

19-07-15-assembly_mixdown-3.mp3 (44m 49s)
<https://jotengine.com/transcriptions/nwbvtJ6JDhzQldL093PgPA>
5 speakers (Theo Mayer, Speaker 2, Sabin Howard, Tim Proskauer, Speaker 5)

[0:00:07]

Theo Mayer: Welcome to World War I Centennial News, Episode Number 131. This podcast is about then, what happened a hundred years ago during and after the war that changed the world. But it's also about now, how World War I is still present in our daily lives and how it's remembered and discussed, and how it's shared and learned. But above all, World War I Centennial News, the Doughboy podcast, is about why and how we'll never let the awareness of World War I fall back into the midst of obscurity. Join us as we explore the many fascinating facets of World War I both then and now. This week on the show, for 100 years ago, we're going to look at World War I from a different perspective: Ew. No, it's not boring at all. It's fascinating, amazing, and a lot of times really surprising. For a century in the making, the story of the National World War I Memorial in Washington, D.C. We're back with sculptor Sabin Howard, who's entering an exciting new phase of the project. Design, planning, development, and preparation are near finished. The artist now fashions the full-size memorial sculpture. For education, we spoke with teacher Tim Proskauer from Puerto Rico, whose student, Sebastian Pizzini, a rising senior at Ramsey School, won the National History Day Senior Division World War I prize for his video documentary Temporary Heroes: African Americans in World War I. Of course, we'll take a walk through the weekly Dispatch highlights. All this week on World War I Centennial News, the Doughboy Podcast, brought to you by the US World War I Centennial Commission, the Pritzker Military Museum & Library the Starr Foundation, and the Doughboy Foundation. I'm Theo Mayer, the Chief Technologist for the commission and your host. Welcome to the show. In the pages of The New York Times, the end of June 1919, a hundred years ago, amid big headlines still examining the implications of the peace treaty and major announcements that remind everybody that prohibition goes into effect the next week, complete with very cleverly adjacent placed ads from Bacardi Rum proclaiming, "Make your purchase now. This is the last call. If your dealer cannot supply you, contact us directly." Well, past all of that, back on page six of the Friday, June 27th, issue, there's a full-page article announcing an official government report that graphically shows America's role, resources, and operation in World War I. With that as a background, let's jump into our centennial time machine and go back to the last week of June 1919 and explore America's role in World War I by the numbers.

[0:03:19]

Speaker 2: [inaudible].

[0:03:21]

Theo Mayer: Dateline: June 27th, 1919. Headline: "Official report issued yesterday graphically shows America's part in war. Army was in 13 major operations, held 101 miles of front. Every two of three that crossed were in battle. Down 755, two Taube planes, and had 226,557 machine guns." The story reads: "Washington, D.C., June 26, the part that the United States took in winning the European war is graphically set forth in a new publication, Statistical Summary of the War with Germany, which was authorized by the war department today. The report is a printed document of 150 pages, profusely illustrated with maps, diagrams, and charts. It was compiled by Colonel Leonard Ayres of the US Army, the chief of the statistical branch of the general staff." The article goes on to highlight various aspects of the information. As the newspaper indicates, the report is richly illustrated with 1919 style infographics that give vision and insight into the stunning data. If you don't normally check out the links we provide in our podcast notes, this time you might really want to. We have links to the New York Times, Colonel Ayres' actual 172-page report, which is absolutely amazing in not only the depth of the information but, as mentioned, the graphics insight. For the more financially interested, we have a link to an article from the National Bureau of Economic Research pointing to research associate Hugh Rockoff's study, *Until it's Over, Over There: The US Economy in World War I*, and a lot more. This is a treasure trove of primary sources for anyone trying to get an overview of the US' role in World War I using statistical information to understand what happened. Let's start with a quick look of where the money came from for America's participation, followed by a report prepared by David Kramer on where the money went. Now according to Rockoff, when the war began in 1914, the US economy was shrinking. It was in recession. But then, a 44-month economic boom happened from 1914 through 1918, first as Europeans began purchasing US goods for the war and later as the United States itself joined. According to Rockoff, "The long period of US neutrality made the ultimate conversion of the economy to a wartime basis easier than it otherwise would have been. Real plant and equipments were added. Because they were added in response to demand from other countries already at war, they were added precisely in those sectors of the economy that would be needed once the US entered the war." When we finally entered the war in 1917, it unleashed massive US federal spending, shifting the whole civilian economy to war goods. Unemployment crashed from 7.9% to 1.4% during this period, because if you weren't working to make stuff for the war, you were learning to salute and use the stuff others were making. Over one-half of everything the US created, otherwise known as the gross national product, went to the war effort. Where did this money come from? Well, in broad strokes, a little over 20% came from new taxes. A lot of it is the result of people making money from

