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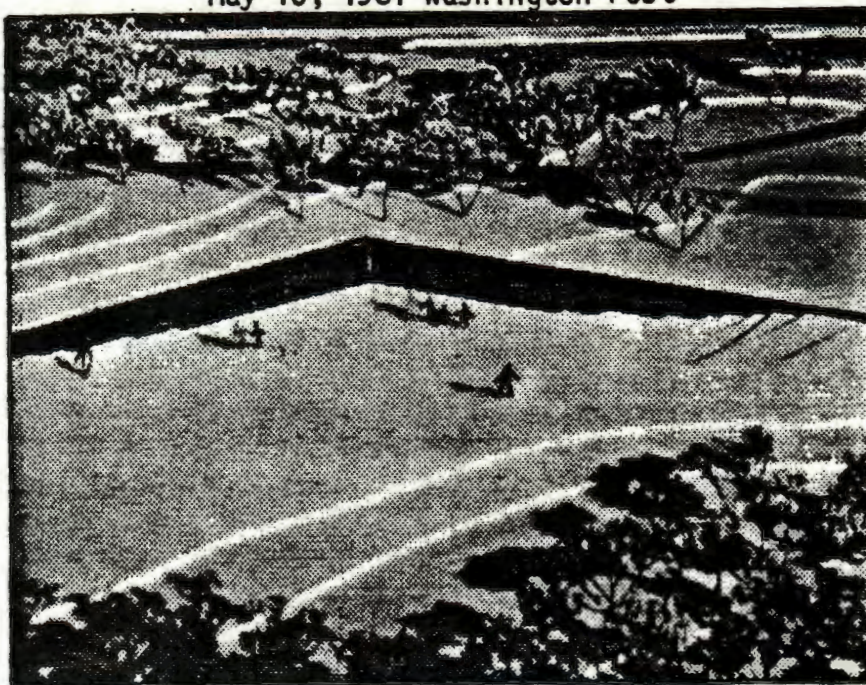
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May 16, 1981 Washington Post



The design for the Vietnam Veterans Memorial by Maya Ying Lin.

October 26, 1981

REEXAMINING THE VIETNAM VETERANS MEMORIAL PROJECT

Although the Vietnam Veterans Memorial Fund (VVMF) is operating under an impressive mandate from Congress, and claims some very prominent people among its sponsors--including both Mrs. Reagan and Mrs. Carter, former President and Mrs. Ford, Senator Goldwater, former Senator McGovern, Bob Hope, and the Chairman of the Joint Chiefs of Staff--there are strong indications that the results it will finally produce may be regrettable. VVMF has chosen a design (see above) which offends some of the veterans most enthusiastic about having a memorial, and some of the VVMF literature smacks heavily of the old antiwar movement and the far left.

Two of the originally most ardent Vietnam veteran supporters now see the project headed in the wrong direction and are trying desperately to have their views heard. One, author and ex-Marine James Webb, is himself listed on the VVMF letterhead as a sponsor. The other, twice-wounded West Point graduate Tom Carhart, arranged for the \$45,000 bank loan to finance VVMF's initial mailing campaign.

Both began having second thoughts about VVMF when they saw the selection made by a jury of architects and sculptors appointed to judge entries in the national design competition. In a detailed plea for reconsideration to the U.S. Fine Arts Commission, Carhart called it "a black gash of shame and sorrow." As an indication of how close his appraisal may have come to intent, in the Washington Post's May 16 article about the designer, it is spoken of as "a black rift in the earth."

And the Post writer added: "This subtle symbolism seems to engrave the still ambiguous Vietnam trauma on the green tablet of American history."

Less poetically described, the design calls for two black granite walls, each over 200 feet long, joining to form an open "V." Installed in the ground on the northwest corner of Washington's Mall, one leg will point to the Lincoln Memorial, only some 600 feet away, and the other to the Washington Monument, beyond the eastern end of the Reflecting Pool. In the back, the top of the walls will be level with the ground. In front, the ground will slope down gradually to a depth of 10 feet where the walls meet. Inscribed on them will be the names of the over 57,000 men and women who died in the war or are unaccounted for--listed in the chronological order of their deaths. That was the design in toto. A controversy arose in various press accounts over the fact that neither Vietnam nor the war would be mentioned. From sifting the various responses to this by VVMF leaders it becomes clear that this was the original intent. Most recently, Project Director Robert Doubek wrote in a letter published in the October 16 National Review: "...the memorial will be appropriately identified as the Vietnam Veterans Memorial." There seems to be nothing published to indicate what VVMF would consider as appropriate identification. One thing is clear enough. Neither the American flag, which draped all of the coffins of the dead, nor mention of the military services whose uniforms they wore will be part of the memorial.

The offended veterans say the design will be just the opposite of the "grateful tribute" VVMF's fund-raising literature claims the memorial will pay to "all who served in that war." Both of the men mentioned earlier here have registered their feelings with the U.S. Fine Arts Commission, one of the federal agencies Congress empowered with final approval over the design of the memorial. On October 13, James Webb submitted a four-page, single-spaced statement to the Commission proposing that certain modifications be required--including raising it above ground --before it was given final approval. Central to his statement was the thought that although the veterans and the country as a whole seem to be well along in the process of assimilating the Vietnam experience, if this design is not modified, "it will reflect the incomplete assimilation process of the judges at one point in time, rather than making the definitive healing statement we had all so hoped for."

On the same day, Tom Carhart made a personal appearance before the Commission asking that its approval be denied until the selection process is reopened and a requirement established that Vietnam veterans sit on the jury making the selection. Not a single one sat on the jury that made the present choice. Some of the main

points made in his thirty-minute presentation to the Commission are also made in a column by him in the October 24 New York Times (page 7, here). The note below the end of the column indicates that the Commission rejected both men's pleas.

A study of all available VVMF literature left little doubt that these men have made valid assessments. Especially significant is Carhart's point about there being two wars involved, one being the military war in Vietnam, the other "a political war waged here at home." He contended that the design chosen by VVMF is a memorial to the political war at home and not the one the veterans fought in Vietnam.

Indeed, there are not only two wars visible in VVMF's literature, there are two sets of literature. One trades on the one war, and one trades on the other. One was used to provide ideas for the design competition. The other was, and is being, used to raise funds. Both sets of literature are illustrated here as pages 8-9 and 10-13 respectively. Pages 8-9 are from the brochure sent to participants in the design competition. This material is divisive, and repeatedly dwells on controversies that were the hallmark of the antiwar movement. Pages 10-13 comprise the fund-raising letter, devised to obtain Bob Hope's signature and thus to capitalize on his highly patriotic reputation with the public. It is conciliatory, and all but waves the flag VVMF's design will not include in the memorial.

Attention should be given to the full texts of both sets of material, but the excerpts below should demonstrate their separate philosophical approaches:

THE PURPOSE AND PHILOSOPHY OF THE MEMORIAL

Active American involvement in the Vietnam War ended over seven years ago, but the nation has yet to assimilate that painful experience. It was the longest war in our nation's history, and the most unpopular. Not since the Civil War has any issue so divided Americans. Although many of our present problems, such as inflation and lack of confidence in our institutions, have been attributed to the war, the average citizen has eliminated it from his consciousness. This attitude is understandable. Any discussions of Vietnam tend to recall the bitter and seemingly unresolvable debate over whether the U.S. should have become involved militarily in Southeast Asia and, subsequently, how the war was conducted. That the debate remains unresolved is also understandable. Sixty million American men and women came of age during the more than ten years of the war. Those subject to military service were compelled to make choices which profoundly affected their attitudes towards themselves and their perception of their duties as citizens.

Dear Fellow American:

I'm writing you today not as an entertainer, but as a fellow American who has something very important to share ... I'm offering you the opportunity to take an active part in a project that is long overdue.

It has been more than eight years since America ended its involvement in the Vietnam war — the longest, and certainly the most controversial, war in our nation's history.

None of us can forget that this war provoked bitter debate here at home — dividing generations and families, and severing friendships.

The impact of that war has changed forever the lives of many Americans and, most of all, it has changed the lives of the more than 2½ million Americans who served in it.



The comparable sequence of basic ideas illustrated in these two passages continues throughout both papers. It is the language used, and the embellishment of the ideas, that gives one the flavor of the antiwar movement and the other that of traditional patriotism. Some examples of this have been underlined for purposes of illustration. Note that the war is unpopular in one paper but it is merely controversial in the other. Note the sentence about inflation etc. being attributed to the war, then the one about "unresolvable debate..." All of this is language of agitation not healing. And it is not in the Hope letter, yet the flow of ideas continues to be parallel. There is more, such as the passage near the bottom of page 8 on "bitterness, boredom, fear, exhaustion, and death." That is strong language, and it is politically loaded. There is still more on page 9.

The simple truth of the matter is that the entire letter prepared for Bob Hope's signature, and used to coax funds from the general public, omits words, phrases, and whole sentences having antiwar connotations that were retained or injected in the brochure sent out to guide the thinking of the participants in the design competition.

In fact, although the second paragraph on the right side of page 9 begins with the unqualified promise that "the memorial will make no political statement regarding the war or its conduct," it is itself in the midst of political expressions on the war and its conduct, woven into the philosophical substance contestants had before them as they worked to produce designs which they hoped would cause the jury to award a \$20,000 prize.

Causing the general public to send in \$5 to \$500, or more, however, is another matter. The image of Bob Hope is used, and his letter is written to get Americans to open their pocketbooks and build this memorial lest "these veterans are left with the feeling that their sacrifice was in vain and that they are the forgotten victims of an unpopular war" (see underlining in the middle of the first page of the Hope letter). All the while, the design contestants were fed ideas that could be expected to encourage design entries that would produce precisely that "sacrifice in vain...forgotten victims" message. And the fund appeal letter tells the public that the design chosen "embodies everything the Vietnam Veterans Memorial Fund was looking for" (see near the bottom of the third page of the Hope letter). But, even as late as the date of this paper, October 26, 1981, the fund appeal packet includes no drawing, and no description of the memorial. A visit to the VVMF office reveals stacks of folders with the drawing and description, but they do not accompany the fund appeals. There is only the Hope letter and a donation pledge card carrying

VVMF's promise to "build a suitable memorial to all who served in Vietnam." As with the memorial being appropriately identified, the public has no surety as to what might be considered suitable.

Again, the assessments of the offended veterans are valid. What is to be built will memorialize the antiwar movement not the war they fought in. This is true to an even greater degree than these men have said. For, the very site on which it is to be built is not one with significance in honoring America's war dead. That is usually Arlington Cemetery, across the Potomac. The site does have significance to the antiwar movement. The veterans would be inclined to miss the subtlety here, because their attention was on the war in Vietnam not the one at home. And even though it is tucked into the Bob Hope letter, most of the people in the general public would be similarly inclined to miss the full significance of this. They were not present in Washington during the large antiwar rallies. But the point is made at the top of the third page in the Hope letter, in words attributed to Senator Mathias:

"A location on the Mall is symbolically appropriate. We can all recall when the Mall was the battleground of opinion and dissent regarding America's role in Vietnam..."

The statement then trails off into remarks about the Lincoln Memorial and the divisions of the country during the Civil War. Whether the Senator is actually the author of this or not, the "battleground of opinion" phrase is precisely that "second war at home" the veterans found being memorialized at the expense of the war they fought in. Even so, the lines are an understatement in terms of the significance of the site to the antiwar movement. The Mall, and especially the west end of it, the Reflecting Pool and the Lincoln Memorial were literally taken over, time and time again, by the antiwar movement. Its participants camped there, they romped nude in the pool, they smoked "pot" there, and they littered the grounds and destroyed the benches there. The very thought of the site has to evoke antiwar images to them now, and to offer possibilities for a future in which anti-defense rallies can include ceremonies around a monument using the Vietnam dead to call forth visions of doom and hopelessness.

There is still another antiwar dimension to the VVMF affair of which the veterans and the general public are probably not aware. VVMF leaders have repeatedly insisted that none of the members of the jury making the design selection had been involved in the antiwar movement in any way. Preliminary research, however, indicates that four, maybe five, of the eight members of that jury were involved in some sort of protest against the war, and one of those has a record in the far left reaching

back to 1944. He has been reported to have been teaching at that time in the California Labor School, a noted front of the Communist Party USA. Subsequently, in June, 1957, he was identified as one of the members of a "professional cell of the Community Party"—by a long-time party member who had defected and was making a sworn statement before Congress. Thus, he was understandably involved in several protests against the existence of Congressional committees looking into such matters. He worked on behalf of Smith Act defendants and the atomic spy Morton Sobel during the same period. And during the antiwar years his name was advertised in circulars on the Berkely campus as one who was available to help and support draft resisters. He was also involved in the Vietnam Moratorium.

In other words, by whatever mechanism, and through whoever's influence, the site chosen for the Vietnam memorial is that of the massive rallies against the war, the specifications for the design of the memorial were antiwar in nature, and the jury which made the selection of the winning design was weighted with men possessing antiwar sentiments, or actually involved in that movement—including one with long-standing connections with the Communist Party which, of course, had its hands in the antiwar movement whenever and wherever it could.

There is no question but what there are sincere and dedicated people within the leadership of VVMF who want an enduring and truly appropriate memorial to those who made the sacrifice in Vietnam. The project certainly has sponsors with impeccable credentials in those respects. A list of the sponsors in on page 14 here. The evidence is plentiful, however, that some of these people are not aware of the information discussed in these pages. The probability is that if they were, they would have second thoughts about the direction VVMF has taken just as some of the veterans so enthusiastic about the project in the beginning have had. In the meantime, however, agencies of the federal government are giving approval to a design that has not been openly shared with the donor public, and acquiescing to an inscription which seems not to have been articulated or accepted by anyone. The potential for an embarrassing outcome seems extremely high.

FMW

THE NEW YORK TIMES, SATURDAY, OCTOBER 24, 1981

WASHINGTON — Unless something unexpected happens, ground will soon be broken for the Vietnam veterans' memorial on the Mall here in Washington. Although I have long awaited this moment, as it now approaches I feel only pain.

I believe that the design selected for the memorial in an open competition is pointedly insulting to the sacrifices made for their country by all Vietnam veterans. By this will we be remembered: a black gash of shame and sorrow, hacked into the national visage that is the Mall.

When I arrived in Washington, in March 1980, I eagerly joined the Vietnam Veterans Memorial Fund as a volunteer. I had earned two Purple Hearts as an infantry platoon leader in Vietnam, and I was proud not only of my own service but also of all those who served with me. I was especially proud of those who gave their lives, and I saw this as the opportunity for our nation to finally render honor that was due. Congress agreed, and authorized the Fund to build a memorial on the Mall to "recognize and honor" all those who served in Vietnam. An open competition was held to decide the memorial design and 1,421 entries were received.

The winning design was chosen by a jury made up entirely of civilians — in other words, people who had seen no military service in Vietnam. While this may seem unimportant, we should reflect on it for a moment.

There were really two wars in that era: The first was a military war fought in Vietnam where 57,000 Americans died and whose veterans the Fund is authorized by Congress to "recognize and honor"; the second was a political war waged here at home.

