



**NATIONAL
PRISONER OF WAR
MUSEUM**

Andersonville, Georgia

Dedication, April 9, 1998



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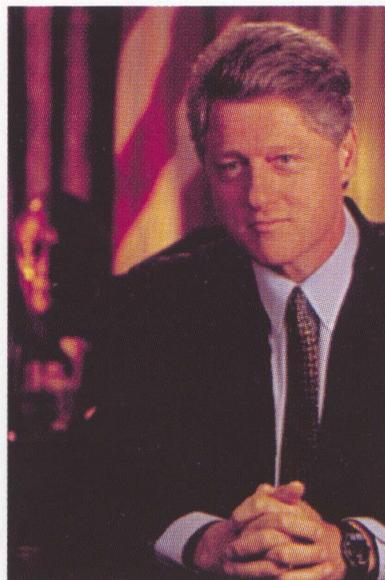
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THE WHITE HOUSE
WASHINGTON

February 24, 1998



DEDICATION STATION
APRIL 9 1998
NATIONAL PRISONER OF WAR MUSEUM
ANDERSONVILLE, GEORGIA 31711

Warmest greetings to everyone gathered to dedicate the National Prisoner of War Museum. This remarkable project marks the culmination of a partnership between the American Ex-Prisoners of War, the Friends of Andersonville, and the National Park Service. I am honored to join you in your efforts to tell the story of American prisoners of war.

Today, we have the privilege of living in a free country. But that freedom does not come without a price. The National Prisoner of War Museum will honor the men and women who paid that price with their own freedom. The legacy of America's POWs will be forever preserved in this museum, reminding generations to come of the sacrifices made by these American heroes.

It is fitting that the National Prisoner of War Museum should be dedicated on the anniversary of the fall of Bataan, when we observe National Former Prisoner of War Recognition Day. I join you in paying tribute to all Americans who have been held as prisoners of war for the sake of our freedom -- their sacrifice will never be forgotten.

Best wishes to all for a memorable dedication ceremony.

Bill Clinton

EMBASSY OF THE
UNITED STATES OF AMERICA
HANOI

AMBASSADOR

April 9, 1998

To: Fellow Supporters of Andersonville

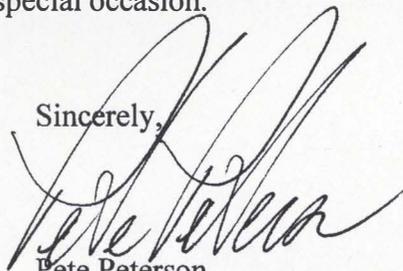
Greetings and welcome to the Grand Opening of the National Prisoner of War Museum, a museum made possible by your purchase of the POW Commemorative Coin, by thousands of individual contributions and grants from foundations, corporations, and the State of Georgia. The hard work by this project's many dedicated supporters will insure that the history of all of America's POWs will not be forgotten. When I sponsored the Coin Bill it was my wish and that of my colleagues in Congress to establish an endowment fund to augment federal funds to ensure perpetual maintenance of this world class museum and these hallowed grounds.

An endowment fund known as the Andersonville Trust has been established by former American POWs and leaders of the communities of Macon and Sumter Counties. Contributions already total \$250,000 towards the goal of one million dollars. Your generous support made this museum possible and this moment a reality. Your continued support is needed to assure the success of the museum in the future. Your tax deductible gift may be sent to The Andersonville Trust, Andersonville, Georgia, 31711. The high purpose of the Trust has caught the attention of Senators Sam Nunn and Bob Dole, General Colin Powell and Georgia's native son, the Honorable Griffin B. Bell. Each of these distinguished Americans have agreed to serve as Honorary Trustees.

Destiny has marked this remarkable place for high purpose. It is our legacy and the legacy of all Americans throughout our Nation's history that were POWs that we honor here. The National POW Museum will serve to educate this and future generations about their sacrifices and will capture in its displays a vivid picture of the high cost of freedom.

Thank you for being a part of this special occasion.

Sincerely,



Pete Peterson
Ambassador



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**NATIONAL
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Guest Speaker:

Senator John McCain

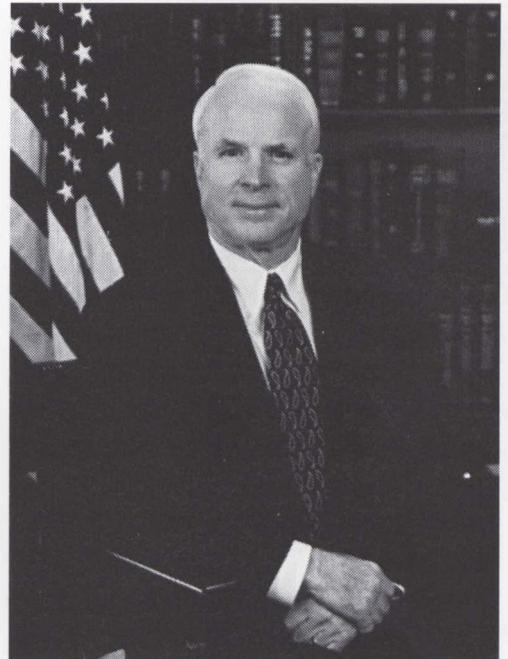
AFTER A DISTINGUISHED MILITARY CAREER IN THE U.S. NAVY AND TWO TERMS AS A U.S. REPRESENTATIVE (1982-86), JOHN McCain was elected to the U.S. Senate in 1986, and re-elected in 1992. In the 105th Congress, Senator McCain is Chairman of the Senate Commerce, Science and Transportation Committee and serves on the Armed Services and Indian Affairs Committees. The Senator has been chairman of the International Republican Institute (IRI) since 1993.

Senator McCain was born in the Panama Canal Zone in 1936, and graduated from the U.S. Naval Academy in 1958. He was a prisoner of war in Vietnam for five and a half years (1967-73). Senator McCain has received numerous awards, including the Silver Star, Legion of Merit, the Purple Heart, and the Distinguished Flying Cross.

In 1996, Senator McCain was the National Security Advisor to the Dole/Kemp presidential campaign and placed Senator Bob Dole's name in nomination for President at the Republican National Convention in

San Diego. Recently, Senator McCain was named one of *Time* magazine's "Top 25 Most Influential People in America".

Senator McCain lives with his wife, Cindy, and their four children (Megan, Jack, Jimmy, and Bridget) in Phoenix.





Program for Grand Opening of the National Prisoner of War Museum

April 9, 1998 - 10:30 a.m.

Concert (10:00 a.m.)	Marine Band, Albany, Georgia, MSgt Ross Bennett, Enlisted Band Leader
Introduction and Welcome	Master of Ceremonies
Invocation	John Romine, Chaplain American Ex-Prisoners of War
Presentations of the Colors	Joint Armed Forces Color Guard
National Anthem	Marine Band
Welcome	Sanford Bishop United States Congress
Presentation of the Memorial Book	William L. Fornes American Ex-Prisoners of War
Acceptance of the Memorial Book	Jerry Belson, Southeast Regional Director National Park Service
Recognition of the Partners	Robert G. Stanton, Director National Park Service
Medley of Service Songs	Marine Band
Remarks	Zell Miller, Governor State of Georgia
Recognition of Former POWs	Wayne Hitchcock, National Commander American Ex-Prisoners of War
Introduction of the Speaker	Griffin Bell, Former U.S. Attorney General Senior Partner, King & Spalding Law Firm
Speaker	John McCain United States Senate
Ribbon Cutting	The Partners of the Project
God Bless America	Marine Band
Benediction	Reverend Robert Phillips, Chaplain American Defenders of Bataan & Corregidor
Master of Ceremonies	Fred Boyles, Superintendent Andersonville National Historic Site

Dedication Message

John S. Edwards
Past National Commander, AXPOW
Chairman, Andersonville Museum Committee

THE NATIONAL AMERICAN EX-PRISONERS OF WAR AND THE UNITED STATES DEPARTMENT OF INTERIOR PARK SERVICE welcome you to this unique museum -- a tribute to all former prisoners of war from all services in all wars.

The National Prisoner of War Museum is dedicated to all prisoners of war in America's past who have served their country with dignity and distinction, so that current and future generations will be inspired by their service to a renewed sense of patriotism and freedom.

The American Ex-Prisoners of War, a Congressionally chartered organization, was founded on April 14, 1942, by concerned wives and parents of American military forces captured by the Japanese in Bataan, Philippines. After World War II, membership was extended to all members of the Armed Forces and civilians of the United States held prisoner by the enemy in all wars.

Prisoners of war, by definition, served in combat at the time of capture. They attempted to disrupt the enemy behind the major battlefields to reduce his fighting capability. While other units and service members were routinely rotated back to the United States, prisoners remained in enemy hands until liberated. They never complained, they never surrendered and thousands to this day remain unaccounted for.

The brave Americans taken as prisoners of war immediately lost their freedom, faced death, torture, disease and starvation. These

harsh conditions existed on prison ships of the Revolutionary War and in prison camps of both the North and South during the Civil War, and the wars throughout the twentieth century. This museum is established to ensure that the histories and experiences of the former prisoners of war are accurately preserved and never forgotten.

The National Park Service staff has devoted their efforts to describe the experiences through documents, photographs and video tapes. But many others have given unselfishly to make today's dedication a reality. Among those are: members of the American Ex-POWs, Friends of Andersonville, Sumter and Macon County Chambers of Commerce, State of Georgia, U.S. Congress and the local business community.

The years of devoted effort to create the National Prisoner of War Museum were minimal in comparison to the suffering and agony endured by America's prisoners of war. The Museum dedication is a legacy fulfilling a dream.

My grateful acknowledgement is made to innumerable individuals for assisting me in creating this program booklet. I express my heartfelt appreciation to everyone. A special thank you to Sue Langseth, Editor *Ex-POW Bulletin*; Joan Stibitz, Park Ranger Andersonville; James Perry, Commander Magnolia Chapter, MS; Bill and Mary Rolen, Ex. Director AXPOW; and William and Nancy Fornes, Andersonville Coordinators.



The Evolution of the National Prisoner of War Museum

Fred Boyles
Superintendent
Andersonville National Historic Site

THE IDEA OF A MUSEUM TO COMMEMORATE THE SACRIFICES OF ALL POWs IN AMERICAN HISTORY TOOK ROOT MANY years ago. The real beginning of this idea goes back to the mid 1960s. At that time the United States Army operated the National Cemetery and Prison Park at Andersonville. The Army focused most of its attention on the operation of the Cemetery and not on hosting the increasing number of visitors coming to learn about the Civil War prison. The 100th anniversary of the Civil War and the 1955 publication of McKinley Kantor's novel *Andersonville* had caused increased visitation to the site. It was about this time that the Army let it be known to the community that they would like to withdraw from the operation and give the site to some other entity.

