



THE NATIONAL
WWII MUSEUM

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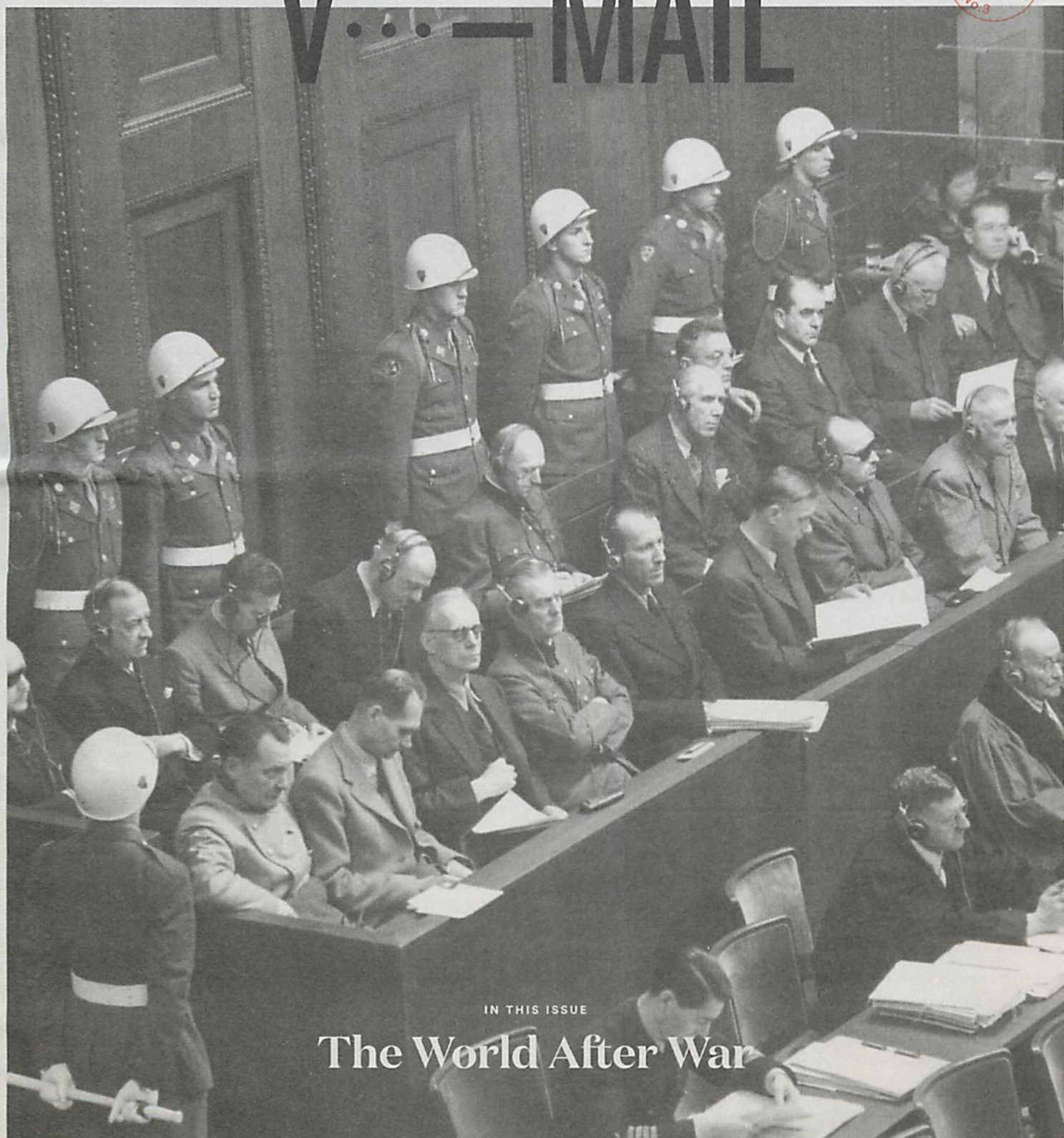
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945 Magazine Street, New Orleans, LA 70130
nationalww2museum.org
504-528-1944 / 877-813-3329

MISSION STATEMENT

The National WWII Museum tells the story of the American experience in the war that changed the world—why it was fought, how it was won, and what it means today—so that all generations will understand the price of freedom and be inspired by what they learn.

HOURS OF OPERATION

All Museum venues are open seven days a week.
9:00 AM – 5:00 PM

HOLIDAY CLOSURES

Mardi Gras Day, Thanksgiving Day, Christmas Eve, and Christmas Day

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ON THE COVER

Nazi war criminals were brought to justice at the Nuremberg Trials. An exhibit about the trials, made possible by The Joe W. and Dorothy Dorsett Brown Foundation in honor of D. Paul Spencer, is planned for the Museum's upcoming Liberation Pavilion.

Letter from the President & CEO



GORDON H. "NICK" MUELLER, PHD
PRESIDENT & CEO

The mission of America's National WWII Museum attracts inspired history scholars. I'd like to call attention to several who recently played a vital advisory role—and to one who will be essential to our future staff efforts.