The jurors know nothing of the real war in Vietnam — the television portrayal was far from adequate. But the political war cut so deeply through society that everyone had to take sides. The net result is that the design

the jury chose as the winner was necessarily a function of their perception of the war they lived through in America. It may be that black walls sunk into a trench would be an appropriate statement of the political war in this country. But that is not the war whose veterans the Fund has been authorized to memorialize.

If this design is built, there will be a black wall 400 feet long, sunk 10 feet into the ground in the form of a V. The legs of this V will be directed toward, and form a triangle on the Mall with, the Washington Monument and the Lincoln Memorial. These others are well-known edifices of white marble rising in massive splendor to honor great American heroes.

The proposed design is defended on artistic grounds, but the issue is not one of art: If Americans allow that black trench to be dug, future generations will understand clearly what America thought of its Vietnam veterans.

There are three other memorials in Washington that are at least partly black: the Sea Bee Memorial, the 101st Airborne Division memorial, and the Marine Corps' Iwo Jima memorial. But these show heroic figures rising in triumph on top of black pedestals, while the proposed Vietnam memorial is anti-heroic — a black hole, the reward we get, and the place we have been given in our national garden of history, for faithful service in a confused and misunderstood war. Black walls, the universal color of sorrow and dishonor. Hidden in a hole, as if in

shame. Is this really how America would memorialize our offering?

It may be that, in the future, all memorials to American heroes will be black and underground. I doubt it, but even if that's true, why should we Vietnam veterans have to be the first?

The only underground memorial I know of is a tomb. Yes, we lost 57,000, but what of the millions of us who rendered honorable service and came home? Why can't we have something white and traditional and above ground?

I favor the marketplace approach to decisions of this importance to the whole nation. I believe — and I speak only for myself — that the Vietnam veterans memorial design should get the full and fair and open hearing it deserves and has not yet had.

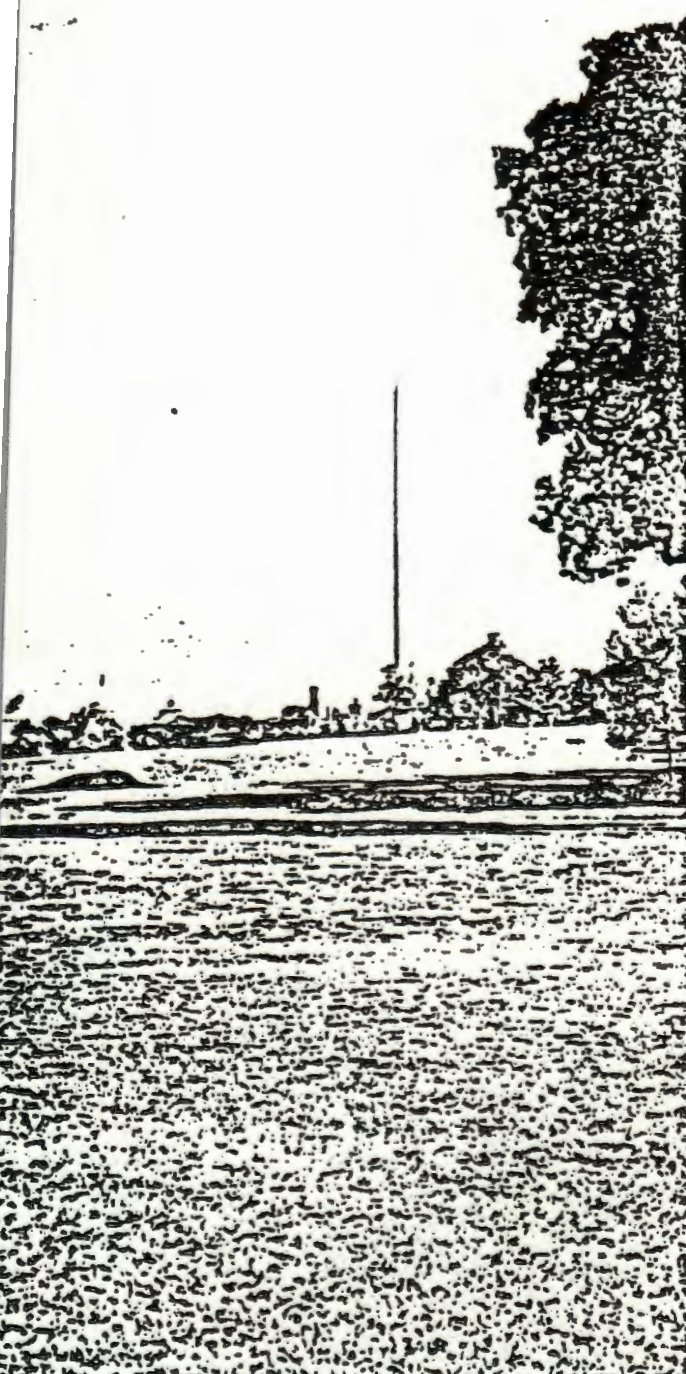
President Reagan has called the nation's Vietnam experience a "noble cause." I hope that he and the rest of America do not want us to be remembered by posterity in this way.

Tom Carhart, who is a civilian lawyer at the Pentagon, was graduated from West Point in 1965. This article is adapted from his recent testimony before the United States Fine Arts Commission. Afterward, the commission reaffirmed its decision to proceed with the proposed design for the Vietnam veterans memorial.

Insulting Vietnam Vets

By Tom Carhart

THE PURPOSE AND PHILOSOPHY OF THE MEMORIAL



Active American involvement in the Vietnam War ended over seven years ago, but the nation has yet to assimilate that painful experience. It was the longest war in our nation's history, and the most unpopular. Not since the Civil War has any issue so divided Americans. Although many of our present problems, such as inflation and lack of confidence in our institutions, have been attributed to the war, the average citizen has eliminated it from his consciousness. This attitude is understandable. Any discussions of Vietnam tend to recall the bitter and seemingly unresolvable debate over whether the U.S. should have become involved militarily in Southeast Asia and, subsequently, how the war was conducted. That the debate remains unresolved is also understandable. Sixty million American men and women came of age during the more than ten years of the war. Those subject to military service were compelled to make choices which profoundly affected their attitudes towards themselves and their perception of their duties as citizens.

Obscured by this debate, or by conscious avoidance of it, is the deeper question of how we, as a people, should regard those who served. While the war affected all Americans in some way, its chief impact was upon the 2.7 million men and women whose role it was to carry out their country's policy. Of that number, 1.6 million were in combat, and over 57,000 died. 300,000 were wounded, and 75,000 were permanently disabled. Many more carry psychological and emotional scars. 2,500 remain unaccounted for.

While debate and demonstrations raged at home, these servicemen and women underwent challenges equal to and greater than those faced in earlier wars. They experienced confusion, horror, bitterness, boredom, fear, exhaustion, and death. In facing these ordeals, they showed the same courage, sacrifice, and devotion to duty for which Americans traditionally have honored the nation's war veterans in the past. The unique nature of the war — with no definite fronts, with vague objectives, with unclear distinctions be-

tween ally and enemy, and with strict rules of engagement — subjected the Vietnam soldier to unimaginable pressures. Because of inequities in the draft system, the brunt of dangerous service fell upon the young, often the socially and economically disadvantaged. While experiences in combat areas were brutal enough in themselves, their adverse effects were multiplied by the maltreatment received by the veterans upon their return home.

After previous wars, including the Civil War, the nation honored its veterans. For the Vietnam veterans, however, continuing controversy over the war allowed for little psychological support from American society. The hostility of both those who deplored the war and those angered by its frustrating extension was directed against those who fought it: the veterans. To say that there were no welcoming parades is more than an understatement. A telling incident is the story of a Vietnam amputee being taunted with the remark that "it served him right". The result, for Vietnam veterans, is a void. The time taken from their lives, their wounds, and the honorable service they rendered have received little or no acknowledgment from American society.

The purpose of the Vietnam Veterans Memorial is to recognize and honor those who served and died. It will provide a symbol of acknowledgement of the courage, sacrifice, and devotion to duty of those who were among the nation's finest youth. Whether they served because of their belief in the war policy, their belief in the obligation to answer the call of their country, or their simple acquiescence in a course of events beyond their control, their service was no less honorable than that rendered by Americans in any previous war. Those who served and died embodied values and ideals prized by this nation since its inception. The failure of the nation to honor them only extends the national tragedy of our involvement in Vietnam.

Yet hope can be born from tragedy. As our nation

finds its way in rising above recrimination, as it acknowledges the veterans of Vietnam, and as it gains the courage to mourn those who were lost, it can look to the future with a renewed sense of purpose. The Vietnam Veterans Memorial will stand as a symbol of our nation's appreciation for the sacrifices and loss that resulted from Vietnam. It will express a nation's respect and gratitude.

The memorial will make no political statement regarding the war or its conduct. It will transcend those issues. The hope is that the creation of the memorial will begin a healing process, a reconciliation of the grievous divisions wrought by the war. Through the memorial both supporters and opponents of the war may find a common ground for recognizing the sacrifice, heroism, and loyalty which were also a part of the Vietnam experience. Through such a recognition the nation will resolve its history fully. Then the Vietnam Veterans Memorial may also become a symbol of national unity, a focal point for remembering the war's dead, the veterans, and the lessons learned through a tragic experience.

The leadership of this country has given the Vietnam Veterans Memorial effort overwhelming endorsement. The original resolution proposing the site was "co-sponsored" by all 100 members of the U.S. Senate and 196 members of the U.S. House of Representatives. The sponsors represented all elements of the nation's political spectrum. It included those who represented the most bitter divisions.

The site for the memorial was chosen both for its prominence and for its proximity to the Lincoln Memorial, itself a symbol of reconciliation after the Civil War. The memorial is being financed by public contributions rather than governmental appropriations. This will create an opportunity for individual involvement and for a national expression of sentiment.

Dear Fellow American:

I'm writing you today not as an entertainer, but as a fellow American who has something very important to share ... I'm offering you the opportunity to take an active part in a project that is long overdue.

It has been more than eight years since America ended its involvement in the Vietnam war -- the longest, and certainly the most controversial, war in our nation's history.

None of us can forget that this war provoked bitter debate here at home -- dividing generations and families, and severing friendships.

The impact of that war has changed forever the lives of many Americans and, most of all, it has changed the lives of the more than 2½ million Americans who served in it.

The war subjected these young Americans to unparalleled pressures. Moreover, the animosity and bitterness that the war caused created an atmosphere that in many cases denied the returning veterans the heroes' welcome they still so rightly deserve.

As a result, many of these veterans are left with the feeling that their sacrifice was in vain and that they are the forgotten victims of an unpopular war.

You see, some were volunteers and some were draftees, but most of them didn't ask to go and fight. Yet, when their country called, they served because they were needed.

Now, it's important for us to take the time to remember. To remember the 57,692 who died, the 300,000 wounded, and the 100,000 handicapped or seriously disabled.

And that is why I'm writing to you today. Because I know that every loyal American will want to take part with me in this tribute.

Some time ago, a group of Vietnam veterans formed the Vietnam Veterans Memorial Fund for the purpose of providing every American with the opportunity to pay grateful tribute to all who served in that war, and especially to those who gave their lives.

When these veterans asked me to be their spokesman for the project, I didn't hesitate. I've spent a lot of time entertaining troops in the field and in hospitals all over the world, and it



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amazes me how many good people tend to forget our courageous veterans of Vietnam. Yet they served as honorably as did their fathers and grandfathers before them.

Take, for example, the experience of Jan Scruggs, one of the founders and now the president of the Vietnam Veterans Memorial Fund. When he graduated from high school, Jan enlisted in the Army. He was barely 19 years old when he was assigned to an infantry company in Vietnam. By the end of his tour, he had seen half the men in his company killed or wounded. Jan himself was seriously wounded, and was awarded the Purple Heart and decorated for valor.

Here, in his own words, is what happened when he came home:

"On my return from Vietnam, still in uniform, a group of people my own age booed and made obscene gestures at us. This experience was painful, but others suffered far worse than I. One veteran -- an amputee -- was told straight out, 'It serves you right for going there!'"

We Vietnam veterans soon learned that having served our country in this particular war was a dubious distinction at best."

These and other heartbreaking episodes experienced by so many of the returning Vietnam veterans must somehow be set right. We must show those who were hurt, rejected or just plain ignored, that this nation -- however belatedly -- does honor its sons and daughters who served during a most difficult time.

It is our duty now to show these veterans (who have yet to receive public recognition) that you and I personally care. And we can do so by helping the Vietnam Veterans Memorial Fund.

The Vietnam Veterans Memorial Fund was founded with a single, specific purpose -- to build a permanent memorial in our nation's capital, honoring veterans of the Vietnam war -- especially those who gave their lives.

I am proud and happy to tell you that on July 1, 1980, Congress unanimously approved a resolution authorizing two acres of national park land in Washington, D.C. for the site of the Vietnam Veterans Memorial. The resolution was sponsored by all 100 Senators and by 196 Congressmen.

The site for the memorial is located in Constitution Gardens near the Lincoln Memorial. The choice of site is significant, and no one has phrased it better than Senator Charles McC. Mathias, Jr. of Maryland, who originally introduced the resolution. I quote:

"A location on the Mall is symbolically appropriate. We can all recall when the Mall was the battleground of opinion and dissent regarding America's role in Vietnam. Its proximity to the Lincoln Memorial is also fitting, for not since the Civil War had this Nation suffered wounds and divisions as grievous as those endured over Vietnam."

I wholeheartedly agree and I am sure you will, too. You see, I can't think of a better way to express to these young men and women how much we all appreciate the sacrifice they made for our country. And I can't think of any more appropriate way to unite all Americans, regardless of how they felt about the war, than for them to participate in helping to build this memorial.

And that's where you come in.

Just the knowledge that the people of the nation -- liberals and conservatives, hawks and doves -- wish to honor those who served in Vietnam, will help restore the self-esteem of these thousands of returned veterans.

Similarly, this tribute will bring long overdue honor to the families of those who gave their lives in the war. But equally important to all Americans, this memorial will be a lasting symbol of our nation's determination to heal the divisions and differences generated by Vietnam, and to restore the unity which existed prior to that war.

IF THIS IDEA TOUCHES YOU, PLEASE READ ON . . .

Although this memorial will not bring back the dead, or heal the wounded, or erase the scars of war suffered by many thousands, it will stand as a perpetual symbol from a proud and grateful nation. That's why I am so enthusiastic about it. And about all we've accomplished so far.

This past May, the competition sponsored by The Fund to select a design was completed. More than 1,400 entries were received from architects, designers, artists and others from every corner of the country. The number of entries was remarkable -- and gratifying. It means people do care. The winning design was selected by a jury of internationally known experts in architecture, sculpture and design, and it is truly something to behold!

Maya Ying Lin, a 21 year old 1981 graduate of Yale University and a native of Ohio, designed a memorial which embodies everything the Vietnam Veterans Memorial Fund was looking for. Believe me, the memorial will be impressive and inspiring.

When completed, Maya's design will incorporate the following features:

- It will be appropriately identified as the Vietnam Veterans Memorial and will display the names of the 57,692 American servicemen and women who died in Vietnam or are still unaccounted for.
- It will be fully accessible to the handicapped.

- It will be reflective and contemplative, complementing the surroundings and nearby national memorials.
- The gleaming, highly polished granite facade, in contrast with the lush green lawns, will magnificently honor not only the veterans but also their fallen comrades.

