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6 speakers (Theo Mayer, Garrett Peck, Patricia O., Matthew Naylor, Dan Dayton, Dave Kramer)

[0:00:07]

Theo Mayer: Welcome to World War I Centennial News, The Doughboy Podcast, episode number 133. The Doughboy Podcast 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, and how it's remembered and discussed, learned and taught. But most important, the podcast is about why and how we will never let the awareness of World War I fall back into the mists of obscurity. So join us as we explore the many facets of World War I, both then and now. This week on the show, 100 years ago the US Senate begins the debate about ratifying the Versailles Peace Treaty. Now since treaties are in the news a lot these days, we take a look at how treaties become official in America. Have you ever been to the amazing World War I Museum and Memorial in Kansas City? With us today is their president and CEO, Dr. Matthew Naylor, for some insights, some history, and some perspectives. Dan Dayton, the executive director of the US World War I Centennial Commission, joins us for an update on commission activities and introduces The Doughboy Foundation. And we're launching a new monthly feature this week on the podcast. It's called Born in the Month of, where you'll meet some famous, notorious, and influential people, whose lives and careers were affected by World War I. Born in the Month of July will be presented by Dave Kramer. And of course, articles and posts, where we'll walk you through selected headlines from our Dispatch Newsletter, 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 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. International treaties are in the news a lot these days, as they were 100 years ago. At the end of June 1919, the Treaty of Versailles was completed. A weary, gaunt faced President Wilson brought it home for approval by the United States Senate. This week, a century ago, the Senate begins hearings and debates over whether it gives this treaty its seal of approval or not. And with that as a background, let's jump into our centennial time machine and go back to the end of July 1919 to explore the aftermath of the war that changed the world and America. Everyone knows that a treaty is an agreement between governments. Right? But let's take a quick look at how the treaty process has worked in America since the US government began operating under the constitution. Now what it specifically says in the Constitution, which is after all, among many things, the operating manual for our country. In article number two, right near the top, it states that the president may negotiate foreign treaties, but they're not binding until 2/3 of the United States Senate approves them. Not Congress, but the Senate. It's all part of the system of checks and balances. Think about it. A 2/3 majority requirement means the treaties, most of the time in our national history, are going to be bipartisan. In other words, as we bind ourselves with other nations, we need to be pretty much in line with the idea as a nation. When a treaty is submitted to the Senate, they've really got four options. They can approve it. They can reject it. They can add conditions before they'll approve it, or they can sit on it and do nothing, which they do a lot. Now historically, this has been really frustrating for many presidents. They can't just sit down with the leader of another country and make a deal, and that's it. The other leader might be able to, but not the American president. You know, the framers of our Constitution were some pretty smart cookies. They broke out the government into three branches, the Executive, that's the president and his cabinet, the Legislative, that's the Senate and the House, and the Judicial, that's the judges and the courts. And none of them can grab the ball and run with it by themselves, not without the others. It's a system of checks and balances. But here is an interesting twist on treaties. The Constitution is totally clear on what it takes to make a treaty with another country, but the framers didn't cover how you end one. As a result, sometimes Congress, and sometimes the president, have walked away from treaties unilaterally. Now you have to wonder whether that was by oversight or intent of the framers. In any case, this week 100 years ago, the Senate begins open hearings on the Peace Treaty. Now one of the very first witnesses is a gentleman named Bernard Baruch, a key financial advisor to the American Delegation during the negotiations in Paris. After his testimony, a team of cartographers explained all of the new territorial boundaries to the senators in minute detail. But that doesn't really matter because there's been opposition to this treaty by Republican senators long before they learned its terms. Their opposition gets set early on when Wilson deliberately chose not to bring any Republican senators to Paris as a part of the US negotiating team. This, after the opposition Republican party had won both the House and the Senate in the midterm elections of 1918, before the negotiations began. And Wilson compounds that resistance, as the architect who tied the League of Nations charter as an integral element of the Peace Treaty, instead of separating it into two parts. For some insight, here are military historian Garrett Peck, and Wilson biographer and historian, Dr. Patricia O'Toole, discussing this topic during our podcast episode number 128.

