

*City of Alexandria, Virginia*7
1-13-01

MEMORANDUM

DATE: JANUARY 8, 2001

TO: THE HONORABLE MAYOR AND MEMBERS OF CITY COUNCIL

FROM: PHILIP SUNDERLAND, CITY MANAGER *ps*

SUBJECT: PUBLIC HEARING AND CONSIDERATION OF THE ACCEPTANCE OF THE DESIGN PROPOSAL FOR THE CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS PROJECT

ISSUE: Public hearing and consideration of the acceptance of the design proposal for the Captain Rocky Versace and Vietnam Veterans Plaza.

RECOMMENDATION: That City Council: 1) hold the public hearing; and 2) following the public hearing, approve the design proposal (Attachment 1A) for the Captain Rocky Versace and Vietnam Veterans Plaza as recommended by the Alexandria Commission for the Arts and the Park and Recreation Commission..

DISCUSSION: At the December 14, 1999 Council meeting, City Council's Naming Committee, which included Councilwoman Pepper, Councilman Speck and then-City Manager Vola Lawson, recommended that Council rename the plaza in front of the Mount Vernon Recreation Center as the Captain Rocky Versace and Vietnam Veterans Plaza. Council voted to rename the plaza, and the Mayor appointed a small working group to develop an appropriate design that would recognize Captain Rocky Versace and the 61 Alexandrians who served during the Vietnam War (Attachment 1).

Captain Humbert Roque ("Rocky") Versace distinguished himself as a hero in the Vietnam War during which he was seriously wounded, captured and gave his life in defense of his country and fellow prisoners. At the time of his capture, Captain Rocky Versace was just months short of completing his military tour and had been accepted into the Maryknoll order to become a priest. After his training, he planned to return to Vietnam as a missionary and work with the children of that country (Attachment 2).

The working committee for the Versace Design Project conducted a search for artists/design teams within the Greater Washington Metropolitan region who were interested in competing for the project (Attachment 3). The design selection panel included representatives from the Del Ray Civic Association, the Commission for the Arts, the Park and Recreation Commission, the Mount Vernon Recreation Center's Parent Advisory Board, The Friends of Rocky Versace, the Mount Vernon

Community School, a graduate of the U.S. Military Academy, a member of City Council, City staff and a design professional from the community. The design panel evaluated each of the artists' qualifications and selected a list of semifinalists (Attachment 4). A design jury was also created to review the semifinalists' proposals and to select the final design for the project. The design jury consisted of the selection panel members, with the addition of a sculptor and a museum/visual arts professional (Attachment 5).

Seventeen entries of professional qualifications from artists and designers throughout the region were reviewed by the selection panel on Saturday, September 23, 2000. Three semifinalists were identified and were awarded a \$1,000 honorarium from private funds provided by the Friends of Rocky Versace to develop a design for the plaza.

Semifinalists' presentations were held on November 4 and Antonio Tabias Mendez, a sculptor from Knoxville, Maryland was selected by the design jury as the finalist for the Captain Rocky Versace and Vietnam Veterans Plaza design competition.

The proposed design for the memorial is a circular plaza, 65 feet in diameter. The design defines the plaza as an intimate, outdoor space. Limestone benches are semicircular in nature and embrace the circular plaza. The high back of the benches will be engraved with the name and branch of service of Alexandria's 61 Vietnam veterans. Above each veteran's name is a gold star which is hand carved into the stone and coated with gold leaf. The design reserves space for additional names. Two inscribed bands circle the center bronze statue of Captain Rocky Versace embraced by two children of Vietnam (Attachment 6).

The acceptance of art as a donation to the City of Alexandria falls under the City's "Policy on Acquired Art"(Attachment 7). To solicit public comment, the policy requires the Alexandria Commission for the Arts to hold a public exhibition of the proposed piece of art. The Commission's Public Art Committee then studies any materials presented by the donor; reviews the design; considers installation and maintenance issues associated with the proposed donation; and makes a recommendation to the Commission. The Commission then reviews the Public Art Committee's recommendation, and makes its recommendation to City Council.

The public exhibitions, held by the Alexandria Commission for the Arts for the design proposal, took place at the Mount Vernon Recreation Center and Lee Center from November 11 through December 8, 2000. Announcement of the public exhibitions and public hearings included flyers and paid advertisements in local newspapers (Attachment 8).

The Public Art Committee held a public hearing on December 14 at the Mount Vernon Recreation Center to review comments relating to the design proposal (Attachment 9) and to solicit additional comments from the public (Attachment 10). At this meeting, the Public Art Committee voted to "accept the design as presented and pass on the concerns to the Commission and City Council expressed this evening about the fairness of the site selection process" (Attachment 11).

On December 19, the Alexandria Commission for the Arts held a public hearing on the design proposal. The Commission voted to recommend that the Public Art Committee's recommendation be adopted and that the City Council accept the gift of the Rocky Versace and Vietnam Veterans Plaza project as proposed (Attachment 12).

In addition, at its November 16 meeting, the Park and Recreation Commission voted to support the recommended design for the Captain Rocky Versace and Vietnam Veterans Plaza (Attachment 13).

FISCAL IMPACT: The Friends of Rocky Versace will raise \$250,000 for the Captain Rocky Versace and Vietnam Veterans Plaza. Additional funds for maintenance of the project will also be raised by the Friends of Rocky Versace and will be placed in escrow with the City. This amount will be determined once estimates on the costs are received.

ATTACHMENTS:

1. List of Versace Memorial Committee Members
- 1A. Design Proposal
2. Article: "Never Give In," *Washingtonian Magazine*, March 2000.
3. "Call for Entries: Request for Qualifications," brochure.
4. List of Selection Panel Members for the Captain Rocky Versace Plaza and Vietnam Veterans Project.
5. List of Design Jury Members for the Captain Rocky Versace Plaza and Vietnam Veterans Project.
6. Antonio Tabias Mendez Design Proposal for the Captain Rocky Versace Plaza and Vietnam Veterans Project.
7. City of Alexandria's Policy on Acquired Art.
8. Paid Advertisements, *Alexandria Journal* and *Alexandria Gazette*.
9. Comments received Design Review Exhibition November 11-December 8, 2000 from Lee Center and Mount Vernon Recreation Center.
10. Comments received at December 14 Public Art Committee meeting.
11. December 14, Public Art Committee recommendation.
12. December 19, Alexandria Commission for the Arts recommendation.
13. December 18, 2000 Park and Recreation Commission letter to City Council.

STAFF:

Sandra Whitmore, Director, Recreation, Parks and Cultural Activities
Janet Barnett, Deputy Director, Recreation, Parks and Cultural Activities
Leslie Clark, Recreation Supervisor V, Recreation, Parks and Cultural Activities
Cheryl Anne Powalisz, Recreation Supervisor II, Alexandria Commission for the Arts
Recreation, Parks and Cultural Activities

VERSACE COMMITTEE
Established by the Alexandria City Council on January 11, 2000

Councilman David Speck
Chair
101 N. Union Street
Alexandria, VA 22314
phone: (508) 627-3054
E-mail: dspeck@aol.com

Margene Berry
Commission for the Arts Representative, Public Art Committee Chair
110 Gibbon Street
Alexandria, VA 22314
phone: (703) 549-0823
E-mail: margene@cais.net

William (Bill) Conkey
Park and Recreation Commission Representative
325 N. Patrick Street
Alexandria, VA 22314
phone: (703) 519-3748
E-mail: bconkey695@aol.com

Mike Faber
8868 Glenridge Court
Vienna, VA 22182
phone: (h) (703) 848-4744
(w) (703) 764-3300
E-mail: mikefaber@aol.com

Joseph Flynn
8323 Fleetwood
Alexandria, VA 22308
phone: (h) (703) 360-6638
(w) (301) 937-5980
E-mail: jpflynn@mhprint.com

Michael Kentes
2324 N. Early Street
Alexandria, VA 22303
phone: (703) 820-4663
E-mail: n/a

Jim Klein
Commission for the Arts, Public Art Committee Representative
814 King Street, Fourth Floor
Alexandria, VA 22314-3058
phone: (703) 739-0972
E-mail: LK2200@aol.com

CITY STAFF

Sandra Whitmore
Director
Department of Recreation, Parks and Cultural Activities
1108 Jefferson Street
Alexandria, VA 22314
phone: (703) 838-4842
E-mail: sandra.whitmore@ci.alexandria.va.us

Michele Evans
Assistant City Manager
Office of the City Manager
City Hall, Room 3500
301 King Street
Alexandria, VA 22314
phone: (703) 838-4300
E-mail: michele.evans@ci.alexandria.va.us

Al Cox
Urban Planner II
Department of Planning and Zoning
City Hall, Room 2100
301 King Street
Alexandria, VA 22314
phone: (703) 838-4666
E-mail: al.cox@ci.alexandria.va.us

Marion Clark
Landscape Architect Supervisor
Department of Recreation, Parks and Cultural Activities
1108 Jefferson Street
Alexandria, VA 22314
phone: (703) 838-5040
E-mail: marion.clark@ci.alexandria.va.us



Attachment 1A

6

Never Give In

ROCKY VERSACE HAD A WARRIOR'S SPIRIT AND THE HEART OF A PRIEST. NOW, 35 YEARS AFTER HE WAS CAPTURED AND EXECUTED BY THE VIETCONG, HIS FAMILY AND FRIENDS ARE TRYING TO GET HIM THE HONOR THEY SAY IS LONG OVERDUE.

BY TIM WARREN

ROCKY VERSACE ALWAYS believed. A Catholic, he attended Mass every day for much of his life. That didn't keep him from arguing theology with the Jesuits at DC's Gonzaga College High—but that was also Rocky. He was so strong-willed that he wouldn't accept anything he didn't know in his heart, and once he did know it there, you'd never change his mind. No wonder that his family and friends today refer to him as "Rock."

As the oldest son of a West Point graduate and as a West Pointer himself, Versace embraced the motto of the academy—"Duty, Honor, Country." Says a fellow member of the Class of 1959, "To Rocky, those weren't just words. They were concepts, ideals from which you never deviated."

He looked every bit the young US Army officer of the late 1950s. He was tall and strong, with that distinctly American trait: an easygoing confidence that stops just short of cockiness. Another West Point classmate recalls: "He was six-foot-two, 200 pounds, handsome as the devil. If someone were to call central casting and tell them to send up a West Point cadet, you'd get Rocky Versace."

When Versace (pronounced ver-sais)

volunteered for assignment in Southeast Asia in the early 1960s, no one felt more fervently that the people of South Vietnam were being oppressed by the Communists from the North and needed the help of the United States. A Christmas letter Versace wrote to his family in 1962 ended this way:

"There's a spark of hope and unity here among the people, and I believe you and I helped cause it and I believe that that spark can eventually become the flame of a free and stable nation of free people. Let's hope that God wills it."

Rocky Versace always believed. His beliefs would cost him his life.

CAPTAIN HUMBERT ROQUE VERSACE was 26 years old when he was captured along with two other US advisers by the Vietcong in a battle on October 29, 1963. From the beginning of their captivity, the three endured torture and deprivation. None resisted more fiercely than Versace.

One of his fellow captives, Dan Pitzer, recalled: "Rocky stood toe to toe with them. He told them to go to hell in Vietnamese, French, and English. He got a lot of pressure and torture, but he held his path."

After being held prisoner for 23 months, Versace was executed September 26, 1965, according to an announcement on Hanoi Radio. His family, living then in the Washington area

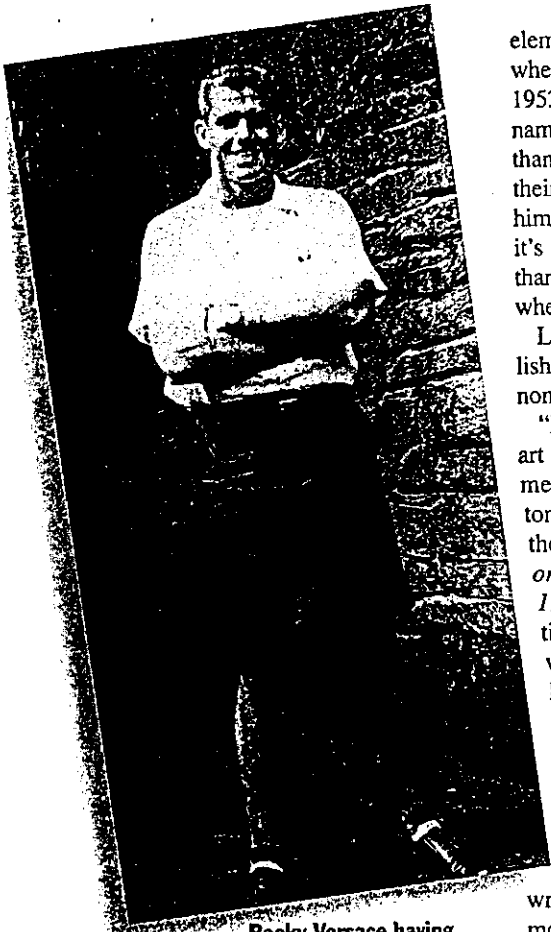




Christmas wish to my friends.
I thank God for more and more
to remember both new and
I was eventful to say the least
I actually became a member
full. About December 1st came
the next three months (6 weeks)
the "home" phrase gets less
I can't help but begin to realize
the first four months of the new year
preparation for my new assignment to
come change and the opportunity to
about the foreign country in which I was
ordered.
January - A month of study at the
s, then six weeks at Fort Ho
studied Vietnamese for six weeks
I was all work and no play
in King Rishi in Florida,
a sidestop at the Seattle
figure for Vietnam on the
I've changed
daricks
the in's
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in Ha
e was
GO
Viet
in
months
feel
vince
lat to
ed a
try
sm - e



Do you remember my impression of Korea two years ago - that there the
Ugly American reigned? I am proud to say that here in Vietnam a lot of our
former Ugly Americans have learned our lessons and all of us are involved in
an effort that would do all Americans proud and that will undoubtedly help the
country and that that checks they deserve.