In short, the completed memorial will serve as the ideal remembrance of those who served in Vietnam. A remembrance long overdue and much deserved. Without doubt, it will instill pride in all Americans.

Aside from the gift of land from the federal government, establishment of the Vietnam Veterans Memorial will not receive one penny of government assistance or support.

The funds for the design, construction and inscription of the names of the dead (and all other aspects of the memorial) must come from the generous contributions of grateful Americans like you and me.

If you agree with me that it's time we did something to honor and recognize the sacrifices made by our sons and daughters who served in Vietnam, then here is what I would like you to do . . .

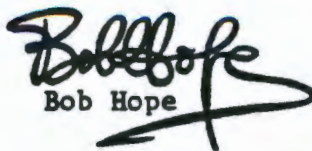
To turn the winning design into a finished memorial, about \$7 million is needed. We will only reach our goal when patriotic Americans from all walks of life help with their contributions. Your check for \$10, \$15, \$25, \$50 or any amount you can afford will make the difference. Remember too, your contribution is fully tax-deductible.

And, if America has provided you with the means to be very generous, then please won't you send a gift of \$100, \$500, \$1,000 or more. Donors of \$100 and more will receive a special certificate, suitable for framing.

For my part, I know of no better way to show Vietnam veterans that a grateful nation has not forgotten them than by having every American contribute to this memorial.

Thank you for taking the time to read this letter. And bless you for your generosity.

Sincerely,


Bob Hope

P.S. If you can give \$20, it will inscribe the name of one Vietnam war serviceman who gave his life in service to our country. There are 57,692 names -- a lot of names -- a lot of lives. Won't you please help us by sending your tax-deductible gift of \$20, \$40 or more today?

24 November 1981

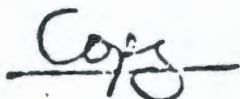
Jan Scruggs, President
Vietnam Veterans Memorial Fund
1110 Vermont Avenue, NW
Suite 308
Washington, D.C. 20005

Dear Jan:

Having received no response to my several communications with VVMF regarding the inadequacy of the proposed design, I must unfortunately resign from the National Sponsoring Committee, effective immediately, for so long as this design continues to be the plan for the Memorial. Any representation or communication from the Fund, either written or oral, from the date of receipt of this letter, that either states or implies that I support the proposed design will be a misrepresentation, and will be treated as such by me.

Sincerely,


James Webb



(JIM WEBB SENT THIS LETTER TO V.V.M.F.
VIA CERTIFIED MAIL ON 11/24/81)

Tom Carhart
7304 Dartford Dr.
McLean, Va. 22102

STATEMENT TO THE U.S. FINE ARTS COMMISSION,
13 October, 1981

My name is Tom Carhart. I graduated from West Point in 1966 and received a law degree from the University of Michigan in 1972. I am employed as a government bureaucrat, but I appear today as a private citizen. In 1968, while serving as an Infantry platoon leader in Vietnam, I was awarded two Purple Hearts for wounds suffered in combat. I am proud to have so served my country, and proud of all who served in Vietnam, especially those who gave their lives.

When I came to Washington in March of 1980, I immediately joined the Vietnam Veterans Memorial Fund, or VVMF, wanting, as I did, to help in the establishment of a Memorial not only to my fallen brothers and sisters, but also, more broadly, to the noble sacrifices of all those who served in a misunderstood war in a strange and distant land. Robert E. Lee once said: "To be called to serve one's homeland is a high call; to be called to serve one's homeland under arms in time of war is the highest call." The intention of this Memorial, as I understand it, is to honor all those men and women who answered the call of this, their homeland, and served her under arms in time of war in Vietnam. It is also clear that this Memorial will convey to posterity, through symbolic imagery, some sense of the meaning of our Vietnam experience. President Reagan has called our Vietnam experience a "noble cause", and I believe that perception is shared by virtually all Vietnam veterans. When I went to Vietnam, I was a young man. I didn't know much. I believed that we were fighting to protect the freedom of the South Vietnamese people. I still believe that today. I recognize that differences of opinion still exist over that war, and so I applauded the apolitical stance of the VVMF when I joined their ranks.

One of the immediate problems that the organization faced at that time was a lack of funds to finance a first campaign mailing. Within a few weeks, I was able to arrange an unsecured loan of \$45,000 to VVMF from a local bank. Over the next year and more, I contributed considerable time and effort in areas that ranged from hard physical labor to tedious administrative matters. I mention these things for no reason other than to show that I have been both active and strongly dedicated to the goals of VVMF. When the design competition opened, I submitted a very amateurish design - the first I have ever done, with the first statue I have ever sculpted as the centerpiece - out of love for the whole effort, and in order to participate in the fullest way possible. I was not competitive, but I didn't expect to be. Indeed, when I went to the display of the thousands of entries at Andrews Air Force Base, I was very impressed by the level of thought and effort that had gone into most of the designs that were submitted. But when I saw the winning design, I was truly stunned. I felt that design to be very directly and intentionally insulting to all those who served in Vietnam. Initially, I thought it better to keep my opinions to myself, realizing that any objection I might make could be quickly and easily dismissed as "sour grapes". But since that time, I have realized that this is too important an issue to our entire nation for me to be deterred by concern that my motives might be misconstrued.

The jury which selected the winning design was composed exclusively of individuals who not only never served in Vietnam, but who also, I understand, have never rendered any military service to America. The jury was made up of artists, sculptors, and architects, but it did not include any laymen to give the "man in the street" opinion, which I have learned is the commonly accepted safety valve on juries of this sort. I don't know how the members of the jury were selected, but I do know that when the Chairman of the Board of VVMF was asked by one of my friends why there were no Vietnam veterans on the jury that selected the winning design, he answered that no Vietnam veterans were qualified.

That's a very astounding thing for any knowledgeable Vietnam veteran to say.

Part of VVMF's official statement on the selection of the jury reads:

"The purpose of the Memorial is not to literally depict the experience and motivation of Vietnam veterans, but to express America's honor and recognition of them. We realized that the important skill of a juror was not so much having an experience or feeling, but the ability to interpret how well a particular design expressed that experience or feeling."

In order to interpret how well a particular design expresses an experience or feeling, an important qualification (when possible) would seem to be to have actually had that - ... experience or feeling. Many Vietnam veterans are undeniably fine artists, sculptors, and architects. Why weren't some of them appointed as jurors, since they clearly had the best qualifications for this competition? What went wrong?

Some five hundred years before the time of Christ, a Chinese philosopher named Sun Tzu wrote that fighting was the crudest form of warfare. He advised instead that warfare be differently pursued, particularly against a stronger enemy. He wrote:

"Break the will of the enemy to fight and you accomplish the true objective of war. Cover with ridicule the enemy's traditions. Exploit and aggravate the inherent frictions within the enemy country. Agitate the young against the old. Prevail if possible without armed conflict."

It is self-evident that North Vietnam adopted Sun Tzu's policies in fighting against the United States. The result was two wholly distinct and totally different wars. The first war was a military war. It was fought in the rice paddies and the jungles of South Vietnam. The adversaries were the Americans and the South Vietnamese on one side, against the Viet Cong and the North Vietnamese on the other side. VVMF has been licensed, by Congress and the President, to memorialize this war on the Mall. The names of the 55,000 men and women who died in this war will be inscribed on the wall. This war was a political war. It was fought

on the college campuses, on television, and in the newspapers here in America. The adversaries were the formal American governmental structure and the older and more generally conservative citizens on one side, against many of the young, particularly students, and writers, artists, newspaper and television people, and the more generally liberal citizens on the other side. Because of the open nature of our society, the North Vietnamese were able to implement the precepts of Sun Tzu in our homeland, through their allies, with impunity. We who wore the uniforms often became the enemy to the people on one side of this second political war. When I came home from Vietnam in December 1968, I was literally spat upon as I walked through the Chicago airport in my uniform, by a young girl in a band of hippies, this same six months after the Chicago Democratic Convention riots. I didn't like that feeling. That spit went through me like a spear. Welcome home. I hadn't said anything, but I was a target, I was the enemy. Naturally, I buried my Vietnam experiences for a long time : I didn't want to be spat on again.

That was many years ago, of course, and now, at last, America seems ready to honor her Vietnam dead with a Memorial. It's no surprise to me that few people want to talk about Vietnam or Cambodia anymore. After all, their new communist governments have not exactly shown themselves to be the bands of angels they had once been portrayed to be. And now both sides of that political war here in America are confused and frustrated and embittered. A few lines from Kipling say it all :

"And the end of the fight is a tombstone white,
with the name of the late deceased,
And the epitaph drear, 'A fool lies here,
who tried to hustle the East.'"

That's the real lesson of Vietnam, of course - not that we shouldn't fight against popular revolutions, nor that we should adopt the tactics of the enemy, nor even that we used the wrong weapons for the wrong war - the lesson is, for all our sophisticated technology, and our bottomless treasury, and our deeply principled commitment to concepts of personal freedom, we, the veterans of the military war in Vietnam and both sides in the political war here at home, simply got outhustled by the East.

I never really felt good about my Vietnam experiences until March of 1980, when I joined VVMF. There we were, a group of veterans of the military war in Vietnam, who simply wanted to honor our dead and all those who served on our side. We won the overwhelming support of Congress and the White House, and the money started rolling in. Those were good times, and a sense of brotherhood quickly sprang up, or rather, was reawakened after a long slumber. I feel those bonds still, and support the goals of VVMF still, even though I now speak out strongly against the design that won the competition. I don't blame the individuals at VVMF, of course; I simply believe they got outhustled. Now, having committed themselves so totally to the concepts of "professional" judging of the competition by non-Vietnam-veterans, it is unlikely that they will agree with views that differ from their institutional position.

When we Vietnam veterans sought to actually build the Memorial to our experience, we needed some professional artistic assistance in selecting an appropriate design from among those submitted to the competition. Unfortunately, VVMF somehow got talked into allowing the selection to be made by a jury of professional artists with no Vietnam or other military experience. Can there be any doubt that the jury chose a design that reflects only their interpretation of the war they saw here at home? It may be that black walls in a hole conveying shame and degradation to future generations are an appropriate statement of their perception of the political war, which is the only one they could possibly know. But that is not our military war, and it is our military war that we here seek to memorialize. Are we to honor our dead and our sacrifices to America with a black hole?

I don't care about artistic perceptions, I don't care about the rationalizations that abound. One needs no artistic education to see this design for what it is, a black trench that scars the Mall. Black walls, the universal color of shame and sorrow and degradation. Hidden in a hole in the ground, with no means of access for those Vietnam veterans who are condemned to spend the rest of their days in a wheelchair. Perhaps that's an appropriate design for those who would spit on us still. But can America truly mean that we should feel honored by that black pit? In a city filled with white monuments, this is our reward for faithful service.

There are presently three monuments that could be called "black" in Washington, and they are all on the other side of the river, on the edge of Arlington Cemetery. The first is the SeaBee Memorial, a statue of a man on top of a pedestal, cast in black metal and looking out over the horizon. The second is the 101st Airborne Division Memorial, and it is again a black pedestal some ten feet high, atop which is a bronze eagle with wings spread, soaring in flight. The third is the Marine Corps Iwo Jima Memorial - a cluster of Marines cast in now-green bronze, atop a black stand ten feet high, raising a staff with the Stars and Stripes on the end. But these are all heroic images. And then we have this proposed design for the Vietnam Veterans Memorial, a black gash of shame and sorrow.

It is important that this matter be very carefully and rationally considered, for we are here making history. If a design were chosen from among the thousands of entries by a jury of Vietnam veterans who were qualified as artists, sculptors, or architects, I assure you that they would choose something white and graceful and above ground that would both be unobtrusive and serve to honor those who fought, and especially those who died, in Vietnam. We Vietnam veterans don't want to divide society, we want to rejoin it, we're still waiting to be welcomed home! We want peace and acceptance and closure. The other option is to allow the design that was chosen by the jury of non-Vietnam-veterans to be built. If you do that, you will only add fuel to a fire that we want to put out. One hundred years from now, long after we're all dead and gone, visitors to the Mall will see only one thing - a black wall in a trench with a random scattering of names on it, such that brother, father, friend or loved one could never be found. No flag. No ins-

cription. They will see this as the Memorial established long ago by America to those who served in Vietnam, and they can only see that as some ugly, dirty experience of which we were all ashamed.

Over the past weekend, people in VVMF got wind of my intention to speak to you today, and I received several phone calls from intermediary friends. What would it take, I was asked to call you off? What is it that you want that would keep you from attacking the design? You say you want an inscription? That's okay, we can take care of that. You say that you want a flag? We can talk about that. But please, don't attack this design.

My answer to them is the statement I give here today. Cosmetic changes are not enough. I am tired of the implication that we should be apologetic for our service to America. I am tired of being made to feel that all of us who served in Vietnam are losers. The only thing we lost over there was the support of our countrymen back here. I am proud that I fought for my country. I am proud that I bled for my country. I am prouder still of the men and women who gave their lives in Vietnam for America. I do not regret my actions, and I will not apologize!

Are we Vietnam veterans so blind? Are we so dumb? Will we be out-hustled once again?

I will not stand idly by while the experiences of those who served in Vietnam, the living and the dead, are memorialized on some sunken black wall of shame. This is the wrong Memorial, chosen by the wrong jury, for the wrong reasons, for the wrong war.

Please extend to us the grace and the dignity to choose our own Memorial that will fairly represent our Vietnam experience to posterity. None of us want to be memorialized as a black spot in American history. Let our own artists and sculptors and architects select the most appropriate design. As a Vietnam veteran who feels dishonored by the design that was declared the winner of the VVMF competition, I call on the United States Fine Arts Commission to reopen the selection process of the design competition, and to require that the winning design be chosen by a jury composed exclusively of Vietnam veterans, for only they are truly qualified to judge. I hope that you will allow us this chance to recapture our rightful position of honor in our nation's history.

of us fought and bled, I believe the following modifications must be accomplished:

1. The American flag must be flown in a conspicuous place. The flag became an unhappy symbol of the war's unpopularity. Many who opposed the war made a mockery of the flag, ~~by~~ burning it publicly, wearing it as an article of clothing, flying it upside down, or replacing it with a Viet Cong flag on various mastheads. Many who fought the war will always relate to the flag with a great deal of emotion. I think, for instance, of the Marines of my company, who erected the American flag at the citadel in the battle for Hue City during TET 1968, at great cost. Although this occurred before I joined the company, it was always a source of pride. The flag should be shown in a lighted place, preferably at the juncture of the two walls, to symbolize the coming together of all factions, under the unity of our system of laws and values.

It should also be mentioned that the location of the flag at this point would serve as a safety factor, since the monument will not be visible from Constitution Avenue, and could be the cause of numerous accidents as people unknowingly walk or push wheelchairs over its top and fall into the "cave."

2. In the absence of the artifacts of war, the monument itself must contain a strong inscription denoting the values for which our countrymen fought and died. I have been shown the proposed inscription by the VVMF, and believe it will constitute a fitting tribute, to read as follows: "To honor and recognize the men and women of the Armed Forces of the United States who served in the Vietnam war, the names inscribed here preserve the memory of those who gave their lives and those who remain missing. As their names are ordered, in that order did the war claim them." And later, "These memorial grounds are dedicated to the courage, sacrifice and devotion to duty of all who served. Built through the private donations of Americans, November 11, 1982."