[0:06:51]

Garrett Peck: Wilson believes that he has to be the one who has to negotiate this into the Peace Treaty itself. I view this in many ways as kind of hubris, this belief that only he can actually negotiate this. He doesn't particularly get along with his secretary of state, Robert Lansing. And therefore, when he goes to Paris, it's Wilson himself who, defacto is

serving as his own secretary of state. And the negotiations themselves are not really his strongest point. He's only served as an executive, but he's never, ever been part of a parliamentary government. He's never served in the legislature. So the whole sausage making over how you negotiate, whether it's a law, or a peace treaty isn't necessarily his strongest point.

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Patricia O.: I just want to add to what Garrett said about negotiation not being his strongest point. I would say it was his weakest point. He detested negotiation. He always had. He thought that if you were a real statesman, you would maybe get advice when you had a big challenge, and then you would think your way through to the best solution, and then you would sell it to Congress, or whoever you had to sell it to, with a very powerful speech. And he had succeeded as president for the first six years with that strategy on the domestic front.

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Garrett Peck: It's actually not the job of the presidents to negotiate peace treaties. There's actually a whole State Department that does this actually for the president, or sometimes the US Trade Representative, and so on. But Wilson believed that he had to go negotiate this peace treaty, and I think in part because Theodore Roosevelt, who was his big political rival had earlier negotiated a peace treaty at the Russo-Japanese War.

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Theo Mayer: Now with the Senate beginning to evaluate the details of the treaty, Wilson prepares to embark on a national whirlwind tour to sell the treaty directly to the American people. Unfortunately, already in fragile health, this tour will prove a personal disaster to the 28th president of the United States 100 years ago in the aftermath of the war that changed the world. Just a short time ago, we reported on the remarkable statistical report prepared by the US government, detailing every aspect of the war. And in the report is information about how because the war ended sooner than had been expected, a great deal of food had been procured and prepped for shipping to our boys in Europe, and now it's surplus. From the pages of the 1919 New York Times. Dateline, July 31, 1919. Headline, US Army will sell surplus of food in post offices. The war in Europe has forced prices of many food products to dramatically rise at home. The high cost of living is causing concern. Congressman Melville Kelly of Pennsylvania introduces a measure to kill two birds with one stone, ensure that no surplus food will be wasted, while simultaneously helping to bring down the high cost of living for Americans. Approximately 341 million pounds of Army surplus food, most canned vegetables and meat, will be sold directly to consumers by the 54,000 post offices across the nation and by their mail carriers. The price, it will be sold at the government's cost plus postage. Citizens are directed to place their orders with their mail carrier, pay in advance, and watch their mailbox. Secretary of War Newton Baker is confident that the cost will be well below market price, and that the entire surplus will be sold within a month. And with that, 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. Many of you may know about, and may even have visited the amazing, memorable, and thoroughly unique National World War I Museum and Memorial in Kansas City. It's a stunning venue overlooking the historic Kansas City Union Rail Station, a central hub that 100 years ago was a nexus for young recruits, both leaving and returning home from World War I. So when you go there and walk around, it's as if the very ground of the whole area is infused with World War I history. And so it's with great pleasure that I welcome our next guest, Dr. Matthew Naylor, the president and CEO of the National World War I Museum and Memorial in Kansas City, Missouri. Dr. Naylor is a native of Australia. He's also a commissioner on the World War I Centennial Commission. Commissioner Naylor, welcome to the podcast.

[0:11:49]

Matthew Naylor: Glad to join you.

[0:11:50]

Theo Mayer: Commissioner Naylor, Matt, let's begin with a bit of background about you personally. What was the journey that led you to head up the National World War I Museum and Memorial in Kansas City?

[0:12:00]

Matthew Naylor: It's a remarkable opportunity to be able to be involved in the global commemorations of World War I. And so I was really privileged when invited by the board to provide leadership here in the middle of 2013. I've been moved to the United States now about 17 years ago. I'd been involved in organizational leadership for many years working in a global organization as its CEO, providing humanitarian work in Africa and Asia and others, but always having a deep and abiding interest in history, then to find myself in the [inaudible] cultural sector, and then be invited by the board to come here and serve in a leadership role really has been tremendous journey for me. My grandfather served in World War I, and my father served in World War II, so I've had roots in global affairs in many years for many years, as well as an academic background in the social sciences. So it's really been a tremendous gift that I've been able to serve during such an important time.

