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WWII MUSEUM

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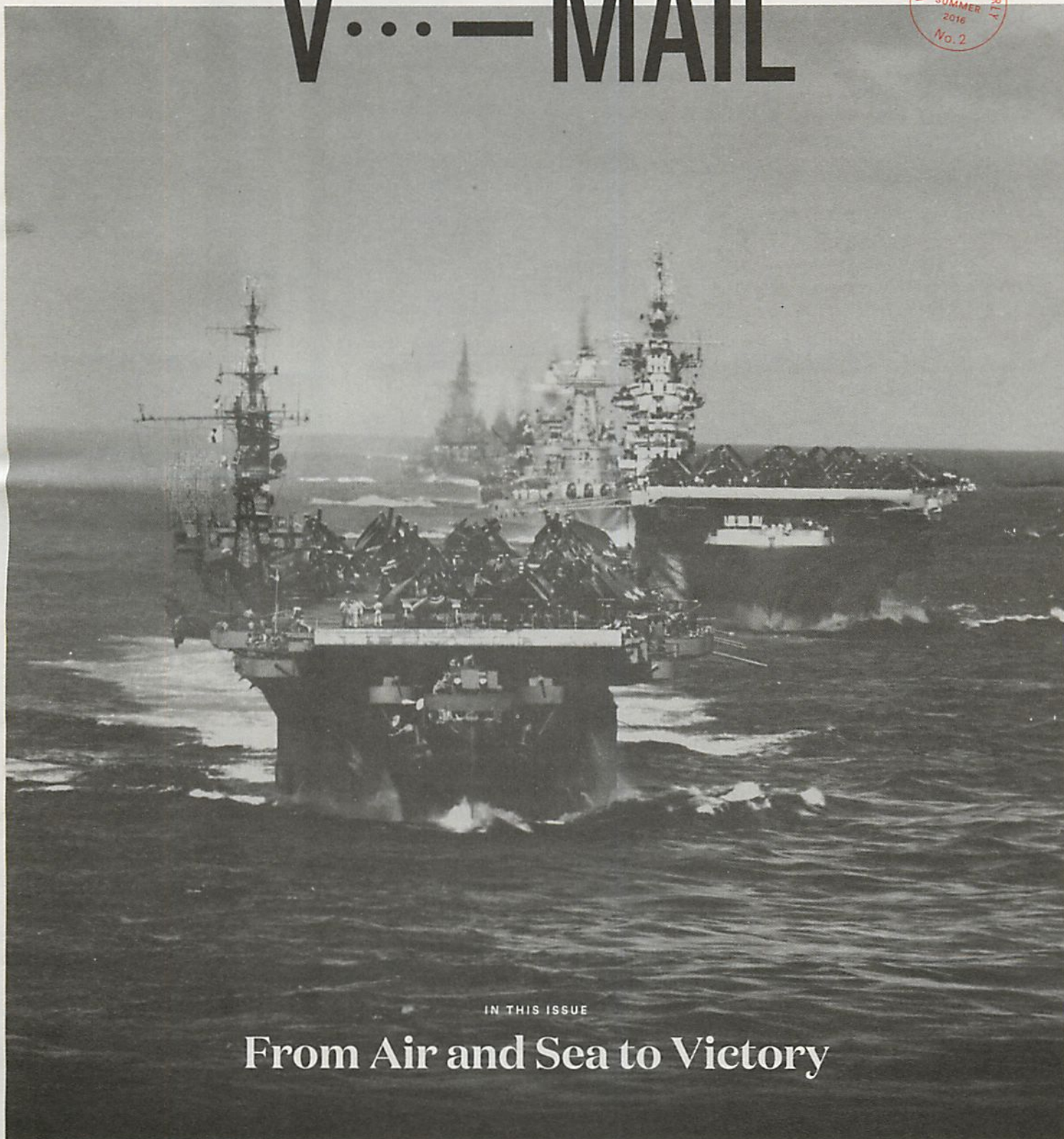
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945 Magazine Street, New Orleans, LA 70130
 nationalww2museum.org
 504-528-1944 / 877-813-3329

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

ONLINE

Visit nationalww2museum.org for information on planning your visit, special exhibits, public programs, and more or to sign up for e-mail updates.

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ON THE COVER

Task Group 38.3 in line as it enters Ulithi anchorage, following strikes against the Japanese in the Philippines.

Letter from the President & CEO



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

A —

Pennsylvania native Irvin H. Herman enlisted in the US Navy shortly after his graduation from high school.

B —

"Mr. Herm" receives his commemorative brick package—including certificate and keepsake album—from his family at a birthday celebration in his honor.

The social events calendar for America's National WWII Museum is becoming more robust this year—and will remain so in the future.