To assist with planning exhibits and interactive experiences in the Liberation Pavilion, I asked nearly a dozen historians and other intellectuals to participate in a two-day charette at the Museum in June. This gathering produced many fresh insights on the varied and powerful legacies of World War II.

The attendance list was impressive in its quality and diversity. Participants included Dutch historian and journalist Ian Buruma (author of *Year Zero: A History of 1945*), who will give a keynote address at our 2016 International Conference on World War II; Sarah Ogilvie, chief program officer at the US Holocaust Memorial Museum; Mark Lagon, PhD, president of the Freedom House organization, which tracks global developments impacting human rights;

retired Army Brigadier General Robert Doughty, PhD, former head of the Department of History at the US Military Academy; and two Berlin-based artists who work on memory studies, Renata Stih and Frieder Schnock, PhD.

Meanwhile, I am proud to report that the Museum has appointed Robert M. Citino, PhD, to the new post of Samuel Zemurray Stone Senior Historian.

Most recently a professor of history at the University of North Texas, Dr. Citino has published nine books and many articles on World War II and other 20th century military subjects, and he is a popular conference and tour speaker.

Relocating to New Orleans with his wife Roberta, he is settling into a position critical to the Museum's plans for strengthening research and education. You will soon hear more about—and from—Rob Citino. For now, I'll simply say we are thrilled that this leading public historian has joined our team!

MEMBERSHIP

A Knit Your Bit Superstar

Member Spotlight: Shirley Sentgerath

Shirley Sentgerath of Fennville, Michigan, has more than knitted her bit — she has contributed an estimated 700 works of very practical yarn craftwork to the Museum's national Knit Your Bit service project.

"I try to figure between six to eight a month," said Sentgerath, who with her husband, John, has been a Museum Member since 2010. "It's something to do when you aren't doing anything."

A volunteer-based effort to collect and distribute hand-knit scarves to veterans, Knit Your Bit celebrates its 10th anniversary this year. More than 10,000 knitters and crocheters in all 50 states have participated. Through their efforts, the Museum has distributed about 50,000 scarves to approximately 1,000 veteran centers, hospitals, and service organizations across the country.

Shirley, age 88, was 12 when an aunt first taught her to knit, though her passion for the craft wasn't truly ignited until later in life.

"I've been really at it, oh Lord, 45 years now," she said. "I'm a knit-wit, and I'm tired of doing things for grandkids who are teenagers now."

In addition to her passion for knitting, Sentgerath's motivation for her heroic Knit Your Bit efforts is rooted in many family ties to the military. Her husband, John, is a Korean War-era veteran of the US Navy.

During his time in the service, John Sentgerath worked aboard the USS *Enterprise*, which was then in mothballs, and has high praise for the *Enterprise* sequence in the Museum's Richard C. Adkerson & Freeport-McMoRan Foundation



SHIRLEY SENTGERATH
SUPERSTAR

Road to Tokyo: Pacific Theater Galleries. "I felt like I was right there," he said.

The Sentgeraths visit the Museum annually while wintering on Alabama's Gulf Coast. During the couple's most recent visit, the Sentgeraths toured PT-305, the Museum's fully restored, Higgins-made, patrol-torpedo boat, due to return to service in 2017 to offer living-history lessons and rides across her home waters of Lake Pontchartrain.

"We got there too late for the (regularly scheduled) tour, and as we were leaving to go back to the parking lot, we peeked in the windows" of John E. Kushner Restoration Pavilion, he said. "When we got to the last window, it was a door, which we opened."

Members of the restoration crew working inside then treated the couple to an impromptu full tour.

"Those guys did a wonderful job" on the restoration, he said. "There are a lot of things in the Museum that are absolutely outstanding."

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A High Honor in France

Museum Co-Founder Honored for Work to Preserve Lessons of History



A —

Tom Brokaw, US Ambassador to France Jane D. Hartley, Tom Hanks, Jean-Louis Georgelin, and Gordon H. "Nick" Mueller at the May 2016 French Legion of Honor ceremony in Paris.

B —

A Mark 31 Torpedo Director, soon to be installed on PT-305.

C —

Tom Czekanski, the Museum's senior curator and restoration manager, scored the rare torpedo-aiming device on eBay.

A

Created by Napoleon Bonaparte in 1802 and acknowledging services rendered to France by persons of exceptional merit and accomplishments, the French Legion of Honor Medal is the highest distinction awarded by the French government. Gordon H. "Nick" Mueller, PhD, president and CEO of The National WWII Museum, was awarded the medal at a May ceremony at the Grand Chancellery in Paris. Similarly honored with Mueller at the ceremony were Tom Brokaw and Tom Hanks — both longtime Museum supporters.

"This honor resonates at a very personal level," Mueller said. "It draws fresh attention to the efforts of many, beginning with my dear friend and fellow historian Stephen Ambrose, to build a museum to honor, explore, and document the American Experience in World War II."

The National D-Day Museum, the product of a decade-long collaboration between Ambrose and Mueller, opened its doors on June 6, 2000. Later designated America's National WWII Museum by the US Congress, the Museum launched an ambitious expansion effort, ongoing to this day. Also ongoing is the Museum's long-held interest in history-focused travel—including popular educational tours that visit the beaches of Normandy and other WWII battle sites to tell France's liberation story.