3. The memorial should either be raised above ground, or the stone should be changed from black to white. It is true that other monuments to wartime acts have been made of black granite. However, none of these employ the "cave" technique which, combined with black stone, create the mood of a black hole, the inference being that these Americans gave their lives performing acts that must be viewed with shame, during a dark period in our history. This "cave" symbology is the most frequent criticism I have heard from those who fought the

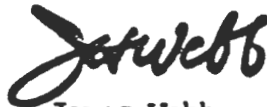
page4

war. It could be responded to by either allowing the names to be carved on white granite, or by allowing the memorial to peak, in effect turning it upside-down, if for some reason the black is considered essential to the design. In light of the serious drainage problems at the site, perhaps the latter recommendation would be the most logical.

4. The chronological listing of the names of those who gave their lives must be either modified or abandoned. This is a much-discussed item at the Commission itself, and I will not clutter it with redundant argument.

I trust this information is useful to the Commission. I cannot overstate its importance to those who served and to our entire posterity.

Sincerely,

A handwritten signature in dark ink, appearing to read "J. Webb", written in a cursive style.

James Webb

THE VIETNAM VETERANS MEMORIAL DESIGN COMPETITION

An Exhibition of the Winning and Meritorious Entries

The Octagon and AIA Headquarters
November 11, 1981 — January 3, 1982

Organized by the American Institute of Architects Foundation
Sponsored by the Vietnam Veterans Memorial Fund

THE VIETNAM VETERANS MEMORIAL DESIGN COMPETITION

An Exhibition of the Winning and Meritorious Entries

In Washington, a city full of monuments, there soon will be another one that many say is long overdue. It's the memorial for the 2.7 million Americans who served in Vietnam. What makes the Vietnam Veterans Memorial different, however, is that it is being built through private contributions—a gift from the American people in honor of those who served in this country's longest, and perhaps most controversial, war.

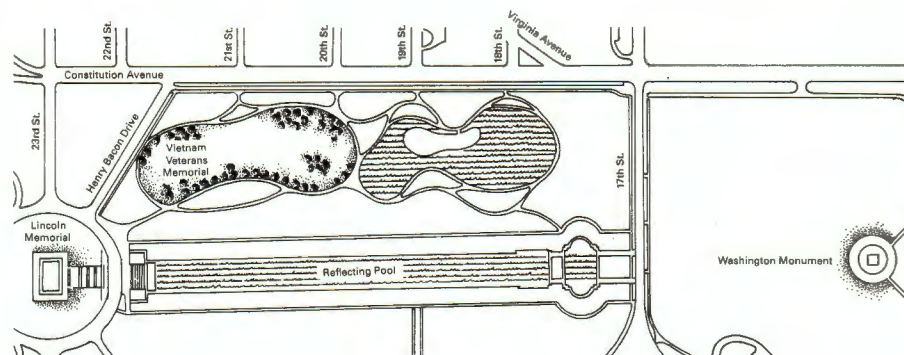
The memorial project is the result of a crusade by Vietnam veteran Jan Scruggs, who set out in early 1979 to fulfill a long-time dream of building a national memorial for his comrades who served and died in that war.

Scruggs organized a small group of veterans into the Vietnam Veterans Memorial Fund, Inc., a private, nonprofit charitable corporation. He then accelerated his efforts to promote the memorial to the public and to Congress.

Immediate support came from Sen. Charles Mathias (R-MD), who agreed to introduce legislation to provide a site for the memorial,



Jurors during deliberation.



Vietnam Veterans Memorial Site

contemplative in character; (3) it was to be harmonious with its surroundings, particularly the national monuments in and near the area; (4) it had to provide for the inscription of the names of all the 57,692 Americans who gave their lives in Vietnam or remain missing; and (5) it was not to make a political statement regarding the war.

An award-winning jury composed of seven internationally known architects, sculptors and landscape architects and one writer was selected by VVMF to judge the competition. The jurors were chosen for their professional expertise as well as their sensitivity to the nation's need to honor Vietnam veterans. Each was interviewed by combat veterans of Vietnam, and three were combat veterans of previous wars.

VVMF began promoting the competition in October 1980 and eventually received more than 5,000 inquiries. A booklet detailing the

competition deadline—March 31—VVMF had received 1,421 entries, making the competition the largest of its type ever held in the United States or Europe.

The jury met in Washington in April to begin judging the entries, which were displayed in a large hangar at Andrews Air Force Base, Maryland. All 1,421 designs were examined anonymously and individually by each juror. By the afternoon of the second day, the field was narrowed to 232, and late the following day the finalists numbered 39.

As described by one of the jurors, "a long, careful, thoughtful discussion" was then held, and it was mutually agreed that the "simple and meditative design would have to be horizontal, not vertical . . . that there had to be some expression of human tragedy, a sense of serenity beyond the visual . . . that the design must fit the site . . . must belong only to its place on the Mall, which in itself was the

and Sen. John Warner (R-VA), who agreed to help raise the seed money necessary to launch a national campaign. On July 1, 1980, Congress by a unanimous joint resolution authorized VVMF to establish the memorial on two acres in Constitution Gardens near the Lincoln Memorial; by the same time over \$250,000 had been raised.

Because of the project's uniqueness—it was to be the first national memorial of its type built on the Mall and the first of such historical significance funded through private contributions—VVMF decided to hold a national competition to obtain a memorial design. Every U.S. citizen over 18 was eligible to compete.

The competition was planned and conducted according to guidelines developed by the American Institute of Architects. There were five basic criteria for the design: (1) The memorial might occupy up to two acres; (2) it was to be reflective and

project's purpose and philosophy, competition rules and registration forms was sent in response to



VVMF directors, staff, and advisors hear jury's decision.

each. By the December 29 deadline, registration forms (including a \$20 fee) were received from 2,573 individuals and teams. In early January all registrants received VVMF's design program and accompanying maps. Competitors were invited to submit questions—more than 180 individuals and teams did—and a comprehensive answer sheet was developed and distributed to all registrants. By the

most important part of the memorial."

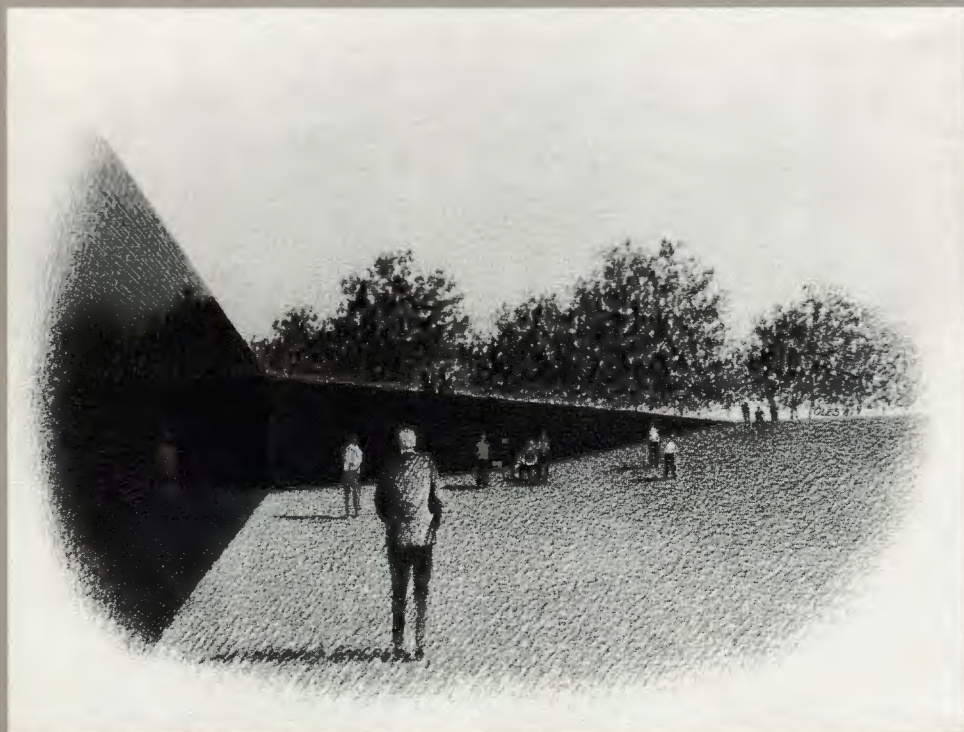
By mid-afternoon on April 30, the jury had made its final decision, which was unanimous. Its official report to VVMF said:

The jury for the Vietnam Memorial design competition finds Entry Number 1,026 the finest and most appropriate of the 1,421 entries submitted. We recommend to the Vietnam Veterans Memorial Fund that it be built on this site.

Of all the proposals submitted, this most clearly meets the spirit and formal requirements of the program. It is contemplative and reflective. It is superbly harmonious with its site, and yet frees the visitors from the noise and traffic of the surrounding city. Its open nature will encourage access on all occasions, at all hours, without barriers. Its siting and materials are simple and forthright.

This memorial with its wall of names becomes a place of quiet reflection and a tribute to those who served their nation in difficult times. All who come here can find it a place of healing. This will be a quiet memorial, one that achieves an excellent relationship with both the Lincoln Memorial or Washington Monument, and relates the visitor to them. It is uniquely horizontal, entering the earth rather than piercing the sky.

This is very much a memorial of our own times, one that could not have been achieved in another time and place. The designer has created an eloquent place where the simple meeting of earth, sky and remembered names contains messages for all who will know this place.



Drawings of winning design by Steve Oles.

The author of the entry #1026 was Maya Ying Lin, who was at the time twenty-one years old and an undergraduate architecture student at Yale University.

On May 1, the jury formally presented its recommendations to the eight VVMF directors, staff and advisors, who had the authority to accept or reject it. All but one of the eight were Vietnam veterans, both officers and enlisted men, who included Purple Heart recipients, and their acceptance was unanimous. They characterized the winning design as "genius."

Maya Ying Lin's design was unveiled to the public at a May 6 press conference. Said VVMF founder and president Jan Scruggs: "Maya's design best projects our thoughts about the memorial, which is to honor those Americans who served in the Vietnam War."

Lin, a native of Athens, Ohio, entered the competition after being assigned the memorial as a project for one of her architecture classes at Yale. She received \$20,000 for winning the competition and was named a consultant to the design team that will complete the project. Second and third place awards were \$10,000 and \$5,000, respectively, while the fifteen honorable mention winners received \$1,000 each.

Both the entrants and the critics have praised the competition for the professionalism, objectivity and fairness of its planning, execution and judging. The critics and commentators have had this to say about the winning design:

"The design will make the Vietnam Veterans Memorial an eloquent place, simple and quiet in a noisy and complex world."

Wallace Krimm
The Washington Post

"Its extreme dignity and restraint honors these veterans with more purity than the most ostentatious monuments."

Paul Goldberger
The New York Times

"[Lin's design] will speak more eloquently to future generations than the most grandiose and imposing monument."

Sacramento Union
Sacramento, California

"The winning design approaches a level of architectural genius. It promises to be the most moving war memorial ever constructed."

James F. Kilpatrick
Syndicated columnist

In addition to the first, second, and third prizes, and fifteen honorable mention entries, the exhibition includes forty-three entries determined by the jury to be meritorious.

Design Competition: Runners Up And Honorable Mentions

Second Place (Team Entry)

Marvin Krosinsky
Victor Ochakovsky
Island Park, NY

Third Place (Team Entry)

Joseph E. Brown
Sheila A. Brady
Fredrick Hart
Douglas A. Hays
E. Michael Vergason
Alexandria, VA

Honorable Mentions

(Team Entries)

Henry E. Arnold
Richard Bartolone
Mary Pat Hogan
Warren Gran
Princeton, NJ

Peter Blake
Robert Wallach
Gary Baker
Chevy Chase, MD

Abner B. Cohen
Winfred W. Faulkner
Silver Spring, MD

David W. Osler
Geoffrey M. Perkins
Charles W. Cares
Robert W. Daverman
Carl O. Hueter
David C. Milling
Ann Arbor, MI

Jeffrey H. Frank
Meade Palmer
Susan Nelson
Harold C. Vogel
Warrenton, VA

Lincoln Albert Poley, Jr.
Lloyd F. Bloom
Christopher McMahon
John W. Myetski
Marquette, MI

John Wiebenson
Mark McInturf
Washington, DC

(Individual Entries)

Richard Aber
Santa Barbara, CA

Brian Crumlish
South Bend, IN

Tom Gibbs
Dubuque, IA

Mark J. Loftus
Birmingham, MI

Loren Madaen
New York, NY

Paul Nonnast
Jerome, AZ

Daniel F. Wagner
Minneapolis, MN

Laura Francis David
Austin, TX

Design Competition: List of Jurors

Pietro Belluschi, FAIA
Architect
Portland, OR

Grady Clay, FASLA
Landscape Architect, Author
Louisville, KY

Garrett Eckbo, FASLA
Landscape Architect
San Francisco, CA

Richard H. Hunt
Sculptor
Chicago, IL

Costantino Nivola
Sculptor
East Hampton, NY

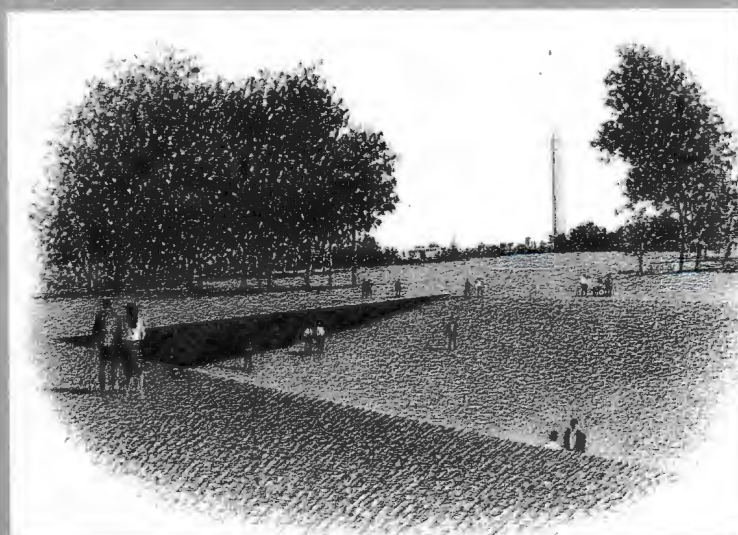
James Rosati
Sculptor
New York, NY

Hideo Sasaki, FASLA
Landscape Architect
Berkeley, CA

Harry Weese, FAIA
Architect
Chicago, IL

Professional Advisor

Paul D. Sprengren, FAIA
Architect and Planner
Washington, DC



Vietnam Veterans Memorial Fund

new ones
important
THE WHITE HOUSE
WASHINGTON

editorials
against
Army Times
Phyllis
Buchanan
Chicago Times

Memorial Must Say 'Thanks, Well Done'

FORT KNOX, Ky. — I have followed the debate in the pages of *Army Times* over the design of the Vietnam Veterans Memorial with regret and fascination. In my feelings of regret I hear echoed the voices of many veterans, who have hungered for recognition that has long eluded those who served in Vietnam. My fascination springs from the character of the design — hidden from view and constructed of dark granite in stark contrast to the purity of the brilliant monuments which will stand on either flank. These gleaming marble monuments are a celebration of man's spirit and achievements. They reach to heaven like spires to proclaim our national pride in never-to-be-forgotten triumphs.