As this issue of *V-Mail* goes to print, many of you are finalizing plans to attend the Museum's 2016 American Spirit Awards, presented by Whitney Bank on Friday, June 10, in US Freedom Pavilion: The Boeing Center and other campus venues. In the past, the awarding of this highest Museum honor has occurred in cities associated with the recipients. Other Museum awards were associated with the Victory Ball in June. Now, after much deliberation, our leadership has decided to bring the black-tie American Spirit Awards gala home and, beginning in 2017, to make it a multi-day event that mixes high-level recognition with other programming. Victory Ball will move to the fall and become more of an open-house party, favoring entertainment over ceremony, and cocktail attire over formal.

We're making these changes to enhance the platform for our big awards in early summer while promising a different kind of rousing social event in the fall. Combined, the new American Spirit Awards and Victory Ball events will better serve the needs of diverse audiences. They also will advance the Museum's mission in other ways: Proceeds from this year's American Spirit Awards gathering will help fund scholarships for students attending our Normandy and Summer Leadership Academies, while Victory Ball, on the eve of Veterans Day, will pay tribute to all of those who have served or now serve in America's armed forces.

Mark your calendar, tell your friends, and plan for more enjoyable times at the Museum!

MEMBERSHIP

Honor Your Veteran with the gift of a Brick Today



A



B

For Linda H. Ferries and her family, sponsoring a Road to Victory tribute brick on the campus of The National WWII Museum was a fitting way to commemorate her father's service. Linda's father, Irvin H. Herman — or "Mr. Herm" as he is commonly known — began his WWII service journey on August 9, 1943, enlisting in the US Navy. After boot camp and Naval Radio Training School, Mr. Herm was assigned to the 4th Joint Assault Signal Company (JASCO), a combination of Navy and Marine communication and support personnel. On July 14, 1944, the 4th JASCO joined the 1st Marine Division on Pavuvu in the Solomon Islands for training maneuvers in preparation for the invasion of Peleliu.

On September 4, 1944, Mr. Herm and the rest of the 4th JASCO shipped out to direct the delivery of supplies from ships to beaches during the invasion. He recalls several days of intense shelling and bombing before his landing with the 4th JASCO, in the eighth wave of the invasion at Orange Beach.

"Approximately 10,000 Japanese soldiers were entrenched in fortified cliffs and caves," Herman said in a synopsis of his service. "There was so much confusion and turmoil on landing that it was after noon until we finally got our radio in service for shore-to-ship communications." After about three weeks and with Peleliu "essentially secured," Herman said, the 4th JASCO returned to Pavuvu to prepare for the invasion of Okinawa. On April 1, 1945 — Easter Sunday, he recalled — Mr. Herm and the rest of the 4th JASCO landed on Okinawa, where they remained until V-J Day.

The National WWII Museum's Road to Victory program has grown along with the Museum's expansion. Today, there are nearly 40,000 engraved bricks surrounding the Museum campus. Each brick tells a story honoring not only WWII veterans like Irvin H. Herman, but others who served our country on the Home Front or serve in our armed forces today.

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To honor your hero with a commemorative brick, please call or email

→ 877-813-3329 x 294

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Patrol-Torpedo Boats in World War II

Small, Fast Coastal Supply Strikers

Deployed to make nighttime torpedo attacks on enemy shipping, patrol-torpedo (PT) boats relied on stealth to attack, and on speed and maneuverability to get away. PT boats—pound-for-pound the most heavily armed US boats of World War II—found their niche attacking supply and troop barges, denying the enemy freedom of movement along coastal waters.

PT boat crews included an average of 14 men per boat; 12 boats together made a squadron. Each squadron was supported by a base force of about 200 medical staff and other personnel, who supported boat crews as needed. The Museum's PT-305 was part of Squadron 22 (Ron 22), assigned to the Mediterranean.

Through their depiction in films such as *They Were Expendable* and *PT-109* (about the boat on which John F. Kennedy served), PT boats also became known for their adaptability: crew members were known to modify their boats by adding weapons from defeated enemy ships. In some cases, these modifications became adopted as standard features in PT-boat design. In others, they became recognizably unique: PT-305 veteran Jim Nerison later described seeing, long after the war, a civilian oyster boat reputed to be PT-305. When he saw the portholes in her sleeping quarters—which he had installed in a marina in southern France—he knew it was indeed his boat.

PT-305 conducted more than 77 offensive operations, fought in 11 separate actions, and sank three German ships. During the course of the war, 44 officers and enlisted men called PT-305 home. Today, two of those crew members are still living: Jim Nerison and Joseph Brannan.

The restoration of PT-305 honors Jim and Joe and their shipmates on PT-305, but it is also a tribute to the service of all WWII veterans, with special recognition for the men who served on patrol-torpedo boats in the Atlantic, Pacific, Mediterranean, English Channel, and Aleutian Islands.

As part of its efforts to tell the story of these boats and the sailors who served on them, the Museum is seeking information on other living PT-boat veterans as well. If you have information about someone who served on a PT boat during World War II, please reach out to the Museum and let us know. Our goal is to meet with these veterans, record their stories, and honor them at PT-305's dedication ceremonies in early 2017.