the war effort. Another 20% or so from federal money creation. Now that's an inflation-generating idea where the government just prints the money that they need. Not generally considered a good idea by economists, but done. The real game-changer for America was that almost 60%, nearly two-thirds of the money, came from a brand new concept refined by the Secretary of the Treasury McAdoo, who created the liberty war bonds with an innovation. He got \$20 million regular Americans, not just financiers, to lend the government \$17 billion or a quarter trillion in today's dollars, in return for a small profit in interest. The completely unprecedented innovation was the large-scale participation by the general public. "Hey, America. Lend the government money for a few years' time, and they will pay you back, including a profit. Not only is this a good thing to do with your money, but, dear citizen, it is also your patriotic duty. Make the world safe for democracy. Defeat the Hun and be rewarded with some profit while doing it." The program was sold to them by Woodrow Wilson's promoter-in-chief George Creel and the Committee on Public Information, and with the tireless efforts of William McAdoo, to the Secretary of the Treasury. Even today, the law that authorizes the sale of treasury bonds still has its roots in the Emergency Loan Act of 1917, the war that change the world. Back to the other side of the story, where did the money go? For that, we have a special report by Doughboy Podcast researcher and writer Dave Kramer called Let Me Count the Ways. It's 1919. With the troops returning home and the peace treaty signed by the allies in Europe, the United States government does what bureaucracies always do: they collect statistics, a lot of statistics. As Newton Baker, the Secretary of War, puts in a letter to the chief of the statistics branch, "There is a general desire for the stocktaking of the effort made and the results achieved by the United States in the war." Well, okay, we won. How much more do they need to know about the results? Well, apparently, they want to know a lot more. Manpower, casualties, food, shipping, every weapon used, every round of ammunition supplied to the troops, even the number of telegrams required for communications. An average of 47,000 a day, by the way. Sure, they took the obvious numbers. Total numbers of troops, almost five million; the vast majority serving in the army. Total number sent to Europe, about two million; and even a breakdown of the number and percentages of men contributed by each state. Now the top five states were New York, Pennsylvania, Illinois, Ohio, and Texas. But here's something you might not have expected. The percentage of draftees who actually passed their physicals and are allowed to enter the armed forces, also broken down by state: the Midwest, from North Dakota all the way down through Texas, outshines the rest of the nation. The country boys outperformed the city boys. But the number crunchers are, of course, very concerned with the bottom line, or what was spent on the Great War. The grand total for direct war expenses as of 1919 is called at \$22 billion. That's hard to understand, big numbers. Here's an insight into how much money that is. It works out to an average of \$1 million spent each and every hour from April of 1917 through April of 1919. That's about \$14 million an hour in today's dollars. It's still really hard to wrap your head around these numbers, but fasten your seatbelt as you consider this: the price of victory in World War I may have been a financial bargain. A Brown University study of the Iraq War estimates that the United States spent an average of \$32 million per hour, high-tech, comparatively low casualties, and really big bucks. Oh, and a footnote. The 1919 report points out that the \$22 billion figure that the war cost doesn't include the \$10 billion in loans to the allied powers, a lot of which didn't get paid back. Again, to help people wrap their heads around the numbers, the statisticians behind the Ayres report went to great lengths to illustrate the numbers not only in graphics but also in concepts, including the Great War spending is nearly the equivalent of the cost of running the entire United States government from 1791 to the outbreak of the Great War in 1914. That's nearly the entire history of the nation. Even better, the money spent on the Great War would have financed the American Revolution for 1,000 years. Or my favorite, the portion spent by the army alone, about \$14 billion, is the equivalent of all the gold produced by the entire world from 1492 to the start of the Great War. You probably remember that 1492 is when Christopher Columbus took off from Spain to find the New World. Now all of that starts to put it into context for me. Due to the fact that the Great War ended more abruptly than anyone expected, the government also finds itself the owner of a huge supply of surplus Liberty motors, the ones used in airplanes, tanks, airplanes, artillery, and, for example, even nearly a million saddles. This for a war in which the cavalry never really figured in the outcome. Army Navy surplus stores, which first appeared after the Civil War, will reappear in America in 1920. If at the time it's any comfort to the American taxpayer, the report points out that our costs were lower than three of the other participants: Germany, France, and Great Britain. This 1919 report is a treasure trove of insight. You can bet we're going to be going back to it over the coming weeks in the podcast. You'll find links to the report itself, plus a lot of our other research, in the podcast notes. With that, we're going 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, as we spotlight the ongoing remembrances and commemoration activities surrounding World War I and World War I themes. For a century in the making, the story of the National World War I Memorial in Washington, D.C., we're back with sculptor Sabin Howard, who's entering an exciting new phase of the project. Now this is really our first update with you since mid-March. Sabin, how have you been?