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Theo Mayer: You were appointed as a World War I centennial commissioner at almost the same time that you took the reins in Kansas City. Could you tell us the story of that? Who appointed you? And how was all that coming together at once like for you?

[0:13:14]

Matthew Naylor: Yes. The congressional resolution, or the congressional action which established the commission, specifies its makeup. And one of the seats on the commission is a seat appointed by the board of the National World War I Museum and Memorial. And so the board determined that it was in our shared interest that I should occupy that, and then was appointed by the board and then sworn in by our local government representative.

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Theo Mayer: Let's talk about the National World War I Museum and Memorial in Kansas City for a moment. The venue is really a national treasure. It's one that was put together and financed locally not long after World War I. Can you give us a quick background and history of how it came together?

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Matthew Naylor: Just after the armistice in '18, a group of community leaders came together in Kansas City and said, "Let's do something to honor the war dead of the region, and to create a tribute for peace." And then in early 1919, the people of the city participated in a fundraising campaign that lasted for 10 days. So the city then was about 250,000 people, and about 83,000 people participated in a fundraising campaign. Over 10 days, they raised \$2.5 million, so that's equivalent of about \$14 million today raised in 10 days. In 1921, the five ally commanders from Belgium, France, Italy, the United Kingdom, and the United States, gathered here to dedicate the land, 47 acres, as you say, overlooking the city on the 29th block of the city, so it was close to downtown. And about 100,000 people came out as part of that outpouring of patriotic support. And then an international architectural competition was held, and then the memorial for the museum constructed. And then President Coolidge came back in '26 and dedicated the memorial. In the late '80s, early '90s some preferred maintenance caught up, and so the city again rallied around and raised more than \$100 million to renovate the memorial, and then in its under structure, build a new museum, which was then opened in '06 with a Congressional designation as the national museum. And then in 2014, when the legislation was passed to establish a national memorial in DC, the designation was also provided for the memorial and museum to be known as the National World War I Museum and Memorial.

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Theo Mayer: I've had the pleasure of coming to your house several times over the past few years, and it's endlessly amazing and memorable as an experience. Can you give our listeners a quick insight into what they'll experience when they cross the threshold in KC?

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Matthew Naylor: When you come into the campus, firstly, you'll be struck by its beauty. It has a mall that runs down as you approach the memorial, which stands 217 feet tall on top of a memorial courtyard, flanked by two beautiful buildings and then two sphinx, one facing the battlefield with its eyes covered is covered because of the horror of war, another sphinx facing the future, again, its eyes covered because of the unknown future. A very attractive entrance into the underneath is the museum entering into the museum proper, and then crossing a glass bridge, under which are 9000 poppies, each representing 1000 combatant deaths. This glass bridge, which for some people is unsettling, it's a beautiful sight, of course inspired by the McCrae poem In Flanders Field. And then you enter into the galleries. The very best designers in the world were used to create what is a very immersive experience in the museums. And we tell a chronological story. One of the things about World War I is that it's a complicated messy story for most people. It involves empires and countries that don't exist anymore. And the war started for reasons that weren't very evident. And so what we seek to do here is to unpack a complicated story, and be able to tell that story in a way that really makes it accessible for people, and then through objects, really be able to talk about what happened and why. For more than six years, Trip Advisor, in rating museums across the country, have put us in the top 25 museums in all of the United States, so it's something that we're really proud of. And it speaks to the visitor experience because it's the visitors who do those ratings. And they say, "This is one of those museums that you really want to see." It's a first rate museum experience.

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Theo Mayer: Matt, one of the reasons I wanted to ask you on the show is to help answer a question that comes up pretty often. And it's a question that you're kind of uniquely qualified to address as the CEO and president of the World War I Museum and Memorial and Kansas City and as a World War I centennial commissioner, a commission that's pledged to build a national World War I memorial in Washington DC. Why does it matter that we have a national World War I memorial in the nation's capital. Isn't Kansas City enough?