In the future, PT-305 will become a unique teaching tool and a powerful experiential connection to these stories—and to all of the personal narratives that make up this most extraordinary chapter of our history.

A —

PT-305 with her first crew. Top row: Leonard Martyr, James Nerison, Benedict Brander, Joseph Cirlot, Percy Wallace, William Minnick, William Borsdorff. Second Row: George Miles, Frank Crane, Donald Weamer, Fernando Ferrini. Bottom: William Schoonover. Gift of Mitchell Cirlot.



A

RESTORATION

Restoration Update

PT-305's Decade of Restoration



B

Tom Czekanski, the Museum's senior curator and restoration manager, was with PT-305 on her trip from Galveston to New Orleans in April 2007. Along tiny state highways, Czekanski trailed the boat in the driver's seat of the rear "wide load" truck—a vantage point from which, during the first 100 miles of the trip, he watched nervously as every bump shook loose parts of PT-305's ramshackle deck.

Since that day, that rickety boat has been transformed. In the nine years since Czekanski carefully hauled PT-305 to the Museum, the boat has been fully restored, from a nearly complete overhaul of the hull (which had been modified for her civilian work as a tour boat, fishing charter, and oyster boat), to outfitting PT-305 for passenger rides in accordance with modern safety standards.

The restoration effort has spanned nearly a decade, supported by over \$3.3 million of monetary and in-kind donations and more

than 100,000 hours of work by a dedicated corps of over 200 volunteers. Now, PT-305 is nearly ready to hit the water and carry on the legacy of all the PT boats—and their respective crews—who served America when she needed it most.

In March, the Museum launched a multi-pronged fundraising campaign to raise the money needed to finish the job: \$500,000 to complete the restoration, move the boat from the Museum to the lake's waters, undergo sea trials to license her for passenger use, and move PT-305 into her new permanent home on Lake Pontchartrain. At her launch, PT-305 will be the only combat-veteran PT boat that is fully restored and operational.

The Museum's first-ever campaign with Kickstarter—an online crowdfunding platform that reaches across generations, for a unique giving experience that recognizes gifts of any amount—raised \$205,506 thanks to the help of 1,074 backers. Pritzker Military Museum & Library in association

with Tawani Foundation pledged \$100,000. Gary Sinise donated \$50,000. And over \$80,000 came from the third annual Drafts for Crafts, which was a smash hit despite poor weather.

PT-305's next exciting chapter will begin in a new, custom-built boathouse on Lake Pontchartrain, where PT-305 will return to service for a whole new kind of mission: to be available for new generations of visitors, who will be able to walk onto her decks and actually ride along as she tears across the waves where Higgins first put her through her paces.



C

B — PT-305, now nearly completely restored, will be on view in the Museum's John E. Kushner Restoration Pavilion until she is moved to Lake Pontchartrain in early 2017.

C — Restoration manager Tom Czekanski stands beside PT-305 in 2009 after a major milestone: The construction of a cradle to hold the boat during ongoing restoration.

Learn more about PT-305 and support her launch at
→ PT305.org

HOW THE WAR WAS WON

New Perspectives on Allied Victory



This spring and summer, as the Museum's PT-305 and P-51D Red Tail Mustang make headlines, work continues behind the scenes to stay abreast of the latest in WWII scholarship, so that these visitor-favorite macro-artifacts can be presented in a mindful, thorough, and accurate context. One new resource, recommended by noted historian and Presidential Counselor Rich Frank, is the latest work by Dr. Phillips Payson O'Brien of the University of Glasgow: *How the War Was Won*. The book offers a tremendous reappraisal of some traditional ideas about the grand strategy behind World War II, and why the Allies triumphed.

In O'Brien's view, World War II must be understood through damage done in three areas of combat: in the air, at sea, and on land. He concludes that the air and sea war conducted by the United States and Great Britain was ultimately responsible for defeating the Axis powers.

A traditional school of interpretation among WWII historians places the majority of credit and responsibility for the defeat of the Axis powers with the Soviet Union. This claim has rested upon the unprecedented scale of forces and destruction wrought on the Eastern Front.

There is much evidence to support this analysis: the Nazi-Soviet conflict saw the Soviet Union suffer losses of more than 26 million lives; Soviet forces were the cause of approximately 70 percent of German *Wehrmacht* loss of life. Buttressing these views, other historians have criticized the Allied air war against Nazi Germany, documenting how the Allied bombing campaigns did not, in fact, inflict the damage desired on enemy targets, and presenting the British and American fighting on the Western front as a lesser contribution to ultimate victory against Nazi Germany.

In alignment with the same flow of thinking, the Pacific war against Imperial Japan has been depicted by some historians as a sideshow to the greater European theater of war. The Pacific war, in the context of Allied grand strategy, is portrayed as being fought in a "holding" pattern, with significantly lesser resources devoted there throughout the war.