[0:14:59]

Sabin Howard: Good.

[0:15:00]

Theo Mayer: You were just in the UK. While you were there, you were building what's called the full-size armatures, right?

[0:15:06]

Sabin Howard: Yeah, but it doesn't have the same connotation as what armature used to be, where it was just steel that had been welded together. Then what's rudimentary underlying form that you put the clay on top of, now, because of the digital process, we were able to scan the five-foot model that we made early this year with Pangolin. Then I went back into that on the computer with Steve Lord, who's based in New York City. He's a figurative artist that was traditional, but for the last 15 years, he's switched over to Zbrush. He has all the traditional skills of a sculptor that have now been applied to the computer age. Then we enhanced that five-foot model with his help. Then that was sent to Pangolin, and then they printed that out in the UK. We put a skin coat of clay, which was about two to four millimeters. That would translate to about a quarter inch clay on the surface. It's not like it's a finished [Armetale], but it looks quite good from a distance. The big elements that are very critical here are that the spacing between all the parts are correct. Secondly, all the proportions of the figures are correct to what I had created at the small version, which is basically a twelfth scale of what just got made.

[0:16:30]

Theo Mayer: Sabin, one of the things that you talked to me about in the past is the scaling, that it needs to be just a little larger than life so that it's monumental. There's a lot of subtlety in all of that. But now you're actually beginning to be able to see whether all of that is working. Is that right?

[0:16:49]

Sabin Howard: I think the big deal here is that when you go up in scale, all your errors, they increase exponentially. For example, in the first nine figures, only one of those figures was a little bit off. It was a background figure, and we already knew that it was going to need work. We said, "Well, let's just proceed and I'll take care of that in clay," because it's not a lot of moving of parts. The rhythms got multiplied. All the arcs that flow between the figures and also the kinetic energetic lean forward, the quiet moments in the first scene. Those are all accentuated because the abstract design increase tremendously when you go up in scale.

[0:17:26]

Theo Mayer: Now you're going to be working on a really big scale. You're bringing everything over from the UK by the end of the year, I understand.

[0:17:35]

Sabin Howard: August, I should get the first nine figures. Then by the end of the year, we should have the full composition, or very early on. Maybe in January, we should have the whole thing in the studio workshop.

[0:17:46]

Theo Mayer: Well, your old studio was just too darn small, so you're moving.

[0:17:49]

Sabin Howard: Yeah. The new studio is across the river from New York City. It's right off the George Washington Bridge in a town called Englewood. I'm right off of main street.

[0:17:59]

Theo Mayer: When are you actually going to be moving in? I think you're doing it right now, right?