[0:17:57]

Matthew Naylor: A war of this scale deserves a memorial in the nation's capital. It's a travesty that the only major conflict of the 20th century whose service is not honored is World War I. That wrong needs to be righted. And so it is appropriate that there be a memorial in the nation's capital. And I'm proud to work with the commission to lend our support for the memorial to be created. The memorial in DC's focus will be that of a memorial. But together, I think we do this work of understanding what is arguably the most consequential conflict for the United States.

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Theo Mayer: We're getting really close for the construction permits for the National World War I Memorial in DC. When it's finished, do you see these two US meccas of World War I memory connecting, interacting, and generally supporting each other?

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Matthew Naylor: Yeah. I'm excited about the opportunity for us to work together. We look forward, as visitors come here, and last year we had visitors from 80 countries coming physically to the site, let alone hundreds of countries, more than 200 countries who use resources from our website. We're looking forward to the opportunity of pointing them to the memorial in DC to further enrich their understanding of World War I, and then being able to see ourselves as being partners in telling the story of American citizen sacrifice, and then the larger task, which is specifically about the work that we do here, of the war's enduring impact. The work in DC honors Americans who served. We're able to expand that mission here at the National World War I Museum and Memorial and Kansas City, Missouri to tell a broader story of the global impact of the war, of the engagement of all of the belligerence. There's not a day that we don't wake up and hear news on the radio, or on the TV, which is not as a consequence of decisions made during World War I. That enduring impact is something that we're able to tell. And being yoked with a memorial in DC is something that we very much look forward to.

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Theo Mayer: One last question for you Matt. As one of the people so intimately involved in the World War I centennial commemoration, are there any particular special moments that stand out for you?

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Matthew Naylor: The April 6th opening commemoration, which the commission organized, and was held here at the National World War I Museum and Memorial in Kansas City, was really a very moving experience. It was a wonderful international event. And that really stood out for me. Another is more recent. On the 28th of June, the commission and the museum and others partnered in a dinner to mark the signing of the Treaty of Versailles. And the commission sponsored a symposium about the treaty and the emergence of American philanthropy in the rebuilding of France and Belgium, which was organized by the National World War I Museum and Memorial at Versailles. There's a deep vein of interest in World War I and its enduring impact. Over this period, we have had a growing attendance here at the museum and memorial. More than 65% growth of the last five years, and even this year in '19, we're outpacing last the last years in attendance.

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Theo Mayer: Dr. Matthew Naylor is the president and CEO of the National World War I Museum and Memorial in Kansas City, Missouri. We have links for you in the podcast notes. For commission news, we have another guest with us today, who has been as deeply immersed in the centennial of World War I as Matt Naylor has. Dan Dayton also has dual roles. First of all, Dan is the executive director of the US World War I Centennial Commission, and Dan is also the president of a 501-C3 nonprofit organization newly renamed The Doughboy Foundation. That's been the fundraising arm for the National World War I Memorial in Washington DC. Dan is also an avid listener to the podcast, having been the guy who asked us to develop it. Dan, thank you for joining us.

[0:21:59]

Dan Dayton: Theo, great to be with you. I do enjoy this podcast, so it's a special honor for me to be on with you today.

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Theo Mayer: My first question to you is, you've spent the last half a decade immersed in nurturing the commemoration of World War I. How did you wind up in that role?

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Dan Dayton: A gentleman from North Carolina, Jerry Hester, has been interested in World War I for much of his life. He is now octogenarian, and one of my favorite people. And Jerry asked me for my help as a volunteer. As he began to discuss the importance of the war, its impact on the United States, its impact on the world, the impact the United States had when it entered the war, I knew I had to help him. He helped me to understand that. And he helped me to

understand how important it is to remember those who came before, as well as the lessons that were learned in the war, and how critical they are, even to where we are today, and the effect on events in the world today. An interesting thing, we had the model of the memorial on display at the 9/11 museum in Lower Manhattan last fall for about six weeks. When we first approached their museum leadership, they understood immediately the direct line connection between the effects of World War I and the attacks on the United States and 9/11. We didn't have to explain that. We didn't have to sell it. They said, "We've got it. We understand it. We want to help." So Jerry was the guy who got me in.

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Theo Mayer: That's great. You kind of have a long run connection with centennials and bicentennials and so forth. Could you touch on that?

