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3 speakers (Theo Mayer, Col. K. Lloyd, Elsa Minisini)

[0:00:07]

Theo Mayer: Welcome to the Doughboy Podcast: World War I Centennial News, episode 130. The Doughboy Podcast: World War I Centennial News is about what happened 100 years ago during and after the war that changed the world, and it's also about now. How World War I is still present in our daily lives, how it's remembered and discussed, learned and taught, but most importantly, the podcast is about why and how we'll never let the awareness of World War I fall back into the midst of obscurity. So, join us as we explore the many facets of World War I, both then and now. On today's show, for 100 Years Ago This Week, we're going to take you with us in our Centennial Time Machine as we join Ike's Big Road Trip. For remembering veterans, a wonderful segment about our Veterans Remembrance Program, the Veterans History Project, as we're joined by Colonel Karen Lloyd, US Army retired, the program's director. For Spotlight On The Media, we're going to introduce you to a French documentary film about German World War I biographer Ernst Jünger as we're joined by the film's producer from Marseilles, France, Elsa Minisini. And, of course, our quick weekly walk through the headlines of the Dispatch, our newsletter guide to World War I related stories, news, and updates all this week on the Doughboy Podcast, World War I Centennial News, brought to you by the US World War I Centennial Commission, the Pritzker Military Museum and Library, the Star Foundation, and the Doughboy Foundation. I'm Theo Mayer, the chief technologist for the commission and your host. Welcome to the show. In 1919, there was no functional national road system in America. All major transportation was by rail, so with the emergence of the internal combustion engine-driven technologies like cars and tanks, it became clear to several commanders that their own homeland was vulnerable for lack of road-based infrastructure. And so our story begins. As a young officer in World War I, George S. Patton was part of the newly formed United States Tank Corps of the AEF. He was commanding the US tank school in France before being wounded while leading tanks into combat near the end of the war. Meanwhile, stateside, another young officer, a 1915 graduate from West Point named Dwight D. Eisenhower was put in charge of a unit that trained tank crews in the US. During the interwar period between World War I and World War II, Patton and Eisenhower struck up a friendship. As two young new style officers, the guys bonded over their shared military enthusiasm, their love of military strategy, but most of all they were both head over heels into the new battlefield power tech of tanks. With that as a setup, let's jump into our Centennial Time Machine and go back 100 years to an interesting story that plays out during the aftermath of the war that changed the world. The segment was prepared by podcast researcher and writer David Kramer, and it's called Ike's Big Road Trip. In July of 1919, it would be hard to imagine a world where you might casually take a trip across the nation, let's say from Washington DC to San Francisco. You'd never imagine jumping into a reliable air conditioning machine with adaptive stop-and-go cruise control, a hybrid gas electric engine, a magical map that guides you to your destination. Lets you know where to refuel, suggest the best places to eat along the way as you listen to music being curated for you on the fly, and making the whole trip at a pretty leisurely pace and under five days. Hello, Pacific. But that's not the way it is in 1919. As a young 28-year-old Lieutenant Colonel named Eisenhower joins a convoy of military vehicles on a test trek from Washington DC to San Francisco, not in a matter of days but over the course of more than two months. Eisenhower volunteers to accompany the convoy as an observer for his tank division. You see, good roads are a concern for America since the automobile begins to replace the horse. Woodrow Wilson signs an act to create the Bureau of Public Roads in 1916. Congress allocates \$75 million towards building and improving the federal roads, but as you can imagine, with the Declaration of war against Germany in April of 1917, and the subsequent focus on the war buildup, not a whole lot gets done with the highway system during World War I. Well, during the war, with the rail system fully occupied, troops do drive new army trucks and materials from factories in the Midwest to the Eastern ports where goods can be shipped to Europe. In December of 1917, the very first convoy takes three weeks to drive from Toledo, Ohio to Baltimore, Maryland, a trip done routinely 100 years later in a long day's driving. So, you can imagine that this cross-national convoy of 1919 is like nothing before. There are 81 vehicles in the convoy. They include motorcycles, ambulances, water trucks, mobile machine shops, a blacksmith's shop, and even this huge tank-like truck vehicle that proves invaluable in pulling other convoy vehicles out of ditches, mud, and even for a path of quicksand in Nebraska. This is all handled by 270 men who sometimes drive and sometimes push and even drag their vehicles towards California. By the way, they bring their own 15-piece band for public relations purposes for when they cross through cities and towns. Now, the army's got multiple goals for this adventure. Primarily, they want to test both the durability of the equipment, and the feasibility of transporting military equipment cross-country in the event that the extremely vulnerable rail system and tracks are destroyed by an enemy. An unanticipated benefit is the goodwill generated in towns, large and small, across the country. Crowds welcome the soldiers, thanking them for their service and gather to see some of the equipment that helped win the war. The convoy heads out from Washington DC on July 7th, 1919. 46 miles later they reach their first night's stop at Frederick, Maryland. This is where Eisenhower joins the convoy. Between Washington DC and the Mississippi River they have decent roads to follow. Mostly the Lincoln Highway, known 100 years later as US 30, but even on these good roads they experience a lot of breakdowns, clutches, fan belts, overheating, blown-up