A group of local citizens took up the cause to have the area designated as a unit of the National Park Service. This seemed a logical step because of the national significance of the area's history. This group did not have an easy task. To create a National Park requires an act of the Congress. Quickly the group started to rally the support of the Georgia delegation on Capitol Hill. They had to deal with detractors as well. The United Daughters of the Confederacy, and other groups still sympathetic to

the Southern cause, were concerned that National Park status would again open old wounds for the South about the horrors of Andersonville and that the site would forget the sufferings of Southerners held in Northern camps. The group worked closely with Congressman Jack Brinkley of Georgia and Georgia Senator Richard B. Russell.

When asked why the legislation to create Andersonville is worded to commemorate the sacrifices of all POWs in American history, former Director of the National Park Service George Hartzog told an interesting story. Mr. Hartzog credits President Lyndon Johnson with that idea. In a conversation with the President on the subject, Senator Russell was given the idea to word the language of the bill to make Andersonville a memorial to all American POWs. It is interesting to think of this in light of that time period, as more Americans were showing increasing concern for those held captive by the North Viet-





name. Russell placed the language in the bill and worked hard for its passage. The bill passed in 1970 and the property was transferred to the Interior Department, becoming a National Historic Site as a memorial to all prisoners of war throughout our nation's history.

Park Service managers were busy in the 1970s telling the story of Andersonville and



... the Park Service sought two important goals. First, to build something that would be a fitting visitor center for the public and give visitors a total understanding of the story of all POWs. Second, to interface with AXPOW in all matters of design.



operating the National Cemetery. Little attention was paid to the larger story of all American POWs. Budgets were limited and there was much to be done at a new unit. However, one important event took place. Georgia Governor Jimmy Carter (one of the citizen activists who had pushed for designation as a National Historic Site) commissioned the state of Georgia to erect a monument in the National Cemetery dedicated to all POWs. This plan was unique because there had been no monuments placed in the park by Southern states and this one was to be dedicated to all POWs, not just those who were held at Andersonville. Despite op-

position from traditional Southern groups, the monument was unveiled in 1976.

It wasn't until the early 1980s that the American Ex-Prisoners of War (AXPOW) came onto the scene. The Historic Site's Chief Ranger Alfredo Sanchez recognized that the park was ignoring its larger mission of commemorating all POWs and contacted AXPOW. He met and established an early relationship with AXPOW Historian Helen Smith. This relationship was cemented by two important elements. First, AXPOW recognized that Andersonville would be the National Memorial to all POWs. This was not easy for everyone to accept. The old North - South concerns were still alive. The other element was that a museum should be built on site to tell the larger story. A formal agreement was signed in 1984 between the National Park Service and American Ex-Prisoners of War which stated that AXPOW would help raise funds (\$2.5 million) for the museum. Thus the Andersonville Fund was established; however, not everyone was convinced that this was the right direction. Park Superintendent John Tucker did two important things to set the course toward a National POW Museum. A new General Management Plan for the park was written that identified the construction of the museum as its ultimate goal. This clearly set the intentions and direction of the Park Service. Also, through the special talents of Chief Ranger Sanchez, a small building in the park was converted to a POW Museum containing exhibits on recent wars and POWs.

It wasn't until 1990, when a Congressional appropriation was received, that planning for the museum began in earnest. A team of National Park Service architects and

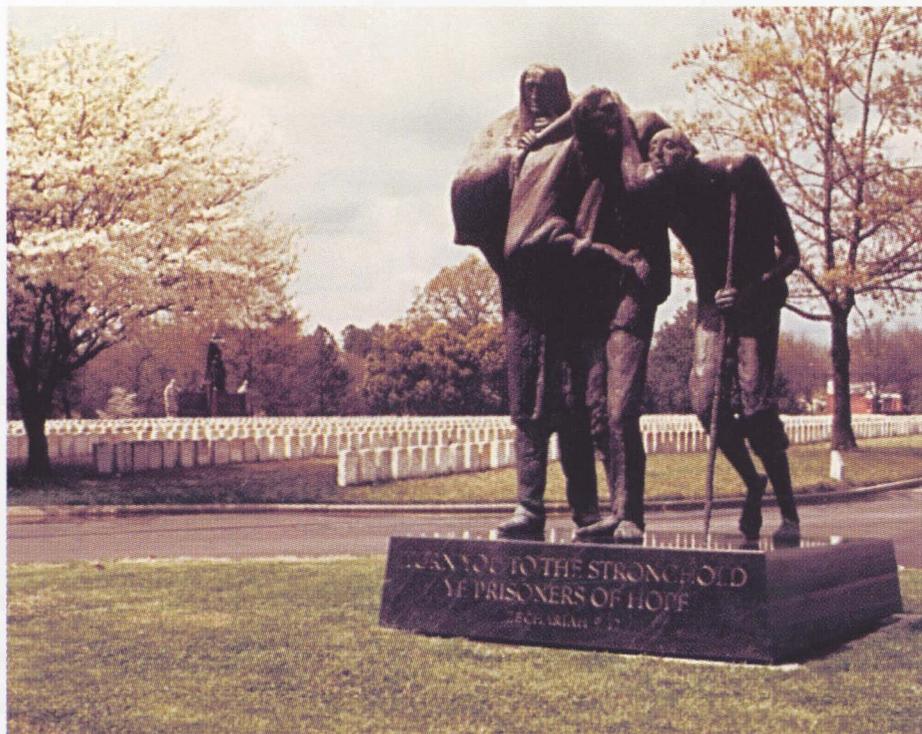
engineers from the Denver Service Center were appointed to develop the design. National Commander John S. Edwards represented the AXPOW and headed the Andersonville Task Force Committee to work with the Park Service. The committee was composed of representatives from WWII (ETO and PTO), Korean War and Vietnam-era POWs. In subsequent years, exhibit design was also addressed. In each case the Park Service sought two important goals. First, to build something that would be a fitting visitor center for the public and give visitors a total understanding of the story of all POWs. Second, to interface with AXPOW in all matters of design. On March 15, 1989, a Memorandum of Agreement was signed by John Tucker, Superintendent, Andersonville National Historic Site, National Park Ser-

vice, and PNC John Edwards, American Ex-Prisoners of War, to establish a museum and to raise funds.

The continuity was always maintained through Andersonville coordinators Bill and Nancy Fornes. They worked tirelessly to raise funds, maintain detailed records and gain support for the project.

When it came to working with the National Park Service, AXPOW always had a voice and a strong one. It was always agreed that the AXPOW Committee would be involved in the larger issues of the building and exhibits, and that the details would be the responsibility of the Park Service who had the expertise in the operation of museums. The AXPOW Committee helped choose the overall design of the building, and approved the exhibit design concept.

The Georgia Monument was dedicated in 1976 to honor all Americans held as prisoners of war. It was designed by William Thompson of Athens, Georgia. Photo courtesy of the National Park Service.





But nowhere did the Committee become more involved than the design of the courtyard. The courtyard was an integral part of the museum from the beginning. The designers and AXPOW believed that a place was needed to contemplate the POW's often difficult story in a reflective vein. An initial concept of a water feature and sculpture was developed and approved by AXPOW. Because art is difficult to procure via government contracts, AXPOW took full responsibility for that aspect of the work. An artist was chosen and work began under the close supervision of AXPOW.

In 1991, it was recognized by the principal partners that the local community's involvement in the project was very limited. The small but supportive group, The Friends of the Park, stepped in under the leadership of Carl Runge (also a former POW) to raise

also did something that was needed: they developed national publicity for Andersonville and the museum. The Friends also solicited the aid of the state of Georgia and support from the Commissioner of the Department of Transportation. A grant from the Georgia General Assembly for construction of the new park entrance road accounted for roughly 17 percent of the total cost of the \$1.25 million project. The Friends led the effort to secure the DOT's help in getting the work funded. This all came together in 1994. Also, through Carl Runge's initiative, the movie *ANDERSONVILLE*, which dramatized the conditions in Camp Sumter during the Civil War, was produced by Turner Productions. The movie, which first aired in March 1996, was widely viewed. In addition to the Friends, the museum project acquired other supporters. The Americus-Sumter County Chamber of Commerce along with the Macon County Chamber of Commerce formed the POW Museum Task Force to rally support as well.

Congress, in turn, took action in late 1994, giving the Park Service direction to build the museum. With plans completed, a funding mechanism in place, and a new road ready to be built, the project was no longer a dream. Construction began in the summer of 1996.

The National Prisoner of War Museum is dedicated to the sacrifices of all POWs in American history to instill a new found love of our nation to those who visit Andersonville National Historic Site.



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funds and garner support, both locally and throughout Georgia. This group was successful in raising nearly \$400,000 for the museum, and also in getting the local population involved in the project. The Friends

Construction of the National Prisoner of War Museum

Leonard Simpson
Architect/Construction Supervisor
National Park Service
Denver Service Center



CONSTRUCTION OF THE MUSEUM COMMENCED ON JULY 15, 1996, WITH A \$3,853,400 CONTRACT BEING AWARDED to The Mitchell Group of St. Simon's Island, Georgia. Approximately fifteen different subcontractor trades were utilized over nineteen months to accomplish the work at hand.

The museum was designed to last throughout time as a living monument to American POWs. A commitment to use the strongest and most sustainable materials was made by the project's designers and engineers. The massive foundation was constructed of cast-in-place concrete. The walls, towers and slate roofs are supported by a heavy structural steel skeleton, accurately tied to the foundation. Sixteen-gauge metal studs were used on the interior and exterior walls to infill between the structural steel columns and beams. An exterior veneer of solid bricks with a heavy black mortar was used on most exterior surfaces. However, the alcoves and entrances were detailed to be wrapped in a gray granite, because of its unique ability to convey mass, weight and strength to the visitor.