With an introductory sentence sure to cause much debate, O'Brien writes in *How the War Was Won*, "There were no decisive battles in World War II." True to his thesis, the rest of his book does not discuss individual battles and personalities, the traditional substance of military history.

Instead, the author develops an Olympian strategic interpretation based upon macroeconomic military production, logistics, and geographic warfronts. He contends that the best way to strategically understand World War II is to understand that it was a war of machines: In such a conflict, the destruction of enemy machinery even before it had the chance to reach World War II's battlefields—in other words, on the seas or through bombing—was greater and ultimately more decisive than the destruction that took place in landed battles, whether at Guadalcanal, Normandy, or Stalingrad. Dr. O'Brien's work will surely inspire many animated debates among historians in the years to come.

So it is fitting and exciting that The National WWII Museum not only is working to present these new sea and air artifacts to the public, but also is dedicated to communicating the ideas behind them.

We are thrilled that PT-305 will soon be back in the water, bringing people into direct contact with one of the vessels

A —

US Navy vessels in "Murderer's Row" in Ulithi Lagoon in the South Pacific—an impressive display of Allied seapower.

through which we triumphed in the sea war. And we are proud to now have an authentic restored P-51 Mustang, the fighter that turned the tide in the air war, on display in US Freedom Pavilion: The Boeing Center. For those intrigued by WWII history, they create a real-world touchstone to the history of the conflict through the machines that played so critical a role in winning it. These two WWII "veterans" will no doubt stimulate discussion and debate to help people understand *the war that changed the world*.

→ O'Brien, Phillips Payson. *How the War Was Won*. Cambridge University Press, 2015. (Available from the Museum Store; see page 16.)

This article was written by Keith Huxen, senior director of research and history at The National WWII Museum.

A

Read more about WWII history at
→ nww2m.com

P-51D Mustang

Restored Warbird, Tuskegee Airmen Honored in April Ceremony



A

A —

Tuskegee Airmen Charles McGee and George Hardy pose in front of the Museum's P-51D, the same model they flew during World War II.

B —

Roscoe Brown poses in US Freedom Pavilion: The Boeing Center in front of a replica P-51 painted to represent his WWII plane. In April 2016, the replica was replaced with an authentic restored plane, complete with Merlin engine.

Painted in the likeness of the red-tail fighter flown by Tuskegee Airman Roscoe Brown, PhD, a restored P-51D joined the Museum's collection of warbirds during an April 2016 ceremony in US Freedom Pavilion: The Boeing Center. Powered by the legendary Packard-built Merlin engine, the P-51D was a high-performance, high-altitude, long-range fighter that served with distinction flying heavy-bomber escort missions over Germany, among other duties.

Lieutenant Colonel Thomas J. Hitchcock Jr. — reputed to be F. Scott Fitzgerald's model for Tom Buchanan in *The Great Gatsby* — championed the development of the P-51 as a long-range fighter escort. Prior to the P-51's emergence as a key element of Allied air superiority, bomber crews suffered unacceptable losses during raids over Nazi territory. With the aid of external wing tanks, the Mustang had the range to stay with B-17s and B-24s to targets deep inside Germany — and continue the essential escort duty on the long return to base.

The Museum acquired the P-51's fuselage from the estate of Elbert Rayburn "Pony" Maples Jr., who displayed the body of the plane in his basement garage. The fuselage had to be disassembled for removal from the residence before its journey to San Diego for restoration at Flyboys Aeroworks. The entire endeavor — including a replica aircraft in the Museum to hold the P-51's place until her arrival — was supported by a generous gift from the Ricketts family.

The April ceremony capped a daylong symposium gathering historians, scholars, and veterans to examine the role of African American soldiers in World War II, as well as postwar societal challenges faced by the servicemembers after their return home. The evening event was hosted by Robin Roberts (anchor for ABC's *Good Morning America*) and her sister Sally-Ann Roberts (anchor for New Orleans CBS affiliate WWL-TV), daughters of Tuskegee Airman Colonel Lawrence Roberts. Two Tuskegee Airmen, Charles McGee and George Hardy, were also honored guests.

B



Oral History Spotlight: Roscoe Brown

A Red Tail Airman Remembers

One of the legendary Tuskegee Airmen, Roscoe C. Brown Jr. was flying with the 332nd Fighter Group over Germany when enemy jets, new to the fight at the time, interrupted the mission. The job for the 332nd that day—March 24, 1945—was to accompany 15th Air Force B-17s on a bombing run from southern Italy to a tank assembly plant in suburban Berlin, a 1,600-mile round-trip.

“As we got over the outskirts of Berlin, I first saw these streaks, which I knew were jets. . . . And they were coming up to attack the bombers.”

“... Many of them did not know — most of them did not know — that we were African American.”

Brown executed a “reverse peel” to maneuver into engagement with one of the jets.

“He didn’t see me. And then I turned into his blind spot, put on my electronic gun sight, and *brrrrrp—boom!* There he was.”