The Legion of Honor was presented to Mueller, Brokaw, and Hanks by Army General Jean-Louis Georgelin. Like Mueller, Brokaw and Hanks have both worked tirelessly to document and pass on the WWII story.

"When the Museum first opened its doors in 2000, Tom Brokaw and Tom Hanks were

already among the ranks of its supporters," Mueller said. "Last year, The National WWII Museum honored their remarkable careers with the presentation of its American Spirit Award. This year, I am able to share the Legion of Honor with both of them. This is a phenomenal feeling, as both men have played personal roles in advancing the Museum's mission: Tom Hanks served as executive producer of our 4D movie experience *Beyond All Boundaries*; Tom Brokaw narrated our exhibit film on D-Day in Normandy and has served as MC for Museum ceremonies."

ARTIFACT

eBay Find Points PT-305's Restoration Forward

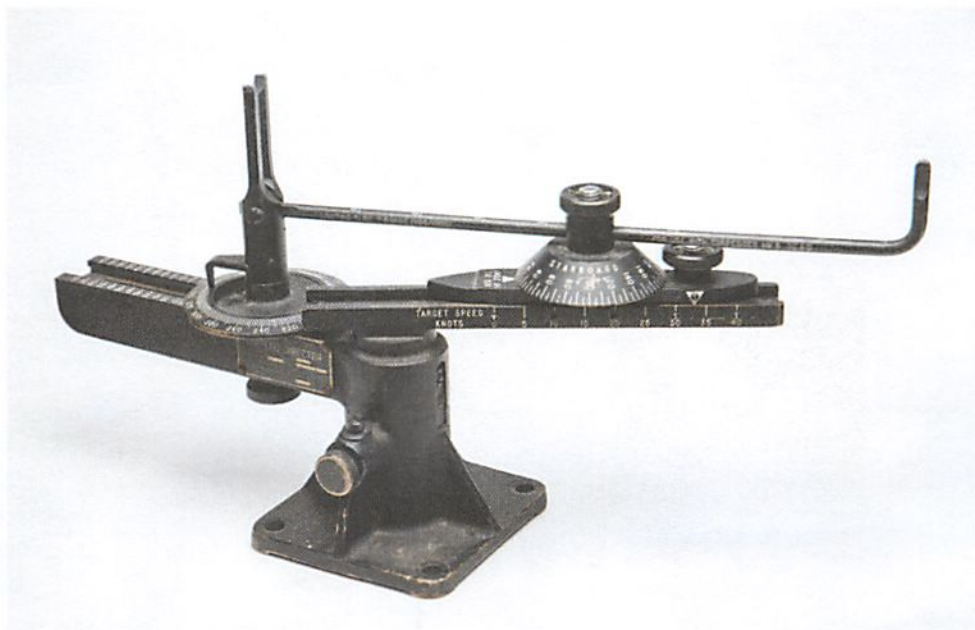
Authentic Parts for the Museum's Patrol-Torpedo Boat Come from Many Sources

In much the same way that many people joined together to work for victory in World War II, the restoration of PT-305 has been a team effort built on contributions by many of physical labor, project management, or the gift of funds. Restoring a WWII combat-veteran PT boat to fully operational trim required all of these efforts plus the sourcing of thousands of components.

The 39,000 copper rivets used in the hull were comparatively easy to acquire because the company that produced them for Higgins Industries in 1943 is still making them today. Other items—like replacement hull ribs and deck planks—were crafted *locally from new lumber* by the restoration crew's skilled boatbuilders. And the Internet helped connect the Museum with people around the world who possessed long-obsolete parts. For example, the boat's radar assembly was found in Australia.

The popular online auction site eBay recently proved useful in acquiring a rare piece to help complete PT-305's restoration, a Mark 31 Torpedo Director. The sight and moveable scales of this deceptively simple device were used to aim torpedoes—actually to aim the PT boats themselves, as torpedoes fired only straight forward—by mechanically computing factors such as the angle of the target on the bow, the speed of the target, and the speed of the torpedo.

Made of precisely machined cast brass, the Mark 31 was built by Bristol and Martin Inc. of New York City, prewar a manufacturer of vending machines and fruit juicers. PT-305's restoration crew had been on the lookout for this piece since its work began, but had no luck finding one for sale in the collections of other museums or aboard another PT boat.



B

With such a prize on the electronic auction block, bidding was fierce. Fortunately, the Museum emerged as top bidder, and that \$3,800 is sure to be money well spent. In addition to moving PT-305 closer to a projected spring 2017 relaunch on her home waters of Lake Pontchartrain, the director also can serve as a model for a Museum-machined copy—a great tool for teaching history-rich, hands-on STEM lessons.

Article by Tom Czekanski, the Museum's senior curator/restoration manager.



C

Find out more about PT-305
→ pt305.org



A

Lead American Prosecutor Faced Daunting Legal Challenges

At Yalta in February 1945, an exchange took place in which Prime Minister Winston Churchill advocated that leading Nazis be shot without trial upon capture, whereupon the Soviet dictator Joseph Stalin solemnly objected that a trial should take place. This was absurdly ironic, given how Stalin had pioneered “show trials” in the 1930s in which coerced confessions were swiftly obtained from innocent people through torture, but the exchange did help define the context for three problems that any proposed trial of the Nazi leaders would have to confront.