tires and other mechanical maladies. But then the fun starts. Beyond the Mississippi, they face mostly dirt roads, which, as you might guess, turn into mud tracks during heavy rains. In the mountains, men stand ready at each side of the vehicle to block the wheels to prevent it from rolling backwards should the vehicle come to a halt on the steep incline. Eisenhower's diary notes the challenges, the welcoming crowds, and even aside of his personality often unseen, like the practical joker. On the Nebraska plains, he and another officer shoot a jack rabbit that they spot, but instead of throwing it into the cook pot, they use it a couple of nights later to convince a couple of eastern civilians of Ike's great shooting abilities as he tags a rabbit at an impossibly long range at dusk. Now, once in California, the roads begin to improve again, and daily mileage increases. The soldiers are issued crisp new uniforms on the day before their arrival in San Francisco. A parade meets them east of Oakland and escorts the convoy into San Francisco on September 6th, 1919. Here are some of the stats from the trip: The trip takes a total of 62 days. The total distance covered is 3,251 miles. More than half the trip, 1,700 miles is made on dirt roads, wheel paths, mountain trails, desert sands, and alkali flats. The convoy averages a blazing six miles per hour, and about 58 miles per day. And a final stat for you, the 81 vehicles with their 270 men are involved in 230 accidents during the trip. This convoy during 1919 will impact Eisenhower's understanding of the military importance of good roads. Then seeing the German autobahns during World War II on which the German Army could quickly transport troops and equipment reinforces that impression. The blend of these two experiences leads Eisenhower to push for a system of interstate highways during his presidency. Writing many years later in his memoir titled *At Ease*, Eisenhower will say, "The old convoy had started me thinking about the good two-lane highways, but Germany had made me see the wisdom of broader ribbons across the land." Today, our network of interstate highways is officially named the Dwight D. Eisenhower National System of Interstate and Defense Highways. It receives that official designation in 1990 to honor our 34th President, World War I tank school commander, and early road tripper. We have Dave's research notes and links in the podcast notes for you. That's our story for 100 Years Ago This Week. So, now we can jump back into our Centennial Time Machine, jump into our podcast inter-time highway system, and come back to the present. Welcome back. During this part of the podcast we explore how World War I has been and is being remembered and commemorated in the present. For remembering veterans, as our regular listeners are so aware of, the personal accounts, the stories of service of the men and women who fought in World War I are really crucial to our understanding of this nation-shaping experience, this is especially poignant for World War I because there are no longer any living veterans. What we have today are the children of those veterans as the last living testaments of the memory of World War I, which leads us to our interview with Colonel Karen Lloyd, US Army retired, who's the director of the Veterans History Project at the American Folklife Center for the Library of Congress. Karen, welcome to the podcast.

[0:11:58]

Col. K. LLoyd: Hey, Theo. How're you doing today?

[0:12:01]

Theo Mayer: I'm doing really well. So, Karen, I'd like to ask you first a little bit about the Veterans History Project. Can you tell us about it, just sort of in an overview?