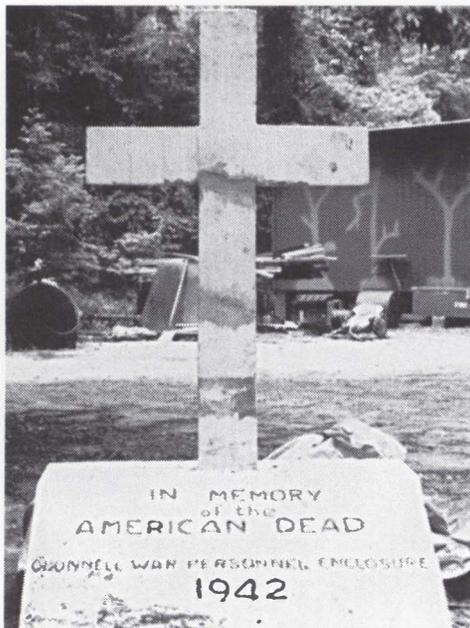
On the interior of the building, the metal stud walls were sealed inside and out to

prevent humidity from entering the building, heavily insulated and covered with veneer plaster gypsum board to ensure that the museum's rare artifacts are not damaged. A mechanical system designed to maintain plus/minus 1 degree of temperature as well as plus/minus 1 percent humidity also was utilized to further protect the artifacts.

The white and grey terrazzo floors are constructed of a color pigmented cement



Structural steel rises from the red Georgia clay at Andersonville National Historic Site.



The memorial to the dead of Camp O'Donnell being prepared for placement in the Museum. Photo courtesy of the National Park Service.

It is a rare thing in a man's life to have the opportunity to be involved with the creation of a National Monument committed to the strength, dignity, perseverance and memory of America's sons and daughters.

base with marble chips which was then ground and polished. Black granite accent squares were added to complete the pattern.

Construction of the courtyard and the water feature required extra attention. The

slopes and grades of the plaza had to be extremely precise due to the requirements associated with using cascading water for visual and audible effects. Installation of the sculptured panes (which were carved off-site) also required an unusual degree of coordination and cooperation between the masons and the artist, Donna Dobberfuhl.

Another challenge was presented when fragile artifacts had to be moved into the museum. The Sack of Cement Cross is a large object that would not fit into the building after it was closed up. The cross is very fragile, having been constructed more than 50 years ago in the Philippines as a memorial to POWs who died at Camp O'Donnell. It was shipped to the United States for preservation by the National Park Service, and for inclusion in the museum's exhibits. The artifact first had to be stabilized and then carefully moved into the museum using a fork lift.

After the completion of the building and mechanical systems the empty rooms and spaces were turned over to the exhibit contractor for the installation of the displays, floor coverings and supplemental lighting.

It is a rare thing in a man's life to have the opportunity to be involved with the creation of a National Monument committed to the strength, dignity, perseverance and memory of America's sons and daughters. A place created so that their sacrifices can never be forgotten. A place created with the hope that their horrors may never be repeated.

The Architecture of the National Prisoner of War Museum

Carla McConnell
Architect, Denver Service Center
National Park Service



THIS BUILDING WAS DESIGNED AS A COLLABORATIVE EFFORT BY THE ARCHITECTS, LANDSCAPE ARCHITECTS AND ENGINEERS of the Denver Service Center, working with the staff of Andersonville National Historic Site and the Andersonville Committee of the American Ex-Prisoners of War.

Prior to the design of the building, many decisions had to be made regarding the site, impacts on other park features and access to the new facility.

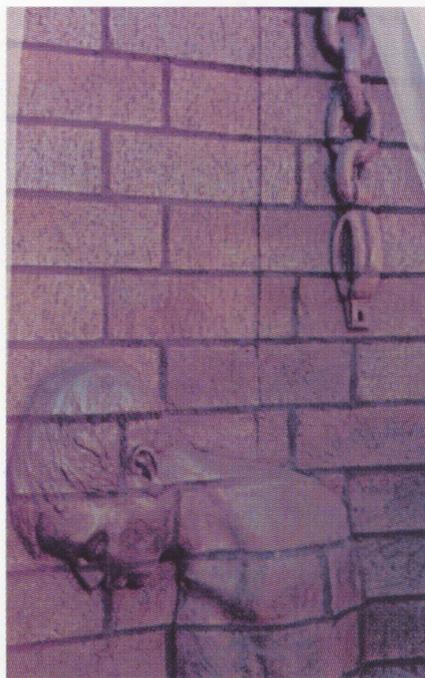
Andersonville is the site of a National Cemetery. In order to ensure quiet and privacy for burial services and to alleviate a dangerous entry turn, it was decided to construct a new park entry drive leading visitors directly to the Museum. Park visitors will enter the park at the far north end. They travel approximately one mile down a quiet, heavily forested, gently curving road leading to the museum.



Artist's rendition of the National Prisoner of War Museum as seen from the north.

Although the museum is dramatically visible when approaching from the north, it was important to minimize the view of this structure from the Andersonville prison site which is south of the museum. The new facility will be screened on the south side both by replanting trees and the site walls which frame the Commemorative Courtyard.

Approaching the building from the north, visitors see, across a clean sweep of lawn, a long, low solid dark-maroon brick building punctuated with three grey granite towers. The building form is reminiscent of prisons and uses the thematic elements common to all POW stories: towers, gates, confinement, water and light. Walking toward the building from the parking lot, the visitor is forced to approach in pairs or single file



A section of the relief brick sculpture in the Commemorative Courtyard of the National Prisoner of War Museum.

up a narrow straight walk leading between two small, square brick buildings. These buildings and the black entry gate serve to constrict the approach to quiet groups and create a feeling of tension prior to entering the lobby. Once inside the building, the mood changes as light floods down from large clerestory windows high in the tower.

To enter the exhibit rooms, visitors once again pass through a narrow passage and enter displays flanking a central corridor. The thematic exhibit rooms can be passed through sequentially, or the visitor may choose to exit for a rest, sitting in a quiet space beneath one of the two small towers. Diffused natural light enters the building at these small towers, providing visual and emotional relief from the intensity of the exhibits.

The intensity of the Prisoner of War stories led to the incorporation of the Commemorative Courtyard as a place for quiet contemplation after viewing the exhibits. The courtyard, on the south side of the lobby, contains a meandering stream recalling the water themes common to many POW experiences, and major brick and bronze sculptures. Passing through the courtyard, walking 200 feet south brings the visitor to the site of Camp Sumter and the partially reconstructed prison stockade.

The major materials selected for the museum — brick, slate and granite — reflect the materials already found in the structures and monuments at Andersonville. In using these materials and the forms relating to common prisoner of war themes, the intent has been to develop an architectural vocabulary which reinforces the stories related by all POWs.

The Coin That Made The Museum Possible

Wayne Hitchcock
National Commander
American Ex-Prisoners of War

THE GREATEST CHALLENGE THAT FACED THE AMERICAN EX-PRISONERS OF WAR (AXPOW) WAS TO RAISE THE \$2.5 MILLION TO MATCH FEDERAL FUNDS FOR CONSTRUCTION OF THE POW MUSEUM. Although AXPOW is a large organization, few members had much experience in private fund raising. Bill and Nancy Fornes, as well as others, were organizing fund-raising efforts. Additionally, individual chapters were pledging their support. But most donations to the Andersonville Museum Construction Fund were com-

ing from memorial gifts.

As a vehicle to raise money to support the National Prisoner of War Museum, a bill was introduced in the U.S. House of Representatives on January 21, 1993. Representative Douglas (Pete) Peterson, a former Vietnam Prisoner of War introduced House Bill #535. On March 2, 1993, Senate Bill #483 was introduced. In order to promote these important actions, Representative Peterson and I were joined by Legislative Chairman Charles Prigmore and Executive Director Bill Rolan, walking the halls of Congress to obtain co-sponsors for these bills. We succeeded in





getting 260 co-sponsors in the House and 54 in the Senate. On November 10, 1993, then AXPOW National Commander Bill Bearisto accompanied me as I testified before the Subcommittee of Consumer Credit and Insurance of the House Committee on Banking, Finance and Urban affairs, chaired by Representative Joe Kennedy.

Finally, there are the purchasers of the coins. It is through them that these works of art are on display in homes, hang as jewelry around the necks of loved ones or are given to grandchildren.

Public Law 103-186, Section 201, Title - United States Veterans Commemorative Coins, dated December 14, 1993, authorized the Secretary of Treasury to mint the Prisoner of War Commemorative Coin. The images on the coin are simple but powerful. The obverse of the coin was, with our suggestions, designed by Department of Veterans Affairs employee Tom Nielsen and engraved by Alfred Malesky. A chained eagle breaks free through barbed wire with a broken chain attached to his leg. "Freedom" is inscribed to the right of the eagle's wing. The coin's reverse was designed by Edgar Z. Steever IV, and portrays the National Prisoner of War Museum.

The coin went on sale July 29, 1994. It was heavily marketed through the Mint's normal channels. A direct mail packet was sent

out to more than 2.8 million coin collectors. Additional lists included members of AXPOW, other veterans groups and rosters from the Chambers of Commerce from Macon and Sumter Counties in Georgia. As many had anticipated, the sale orders were placed quickly. However, our expectations for a sellout were not realized.

The authorizing law called for 500,000 coins to be minted. Each coin was to sell for \$30. In addition, the bill laid out a formula for the use of the money raised. With \$10 set aside from the sale of each coin, the first 300,000 coins were to raise \$3 million for the construction of the Museum. The proceeds from the sale of the remaining 200,000 coins was to be divided equally into two funds. The first would be an endowment fund for the maintenance of the planned museum, to be administered by the Secretary of the Interior. The earnings from this endowment were to be used for the maintenance of the museum. The other half of the fund was earmarked for the care of National Cemeteries. Unfortunately, the sale of the coins never went over the 300,000 mark. This shortfall prevented the establishment of the remaining two funds.

As former POWs, we can be proud of this small disk of metal, formal recognition by our government of what prisoners of war throughout American history have endured for our country. It is no accident that the words on the coin mean so much to us. It is liberty and freedom that we fought for. The words "In God We Trust" reinforce the hope that allowed us all to know that we were not alone. Thanks to many, this museum will stand as a lasting lesson to coming generations of what war is about and what freedom means to all.



Veterans' Administration and Pledge Card Fund Raising

FUND RAISING IS NOT AN EASY TASK. THE ANDERSONVILLE COMMITTEE OF THE AMERICAN EX-PRISONERS OF WAR DEvised many means to help the Andersonville Fund reach its goal of \$2.5 million to help construct the National Prisoner of War Museum. One idea was to place an insert card requesting donations in checks mailed to all veterans receiving compensation or pensions from the Veteran's Administration. This was a great idea, but it took a lot of work to obtain approval and to meet the government specification and procedures. Finally, 1.9 million cards were sent with the February 1994 checks.

With responses coming to the Andersonville National Historic Site, the

site's staff could not handle the extra workload. So the Andersonville Committee came to the rescue.

Leon Swindell, an ex-Prisoner of War, provided the committee his motor home for office and living space, which was placed behind the rostrum in the cemetery. During three weeks of work, a group of AXPOW members who came from all over the country processed more than \$77,000 in donations received from about 10,000 responses.