Rocky Versace having fun in Puerto Rico. "If you were to call central casting and ask for a West Point cadet, you'd get Rocky," a classmate said.

found out about his death on the six o'clock television news. His remains have never been returned, and for decades the story of Rocky Versace, perhaps the toughest resister of all Vietnam POWs, seemed nearly forgotten.

After his escape from a Vietcong prison camp on December 31, 1968, Lt. James N. "Nick" Rowe, who had been captured with Rocky, pushed to get a posthumous Congressional Medal of Honor for his friend. An award came, but the Army had downgraded it to a Silver Star. Nick Rowe continued talking up Versace to West Point cadets and trainees in Special Forces classes at Fort Bragg in North Carolina.

"Nobody saw him die, except for the VC," Rowe told an interviewer after his escape. "He perceived his goal as fighting that very lonely battle no matter how or what. . . . If I had a hero, Rocky Versace was my hero."

Nick Rowe was killed by Philippine guerrillas in 1989, but the fight to honor Versace goes on, continued by some who never knew him in life.

Versace's supporters suggested that a new

Tim Warren wrote about the Salvation Army in "Onward Christian Soldiers" for the December issue of *The Washingtonian*.

elementary school in Alexandria, the city where his family had lived from 1948 to 1953, be named for Versace. Instead, a Vietnam War Memorial Plaza honoring the more than 40 Alexandria city residents who lost their lives in that conflict will be named for him. Hoped to be unveiled on Veterans Day, it's being built at a recreation center less than 200 yards from the Forrest Street home where Versace grew up.

Last summer, a historical study was published that details Versace's story. It's been nominated for a Pulitzer Prize.

"He was the ultimate resister," says Stuart Rochester, a historian with the Department of Defense and resident of Burtonsville who, with Frederick Kiley, coauthored of *Honor Bound: American Prisoners of War in Southeast Asia 1961-1973*. "He tried to escape four times, even though he had been badly wounded. Even his captors couldn't believe his strength of will."

This spring, a three-person review board for the US Army will reconsider the recommendation that Captain Humbert Roque Versace be awarded the Congressional Medal of Honor. It's the result of years of lobbying and letter-writing by the Friends of Rocky Versace—mostly Alexandrians and classmates from West Point '59—and by others moved enough by his story that they are pushing for him to get the nation's highest honor.

Among those in the medal effort is Major General Kenneth Bowra, former commander of the US Army Special Forces Command at Fort Bragg. Versace was a Ranger, not a member of the Special Forces, but he was captured on a Special Forces operation, and, Bowra says, "His actions to sacrifice himself for his fellow soldiers set him apart from others and were above the call of duty for any soldier, whether in war or peace."

Under Bowra's direction, the Special Forces has contributed extensive research on Versace's heroism, including interviews with soldiers who served with him in Vietnam.

If the board approves the medal, and the recommendation passes muster with the Secretary of the Army and the Secretary of Defense, its final stop would be the desk of President Clinton. With the president's okay, Rocky Versace would become the first Army POW from the Vietnam war to be awarded the medal—almost 35 years after his execution.

STEVE VERSACE WAS 23 WHEN HIS brother was captured. Now 60 and director of Executive Technology Programs at the University of Maryland University College, he remem-

bers the years his family endured trying to get word about Rocky from a government ill-equipped to deal with families of POWs. Although Rocky's father was a retired major and a West Pointer, Humbert Joseph Versace had been able to find out almost nothing from the Pentagon about his son.

Steve Versace says he was sitting with his father one day in September 1965, when a TV talking head confirmed their worst fears: Rocky Versace and another American soldier had been executed.

"I was really upset we found out about it that way," Steve says. "Some three-star at the Pentagon said, 'Well, we're not sure we believe it,' because Radio Hanoi had misspelled the name of the other soldier and had given Rocky the wrong rank."

"And I said, 'I don't give a damn if you believe it or not. If it's going to come over the airwaves, you tell the damn family—any family.' If a guy spent 33 years in the military, you think you'd give him the courtesy of not watching it on television."

"My dad essentially started dying that day," Steve Versace says. "He lived for almost another seven years, but when he heard the news on the TV, he was never the same. He felt the military was family. That was his whole life."

Rocky's father and his mother, Tere Rios Versace, tried after his death to find out what they could about its circumstances. Tere Versace went to Paris in the late 1960s, trying unsuccessfully to see the North Vietnamese delegation as it arrived for peace talks. A writer, she expressed her frustration and anguish in poems. She died in October, and her children say she never could completely accept Rocky's death.

A large, gregarious man, Steve Versace grows reflective as he talks about those years of uncertainty.

"To this day, there's no closure," he says quietly at the end of a long interview near the College Park campus. "His remains were never recovered. I've talked to a couple of guys who were on missions to rescue Rocky, but. . . ."

Steve Versace's voice trails off. "It was the jungle."

Steve's twin brother, Dick, calls recent attention to Rocky "a little bittersweet." A longtime basketball coach for colleges and for the NBA's Indiana Pacers, he now lives in Chicago.

"We all know this didn't have to be," Dick Versace says over the phone, his voice cracking. "All it would have taken was some kind of negotiation to get him out. The real tragedy was that he was forgotten there, and he was forgotten as far as the Medal of Honor. He's been forgotten all these years."



INEVITABLY, THE EFFORTS OF THOSE TRYING to secure a Medal of Honor for Rocky Versace get tangled in the feelings Americans still harbor about the nation's most complicated war.

Mike Faber, who graduated from Alexandria's George Washington High School in 1965 and has been a force behind the Friends of Rocky Versace, recalls the reactions of passersby when he would work Northern Virginia supermarkets during the school-naming petition drive.

"Most of the people were very enthusiastic about what we were doing," says Faber, 52, who lives in Vienna and estimates he has devoted 10 to 15 hours a week for the past year with the Friends of Rocky Versace. "They'd say that POWs never got the recognition they deserved or that soldiers over there in general never were appreciated. But you could see the anguished feelings on people's faces. One time at a Giant, a woman just burst into tears when we told her what we were doing. The war still touches a lot of people today."

When Rowe led the effort in 1971 to get the Medal of Honor for Versace, antiwar fever was high. Some members of the Friends of Rocky Versace believe the war's unpopularity led the Army to downgrade the recommendation to a Silver Star.

"It's a whole different situation now," says John Gurr of Great Falls, another key

figure in the Friends of Rocky Versace and a member of the West Point Class of '59. "I think there's more of a feeling of reconciliation. Back in the early 1970s, people would have been calling you a baby-killer."

This time, the medal effort has the backing of such figures as retired General Colin Powell and Virginia Senator John Warner, the congressional sponsor of the recommendation.

*The marker at Arlington —
Not next to his father's grave but near —
Is etched with his name and that
final date:
The end of a fiscal year.*

*His body
As if I were
Of someone, once, he loved*

—"Presumed Dead," Tere Rios Versace

THIRTY-FIVE YEARS AFTER THE DEATH of Rocky Versace, it is hard to imagine what he endured. "He was probably down to 100 pounds when he was executed," a West Point classmate says. "And Rocky was probably one of the strongest and most robust people you would ever want to meet."

Rocky, Nick Rowe, and Dan Pitzer, a sergeant, had been part of a contingent of

Rocky Versace's brother Steve in front of the old family home in Alexandria. The flag was presented to the family after a memorial service at Arlington National Cemetery.

about 100 South Vietnamese soldiers when they were overrun by enemy forces in the Le Coeur section of the Mekong Delta—an area known to be a Vietcong stronghold. Versace took several bullets to the knee during the fierce fighting; Rowe was bandaging Rocky's wounds when they were surrounded and captured, Rowe recounted in his POW memoir, *Five Years to Freedom*.

Pitzer, who was released in 1967 and died in 1997, told an interviewer: "Rocky was strong in some ways and naive in others. He believed in the Geneva Convention. He believed in the Code of Conduct [the US military code of honor stipulating that POWs divulge only name, rank, serial number, and date of birth]."

All three soldiers suffered, but Rocky the most because he was the leading officer and because of his intransigence. "They went after him with a vengeance," Pitzer said.

The prisoners spent much of their time in bamboo cages, about six feet long and two and a half feet high. "Like a coffin," Rowe would add when he told the story to

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Special Forces trainees. Often they had to wear leg irons.

"The levers the VC used on us were food deprivation, sleep deprivation, and illness," Pitzer related. "Physical torture was to heighten the psychological pressure, intimidate. This would create a pain reflex, so whenever they would threaten you, your mind would create the previous physical torture.

"They used the term 'correctional period' instead of 'torture.' They used these twisted semantics because 'torture' is against their 'humane and lenient policy.' They would say, 'We are not torturing you. You are being corrected because you erred, and have done this to yourself.'"

The young boy who had argued theology with Jesuits fought back. "They wanted him to apologize for trying to resist," Rowe said. "But Rocky couldn't break."

Eventually, Rocky was placed in isolation. Rowe said that he and Pitzer could hear Versace holding forth with his captors. It got to the point that the Vietcong would alternate guards because Rocky would lecture them on the power of Christianity and the concept of democracy.

INTELLIGENCE REPORTS THAT FILTERED back to the Army painted a picture of Versace's treatment at the hands of his captors, according to Jack Nicholson, a captain in the Special Forces, who was stationed in Phomg Dinh province in the delta, near where Rocky was captured.

"We heard an ever-increasing amount of talk from the villagers in the remote country areas that seemed to become more in awe of Rocky because of his adherence to and vocalization of his belief in America and Christianity," says Nicholson, a 1956 graduate of West Point, now a retired brigadier general living in Northern Virginia.

"His captors tried to humiliate him in the eyes of the villagers. They dragged him through villages with a rope around his neck. His hands were tied behind him, and he was barefoot. They would assemble the villagers and make them look at him. They'd tell the villagers that this bedraggled specimen is an American and he is not invincible.

"He would respond in fluent Vietnamese. He would talk about how America was trying to prevent Communism from taking over South Vietnam and that Christianity was diametrically opposed to Communism. His captors would hit him in the mouth and drag him off. The villagers would say that the worse they treated him, the more he would smile. He looked awful.

His hair was white, and he had jaundice."

Nicholson says he was a part of three efforts to rescue Versace once he had been isolated from Pitzer and Rowe.

"They moved Rocky around a lot," says Nicholson. "We responded to different intelligence reports that he was in the area. The first was a dry hole. The second time, in the winter of 1964, we must have just missed him—there was still warm rice in their dinner bowls and ashes where a fire had been, but no person.

"The third time was a battle in August 1964 in a place called Seven Canals. We took 120 casualties—they may even have baited us by giving us false information."

When Nicholson came back to the States, he looked up the Versaces, then living in Baltimore. He called Rocky's father and told him what he knew. Humbert Joseph Versace, career soldier, just cried.

*My son
is . . .
. . . was*

*He often
did . . .
. . . does*

*His eyes
are . . .
. . . were*

brown.

—"Missing in Action," Tere Rios Versace

ROCKY VERSACE WASN'T AN ACADEMIC star at West Point, and his stubbornness didn't suggest he was prime officer material.

"West Point likes individualism to a point," Steve Versace says. "Rocky had individualism to an art form. Therefore, he and West Point had numerous confrontations, with him ending up on the Walk doing drill. He butted heads a lot."

Nicholson recalls admonishing the young soldier-to-be.

"I was a senior, and he was a freshman. As his regimental commander, I had to inflict some punishment on him. It was over something that he should have done but didn't because he was stubborn.

"I said, 'Hey, you didn't need to do this.' I tried to explain it to him that being in the military meant you may have to follow some regulations you may not like. I did admire his guts, though."

Versace seemed to have learned something along the way. When he and Nicholson met up again in Vietnam in 1961, Nicholson says, "He was a sharp officer. He had turned out all right."

Being a career soldier wasn't necessarily in Versace's plans. He'd been an altar boy all four years at West Point, and letters to his family from Korea and Vietnam were filled with religious references. One letter, written to his maternal grandmother and dated June 11, 1960, speaks mostly of a trip he and a missionary had taken to a remote village in Korea, not far from where he was serving his on first assignment.

The village, he wrote, "is quite unique—it's all Catholic." Versace goes on to note: "All a priest has to do is go to the village and ring the bell of the church & the people start coming to church for confession." When the priest would ring the bell a second time, "every man, woman, and child comes to the church for Mass. Quite an experience."

Those closest to Versace still have trouble reconciling these opposite pulls in his nature—the warrior on the one hand, the spiritual man on the other.

"The whole idea of Rocky shooting at somebody is just anathema to me," Dick Versace says.

Michael Heisley, who was Rocky's closest childhood friend in Alexandria, says, "I don't know if he was a normal West Pointer. He was always a religious person. I think going to West Point was like a commitment to his father."

Indeed, Rocky Versace's plan was to become a Maryknoll missionary once he left Vietnam. And he knew exactly where he wanted his first assignment to be: Vietnam.