[0:12:09]

Col. K. LLoyd: I'd love to. The Veterans History Project was established in year 2000. It was actually just started as a five-year program but we had such good success. We're going to be celebrating our 20th anniversary in November 2020, so we're very excited about that. It was actually a unanimous live part of the directional support piece of legislation, which is not what happens every day, so we're really excited about that. We're volunteer-based. We work with a network of veterans organizations, university, secondary school, scout troops, family members, and members of Congress, because what we want to do is collect and preserve and make accessible those first-person accounts of America veterans so that future generations will hear directly from them and understand what they saw, what they felt, what they heard, what that selfless service was like. We've accumulated over 110,000 collections, but when you think that there's 18 million veterans we're just scratching the surface, but we're looking for more than just oral history. We're looking for memoirs and journals and photos and letters and pieces of 2D artwork, all the different ways that the veterans chose to deal with their story.

[0:13:20]

Theo Mayer: Well, Congress passed a law called the Gold Star Family Voices Act. Could you explain to our listeners what this does how it changes the Veterans History Project?

[0:13:29]

Col. K. LLoyd: I certainly can, and from our perspective it's a very important adjustment to our initial legislation. It was passed in November 2016. We spent about a year figuring out how can we reach out to those immediately family members that lost loved ones during a period of service at war? Well, we always accepted posthumous first person narrated. Now, we're able to talk to those survivors so that they can be the mouthpiece for their fallen loved ones. It enables us to share and celebrate those lives and heroes. We have collected 75 Gold Star Family Voices, but I would

suggest to you that there are so many more that are out there, and we don't want to lose any of these voices. It's terribly important that we keep track of them. Again, as I mentioned, we're completely reliant on voluntary participation of folks across the nation choosing to talk with the veterans in their lives and their community.

[0:14:28]

Theo Mayer: Well, Karen, it's, of course, particularly relevant to our constituency because we only have the children of World War I veterans and they're now largely in their 80s, so there's a really good reason to focus on this program because that generation is the last living memory of World War I. Is the project to have any promotional programs or anything reaching out to those folks specifically?

[0:14:50]

Col. K. LLoyd: Well, we certainly do. We have over 400 collections from World War I veterans, so including Frank Buckles who was the last living World War I American Doughboy, but we worked with retirement homes and hospice centers to make them aware of this opportunity so that they can share so we don't lose these stories. We already received posthumous submissions from family members who go to the attic and they find that shoe box, and then they call or they'll email us and they'll say, "I found this shoebox in the attic and he had diaries and letters and photos. This is something you might want." Oh, my gosh, I get goosebumps when we get those calls. Recently, we went over to Annapolis, Maryland and had an opportunity to do an interview with a 91-year old Gold Star daughter, Anna [Dolber]. She talked about her dad, Corporal [Francis Bambara] and he was with [inaudible] 50th Gold Star [inaudible] Corps with the US Army in France. In addition to her oral history, she shared her father's handwritten letters, photos, and even a letter from the Red Cross letting the family know where he was buried and what flowers they put on the grave just to make sure they understood how personal it was to them.

[0:16:02]

Theo Mayer: That's great. Our listeners are intensely interested in the story of those who served in World War I specifically. How does the program work technically? This is a two-part question. If they want to tell their ancestor's World War I story and get it on the record, how do they do that? Who do they contact? The second part of the question is part of our listenership is interested in the research and exploring those stories. How do they access the archive itself and explore the stories?

[0:16:28]