First, to be respected, any proposed trial would have to be “fair” to the defendants,

conducted by an international court with mutually agreed upon procedures by the Allied powers (which risked public splits between the competing interests of the United States, Great Britain, France, and the Soviet Union). Second, any fair trial carried with it the risk of acquittal of Nazi war criminals, which could bring about derision toward the process and result. But third, any trial which was perceived to be designed to produce preordained convictions would also undermine Allied moral credibility in the postwar world.

Despite the irony of the exchange between Churchill and Stalin, at Yalta they agreed with President Franklin D. Roosevelt that

a trial was preferred. After Roosevelt’s death, Associate Justice Robert H. Jackson of the US Supreme Court was officially appointed by President Harry S. Truman on May 2, 1945, to be the lead American prosecutor at the war trials. Unfortunately for Jackson, his greatest prize had eluded prosecution three days before when Adolf Hitler committed suicide in Berlin.

As Jackson moved to organize for the trial, he faced three serious legal obstacles. First, what laws had the Nazis actually broken, and thus what charges would be leveled against them at trial? Second, what strategies should the Allies adopt to overcome the anticipated defense



B

strategies of the defendants? And lastly, where would the evidence of the crimes come from?

Jackson decided to argue that the Nazis had committed a vast criminal conspiracy to wage war, steal wealth, and to enslave, murder, and systemically exterminate other peoples. By charging entire organizations such as the SS, Gestapo, and Nazi party itself as part of the conspiracy, he could cast a wide net, and if a defendant was a leader within such organizations, guilt could be established through the organization's policies and actions, rather than having to prove individual responsibility. Finally, military aggression

itself was to be considered a crime in violation of the diplomatic treaties that Germany had signed in abundance before the war.

Jackson saw that two major strategic legal challenges would come from the German defendants: the charge that the Allies were creating *ex post facto* law, or legislating after the fact, and *tu quoque*, a "you did it too" defense regarding atrocities. Jackson thought that Germany's history of broken diplomatic treaties established a legal foundation that refuted the *ex post facto* charge. Given the unprecedented scale of the Nazi atrocities, however, the Allies agreed to simply state forthrightly that *tu*

A & B —

Nazi war criminals
Hermann Göring, Albert
Speer, Wilhelm Keitel,
and others faced justice
in Nuremberg, Germany,
from November 1945 to
October 1946.

quoque was not an acceptable defense at the trial.

Finally, there was the question of evidence. Jackson worried that witnesses among the Germans would be notoriously unreliable, with the Nazis obfuscating and other Germans cowed by fear. But as Allied troops occupied Germany in the summer of 1945, a river of evidence began to flow. Sources such as the personal archive of the Nazi philosopher Alfred Rosenberg, a stash of German diplomatic papers in the Harz Mountains, and even Hermann Göring's Luftwaffe records stashed with his stolen art collection in a salt mine at Obersalzberg were discovered. But perhaps the greatest document find came from notes by General Hossbach of a November 5, 1937, meeting of Hitler with his party and military leaders in which Hitler clearly stated that Germany had no option but to conquer "living space" for Germany from its neighbors. From Hitler's own mouth to his top leaders before the war came the intent and evidence of their plan to wage aggressive war. Jackson knew that the path forward was to convict the Nazis through their own words and documents.

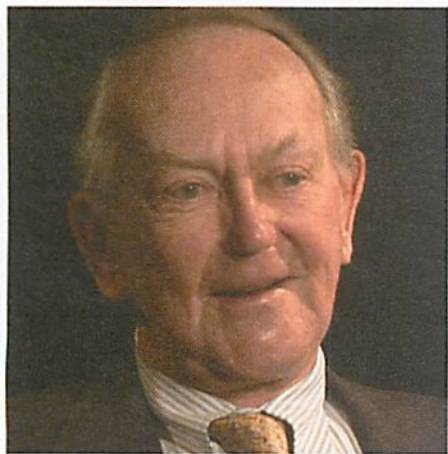
Nuremberg had been the city that hosted frenzied Nazi Party rallies and gave its name to the 1935 Nazi race laws. When the trials opened 71 years ago in November 1945, Nuremberg's name was reborn as a place where hope was rekindled for the rule of law, that civilized life could be restored, and that justice would be found.

Article by Keith Huxen, PhD, the Museum's senior director of research and history.

Learn more about World War II anniversaries
→ On Twitter @wwiitoday → nww2m.com

Oral History Spotlight: Paul Spencer

A Witness to Nazi War Criminals on Trial



PAUL SPENCER
VETERAN

Paul Spencer saw combat in Europe during World War II, and his postwar assignment as a courthouse guard during the Nuremberg Trials brought him face-to-face with some of the men who commanded the soldiers he once battled. Looking back, Spencer recalled a full spectrum of wartime experiences.

"In retrospect, I mean, I had a couple years as an enlisted man, a couple of years as an officer," he said. "I had a decent amount of combat experience and had a history-making assignment at the very end at Nuremberg and I got to see all the guys that started the war finally be held accountable. It was sort of a nice wrap-up of everything."