Brown tells the story of downing the enemy aircraft in *Fighting for the Right to Fight: African American Experiences in World War II*, a special exhibit on view at The National WWII Museum through May 2016, after which it embarks on a two-year tour as a traveling exhibit. Brown’s account in the exhibit of his March 24 mission is an excerpt from his oral history, part of the Museum’s collection of more than 8,600 first-person accounts from veterans and other WWII participants.

In addition to his place in the traveling exhibit, Brown is also represented in the Museum by a newly restored P-51 Mustang fighter plane. Painted in the style of the Mustang Brown flew as a “Red Tail Angel,” the P-51 was installed in US Freedom Pavilion: The Boeing Center during an April 2016 ceremony that he and other Tuskegee Airmen attended.

A Washington, DC, native, Brown attended Springfield College in Springfield, Massachusetts, departing the day after

his graduation for training at Keesler Field in Biloxi, Mississippi. From there, he moved on to Tuskegee, Alabama, for further training at the Tuskegee Institute and Tuskegee Army Air Base. After a final stateside posting at Walterboro, South Carolina, he shipped overseas as a replacement pilot. In total, Brown flew 68 combat missions, a combination of strafing runs and escort missions for heavy bombers and P-38 reconnaissance flights.

The strafing runs were the most dangerous, Brown said in his oral history. His first glimpse of a German jet in flight came during a reconnaissance mission.

“The bomber-escort missions required a lot of discipline. They were longer missions in the main, and you knew you were doing good. . . . Escort missions gave us our reputation. We got the reputation of being so-called ‘Red Tailed Angels,’ because of the fact that we stayed close to the bombers. . . . Many of the bomber pilots . . . remembered the Red Tails. ‘We saw the Red Tail P-51s and they were our saviors.’ . . . Many of them did not know—most of them did not know—that we were African American.”

Dr. Brown was interviewed in his New York office by historian Tommy Lofton of The National WWII Museum.



Tom Lea: *LIFE* and World War II

Exhibition of 26 Original Artworks Opening June 24, 2016

Painter Tom Lea worked as a muralist during the 1930s, and his artwork on public buildings was seen by audiences from Washington, DC, to Dallas. His reach grew even wider during World War II: As one of the first civilian artists hired as a WWII correspondent for *LIFE* magazine, Lea's paintings became full-color spreads in 10 issues of *LIFE*, reaching 30 million readers nationwide.

Beginning this summer, 26 of Lea's paintings will be displayed at The National WWII Museum in New Orleans, as the newest special exhibit in the Joe W. and Dorothy Dorsett Brown Foundation Special Exhibit Gallery. The iconic images, on loan from the US Army Center of Military History, depict a realistic, often haunting view of the war.

Unvarnished and unforgiving, Lea's eyewitness accounts faced head-on the pain, chaos, and terror experienced by US servicemembers abroad. They became a chilling access point to the war for families at home, who saw a range of experiences through his eyes: convoy battles from the decks of destroyers in the North Atlantic; combat from the carrier *Hornet* in the Pacific; the bloody beach at Peleliu. A seven-page photojournal of Lea's images in a June 11, 1945, issue of *LIFE* included his famous work "That 2,000 Yard Stare"—a painting of a wide-eyed Marine on Peleliu that reflects the psychological trauma of war.

Supplementing the artwork in the special exhibit will be interpretive text panels produced by the Museum and the Tom Lea Institute, plus artifacts including Tom Lea's drawing table, brushes, easel, sketches, and writings, as well as oral histories of Peleliu veterans from the Museum's collection. On-site

programming, which is open to the public, will offer further enrichment through lectures, a book-release party, and more, while a dedicated website will make the exhibit available in homes and classrooms around the world.

Tom Lea: LIFE and World War II, curated by Larry Decuers of The National WWII Museum, will be on display in the Joe W. and Dorothy Dorsett Brown Special Exhibit Gallery at The National WWII Museum beginning June 24, 2016.



A

A —

Tom Lea's painting "That 2,000 Yard Stare" is emblematic of the artist's WWII-era work: starkly realistic and unflinching in the face of the terror and trauma of war.

B —

Stretching beneath the new American Spirit Bridge, Founders Plaza will unite the original Museum structure (right) with the heart of the modern campus (left).

MUSEUM EXPANSION

Founders Plaza Takes Shape

Expansive New Outdoor Space to Open in Late 2016



B



As part of transforming the original D-Day Museum into what is today The National WWII Museum, a \$370 million capital expansion campaign has funded new pavilions, infrastructure, and exhibitry. Now, steps are being taken to beautify the exterior spaces connecting all these new elements, creating a cohesive campus to better serve our visitors.

Founders Plaza, now under construction, will stretch along Andrew Higgins Drive—the main street by which visitors approach the Museum—to create an impressive new entryway and campus center. Large Nuttall oak trees will line the street, providing color in the fall and shade on summer days, while old-fashioned street lights illuminate the evenings. Scattered throughout Founders Plaza, paving stones

in varying patterns and hues will create an elegant setting for outdoor events.