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Dan Dayton: I was the only one they could find that was old enough, who'd actually fought in a war. I spent many years of my life in the United States Navy, and helped with international naval reviews and fleet weeks in New York City for a number of years. And then I was asked by the Navy to help with the bicentennial of the War of 1812, keeping the sea free for more than 200 years was our mantra. And we wanted to tell the story about how the United States Navy really was critical to keeping sea lanes of commerce open around the world for all those years. So yeah, I've been involved for a while.

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Theo Mayer: Dan, before we talk about the foundation, could you give us a quick update on the National World War I memorial in Washington DC? What's going on? Where are we now? How's the fundraising going? What does the schedule look like?

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Dan Dayton: We are now in receipt of all of the construction documents from our design team. We recently got virtually all commission and fine arts and other agency approvals. There are still a few things that we need to resolve. Just recently, we resolved some lighting design issues that were particularly important to the commission. The relationship with the Commission of Fine Arts and the World War I Commission has been absolutely splendid. There's always tension in a group of people talking about different artistic impressions. And what is the best way to go forward with a particular storytelling program, the one we have here? So that collaborative program over the past several years has resulted in a better memorial, I think, for the long run, and for the ages. But lighting was really important. One of our advisors, who is former Secretary of State George Schultz, and he's one of our many distinguished advisors. Seriously, I was just finishing up my conversation with him the first time I met him. And I said, "Is there anything else that you'd like to give us?" He said, "Yes. Get the lighting right. It's really important. Your guys are just going to want to put lights on the ground and shine it up, and it's not going to work." So I'm going to see him again shortly, and I'm pleased to tell him that we engaged the services of the same lighting designer who lights sculptures for the Met in New York City. I saw a model of his work, and it's breathtaking. So we'll start preparing the site for memorial this October. That process will take one year. The rest of the sculpture is being developed. [inaudible] will start working on the full size sculptures, sculpting them in mid August in a brand new studio in Englewood Cliffs, New Jersey. So we're looking forward to seeing that.

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Theo Mayer: Dan, what's The Doughboy Foundation? And what role is it playing currently in building the memorial? And what's its role going to be after the memorial is completed?

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Dan Dayton: The Doughboy Foundation has a unique relationship with the World War I Centennial Commission as its primary fundraising organization, and that's what it's been doing over the past several years. Now as we look at what happens the day after the memorial is dedicated, everything is in place, construction is all done. What does it look like, and how does that work? So that foundation is working now to develop augmented reality, virtual reality tools, which will help Americans better understand the story of World War I from the standpoint of a soldier's journey, from the standpoint of the journey of the United States as a nation. Our educational focus is on the American doughboy. It's the story of a soldier and a story of a nation. And The Doughboy Foundation wants to make sure it does everything it can to assist in telling that story.

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Theo Mayer: Is it going to act like a friends of, which some of the other memorials have? Is that kind of the idea?

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Dan Dayton: Yeah. I think it will be probably a little more robust than that because those organizations do a great job of telling the story and remembering and honoring those who served. They do a superb job. The Doughboy Foundation hopes to be able to do as good a job as they are now, and also the help work to be able to tell the story of World War I, which I think you coined the phrase, has sort of fallen into the mists of obscurity. And we want to make sure it doesn't happen again.

[0:27:36]

Theo Mayer: Okay. Now a question that's an easy one to answer, but I think is confusing to some people. What is the difference between the Doughboy Foundation and the US Foundation for the Commemoration of the World Wars? That's what shows up when I've been giving donations.

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Dan Dayton: There isn't any. The Doughboy Foundation is just easier to say. And a few months ago, we added what's called the doing business as clause to the United States Foundation for the Commemoration of the World Wars. It now says, "Doing business as the Doughboy Foundation." It's exactly the same organization.

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Theo Mayer: And it's a good thing because US Foundation for the Commemoration of the World Wars doesn't fit on the to who line on a check.

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Dan Dayton: I learned that early. It certainly doesn't. And it doesn't exactly come tripping-ly off the gone, so Doughboy Foundation it is.

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Theo Mayer: Very recently, there was a press announcement about something called the AEF Memorial Corps. In fact, we spoke about it on the show last week. Can you review that? What is it? And what's it intended to do?

