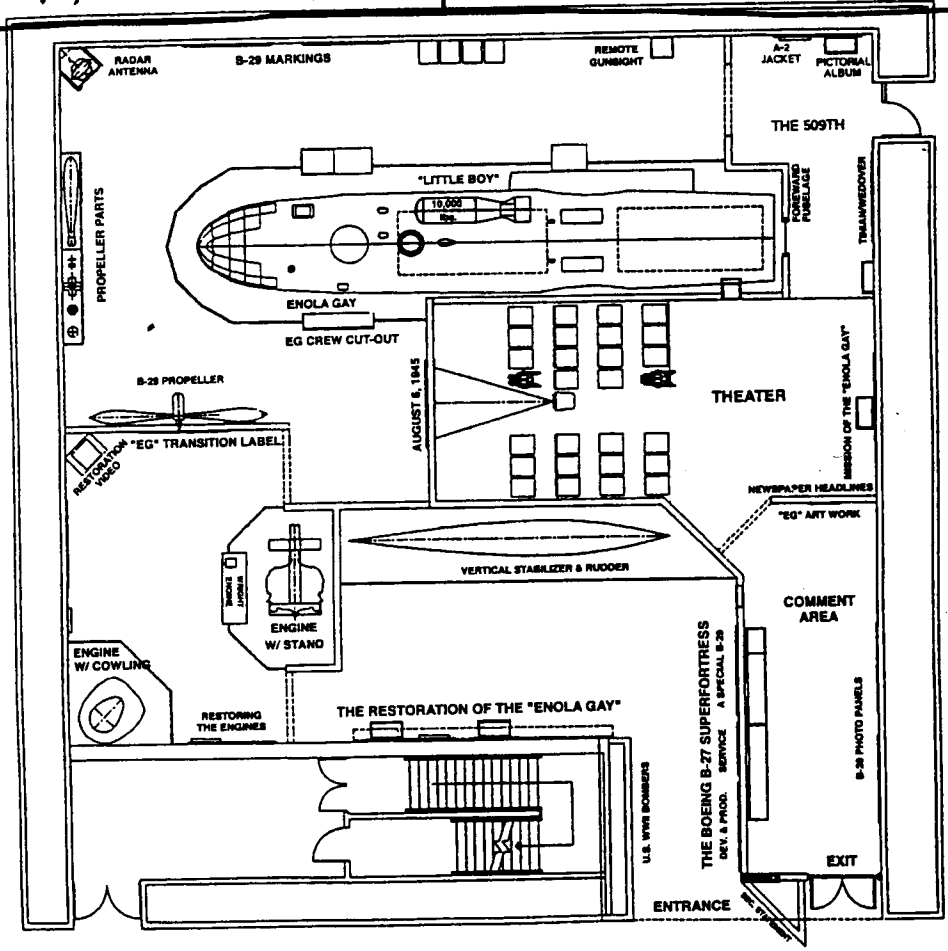
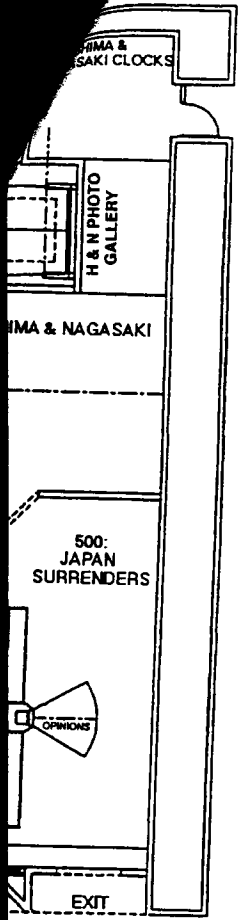


THE ENOLA GAY EXHIBIT THAT OPENED



Blueprints for the main exhibition gallery of the National Air and Space Museum's "The Enola Gay" from May 1995. B-29 hardware and displays on the restoration of the Enola Gay replace the controversial elements of the "The Last Act."
Courtesy National Air and Space Museum.

Air and Space
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H. Kohn to editor, *Air*

blast, which brought the controversy over the exhibit to the nation's attention, cannot be understood apart from the unhappiness with the museum felt by some in the air force community. They believed that Smithsonian as a whole and Air and Space curators in particular were antimilitary, that displays downplayed military as opposed to commercial or general aviation, that the museum sometimes took a skeptical or disparaging attitude toward aviation, flight, air power, space exploration, even science and technology per se. Such perceptions were all the more irritating because Army Air Forces chief Hap Arnold had been instrumental in founding the museum and had donated many aircraft (including the Enola Gay) to the Smithsonian, and Sen. Barry Goldwater, a pilot in World War II and a

NOT "CROSSROADS" OR "THE LAST ACT"