The concealed, granite retaining wall to be constructed as a monument to our veterans who gave their lives in Vietnam, seems most inappropriate to those of us who served with them in Vietnam. Tom Carhart's angry words of protest against the design (October 26 issue) appear well warranted. Such a monument would be appropriate to bear silent witness to a crime, whose stain can never be washed away. At Dachau, or Treblinka, or Katyn such a monument would be a fitting tribute to the deeds committed and the purpose served.

To the surviving Vietnam veterans the design appears to be a cruel joke, as Bernard Holloran labeled it. We cannot appreciate the emotions evoked in others, who saw the war through different eyes. However, we would do well to be patient and to remember that monuments belong to the living. Most Americans contributed to the outcome of the Vietnam conflict. Each contributor now seeks vindication of his or her role to put to rest the violent emotions that were evoked during that conflict.

The veteran seeks recognition of the sweat, blood, tears and death that marked the long road from the notice to serve his country, to the bloody fields upon which he served, to the final return to a society that never noticed he was gone. Above all else the veteran has longed to hear again the compelling logic that gave meaning to the loss of those he learned to love. He accepted his nation's call in good faith, he served under trying conditions, and each one sacrificed in countless ways so that a

young nation might have an alternative to communist conquest. Deeply cherished is the belief that the cause was noble. This belief justified his sacrifice and far more important it gives meaning to the loss of cherished buddies, whose final sacrifice can never be accepted until the nation that called forth their generous service has acknowledged their deeds.

In the eyes of such veterans, a towering monument is needed that pronounces once and for all the nobility of their cause. It must be a monument cast in brilliant marble to capture the idealism of the young men who answered their nation's call. The theme of the monument should be heroic to provide recognition of the countless heroes never recognized by a nation that sent its sons to war and then disowned the cause for which they sacrificed. This one monument must close the many spiritual wounds that continue to bleed. It must say, "Welcome home," to the many veterans who have never been welcomed by their countrymen. It must say, "Thank you," to the millions of servicemen, who have received no word of thanks for their fidelity and service. It must say, "Well done, be thou at peace, to our noble dead, who were buried by their families in shame and silence amidst the acrimony that splintered our society in those troubled years."

Such a monument would bear mute testimony to the generosity and service of the patriotic sons and daughters of our generation. It would carry its message across the years for all to see as a tribute to the gallant few, who gave their all that the march of tyranny might be halted in Southeast Asia.

Such a monument may be long in coming to fruition, for monuments belong to the living — not to the dead. Our war was not won by those who fought to halt the communist tide. It was won by the communist divisions from the North, as well as by their sympathizers and spokesmen who campaigned ceaselessly to discredit efforts to resist the final conquest by communist arms. It was ultimately won by the Jane Fondas, the Harrison Salisburys, and the defiant youth who proclaimed, "Hell no, we won't go!" It was won by those who fled to Canada and Sweden — men whose actions would have

been labeled as treason or traitorous in earlier years.

Every American had a stake in the Vietnam conflict. For the veteran the issue was often simple — because he did his duty and answered the 'nation's call to serve. For others the issues were not simple. For these men and women, communist logic was more persuasive and self-sacrifice was out of the question. For still others, who condoned the abandonment of our Vietnamese allies through their silence, the memory of their inaction can never be a source of pride.

For those who rejected the call to serve, a Vietnam Veterans Memorial has a special significance. If it is to bear witness to heroic act, it will forever damn those who refused to serve. Every time such a monument would be observed by the men and women of the anti-war movement its heroic message would be a clear reminder of their manipulation by communist propaganda. Their gullibility helped make it possible for rabid and tyrannical political power to come from the barrel of a gun. For these men and women such a monument is an anathema. In their view it should never be built; and if it must be built, it must be concealed from view. No heroic theme to suggest the noble purpose of U.S. policy in Vietnam would be permissible.

Such is the nature of the struggle that now surrounds the monument we seek to build to honor our comrades, slain in combat in the service of our country. To those veterans discouraged by the design efforts to conceal the monument in a subterranean wall of Swedish granite, we

must remember that regardless of the design, the monument will bear mute testimony and continue to haunt those who even now seek to evade its verdict. A subterranean monument will become a sign of the national guilt that must forever surround the loss of 14 million poor people abandoned to communist slavery. Foreign visitors to our capital will quickly recognize it for what it is — a symbol of shame — regardless of the bland disclaimers of its creators.

Let us have faith in ourselves and in tomorrow. The Vietnam veterans had the courage to do their duty. The 50,000 dead, who gave their lives to resist the communist conquest, are beyond dishonor. Their acts are enshrined in our hearts for eternity. No monument can either add to or detract from the noble purpose for which they served. An ignoble tribute can only serve to rebuke those, who sealed the fate of our Vietnam conflict bear witness to the heroism of our fallen comrades. We are only now beginning to enter the generation of our national leadership. One day our ranks shall be filled by statesmen, lawmakers, and executives, who will direct the business of this nation. The great strength of those who have done their duty shall one day dwarf the power engendered by fear, gullibility, and cowardice. It is we, the veterans, who shall eventually interpret the design of any monument constructed. If the time is not yet ripe to construct an appropriate monument to honor our fallen comrades, let us bide our time and keep the faith. Time is on our side.

Col. ANDREW P. O'MEARA JR.

...ing process that would be kept under public scrutiny. Chicago would be divided into at least five areas for the purpose of franchise bidding, and the CCTC seems to have thought of every-

bright, classy, and socially conscious decision making process Chicago deserves—and should demand.

CHICAGO TRIBUNE 1/11/82

A monumental insult to veterans

Unless something is done to stop it quickly, the mall in Washington, D.C., will be scarred indelibly with a Vietnam Veterans Memorial that, as designed, insults those it should honor.

It is a rude and ugly thing, two black walls meeting in a wide V, the names of American dead in Vietnam cut into it. As originally planned, the memorial would not even have included the word Vietnam. Now there is to be some mention of the cause in which these soldiers fell, but only as an afterthought. The memorial was designed to suggest the utter futility of these veterans' deaths. They are to be cast into darkness. And to veterans who survived, this would embody in stone the wrong this country did to the men it called upon to fight in Indochina.

One does not have to be a Vietnam revisionist to find the memorial design distasteful. One does not have to feel that the war was right or good or noble in order to recognize that the men and women who fought there deserve better than a memorial that, as The Tribune's architecture critic Paul Gapp wrote, resembles "an erosion control project."

Defenders of the design like to say it reflects the ambiguity of our national feelings about the war, that it is a silent, grim reminder of a time that offers up no images of heroism.

But for too long the veterans of that miserable conflict have borne the burden of the national

ambivalence about the war. It was not their decision to fight it. It was the nation's. It was not their failures that led to the war's ignominious end. American soldiers fought bravely in Vietnam. They died honorably. And to bury them now in a black stone sarcophagus, sunk into a hollow in the earth below eye level, is like spitting on their graves.

The Vietnam veterans who object to the memorial do not want to replace it with some phony, grandiose statue glorifying what they suffered. They more than anyone know how empty such images are. But they do want to be treated with dignity. They do want to be able to go to the memorial and find some legitimacy there for their feelings. If they weep, it should not be for the final wrong done them.

Rep. Henry Hyde is trying to get enough of his colleagues' signatures on a letter to President Reagan to get him to urge Interior Sec. James Watt not to authorize construction of this monstrosity. He had better succeed. We etch our history in our monuments. We tell the future much about ourselves by our pompous excesses in stone. If we allow this memorial to be erected, we will be acknowledging to the ages that in this time we forgot the difference between individual duty and national error, the difference between glory and honor. Glory belongs to causes. Honor to men.

EDITORIAL PAGE

Who will take this missile in?

The MX missile has become like a castoff child wandering from door to unwelcome door.

The initial idea behind the new weapon was that it could be deployed in such a way that the Soviet Union would not know its precise location at any given moment. And, not knowing that, it could not be confident that a nuclear strike to destroy it before it was launched would be effective. The Carter administration went through a number of harebrained, and expensive, options for deploying the thing. The most promising seemed to be to put it in Utah and Nevada, shuttling it among hundreds of holes in a strategic shell game. But when the Reagan administration came to power, it shelved that idea, primarily because its patriotic

own land-based missile fleet, deploying it in fixed silos only increased the incentive for the Soviets to strike first in time of crisis.

The only good part of the plan was the idea of replacing the Titans. But now the Reagan administration has reversed itself again. It will not deploy the MX in Titan silos in Arkansas, Kansas or Missouri. It will put the MX in existing silos in one of six Minuteman missile fields.

The only conclusion you can reach from all this wobbling is that the Reagan administration values the missile, the shiny, deadly thing, more than the strategy it is supposed to advance. Intent on buying a brand new device, it will continue to look for a home for it no matter whether the deploy-

The Milwaukee Road ran its Hiawatha at 100 m.p.h. with steam engines, the North Western ran its 400s in this range, as did the Burlington on its line to Minneapolis. Farther west, the Santa Fe had quite long stretches of 100 m.p.h. speeds. If it could be done in those days, why can't it be done now?

One reason is that tracks are not maintained as well, and with the much heavier freight cars they do not stand up as well. Also, isn't it strange that the new interstate highways that were built principally for truck and bus traffic can run for miles without having a road cross over them, but the railroads have to have crossings every mile?

Another thing that is overlooked is that Amtrak came into being partly because of the Post Office Department. The railroads were willing to operate passenger trains as long as they carried mail. When the Post Office gave the mail to the trucking industry and airlines, passenger trains couldn't make



it any longer. With a deficit, why can't it be done at a lower rate?

Putting arms talks into the open

MORTON GROVE—That the Tribune should condone secrecy during the negotiations between the United States and the U.S.S.R. is distressing. To use your own language, I believe that precisely because strategic arms reduction is an overwhelmingly important subject, the blackout must not be accepted as necessary to success. This fodder, the information we would gain, for open debate, argument and disputation, is exactly what our democracy requires,

instead of the ridiculous notion time.

Secrecy is an insult to children. It helps errors of judgment, ruction, and even cri protect us. The sma the people are kept cannot form judge

Joan Beck

Born to crime

Are some children born with the genetic bent to commit crime? Can criminals—citing scientific evidence—blame their genes for behavior which the law holds in their personal responsibility? Is the discredited, old "bad seed" theory going to be recycled again?

These questions, loaded with disturbing implications and troublesome possibilities for misunderstanding, have stirred much controversy at the annual meeting of the

States. The twin rea years. The adoption children adopted by both are big enough search usually used

Criminality in a fa predictors of criminal noted. B.S. here, a g, interlocking gen B.

FROM: *Phyllis Schlafly*

RELEASE: JANUARY 15, 1982

68 FAIRMOUNT, ALTON, ILLINOIS 62002 (618) 462-5415

THE VIETNAM VETERANS MEMORIAL

Several months ago, I received a letter from Bob Hope asking me to contribute to build a memorial to pay tribute to all the veterans who served in the Vietnam War. I knew it was a form letter which went to millions of other people, but I read it because it was signed by Bob Hope.

The letter really tugged at my heart strings. Hope reminded us about the 57,692 Americans who died in the Vietnam War, the 300,000 wounded, the 100,000 seriously disabled, and the hundreds of thousands who were callously treated after they returned home.

I sent a contribution to the Vietnam Veterans Memorial Fund because Bob Hope told me that the memorial selected to honor the Vietnam veterans would be "impressive and inspiring." I responded because he told me that the memorial would be an "appropriate way to unite all Americans" and would "instill pride in all Americans."

I just saw a newspaper picture of the proposed Vietnam Veterans Memorial, and I feel it was not accurately described in Bob Hope's letter. The memorial isn't "impressive" or "inspiring." It won't "instill pride in all Americans" or "unite all Americans." The memorial will reopen old wounds; and I think that the veterans who came back from Vietnam have suffered enough without a fresh indignity.

However, the important thing isn't what I think about it, but rather what Vietnam veterans think about it. And many of them feel insulted by it.

They think it looks like a memorial to the anti-Vietnam agitators rather than to the men who served honorably after their country asked them. Thomas Carhart, a 1966 West Point graduate who was twice decorated for service in the Vietnam War, calls it "a black trench of shame and sorrow." He said, "It's a memorial to Jane Fonda, not to those of us who served in Vietnam."

I realize that artistic tastes differ and that Bob Hope didn't select the winning design. But even the Washington Post described the memorial as "a black rift in the earth" and noted its "subtle symbolism" in representing the "ambiguous Vietnam trauma."

(more)

The design calls for two 200-foot-long black granite walls joined together to form an open "V." Since the ground will be level with the top of the back of the wall, and the grass on the front side will be sunken to a depth of ten feet, it looks like a black retaining wall holding up a nonlevel piece of earth.

The names of the 57,692 who died in the Vietnam War will be inscribed on the wall. That's all; nothing more. There will be no mention of the Vietnam War, or America, or the Flag, or honorable service and sacrifice. This memorial will disfigure the grassy Mall in Washington, not honor our veterans.

The reason the memorial design is so disappointing is that the artists who entered the competition were given instructions for a theme very different from the tone of the fundraising letter sent out by Bob Hope. The letter sent to the artists said, "The memorial will make no political statement regarding the war or its conduct," and then followed that disclaimer by intensely political and divisive statements which have the rhetoric of anti-Vietnam agitators.

The brochure sent out to guide the thinking of those who would design the memorial talked about "the national tragedy of our involvement in Vietnam," called it "a tragic experience," and recalled "the bitter and seemingly unresolvable debate."

The jury that selected the design was made up entirely of persons who had no experience in Vietnam. No Vietnam veteran was permitted to vote on the design. On the other hand, it has been charged that four or perhaps five of the eight members of the jury were involved in some kind of protest against the Vietnam War.

The site chosen for the memorial, the Mall between the Lincoln Memorial and the Washington Monument, was the site of the massive anti-Vietnam rallies. Some think that the new memorial might become the stage for anti-defense rallies of the future on which the Fondas and other actors would use our dead veterans to call forth visions of doom and hopelessness.

The American veterans who served in Vietnam and returned have suffered more than our servicemen in any war. If there is one thing we don't need, it's a piece of granite to reopen old wounds. If the design of the Vietnam Veterans Memorial invites divisiveness instead of healing, it should not be built.

(end)

evity

you can imagine that, by the second quarter of the next century, the elderly—whose numbers will have doubled—will be able to vote themselves still more generous public benefits to be financed through the efforts of a dwindling number of workers. Or you might envision a situation in which the working population rises up against the increasing claims of their elders and abruptly cuts back their supports.

Presumably something will intervene between now and then to forestall so sharp a conflict. The choices, however, are limited. Nothing can be done about the large bulge in the population that will be retiring in the next century. But one important factor could be reversed—the trend toward ever-earlier retirement. Many factors—age discrimination, pension policies, and high unemployment—have promoted early retirement. Personal preference, however, has played a large part. While the elderly support changes that would allow older workers to keep their jobs if they want to, the idea of postponing pension benefits has been strongly resisted.