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Dan Dayton: When I first got involved in this project, we were in the presence of the family of a young man who had been killed in battle. And one of the principals, at the end of the ceremony said, "Is there anything I can do to help you?" Offering his personal help and condolences to the family. And the mother said, "Yes. Don't forget him," so that's what we need to be doing. The veterans service organizations, the major ones, both the American Legion and the VFW, they feel the same way. They want to make sure we don't forget. So the AEF Memorial Corps is simply a mechanism to help them organize to ensure that we don't forget, in a very tangible way of building the national memorial in the national capital.

[0:29:19]

Theo Mayer: Dan, in your own reflection on this US World War I commemoration, is there anything that particularly stands out for you?

[0:29:26]

Dan Dayton: The dedication of your audience, I would say. The dedication of your audience and the dedication of all Americans, who have been turning out in record numbers to the National World War I Museum and Memorial in Kansas City and other sites around the world, to commemorate this war. I am struck by the fact that there's nobody who opposes this commemoration. There's no one who opposes building this memorial. Everybody I've talked to has responded by saying, "How can I help in some way or another?" So this is enormously rewarding for me personally. This just would not have been possible without the dedication of each member of your audience and the dedication of Americans in general. It's because of you.

[0:30:09]

Theo Mayer: For a closing thought, what do you think the listeners should remember about why we must not let our national memory of World War I fall back into the mists of obscurity, as we like to say? Which is where we found it before the centennial.

[0:30:22]

Dan Dayton: This war is simply too important. I learn something every day. This is a bold plug for one of our potential sponsors, [inaudible]. I found out as we prepared to take a meeting with American Express, at the beginning of the war in 1914, there were 150,000 Americans in Europe. No banks in Europe would accept their checks or any form of payment for them to be able to leave Europe and return to the United States, except American Express. So when I had that meeting, I was pleased to go in and say, "By the way, thanks for returning 150,000 of our fellow citizens to the United States at the beginning of the war, and getting them out of the war zone." And they did that. Yeah. It is just

so important to the fabric of our nation. And we forget our warriors at our own peril. We must remember those warriors who came before us and give them thanks for their service.

[0:31:17]

Theo Mayer: Dan Dayton is the executive director of the US World War I Centennial Commission, as well as the president of The Doughboy Foundation. We have links for you in the podcast notes. This week, well actually, this month, we're launching a new segment called Born in the Month of, where you'll meet some of the famous, notorious, and influential people whose lives and careers were affected by World War I. As you hear the facts about them, can you guess who we're talking about? Don't worry, we'll tell you. But just try to beat us to it. Born in the Month of July will be presented by Dave Kramer. Dave.

[0:31:54]

Dave Kramer: He was known as one of the greatest American novelists of his generation. He was so colorful that movies were made not just of his books, but of his life. He had bad eyesight, so he wound up as a volunteer ambulance driver in Italy. In July of 1918, he suffered shrapnel wounds from an Austrian mortar round. He was both born and died in July. His works included Farewell to Arms and For Whom the Bell Tolls. His name was Ernest Hemingway. Another American writer, born in Chicago in a July day, a famed mystery and detective writer, who enlisted in the Canadian Army and found himself in the trenches by March 1918. He suffered a concussion from German shelling in June. During his recovery, he applied to become a pilot, but the war ended. Fortunately for fans of detective fiction, he did recover in time to create Detective Philip Marlowe. His name was Raymond Chandler. He was an actor, most often remembered for his raspy voice and late life television roles as elderly family patriarchs, but he was also an accomplished film actor, winning three Oscars. Interestingly, his distinctive raspy voice was the result of a mustard gas attack while serving as an artillery officer in France. Besides his role in France, he also played a role in the classic World War I film, Sergeant York, with Gary Cooper. Who was this raspy voiced doughboy actor? It was Walter Brennan. Our final Born in the Month of July is a British poet and author. He went to war almost as soon as it broke out, after nearly two years as a British soldier, he was nearly killed by a German artillery shell. His novels include I, Claudius, and Claudius, the God. His World War I memoir, Goodbye to All That, was well received. His name was Robert Graves.