[0:18:02]

Sabin Howard: Yeah. I packed up the Bronx studio. That has been hellacious because just imagine work from 15 years and 1500 square feet. A lot of stuff is in plaster because it's traditionally done. Then it's all the tools. It's just a lot to get organized. That's been going on for 10 days. I expect the stuff from Pangolin is getting shipped on July 19 from Stroud. It should arrive in Newark Port probably around the first week of August. Then it has to go through customs. That container has to be put on a truck and brought over to the shop where I unload and reassemble in the new studio.

[0:18:42]

Theo Mayer: How big is the new studio?

[0:18:43]

Sabin Howard: The new studio is four times the size of what I currently had. It's 100 feet by 50 feet with 18-foot ceilings and four massive skylights. They don't even make skylight sizes that large anymore. It's a 1920s brick building, completely renovated.

[0:19:01]

Theo Mayer: It sounds like a really ideal working place. Now you're actually getting and starting to sculpt the final sculpture. Is that an accurate description?

[0:19:13]

Sabin Howard: Yeah, that's very accurate in that now I finally get to do what I'm supposed to do. This has been a very difficult process for an artist who's used to sculpting five days a week, eight to 10 hours a day. I feel very happy because I've had to do all these other things prior to this, such as set up a Sabin Howard Sculpture LLC business with my wife, Traci. She's been incredibly valuable in helping me get through this. Really, I started this thing in 2015. So four years to get here. A lot of it was the composition and the renditions and iterations that had to be fixed with Edwin and Committee. Then there was all the CFA stuff. Then there's all the fundraising stuff. Then there's all the speaking engagements to explain and educate others about what this process and project is all about. Now I get to go into the shop and do what I'm really good at.

[0:20:07]

Theo Mayer: Well, just for a moment. It traces back even earlier than that. I mean I remember a story that I either talked to you or Joe Weishaar about how you actually applied to the international competition initially and weren't selected. Then Joe got selected and he found you. It's all sort of circumstance. It sounds like it's meant to be.

[0:20:30]

Sabin Howard: Yeah, yeah. Well, that was 2015, in the summer, when the applications went out. Justin Shubow sent me an email and said, "Why don't you enter this contest?" Then that started the ball rolling with an architect out of San Antonio, Michael Imber. That started in June, July of 2015, and the drawings took most of June, July. Then September, we found out that I didn't get to the final five, but I had a feeling, for some reason, that this was not over. I didn't know why. Then on September 14th, I got this email from Joe asking me if he would become a design partner with him.

[0:21:05]

Theo Mayer: It sounds like the project was looking for you as opposed to you looking for the project.

[0:21:10]

Sabin Howard: I'm a really very rare commodity in the art world today because I never worked doing the digital and technically advanced stuff until this project, so my training is completely traditional. The 32 years that I spent in the studio with live models, sculpting and drawing, the way that people did for hundreds of years since basically the renaissance and prior, that was my training. My brain got wired very differently than most people because I wasn't doing anything but training my brain to see space and create form and design it in a way that is elevating of the human spirit. Now that's not stuff that modern art talks about. Here I jump into this arena, and it's a massive project. How do you do that in the space age time, and time is sped up so much? I don't have 15 years, because that's what this project would take if I did it traditionally. I searched and searched and searched until I found a good system with Pangolin and Steve Lord in New York City so that this could be done in a relatively fast amount of time. I'm saying that four-and-half-year timeline for me to sculpt is basically six weeks per figure. That's insane. I have three sculptors working under me and myself. Six weeks comes out to about 800 hours per figure. Now I used to spend on a single figure, like my Apollo sculpture, I spent 3400 hours on that one sculpture. Sure, the digital stuff is going to cut it down tremendously because I'm already jumping in way advanced. I'm jumping in at the 50% or 60% mark. But now what has to happen is the closure of the form. It's not just closing the surface; it's taking that surface and redesigning it, elevating it to a higher level of artistic composition. This is something that's not trained today. If you were a kid and you came into this world and you wanted to be an artist like Rafael or Michelangelo, and those are the people that you aspire to, you're basically in a pickle. I was going to use the F-word. But you're really in a pickle because it does not exist. I'm not going back into the educational system. I talked for 20 years at the graduate level. This is a very sad moment, but it's also a very elated moment for me because I can do the most amount of damage making a sculpture that shows that something of this type of work, that has this elegance and beauty and speaks about us in a really elevated fashion, can still be done today. There's nothing else out there like it. But the waves that this piece will make are actually revolutionary and groundbreaking. It could set a precedent to change the direction that the art world is moving in.