At the close of the war, Spencer was a lieutenant with Company I, 3rd Battalion, 358th Infantry Regiment, 90th Infantry Division. He'd spent six weeks engaged in combat, within the Colmar Pocket and Rhineland Campaigns. At the trial, he had the unique opportunity to observe interaction among the Nazi political

prisoners, which included Hermann Göring, Albert Speer, Rudolf Hess, Alfred Jodl, and Wilhelm Keitel.

After the war, enemy officers were required to salute the victors, Spencer said. "So I got a kick out of Keitel having to salute me every time we passed, where saluting was required," he said. "Keitel would have to salute, Jodl would have to salute me. It was sort of fun." During the Nuremberg Trials, Göring was not especially animated save for a few outbursts, said Spencer, describing him as "very arrogant."

Although Spencer could not fully comprehend the German-language testimonies during the trials, he was able to visit a gallery where he could hear translations. When asked about his memories of specific war criminals, Spencer recalled vivid impressions left by Julius Streicher and Albert Speer.

"Streicher was just evil . . . the Jew Baiter . . . very difficult to handle, didn't get along with anybody," Spencer said. "Speer was a thorough Nazi through and through. I mean he strictly was. He was very close to Hitler. . . ."

Paul Spencer's experience at Nuremberg allowed him to view the war with an exclusive twist—an opportunity to form an intimacy of sorts with high-ranking Nazi war criminals, as well as experience firsthand the satisfaction of the termination of Nazi power.

Paul Spencer was interviewed at the Museum on July 7, 2009, by Seth Paridon, manager of research services.

Article by Hannah Dailey, Museum historian.



Measuring Expansion and Growth

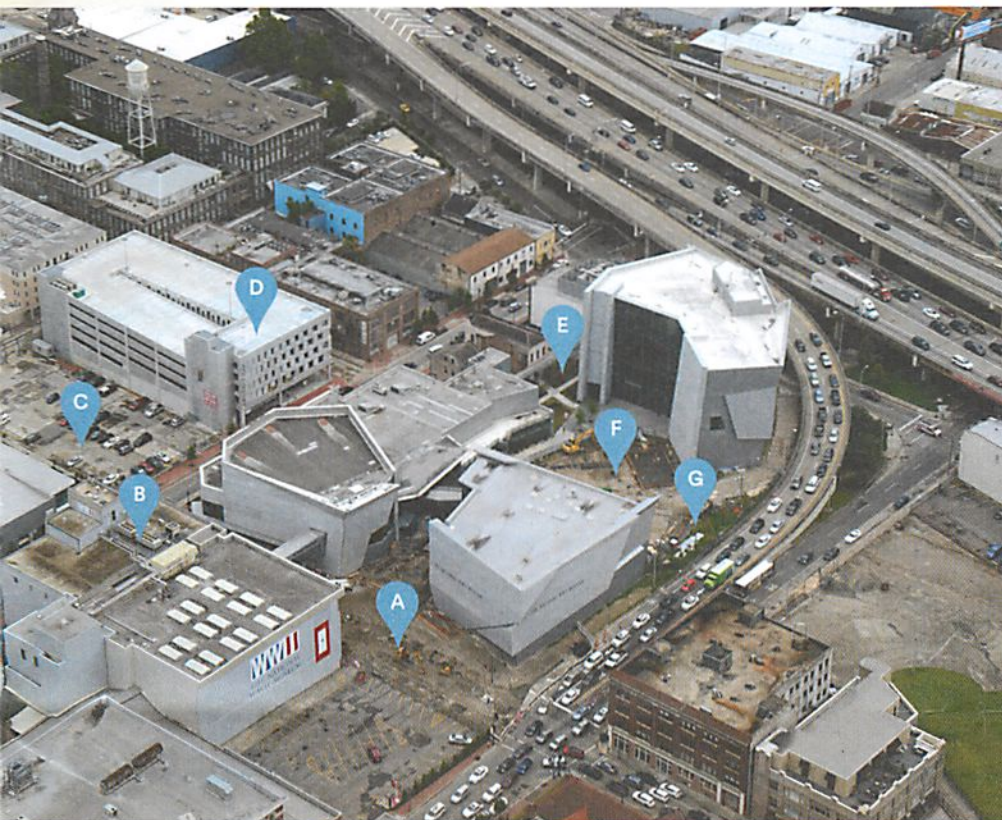
The Museum's growth is measured in many ways. In addition to expansion construction throughout the campus, milestones were celebrated during the past fiscal year in two key areas, attendance and membership.

The Museum welcomed a record 678,511 visitors, driving all-time total attendance past the five million mark.

Also this year, the Museum welcomed over 50,000 new Charter Members — more than any year in the Museum's history.

Museum Buzzes with Expansion Work

Next: Founders Plaza, Bollinger Canopy of Peace



An aerial view of The National WWII Museum shows current construction activity and locations for upcoming additions.

- A Construction progress on Founders Plaza.
- B Future site of *The Arsenal of Democracy: The Herman and George Brown Salute to the Home Front*.
- C Future site of the Museum's hotel and conference center.
- D The Museum's new multilevel parking garage, opened in June.
- E Future site of the Hall of Democracy.
- F Foundation work for the Bollinger Canopy of Peace.
- G Future site of the Liberation Pavilion.