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Theo Mayer: And those are our picks for Born in the Month of July, men and women whose names we may know, but not necessarily their connection to World War I. And of course, we have links for you in the podcast notes. And 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 rich resource to World War I news and activities. Here are some selections from the current issue. Our first story, American Legion Post Number One is located in Paris. Our commissions recent commemoration efforts in Versailles, France put us in touch with some friends who we really haven't talked to in a while, the members of the world famous American Legion Post Number One in Paris. These Legion members stand on a long tradition, one that celebrates a direct line to our World War I veterans. Post Number One is the first and oldest American Legion post outside of the United States, and was created by people who had just seen the great war's end months before. Since that time, they fulfilled a unique and special role in representing our American veterans in France and throughout Europe. Vice commander, Brian Shell, took some time to tell us about his special post, their history, and their current activities. A second story, Save the date, fourth annual Camp Doughboy World War I history weekend announced for September 14 to 15. The fourth annual Camp Doughboy World War I history weekend comes to Governor's Island National Monument off the tip of Manhattan on September 14 and 15. Each day will bring living history, re-enactors, authors, experts, vintage vehicles, and even era attired animals. The centennial of the service members returning to Governor's Island is in 2019, and this group of volunteer re-enactors will share the story of World War I with you. The next story, rest in peace, Private Ulysses Grant Moore. Richard Mize is a pastor of Trinity Presbyterian Church in Oklahoma City. Last weekend, he helped give belated honors to Army Private Ulysses Grant Moore, a century after he served in World War I, and 55 years after he died. As Mize writes, "Why such honors were overlooked, and why this marker never made it here to his burial site are unknown." Crushing German World War I debt takes 92 years to pay off. At the end of World War I, Germans could hardly recognize their country. Up to three million Germans, including 15% of the entire male population, had been killed. Germany was forced to become a republic instead of a monarchy, and its citizens were humiliated by a forced admission of guilt for the war. The Treaty of Versailles didn't just blame Germany for the war, it demanded financial restitution for the whole thing, to the tune of 132 billion gold marks, or about 269 billion today. How and when could Germany possibly repay this kind of debt? Read the Dispatch article about how the process took 92 years and another world war to get completed. Milford, Michigan celebrates 100 years ago, World War I ended and the American Legion born. The American Legion in Milford, Michigan is celebrating 100 years since the end of World War I and the birth of America's largest veteran organization. Around 1945, Henry Ford sold the property at 510 West Commerce Road in Milford, Michigan to the American Legion, with the stipulation that the post be named after his friend, Ernest F. Oldenburg, a soldier from the Milford area, who served with the 32nd Red Arrow Division, and was killed in action in France in 1918. Read about the World War I Centennial Commemoration

activities by American Legion Post 216. Access the full length version of 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 lots of World War I news and information. Subscribe to this wonderful free weekly guide at ww1cc.org/subscribe, all lowercase. Or follow the link in the podcast notes. And that wraps up episode number 133 of the award-winning World War I Centennial News, The Doughboy Podcast. Thank you for listening. We want to thank our great guests, our talented crew, and our supporters, including veteran and military historian, Garrett Peck, Woodrow Wilson biographer and historian, Dr. Patricia O'Toole, Dr. Matthew Naylor, president and CEO of the National World War I Museum and Memorial in Kansas City, Missouri, Dan Dayton, the executive director of the US World War I Centennial Commission. Thanks to Dave Kramer for research, writing, and presentation of Born in the Month of July, Mac Nelson and Tim Crowe, our interview editing team, Juliette Cowall, the line producer for the show, JL Michaud, for web support. And 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'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 they're building America's National World War I Memorial in Washington DC. We want to thank the commission's founding sponsor, the Pritzker Military Museum and Library, as well as our other sponsors, The Star Foundation and The Doughboy Foundation. The podcast and a full transcript of the show can be found on our website at ww1cc.org/cn, that's Charlie, Nancy. You'll find World War I Centennial news, the Doughboy Podcast, in all the places you get your podcasts, including iTunes, Google Play, Tune In, Spotify, Radio on Demand, Stitcher, even on YouTube, asking Siri, or using your smart speaker by saying, "Play WW One Centennial News Podcast." The commission's Twitter and Instagram handles are both at WW1CC. And we're on Facebook at WW1 Centennial. Thank you for joining us. And don't forget, you can help keep the story alive for America by contributing to the memorial, which stands 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. Thank you for listening. So long.

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