Additionally, in a separate action, PNC Charles Miniotta sent pledge cards to all AXPOW members. He recruited the Seattle Chapter to finance and mail out the cards, which resulted in donations of \$80,000.

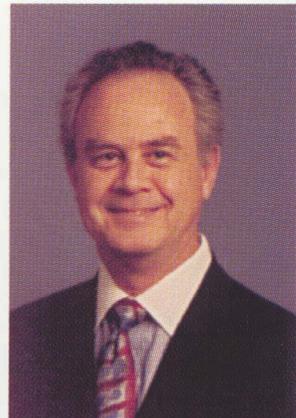
It was efforts such as these that helped make this museum possible.

Evolution of an Exhibition

J. Scott Harmon
Exhibit Planner
Harpers Ferry Center

THE REMARKABLE FACT ABOUT THE NATIONAL PRISONER OF WAR MUSEUM IS THE DEDICATION, INDEED THE PASSION, which grabs the hearts of all those who have planned, designed, and fabricated the museum's exhibition. Capturing and imprisoning one's fellow human beings in time of war is not a subject that is normally expected to instill in one feelings of triumph

... everyone with whom I have worked over the past eight years has been inspired by the story of sacrifice, survival and ultimate victory demonstrated by soldiers, sailors, airmen and civilians throughout our history.



and optimism. Yet, everyone with whom I have worked over the past eight years has been inspired by the story of sacrifice, survival and ultimate victory demonstrated by soldiers, sailors, airmen and civilians throughout our history. Andersonville is a story of triumph and indomitable spirit. It has inspired all of us who have been fortunate enough to help prepare the exhibits for this museum.

I first became involved with the Andersonville project — at that time I think that none of us realized it would become known as the National Prisoner of War Museum — in April 1990. I was asked to go to Andersonville, to look over the site, and then meet with National Park Service architects and planners. They were just beginning to consider what the building should be and how it should work. I was asked what kind of space I wanted for an exhibit area. I probably said that I wanted a “black box,” a square room without windows in which we could put any kind of exhibit. That is our standard response when we don't know anything about the project. I did not know what was to be exhibited or what the story line was, so I “winged it.” But the “black box” was not to be. This exhibition was to be more than a small room in a visitor center. This was to be a major museum.



The people at Denver Service Center had been working closely with representatives of American Ex-Prisoners of War and had come up with preliminary designs for a beautiful building that architecturally recalled a prison camp and guard towers. The initial design presented some problems from the vantage point of an exhibit planner, but we negotiated some modifications that facilitated visitor flow through the exhibit areas of the museum.

With the design of the building established, exhibit design soon began. Harpers Ferry Center contacted Barry Howard Associates (BHA), an exhibit design company in Malibu, California. Barry recognized the significance of the prisoner of war story and signed on immediately.

Our first task was to determine how best to organize the exhibition. The guiding principle was that we were to tell the story of all of America's prisoners of war, not just the Civil War story of Camp Sumter, or Andersonville. And we needed to work within the architecture of the museum building. One format that we considered was to do a chronological museum, starting with the French and Indian Wars and the American Revolution, then proceed war by war to Desert Storm. But the same thematic ideas kept cropping up. We quickly realized that a timeline approach would lead to much repetition. We decided instead to focus on those experiences that are common to all prisoners of war. To get the visitor thinking, we would lead off with an exhibit that asks the difficult question, "What is a POW?" This was followed by exhibits to which we

gave the titles, *Capture, Living Conditions, News and Communications, Those Who Wait, Privation, Morale and Relationships, Escape and Freedom*. The central corridor contains more specific interpretation on Civil War prisons and the National Cemetery at Andersonville.

With a scheme of organization agreed upon, the team at Barry Howard Associates began to develop their ideas. We did not want to force visitors to follow a specific path through the museum. But we do take advantage of the fact that most persons turn to the right when given an option. Thus, the themes are sequenced so that the visitor, proceeding from one room to the next, will follow the prisoner's journey from capture to freedom.

To show their design intent BHS sketched each of the rooms. These sketches were reviewed by park staff and then the design concept was presented to a committee of the American Ex-Prisoners of War. The committee's reception of the concept was very positive. With the acceptance of the design concept by all parties, BHA was given the go ahead to complete the planning and design of the exhibits.

Exhibit design firms often have a small permanent staff and hire specialists as they are needed. From his permanent staff Barry chose Lynn Novick Paris as project manager. Lynn's role was to coordinate efforts of the planning and design team. Barry also brought in Heather Cook Lindquist and William Maples. Heather is a researcher and writer. Over the next months she traveled from California to New York, from Washington, DC, to Georgia to find the pictures



and objects that make up the museum and tell its story. Much of the look of the museum, the graphic layouts and presentations of materials and ideas is due to William, a designer with experience in computer graphics and modeling.

It is easy to document meetings and trips. What is almost impossible to describe is the creative process — the realization that out of thousands of photographs this particular one best depicts the motion of the event, that this particular object when paired with this particular graphic best reaches the viewer's heart and mind. There are nearly



There has been, and continues to be - at least for me - a sense of awe in what we have created, and a sense of wonder at the indomitable spirit that this museum commemorates.



1500 items in the exhibition, artifacts, photographs, videos and labels. The role of the exhibit team is to place those so that they appeal to the viewer and to reach the viewer on both an emotional and intellectual level.

Barry Howard Associates succeeded beyond measure.

Through the efforts of the American Ex-Prisoners of War, Congress authorized a commemorative coin. About one-third of the money raised from the sale of the coins was dedicated to the realization of the exhibits. Another round of coordination meetings was held. Bryce Workman of Harpers Ferry Center began ordering the 430 photographs need for the exhibition. But still there were no funds for the building. In the fall of 1995, Congress appropriated funds for the museum building. The National Prisoner of War Museum was off and running, the end was in sight. It would be a reality.

James Caniford, an exhibit production specialist, and Kim Strite, a contracting specialist, both from Harpers Ferry Center, produced the documents necessary to advertise for exhibit fabrication bids. In the spring of 1997, evaluations were held on the bidders and Color-Ad of Manassas, Virginia was selected to produce the exhibits.

The National Prisoner of War Museum is complex. Many persons with many unique skills labored to bring it to fruition. Everyone who worked on it shared the feeling that this museum, inspired by and commemorating the sacrifices of American prisoners of war, is uniquely important. There has been, and continues to be — at least for me — a sense of awe in what we have created, and a sense of wonder at the indomitable spirit that this museum commemorates.

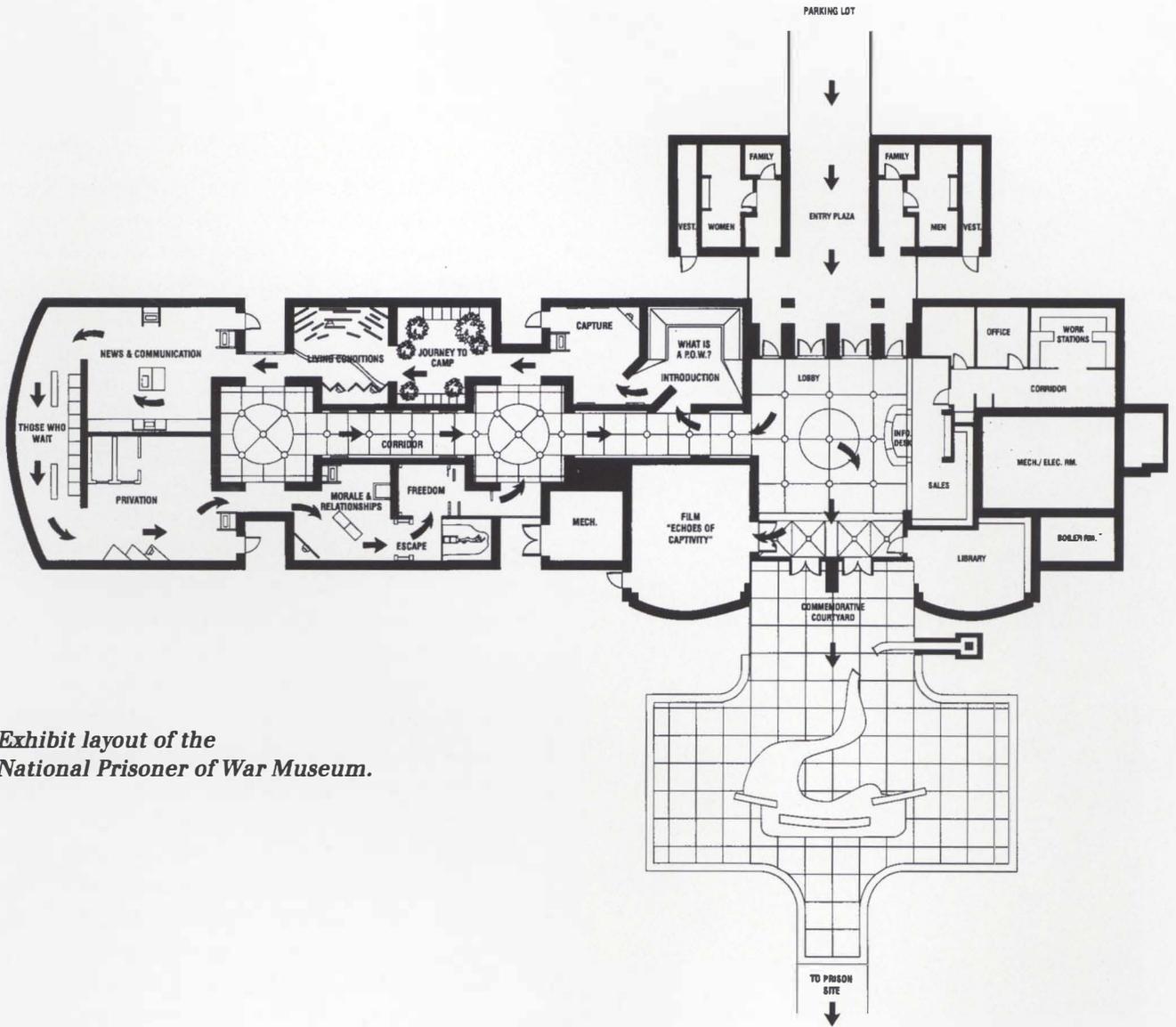


Exhibit layout of the National Prisoner of War Museum.