The Plaza, together with the adjacent Col. Battle Barksdale Parade Ground, will honor the WWII legacy of notable figures with four tribute benches, each home to a life-size bronze statue. (Planned honorees include a Red Ball Express soldier, Rosie the Riveter, President Franklin D. Roosevelt, and a war dog with his handler.) Another tribute feature will be a panel honoring the story of the Museum's founding by Stephen E. Ambrose, PhD, and Gordon H. "Nick" Mueller, PhD. Other visual components include sections of the Atlantic Wall and German sentry bomb shelters, as well as an 80-foot-high American flag and the six service flags of the US armed forces.

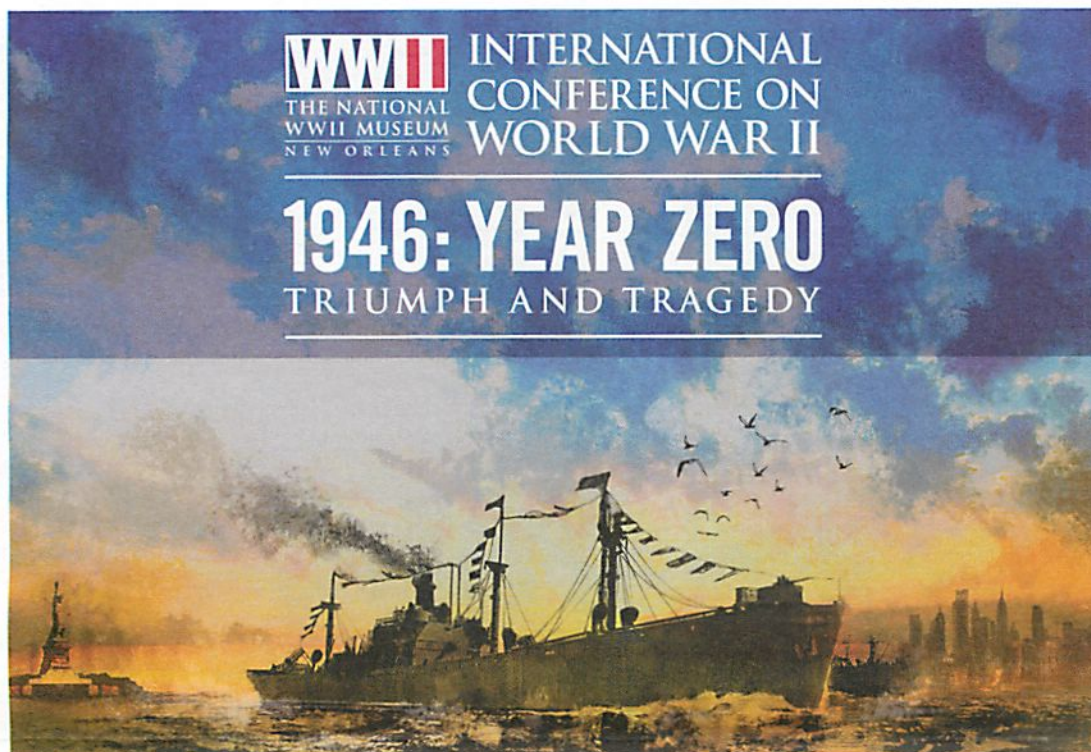
Andrew Higgins Drive will remain drivable after the installation of Founders Plaza, but will be lined with stainless steel retractable bollards that can halt car traffic during special events. Additional fixed bollards (reminiscent of the "dragon's teeth" obstacles used on the beaches of Normandy) will guide pedestrians to the main heart of the campus.

As it is completed at the end of 2016, Founders Plaza will have a transformative impact, creating an impressive Museum arrival experience, ensuring safe passage for our guests, and providing a pleasant setting for rest and reflection.

Watch a video flyover of the future campus at
→ nationalww2museum.org/expansion

International Conference on World War II

Presented by Pritzker Military Museum & Library in Association with Tawani Foundation



A —

The theme of this year's International Conference, 1946: Year Zero, focuses on the immediate aftermath of World War II.

B —

Alex Kershaw, best-selling author of *The Bedford Boys* and *Avenue of Spies*. Photo credit: Michael Carroll.

When a war so great, so massive in scale, and so impactful comes to an end, what comes next? World War II—the defining war of our time, arguably of human history—formally ended on September 2, 1945. What transpired in the following years helped define the world that emerged from the rubble of World War II. It was a time of progress and struggle, of justice, and of secrecy.