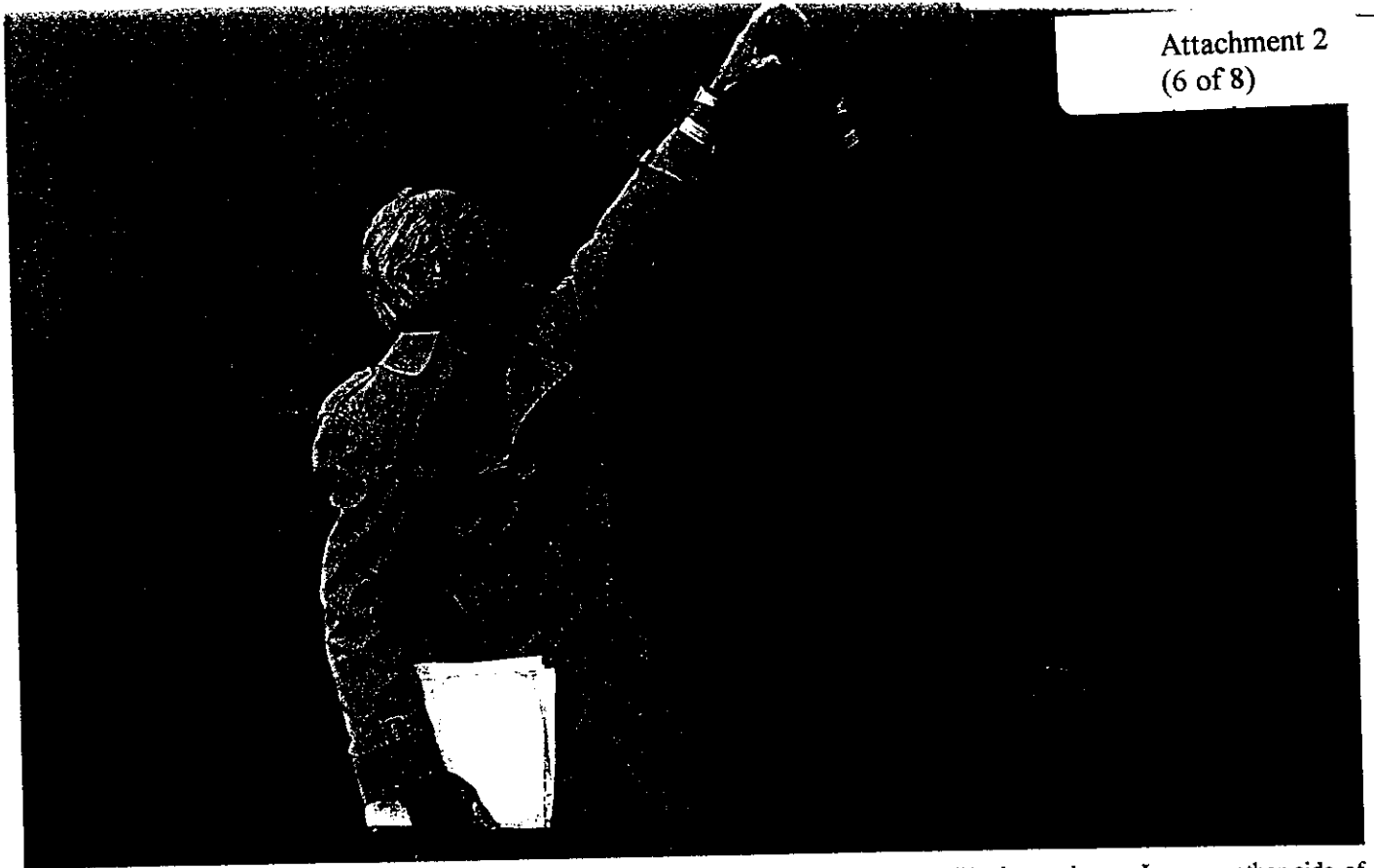
IN THE VERSACE FAMILY, IDEALS AND values were everything. The five children were expected to stand up for each other—and to each other—and to treat others with compassion.

Steve Versace says that in the 1940s a black housekeeper and her young son ended up living with the Versaces for eight years as the family shuttled through the South from one assignment to another. Barry, the boy, went to the same schools as the Versace children, either on base or at a nearby Catholic school, rarely to the approval of the local populace. "We got asked to move a few times," Steve says.

The Versaces were in many ways a prototypical military family—always on the move, always centered around whatever assignment Dad had at the time. Belief in the military and in the US government was a given. So was family.

"When you travel around a lot, you don't make a lot of lifelong friends," Steve Versace says. "What you had was family."

Both Steve and Dick point to the Latin backgrounds of their parents—their father was Italian-American, their mother Puerto Rican—as having shaped their family ties. Emotions were easily expressed. Their



John Gurr touches Versace's name at the Vietnam Veterans Memorial. He's helped lead an effort to remember his West Point classmate with a Congressional Medal of Honor.

mother once used a term in writing about the family dynamic: "angry, generous love."

Humbert Joseph Versace had fought in two wars, but he was an affectionate father and "the best dancer I ever saw," Steve says. "He was poetry on the dance floor. He was just so much fun. The real tragedy was that my wife and children never saw him like that. After Rocky was executed, Dad became totally withdrawn."

Tere Rios Versace was, by any measure, a remarkable woman. Even raising the children by herself while her husband was away on assignment, she found the time for a writing career. The television series *The Flying Nun* was based on one of her short stories, "The Fifteenth Pelican."

As a mother, she lived up to the notion of "angry, generous love." A good report card was demanded. You carried your own weight around the Versace house. Dick says the expectation was that when the sons turned 18, "you joined the service, got a job, and moved out, or you went to college but got jobs to pay for your college. You weren't given anything."

Because Dick, Steve, and Rocky were so close in age and size, their parents felt no need to break up the usual sibling squabbles—unless, Steve says with a laugh, "you picked up a weapon."

Rocky took the role of oldest son seri-

ously, and while his brothers' admiration is evident today, both concede he could be impossible.

"Oh, jeez, he could drive you nuts," Steve says. "You have to understand something: Rocky was pretty annoying most of the time. When he felt he was right, it was unbelievable. You simply could not get through to him. He went from annoying to superannoying."

Mike Heisley encountered Rocky in 1948 when the Versace children moved to Alexandria after their father was assigned to the Pentagon. The Heisleys and Versaces went to St. Rita's Church in Alexandria, and Mike and Rocky—both 11—struck up a friendship.

"I was a fairly tough kid, and I got into some kind of altercation with him," recalls Heisley, now a businessman in Chicago. "I soon realized that he was not going to back down and that I would have to kill him unless I backed down first."

"He was just unusually mature for his age," Dick says. "At the age of 14, he knew what he wanted to do and was very focused." When the Versace family was transferred to Frankfurt, Germany, after Rocky's sophomore year at Gonzaga, he decided to live with a grandmother in Norfolk so he could finish 11th and 12th grades at a Catholic school there. The base school in Germany, he decided, wouldn't provide what he needed to get into West Point.

"He was tough, but the interesting thing was that he was as tough on himself as he was on everyone else," Steve says.

"And, you know, I saw another side of him as we got older. When he was a big brother living at home, he was a pain in the ass. But I became so close to him after he left home and we became friends.

"He came to visit me one time about 1960 when I was in the service in Hawaii and he was out of West Point. I was having some trouble with some people there in the military. He spent three or four days there, and we did a lot of talking. He wrote me a 30-page letter when he got to Vietnam.

"He spent an enormous amount of time writing it, and he let me have it when I deserved to have it. I carried that letter through jungles, everything—I carried it until it fell apart and I couldn't read it any more. It really became a guideline for what I wanted to do in life."

ROCKY VERSACE VOLUNTEERED FOR Vietnam in 1961 after serving in Korea and then with the 3rd US Infantry, or Old Guard, the elite Army regiment that performs ceremonial duties at Arlington National Cemetery. Along with many of his contemporaries, he longed, as one classmate says, "to go where the guns are."

"He hated being in the Old Guard," Steve Versace says. "A lot of guys thought it was a plum assignment, but to him it was not what he had trained to be. He found out from talking to Dad and others that the only way he could get out of the Old Guard was to volunteer for Vietnam as an adviser. So he did. They sent him to lan-

guage school to learn Vietnamese."

When Versace was captured in October 1963, he was in his second tour in Vietnam, serving as an intelligence adviser with the Military Assistance and Advisory Group in Camau, in the southern tip of the Mekong Delta.

As the decade wore on and a half million US troops were committed to Vietnam, the war there would spawn violent division back home and even in the military itself, but that was not the war Rocky served in. He and the other young first lieutenants and captains embraced their assignment, urged on by President John F. Kennedy's exhortation to American youth to "pay any price" and "bear any burden" in the name of freedom.

"It was one of the most romantic periods in Army history, and it touched me and Rocky and a lot of other people," says Churchill Paul "Church" Hutton III, West Point Class of '58, who became a top Special Forces adviser in Vietnam.

"There was a missionary spirit wrapped up in that. You had to believe the myth. We believed in stopping Communism, and Vietnam seemed like a decent country. This was as close to God as a human activity could bring."

The Class of '59 at West Point was an illustrious group of young men. Pete Dawkins, the class president, was one of six Rhodes scholars in the group. Dawkins won the Heisman Trophy as outstanding collegiate football player.

For most Americans, the Cold War was a given. Few questioned the notion that Communists were a threat to the free world: They were in power in the Soviet Union, in China, and in Eastern Europe, and they were threatening to gain a foothold in Southeast Asia.

For the members of the Class of 1959, there was another motivation to fight.

"Every West Point class fears that it will not have its war," says John Gurr. "There's all that training and mental preparation and the looking at the history of previous West Point classes. You're getting prepared for your moment of action.

"I'll never forget lying in my bunk the first night I was in Vietnam. I heard artillery crashing above us. I was gratified."

THE ROLE OF AN ADVISER IN SOUTH Vietnam was daunting. "The advisers had a very difficult and demanding task—ultimately unproductive and fruitless," says Neil Sheehan, who covered the war for United Press International and the *New York Times* and

won a Pulitzer Prize for his book *A Bright Shining Lie: John Paul Vann and America in Vietnam*.

"They were supposed to get these Vietnamese units trained to fight, but they didn't succeed. Most of the time the Vietnamese would listen to them and then would try to avoid the Vietcong. A lot of the South Vietnamese officers had served in the French army as subordinates, and they were not terribly competent or motivated."

Sheehan says that as a correspondent for UPI, he met Rocky once. He remembers well the area to which Rocky was assigned.

"The population in those areas, particularly Camau, was almost entirely sympathetic to Ho Chi Minh, and thus to the Viet-

"ROCKY DID SOME AMAZING THINGS WITH THE VIETNAMESE. HIS PERSONALITY BLOSSOMED AND OPENED. HE THOUGHT HE WAS FIGHTING THE GOOD FIGHT."

cong," Sheehan says. "It was an area that had never been conquered by the French and had emerged as a guerrilla stronghold."

"You couldn't tell friend from foe," Hutton says. "You recruited who you could recruit, and some of them turned out to be Vietcong. You didn't sleep very well."

Advisers didn't just have military duties. They also were supposed to help villagers build schools and clinics, teach them agronomy, and even dispense medicine.

"To deal with their environment was very challenging, and not everybody could do it," says Hutton, who now lives in Northern Virginia. "There was no infrastructure. You ate rat heads and rice. You got malaria, and you probably got tuberculosis. It was a nasty kind of war down there, with very little in place."

Dawkins, who was assigned to an Airborne battalion near Saigon in the early 1960s, agrees.

"We were young, with very limited tactical and military experience," he says. "We were de facto battalion commanders, and we spent a lot of time making it up as we went along. You certainly didn't feel that you were prepared for it, but people said, 'This is what it is, and there isn't anybody around to do it.' So we did it."

None did so more eagerly than Versace. It wasn't the military side that really moved him: He connected with the Vietnamese people from the beginning. Many of the photos Rocky sent back to his family show

him surrounded by villagers and small children. In all of them he's smiling—and the children are smiling even more.

In his 1962 Christmas letter, Rocky wrote to his family:

"I am convinced that your taxpayers' money is being put to a very worthy cause—that of freeing the Vietnamese people from an organized Communist threat aimed at the same nasty things all Communists want—at denying this country and its wonderful people a chance to better themselves. . . . Many among the poor and remote people are responding to a government that can and does help them and protect them. I have found villagers and ordinary soldiers and farmers to be wonderful people."

Church Hutton says that the intimate contact with villagers meant that the advisers could feel they were doing something important.

"You weren't just killing people," he says. "And with Rocky, he just flowered and expanded in his role. He was given a lot of latitude and made the most of it. In fact, I don't know what he would have thought of the later war. But he did some amazing

things with the people. His particular personality blossomed and opened. He thought he was fighting the good fight."

*He cried
And flailed his arms against
the prison walls
And wailed.
His jail, he complained,
Was just unbearable.*

*I shredded stone and steel
With knuckles, fingernails
And opened wide a gap
And shouted:
"Now—you're free!"
Here's sun and wind and sea
And loving brown girls, golden ale,
A job and even a shade tree.*

*Pale eyes gleamed from shadow,
White hands flat on walls,
He shrank into the corner.
"But who'll take care of me?"*

—"Meines Kleines, Niemalssehen,"
Tere Rios Versace

NICK ROWE SAYS HE SAW ROCKY Versace once after his friend was separated from the other two captives. In January 1965, as Rowe was standing by a riverbank, "I could hear an American voice speaking Vietnamese. There was only one person that fluent, and it

had to be Rocky." His friend, he wrote in *Five Years to Freedom*, "was deeply tanned and looked much thinner," and his hair "was nearly solid white." Rocky was 27.