The Visual Story

Tim Radford
Audio-Visual Specialist
Harpers Ferry Center

PREPARING INTERPRETIVE VIDEOS FOR THE NATIONAL PRISONER OF WAR MUSEUM HAS BEEN A FASCINATING, INTENSELY EMOTIONAL, even traumatic experience for the audiovisual production team. While many his-



Behind the wire: conditions in this Italian POW camp in San Bernardino, World War II, were comparatively humane. Photo courtesy of the National Park Service.

torians and movie makers have told of great glories and big battles, few before us have explored the bleak realities of imprisonment, indignity and isolation faced by American POWs.

Our task has focused on the quiet heroism and subtle victories of the half a million Americans who have fallen into enemy hands throughout our military history. From the Revolutionary War to the Gulf War, we have attempted to accurately chronicle the plight of the POW. Their stories of resisting capture, enduring torture and humiliation, overcoming the confusion, desolation and anguish of lost liberty, surviving the deprivations, disappointments and disillusionment of confinement, and finally, for those fortunate enough to survive the ordeal, the joyful release and eventual return to the hopes, dreams and uncertain realities of life back home.

For almost two years the Audio-Visual (AV) team from Harpers Ferry Center has diligently researched the lives of these brave, unheralded soldiers. The quest for POW stories has involved the examination of more than 100 individual accounts, contemporary diaries and journals and broad histories of U. S. wars — drawing on microfilm records, published accounts, and fascinating records uncovered in the Library of Congress' Rare Books Room.

From our nation's military and public archives, private collections and personal memoirs, we have uncovered an untold,



heroic record of sacrifice and perseverance. These eclectic sources reveal those men and women as true American heroes whose lives have been tested beyond bullets and battle. Their incredible stories are not easily forgotten, yet, they are too rarely told.

Beyond scouring existing archives, we have collected more than 100 new interviews with former prisoners of war, seeking to capture on film and tape their vivid, compelling personal recollections of their ordeals ... to learn firsthand of their fate: the loss of freedom and dignity, the suffering of disease, the deprivation, and the determined resistance and remarkable resolve to survive.

We have deliberately chosen not to glamorize or embellish their poignant and powerful saga, but to allow the POWs to speak for themselves. Throughout the Museum we hear their voices describing events and emotions in their own inspiring and often heart wrenching words ...

"Few people can understand what it means to live daily with fear. The prisoner never knows when his freedom will be restored, if he will be fed tomorrow, or if he will suddenly become the next victim..."

"You think that you don't fight as a POW. You're hand to hand combat every day, but your hands are tied behind your back, you're blindfolded ... It's a constant battle every day."

"You don't know what freedom is until you lose it."

"You've got no rank, no money, no status, no weapons — you're a POW ... the only thing that separates you from an animal is what you've got inside of you."

"...we shared food when we were starving, we shared medical care when we had none, we felt each others' sorrow..."



Throughout the Museum we hear their voices describing events and emotions in their own inspiring and often heart wrenching words ...



"The bond that we developed over there is incredible ... we knew them better than our own families."

These personal accounts reveal the POW's inner struggles and physical hardships ... the loneliness, despair and brutality of imprisonment. Only they can shed light on these dark, horrific experiences.

Along the way we have discovered that there is comparatively little footage and few photographs that illustrate the POW history. Pictures of actual POW captures or true prison conditions are rarely documented or photographed. Rarer still are any visuals of POW interrogations and torture.



Fortunately, however, we have found considerable coverage of the joyful liberation and tearful reunions of American POWs with their families and loved ones.

The AV production process had been a bit of a treasure hunt, looking through thousands of feet of film ... enemy propaganda broadcasts, captured footage, classified materials ... listening to hundreds of hours of interviews and commentary ... some of it inspiring ... some filled with indescribable horrors, unexpected humor and overwhelming heroism.

We have learned that the treatment of American POWs has varied vastly across the panorama of wars. For example, many captured officers during the Revolutionary War were treated as "gentlemen" and quartered at their own expense in people's homes and later paroled, released by a personal promise to not fight until exchanged for an enemy POW. Somehow this seems perversely quaint by the Vietnam era standards where officers were constantly isolated, tortured and tormented for years on end, denied contact with the outside world.

During World War II, American prisoners ended up being scattered in at least 60 different German camps. Conditions seem to have varied widely across time and place — from the earthen catacombs, grueling work details and severe cold of Tüchel to the relative comfort of Rastatt and Villingen, where American prisoners were allowed musical instruments, tennis courts and volleyball nets.

In all, over four hours of POW audiovisual materials will be available to museum

visitors. Much of the interviews, film and photographs, personal memorabilia, statistical information, and archival records we have assembled for this project will be presented in the form of searchable "databases" dealing with "Living Conditions," "Privation," "Morale," and "Diaries and Journals." These interactive stations are entirely based on recorded individual recollections and personal anecdotes.

Other AV programs in the Museum dramatically interpret more general themes: "What is a POW?" "Capture," "Freedom" and "Those Who Wait." These feature original music, rare archival footage and narration designed to invoke the emotions and inform the viewer about the pathos and valor of American POWs.

The National POW Museum audio visual production team has endeavored to bring the highest quality, accuracy and integrity to these programs. We have been humbled and honored to make the acquaintance of some of these heroes and to share their powerful stories with the public. Throughout these audiovisual presentations, we sincerely hope to ensure that all POWs receive the recognition and appreciation they so obviously deserve. Theirs is a legacy of uncommon courage and unusual bravery for all Americans to celebrate.

We are proud to have played a part in bringing these POW stories to the National Prisoner of War Museum so that future generations may never forget their powerful contributions to America's sacred honor and heritage.

Echoes of "Echoes" Reflections on the Making of "Echoes of Captivity"

Polly Weister
Producer



WHEN PAUL WINEGAR, PUBLIC AFFAIRS OFFICER, NATIONAL PARK SERVICE, SOUTHEAST REGIONAL OFFICE, called me about a "little project" he needed written, I never imagined that some day I would be sitting at my computer writing about the extensive process involved in the making of a documentary. What I thought was, "...a few months researching and writing, take the check to the bank, and get back to ballet classes." The day I got the job, I had never thought about being in the military ... in a war ... or in a prison camp. I had never met a former prisoner of war. I was a generation too young for Vietnam, and a child of the late 70s where sanitized television and newspapers rarely confronted me with uncomfortable images or questions.

The first step was reading. Eight to ten hours a day, about five and a half days a week, for about five weeks. I read accounts from every war, from the American Revolution to the Vietnam conflict (the Persian Gulf War had not occurred at that point). And, the more I read, the more there was to know. At first the information seemed exceptional. Obviously, I thought, those who had experienced the most extreme situations had written these books. If most POWs experience such horrors, I would have heard

of these all before — somewhere — school, news, talk shows, TV — somewhere. But I had not.

It was not until I was invited to an ex-POW chapter meeting in Marietta that I started to witness the truth: that the famed "brotherhood" of the POW is based on more than a conscious choice to be together. It is based in experiences, fears and feelings so fundamentally common to POWs that the brotherhood transcends all ages, wars, ethnic backgrounds and genders. It was finally clear to me that the real POW story is something I will never truly know from experience, that I can not choose or try to be a part of this "club". The bond these men and women share is beyond words, and so, beyond the boundaries of time.

And that is how I started to hear the "echoes" on which the script is based. John Ransom (Civil War) had the same words in 1864 as Congressman Pete Peterson (Vietnam War) gave in 1996. Each voice was the voice of many. I saw that even though those of us on the outside could not share what they share, we could still hear its warning, like cries bounced off the cliffs of history. And so that is what I strove to do with the documentary.

After the script came the interviews. I think almost 40 in all. About twenty-five from a national AXPOW convention in

Nashville, three from the halls of Congress in Washington DC, one from a cramped hotel room in Charleston, SC, one from a nursing home in Oregon, and a number from Pensacola. I spoke with lots of military folks, as well as businessmen, nurses, doctors, moms, dads, congressmen, educators, etc. They laughed and cried and explained. They worked hard to tell me and the video crew, and the unknown beyond the lens of the camera, what it was like to fight behind bars.

...I started to hear the "echoes" on which the script is based. John Ransom (Civil War) had the same words in 1864 as Congressman Pete Peterson (Vietnam War) gave in 1996.

Usually as an interview ended, and the interviewee left the room, the crew sat quiet, dumbfounded and speechless.

Once the interviews were done, the process of the show splintered. I had to review all the interviews - hours of tape - and rewrite the basic script.

An archivist was hired (David Thaxton of Thaxton Greene Studios in Washington, DC) and the lengthy process of locating footage and photos relevant to being a POW was begun.

General Colin Powell was selected to narrate the video. It was almost too perfect - an Honorary Trustee of the Andersonville Trust, who had a great and recognizable voice. I might even be able to get him

through a friend I had at the Pentagon. As luck would have it, my friend used to work in Powell's office years ago. Within two weeks, General Powell recorded the narration and shipped it to my house. The whole thing, after two years of fretting, was done.

Eventually, all the parts were gathered and Jennifer Kearns (the editor) and I began the editing. Editing is the hardest, and probably the most emotional part of any piece. Each sound, word, picture, and timing is painstakingly reviewed and talked about, again and again, until it simply "feels right."

The last two days of off-line editing, we were joined by Alan Marsh (from the park staff) who came up to make sure the project was just right before it was too late. Alan has been a great motivator. He always kept me smiling when I was most frustrated, and he had a good sense of when to demand a change, and when to let something ride. The show is infinitely better for having his input and help. I suspect he was fairly pleased with the work we were doing. We were intense and dull, he was thoughtful and happy. He even remembered how important that day should be, and kept referring to it as the "last chance," "the big day," and stuff like that. In fact, I couldn't help but laugh as he took photos of us, to document the "great moment," which photographically just looks like two women watching television.

As I type, Patrick Belden is sitting in a dark room, adding a musical score, gunfire, wind, rain, marching noises, and groans to the show. He is doing the sound design. This is the second to last step and also quite difficult. Each noise must be mixed just so with the music and voices which already make up "Echoes." As you might imagine, this layer is vital to a good documentary.