[0:23:56]

Theo Mayer: Well, the term "bridging" comes to mind.

[0:23:59]

Sabin Howard: Yeah. You have things that happen in the culture that are the first of. Then after that, there are a lot more that follow. Because this has not been done before today, this makes it really an interesting thing.

[0:24:14]

Theo Mayer: Well, it's very exciting. If you were going to leave our listeners, who have been following the story and following the process, if you were going to leave them with a thought until we speak to you next time, what would that thought be?

[0:24:26]

Sabin Howard: Oh, I'd like to leave the listeners with the thought of how does art represent a culture? How does art explain about the people that have made it? Anything that you put in Washington, which is an epicenter for visitors from all over the world to come see the history of the United States, you're leaving behind a footprint that is let's call it immortal because what I'm making, it goes beyond my life. I will leave something behind for posterity. How does art represent us and how do we want to be represented as a country and a culture?

[0:25:07]

Theo Mayer: Sabin, thank you for the update.

[0:25:09]

Sabin Howard: Yeah, no problem.

[0:25:11]

Theo Mayer: Sabin Howard is the sculptor for the National World War I Memorial in Washington, D.C., featuring an over 60-foot long bronze called A Soldier's Journey. Learn more at ww1cc.org/memorial, or follow the links in the podcast notes. For Education this week, we have a story about National History Day. As many of our listeners know, National History Day, one of the commission's education consortium partners is a nonprofit that operates a major annual international project-based history contest for students in grades six through 12. This year, more than 500,000 students submitted their historical research projects at the local and affiliate level, with top students advancing to the national contest at the University of Maryland's College Park, where the finals took place June 9th through 13th. As in previous years, a World War I history prize was sponsored by the US World War I Centennial Commission, given in recognition of demonstrated excellence in the study of World War I and its impact. The prize is awarded to an outstanding entry in both the junior and senior divisions. This year, for 2019, the prize for the senior division went to Sebastian Pizzini, a rising senior at Ramsey School in Aguadilla in Puerto Rico, for his video documentary Temporary Heroes: African Americans in World War I. The program involves mentoring and an in-depth interaction with the student and their history teacher. I'm very pleased to have with us today Sebastian's teacher, Tim Proskauer, a 25-year veteran educator who's taught in the Boston Public School System and Seattle before, as he puts it, he immigrated to Puerto Rico. Tim, welcome to the podcast.

[0:27:06]

Tim Proskauer: It's great to be here, Theo. Thank you for having me.

[0:27:08]

Theo Mayer: Tim, let me start with your own background. You moved to Puerto Rico to teach. When was that and what prompted you to do that?

[0:27:16]

Tim Proskauer: Well, I moved down here in 1999. That was because my wife is Puerto Rican, and we had just had twin babies and we had another baby on the way. At the time, we were living in Seattle, which was 3,000 miles from my family and 4,000 miles from her family. With three infant babies, we really needed a little bit more help from family. We decided that we wanted to come down here.

[0:27:42]

Theo Mayer: Thinking about history education for a moment, as a teacher, I was wondering what your thoughts are about the role that humanities and especially history education plays for the young people?

[0:27:53]

Tim Proskauer: The traditional role of a history teacher, which is teaching people what happened, is really, really outdated. But it has been replaced by something which is much more critical, and that is teaching students how to determine what information they actually should believe and teaching students how to be critical consumers of information. In history, that's a big part of what we do because what we try to teach today is that history is the argument about the past, it's an argument about what stories we tell and how we tell them, and what information those retellings are based on. These days, history is much more about looking back at primary sources, trying to find the voices of the people who lived at those times, and then trying to put an interpretation and an analysis to those stories as we begin to retell that story for ourselves.