Rowe managed to evade the watchful eye of his guard long enough to whisper to Rocky, "Nick here, Rock. All of us are still hanging in and pulling for you."

Rowe continued: "I watched Rocky's face break into a beautiful smile as if it were the first one in a long time. I could see his throat working, but no sound came. Finally, I heard faintly, 'Thank God you're here, Nick. God bless you.'"

Nine months later, Rocky and Sergeant Kenneth Roraback were executed by the North Vietnamese in retaliation for the execution the previous week of three suspected Communist sympathizers by the South Vietnamese government. The guards brought Rowe out to listen to the announcement on the radio. In *Five Years to Freedom*, he wrote:

"Tumbling flashes of thought fragments whirled through my consciousness; Rocky at Tan Phu; the day he got off the chopper, the baseball cap canted to the side of his head, the relaxed, happy grin; then his anguished face right after he had been hit on the operation, his endurance and physical and mental stress, his desire only to go back to his family, his faith that remained strong; and the most tragic of all, Rocky, back to the first camp as he looked up with that open, warm smile and said, 'Aren't these wonderful people!'"

NINE MONTHS WOULD PASS BEFORE the Army officially declared Rocky Versace dead and held a funeral service for him at Arlington National Cemetery. Steve recalls: "My mom's mother, at the ceremony for Rock, was devastated. She said she had already lost two of her children—two of my mom's brothers. She said, 'You don't like to bury your children, but to bury your grandchildren. . . .'"

For years, the Versace family tried to recover Rocky's remains, but just as they had found it hard to learn anything about Rocky when he was a captive, so they had to fight for every scrap of information once he had been killed.

"Mother wrote to the whole world—senators, congressmen, even—in a massive letter-writing campaign to try to find something out," Steve says. "In some of her later poetry and writing it was pretty evident that she was really crushed by the response she was getting—the political stonewalling. She could never understand it.

"And with all the people who were paying attention to Rocky—the North Vietnamese, the Russian advisers—they knew

damn well where he was executed. I know he's dead, and I've known that for years—much more than my mother. I think my mother to the day she died—intellectually she knew, but emotionally was something else. She didn't talk about it much, but she couldn't put closure on it. How could she? She didn't have a body."

Dick Versace is adamant that the US government should have negotiated for Rocky's release, saying, "The sacrifice was totally unnecessary."

Sheehan agrees. "The US command wasn't interested in exchanges. They should have made an effort to ransom those guys. Versace's chances of survival were practically none."

Church Hutton feels differently. "At that point in the war, you just didn't know who you were dealing with—it wasn't like you could pull up to an embassy and talk to someone. The other side was very furtive, very secretive. In an ideal world, we could have negotiated for Rocky and the others. But that's not what we were faced with."

JOHAN GURR AND OTHER MEMBERS OF the Friends of Rocky Versace are optimistic about getting him a posthumous Congressional Medal of Honor, and not just because antiwar sentiment has ebbed. Major Robert Seals, who was directed by Kenneth Bowra at Special Forces Command at Fort Bragg to coordinate the current Medal of Honor campaign, says he has located witnesses who can attest to Rocky's bravery.

"It's really an amazing story," Seals says. "Nick Rowe is a hero to us in Special Forces, and he was always talking about Rocky Versace as the example that the other POWs used to keep going."

For the West Point Class of '59, a Medal of Honor for Rocky Versace would serve as a tribute to the group. Most of the class served in Vietnam, sometimes for several tours, and 16 of the 499 graduating members were killed there, Dawkins says.

"It would heal a lot," Gurr says. "There's a strong sense among our class that we were somewhat let down by American society as it turned against the war. Yet the way the war was being waged, we could understand their lack of patience with it."

And if Versace is awarded the medal, the family says, it will help resolve some of their painful conflicts of the past 35 years.

"There has to be something very unique about a human being to command this kind of energy and dedication 35 years after he left this world," Steve Versace says. "Greatness is measured in the lasting of time of your activities. It's the deeds, and how people later look at the deeds. I look at this, and I am really stunned." □

The Seven-Billion-Dollar Man

Continued from page 53

the logical analysis necessary to arbitrage out market inefficiencies."

I say this gives me some pause—the information could be used to harm me. Who has access to all my personal information?

"We bank it," he says. "We're just like a bank. . . . It's encrypted. It's firewalled. And the only person that touches it is you. Nobody else can get at it. We don't sell it. We don't share it. It's just to your benefit." I'm still not sold.

Saylor, the revolutionary, isn't pleased.

"The perverse observation here is your anti-technology tendencies are exactly what the establishment wants, because every financial provider is taking advantage of you, every medical provider is taking advantage of you, every standard vendor is taking advantage of you in the current status quo," he says.

"What we're talking about here is an intermediary that's a union, right? That's just as powerful as they are, that's just as smart as they are, that fights the information war with them all the time, and if you, if you trust me primarily instead of them, then that's really the war, isn't it? It's either me or them."

A minute later Saylor says, "My principal professional objective is to introduce intelligence as the ubiquitous utility. I'd like to be the Thomas Edison of intelligence."

MORE LIKE BIG BROTHER, SAYS Robert Gellman, a privacy and information-policy consultant in Washington. "I don't know who he plans to sell this to," says Gellman. "You're going to have to have surgery to get this stuff? That's insane. All the nuts think the CIA is beaming information at them. Now this guy wants to make it true. This is Big Brother on steroids."

Says Joel Reidenberg, professor at Fordham University Law School and expert in information privacy: "I can't imagine anyone who would want a chip implanted behind their ear that lets an organization track and talk to them that frequently. It's an Orwellian vision come to life. It's astonishing for civilized people."

Saylor breezes past these naysayers, just as he's rolled over all the lawyers and bankers and venture capitalists who told him he couldn't do things his way. But isn't a tiny speaker barking in your ear about traffic and stocks and your daughter's science project too intrusive?

Not to Saylor. "I would call that telepathic intelligence," he says, "every hour of every day, every day of the week, every week of your life, if you would depend on

Concept for the Plaza/Memorial

The plaza will be named for Captain Humbert Roque ("Rocky") Versace, an Alexandria resident. Captain Rocky Versace distinguished himself as a hero in the Vietnam War during which he was seriously wounded, captured, and gave his life in defense of his country and fellow prisoners. At the time of his capture, Rocky Versace was just months short of completing his tour and had been accepted into the Maryknoll Order to become a priest. After his training, he planned to return to Vietnam as a missionary and work with the children of that country.

In addition, the 61 names on record and any additional names of Alexandrians who gave their lives in the Vietnam War should be incorporated into the plaza/memorial.

The artwork will be placed in the plaza area located in front of the Mount Vernon Recreation Center, 2601 Commonwealth Avenue, Alexandria, Virginia.



Public Art Opportunity

A special committee with representatives from the City of Alexandria City Council and staff, the Arts Commission, and the Friends of Rocky Versace is seeking artists and/or multi-disciplinary teams (composed of artists, landscape architects, architects and design professionals) to submit their qualifications for a public art project to be located at the Captain Rocky Versace Plaza and Vietnam Veterans Memorial at the Mt. Vernon Recreation Center.

Project Scope and Objective

The selected artist/team will be versed in the public art process and will be expected to develop a proposal for a site specific work of art. The artist/team will oversee all aspects of fabrication and implementation of the approved design for the Captain Rocky Versace Plaza and Vietnam Veterans Memorial at the Mount Vernon Recreation Center. The scale must be appropriate to the proposed site.

Selection Process

Three finalists will be selected based upon review of the qualifications submitted. Each finalist will receive a \$1,000 honorarium to develop a concept for the plaza/memorial. Finalists will be expected to present the proposals to the Selection Panel. The Committee will select one of the proposals to recommend to the Public Art Committee for approval. A budget (not to exceed \$250,000) has been allocated for the

winning commission. The commission is all-inclusive and must include design, fabrication, materials, insurance, installation, travel, and any incidental costs.

The City of Alexandria reserves the right to reject all submissions and to cancel this request for qualifications. The final selection of the artist is wholly within the discretion of the City.

The Selection Committee

A panel consisting of one representative from the neighborhoods, one member of the Arts Commission and one member of the Parks and Recreation Commission, a representative from the Friends of Rocky Versace, a graduate of the U.S. Military Academy, a representative of the adjacent school, an elected official, a City of Alexandria staff member and a design professional will evaluate each applicant's qualifications and select a list of semi-finalists. For selection of the final design one sculptor and a museum curator will be added.

Eligibility

Open to all artists (Individuals or Multi-disciplinary Team) although preference will be given to artists who reside in the Commonwealth of Virginia and Greater Metropolitan Washington Region. The panel is particularly interested in artists with experience or whose interest would benefit the project in the areas of facilities design/urban planning; landscape design; and public art.

Selection Criteria

Criteria used by the selection panel to review artist's qualifications include:

- Experience and success in creating public artworks, based on slides of past work, including site-specific, sculptural, and functional works.
- Artistic merit of completed projects, appropriateness of artwork medium and concepts as they relate to the project goals and setting.
- Durability and minimal maintenance requirements of completed projects.
- Experience collaborating with other design professionals and neighborhoods.

Criteria used by the Selection Panel to select the finalist design include:

- Artistic merit and aesthetic quality of the artwork.
- Artist's ability to communicate the concept through the artwork.
- Artist's availability during the design and construction process.
- Responsiveness and appropriateness of the artwork to the site.
- Feasibility of artwork implementation.
- Maintenance, emergency, and universal design requirements.

Submission Requirements

All submitted materials must be received by 5:00 p.m. on August 10, 2000 (this is not a postmark date). Each submission must contain the materials specified below. Incomplete or late materials will not be considered.

1. A brief, typed (one page maximum) written statement of your interest and how you approach developing the imagery for this project.
2. Resume highlighting your experience with site-specific work and public art commission.
3. Eight to ten slides, numbered and identified in a clear plastic sheet, representative of work. Label should include artist's name, the media, the date, and the dimensions (height x width x depth) and an indication of the top of the slide.
4. Self-addressed stamped envelope (SASE) if you would like your slides returned to you.
5. Optional: selected printed materials, such as catalogues, articles, etc. that might assist the panel in understanding your work. Do not submit original artwork.

Project Time Line

August 10, 2000

Deadline for submissions

September 11, 2000

Semi-Finalists selected

October 16, 2000

Semi-Finalists' proposal presentations

November 1, 2000

Finalist design selection date by panel

November 11, 2000

Ceremony on site to present design of finalists and winner

February - May 2001

Construction and fabrication of the artwork

Late Spring/Early Summer 2001

Dedication of design

For Further Information

Call Cheryl Anne Powalisz

(703) 838-6348 or e-mail:

cherylanne.powalisz@ci.alexandria.va.us

or Marion Clark

(703) 838-5095 x440 or e-mail:

marion.clark@ci.alexandria.va.us

**or stop by the Department of Recreation,
Parks and Cultural Activities at**

Lee Center

1108 Jefferson Street

Alexandria, VA 22314

Alexandria Department of Recreation,
Parks and Cultural Activities
1108 Jefferson Street
Alexandria, VA 22314

Call for Entries

(Request for Qualifications)

Deadline: August 10, 2000

Call for Entries

(Request for Qualifications)

**Captain Rocky Versace Plaza
and
Vietnam Veterans Memorial**
at the
Mount Vernon Recreation Center
Alexandria, Virginia



Deadline: August 10, 2000



(2 of 2)

Rocky Versace Plaza and Vietnam Veterans Memorial

Saturday, September 23, 2000, 8:30 a.m.-12:00 p.m.