When you're talking about something as important as planning for old age, it is important that any change be introduced gradually. For that reason, it's not too early to start considering whether future generations of people in their 60s—with their expectation of longer, healthier lives—might not find it quite acceptable to work a few years longer to ensure themselves of a financially secure retirement.

ver, Atlanta

town for its "culture," and, if so, how do you define that? Is it the sound of Mozart in a concert hall (New York wins for symphony-lovers) or the sound of a bowling ball rolling down an alley (go to Billings, Mont., where there is a building full of lanes for every 7,478 people)?

Should climate include hot air and, if so, why doesn't the almanac include Congress? Is one person's clincher the number of dog tracks in an area, neighborhood bars (Washington is No. 7 in the 10 worst metro areas for access to neighborhood bars, whatever that means) or the distance in kilohertz between classical music radio stations?

Weapon's Wielder (Jan. 3) intended to demean people who flew the cobra gunships in combat or to obscure the real issues of our painful readjustment to normal life, but he has.

The assertion that "delayed stress syndrome" can be used as a defense to vitiate liability for criminal conduct is false, and serves to discredit those who survived the uniquely terrible duty that fell upon helicopter gunship crews.

The nature of that duty—the wholesale destruction of human life—raises the real issue of readjustment, which is a moral one. Please don't try to reduce this question to understandable terms by using glib expediency. Vietnam was no Atari game, and the compound whose heat of decay troubles us so deeply is not adrenalin, but a more elusive and lethal substance called realization.

You see, we all have our nightmares; we are all custodians of a horror we never bargained for. We are not exemplars. Nor are we criminals—and there's the sticking point—for in our memories there is and will always be an element of culpability.

Self-serving declarations of the sort advanced by Peter Krutschewski in defense of his crimes do little to deal with the issues of liability for acts that yielded victims aplenty.

RICHARD S. STARNES

McLean

The writer flew Cobra gunships in Vietnam from 1968 to 1969. His awards and decorations include the Silver Star, 11 awards of the Air Medal and the Cross of Gallantry.

I, too, was a gunship pilot in Vietnam. I spent two tours there and be-

most, like Phil McCombs, would sympathize with Mr. Krutschewski's Vietnam experience—but not with the sad tale that followed.

Does The Post have any idea how many times that story's been told? The subject is always an innocent "clean-cut kid" before going to combat. If Mr. Krutschewski thinks he was special because he was scared when he arrived in Vietnam, he must have been one lonesome trooper. Oh, yes, he was the solid one who went by the book while everyone else was doing all those evil things. Come on!

The American people sent us to that damned war. Most of us who went are

turned. There's a persistently inaccurate picture being painted of the Vietnam veteran, and cases like Mr. Krutschewski's don't help the vets one bit. A vast majority are solid citizens. And they are no longer "kids."

The issue here is the fact that Mr. Krutschewski is a confessed drug smuggler who is using his Vietnam service as an alibi. He didn't get his start in Vietnam. Don't confuse him with the men and women who are really hurting from Vietnam's effects. Listen to them. Help them.

JAMES D. CANFIELD

Carlisle, Pa.

1/9/82

Post

... And the Memorial

It's sort of typical: a very controversial war in Vietnam takes place; a very controversial end of the war in Vietnam takes place; a very controversial return of Vietnam veterans takes place; a controversial investigation of the effects of Agent Orange takes place; now, a controversial monument to Vietnam veterans, designed by the "restless" architect Maya Lin, is to be built.

This country has not gotten over its disension about the Vietnam War. This is quite evident since Maya Lin's (whose name means "Illusion Forest") inverted-V design was picked to be placed on the mall. The Post (Style, Jan. 3) carried a long article on the enigmatic architect. But wouldn't it have been better if The Post had given more space to veterans' opinions on the whole affair?

Here's a memorial that they fought hard to get, and it's designed by someone who "doesn't read the papers," "ignores the world," "is morbid," "doesn't know much about China" and "less about Vietnam."

It doesn't take much to understand why Vietnam veterans are calling the memento a "nihilistic statement," a "black ditch," an "outrage." Unfair is what it is—to satisfy the fine arts commissioners, not the veterans.

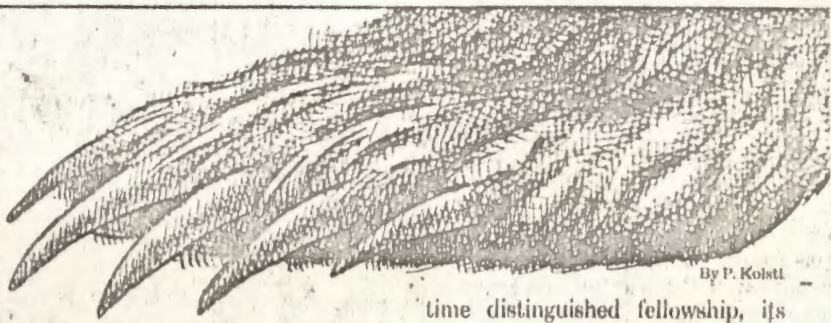
In this city of elaborate monuments, it seems odd that we would build a glorified tombstone on the Mall. If it's a gravestone the commissioners want, let them move it to Arlington Cemetery.

KEN MCGHEE

Silver Spring

Breaching The Wall of Silence

Soviet activists and dissidents, "on whose behalf there is constant pressure from the West, may be helped," states The Post's editorial "Meanwhile, Back in the U.S.S.R." (Dec. 22). Otherwise, the editorial



By P. Kolst

time distinguished fellowship, its highest honor.



Patrick Buchanan

An insulting memorial

WASHINGTON—On the first of March, just two months away, ground will be broken on the Washington Mall to construct—purportedly to honor the veterans of Viet Nam—a memorial that will be a mockery of the sacrifices of those who served, “a wailing wall for future antidraft and antinuclear demonstrations.”

That is the hard view of former Marine platoon leader James Webb Jr., author of “Fields of Fire,” who resigned from the National Sponsoring Committee of the Viet Nam Veterans Memorial Fund, to protest the memorial design. It is apparently the view as well of Adm. James Stockdale, one of the three American prisoners of war awarded the Congressional Medal of Honor, who likewise resigned. It is the view of the Marine Corps League, which has withdrawn its support for the memorial as insulting and denigrating those who came home from Viet Nam and those who did not.

Yet, as this is written, funds continue to trickle in to the VVMF. Unless there is some form of national protest, this final national outrage will be perpetrated against the memory of the Viet Nam veteran.

Here is how it came about.

IN 1980, CONGRESS commissioned a Viet Nam Veterans Memorial Fund to design and build, with private capital, a suitable memorial on the Mall to “honor and recognize the men and women . . . who served in the Viet Nam War.”

Ross Perot, the Texas businessman who has contributed much to the veterans' cause, came forward with most of the funding, including the funds necessary to conduct a national competition on the memorial design. He was promised that the result, while not glorifying war, would do honor to those who went.

When the competition was completed, many veterans were stunned at the outcome. The winner was Maya Ying Lin, a Yale architectural student, who had designed a memorial not to the veterans, but only to the dead.

Her winning design consists of two walls of over 300 feet each, starting at ground level, and converging at an angle of 135 degrees—10 feet below the ground.

The American flag under which the veterans fought was not to fly over the memorial in the

mentioned; the walls would be black granite, not white marble, and upon them would be inscribed the names of the 57,000 who died—in the chronological order of their deaths.

The “purpose” of this memorial, wrote the New Republic, is “to impress upon the visitor the sheer human waste, the utter meaninglessness of it all . . . To treat the Viet Nam dead like some monstrous traffic accident is more than a disservice to history; it is a disservice to the memory of the 57,000.”

Ross Perot took one look at the winning design and washed his hands of it.

How did it happen that the VVMF could settle upon a ditch on the Mall and a black Wall of Shame as fitting memorial to those who served?

RELATIVELY SIMPLE. Not a single Viet Nam veteran served on the judging panel that selected Miss Lin's design. No Viet Nam veteran was allowed to serve on a panel which contained several members outspokenly hostile to the national effort to stop North Viet Nam's conquest of the South; one member allegedly had a long association with the American Communist Party.

If this trench is dug, and those black granite walls are sunk into the earth of the Mall, those 57,000 war dead, whose names will be inscribed in perpetuity, will be conscripted again and again at rallies on behalf of causes of the selfsame people who mocked their sacrifices while they lived and helped to cancel their achievements after they died.

That trench would be a permanent political statement endorsing the view of the American Left: that the Viet Nam veterans fought and died in a worthless cause.

Already, according to Tom Carhart, twice-wounded platoon leader with the 101st Airborne who is mobilizing opposition to this “black gash of sorrow and shame,” relatives of the war dead are coming forward to keep the names of their fathers, brothers, husbands and sons off the granite slabs.

The hour is late, but not too late for urgent appeals to Congress and, especially, the President, whose secretary of the Interior must approve the digging. The most persuasive voices that could be raised would surely be those of the veterans themselves, rising in angry protest against this last, final exploitation of their fallen



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Vietnam Memorial

A controversy is developing over the design and designer of the Vietnam Memorial that is to be built in Washington, D.C.

The design, the work of an undergraduate architectural student at Yale—Maya Ying Lin—does not employ conventional symbols associated with traditional memorials. No cannons render a silent volley. No flaming sword emblazons the roster the fallen. No spirited GIs raise the flag to lofty heights.

Therein lies its uniqueness.

As conceived, the memorial (see picture) features two slender triangular walls of black granite joined at their bases to form an obtuse angle. The walls will bear the names of the 57,692 Americans killed in Vietnam.

Let's look at some of the criticism:

- Some complain that the walls will form a "V" not unlike the hippie symbol of the '60s. The walls form an angle of 135 degrees—not a V this manageable with two fingers.

Conversely, others see the shape as a PFC chevron, a pair of outstretched arms, or a pair of hands joined in unifying the nation once divided over the war. One leg of the memorial will point directly to the Washington Monument and the other to the Lincoln. In that way the service and sacrifice of Vietnam veterans will be tied into the history of our nation.

- Some complain about the use of black, instead of using the white of many Washington monuments. Designers of the Marines' Iwo Jima Memorial and the Seabees Memorial in Washington and the new Vietnam War Memorial in Boston had no problem with it. Those memorials are of the same highly polished black granite that will be used in Washington. The facade will reflect the images of the Washington Monument, the Lincoln Memorial, and the stately trees nearby as it gleams in contrast to the surrounding green lawns.

- Some complain that the memorial will be something someone finds by "stumbling over it," denigrating its height and its below ground level location. While the memorial is ten feet high at the center, it is one third longer than a football field. The site allows viewers a quietude for solemn contemplation. It will be visible from the Washington Monument almost a mile away, and the Lincoln Memorial some 600 feet away. It is located in the Constitution Gardens section of the mall which attracts millions of visitors each year.

- Some complain because the memorial was designed by a person of oriental origin. That's bigotry.

- Some complain that the designer opposes our involvement in that war. In retrospect, it can be said that many who were there now oppose our involvement in that war. Miss Lin, 21 when she won the competition, would have been one year old when we suffered our first casualty in Vietnam and 15 at its conclusion—hardly ages of protest. She's against war—aren't we all!

- Some complain that the names will be listed by date of death instead of alphabetically. As the clusters of names

increase as our involvement increased over the years, the magnitude of their service and sacrifice will become more readily apparent.

Controversy is not new to memorial design.

The Washington Monument—probably the most viewed and recognized symbol in the nation's capitol—had its share of detractors. The Lincoln Memorial site was criticized because it was originally a swamp. The Iwo Jima Memorial looked too much like a photograph to some. And there's the FDR Memorial that hasn't gotten off the ground yet.

The design of the Vietnam Memorial is not without its advocates. Wolf Von Ehardt, architectural critic for *The Washington Post* who is not known for reticence in cutting architects down to size, compared the uniqueness of the memorial to that of the Eiffel Tower. Paul Goldberger of *The New York Times* noted that "its extreme dignity and restraint honors these veterans with more poignancy, surely, than most more conventional monuments." And nationally syndicated columnist James J. Kilpatrick stated that the "design approaches a level of architectural genius. It promises to be the most moving war memorial ever constructed. the design is simple, stark, somber. it speaks of what war is all about."

The memorial is the outgrowth of an idea of Jan Scruggs, combat veteran of Vietnam, who felt something should be done to honor the veterans. Single-handedly at first, he importuned people for support. The nonprofit Vietnam Veterans Memorial Fund was formed. Congress approved the site of the mall. From some 14,000 entries in a national design contest, Miss Lin's design was chosen by a jury of two architects, two landscape architects, three sculptors, and one design critic. Some \$2 million toward a goal of \$7 million have been raised through voluntary contributions—the only way the memorial is being paid for. Construction is expected to begin early next year, with completion targeted for November 1982.

We expect criticism to continue and as appropriate we will publish comments on it.

But as one former Green Beret who served in Vietnam said: "Everybody sees in Vietnam what they want to see, and there isn't going to be any one design that all Vietnam veterans will agree upon, sums up the feeling and honors those who served and those who died."



CHIEF OF NAVAL OPERATIONS

1 October 1981

Dear General Roberts,

Your consideration in providing copies of the recent resolutions of the Reserve Officers Association is most appreciated. I was particularly pleased to note the organization's support of the need to significantly increase the number of ships in the Navy.

As you may already be aware, the President has decided to make the Clam Lake, Wisconsin, ELF communications facility operational. The initial operational status of ELF is expected to be attained in the fall of this year. In addition, the Secretary of Defense initiated a review of the Defense Department's overall strategic communications linkages and has submitted his final recommendations to the President. The President is expected to make his recommendation to the Congress this month.

I would like to express again my appreciation for the distinction of being invested into the Minute Man Hall of Fame, and once more convey my regrets over being unable to accept this honor in person.

Sincerely,

Timothy J. Hayward
T. B. HAYWARD
Admiral, U. S. Navy



file

September 23, 1983

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Former Chief of Staff, U.S. Army
The Hon. Joseph C. Zengerle*

*Served in Vietnam

Affiliations noted for
purposes of identification only.

Morton Blackwell
The White House
Old Executive Office Building, Room 191
Washington, DC 20500

Dear Morton:

It was a pleasure meeting with you the other day. Your concern for the Vietnam veteran was apparent, I think, to all who attended.

Attached here is an update on the Vietnam Veterans Memorial that I hope you enjoy.

My highest regard.

Sincerely yours,

Jan C. Scruggs
President

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Vietnam Veterans Memorial Fund, Inc.

1110 Vermont Avenue, N.W., Suite 308, Washington, D.C. 20005 (202) 659-2490

Vietnam Memorial: Touching, Tears,

By PHIL GAILLEY

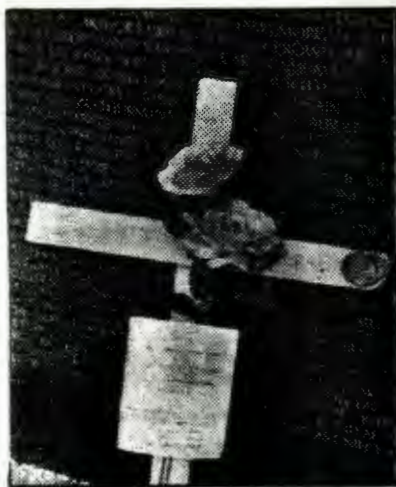
Special to The New York Times

WASHINGTON, Aug. 29 — Even now, nine months after it opened amid controversy over its design, the Vietnam Memorial is still the most emotional spot of ground in Washington.