As we commemorate the 71st anniversary of the war's end, the Museum is hard at work on the pavilion that will recall the moment of liberation and its aftermath: the Liberation Pavilion. Housing galleries on liberation of the concentration camps, the discovery of artwork stolen by the Nazis, and the war's legacies, this pavilion will put the finishing touch on the Museum's expansion when it opens in 2020 beneath the Bollinger Canopy of Peace.

Of course, that ribbon-cutting is still a few years off—and while planning is picking up steam for this capstone pavilion, work is well underway for several other major campus developments deservedly capturing attention in the interim:

Founders Plaza is under construction in the center of the Museum campus, where new tribute bricks are now being installed and sculptures and tribute pieces are in design and production for an early 2017 completion date.

The Bollinger Canopy of Peace is represented at present by the massive pile caps (foundations) that will support the steel structure when it is erected. Look for exciting developments in this project in late 2016 and early 2017 when the canopy's steel components are assembled on-site.

Also underway is an exciting new permanent gallery inside the Louisiana Memorial Pavilion, where our next

exhibit—*The Arsenal of Democracy: The Herman and George Brown Salute to the Home Front*—is taking shape. In line with the immersive and richly layered exhibits that have been so impactful in *Road to Tokyo* and *Road to Berlin*, *The Arsenal of Democracy* brings the visitor inside America's journey to war. (V-Mail will bring you sneak peeks of each gallery as the exhibit takes shape starting in 2017!)

Also still to come are the Hall of Democracy, a center for study, scholarship, and outreach that promises to bring the Museum's vast resources to a broader audience than ever before; improvements to the original Museum building; STEM education spaces for hands-on learning, and a hotel and conference center.

A total of \$264.5 million has been raised toward the \$370 million Road to Victory Capital Campaign that is making all of this possible. Thank you to the many who have supported The National WWII Museum.

Take a video tour through the Museum's future
→ nationalww2museum.org/expansion

An Artist and His Instrument Return Home

New Orleans Native Gets Hero's Welcome in Hometown



Before enlisting, Earl Keating studied graphic arts at Delgado Central Trades School and later worked as a commercial artist for Maison Blanche department store.

"The thing is, the pen was with him constantly," Nadau Keating said. "He loved landscapes. He just loved to pick up a pen and sketch.

"I think she knew he carried it with him, and that it would be a way to identify him if they found him."

She was right. In 2011, a local villager discovered some remains and artifacts at the site of the battle where Keating and Klopp had died fighting, including identification tags for both men. The Defense POW/MIA Accounting Agency released its report identifying Keating's

remains in August 2015 (made possible in part by DNA identification via Nadau Keating and other family members).

On May 28, 2016, more than seven decades after he was killed in combat, a Mass of Christian Burial was held for Earl Keating Jr. at Our Lady of Good Counsel Church in New Orleans. The funeral procession passed The National WWII Museum—where the Museum's flag was lowered to half-staff and *Taps* was played—before continuing to burial at St. Joseph Cemetery.

Among the artifacts listed as "material evidence" in the Accounting Agency identification report was the Sheaffer fountain pen Cecile Keating mentioned in her letter. It, too, has returned to New Orleans, as a donation by Keating's family to the Museum.

A

US Army Private Earl J. Keating Jr., a New Orleans commercial artist and avid photographer and fisherman, died on December 5, 1942, in the jungle of Papua New Guinea during intense engagement with Japanese forces. He was buried near where he fell, next to the body of Private John Klopp, also of New Orleans. The location of the graves on the battlefield was lost.

Cecile Keating never rested in her quest to have her son returned home, asking grandson Nadau Keating Jr. on her deathbed to continue to search for her son and to see that his uncle Earl got back to New Orleans. Her quest included correspondence with the military in which she catalogued Earl's personal effects that had yet to be returned to the family. One such letter, dated July 31, 1943, listed a gold Elgin watch and chain, a "pretty" agate-stone ring, and a Sheaffer fountain pen.



B

GALLERY HIGHLIGHT

Island Hopping in the Pacific

Road to Tokyo Gallery Details Daring Strategy



A —

US Army Private Earl J. Keating Jr., whose remains were returned to his hometown more than 70 years after his death in World War II.

B —

Keating's Sheaffer fountain pen, recovered with his remains.

C —

The Island Hopping gallery of *Road to Tokyo*, made possible through a gift from James S. McDonnell Family Foundation & Mr. and Mrs. James S. McDonnell III.

C

Earl Keating Jr. was one of more than two million Americans who served in the Pacific during World War II. As told in the Richard C. Adkerson & Freeport-McMoRan Foundation *Road to Tokyo: Pacific Theater Galleries* at The National WWII Museum, he and his fellow heroes fought a very different kind of war than their countrymen serving in the European theater.

The Pacific war involved vast distances, isolation, and harsh, unfamiliar surroundings that placed special burdens on soldiers. For many, the Pacific war meant boredom, disease, and physical hardship punctuated by sudden danger. They lived, one veteran wrote, “between tedium and terror.”