City Council Workroom, City Hall, 301 King Street, Alexandria, VA

Selection Panel

Councilman David G. Speck - representing the Alexandria City Council
Versace Memorial Committee, Chairman

101 North Union Street
Alexandria, VA 22314
office: (703) 739-4500
e-mail: dspeck@aol.com

Kevin Rue - representing U.S. Military Academy

13 Canterbury Square # 204
Alexandria, VA 22304-3087
office: (703) 325-4631
fax: (703) 325-3966
home: (703) 751-2646
e-mail: ruck@hoffman.army.mil

Al Cox - representing the City of Alexandria (Alternate: Peter Smith)

Department of Planning and Zoning
301 King Street
Alexandria, VA 22314
office: (703) 838-4666
e-mail: al.cox@ci.alexandria.va.us

Joe Flynn - representing the Friends of Rocky Versace

Friends of Rocky Versace
8323 Fleetwood Street
Alexandria, VA 22308
office: (301) 937-5980
home: (703) 360-6638

Margene Berry - representing the Alexandria Commission for the Arts
Public Art Committee Chair

110 Gibbon Street
Alexandria, VA 22314
home: (703) 549-0823
e-mail: Margene@cais.net@internet

William Conkey - Park and Recreation Commission
325 North Patrick Street
Alexandria, VA 22314
office: (703) 519-3748

Jim Klein - representing local design professionals
Lardner/Klein Landscape Architect, PC
814 King Street, Fourth Floor
Alexandria, VA 22314-3058
office-703-739-0972
fax -703-739-0973
e-mail: LK2200@aol.com

Michael Monaghan - representing the Del Ray Citizens Association
210 Spring Street
Alexandria, VA 22301
office: (703) 836-5005
home: (703) 836-5571

Dr. Karroll Williams - representing the Mt. Vernon School
Mt. Vernon School, Ass't Principal
2601 Commonwealth Avenue
Alexandria, VA 22305
office: (703) 706-4460

Denise Terrell- representing the Mt. Vernon Recreation Center, Parent Advisory Board
3200 Landover Street
Alexandria, VA 22305
office: (202) 479-3890
e-mail: deniset@agricultureFCO.org

CITY STAFF

Sandra Whitmore
Director
Alexandria Department of Recreation, Parks and Cultural Activities
1108 Jefferson Street
Alexandria, VA 22314
office: (703) 838-4842
e-mail: sandra.whitmore@alexandria.va.us

Michele Evans
Assistant City Manager
Office of the City Manager
City Hall, Room 3500
301 King Street
Alexandria, VA 22314
office: (703) 838-4300
e-mail: michele.evans@ci.alexandria.va.us

Al Cox - representing the City of Alexandria (Alternate: Peter Smith)
Department of Planning and Zoning
301 King Street
Alexandria, VA 22314
office: (703) 838-4666
e-mail: al.cox@ci.alexandria.va.us

Cheryl Anne Powalisz
Cultural Arts Administrator
Alexandria Department of Recreation, Parks and Cultural Activities
1108 Jefferson Street
Alexandria, VA 22314
office: (703) 838-6348
e-mail: cherylanne.powalisz@ci.alexandria.va.us

Design Jury Selection for the Rocky Versace Plaza and Vietnam Veterans Memorial
Saturday, November 4, 2000, 8:30 a.m.-4:00 p.m.
Mt. Vernon Recreation Center, 2601 Commonwealth Avenue, Alexandria, VA

Councilman David G. Speck - representing the Alexandria City Council
Versace Memorial Committee, Chairman
101 North Union Street
Alexandria, VA 22314
office: (703) 739-4500
e-mail: dspeck@aol.com

Gretta Bader - professional sculptor
217 Gibbon Street
Alexandria, VA 22314
home: (703) 836-1662

Margene Berry - representing the Alexandria Commission for the Arts
Public Art Committee Chair
110 Gibbon Street
Alexandria, VA 22314
home: (703) 549-0823
e-mail: Margene@cais.net@internet

William Conkey - Park and Recreation Commission
325 North Patrick Street
Alexandria, VA 22314
home: (703) 519-3748 office: (703) 591-6196

Al Cox - representing the City of Alexandria (Alternate: Peter Smith)
Department of Planning and Zoning
301 King Street
Alexandria, VA 22314
office: (703) 838-4666
e-mail: al.cox@ci.alexandria.va.us

Joe Flynn - representing the Friends of Rocky Versace
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8323 Fleetwood Street
Alexandria, VA 22308
office: (301) 937-5980
home: (703) 360-6638

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Lardner/Klein Landscape Architect, PC
814 King Street, Fourth Floor
Alexandria, VA 22314-3058
office (703) 739-0972
fax (703) 739-0973
e-mail: LK2200@aol.com

Michael Monaghan - representing the Del Ray Citizens Association
210 E. Spring Street
Alexandria, VA 22301
office: (703) 836-5005
home: (703) 836-5571

Kevin Rue - representing U.S. Military Academy
13 Canterbury Square # 204
Alexandria, VA 22304-3087
office: (703) 325-4631
fax: (703) 325-3966
home: (703) 751-2646
e-mail: ruck@hoffman.army.mil

Denise Terrell- representing the Mt. Vernon Recreation Center, Parent Advisory Board
3200 Landover Street
Alexandria, VA 22305
office: (202) 479-3890
e-mail: deniset@agricultureFCO.org

Rick Wall - representing a art curator/visual arts professional
Chairman of the Ceramics and Sculpture Department
Corcoran College of Art and Design
5506 North 16th Street
Arlington, VA 22205
home: (703) 533-3220 office: (202) 639-1800

Dr. Carroll Williams - representing the Mt. Vernon School
Mt. Vernon Community School, Ass't Principal
2601 Commonwealth Avenue
Alexandria, VA 22305
office: (703) 706-4460

CITY STAFF

Sandra Whitmore
Director
Alexandria Department of Recreation, Parks and Cultural Activities
1108 Jefferson Street
Alexandria, VA 22314
office: (703) 838-4842
e-mail: sandra.whitmore@alexandria.va.us

Michele Evans
Assistant City Manager
Office of the City Manager
City Hall, Room 3500
301 King Street
Alexandria, VA 22314
office: (703) 838-4300
e-mail: michele.evans@ci.alexandria.va.us

Al Cox - representing the City of Alexandria (Alternate: Peter Smith)
Department of Planning and Zoning
301 King Street
Alexandria, VA 22314
office: (703) 838-4666
e-mail: al.cox@ci.alexandria.va.us

Cheryl Anne Powalisz
Cultural Arts Administrator
Alexandria Department of Recreation, Parks and Cultural Activities
1108 Jefferson Street
Alexandria, VA 22314
office: (703) 838-6348
e-mail: cherylanne.powalisz@ci.alexandria.va.us

**CAPTAIN ROCKY VERSACE PLAZA
AND
ALEXANDRIA VIETNAM VETERANS MEMORIAL**

Alexandria, Virginia

**Site Proposal
Antonio Tobias Mendez
Sculptor**

DESIGN INTERPRETATION

Alexandria Vietnam Veterans Memorial

The Memorial is a circular plaza 65 feet in diameter. The design will distinguish and define the Memorial as an intimate, outdoor space. A limestone exedra,* a seating bench, embraces the circular plaza. The high back of the exedra will be engraved with the name and branch of service of Alexandria's 61 Vietnam Veterans. The design reserves space for additional names and future forms of recognition.

Above each veteran's name is a gold star. The star, hand carved into the stone and gilt with gold leaf, is a poignant symbol that has a rich history tracing back to World War I. It was placed in a family's window to symbolize the loss of a father, son or brother. The stars and names are placed in line across the exedra about every 18 inches.

The paving within the plaza is a series of concentric circles each defined by a polished band of granite. Dedicated to all the Vietnam Veterans, the first granite ring is inscribed with the words:

**THIS MEMORIAL IS DEDICATED TO
OUR SONS AND DAUGHTERS OF ALEXANDRIA
WHO VALIANTLY SERVED OUR NATION
IN THE WAR IN VIETNAM**

**IN HONOR OF THOSE WHO RETURNED
THOSE WHO DIED AND
THOSE WHO ARE STILL MISSING**

Captain Rocky Versace Plaza

This is not a plaza dedicated to a man that aspired to be a career soldier...it is a plaza dedicated to a man who believed in the future. He understood the credo *Duty, Honor and Country*, and lived by the faith of *do unto others as you would have them do unto you*.

It is a monument to a kid from the neighborhood...to a man who believed in hope. His dream was to complete his service to our country and to attend Mary Knoll with the goal of entering the

* Exedra – an outdoor seat or bench, for many persons when together, nearly semicircular with a high solid back. Webster's New International Dictionary.

priesthood, dedicating himself to God's service and to a greater soul force. With this faith, he planned to return to Vietnam with the hope of someday working with and helping that country's children. He realized that the future belonged to these children.

Inscribed on the inner band of granite at the plaza's center are words dedicated to Captain Rocky Versace.

MY SON IS ♦ WAS ♦ HE OFTEN DID ♦ DOES
HIS EYES ARE ♦ WERE BROWN
MISSING IN ACTION

TERE RIOS VERSACE

DEDICATED TO CAPTAIN HUMBERT ROQUE "ROCKY" VERSACE
A KID FROM THE NEIGHBORHOOD
WHO HAD THE FAITH AND NEVER GAVE IN

Centered in the plaza is the bronze figure of "Rocky" embraced by two children of Vietnam. The smiling figure is turning towards the children, who in kind return his joy. He is in military fatigues and is standing at peace without any weaponry (as he was when he was captured in 1963). The sculpture stands as a symbolic reminder of what could have been and what could be. It is what all of Alexandria's Vietnam Veterans hoped for...peace.

The sculpture sends a positive message and stands as a reminder to all that pass that Rocky dedicated his life to make a positive difference. He understood freedom and liberty and he also understood its cost. This sculpture also stands as a reminder that all of Alexandria's Vietnam Veterans acknowledged, understood and answered the call for this reason.

The Memorial and Plaza will not only honor Captain Versace and the Vietnam Veterans but also serves to educate and inspire the viewer. As a sculptor and site designer, I utilize three elements to engage the viewer: sculpture, inscriptions and architecture. The bronze sculpture will embody the joy of life to generations to come, a fitting image for the Mount Vernon Recreation Center. Carved into the granite paving, the inscriptions will recognize the sacrifice of those who valiantly served our nation in the War in Vietnam. The architectural setting, the exedra, and the proportions of the plaza defines the Memorial and creates and sets a tone that is both reverent to the subject and harmonious with the existing architecture.



COMMUNITY INVOLVEMENT IN THE DESIGN

My goal is to provide a design foundation as a point of departure from which a direction and a final solution can be derived. Throughout design development a dialog with the community especially local historians and advocates will strengthen the Memorial's design. This exchange will aid in the development of inscriptions and interpretive information.

The project team, whether it includes an individual, an architect, a city official, members of the community or all of the above, is an integral part of the design and construction of a memorial. A memorial of this scope demands a partnership between community, designer and contractors to insure the project's success.

As a matter of pride and passion for my work, I try to gain as much of an appreciation and understanding of my subject as possible. With community help, interviews and research, the design development becomes an inclusive experience making the Memorial a community treasure. The community can offer not only assistance with the design plans but also help to assure that we have not forgotten any veterans.

As part of my research, I will work closely with the Friends of Rocky Versace to insure that the sculpture is not only a true likeness, but embodies his spirit so that the sculpture will be a lasting tribute.

PRODUCTION/TECHNICAL SPECIFICATIONS

1. Materials used in the memorial: finish, durability and maintenance.

The materials used in the memorial are durable and low maintenance. The base of the sculpture and the inscription bands are fabricated from granite set on reinforced concrete. The plaza paving is Pennsylvania Bluestone. The seating bench or exedra is fabricated from Indiana Limestone. All three of these stones have been historically used in exterior landscape applications and exhibit long life cycle expectancy. Each material can be easily cleaned. The actual sculpture element is cast bronze—one of the most durable and easily maintained materials for sculpture.

2. Other construction materials used for site improvements

Flagpoles are to be added to the plaza to designate this site as a Memorial and to provide for ceremonies during National Holidays.

Additional flowers beds are proposed to accent key areas of the site: the entry and flags.

3. Amenities

The architecture is in keeping with the current design and provides an intimate functional space. The exedra provides seating. The open plaza design can accommodate large and small ceremonies making the space inclusive and inviting. The design provides for three flagpoles and can accommodate services on Memorial Day, Fourth of July, and Veterans Day and services by all veterans groups.

All trees including the larger, curbside tree are incorporated into the design

4. Site issues: demolition, site preparation, utilities, foundations, paving, walks, ramps, walls

This proposal includes all demolition, site preparation, utilities, foundations, paving, and walls.

Only minor utility relocations and connections are anticipated. A licensed structural engineer will design all foundations, walls and other concrete structural elements. A licensed electrician will handle any utility issues and installations of additional lighting.

All improvements to the site will comply with ADA requirements.

Two trees, currently within the Memorial's footprint, will be relocated to the perimeter line around the exedra.

All new plantings will be provided with soil and drainage suitable to meet the plants requirements.

Walkways, bike racks, and signage will remain the same.

5. Impact of site improvements on usage of the plaza during gatherings

The design of the plaza with the perimeter-seating bench creates its own unique space while successfully integrating with the existing architecture. The footprint of the proposed memorial respects the foul line of the ballpark and the seating bench creates a visual barrier from the playing field. The existing fence will be shortened to create a central entryway and a four-foot tall, chain-link fence may be added to contain game balls.

The plaza's multiple entries and open design lends itself for ceremony. Three flagpoles are featured to the left of the building's entry. The bench or exedra provides seating for daily use and/or for seating during veterans' services.

6. Sculpture Fabrication Process

Once models and drawings are approved, the studio work begins with construction of the platform and armature. The figures are sculpted in clay from which molds are made and shipped to the foundry. A wax positive is created from which a hard shell mold is made. Molten bronze is cast into the mold. In the case of this project, the figures will be sectioned into workable components and welded together into the finished work of art. Finally, the bronze is patinaed and readied for shipment and installation.