“The Price of Freedom Fully Paid”[©]

The American Ex-Prisoners of War Memorial Sculpture

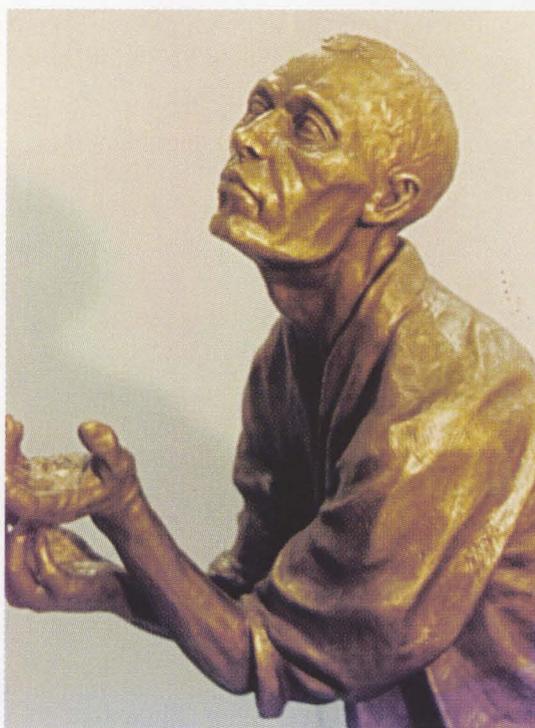


Donna L. Dobberfuhr, NSS, MFA

I WAS FIRST INTRODUCED TO ANDERSONVILLE NATIONAL HISTORIC SITE WHEN I DISCOVERED AN ANNOUNCEMENT FOR A COMPETITION TO DESIGN A MEMORIAL SCULPTURE. THIS REQUEST FOR ENTRY SUBMITTALS WAS PLACED BY THE U. S. NATIONAL PARK SERVICE IN DENVER, COLORADO. IT WAS A CALL FOR MORE THAN ONE SCULPTOR BECAUSE THERE WERE TWO DISTINCT ASPECTS THAT WERE TO BE INCLUDED IN THE PLANNED MEMORIAL. THE MEDIA CALLED FOR INCLUDED BRICK RELIEF SCULPTURE AND CAST BRONZE. THE COMPETITION PROSPECTUS ASKED FOR SUBMISSIONS FROM SCULPTORS WHO WORKED IN EITHER OF THE TWO MEDIA. THE INITIAL IDEA WAS TO FORM A “SCULPTOR TEAM” BECAUSE FINDING ONE SCULPTOR WHO WORKED IN BOTH MEDIA SEEMED AN UNLIKELY POSSIBILITY.

As I have indicated, the Andersonville competition was set up to award the commission to a team of sculptors. Ultimately, the jury committee decided that I fulfilled both of their media requirements and awarded the commission to me. Of course, I was very excited. My forte is working in both brick and bronze and I have a great fondness for the intricacies of relief sculpture.

In August 1991, a Letter of Agreement was signed by Committee Chairman PNC John Edwards and myself. This agreement provided for the design fabrication, acquisition of the bronze sculpture, installation and



The bronze figure from whose hands a trickle of water falls to the stream in the Courtyard.



the three brick relief panels to be located at the museum's commemorative courtyard at Andersonville.

There were meetings. Lots of meetings: at the National Park Service Denver office, at the site in Andersonville, at the brick plant in Endicott, Nebraska, and at my San Antonio, Texas, studio. In Andersonville, I met the extended team. This team was, of course, a most important group: the members of the American Ex-Prisoners of War committee and the superintendent and staff of the park. The committee was wonderful — people who were unflinchingly committed to the task of bringing a sense of proper honor to the many men and women who have suffered for the sake of our nation. The task was clear: create a site of remembrance and honor for all of our nation's military personnel who, from the Revolutionary War to our nation's most recent conflict, had honorably endured as prisoners of war.

After a very fulfilling visit with the committee members, it was time for me to get busy with some designs, ideas that would hopefully fulfill the dreams of all concerned. There was so much to digest: the stories of Andersonville, the stories shared with me by former prisoners of war, the chosen design and intent of the museum building and courtyard.

A working theme was beginning to develop for me, a theme of considerable suffering. I really don't think that anyone was trying to push such an approach, but really, there seemed no other way that the high purpose of the memorial could be effectively served with any other theme. Certainly, I did not want to push "horror" down the throats of the future visiting public. That stark real-

ity would be conveyed by the exhibits that would reside within the museum itself. I did not have that burden. The stories of imprisonment were going to be best told by those brave people who endured the experience. My task lay elsewhere. I wanted to show the public some of the deep emotion of their trials, the intimidation of their capture, the hardship of imprisonment and the heavy burden of solitary confinement. There was a very important need for the memorial design to transcend all wars. It could not be the depiction of one singular war experience or time. Imperatively, it had to address human distress, the commonly shared distress experience of the American prisoner of war.

My determination was to do the very best work possible, to use the nobility of the human form to carry the message. It was difficult. I have always taken the subject of my work to heart and I often internalize my imagery to include myself. That could have been a problem. Before my in-depth research, I was worried about my ability to separate myself so that I could maintain my mental health. The subject I was undertaking was the most serious of tasks and I was very aware of how involved with my projects I do become. Indeed, it did become a struggle, especially when I discovered that my great-great grandfather has been a prisoner during the Civil War. Compounding the struggle was my reading of the book, *Andersonville*. I had to take my time and separate myself with days of no work on the design. It was scary — to know that fellow human beings were inflicting such hardship on others.

After months of study, reflection and work it came time for the committee to visit me to see the designs that I had developed.

The models were small, but they did seem to carry the essence of my ideas. The committee basically approved, but still, there was more refinement to be accomplished and a final model had to be completed. Much time passed before the model work was completed. But when done, the model would help convey the memorial design to the greater membership of the AXPOW.

The next stage was to execute the designs into the final presentation form, one part in brick relief and the other in clay for casting into bronze. The committee would personally visit me when these stages were completed. That would not be an easy task for them. The original clay sculpture would be at my studio in San Antonio, but in order to see the brick sculpture, they would have to find their way into the somewhat remote location of the brick plant in Endicott, Nebraska.

In order to successfully carve the three large brick panels, it was first of all necessary for me to complete "to scale" charcoal drawings of the figures. There are 25 figures in the memorial's brick design. Some are over-lifesize and others are about half-lifesize scale, but all of them are set into a perspective plane. The charcoal drawings needed to be done as complete units to insure that the perspective relationships of the various figures worked together. Additionally, to ensure that the completed reliefs would "read" correctly when installed, it was necessary that the charcoal drawings be done on the vertical plane, that is, I needed to draw the figures on the wall rather than on the floor of my studio. Fortunately, my studio afforded the necessary wall space to accomplish this. The drawings were completed in about two months time.

Artist Donna Dobberfuhl sculpting the relief design in the wet brick.



With the master drawings in hand, I traveled to Endicott Clay Products in Endicott, Nebraska, in the summer of 1996. I used the drawings to transfer my design to the wet brick. Each of the brick panels was stacked on an easel, using clay spacers to simulate the mortar joints. The first panel [12' x 12'] was completed before the committee's visit, but they were able to view the large 19-foot panel when it was about two-thirds completed.

It was a very successful trip for me. I believe I have completed one of the finest figure works in brick to be had anywhere. I was so happy because my relationship with the AXPOW had been so fulfilling. We, as a team, were getting closer to the final goal,

set some 10 years ago.

I knew that my return to San Antonio did not mark the end of my task. I still had to complete work on the over-lifesize bronze figure that would be placed in front of the three brick panels. The clay original was done, but the master mould needed to be crafted. Bronze casting and the final patinae finish would follow.

I should tell you, too, that the bronze figure had to encapsulate a combination of emotions in order to effectively tell the story. The figure had to show hardship, thanksgiving and survival — not an easy thing to accomplish. I had help with the task. One person took the time to share his personal story with me. He was a Vietnam prisoner of war who was held for many years. He did not relate his experience to me lightly, but sent me a five-page letter. I want to thank him most sincerely for this gesture. He helped guide my hand as I worked to put the strain into the eyes and body of that solitary clay figure. I am grateful.

To my joy, I was able to add the gift of water to the overall presentation of the sculpture. The hand of the bronze figure will have but a trickle of water escaping to the stream at the figure's feet. The figure has escaped imprisonment, has partaken of the water of life and his eyes raise upward in thanksgiving. The meandering water feature between the bronze figure and the brick walls mimic the remembrance of the miraculous spring of water in the prison compound more than 100 years ago and works wonderfully to tie all four sculptural elements together. So, I hope the bronze figure will relate the joy of freedom even in its most sorry of physical condition.



Andersonville Prisoner of War Oral History Institute **To Preserve the Legacy**

Fred Sanchez
Chief Ranger
Andersonville National Historic Site

THE CONGRESSIONAL ACT THAT ESTABLISHED ANDERSONVILLE NATIONAL HISTORIC SITE IN 1970 MANDATED FOUR distinct responsibilities for the historic site: ... (a) to provide an understanding of the overall prisoner of war story of the civil war, (b) to interpret the role of prisoner of war camps in history, (c) to commemorate the sacrifice of Americans who lost their lives in such camps, and (d) to preserve the monuments therein...."

To carry out this mission, the Park staff relies fundamentally on the resources available for research and preservation. There are two primary resources contained within the historic site boundaries: the prison site and the national cemetery. A third resource encompasses the many artifacts and memorabilia donated to the historic site by former POWs. The final and most important resource is the former prisoners of war, the men and women who were captured and held as POWs from World War I through the Persian Gulf War. The Park staff in the mid-1980s quickly recognized that in this regard we were fortunate that our most important and valuable resources could speak and tell their own story.

The story of an American prisoner of war is an individual one, a story that is per-



sonalized by the prisoner's individual traumatic experiences. The historic site, in conjunction with the signing of the first Memorandum of Agreement between American Ex-Prisoners of War and Andersonville National Historic Site in 1984, established a park goal to be the nationally recognized center for scholarly research on all facets of the POW experience. In order to ensure that the prisoner of war story is preserved and interpreted, the story needs to be known. Oral history is fundamentally the preservation of first-hand knowledge of the past, which is critical in preserving, interpreting, and commemorating the total prisoner of war legacy — the sum of each individual story. Essentially, the Park staff realized that a concerted effort was needed to gather personal interviews of former prisoners, if the site was to realize the dream of being recognize as the national center for POW research. Therefore, in January 1992, the historic site committed to the goal of interviewing, recording and preserving every POW's story through the establishment of the "Andersonville POW Oral History Institute." With the initiation of this project, the historic site hoped not only to satisfy its research needs, but also preserve the POW legacy and fulfill its National Park Service mandate and responsibility of "...preserving for future generations..."



Though some oral histories had been conducted prior to 1992, it had been done on a piecemeal basis by the historic site and various other organizations, which had primarily provided audio copies of their recordings. A good example is the audio cassettes received from the VA Medical Center in Milwaukee, Wisconsin. During the mid-1980s, Dr. Murray Bernstein and his staff had conducted oral history interviews with approximately 100 POWs from WWII and Korea, which were used to better understand the conditions and traumatic incidents experienced by the patients. The historic site received 28 cassettes with more than 50 hours of narrated tape, indexed for easy access. These tapes are now accessioned and cataloged into the site's collection.