Keating fell during combat in what is present-day Papua New Guinea. He was buried on

the battlefield, at a site that was lost for seven decades. In May 2016, his remains were returned to his hometown of New Orleans for burial.

Serving as a US Army private with the Anti-Tank Company, 126th Infantry Regiment, 32nd Infantry Division, Keating and his fellow soldiers did battle with the Japanese and were “subject to continuous attack from almost every direction by enemy forces that outnumbered them several times over,” said the Department of Defense report about the identification and recovery of Keating’s remains. “The fighting was intimate and nearly hand-to-hand.”

The battle for New Guinea, as recounted in the Island Hopping gallery of *Road to Tokyo*, was fought in swampy jungle terrain that funneled attacks into perfectly arranged Japanese

fortifications. Ill-equipped and disease-wracked Allied troops advanced slowly.

The overall island-hopping strategy was designed for Allied forces to leapfrog from strategic island to strategic island to establish staging areas to support further assaults and bring naval and air power closer to Japan itself. Fighting on New Guinea continued until the end of the war.

Keating was 28 years old when he died on December 5, 1942. He was awarded the Purple Heart and Bronze Star.

Learn more about *Road to Tokyo*

→ nationalww2museum.org/road-to-tokyo

Warbirds in Review

WWII AirPower Expo 2016 Promises Living History, Roaring Fly-Bys

In its first two years, WWII AirPower Expo, the Museum's annual warbird showcase at New Orleans Lakefront Airport, entertained more than 20,000 WWII aviation fans. The 2016 edition, featuring three full days of living history and roaring fly-bys presented with the Commemorative Air Force and the Greater New Orleans Sports Foundation, is scheduled for November 3-6.

Visitors can see it all with an All-Access Pass, which offers entry to all three days of the Expo plus a VIP preview party from 6:00 p.m. to 9:00 p.m. November 3. Other All-Access Pass premiums include VIP parking, early morning photography access, delicious food options, and more. Single-day tickets are also available.

New to the Expo this year are the Warbirds in Review Showcase, where aircraft are spotlighted during on-the-hour historical presentations followed by demonstration flights, as well as a WWII Boot Camp obstacle course and a thematic salute to "The Flying Tigers" — daring US pilots who flew for the Chinese air force before the US entry into World War II. Up to four P-40 Warhawk aircraft, as flown by the Flying Tigers and instantly recognizable by their iconic shark-mouth paint motif, are stars of a daily 2:00 p.m. afternoon Showcase session.

Another daily highlight will be the high-noon Showcase featuring three replica aircraft used to re-create Japan's surprise attack on Pearl Harbor in the 1970 feature film *Tora! Tora! Tora!* The CAF's Tora Squadron will buzz the show site then peel off for an eye-catching run over the city of New Orleans. Other aircraft on the prospective lineup include a B-29 Superfortress, a B-17 Flying Fortress, a B-25 Mitchell, and a P-51 Mustang.

Throughout the Expo, visitors can touch and feel the historic planes, climb inside the cockpits, and even strap in for a chance-of-a-lifetime ride-along flight. Guests can also view ground vehicles from the Museum's collection, meet WWII veterans, visit the Bivouac area to learn more about the artifacts and vehicles from the war, and experience history hands-on with WWII uniforms and gear.

The new-this-year WWII-themed Boot Camp obstacle course will take hands-on history to a new level, as adults and kids alike will be able to test themselves on the boot-camp fitness regimen that prepared our soldiers for victory, including cargo nets, rope climbs, and monkey bars.



A



B

EVENTS

Historian Q&A: Dr. Alexandra Richie

Previewing the 2016 International Conference on World War II

A —

The P-40 Warhawk, as flown by The Flying Tigers, was instantly recognizable by its iconic shark-mouth paint motif.

B —

One of two airworthy B-29 Superfortresses left in the world, *FIFI* will be one of the stars of WWII AirPower Expo 2016's new Warbirds in Review showcase.

WWII AirPower Expo 2016 is presented by The National WWII Museum, the Commemorative Air Force, and the Greater New Orleans Sports Foundation.

WWII AirPower Expo 2016 is sponsored by the New Orleans Convention & Visitors Bureau/ New Orleans Tourism Marketing Corporation, *The New Orleans Advocate*, Peoples Health, Rouses, First NBC, French Market Coffee, and Florida Marine Transportation.

One of the featured speakers at the Museum's 2016 International Conference on World War II, titled *1946: Year Zero — Triumph and Tragedy* and scheduled for November 17-19, Dr. Alexandra Richie also leads a popular Museum travel tour of Germany and Poland. The Wladyslaw Bartoszewski Chair of History and International Studies at Collegium Civitas in Warsaw, Poland, Richie previews both in the following Q&A.

Q. Can you tell us a bit about your topic for the upcoming Conference?

A. I will be on a panel with Conrad Crane, PhD, and we will be discussing the creation of the Iron Curtain, which descended on Europe after World War II. Dr. Crane will be looking at this history from the American point of view; I will be discussing how the people of Eastern Europe, who had suffered for years under Nazi rule, came out of the war only to find themselves occupied by the Soviets. I will also be putting forward the Soviet perspective in an attempt to explain why Stalin behaved the way he did.