TIMELINE

	Design Development	Inscriptions	Sculpture	Construction
January	Begin design development with community Begin construction drawings	Public outreach to determine names of Vietnam Veterans		
February	Conclude design development Submit construction drawings for review and approval		Clay work begins	
March	Shop drawings finalized Stone ordered			
April				
May		Final list of Veterans completed	Clay work concludes Approval of Clay	Memorial Day groundbreaking Begin construction
June		Name templates created	Artwork received by foundry	Demolition Foundations set
July	Stonework arrives on site	Engrave Paving		Paving set
August		Begin carving names and stars		Limestone Benches set
September				
October		Carving concludes	Foundry work concludes	Construction concludes
November			Artwork installed	

Memorial dedicated Veterans Day Nov. 11, 2001

THE TEAM

Sculptor and Design

Toby Mendez Studios
Antonio Tobias Mendez
Charles C. Crum, III
19419 Frog Eye Road
Knoxville, Maryland 21758
301-834-6239

Architect

MacCullough Architects, P.C.
Glen MacCullough
412 South Taglow Street
Arlington, VA 22204
703-685-0081

Structural Engineer

Olde Towne Engineering
Rick Harshman
103 Democracy Lane, Suite 401
Fairfax, Virginia 22030
703-591-5100

Foundry

New Arts Foundry
Gary Siegel
1401 Clipper Heights Avenue
Baltimore, Maryland 21211
401-243-2200

Lettering Carving

Joseph Moss
3182 Harness Creek Road
Annapolis, Maryland 21403
410-268-3436

Lettering Sandblasting

Bob Thomas
Columbia Gardens
Alexandria, Virginia
410-268-3436

General Contracting

Pagliari Brothers Stone Co., Inc.
Bob Benedetti
9310 D'arcy Road
Upper Marlboro, Maryland
301-350-8600

BUDGET

Outline of Expenses	
Artist's Fee	50,000
Studio Overhead	15,000
Materials	
Armature	200
Clay	500
Foundry Costs	27,900
Transportation of Work to Site	500
Consultation Fees	
Architect	7,500
Structural Engineer *	2,100
Construction Costs	
Demolition	11,000
Foundations	20,000
Paving	46,000
Limestone Bench(Exedra)	35,000
Grading	3,000
Flag Poles	3,000
Electric Work	3,000
Tree Relocation	280
Final Landscaping	1,000
Lettering	
Carving of Entry Title	1,360
Carving of Stars	6,820
Lettering on Limestone	3,296
Lettering on Granite	2,324
Lettering Other	440
Sculpture Installation Costs	
Crane and Operator	425
Installation Materials	230
Construction Contingency	9,125
Total Project Cost	250,000

* Foundation design is based on geotechnical conditions suitable for conventional shallow footings and ground supported slabs, and geotechnical investigation of soil conditions shall be required as part of construction phase. Re-design of foundation due to soil conditions shall be an Additional Service negotiated at our hourly rates.

REFERENCES

Tom Schieffer

Former President, Texas Rangers Baseball Club
Schieffer Group
500 Crescent Court, Suite 250
Dallas, TX 75201
214-871-6816

Edward C. Papenfuse, Ph.D.

State Archivist and Commissioner of Land Patents
Hall of Records
350 Rowe Boulevard
Annapolis, MD 21401
410-260-6401

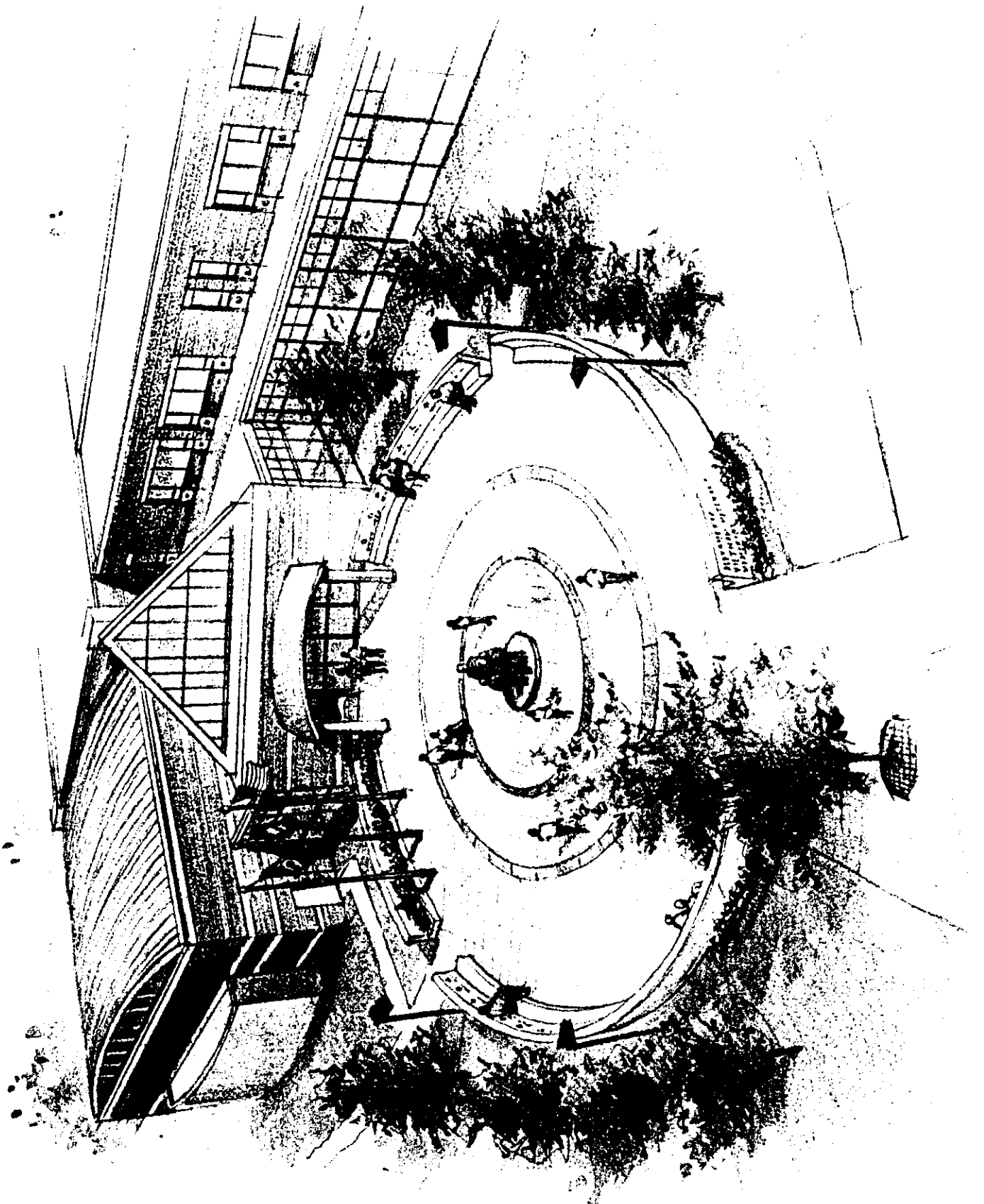
Senator Lincoln Chafee

10 Dorrance Street
Providence, RI 02903
401-453-5294

or

Dirkson Senate Office Building
Washington, DC 20510
202-224-2921

Attachment 6
(9 of 15)



ANTONIO TOBIAS MENDEZ

19419 Frog Eye Road
Knoxville, Maryland 21758
301-834-6239

EDUCATION

School of the Art Institute of Chicago, Chicago, Illinois, Bachelor of Fine Arts, 1988.

International Off-Campus Studies Program, Madrid, Spain, 1986-1987, assisted the Spanish sculptor Jose Cobo in the preparation and construction of a public monument for Santander, Spain.

John Chambers Studios, Burbank, California, 1982, employed as a sculptor to assist make-up artist John Chambers. Mr. Chambers received the 1969 Academy Award for Best Make-Up in "The Planet of the Apes." He is the recipient of an "Emmy" for his work in "Primal Man" and in 1980 was honored with a star on Hollywood Boulevard.

PUBLIC AND CORPORATE COMMISSIONS

C&O Canal Commemorative Monument

Commissioned by Canal Place

Cumberland, Maryland

Mendez was commissioned to create a life-size sculpture of a mule and young attendant. The artwork captures a moment in history and the exchange of partners at work. Mendez consulted with costume historians and researched photographs of the canal in operation to confirm the artwork's historical accuracy. The monument, located at the terminus of the 180 mile-long canal, was dedicated May 2000.

"The Mohandas K. Gandhi Memorial"

Commissioned by the Shanti Fund

Long Island, New York

Shanti Fund, a non-profit organization promoting peace through education, commissioned the memorial through invitation from Suffolk County. The over life-size bronze sculpture will be the center feature in the plaza of the H. Lee Dennison County Office Building. The installation is scheduled for spring of 2000.

"The Warwick Quahogger, A Days Catch"

Commissioned by the Warwick Public Library

Warwick, Rhode Island

The Library commissioned the design and creation of a large-scale monument to the shellfishermen of Rhode Island. The monument pays tribute to this regionally important trade with an over life-size figure with a dog on a granite dock. The figures, surrounded by the tools of the trade, are positioned to the rear central axis of a semi-circular black granite basin. The basin is bordered with a pink granite bench. The fountain, the center focal point of the Library Garden, measures twenty-four feet wide by sixteen feet front to back. The project was dedicated in the fall of 1998.

Portrait of Hilary F. Bufton

Commissioned by the Falling Spring, Conococheague Charter & Heiskill Charter Chapters

American Business Women's Association, National Headquarters, Kansas City, Missouri

The bronze portrait bust of the American Business Women's Association founder was commissioned for the Association's National Headquarters. The portrait was dedicated in the spring of 1998.

"Going to School"

Commissioned by Norfolk Collegiate High School

Norfolk, Virginia

The school commissioned a life-size bronze figure of a boy for the front entry of the school. The student is carrying a book bag and a branch of an oak tree--the school's symbol. The sculpture was dedicated in the spring of 1998.

**Monuments to Nolan Ryan and Tom Vandergriff
Commissioned by The Texas Rangers Baseball Club
The Ball Park, Arlington, Texas**

The Rangers and David M. Schwartz Architectural Services after conducting a national search of artists commissioned the two heroic scale figures. The monuments of the hall of fame pitcher Nolan Ryan and former Mayor Tom Vandergriff, who brought the ball club to Arlington, were dedicated in the spring of 1997. The bronze sculptures are on granite bases and measure eight feet and seven foot three inches respectfully. On the web at <http://baseball.dallasnews.com/nolanryan/ryanlinks.htm>

**Thurgood Marshall Memorial "Equal Justice Under Law"
The State of Maryland Governor's Commission
State House Grounds, Annapolis, Maryland**

The Governor's Commission awarded this project through a national competition. The sculptor's design for the plaza consists of a heroic figure of the Supreme Court Justice and three life-size bronze figures seated on granite benches. All of the figures are situated in a sunken plaza paved with blue stone and granite inscribed with a chronology of his achievements. To the back of the memorial is a low granite wall; on top of the wall is a limestone colonnade with an entablature inscribed "Equal Justice Under Law." The monument is in the Lawyers Mall of the State House, Annapolis, Maryland. The works were dedicated in 1996. On the web at <http://www.mdarchives.state.md.us/msa/stagser/s1259/121/6259/html/0001.html>

**"You Can Fly"
Commissioned by Children's Hospital of the King's Daughters
Children's Hospital of the King's Daughters, Norfolk, Virginia**

This large-scale, bronze commission is of five life-size children running and playing. The figures are positioned on a grass circle surrounded by a circular brick path inscribed with a quote that defines and places the sculpture in its context. This outdoor sculpture is the major focal point at the hospital's entrance.

**"A Tribute to the Oyster Tonger"
Commissioned by the Friends of Annmarie Gardens
Calvert County, Maryland**

Mendez sculpted and designed this large-scale commission to honor the Oyster Tonger, a Chesapeake waterman. A seven and a half-foot bronze figure stands on the bow of a twenty-foot granite boat. The figure and boat are in the center of a 50-foot diameter cobblestone lined basin. An island walkway making the monument handicapped accessible and encouraging interaction with the sculpture spans the basin. It is the first commissioned sculpture and the focal point for Annmarie Gardens. The work was dedicated in the fall of 1994.

**"The Embrace"
Commissioned by Advocates for Homeless Families, Inc.
Frederick, Maryland**

This non-profit organization commissioned Mendez to design and sculpt a bas-relief sculpture. The sculpture depicts the importance of family. The relief is presented annually to a generous group, supporting the mission of Advocates.

**Student Reading
Commissioned by the Mable R. Walter Arboretum Endowment Campaign
Hagerstown Community College, Hagerstown, Maryland**

The Campaign commissioned this sculpture of a student reading. The bronze sculpture depicts a young man seated and reading a book. The figure was install in 1993.

**Medical Corps & Navy Exploration, the Wilke's Expedition
Commissioned by the United States Navy Memorial Foundation
United States Navy Memorial, Pennsylvania Avenue, Washington, D.C.**

Mendez was one of ten artists commissioned nationally to design and sculpt twenty-two bronze reliefs for the sculpture wall of the Memorial. Navy Exploration at <http://www.lonesailor.org/bronzerelief/bronze70.html> or Medical Corps at <http://www.lonesailor.org/bronzerelief/bronze57.html>

Isle of Oahu

Commissioned by the Department of the Interior, National Parks Service

Pearl Harbor Remembrance Memorial Visitors Center, Oahu, Hawaii

The Park Service commissioned Mendez to sculpt to-scale, a bronze topography of the isle of Oahu. Pearl Harbor survivors use the island-map to describe the attack on Pearl Harbor as a part of the Remembrance Memorial. The work was installed in 1991

Erin Carey Memorial

The Erin Carey Memorial Garden

Mercersburg Academy, Mercersburg, Pennsylvania

Mendez was commissioned to design and sculpt a bronze figure for the garden. The sculpture represents an adolescent woman brushing her hair from her eyes. The sculpture designed specifically for the garden, which consists of a limestone pedestal, a twenty-foot flagstone base, and a landscaped garden behind a limestone wall. The sculpture was dedicated in 1991.

United States Mint,

United States Treasury Department, Washington D.C

The Treasury Department commissioned eight designs for coins commemorating Mount Rushmore and the U.S.O.

"Bronze Sculpture Awards" & "Honorary Presentation"

Commissioned by the National Multiple Sclerosis: Chicago/Northern Illinois Chapter

The Chapter commissioned Mendez to design and sculpt a bronze figure of an athlete. This award is given to professional athletes of the year as part of the *Dinner of Champions*, a fundraising event. He was commissioned again to create three new sculptures, "Honorary Presentation," to be given to those who had been most generous in their fundraising efforts. The awards were presented in 1986.