Other early efforts to better understand the treatment of POWs included question-

naires, which are now part of the library vertical files, initiated by both the historic site and former POW Don Jurgs from Minnesota. These questionnaires were intended to produce brief individual biographies of former prisoners.

whose long-term goal is to preserve in the archives a recorded (audio and video) and transcribed biographical history on every surviving former prisoner of war who wished to participate and have his legacy entered into the museum collection. The initial project aims encompassed numerous facets: (1) interview all POWs and spouses visiting the historic site as part of the POW Host program; (2) initiate appointed interviews by chapter, starting in Georgia; (3) initiate appointed interviews by state, national and other POW group conventions/reunions; and (4) appointments for interviews requested through mail or by phone by individual POWs. The initial planning, research and preparations were completed by former lead Park Ranger Mark Bollinger and Amanda Rhodes, Park Ranger/Cemetery Director.

The story of an American prisoner of war is an individual one, a story that is personalized by the prisoner's individual traumatic experiences.

The first official oral history interview conducted on April 6, 1992, was with Donald Lake from Mississippi, a WWII Pacific theater POW. By the end of 1992, the site had conducted a total of 76 interviews. During this early period all members of the staff who participated in the project learned not only how to conduct an interview but also a tremendous amount of new information, which was not written anywhere in the library research books. They also realized just how difficult and emotionally taxing it could be to conduct interviews of this nature. In early 1992, the site submitted an application for a pre-production media grant from the Georgia Humanities Council for a new orientation film for the new museum. This grant for \$20,000 was approved and provided the staff the first real opportunity to attend numerous AXPOW state conven-

The oral history project was the first attempt by the Park to initiate a program

tions, several reunions and two national conventions. These convention trips produced a large number of quality interviews which fulfilled research voids, provided high quality stock footage for the video production, and provided much-needed interviewing experience. Many segments of these interviews have also been used by the National Park Service for the various video exhibits throughout the exhibit halls of the museum.

Beginning in 1993, Alan Marsh, Lead Ranger, assumed the responsibility as oral history coordinator and a big campaign was launched to make all AXPOW state chapters and individuals aware of the oral history project and of our commitment to attend as many conventions as we were invited to and as funding permitted. With the encouragement of several individual chapters, the site started in 1994 to solicit the assistance of AXPOW state departments to offset the cost of attending their state convention. Attendance at several national conventions, which was made possible through the generosity of The Magnolia Chapter of Mississippi, were attended by two rangers and generated many good interviews. As of February 1998, the site has conducted and accessioned into the collection a total of 744 oral history interviews. There is no other place in the country with so many recorded oral histories of former prisoners of war.

The historic site's goal for the use of the oral histories is multifaceted; the primary benefit is the wealth of new and unknown information, both for use by on-site staff and outside professional researchers and authors. These interviews also will be used for movies and videos, audio programs and exhibits. The historic site's concern reflects the tradi-



Alan Marsh, Lead Ranger, interviewing an ex-prisoner of war in 1994. Photo courtesy of the National Park Service.

tional National Park Service dichotomy: caring for the resource (the research, the oral history) and making the resource available to the public in a responsible and professional manner. An unexpected benefit has been the new perspective which families have toward understanding this difficult experience endured by a close relative. This has been made possible through the videotape copies of the interviews that have been provided to the POW and/or his family. Many family members have commented about how much they have learned and the new respect they have for "dad or husband," who had never really talked about his POW experience.

It is the hope of the Andersonville National Historic Site that these oral history interviews enhance the quality of the visitors' experience of the National Prisoner of War Museum and add insight and understanding into the American prisoner of war story and the sacrifices made for us all.

Prisoners of War In American History: A Synopsis

Alan Marsh
Park Ranger
Andersonville National Historic Site

FREEDOM HAS NOT COME FREE. NO ONE CAN ATTEST TO THIS BETTER THAN THE MEN AND WOMEN WHO HAVE SERVED IN THE MILITARY of this great nation we call the United States of America. No one knows better what it is like to have that freedom suddenly snatched away than those individuals who, in the process of serving their country, have found themselves prisoners of war. It is an experience neither asked for nor desired.



The American prisoner of war story dates to the Revolutionary War when colonists fighting for independence were held by the British. Drawing courtesy of the National Park Service.



Most Americans who have been prisoners of war are ordinary people who have been placed in extraordinary circumstances by no planning of their own. Americans have been held captive as prisoners of war during many wars and in many places. Still, there is a common bond that is shared by all. Their story is an inspiring chapter of our history as a nation.

Revolutionary War

During the Revolutionary War, an estimated 20,000 Americans were held as prisoners of war and 8,500 died in captivity. Some were subsequently released as part of an exchange system between America and Great Britain. Many, however, were not that fortunate. Some were kept in British jails, but for many, life as a prisoner of war was spent in the damp, musty holds of vessels. These prison ships were anchored in Wallabout Bay (New York), Charleston Harbor (South Carolina) and St. Lucia (West Indies). For those who died, their bodies were tossed overboard, or taken ashore and buried in shallow graves. After the Revolution, although America was no longer at war, many American sailors became captives at the hands of the "Barbary pirates" of North Africa and were used as slave labor until ransomed.



Camp Sumter (Andersonville), where nearly 13,000 Union soldiers died during the 14 month operation of the prison during the Civil War. Drawing courtesy of the National Park Service.

War of 1812

Renewed hostilities with Great Britain in 1812 meant war and, consequently, prisoners of war. Initially, American POWs were once again kept in prison ships until 1813, when they were taken to England and held in prisons, such as the infamous Dartmoor. The stone walls of Dartmoor, located in Devonshire, enclosed 400 barracks and, according to prisoner of war Charles Andrews, "death itself, with hopes of an hereafter, seemed less terrible than this gloomy prison." In 1815, more than 5,000 prisoners of war left Dartmoor. At least 252 did not return to America, casualties of the hated prison. One of the most celebrated arts of this war was the composition of *The Star Spangled Banner*. Francis Scott Key was aboard a British vessel in Baltimore harbor attempting to win the release of a prisoner of war when he penned the famous words. America's national anthem is the only one in the world written by a prisoner of war.

Civil War

During the Civil War, an estimated 194,000 Union soldiers and 214,000 Confederate soldiers became prisoners of war, more than in any other conflict in the history of the country. Approximately 30,000 Union soldiers died in Confederate prisons while the death rate was almost as bad in the North with approximately 26,000 Confederate soldiers dying in Union prisoner of war camps. Since both sides predicted a short war, neither prepared for large numbers of POWs during the four years of conflict. As prisoners were taken, commanders usually worked out exchanges among themselves. Soon an exchange system was accepted by both governments, but failed to work due to a variety of disagreements that arose. The number of prisoners of war increased and prison facilities on both sides became severely overcrowded. Mismanagement, lack of adequate planning, retaliation and many other factors led to suffering by prisoners on

each side. By the end of the war, camps such as Andersonville suffered from a lack of supplies and experienced extremely high mortality rates, as well as death and desertion by many of its guards. During the 14 months of its existence, Andersonville accounted for 43 percent of all Union deaths during the Civil War. At 29 percent, this death rate was only a little higher than the 24 percent death rate experienced by Confederate soldiers at Elmira Prison in New York.

Spanish-American War

The Spanish-American War only lasted for three months and less than a dozen Americans became prisoners of war. These POWs were exchanged in about six weeks. By contrast, United States soldiers captured approximately 150,000 prisoners.

World War I

During U. S involvement in World War I (1917 and 1918), approximately 4,120 Americans were held as prisoners of war and

there were 147 confirmed deaths. Rules for the fair treatment of POWs had been set in place some years earlier. Still, each prisoner of war had to face days without enough to eat or without adequate clothing. There was also the uncertainty of tomorrow and the loss of freedom.

World War II

In the largest war of this century — World War II — thousands of Americans were held as prisoners of war. In Europe, nearly 94,000 Americans were interned as POWs. Many of these had been shot down while flying missions over Germany or had fought in the Battle of the Bulge. Conditions for POWs worsened as the war drew to a close. Malnutrition, overcrowding and lack of medical attention was common. As American and Russian forces closed in from opposite directions, many American POWs were taken from camps and forced to march for weeks as the Germans tried to avoid the Allied Forces.

American prisoners in France during World War I make use of outdoor sanitary facilities. Photo courtesy of the National Park Service.





World War II Allied prisoners of war photographed at a New Year's dinner in Japan, 1945. Photo courtesy of the National Park Service.



American prisoners of war held at Stalag VII-A during World War II are liberated. Photo courtesy of the National Park Service.

In the Pacific Theater, nearly 30,000 Americans were interned by the Japanese. Most of these men and women were captured after the fall of the Philippines and suffered some of the highest death rates in American history at nearly 40 percent. Prisoners of war suffered a brutal captivity and many were crowded into "hell ships" bound for Japan. Often times, the unmarked ships were torpedoed by submarines. Those POWs who survived internment in the Philippines and the hell ships were forced to work in mines and other locations in Japan. Most worked seven days a week with minimal food.



Liberated American POWs Pvt. Robert Collins and M/Sgt. Woodrow Haines after exchange during the Korean War. Photo courtesy of the National Park Service.

Korean War

Treatment of American prisoners of war during the Korean War rivaled that of prisoners in the hands of the Japanese during World War II. American captors did not abide by the Geneva Convention. More than 7,100 Americans were captured and interned and just over 2,700 are known to have died while interned.

There were 8,177 Americans classified as missing-in-action (MIA). The United States in February 1954 declared them presumed dead.

Life as a POW meant many forced marches in subfreezing weather, solitary confinement, brutal punishments and attempts at political "re-education." Here prisoners received their first systematic dose of indoctrination techniques by their captors. This was a relatively new phenomena and resulted in the Code of Conduct that now guides all American servicemen in regards to their capture. Many Americans were the victims of massacres. After an armistice was signed in 1953, a major exchange known as "Operation Big Switch" finally brought Americans home. More than 8,000 Americans are still listed as missing in action in Korea.

Vietnam War

During the longest war in American history, the Vietnam War, 766 Americans are known to have been prisoners of war. Of this number, 114 died during captivity. Unlike previous wars, the length of time as a POW was extensive for many, with some being interned for more than seven years. Torture was common and the Geneva Convention was not followed, as the North Vietnamese claimed the Americans were political

criminals, not prisoners of war. Americans gave nicknames to many of the prisoner of war camps: Alcatraz, the Hanoi Hilton, Briarpatch, the Zoo and Dogpatch, the latter located only five miles from the Chinese border. After American forces raided one



Three American POWs released by the Viet Cong near Tay Ninh City.

camp, Son Tay, the North Vietnamese moved POWs from the countryside of North Vietnam into Hanoi. American POWs were released and returned home as part of Operation Homecoming in 1973. More than 200 Americans were reported as MIAs. Perhaps more than any other war, Vietnam continues to illustrate the complexity of the POW/MIA issue.