[0:28:43]

Theo Mayer: How did you get involved with National History Day?

[0:28:46]

Tim Proskauer: I've been involved with National History Day for five or six years now. Originally, the program was brought to my attention by Tami Elder, and brought the program to our schools down in Puerto Rico. There's another excellent history teacher in our sister school in Fort Buchanan. Her name is [Jamira Borges]. She's been a mentor to me in terms of how do you get students involved? How do you push them along? How do you really encourage them to delve deeper and come up with really original work and look for those difficult to locate sources?

[0:29:17]

Theo Mayer: Okay. Let's shift over to Sebastian and his project. Tell us about him and the project.

[0:29:23]

Tim Proskauer: Sebastian is a really neat kid. He's not what I would describe as the greatest student academically. He does have a lot of gifts. He's a very personable young man. He's a very engaging, he's very comfortable with technology, and he's able to solve a lot of technical problems. I've been his history teacher in eighth grade and ninth grade and again in tenth grade. Then in eleventh grade, he had a hole in his schedule, and so the counselor stuck him into this advanced research class. He and I had a previous relationship, and he seemed willing to give it a go, so we went for it. He had to do a lot of things that didn't fall into his wheel house. He had to learn new skills and he had to go beyond the first five results in Google when you search for something. Eventually, he understood the value in that and the necessity to do that when you want to do actual historical work. That didn't make it necessarily easy for him, and there were a lot of times when we had to sit down together and go through an article paragraph-by-paragraph. I had to ask him, "So what do you think this paragraph is trying to say? What do you think this paragraph is trying to say? Where's the evidence that goes into this paragraph?" But that work turned out to be extremely valuable for both of us because it allowed him to really get into the window of how do you look at this information in a critical way.

[0:30:42]

Theo Mayer: Can you describe the project? What's he trying to do?

[0:30:45]

Tim Proskauer: Well, I had taught him World War I in the tenth grade World History class, and something had stuck in his mind. But to do a National History Day project, you really need to narrow it down. He found a few things and he's like, "Oh, I want to do the Harlem Hellfighters." At the time, I was involved in this online class through National History Day, sponsored by the Centennial Commission. We had had a whole one month session on the role of African Americans in World War I. I had a lot of background at that point. I told Sebastian, "I think you need to go a little deeper. I have a lot of different sources that I can point you towards. Let's try to go beyond just the Harlem Hellfighters and Private Henry Johnson." That's where it went. When we got into the weeds, there's so much interesting material about what it was like to be an African American in America in the second decade of the 1900s, what the war meant to the African American community. That's the story that he came to understand and then that's the story that he was able to very, very successfully tell in his documentary film. By the time he finished the script for the narration, he had basically written about a 4,000-word essay. He didn't really realize it was happening because the format that he was writing it in was just like, "I need this section. These are the images I've chosen, so I need to write down what I'm going to say." It was a really hard process for him, but because we had the time and because we had the opportunity to overcome those challenges along the way, he was able to do things he never had done before. The movie itself took him a long time to get it all put together. By the time we took it to the national contest, he had gotten rid of a lot of the technical problems, and I was comfortable that he was going to not be completely out of place displaying it on a national stage. The judges at the national contest really connected with the story he was telling and the way he was telling it. Most of the documentaries that we saw at the national contest, they had a lot higher production value, better transitions, more incorporation of live action video, more in-person interviews with participants. The first day, they go into a room with 10 other documentaries, and the judges have to judge those 10 and pick the best. The first day, they picked his. So then he's going against the top 10 in the whole country, but the judges had the same reaction that the judges from the first day had. They just really connected with the storytelling.

[0:33:06]

Theo Mayer: The rise to the top in a field of 500,000 entries is a pretty great accomplishment. Tell us about going to the finals and what was that like.

[0:33:14]

Tim Proskauer: I was particularly struck by the size and the scope of that event. There's literally thousands of students there, and each individual project needs to be individually judged by a panel of three. The quality of the feedback that my students received was excellent. I was very impressed with the rapid way that the judges were able

to gather the most salient points of what my students were trying to say. Then to see all of those projects together is incredibly impressive. It brings out an incredibly high level of research in kids who are very young.