James S. Savage Bronze Relief Memorial

Commissioned by the Valparaiso University - School of Law

Valparaiso, Indiana

The Law School commissioned this bronze bas-relief portrait of Professor James Savage. The relief was installed in 1986.

TEACHING AND LECTURING EXPERIENCE

- 1991-92 Part time, Sculpture Instructor at Montgomery College, Rockville, Maryland. Teaching traditional portrait sculpture.
- 1989 Rodin Museum Lecture, Philadelphia, Pennsylvania. A two and a half-hour lecture on Rodin discussing historical developments during the artist's life, his contributions to Modernism, and the techniques he used in creating his works.
- 1989 Guest lecturer, Hagerstown Leadership Council. Artist talk..
- 1989 Gallery Talk to art history students, Mary Condon Hodges Gallery, Frederick Community College, Frederick, Maryland
- 1989 Part time teacher for the Washington County Museum of Fine Arts, Hagerstown, Maryland.

POSITIONS HELD

- 1997-Present The State of Maryland Governor's Commission on Artistic Properties. Appointed by Governor Parris Glendening to serve as a Commission Member to oversee the State of Maryland's Art Collection
- 1989-1993 Director of Visual Arts/Board of Directors, Frederick Arts Council
- 1989-1992 Chair Silent Auction, Frederick Arts Council annual fund-raiser

SHOWS

- 1985-2000 Spring and Fall shows at Pleasant Valley Studios, Knoxville, Maryland
1998 One-man Show, Hood College Art Gallery, Frederick, Maryland. A retrospective of work over the past seven years
1998 Antonio Tobias Mendez & Antonio Joseph Mendez Recent Works, Frederick Community College
1994 Two-man Show, Mickelson Gallery, Washington, D.C.
1987-1993 "Cumberland Valley Regional Artists Show," Hagerstown, Maryland. Washington County Museum of Fine Arts awarded the "Maryland Metals, Inc. Award" for outstanding entry in metal for all seven years
1993 Mickelson Gallery 30th Anniversary Show, Washington, D.C.
1991-1993 Mickelson Gallery Annual Group Show, Washington, D.C.
1992 "More Mendez: Insights and Reflections," featuring the paintings of Antonio J. Mendez and the sculptures of Antonio T. Mendez. Mary Condon Hodgson Art Gallery, FCC, Frederick, Maryland
1992 Frederick County Arts Council Beaux-Arts Ball Auction, Weinberg Center, Frederick, Maryland
1992 Washington Area Figurative Sculptors Show, American University, Washington, D.C.
1991 Knickerbocker Artists, Salmagundi Club, New York, New York A National Juried Exhibition
1991 Washington Area Figurative Sculptors Show, American University, Washington, D.C.
1990 Delaplaine Visual Arts Center Annual Membership Show, Frederick, Maryland
1990 Gallery on 2nd First Birthday Show, Frederick, Maryland
1989 "Mysterious Images" Juried Show, Delaplaine Visual Arts Center, Frederick, Maryland
1989 Frederick's Festival of the Arts Sculpture Garden - City Hall, Frederick, Maryland
1989 "Art of the Figure" Juried Show, Delaplaine Visual Arts Center, Frederick, Maryland
1989 "Inaugural Show for the Frederick Community College, Art Center," featuring the paintings of Antonio J. Mendez and the sculptures of Antonio T. Mendez. Frederick, Maryland
1989 "Lasting Impressions," School of the Art Institute of Chicago, Chicago, Illinois, Juried Alumnae Show of Lithography
1989 "Mendez, Paintings and Sculptures," Washington County Museum of Fine Arts, Hagerstown, Maryland

Pleasant Valley Studios
19419 Frog Eye Road
Knoxville, Maryland
21758

(301) 834-6239

August 4, 2000

Department of Recreation
Parks and Cultural Activities
Lee Center
1108 Jefferson Street
Alexandria, VA 22314

Ref.: Captain Rocky Versace Plaza and Vietnam Veterans Memorial

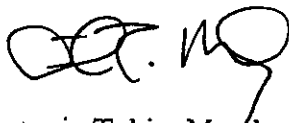
To Whom It May Concern:

Thank you for this opportunity to submit this application for this public art project. It is with great interest and aspiration that I am pursuing consideration to play a valued role in the design of this plaza and memorial.

Enclosed please find my statement of interest outlining my approach to this project, ten slides, and my resume.

If you have any questions please feel free to contact me. It would be an honor to be considered and to make a strong contribution to this design effort.

Sincerely,



Antonio Tobias Mendez

Statement of Interest

Captain Rocky Versace Plaza and Vietnam Veterans Memorial

As a sculptor and designer, I have played an active role in the design of not only the bronze sculptures for memorials but also the artwork's surroundings. I have collaborated with architects, landscape architects, and designers to form a design team to offer a turnkey solution that meets the goals of the commissioning body.

On occasion, when developing site-specific works of art, it has been my good fortune to strengthen design and theme through collaboration with the community. Currently, I am collaborating with the veterans and other citizens of Silver Spring, Maryland to design Veterans Plaza.

As a matter of pride and passion for my work, I try to gain through research as much of an appreciation and understanding of my subject as possible. This commitment to my work affords two invaluable benefits -- I have the opportunity to create a work of art that best reflects the importance of the subject and offers countless possibilities to inspire and educate the viewer. The Navy Memorial, The Thurgood Marshall Memorial and The Tribute to the Warwick Quahogger are examples of timeless, contemplative, functional and inclusive public spaces.

My work is dedicated to celebrating both renowned individuals and everyday heroes. As an artist and site designer, my goal is to make each memorial inclusive and inspirational. I fortify my public art designs through research and collaboration.

My challenge for this project would be to create a memorial that in a respectful tone pays tribute to the veterans from Alexandria who paid the ultimate price in service to their country and reflects the community's respect for that sacrifice. The memorial should also pay tribute to the individual contributions of Captain Rocky Versace. The image that comes to mind is that of Captain Versace surrounded by children. No better-sculpted image can portray as fresh and positive a message to visitors that these veterans paid with their lives to insure peace for the future ... peace for the children.

Antonio Tobias Mendez
19419 Frog Eye Road
Knoxville, Maryland 21758
301-834-6239

Policy On Acquired Art

City of Alexandria

Adopted by City Council
September 8, 1987
(art.pol 04/95)

**POLICY
FOR THE PURCHASE OF WORKS OF ART
BY THE CITY OF ALEXANDRIA**

SECTION ONE -- PROCEDURE

- 1.1. **RESPONSIBILITY.** The ultimate responsibility for the purchase, including the commissioning of works of art by the City of Alexandria (the "City") rests with the City Council. It shall be the policy and practice for the City Council to seek a formal recommendation from the Alexandria Commission for the Arts (the "Commission") when a work of art is to be purchased. The Commission and its subordinate bodies shall act in accordance with this Policy Statement and any internal guidelines established by the Commission.
- 1.2. **REVIEW PANEL.** The Commission shall establish and appoint the members of a Public Art Committee (the "Committee") to advise the Commission on the purchase of works of art.
 - 1.2.1. The Committee will consist of five members, as follows:
 - two artists or arts professional who reside or work in the City;
 - two artists or art professional who may or may not reside in the City;
 - and
 - one citizen resident of the City.
 - 1.2.2. Committee members will serve three-year terms. Initial terms will be two three-year terms, two two-year terms and one one-year term to be determined by lot. Committee members may serve a maximum of one full three-year term.
 - 1.2.3. The Committee will have the right as it deems appropriate to appoint subordinate bodies and to consult Commission Resource Panels for advice on the acquisition of particular works of art.
 - 1.2.4. The Committee will make its recommendations regarding acquisitions of particular works of art at the next regular Commission meeting held after the Commission requests the Committee's assistance unless a different timetable is agreed upon by the Commission and the Committee.
 - 1.2.5. Members of the Committee are subjects to all conflict-of-interest policies of the Commission, the City of Alexandria and Commonwealth of Virginia as detailed in Appendix A.

- 1.3. **CITIZEN INVOLVEMENT.** The public will be encouraged to express opinions, in writing, to the Commission.
 - 1.3.1. A photograph or model of a prospective purchase (including as much information about the work as possible) will be displayed for public viewing in one or more prominent areas within the City at least two weeks before the Commission meets to consider the acquisition.
- 1.4. **COMMISSION RECOMMENDATION.** The Commission shall adopt a formal recommendation to the City Council relating to the proposed acquisition of any work of art by the City.
- 1.5. **FUNDING.** Commission funds will be set aside for the acquisition of art in accordance with this Policy Statement. The Commission may also seek other sources of funding for this purpose.
- 1.6. **REFUSAL.** The Commission reserves the right to recommend that the City Council refuse any work of art.
- 1.7. **WORKS OF HISTORIC VALUE.** This policy shall not apply to any existing or future policies and procedures of the City of Alexandria and the Office of Historic Alexandria relating to works of historic interest and/or value.
- 1.8. **COMMISSION REVIEW REQUIRED.** Except as provided for in Paragraph 1.7, all works of art purchased with City funds are subject to this Policy Statement.
- 1.9. **PRIOR APPROVAL OF CITY ATTORNEY.** No work of art owned by, under the control of or fabricated by a City employee shall be eligible for purchase or commission by the City without the prior approval of the City Attorney.

SECTION TWO - RIGHTS AND RESPONSIBILITIES OF THE ARTIST AND THE CITY

- 2.1. **PURCHASE AGREEMENT.** No work will be purchased without a written agreement between the artist and the City which has been approved by the City Council and signed by the City Manager. Such agreement shall, prior to its submission to the City Council, be approved by the Commission and, as to its legal sufficiency, by the City Attorney. Sample standard contracts indicative of a typical agreement for the purchase of a work of art and typical agreement for the Commission of a work of art are attached to this Policy Statement. The Commission and the City Council may vary the terms of either if these sample agreements as circumstances require.
- 2.2. **SITE-SPECIFIC WORKS OF ART.** Unless otherwise agreed by contract, the artist will be responsible for fabrication, transportation and installation of works. The City will not assume liability for injuries to persons or property during installation of works.
- 2.3. **DEACCESSIONING.** Deaccessioning means the formal process used to remove a work of art from the City's collection.
- 2.3.1. This Policy Statement specifically contemplates that works from the City's collection may, from time to time, be sold or otherwise disposed of.
- 2.3.2. Proposals to the City Council with respect to deaccession of works from the City's collection shall be previously considered by the Commission and the Panel.
- 2.3.3. In determining whether any work is to be deaccessioned, consideration is given to:
- The City's ability to continue properly to preserve or care for the work;
 - The extent to which the work may, in the context of the collection, be surplus, redundant, or a duplicate of inferior quality;
 - The extent to which the disposition of the work may, whether by exchange or through use of proceeds derived from its sale, permit the City to upgrade and refine the collection; and/or
 - Whether such work has been found to have been falsely documented, described or attributed and/or to be a forgery.
- 2.3.4. No work that has been acquired by the City with a restriction as to its retention may be deaccessioned while such restriction remain in force. The Commission of its agent shall be notified by the City Council of all such restrictions at the time of acquisition and will maintain a record of those restrictions.

- 2.3.5. If a work originally received as a gift for a still-living donor or purchase from a still-living artist, the City will, as a matter of courtesy, notify that person of any determination made by the City to deaccession that work.
- 2.3.6. The manner in which a collection work which has been deaccessioned is to be disposed of shall be determined by the City Council with the advice of the commission. Except in the case of a work which has been found to have been falsely documented, described or attributed and/or to be forgery, no single method is considered preferable for every instance. Among the methods which may be considered are:
- Exchange
 - Public auction; and
 - Private Sale.
- 2.3.7. In the case of a work which is found to have been falsely documented, described or attributed and/or to be a forgery and which is subsequently deaccessioned, additional consideration must be given to the protection of the public's interest. Depending upon the manner in which the work was originally acquired and all of the surrounding circumstances, consideration may be given to:
- Rescinding any purchase by which the work was required;
 - Depositing the work on a long-term basis in a scholarly archive devoted to the study of such material; and/or
 - Except in the case of a forgery and only if any error in the work's documentation, description or attribution will not thereby be perpetuated, public auction or private sale.
- 2.3.8. The details of the manner in which any deaccessioned work has been disposed of shall be a matter of public record.
- 2.3.9. If a work of art was purchased by the City from an artist and is sold by the City during the lifetime of that artist, the artist shall be entitled to a royalty equal to seven (7) per cent of the difference between the City's purchase price and the gross sale price or fair market value of any property received in exchange for the work. This paragraph will not apply to the following:
- 2.3.9.1. The resale of a work for a gross sale price less than \$500, or in exchange for property with a fair market value of less than \$500; and
 - 2.3.9.2. The resale of a work for a gross sale price of less than 140 per cent of the purchase price paid by the City, or in exchange for property with a fair market value of less than 140 per cent of the purchase price paid by the City.

- 2.3.10. Proceeds from the disposition of deaccessioned works will be returned to the Commission's purchase fund.
- 2.4. **RECORDS.** The Commission of its agent(s) will maintain a permanent record of works owned by the City.
- 2.4.1. The Artist must complete a catalog worksheet supplied by the City before final payment for the work will be processed. The worksheet will include such information as the artist's name and the medium used.
- 2.5. **CREDITS.** A notice, including the artist's name and mentioning the City's ownership, will be publicly displayed and identified with the work. This notice will be fabricated, installed and paid for by the City. The Commission will approve the design of the notice.
- 2.6. **INSURANCE.** The City will insure, through commercial insurance or its won policy of self-insurance, all completed works of art purchased by the City for amounts and under conditions the City, with the advice of the Commission, deems appropriate.