The International Conference on World War II—the world's leading gathering of WWII historians, educators, authors, and enthusiasts—will dive deep on each facet of this postwar period with the 2016 Conference, *1946: Year Zero—Triumph and Tragedy*. The 2016 program will conclude the 70th Anniversary Series, presented by Pritzker Military Museum & Library in

association with Tawani Foundation. America entered World War II a middling country in terms of production and military strength. It came out on the other side as a certified superpower. Europe underwent radical changes—from rebuilding with the help of the Marshall Plan to becoming divided due to the ensuing Cold War. The power vacuum left in Asia by the Japanese defeat had effects that are still felt today. And while many war criminals were punished accordingly, some found a way out—including the involvement of Nazi scientists in America's new space program. Find out how it all happened at the 2016 Conference.

The 2016 pre-conference Symposium focuses solely on espionage—from World War II into the Cold War. Secrecy, spies, codes, and double agents played a huge part in the course

of World War II and beyond. Acclaimed author Sir Max Hastings leads a spectacular group of presenters, who explore the individuals involved in this whirlwind espionage, and how the intelligence community had such a dramatic impact on the war.

The Espionage Symposium is set to run Thursday, November 17, in BB's Stage Door Canteen at The National WWII Museum, and is available only to Conference attendees. The Conference is set for November 17-19 at the New Orleans Hyatt Regency and at various locations on the Museum's campus. Ticket packages, with or without hotel rooms at promotional rates, are available now, with additional discounts for Members. We hope to see you in November for this exciting final installment of the 70th Anniversary Conference Series!

Reserve your spot today at

→ 877-813-3329 x 511 or ww2conference.com

TRAVEL

Historian Q & A: Alex Kershaw

Writing the books behind the Museum's new Soldiers & Spies tour

Alex Kershaw's best-selling books *The Bedford Boys* and *Avenue of Spies* form the basis for the tour he co-created with The National WWII Museum: Soldiers & Spies. We spoke with him about creating a Museum tour, and the stories that inspired it:

Q. *The Bedford Boys* is acclaimed as the most intimate account of D-Day in the English language. How did you get so deep inside the story?

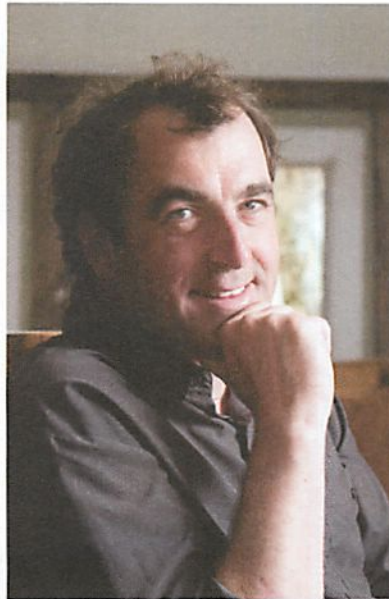
A. I've dedicated years of my life to meeting the people who made the actual history and telling their stories. I've sat for hours with those who landed first, and with people who risked all to join the Resistance to defeat Hitler. It's the only way to really understand the history: by taking a hard look inside the story to see the suffering and sacrifice of individuals — in the case of *The Bedford Boys*, the heartbreaking case of an entire town's loss.

Q. *Avenue of Spies* has such a strong sense of place. As an author, what draws you to Paris?

A. The romance, the utter beauty and sophistication of the place . . . the wonderful memories I had of the city and country as a child, at my happiest. It makes the heart sing. It is such an extraordinary place to be in, let alone write about.

Q. How did you learn about the Jackson family's story, the basis of *Avenue of Spies*?

A. I came across an interview with Phillip Jackson and was astonished by his story — the son of an American doctor who had joined the Resistance. When I discovered that he lived so close to the most murderous Nazis in France, I knew that



B

I had a fabulous narrative. In telling the story of the Jacksons and their neighbors, I could tell the story of Paris under the Nazis, and indeed of any place where evil resides beside heroism. In the darkest of places — Avenue Foch in WWI — there was still a source of light, of hope and inspiration.

Q. What was it like conducting research for the book in Paris?

A. It was an experience I never wanted to end. I explored the darkest corners of Nazi Paris: the restaurants the SS ate in, the addresses they used as torture chambers. I walked up and down Avenue Foch, looking up at the top-floor windows at number 84, where so many brave British spies had been tortured. I stood on the terrace at the American Hospital in Neuilly,

"In telling the story of the Jacksons, I could tell the story of Paris under the Nazis."

where Sumner Jackson stood in 1940 as the Nazis approached Paris. I sat in the living room of Francis Deloche de Noyelle, the man who recruited the Jacksons to the Resistance. And I drank and ate as much as I could at Phillip Jackson's favorite restaurants. I'm still very sad it had to come to an end and I had to actually write the book!

Q. What experiences are you most excited about sharing with tour participants?

A. Walking along the "Avenue of Spies" — Avenue Foch — and telling the story of the heroes and villains who lived along the most dangerous street in Nazi-occupied Europe. Then our exploration of wartime Paris . . . the sites, the wine, the restaurants — the very best of Paris!