[0:33:51]

Theo Mayer: Well, how do you think this is going to affect Sebastian going forward?

[0:33:55]

Tim Proskauer: What I can say is that he's going to go forward in life with a different level of confidence and a different image of himself as a student. I think before this experience, he and the people around him possibly saw him as somebody who was an underachiever. I think going forward he's going to have different expectations from himself and the people around him are going to have different expectations for what he can do. He also, like many people in Puerto Rico, is very patriotic regarding his home island. The experience of standing up there wrapped in a Puerto Rican flag is something that he will carry with him for the rest of his life.

[0:34:31]

Theo Mayer: I was wondering, do students and teachers get anything besides well-deserved bragging rights?

[0:34:36]

Tim Proskauer: Teachers get bragging rights. In this particular case, Sebastian is going to receive a cash prize, which I believe is paid for by the Centennial Commission. This is a very significant thing for him because it's a tangible reward above and beyond the intangible rewards. He's very excited about that. I think also his parents are happy about that too, because they invested in the cost of sending him to this competition, and I was very glad that they did.

[0:35:02]

Theo Mayer: Okay. Tim, what advice would you give fellow teachers about how to make NHD's program effective for their students?

[0:35:09]

Tim Proskauer: Advocate in your school to make National History Day a class. It doesn't need to meet every day it doesn't need to be a full credit class, but if you can advocate with your administration to make National History Day a class, you're going to get a totally different feeling and a totally different set of results from your students. You're going to be able to focus 100% on the process and not worry about covering things. As a history teacher, one of my most difficult challenges is my standards. How do I teach with appropriate level of depth and at the same time address every little one of those bullets and dots?

[0:35:46]

Theo Mayer: Okay. How about advice for the students about why and how to get involved in the program?

[0:35:52]

Tim Proskauer: I would say for a student who's interested in National History Day that the benefits are going to come from the search. You're going to have these moments of frustration along the way, and then you're going to have these incredible aha moments where you are looking for that elusive piece to the puzzle and you find it. Sometimes it's a person. You track down a person who can answer that ringing question that you're unable to answer. Sometimes it's a source, a document that you find that you couldn't find before. But that search brings with it a level of engagement and passion for what you're trying to do, which, unfortunately, is often lacking in what you study in school.

[0:36:31]

Theo Mayer: Okay. My final question to you, Tim, what's your own most important takeaway from this experience?

[0:36:37]

Tim Proskauer: It's much more important to engage deeply with the material that you're studying than it is to learn everything on the list. I felt like my students had a much more valuable and profound experience with history by studying one topic for an entire year than they ever could have in a survey course on US history or a survey course on world history.

[0:37:00]

Theo Mayer: Tim, first of all, please send our hardest congratulations to Sebastian and his whole family. As I said, I've watched the documentary, and he did a great job telling the story. He should be very proud of what he's accomplished. No less, congratulations to you for being a really wonderful guide, mentor, and teacher, as you clearly are.

[0:37:20]

Tim Proskauer: Well, thank you. It was a very rewarding process.

[0:37:23]