Col. K. LLoyd: I'm so glad you asked. I suggest the first thing they do is go to our website, [loc.gov/\[inaudible\]](http://loc.gov/[inaudible]) with an S, and now we'll take you into all of our collections, and you can search through those. You can search by state. You can search by name. You can search by organization. You can search by what branch of service. And then if you don't get results that you like, then I encourage you to go up theoHP@loc.gov, which is our official email address. Every one of those emails get logged in, and we'll know what this division is. How is that email is the answer? That's when we can say, "I really want to know a little bit more." A good example of that was six months ago. We had a researcher come in and was looking for 'Dear John'. Our research librarian was able to use their sophisticated software and we realized that we had over 100 collections that had 'Dear John' letters somewhere in there. Instead of having the researchers go through 110,000 collections, they were able to focus on the little over 100 that had some mentions of the areas that they were interested in. We can also be reached at 888-371-5848. Again, every one of those calls gets logged in so that we know how is the distribution or how it would be answered. The other thing is if you happen to be in DC area, come to the Jefferson Building of the Library of Congress. We have an information center. We have some of our collections up on the wall, but we have so much more and we could talk to you about the programs, and how you could get involved. We do workshops at hospices and retirement homes or for different service organizations. If they want to have a Veterans History Project or history ever going on we will either provide on of my colleagues or trained oral historians to come to your location at no cost to you to teach you how to do it.

[0:18:26]

Theo Mayer: We have something that we created as part of the Centennial Program that was stories of service. I don't remember what the number is, but I know we have several hundred people that submitted stories. We'll reach back out to those people and introduce them to you.

[0:18:40]

Col. K. LLoyd: Oh, my gosh, that would be fabulous. I'm very excited, and I would like to suggest to you the same thing that we told the National Museum of the American Indian, which is, it's great to have a memorial, but if you don't have the voices that go to that memorial, it's just a piece of rock. So, what we've done with them is to reach out and get, in their case, the native Americans histories and we would love to work with you and leave you repositories for those collections. We're backed up by a world class conservation preservation lab, and what that means, here's an example. We've got a collection from someone down in past Christian Mississippi, and he veteran's name is Albert John Carpenter. He was 19 years old when he was with the 36th division of 142nd infantry, and he was in the news all gone offensive France. His diary starts, "October, the most successful month of my life." He was in the [inaudible]

lines where he got gassed, and mud and bloodshed. He came home. The diary's been in the family. They put it in their basement where all their special papers to include the family bible was, and she kept flagging. I really need to get this to the library for safe keeping. They finally got tired of it here, and they said, "Okay, all right, that will make you happy. About four months later, Hurricane Rita came through. She emailed us about four months after that and she said, "I am so glad that you have the diary because now I can bring his great-grandson up to see it. One of the special things our conservation lab is able to do because the diary had water damage from when Albert John Carpenter was in service was put ultraviolet light on that, so for the first time everybody got to see what those pages of the diary said. The family was just taken aback by how well we wanted to take care of this amazing family treasure, and we think of it as a national treasure.

[0:20:42]

Theo Mayer: It is. In fact, literally your organization is turning it into a national treasure. What a great story. Thank you.

[0:20:49]

Col. K. LLoyd: It's the best part of my job, being sought out, this amazing veteran. If we didn't collect these stories they would be lost in history. That's a part that people don't always think about. When you look at movies and books or documentaries that use war as a backdrop, it's not the war. It's those personal accounts as you said at the beginning. That really are the touch zone in what draws them. What I'm so proud of is that we get researchers that come here to the Veterans History Project at the Library of Congress to culture these stories, but the stories in our archives, the veterans and their families keep their copyrights so that they're not lost. They have some control over their story, and not every archive or repository does it that way. I'm particularly proud. Our veterans had given so much, I feel like it's the least we can do.

[0:21:43]

Theo Mayer: Well, Karen, your passion for all of this is really obvious and very clear. Thank you for the work that you're doing.

[0:21:49]

Col. K. LLoyd: Our pleasure, and please let us know what we can do to be helpful.

[0:21:53]

Theo Mayer: Colonel Karen Lloyd, US Army retired is the director of the Veterans History Project at the American Folklife Center for the Library of Congress. The program has recently been expanded to include the Gold Star Families, which opens the project to the children and families of those who served. We have links for you in the podcast notes for where to connect with this great program. For our Spotlight On The Media segment, let's talk a moment about point of view. We've spent the last 130 weeks exploring the many facets of the war that changed the world. Understandably, we focused and looked at all this through the prism of an American point of view, but of course, for most people of the world, World War I was a powerful and profound experience. It was experience viewed and understood from the perspective of that person, their national orientation, and their culture. Our next guest crosses a number of these bridges in a very interesting. Elsa Minisini studied and received a master's degree in political science in France, with her thesis being on the German film called Hitler: A Film of Germany. Following on her interest in political science and media, she began to work on a documentary series for a French production company called KS Vision. Finally, deciding to partner up with Elizabeth Pawlowski, they created a production company of their own called Baldanders Films in Marseilles, France. They recently released an amazing documentary film about German World War I soldier Ernst Jünger, and the author of the biographical account, Storm of Steel. Elsa, welcome to the podcast.