Each day more than 10,000 people, coming at all hours of day and night, walk past the glossy black marble wall on which are carved the names of 57,939 Americans who died in Vietnam. In the number of visitors it attracts, according to the National Park Service, the war monument is second only to the Lincoln Memorial, a nearby symbol of another war that divided the country.

But in one sense, the Vietnam Memorial, a trench-like slash in the earth, is like no other in the nation's capital. Even the children, who can be seen romping around other Washington landmarks, fall quiet as they approach the V-shaped wall that bears the grief of mothers, fathers, widows, children, comrades and friends.

On Sunday, a World War II veteran came to attention and saluted; a



farmer paused in front of a name, removed his John Deere cap and stood there fighting back back tears; a mother placed a Polaroid shot of her two small children near the name of her husband and, drawing the children around her, quietly wept. Others, as they do almost every day, left behind a single rose, a wreath, a cross, a small American flag.

Flashlights and Rubbings

And, as they have done from the first day, many of the visitors indulge in the simplest human memorial,

touching the cold, stony texture of the engraved names of the dead. For them, it is not enough just to read the names. They must touch them, even at night, when they show up by flashlight and in the flickering glow of matches struck in the dark.

There is something new these days. Some visitors place a piece of paper over a name and rub a pencil over it. Then they take the rubbing back home to some next of kin who has not yet made the journey to Washington.

These scenes are particularly wrenching for the Park Service volunteers who are stationed at the memorial to assist visitors in finding names.

One of them, Elaine Shriber, on the job only a few weeks, said every day was like the first. "Some don't want any help in finding the names," she said, "so I always step back and let them be. They want to be alone." Referring to Vietnam veterans who come looking for the names of comrades, Mrs. Shriber said: "The buddies are the ones that stand out. They stare at the names the longest, rubbing the letters with their fingers and trying not to cry, but nearly always breaking down."

'We Cry With Them'

Gertrude Gerber, who has been working as a volunteer since she retired from her job at the Department of Commerce, said: "A lot of the people I help are here to take pictures of the names or to do rubbings that they can take back home to somebody who lost a son or brother in Vietnam. They cry and we cry with them. I go home at times and tell my husband about it and start crying again."

Mrs. Gerber said there was a scene recently that she cannot soon forget. "We had a severe rainstorm the other day and I took shelter in the kiosk," she said. "This man and woman came up drenched to the skin and said they had a son killed in Vietnam and could I help them find his name. I invited them to step under the shelter and wait out the rain, but they refused. They went back to the wall and just stood there in the soaking rain staring at their son's name."

The impact of the wall is felt even by those who never served in Vietnam or lost a family member there. John Armstrong, 15 years old, a blond-haired boy in a red T-shirt and blue jeans, was looking for the name of a friend's brother. The youth, who is from Oakville, Mo., was seven years old when the war ended with the fall of Saigon. He said, "I just want to go

Roses, Rain

home and tell him and I found his brother's name. It's really awesome. I had seen the wall on television, but it's different when you walk up to those names."

'I Remember Being Frightened'

Dean Meservy was searching for the name of Hyrum B. Port, "a friend of ours from Washington State." With his wife and 2-month-old son at his side, Mr. Meservy tiptoed to reach the name and rub his fingers across the letters. "I didn't know him that well," he said, "but I remember his family had a lot of tragedy. His oldest brother drowned while swimming in the Pacific Ocean, then a few weeks later the word came that Hyrum's helicopter had been shot down in Vietnam."

Mr. Meservy, who moved to the Washington area recently from Utah, said the wall brought back memories of the anxieties he had felt in the 1960's. "I just remember being frightened," he said. "I knew sooner or later, if the war kept going, I would probably be called up. It was a frightening time. This wall shows just how frightening it was."

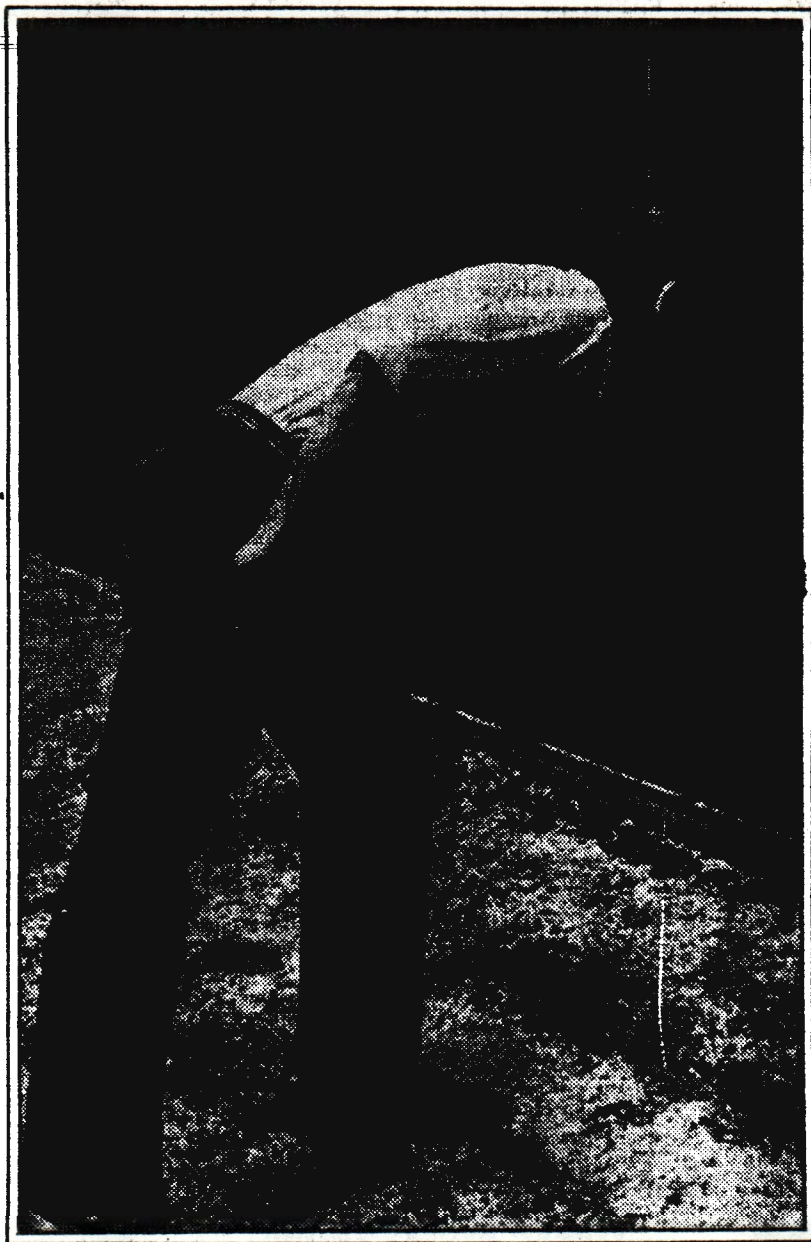
And so it goes, day after day.

Sunday, as a mother and father led their two small sons past the wall, one of the boys was overheard asking his mother, "Why are all those names on the wall?"

"Those are the names of Americans who died in Vietnam," she told him, stooping to his ear level as they walked.

"Why were they killed?" the boy asked.

"Sometime, I'll try to explain it to you," said the mother. "Now what do you say we go find an ice cream."



The New York Times/George Tames

A visitor searching for names at the Vietnam Memorial. Above left: a tribute to one of the dead, Capt. Peter H. Chapman, on his 43d birthday.

The Wall carries a message for all who care to visit

The Washington Times

MONDAY, SEPTEMBER 12, 1983 ★

By Bill Outlaw
WASHINGTON TIMES STAFF

It's been called everything from an open grave to a healing stone, from a black slab to a tombstone — but Vietnam veterans just call it The Wall.

Few of the more than 2.5 million people who have visited the Vietnam Veterans Memorial since it first opened amid much controversy last November have left without experiencing some emotional reaction, observers say. Some stand only inches from one of the 57,939 names on it and just stare; some touch the names on the panels with their fingers or hands; some scream at it; some pace back and forth in front of it.

Some look at a name up close and then sit in the grass off in the distance for long periods of time, looking at The Wall with blank expressions on their faces.

"The Wall cries," said one Vietnam veteran describing the effect of water running down the panels of the wall.

One man, presumably a Vietnam veteran, was seen lighting five or six candles — one at a time — in front of one of the panels on the wall. Then he stepped back and saluted. The man then ceremoniously drank one beer for each candle he had lighted as if he were toasting each man with whom he had served.

Many leave personal remembrances, which are collected each day by the National Park Service.

One visitor left a pair of cowboy boots. One mother regularly leaves letters to her son. Others have left silver stars and other medals. Many leave flowers, pictures, newspaper clippings, flags and other personal memorabilia.

One gigantic 21-by-30-inch framed color picture depicts a veteran dressed in camouflage fatigues with a German shepherd at his side. Another of the many pictures collected by the National Park Service is a wallet-sized color photo of three girls, presumably the veteran's children.

One visitor left a C-ration can — containing a cinnamon nut roll — from which veterans used to eat

while on duty in Vietnam. Another left a small bronze unicorn, another a worn jungle hat.

One item collected was a group photo of Delta Company, addressed to Lt. John Conner. Another was a poem entitled "Glory." Another was a group photo of the "Dead Angel Boys."

John Bender, a volunteer tour guide who has worked at the Vietnam Veterans Memorial several days a week since it opened, has seen and talked with thousands of people who have come to pay their respects. Bender said the reaction to the memorial has been overwhelmingly positive.

While much controversy surrounded the simple nature of the memorial, volunteer tour guides and others who regularly observe the visitors at the memorial agree with Bender that the reaction to it has been positive.

The most frequent response is that visitors simply stare at the name they have come to see. Some pin medals or pictures by the name or leave them at the base of the panel.

Bender said he has noticed that

"This is the price we paid. It doesn't say it was worth it. It doesn't say it wasn't. It just says, 'This is the price we paid.'"

parents and spouses of the veterans whose names they came to see often touch the names with the tips of their fingers. Curiously, he said, others, veterans themselves, also want to touch the names — but they do so by placing the palms of their hands over the names as if blocking them out.

Many who visit become emotional. Bender said a day rarely passes without his seeing someone crying. Two groups of veterans, usually dressed in camouflage fatigues, are posted on each side of the memorial, keeping vigil as a reminder of the Vietnam veterans still listed as missing in action.

Those veterans often greet other veterans visiting the memorial for the first time with a hug and a greeting of, "Welcome home, brother."

While many Vietnam veterans originally were skeptical about the design of the monument, most of those keeping vigil say the memorial overwhelms them.

"I honestly didn't like it at first," said Edward Moran, a Green Beret veteran of two tours of duty in Vietnam.

"Then, I started realizing ... every Marine, every Green Beret, every Air Force (veteran), every Commando, every Seal — just all of them — and it hit me. Then I sat there and stared at the wall and started thinking — Yeah! Whew!"

Moran and Dr. Lydia Fish, both anthropologists, have been conducting interviews with veterans and others who have visited the wall this summer. The two teach a course on the Vietnam War at State University College in Buffalo, N.Y., and are collecting data for a book.

"That Wall has been called everything from horror to beauty — from a black slab to a tombstone," Moran said, "but there's a comment that keeps coming through. That Wall is truth. (pause) It's there. It's real."

Moran and Fish say they have taped interviews with more than 500 people, mostly veterans, who have visited The Wall. Moran said their reactions have been favorable.

"There's another side of that wall. People go there, they don't want to talk about the war. They try to talk about The Wall, but the war becomes real again. For the first time in 10 to 15 years, that Wall brought it out of them," Moran said.

"That Wall is therapeutic," said

Rocky Alvarez, a Vietnam veteran who said he still is undergoing psychiatric treatment for post-traumatic stress syndrome. Alvarez also said he didn't think he'd like the memorial when he first heard about it, but now he's one of its biggest advocates.

Bender said another curious effect is that when it rains the water fills the names which are carved in granite panels, and they disappear from sight.

Jan Scruggs, director of the Vietnam Veterans Memorial Foundation, which spearheaded fund-raising efforts to get the memorial built, admits that many Vietnam veterans were bitterly opposed to the design of the memorial and there were attempts to stop the groundbreaking ceremony. But Scruggs said "98 percent" of the letters and calls his office receives are positive.

"You experience the memorial as opposed to just gazing at it," Scruggs said, adding that it is sometimes referred to as "The Healing Stone."

Joe Geary of the public affairs department of the National Park Service said the response he has heard about the memorial indicates that it has served as part of a "healing process" about the Vietnam War.

"Maybe that wall is one of the greatest soul-cleansing devices we've got for the Vietnam veteran," Moran said, recalling the first time he looked at it.

"For the first time, it did not matter that you could cry, and you could really believe that what happened happened and it was not just some kind of kiddie dream."

Bender said the memorial has left a simple, objective statement about Vietnam.

"This is the price we paid. It doesn't say it was worth it. It doesn't say it wasn't. It just says, 'This is the price we paid.'"



Jim Fiedler Jr./Washington Times

Pat Antczak, a former Marine from Pennsylvania, looks for old friends at the Vietnam Veterans Memorial.



The Vietnam Veterans Memorial Fund
Report to Congress

September 1983



VIETNAM VETERANS MEMORIAL FUND

REPORT TO CONGRESS

September 1983

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Former Chief of Staff, U.S. Army
The Hon. Joseph C. Zengerle*

*Served in Vietnam

Affiliations noted for

On July 1, 1980, Public Law 96-297 was signed into law authorizing the Vietnam Veterans Memorial Fund to build a memorial to the Americans who served in the Vietnam war. Our organization is grateful that the United States Congress saw fit to honor Vietnam veterans by giving two acres of land on the mall for a national memorial honoring their service.

This Report to Congress outlines our progress to date and addresses the further work that will be required before the memorial is complete.

SUMMARY OF MEMORIAL HISTORY AND PROGRESS

On November 9, 1979, Senator Charles Mathias introduced Senate Joint Resolution 119 calling for the construction of a privately funded Vietnam Veterans Memorial. The legislation was introduced into the House of Representatives on the same day by Congressman John Paul Hammerschmidt. At that time, the fledgling VVMF had only five thousand dollars, and little more than a fond hope that the dream of a Vietnam Veterans Memorial could be achieved.

During March and April 1980 hearings were held in the United States Congress on the legislation for a Vietnam Veterans Memorial. Because of language differences between the House and Senate versions, the bills went to a Conference Committee on June 12, 1980. There the differences were resolved, passage of the legislation quickly followed and it was signed into law by President Carter on July 1, 1980.

The VVMF was thereby authorized to build a privately financed memorial to the Vietnam veteran in the Nation's Capital. Responding promptly, the VVMF began to lay the groundwork for how the memorial's design and construction would proceed, and launched a national fundraising effort to obtain the private contributions that would be necessary to finance the effort.