Theo Mayer: Tim Proskauer is a teacher at Ramsey School in Aguadilla, Puerto Rico. His student, Sebastian Pizzini, a rising senior at Ramsey School, won the Senior Division World War I prize for his video documentary *Temporary Heroes: African Americans in World War I*. We have some links for you in the podcast notes, including to the documentary. That brings us to Articles and Posts where we select stories that you'll find in our weekly newsletter, *The Dispatch*. *The Dispatch* points to online articles with summary paragraphs and links, providing a really rich resource to World War I news and activities. Here are some selections from last week's issue. Community Project Leads to National WWI Memorial Donation from Lucinda Hinsdale Stone Chapter of the DAR. The effort to build the new National World War I Memorial in Washington, D.C. Has brought supporters from many different parts of the country. The stories they bring are extraordinary: their personal historical ties to World War I, their belief in remembering our veterans, their commitment to giving the lessons to future generations. Among the most extraordinary stories of support comes one from Kalamazoo County, Michigan, specifically from the Lucinda Hinsdale Stone Chapter of the Daughters of the American Revolution. Their members created a special project to mark the centennial of the end of the war. As a part of the project, they included a fundraiser aimed at helping build the memorial in the nation's capital. Read the interview with Elizabeth Kraatz, Vice Regent of the Lucinda Hinsdale Stone Chapter, for the full story. Raymond Kelly, former commissioner of the New York Police Department and Special Advisor to the US World War I Centennial Commission, Raymond Kelly penned a powerful OpEd in the *New York Post* for the July 4th edition about the new National World War I Memorial in Washington, D.C. In the editorial, Kelly notes that, "More than 100 years after the end of that brutal, searing conflict, the Americans who laid down their lives in Europe have yet to be honored with a memorial in the nation's capital worthy of their sacrifice." Read Kelly's entire editorial and call to action for all Americans. Professors dig through history to prove World War I hero deserves a Medal of Honor. Sergeant William Butler served with the renowned all-black 369th Infantry Regiment during World War I. His heroism made headlines after he rescued five Americans who had been taken prisoners, while killing at least five enemy. The 369th got a parade on their return, and Butler received the Distinguished Service Cross plus France's highest military honor, but not the US Medal of Honor. In a CBS TV News interview, Professor Jeffrey Sammons of New York University said that that's largely because of a concerted and well-documented effort by senior white officers to denigrate the performance of black soldiers. Sammons has joined forces with Professor Timothy Westcott of Park University in Missouri as a part of the World War I Valor Medals Review initiative to right what many see as a terrible wrong. Read the entire CBS interview and watch the video to learn more about the Valor Medals Review initiative. Camp Sherman versus the Mound City Earthworks in Ohio. The Scioto Valley in South Central Ohio is home to numerous important Pre-Contact American Indian earthworks. The visible heritage of Ohio's Pre-Contact American Indians are the mounds and the earthworks that dot the landscape in Southern Ohio. 100 years ago, the Mound City Earthworks were partially destroyed by Camp Sherman, a World War I cantonment. Read the entire article by Paul LaRue of the Ohio World War I Centennial Committee and learn more about the conflict between war preparation and historical preservation during World War I. Access the full-length version of all these amazing stories and more through the summary paragraph and links that you'll find in our weekly *Dispatch* newsletter. It's easy to subscribe to this wonderful free weekly guide at ww1cc.org/subscribe, or follow the link in the podcast notes. That wraps up episode number 131 of the award-winning World War I Centennial News, the Doughboy Podcast. Thank you for listening. We want to thank our great guests, talented crew, and supporters, including Sabin Howard, the sculptor for the National World War I Memorial in Washington, D.C., Tim Proskauer, teacher and mentor for students at Ramsey School in Puerto Rico. Thanks to Mac Nelsen and Tim Crowe, our interview editing team, Juliette Cowall, the line producer for the show, David Kramer for his special report, JL Michaud for research and web 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. The commission's programs have been to inspire a national conversation and awareness about World War I. They brought the lessons of 100 years ago to today's educators, their classrooms, and the public. They've helped to restore World War I memorials in communities of all sizes across the country, and they're building America's National World War I Memorial in Washington, D.C. We want to thank the commission's founding sponsor, the Pritzker Military Museum & Library, as well as our other sponsors, the Starr Foundation and the Doughboy 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, the Doughboy Podcast, in all the places you get your podcast, even on YouTube, asking Siri, or using your smart speaker by saying, "Play WW1 Centennial News Podcast." The commission's Twitter and Instagram handles are both @WW1CC. We're on Facebook at WW1 Centennial. Thank you for joining us again. Don't forget, you can help keep the story alive for America by contributing to the National World War Memorial in Washington, D.C., which will stand to tell the story for generations to come. Just text the letters WWI or WW1 to the phone number 91999. Please make a donation of any size.

[0:44:41]

Speaker 5: (singing)

[0:44:47]

Theo Mayer: Thank you for listening. So long.

[0:44:48]