[0:23:36]

Elsa Minisini: Yes, and thank you really much for your invitation. I'm really glad to be with you from Marseilles.

[0:23:41]

Theo Mayer: The Red and the Gray. Could you briefly tell our listeners what the film is and what it's about?

[0:23:46]

Elsa Minisini: Yes, this film, The Red and the Gray is a film by François Lagarde. It's an adaptation of a famous war story which was written from the Germany writer and officer Ernst Jünger. This text was entitled Storm of Steel. This book was published in 1920 when Jünger was really young. He was in his 20s. In his book, he recounts his own experience of the war on the front. He described in great details the living conditions of the German soldier in France. Maybe as you know and as your audience know, Ernst Jünger with his book became really famous. He became a major intellectual figure of that time. So, a film by François Lagarde is based on the book. The book provide the scenario, and a large part of the text is read in French by a German actor which was completely bilingual. The film is

also composed of 3,000 photos of mostly anonymous German soldiers of the First World War. They were among professional photographers. François Lagarde has collected those photos for more than 20 years. Those photos are exactly taken at the time and place where Jünger was. So, it's an amazing work, a life work, and what is amazing is what Jünger described in his book is before our eyes. It's very precious. It's very rare in cinema, I think.

[0:25:10]

Theo Mayer: The director, François Lagarde was the driving force in bringing this film together. So, let's begin with exploring him for a moment. Can you tell us a little bit about him and maybe why you think he was so passionate about this particular project?

[0:25:23]

Elsa Minisini: François read Storm of Steel when he was very young, he was a teenager. He has found the book in library of his father. When he read the book for the first time he had a really emotional and several shock. In fact, he was very marked by the Second World War because he lived in [Avignon]. In France, in the city, is still deeply marked by the World War II bombings. He was really impressed by this book, because Jünger also managed to describe the total destruction that this war was with a really great precision and accuracy of the detail and the great objectivity. François often say that the great precision of this book was really like a photographer's job. He said that Jünger's eyes were multiple like focus lens of the camera. François was very receptive to the photographic precision of the text because he was himself a photographer. All his life he photographed a lot of writers and artists.

[0:26:22]

Theo Mayer: Was this François Lagarde's last film?

[0:26:24]

Elsa Minisini: No, it was not because he spent more than years, maybe 30 years making this film. At the same time he had other projects. The last film he was working on was a film about Russian philosopher whose name is [Alexander Cosenza]. François died in 2017 before being able to finish this film. So, this film about Alexander Cosenza is still in preparation. We're still working on it.

[0:26:48]

Theo Mayer: Well, let me shift the focus to your film company. How did your film company get involved with the project?

[0:26:54]

Elsa Minisini: At the beginning and during more than 20 years, it was only François Lagarde's project. He has dreamed, he has prepared, and he has directed his film himself. He did everything himself. We were friends, François and me, even if we had a big age difference. We were really friends, and I held him in great esteem because of his great gentleness and his incredible work, but François has been sick for several years, and before leaving this world he asked me with my production company to be in charge of the post-production of his film as well as the production of the German version. It was a wonderful gift, and of course, I have accepted because we're friends, but also because I was really convinced. Even still the film was not finished I was convinced of his high quality, but at the time when he died, unfortunately less than half of the film was yet edited. The film lasts three hours and 30 minutes. It was really difficult to get the responsibility to finish by ourselves this film, but fortunately we worked with his ex-wife who is also a film director, and she continued editing the film in its French and German version. We get some financial support from the French Centennial Mission, Christine Madeleine, his ex-wife, did a great editing work. The first time I discovered the finished film I had to say a big shock, a big cinematic and emotional shock. I was really impressed. We managed to release the film in France last October, and it was screened during more than three months, and the press was really good. Right now, it's being shown one time in Germany.