Q. Can you tell us specifically about Warsaw's experience as it shifted from World War II to the Cold War?

A. In a little-known tragedy of the war, the city suffered 80 percent destruction and the loss of 200,000 civilian lives. Worse still, it quickly became clear that Stalin had no intention of allowing the Poles their freedom. Between August 1944 and August 1945, over 100,000 Poles, even those who had fought alongside the Red Army, were arrested; many were executed or sent to the gulag.



DR. ALEXANDRA RICHIE
HISTORIAN

Q. What does World War II mean in Poland today?

A. For many in central Europe, World War II did not really come to an end until the Berlin Wall fell in 1989 and Soviet troops finally withdrew. At last, people were able to live in free and independent countries and enjoy rights including membership of NATO and the European Union. In May this year, I led a tour from Berlin to Dresden, from Krakow and Auschwitz to Hitler's headquarters in East Prussia and to Warsaw, tracing "The Rise and Fall of Hitler's Germany." When we went to places like Auschwitz-Birkenau, we really understood what we were fighting for all those years ago. I look forward to welcoming a new group on the tour next spring.

Find the full International Conference schedule
→ ww2conference.com/2016

Museum Training WWII Master Teachers

Summer Teacher Institute Welcomes Inaugural Class

Museum visitors often remark that World War II should be taught more in school classrooms. Understanding our world today requires students to learn about the defining event of the 20th century and have a solid grounding in the three planks of our mission statement: *Why the war was fought, how it was won, and what it means today.*

This past July, 30 teachers from 24 states attended the Museum's new WWII Teacher Institute, forming the first cohort of an initiative that will reach thousands of teachers and hundreds of thousands of students. Selected from more than 250 applicants, these teachers spent a week at the Museum exploring gallery exhibits, poring over archival resources, meeting veterans, and discussing the whys and hows of the war in the Pacific with historian Richard Frank (author of *Guadalcanal: The Definitive Account of the Landmark Battle* and *Downfall: The End of the Japanese Imperial Empire*) and Museum educators.

The Institute's curriculum uses the Museum's robust collection of artifacts, archives, oral histories, and rich exhibit multimedia to produce creative, engaging lessons that encourage students to analyze the primary sources of WWII history. The teachers selected to attend the summer Institute learn how to use this curriculum in their own classrooms, and have agreed to train 30 more teachers in their hometowns using Museum-provided materials, which include a printed Curriculum Guide, lesson-plan tools, and an interactive website.

The Institute's first class of teachers is currently preparing to lead their own workshops across the country. Next summer, the Museum will take them to Pearl Harbor for another weeklong summer seminar. Funding for this group and the



A

A —

Historian Richard Frank led WWII Teacher Institute educators on a personal tour of *Road to Tokyo*.

B —

A scene from the 2015 Victory Ball. This year's event, scheduled for November 10, has been reinvented as a salute to current and former members of the armed forces.

curriculum kits the teachers are distributing was generously provided by the David I. Oreck Foundation. (Teachers: Contact Gemma Birnbaum, the Museum's assistant director of education for curriculum, at gemma.birnbaum@nationalww2museum.org to request your free copy of the Curriculum Guide.)

Topics for future WWII Teacher Institute cohorts will be The War in Europe (summer 2017 at the Museum, summer 2018 in Normandy), The Home Front (summer 2018 at the Museum, summer 2019 at Pearl

Harbor), and The Legacy of the War (summer 2019 at the Museum, summer 2020 in Normandy).

Over the next five years, 3,600 teachers and more than 400,000 students will experience the Institute's four-part WWII overview. With the launch of the Institute, the Museum seeks to become the go-to source of WWII classroom curriculum for teachers nationwide.

Article by Kenneth Hoffman, the Museum's director of education.

SUPPORT

Mark Your Calendar for the All New Victory Ball!

New Format Highlights Veterans, Active-Duty Military in a Festive Setting



B

This fall, the Museum will reinvent its annual Victory Ball.

This year's event, scheduled for Thursday, November 10, will be a reception featuring cocktails and culinary creations by Chef Eric Cook of The American Sector Restaurant + Bar, live musical performances, entertainment and dancing as well as entry into the Museum's signature pavilions throughout the evening.

The Museum's Victory Ball was previously held annually in June. By moving the event

to the eve of Veterans Day, the Victory Ball becomes a splendid setting for honoring all veterans and saluting our military.

"The new Victory Ball will become the Museum's 'thank you' to veterans of World War II and beyond, as well as our active-duty military," says Gordon H. "Nick" Mueller, PhD, president and CEO. "As America's National WWII Museum, we are ever-mindful of the valor and sacrifice of the men and women who have served and continue to serve in the armed forces. They uphold our values and protect our

freedoms, and we are grateful to them."

The Museum wants to fill its campus with veterans on November 10, so we are asking our Members to help by sponsoring tickets for veterans. Victory Ball Veteran Sponsors who are willing to donate \$2,500 each by September 30, 2016, will receive two VIP tickets to the event and allow us to offer free admission to a deserving veteran and guest.

Become a Victory Ball sponsor
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