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In April 1981 the VVMF held the largest architectural competition in the history of the United States and Europe. A total of 1,421 architects and teams of architects entered the competition, each submitting a proposed design for the memorial. The winning design was announced on May 6, 1981. Maya Ying Lin, then a twenty year old architectural student at Yale University, won unanimously. Her design called for two walls of highly polished black granite upon which would be inscribed the names of all American military personnel who gave their lives in the Vietnam war.

The VVMF then took the design through the federal approval process with hearings before the Commission on Fine Arts and the National Capital Planning Commission. Approvals were granted after the VVMF developed the design and took measures assuring for safety and accessibility for the handicapped.

Preparations were being made for a March 1, 1982 groundbreaking when there was considerable disagreement over the chosen design. Thanks to the efforts of Senator John Warner, compromise meetings were held in January and March 1982 at which the VVMF agreed to add both a statue and the American flag to the memorial.

Groundbreaking was held on March 26, 1982 and construction proceeded as scheduled. Concurrently, planning went forward for a national opening of the memorial in the form of a National Salute to Vietnam Veterans to be held in Washington D.C. from November 9, 1982 until November 13, 1982.

The construction schedule for the memorial's name - inscribed walls was met and on November 9, 1982 the National Salute began with a candlelight vigil at the National Cathedral. In the next five days over one hundred thousand Vietnam veterans from every state in the union came to Washington to see their memorial. Unit reunions, seminars, banquets, and parties were held to finally give a long overdue welcome home to Vietnam veterans. The emotional climax of the five days came on November 13, 1982 when a "welcome home" parade was held followed by the dedication of the Vietnam Veterans Memorial. One hundred and fifty thousand people were present for the dedication ceremony, which was televised nationally and received media coverage throughout the world.

The emotional five days in Washington which brought our country together after that divisive war did a great deal to finally bring societal acceptance of and recognition for our nation's 2.7 million Vietnam veterans. Vietnam veterans now have national recognition through a memorial, erected by gifts from the American people, that stands prominently alongside the Lincoln Memorial.

ONGOING CONSTRUCTION AND ANTICIPATED ACCEPTANCE
OF THE MEMORIAL BY THE DEPARTMENT OF THE INTERIOR

Since the memorial dedication in November 1982, restoration and additional construction at the memorial has been ongoing.

To date, the work has been largely required in two areas. First, at the dedication the memorial's new sod was ruined when, following a two inch rainfall the night before the ceremony, a dedication crowd of one hundred and fifty thousand people stood on the sod. VVMF worked with the project's architects and consultants to design a new surface drainage system which was installed this summer, alongwith top soil mix and new sod. Because of the drought conditions in Washington this summer, the new sod has not rooted well and we may need to again replace the sod in the near future.

Second, as the result of decisions by the Commission on Fine Arts and the National Capital Planning Commission, the flag and statue additions to the memorial are to be placed in an "entrance plaza" near the west wall. We have recently completed excavation and paving for the entrance plaza. A fifty-five foot bronze flagpole has been installed upon which flies a grand 12 by 18 foot American flag. VVMF has also installed electrical conduits, lamps, trash receptacles and benches at the entrance plaza.

Future work on the memorial, based upon recommendations made by the Department of Interior and accepted by the VVMF, will require construction of new elements at the memorial that probably will not be completed before the spring of 1984. Final federal approvals, working drawings and construction bids on these new elements will not be completed until late in 1983. This additional work includes:

- ° An inner circular walkway in the sculpture area and granite pathways leading from the entrance plaza and Constitution Avenue to the current walkway in front of the memorial.
- ° A widened walkway in front of the memorial walls paved with 4 by 4 inch "granite sets". This will require excavation in front of the memorial walls.
- ° Design, bronze - casting, and placement of name directory holders and a flag base with service emblems.

- ° Design and installation of a lighting system to illuminate the entire five hundred foot long memorial walls, together with the flag and sculpture at the entrance plaza.
- ° Completion and installation of the statue.

Due to the major construction planned in the near future, we may need to temporarily close the memorial to visitation or limit visitation for a brief period of time while excavation takes place and heavy equipment is on the memorial site.

At such time as the VVMF completes the memorial's additional elements, including the statue of the three servicemen, the Interior Department will officially accept it as part of the National Park Service System. We are now meeting with the National Park Service in order to facilitate the eventual acceptance and maintenance of the memorial by the federal government. Our initial meeting went well, but some concerns exist about the capability to replace any panels or repair the planned statue if either is damaged in the future.

Part of the work that is now being done by the VVMF is investigating how a broken panel might be replaced in the future. Technology was perfected whereby a photo stencil process was used for inscribing the 57,939 names on the walls. Should one of the walls be damaged twenty years from now, only if the stencils, granite, trained personnel and equipment were available could a damaged panel be replaced. Therefore, we need a detailed, long term plan to assure effective and prompt future repairs of the memorial. One possibility is to eventually endow the National Park Service Foundation with any remaining VVMF funds for use on specific non maintenance related projects pertaining to the Vietnam Veterans Memorial.

ADDITIONAL NAMES

A special problem faced by the VVMF relates to the placement of additional names on the memorial. Since the dedication ceremony families of veterans who died due to injuries sustained in the war zone but whose names were not on the official Department of Defense list have appealed to both the VVMF and Members of Congress to remedy the situation.

Because of this situation, the Department of Defense has set up a special mechanism to review the claims, on a case by case basis. VVMF is committed to adding any additional names that DOD officially determines to have been casualties of the Vietnam war. This October, we will add over sixty five names to the memorial. Although there is limited space on the memorial, there is room for some additional names.

Those who wish to have a name added to the official Department of Defense casualty list, and subsequently inscribed on the memorial, should contact the following office:

Office of the Assistant Secretary for Public Affairs
Attn: Public Correspondence
The Pentagon, Rm. 2E777
Washington, DC 20301

COSTS OF THE VIETNAM VETERANS MEMORIAL AND
STEWARDSHIP OF FUNDING

Since the VVMF was committed to financing the memorial through private contributions and our implementing legislation specifically adopted this requirement, it was apparent from the beginning of our effort that to succeed a massive fundraising and public relations effort would be required. Because of the importance of having as many individual Americans as possible contribute to the memorial, the VVMF focused the initial fundraising effort on direct mail solicitation. Although direct mail is costly, it did yield significant revenues. These revenues were offset by overhead costs lower than for most non-profit groups because of the high response rate and higher than average contributions.

Although we enjoyed substantial success in our initial fundraising efforts through direct mail solicitation we realized that in order to finance the memorial, we had to formulate a more systematic and broader - based fundraising effort. At the beginning of 1981 we hired a Director of Fundraising who began a multifaceted capital campaign focusing on corporations and foundations, radiothons, unions, veterans groups, further use of direct mail, and other fundraising sources. It was through this campaign that we eventually raised approximately \$8.3 million in contributions.

The expenses of building the memorial were diverse. In order to succeed, our organization needed to incur, beyond construction related costs, such expenses as fundraising costs, public relations costs, a full time staff, consultants, office space, office equipment and other needs related to building the Vietnam Veterans Memorial. Although VVMF's expenses have necessarily been substantial, on a percentage basis they have fallen far below the cost benefit standards established by the Better Business Bureau. A summary of our expenditures follows:

Statement of Sources and Uses of Funds for the Period
April 29, 1979 (Date of Inception) through March 31, 1983

		<u>VVMF^{1/}</u> <u>Experience</u>	<u>BBB^{2/}</u> <u>Standard</u>
Sources of revenue:			
Contributions	\$8,279,643		
Investment income	490,578		
Other program income	233,350		
Fund raising costs	<u>(2,127,988)</u>	25.7	35.0
Net sources of funds for memorial development and operations	<u>6,875,583</u>		
Use of funds:			
Memorial development and program costs	3,909,714		
Furniture and equipment acquisitions	17,680		
Fund administration	<u>973,537</u>	10.8	15.0
Net uses of funds for memorial development and operations	<u>4,900,931</u>		
Reserve for memorial completion ^{3/}	<u>\$ 1,974,652</u>		

^{1/}Cost as a % to funds raised

^{2/}Council of Better Business Bureau, Inc. Standards for Charitable Solicitations

^{3/}Portfolio comprises:

Contributed equities	1%
Federal National Mortgage Association Bonds	18%
Student Loan Marketing Association Bonds	30%
Treasury Bills	30%
Institutionalized Money Market Funds	21%

The list below shows the construction which, since March 31, 1983 has been or soon will be undertaken, and which must be accomplished prior to acceptance of the memorial by the Department of Interior.

Construction & Planned Construction since 3/31/83

1. Tree Removal & Replanting/Site Landscaping
2. "Entrance Plaza" Construction
 - a. Excavation
 - b. Surfacing
 - c. Pebble Surfacing
 - d. Conduit & Wiring Installation
 - e. Lighting Purchase & Installation (Statue & Flag)
 - f. Flagpole Installation
 - g. Bench/Trash Receptacle Removal & Reinstallation
 - h. Landscaping
3. Casting for Flagbase/Installation
4. Casting for Directory Holders/Installation
5. Granite Pavers Around Flagbase
6. Drainage System East and West Walls
7. Drainage System/Resodding in Bowl Areas
8. Lighting Optics/Fixture Design/Installation (walls)
9. Granite Set Pathways from Constitution Avenue
 - a. Design Approval, Installation, Purchase
10. Granite Set Pathways from Entrance Plaza
 - a. Design, Approval, Purchase, Installation
11. Granite Sets in front of and behind Current Walkway
 - a. Design, Approval, Purchase, Installation
12. Resodding in front of Walls
13. Resodding Pathways in Bowl Area and near East & West Walls
14. Statue Base Design, Granite Pavers, Concrete Foundation, Installation
15. Commission for Sculptor, Bronze Casting, Transportation & Insurance
16. Site Maintenance Contract
17. Brochures/Name Directories
18. Insurance (Granite Damage, Site Liability, etc.)
19. Design Approval Process - Consultant Fees
20. Plans for Turnover to National Park Service (Appropriate Ceremony)

Since the VVMF began its corporate existence in 1979, it has been audited annually by a major accounting firm, Peat, Marwick, Mitchell & Co. These audits have been reviewed by and used to comply with the financial requirements of the various state agencies which regulate fundraising and the Better Business Bureau.

In June of 1982 an Independent Audit Committee was formed to oversee the accounting procedures used by the VVMF. Members of the Committee were allowed access to VVMF's books and records. Copies of all audit reports were sent to the Committee and special auditing work was initiated, including a review of Internal controls by Peat, Marwick.

Members of the Committee are:

Paul Thayer, Deputy Secretary of Defense
(formerly Chairman and Chief Executive Officer of
LTV Corporation)

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Executive Vice President
Independent Petroleum Association of America

Other audit and review measures were undertaken by the VVMF including the following work performed by Peat, Marwick: (1) overview of VVMF's accounting procedures; (2) review of VVMF disbursements in excess of \$500; and (3) evaluation of VVMF's system of internal accounting controls. Peat, Marwick performed these reviews in addition to its normal year end audit procedures. VVMF also undertook a review of all disbursements in any amount to officers, directors and employees. Finally, the question whether officers and directors had a financial interest in any concern receiving monies from VVMF was examined. Nothing was found through any of these measures which, in the opinion of the Independent Audit Committee, required any further action.

Additionally, the Internal Revenue Service recently completed a thorough audit of the VVMF for fiscal years 1980, 1981 and 1982. The IRS accepted our tax returns without change.

We have taken our stewardship responsibilities seriously and have gone to great lengths to assure that all funds have been properly disbursed and accounted for. At this time the final costs for the memorial are not known since the bids for many of the presently planned additions have yet to be prepared. At such time as the construction is completed, which we project to be Memorial Day, 1984, we will do a final Stewardship Report for the Independent Audit Committee. A copy of the report will be provided to your office.

SPECIAL RECOGNITION

This project has succeeded due in large part to the unselfish, patriotic efforts of many organizations, individuals and Members of Congress who took part in our efforts. Listing the efforts of everyone would take up a great deal of space in this report. However, we would like to recognize some individuals and groups who were of great assistance in building the Vietnam Veterans Memorial.

Every veterans organization provided help with our fundraising campaign and supported the National Salute to Vietnam Veterans. Special recognition goes to the American Legion and Veterans of Foreign Wars who raised over 1.2 million dollars and over two hundred fifty thousand dollars respectively for building the memorial. Other veterans groups such as the AMVETS, Paralyzed Veterans of America, the Reserve Officers Association, the United Vietnam Veterans Organization, Vietnam Veterans of America and many others made special efforts on behalf of the Vietnam Veterans Memorial.

Special thanks as well goes to certain individuals like Senator John Warner and columnist James J. Kilpatrick who helped develop much of the initial funds needed to begin our efforts. Deputy Secretary of Defense Paul Thayer formed a Corporate Advisory Board and raised over one and one half million dollars for the memorial when he headed the LTV Corporation through an aggressive drive for donations from industry. One member of the Corporate Advisory Board, Lloyd Unsell of the Independent Petroleum Association, raised over one half million dollars in donations from the petroleum industry.

Too numerous to mention here are the efforts of ordinary citizens like James Winch, a Texas rancher who donated the proceeds from the sale of two head of cattle to the memorial to pay for inscribing the names of the many Mexican Americans who died in the war. Hundreds of examples like this could be cited of people like Mr. Winch whose contributions helped to build the Vietnam Veterans Memorial.

Likewise, many Members of Congress went to great lengths to assure that the Vietnam Veterans Memorial became a reality. Many individual Members of Congress helped with the authorizing legislation and many others assisted later in the fundraising and public relations effort. We would like to express our appreciation to all.

Our special thanks goes to, among others, the following United States Senators and Congressmen: Dave Bonior, Dale Bumpers, Richard B. Cheney, Dennis DeConcini, Bob Dole, Pete Domenici, David Durenburger, Walter Faunteroy, William Frenzel, John Paul Hammerschmidt, Gary Hart, Charles Mathias, Robert H. Michel, Gillespie V. Montgomery, John Murtha, Leon Panetta, Larry Pressler, James Sasser, Alan K. Simpson, John Tower, Morris Udall, John Warner, Jim Wright.

CONCLUSION

We are pleased that the Vietnam Veterans Memorial will soon be completed. Only through the generosity and support of the American people has the memorial become a reality. The American people have shown, in very tangible terms, that they respect the service and sacrifices made by Vietnam veterans and wish them not to be forgotten.

The memorial has also fostered reconciliation of the divisions caused by the Vietnam War. It stands as a tribute to those who served our nation in a time of crisis and not as a political statement - pro or con - about the Vietnam war. It was appropriately placed in the shadow of the Lincoln Memorial because the Lincoln Memorial not only honors a great president, but provides a symbol of national unity after the divisive War Between the States. The need to restore our national unity after the divisions of Vietnam is just as great and the Vietnam Veterans Memorial has helped America to begin the long overdue healing process.

The Vietnam Veterans Memorial is already among the most popular attractions in Washington; drawing up to fifteen thousand visitors daily. Only the National Air and Space Museum and the Lincoln Memorial attract more visitors. Over two and one half million persons have visited the memorial thus far. We know that the memorial will be one of the city's most moving experiences for both present and future generations of Americans who visit the Nation's Capital.

As we look forward to concluding the work of the Vietnam Veterans Memorial Fund, we are proud of our accomplishments both for the Nation and for those who served in Vietnam.