[0:28:33]

Theo Mayer: Let me explore the national perspective for a moment. Storm of Steel and Ernst Jünger, at least here in this country, stands out because there are so few personal accounts of World War I that give us the German point of view, or at least there are almost none that have been translated. This made me wonder, what drove a French director and a French group to want to tell this story of the German experience in World War I?

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Elsa Minisini: François wanted to show a different side of the war because the one side we know in France is through French propaganda, and it was really important for him to show the point of view of the Germans because they're the vanquished and not the winner of the war. We don't know in France the images of the German soldiers of the First World War, but in fact these images exist because there are thousands of German soldiers, mostly anonymous, who have photographed this war. French soldier were not allowed to make unofficial photos during this war, but it was not the case for the German. On the contrary, one in five German soldiers had a camera. Almost all of

these photos have never been seen before in France. François wanted to make this film because he wanted to tell the story of the First World War seen by the vanquished. He wanted to do that without bitterness, without heroism. He also wanted to pay homage to those anonymous photographers who had lost their lives.

[0:30:02]

Theo Mayer: That's a wonderful project. Where can people see it? Is there a subtitled or a translated version for English speaking audiences?

[0:30:09]

Elsa Minisini: There is a French version and a German version. The German version is not subtitled because there are too many photographs so it's impossible to listen to the text and to watch the photographs. We will lose details if we do that, so it's translated. It's the same actor, the German actor, who read the text in German, but unfortunately we don't have yet an English version of the film. It's really too bad. We will like very much to have one but right now we don't have the funding for that. I don't think it will be really expensive, but we can't do that for the moment.

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Theo Mayer: As you worked on the project, is there something that stands out for you especially surprising that you learned or discovered?

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Elsa Minisini: I discovered that only with a simple black and white photographs and the text read by an actor we could manage to make an extraordinary film of three hours and 30 minutes. We're completely immersed in a bygone era, and we really get to see this lost word. Today, most of the documentaries about the war made with archives are using colorization or sound effects or musicalization. It's not the case of this film. Working on this film, I realized that all that is not necessary. Without all this, the film's managed to give us a really rare proximity with soldiers who lived in the distant past of 100 years ago.

[0:31:28]

Theo Mayer: Where can people see the film?

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Elsa Minisini: In France, the film will still be screened in the cinema until December. In Germany, we're going to make a big work because it's not so easy with Jünger and their memory, but for the moment except in Germany and in France it's quite impossible due to the fact that we don't have an English version.

[0:31:48]

Theo Mayer: My last question to you, Elsa, is what should our listeners remember about Ernst Jünger and story that he tells?

[0:31:55]

Elsa Minisini: It's not so easy for us to screen the film in Germany, because it's still very controversial in Germany. Ernst Jünger is accused of having praised the war. He's also accused of having praised merits of the Men of Steel. A lot of people still say today that he has influenced the Nazi ideology. That's why for the moment the German audience maybe are not so ready to watch this film, but for me, it's very important to say that in Storm of Steel Jünger does not make the apology of the bloody technical modernity, and does not praise Men of Steel. On the contrary, if we're really attentive to the text, we will realize that there is no, or to say no pathos or not hateful words in Jünger's story. He really remained impartial. He's extremely honest and humanist also. What he explains in his book to us is the historical break that this conflict represent, and what he describes is a new world which is the world of the descriptive technical modernity. I think this text and also the film with the images in mirror with the photographs show that this war was a real madness, a total destruction. But Jünger and the film is absolutely not complacent.

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Theo Mayer: Elsa, thank you for joining us, and also thank you for releasing this really interesting film about a very interesting time and an interesting perspective.

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Elsa Minisini: Thank you very much, and I really hope that this film could be one day be screened in the US.

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Theo Mayer: Thank you, Elsa.

[0:33:29]

Elsa Minisini: Thanks a lot. Bye, Theo.