Persian Gulf War

The United States and a coalition of allies declared war on Iraq in 1991. During the one-month conflict, 23 Americans were captured, including two women. American POWs were eventually taken to Baghdad. The Iraqi government declared its intent to use the prisoners of war as human shields to thwart bombing missions over the city. Bombs did partially destroy a building which held the POWs. Threat of torture and actual physical abuse were common. Beatings with pipes and hoses, bursting eardrums with fists and electrical shocks with volts from car batteries were experienced by the prisoners. Fortunately, all 23 of the American POWs returned to the United States.

The men and women of this country who have been forced by circumstances to become prisoners of war truly know the meaning of freedom. They know it has not come free. Their story is one of sacrifice and courage, their legacy, the gift of liberty.



Col. David Eberly, prisoner during the Persian Gulf War, enjoys a happy reunion at Seymour Johnson Air Force Base on March 15, 1991, with his wife, Barbara, and son, Timm.

The Prisoner of War Medal and Painting

John S. Edwards
Past National Commander
American Ex-Prisoners of War

THE PRISONER OF WAR MEDAL IS THE LATEST ISSUE OF AN AMERICAN SERVICE CAMPAIGN MEDAL. IT IS PRESENTED ONLY TO men and women who, as a direct result of combat in World Wars I and II, Korea, Vietnam and the Persian Gulf War, became POWs and served their country honorably.



This medal symbolizes the American fighting spirit — an eagle caged behind a ring of barbed wire. Although the eagle is prevented from flying, his spirit and pride are undaunted and unwavering, giving the enemy no solace or comfort in his capture.

The motto of the American Ex-Prisoners of War is that the fight against the enemy is "not by arms alone." Escape attempts, subversions, espionage, intelligence gathering and the passing of information to underground forces were part of the POW resistance while in captivity. Physical inhumanities were despicable, but so, too, was psychological torture. During the latter wars, the majority of deprivation was deliberate and designed to test human endurance.

Celebrating the recipients of the Prisoner of War Medal is a beautiful painting by George Skypeck, which hangs in the Prisoner of War Museum. The painting depicts the four eras for which the medal is awarded to POWs, their survivors or next of kin.

The obverse of the POW Medal shows the eagle, symbol of the American spirit, though surrounded by barbed wire and bayonet points, continually on the alert for the opportunity to seize hold of beloved freedom, thus symbolizing the hope that upholds the spirit of the prisoner of war. On the reverse, below the words "AWARDED TO", is space for engraving the recipient's name; and below it, "FOR HONORABLE SERVICE WHILE A PRISONER OF WAR", with the shield from the coat of arms of the United States of America.



American Ex-Prisoners of War Commemorative
by George L. Skypeck.

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World War I shows ground combat infantrymen, aerial dogfights and survivors of a German U-boat attack on the high seas. Scenes from World War II include prisoners of war caring for each other, burying their dead comrades and life in the Stalag Lufts. During this war, nurses were taken prisoner after the fall of Corregidor and the Philippines.

The scene changes dramatically during the Korean War when Americans were captured on a cold night after an attack by North Korean and Chinese infantrymen. Prisoners of War during the Vietnam conflict are depicted by a pilot struggling with his chute in a rice paddy, determined to fight it out with only his .38 caliber pistol. In another scene, a team of soldiers are held in a bamboo cage, uncertain whether they will even be transported to camp.

During the Vietnam War, the vast majority of POWs were Air Force and Naval air crew who were blasted out of the skies in a

high-tech war thousands of feet above ground. Some would never be seen or heard from again. Those captured in the "South" never made it "North" because of immediate torture and murder, despite stipulations in the Geneva Convention. To those who survived an escape from the combat zone, they would face long years of torture and isolation.

The final scene is of a hand holding a set of dog tags against the backdrop of long rows of white gravestones. The silent questions remain: Who is still held? Who is still missing? Who died and why and how? As yet, there is not a complete accounting of all POWs and the reasons why many have died, despite international codes and agreements.

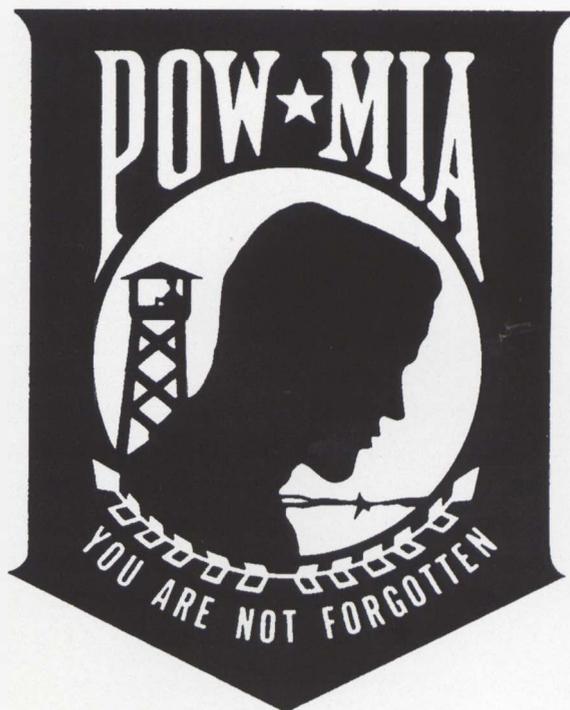
The special logo of the American Ex-Prisoners of War is shown as recognition of all POWs who now serve this nation as veterans and honored citizens. A tribute to their steadfast patriotic spirit and belief in America.

History of the POW/MIA Flag

John S. Edwards
Past National Commander
American Ex-Prisoners of War

IN 1971, MRS. MICHAEL HOFF, AN MIA WIFE AND MEMBER OF THE NATIONAL LEAGUE OF FAMILIES, RECOGNIZED THE NEED FOR A SYMBOL OF OUR POW/MIAs. Prompted by an article in the Jacksonville, Florida, *Times Union*, Mrs. Hoff contacted Norman Rivkees, vice president of Annin & Company which had made a banner for the newest member of the United Nations, the People's Republic of China, as a part of their policy to provide flags to all UN member nations. Mrs. Hoff found Mr. Rivkees very sympathetic to the POW/MIA issue, and he, along with Annin's advertising agency, designed a flag to represent our missing men and women. Following League approval, the flags were manufactured for distribution.

Concerned groups and individuals have altered the original POW/MIA flag many times; the colors have been switched from black with white to red, white and blue, to white with black. The name POW/MIA also has been revised at times to MIA/POW. Such changes, however, are insignificant. The importance lies in the continued visibility of this symbol, a constant reminder of the plight of America's POW/MIAs.



On March 9, 1989, an official League flag, which flew over the White House on 1988 National POW/MIA Recognition Day, was installed in the U.S. Capitol Rotunda as a result of legislation passed overwhelmingly during the 100th Congress. The leadership of both Houses hosted the installation ceremony in a demonstration of bipartisan Congressional support. This POW/MIA flag, the only flag displayed in the U.S. Capitol Rotunda, stands as a powerful symbol of our national commitment to our



POW/MIAs until the fullest possible accounting for Americans still missing in Southeast Asia has been achieved.

According to Section 1082 of the 1998 *Defense Authorization Act*, the POW/MIA flag must be flown on specific days at certain federal buildings. Those days are:

- Armed Forces Day, the third Saturday in May;
- Memorial Day, the last Monday in May;
- Flag Day, June 14;
- Independence Day, July 4;
- National POW/MIA Recognition Day, the third Friday in September; and
- Veterans Day, November 11.

The locations include:

- the Capitol;
- the White House;
- the Korean War Veterans Memorial and the Vietnam Veterans Memorial;
- each national cemetery;
- buildings containing the official offices of the secretaries of State, Defense, Veterans Affairs, and the director of the Selective Service System;
- each military installation, as designated by the Secretary of Defense;
- each VA medical center; and
- each U.S. Postal Service office.

Additionally, in the case of VA medical centers, the POW/MIA flag is required to be flown any day that the U.S. flag is displayed.

American Ex-Prisoners of War

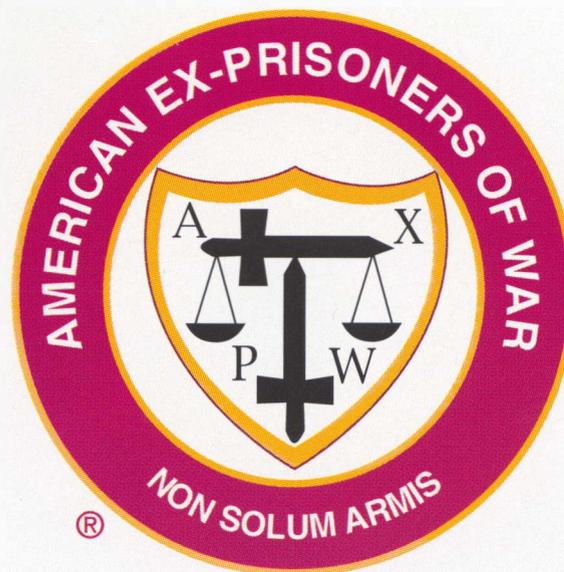
John S. Edwards
Past National Commander
American Ex-Prisoners of War

THE AMERICAN EX-PRISONERS OF WAR (AXPOW) IS A NOT-FOR-PROFIT ORGANIZATION ESTABLISHED TO ENCOURAGE fraternity for the common good among former captives; assist ex-POWs, civilian internees, and their widows and orphans; maintain allegiance to the United States of America; and preserve and defend the United States from all enemies. The group, which was founded on 14 April 1942, also maintains historical records of the prisoner-of-war experience. The AXPOW is a Con-

gressionally chartered organization and has its national headquarters in Arlington, Texas, and its legislative quarters in Washington, D.C.

The American Ex-Prisoners of War emblem was designed as a lapel pin by Bryan I. Doughty of Denver, Colorado, an ex-prisoner of war and national director. The heraldic symbols, representing justice are balanced on swords. The curves at the top of the shield portray the two massive military defeats suffered by the United States Armed Forces in World War II : Bataan and the Battle of the Bulge.

Non Solum Armis is Latin for "Not by Arms Alone."





Programs funded by the Magnolia Chapter of Mississippi AXPOW