Q. What are the advantages of a tour with The National WWII Museum?

A. The museum staff are second to none. They know their stuff! Then there's the historian — me! The Museum has the best contacts on the ground too, so every detail is planned, right down to what's the appropriate red wine to have for guests on the final night's dinner. And we always have as much fun as legally allowed!

Learn more about the Soldiers & Spies tour at
→ ww2museumtours.org/soldiers-spies

Gallery Highlight: Air War Gallery

Air War: Berlin Now Open in Campaigns of Courage



A

On March 6, 1944, American aircrews in the 8th Air Force learn their mission for the day is Berlin, the most dangerous target in the Third Reich. The Americans send a massive force: 730 bombers and 801 escort fighters. The Germans offer fierce resistance by aiming 745 anti-aircraft guns at the American formation, causing them to suffer its highest single-mission losses of the war. But skilled American fighter pilots kill many of the Luftwaffe's best fighters, turning the tide of the air war in the Allies' favor.

Visitors to The National WWII Museum get a firsthand look at the "Black Monday" mission in a new photo-realistic, CG-animated film, *Air War: Berlin*. Combining archival film footage with animation and presented entirely from the air, *Air War: Berlin* allows visitors to witness

the devastatingly thick flak the bombers encountered, the assault by Luftwaffe fighters, and the heart-pounding dogfights that allowed the Allies to gain control of the skies over Europe and undertake a crucial mission exactly three months later: the D-Day invasion of Normandy.

The film is a new feature of the Air War gallery in The Duchossois Family *Road to Berlin: European Theater Galleries*, which opened in December 2014. Created and produced especially for its setting, *Air War: Berlin* will be viewed on an oversize composite screen, comprised of four 55-inch monitors, within the gallery's recreated Quonset hut—a structure modeled after the simple, quick-to-construct corrugated-metal barracks used by the 8th Air Force on its bases in East Anglia. It is an apt illustration

of one of *Road to Berlin*'s signature accomplishments: the skillful interplay of cutting-edge technology and personal artifacts within evocative, period-perfect surroundings, creating an environmental narrative that is truly unforgettable.

This exhibit is supported in memory of Sgt. James J. Fisher, Jr., DFC, and Frances D. Fisher, of New York City.

SUPPORT

Donor Spotlight: Richard Duchossois

The Duchossois Family *Road to Berlin: European Theater Galleries*

Since it opened to the public in December 2014, *Road to Berlin: European Theater Galleries* has become known for many things—including immersive exhibits, innovative technology, and poignant personal accounts. Now, thanks to a generous gift from one of our most steadfast supporters, the exhibit will also be known by a new name: The Duchossois Family *Road to Berlin: European Theater Galleries*.

A WWII veteran and a member of the Museum's Board of Trustees, Richard Duchossois was born in October 1921 in Chicago. He attended Morgan Park Military Academy and then Washington and Lee University, but was called into service during his sophomore year, joining the 610th Tank Destroyer Battalion in training at Camp Hood, Texas.

Leading up to the D-Day invasions the battalion trained in England for a month, but did not land in Normandy until July 1944. The group fought briefly in Normandy, seeing combat around the Falaise Pocket in support of the 80th Infantry Division. The unit then raced east to the Moselle River, where Duchossois was seriously wounded in September 1944. After recovering in a Paris hospital, he rejoined the unit in time to fight at the Siegfried Line, in the Battle of the Bulge, and as part of the drive into Germany.

For his service on the battlefields of Europe, Duchossois was awarded the French Legion of Honor in 2014. Now, with their sponsorship of *Road to Berlin*, the Duchossois family has helped bring these settings to life, and helped the European Theater Galleries set a new standard for what Museum exhibits can do. More than 700,000 people have visited the galleries, following in the footsteps of history through environmental

depictions of northern Africa, the airfields of East Anglia, and the hedgerows of Normandy. This groundbreaking exhibit is continuing to improve: new this year is an audio-equipped escalator, surrounding visitors with the sights and sounds of the Nuremberg rally as they descend into the introductory gallery, as well as recent enhancements to the Air War gallery.

In Duchossois's words, "The Museum is probably one of the world's finest learning centers to understand what freedom really means to the people of our country." We are grateful to him for being a champion

of that freedom—through his service to our country, his dedication to this institution, and the generosity that allows us to continue improving our exhibits and creating new ways to connect to current and future generations.

A —

A still from *Air War: Berlin*, now on view in the Air War gallery of *Road to Berlin*, where it shows throughout the day.

B —

Richard Duchossois stands with fellow trustee and Chicago Cubs owner Todd Ricketts, at a Cubs game for which Duchossois threw the first pitch.



B

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The National WWII Museum Store

All proceeds from purchases made through the Museum Store fund the continuing educational mission of The National WWII Museum in New Orleans.

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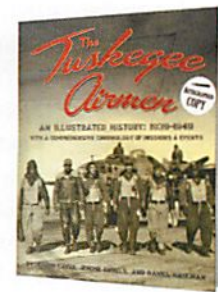
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