[0:33:32]

Theo Mayer: Elsa Minisini, partner in the French film company Baldanders Films who recently released the Ernst Jünger documentary, *The Red and the Gray*. We have links for you in the podcast notes to learn more. That brings us to articles and posts, where we select stories you'll find in our weekly newsletter, the Dispatch. The Dispatch points to online articles with summary paragraphs and links providing a rich resource to World War I news and activities. Our first story headline, *Arkansas Great War Letter Project*. Reading such letters makes the events of the past real. Michael Polston has a remarkable story to tell. Curator of the History Museum in Central Arkansas, he saw a rare opportunity to do something unique to mark the World War I Centennial Period. Something that would be immediate, accessible, relevant, and that would have value, that would last long into the future. The project was a Letter's Project. What the Arkansas Historical Association called it was "one of the most valuable of the efforts marking the Centennial". How World War I transformed economic warfare. Though World War I has officially ended 100 years ago with the signing of the Treaty of Versailles in its overwhelming influence on economic sanctions since 1919, the Allied Blockade never really stopped. While it's the narrative of destruction and change from the bloodbath of some to the triumph of Vladimir Lenin in Russia that have captured the public imagination about the war, the way the war transformed economic warfare should also be seen as one of its central legacies. One that continues to shape international relations to today. Remark writer Sharon Lakey remembers "a story in North Danville that has held a warm spot in my heart for many years. Ben Clifford, an old country poet, walked the back roads of North Danville and left his handwritten poems in neighbors' mailboxes.". The preparation for the upcoming July 4th celebration in North Danville brought to light some undiscovered writings by Clifford and World War I. The next headline. Historians' tenure quest for World War I New York soldiers' grave ends in success. We previously chronicled in the Dispatch the story of Terry Krautwurst who devoted 10 years of his life documenting the men and women of Genesee County in New York who served in World War I. But there was a nagging loose end to the amazing historical project, one that Krautwurst had almost given up on solving, but he did. Minnesota family donates World War I era artifacts to country museum. Those who served in World War I had a tendency not to talk too much about that experience. If they did it was typically much later in life, and that was the case with Ken McKay, who served his country in World War I as a member of Company L, Redwood Falls Minnesota National Guard Unit. Access the full length version of all these amazing stories and more through the summary paragraphs and links that you'll get in our weekly Dispatch newsletter. It's our short and easy guide to lots of World War I news and information. Subscribe to this wonderful free weekly guide at ww1cc.org/subscribe, all lowercase. Or just follow the link in the podcast notes. And that wraps up episode number 130 of the Doughboy Podcast, *World War I Centennial News*. Thank you for listening. We want to thank our great guests, crew, and supporters, including Colonel Karen Lloyd, US Army retired and director of the Veterans History Project. Elsa Minisini, documentary film producer from Marseilles, France. Thanks to Mac Nelsen and Tim Crowe, our interview editing team. This week we say goodbye to line producer Kat Laszlo who's been with the show since January of this year. Kat has returned to her native Amsterdam where she's producing radio and audio shows. A shout out to you from all of us, Kat. We wish you wonderful success, and we're sure it'll be a long and rising career in radio and podcast production. With that, we also welcome Juliet Cowall who's been working with Kat over the past few weeks and takes the line producer reign starting with next week's show. We also want to thank Dave Kramer for a special feature writing, and 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. Their programs have been to inspire a national conversation and awareness about World War I. They've 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 yet to be completed the commission will build America's National World War I Memorial in Washington DC. We want to say thank you to the commission's founding sponsor the Pritzker Military Museum and Library as well as our other show sponsors, The Star Foundation and the Doughboy Foundation. The Doughboy Podcast: *World War I Centennial News* and a full transcript of the show can be found on our website at ww1cc.org/cn, that's Charlie Nancy. You'll find the Doughboy Podcast in all the places that you get your podcasts, 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, and we're on Facebook at WW1 Centennial. Thank you for joining us. Don't forget, you can help keep the story alive for America by contributing to the memorial which will stand to tell the story for generations to come. Just text the letters, WWI or WW1 to the phone number 91999, and make a contribution of any size. (singing). Thank you for listening. So long.

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