**POLICY
FOR THE ACCEPTANCE OF DONATIONS
OF WORKS OF ART
BY THE CITY OF ALEXANDRIA**

SECTION ONE -- PROCEDURE

- 1.1. **RESPONSIBILITY.** The ultimate responsibility for the acceptance of donations of works of art by the City of Alexandria (the "City") rests with the City Council. It shall be the policy and practice for the City Council to seek a formal recommendation from the Alexandria Commission for the Arts (the "Commission") when a work of art is offered to the City as a gift. The Commission and its subordinate bodies shall act in accordance with this Policy Statement and any internal guidelines established by the Commission.
- 1.2. **REVIEW PANEL.** The Commission shall establish and appoint the members of a Public Art Committee (the "Committee") to advise the Commission on the acceptance of donated works of art.
 - 1.2.1. The Committee will consist of five members, as follows:
 - two artists or arts professionals who reside or work in the City;
 - two artists or arts professionals who may or may not reside or work in the City; and
 - one citizen resident of the City.
 - 1.2.2. Committee members will serve three-year terms. Initial terms will be two three-year terms, two two-year terms and one one-year term, to be assigned by lot. Committee members may serve a maximum of one full three-year term.
 - 1.2.3. The Committee will have the right as it deems appropriate to appoint subordinate bodies and to consult Commission Resource Panels for advice on the acquisition of particular works of art.
 - 1.2.4. The Committee will make its recommendations regarding acquisitions of particular works of art at the next regular monthly Commission meeting held after the Commission requests the Committee's assistance, unless a different timetable is agreed upon by the Commission and the Committee.

- 1.2.5. Members of the Committee are subject to all conflict-of-interest policies of the Commission, the City of Alexandria and the Commonwealth of Virginia as detailed in Appendix A.
- 1.3. **CITIZEN INVOLVEMENT.** The public will be encouraged to express opinions, in writing, to the Commission.
- 1.3.1. A photograph or model of prospective donation (including as much information about the work as possible) will be displayed for public viewing in one or more prominent areas within the City at least two weeks before the commission meets to consider the acquisition.
- 1.4. **COMMISSION RECOMMENDATION.** The Commission shall adopt a formal recommendation to the City Council relating to the proposed acquisition of any work of art by the City.
- 1.5. **REFUSAL.** The Commission reserves the right to recommend that the City Council refuse any work of art.
- 1.6. **WORKS OF HISTORIC VALUE.** This policy shall not apply to any existing or future policies and procedures of the City of Alexandria and the Office of Historic Alexandria relating to works of historic interest and/or value.
- 1.7. **COMMISSION REVIEW REQUIRED.** Except as provided in paragraph 1.6, all works of art offered as gifts to the City are subject to this Policy Statement.
- 1.8. **PRIOR APPROVAL OF CITY ATTORNEY.** No work of art owned by, under the control of or fabricated by a City employee shall be eligible for purchase or commission by the City without the prior approval of the City Attorney.

SECTION TWO -- RIGHTS AND RESPONSIBILITIES OF THE DONOR AND THE CITY

- 2.1. **LOANS.** The City will consider accepting works of art on loan where it determines that acceptance of loan of the work will benefit the City. All such loans shall be for a definite time period based on the life of the donor.
- 2.2. **LIFE ESTATES.** The City will consider accepting the donation of any work of art in which the donor or one other person retains an interest for life where it determines that acceptance of the work will the City.
- 2.3. **FRACTIONAL INTERESTS.** The City will consider accepting the donation of fractional interest of any work of art where it determines that acceptance of the work will benefit the City.
- 2.4. **COPYRIGHT.** Each donation must be accompanied by a clear statement from the donor regarding ownership of the copyright for that work of art.
- 2.5. **DEACCESSIONING.** Deaccessioning mead the formal process used to remove a work of art from the City's collection.
 - 2.5.1. This Policy Statement specifically contemplate that works from the City's collection may, from time to time, be sold or otherwise disposed of.
 - 2.5.2. Proposals to the City Council with respect to deaccession of works from the City's collection shall be previously considered by the Commission and the Panel.
 - 2.5.3. In determining whether any work is to be deaccessioned, consideration is given to:
 - The City's ability to continue to properly preserve or care for the work;
 - The extent to which the work may, in the context of the collection, be surplus, redundant, or a duplicate of inferior quality;
 - The extent to which the disposition of the work may, whether by exchange or through the use of proceeds derived from its sale, permit the City to upgrade and refine the collection; and/or
 - Whether such work has been found to have been falsely documented, described or attributed and/or to be a forgery.
 - 2.5.4. No work which has been acquired by the City with a restriction as to its retention may be deaccessioned while such restriction remains in force. The

Commission or its agent shall be notified by the City Council of all such restrictions at the time of acquisition and shall maintain a record of those restrictions.

- 2.5.5. If a work was originally received as a gift from a still-living donor or purchased from still-living artist, the City will, as a matter of courtesy, notify that person of any determination made by the City to deaccession that work.
- 2.5.6. The manner in which a collection of work that has been accursed is to be disposed of shall be determined by the City Council with the advice of the Commission. Except in the case of a work that has been found to have been falsely documented, described or attributed and/or to be forgery, no single method is considered preferable for every instance. Among the methods which may be considered are: Exchange; Public auction; and Private sale.
- 2.5.7. In the case of work which is found to have been falsely documented, described or attributed and/or to be a forgery and which is subsequently deaccessioned, additional consideration must be given to the protection of the public's interest. Depending upon the manner in which the work was originally acquired and all of the surrounding circumstances, consideration may be given to:
 - Rescinding any purchase by which the work was acquired;
 - Depositing the work on a long- term basis in a scholarly archive devoted to the study of such material; and/or
 - Except in the case of a forgery and only if an error in the work's documentation, description or attribution will not hereby be perpetuated, public auction or private sale.
- 2.5.8. The details of the manner in which any deaccessioned work has been disposed of shall be a matter of public record.
- 2.5.9. If a work which was donated to the City by an artist is sold by the City during the lifetime of that artist, the artist shall be entitled to a royalty equal to seven (7) per cent of the difference between the City's purchase price and the gross sale price or the fair market value of any property received in exchange for the work. This paragraph will not apply to the following:
 - 2.5.9.1. The resale of a work for a gross sale price of less than \$500, or in exchange for property with a fair market value of less than \$500; and

- 2.5.9.2. The resale of a work for a gross sale price of less than 140 per cent of the purchase price paid by the City, or in exchange for property with a fair market value of less than 140 per cent of the purchase price paid by the City.
- 2.5.10. Proceeds from the disposition of deaccessioned works will be returned to the Commission's purchase fund.
- 2.6. **RECORDS.** The Commission or its agent(s) shall maintain a permanent record of works owned by the City.
 - 2.6.1. Donors will complete a catalog worksheet for each work of art, including such information as the artist's name and the medium used.
- 2.7. **CREDITS.** The donor will be named in the City's permanent record and whenever a work of art is exhibited unless the donor requests to be anonymous.
- 2.8. **APPRAISALS.** Neither the Commission nor the Panel will provide to donors appraisals of donated works of art. The Commission will require a donor to submit an appraisal of the donated work by a member of the American Society of Appraisers for insurance purposes. This requirement may be waived at the discretion of the Commission.
- 2.9. **INSURANCE.** The City will insure, through commercial insurance or its own policy of self-insurance, all completed works of art accepted for its collection for amounts and under conditions the City, with the advice of the Commission, deems appropriate. The City will not necessarily insure works or art for the amount at which such works are valued in appraisals submitted by donors or solicited by the city or the Commission.

LEGAL ADVERTISEMENT

LEGAL ADVERTISEMENT

CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL

**DESIGN REVIEW
NOVEMBER 20 THROUGH DECEMBER 8, 2000**

Alexandria citizens are invited to make comments on the design proposal for the Captain Rocky Versace Plaza and Vietnam Veterans Memorial to be placed at the Mount Vernon Recreation Center. The exhibition is required by the City of Alexandria's policy for acquisitions/commissions of new artwork and allows for public comments. Members of the community are invited to write comments in a guest book or provide comments in writing to the Alexandria Commission for the Arts, 1108 Jefferson Street, Alexandria, VA 22314.

**MOUNT VERNON RECREATIONAL CENTER
2701 COMMONWEALTH AVENUE, ALEXANDRIA VA**
Hours: Monday-Thursday, 9:00 a.m.-10:00 p.m.; Friday 9:00 am- 9:00 p.m.; Saturday 9:00 a.m.-10:00 p.m.; and Sundays, 1:00 p.m.-5:00 p.m.;

**LEE CENTER
1108 JEFFERSON STREET, ALEXANDRIA, VA**
Hours: Monday-Friday 8:00 a.m.-10:30 p.m.

PUBLIC HEARING

Alexandria citizens are invited to make public comments on the design proposal for the Captain Rocky Versace Plaza and Vietnam Veterans Memorial at Mount Vernon Recreation Center for the following meetings:

**PUBLIC ART COMMITTEE MEETING
DECEMBER 14, 2000, 5:00 PM**

**ALEXANDRIA COMMISSION FOR THE ARTS MEETING
DECEMBER 19, 2000, 7:00 PM**

Mount Vernon Recreation Center, 2701 Commonwealth Avenue
Alexandria, VA

FOR INFORMATION CALL (703) 838-6348



November 22, 29, 2000

ROP-ALEX-526510

ALEXANDRIA JOURNAL 11-23-2000

CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL

DESIGN REVIEW

NOVEMBER 20 THROUGH DECEMBER 8, 2000

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Mount Vernon Recreation Center,
2701 Commonwealth Avenue
Alexandria, VA

FOR INFORMATION CALL (703) 838-6348



Alexandria Gazette 11-30-2000

**COMMENTS RECEIVED:
DESIGN REVIEW EXHIBITION HELD AT THE
LEE CENTER, 1108 JEFFERSON STREET
NOVEMBER 11 THROUGH DECEMBER 8, 2000**

PUBLIC COMMENTS:

Lee Center

**RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL**
Public Exhibitions November 20 through December 8, 2000

NAME	ADDRESS	COMMENTS
George Thompson	4013 FARRINGTON CT. Apt. #104 WOODBRIDGE, VA 22192	Good Design. Good cause for some who are sometimes forgotten
		Thank you Signed the Vet
Suzanne McDowell	Alex, VA.	This looks beautiful - and bring our community together more
Marti Kelly	8233 Fresno Ln #104 Alex, VA 22309	Absolutely beautiful.
Cassie Stoddard		MAGNIFICENT!
Christina Gustafsson Age 12		This was lots of fun! I loved the Santa hats & the singing & the movement. It was a happy atmosphere!!



Lee Clinton

PUBLIC COMMENTS:

**RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL**
Public Exhibitions November 20 through December 8, 2000

NAME	ADDRESS	COMMENTS
Rev. Robert Hohm	1011 S NW Washington DC 20001	As a Vietnam-era student and grateful non-combatant I rejoice in the hope for peace, ^{war} the ^{of the} the ^{instruments} marks .
Donald A Van Mater Vietnam Veterans	Annandale, Virginia	The dedication of this memorial to Viet Nam veterans who gave their lives will truly honor these patriotic citizens soldiers who gave their
		lives so that all citizens in Alexandria and across these great United States can enjoy liberty and the freedom of expression.

CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL

COMMENTS: *Design has a UNICEF quality. It connects children and their concerns. It connects stripe to lettering the lives of those to come. It honors persons who wanted children's lives to be filled with something other than strife.*

Julie Crenshaw

MAIL TO: CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL
C/O ALEXANDRIA DEPARTMENT OF RECREATION, PARKS AND CULTURAL
ACTIVITIES
1108 JEFFERSON STREET
ALEXANDRIA, VA 22314

FAX TO: (703) 838-6344

QUESTIONS CALL: (703) 838-6348

*U.S. Mail Received
11-28-2000*

November 29, 2000

Gerald B. File
2904 Edgehill Drive
Alexandria, VA 22302

Alexandria Commission for the Arts
1108 Jefferson Street
Alexandria, Virginia 22314

Dear Commission Members:

As a 61 year resident and native of Alexandria who grew up on the Mt. Vernon Elementary School playground, personally knew Rocky Versace and others whose names will be on the Viet Nam Memorial, and served as a U.S. Marine Corps officer in Viet Nam during 1967, I am particularly pleased with the remarkably successful results of the Committee responsible for the Rocky Versace Plaza and Viet Nam Memorial.

Both the officials and citizens of the City of Alexandria should offer effusive praise to City Council Member David Speck and his committee for this extraordinary work of art that combines our nation's historical virtues of "duty, honor, country" with our citizen soldiers instinctive "love and protection of all children."

There can hardly be a more fitting tribute to Rocky and the 61 Alexandrians who died in Viet Nam doing their duty for their country.

The location is particularly prescient as well as Rocky lived his formative years in that neighborhood, served his God as an altar-boy at old St. Rita's Church in that neighborhood, played sports on that playground, and should be an inspiration to every child and adult that views his statue and inquires as to its meaning.

Debbie and I believe the development of the Plaza and Memorial is clearly one of Alexandria's most notable accomplishments and deserves the accolades of all.

Very Truly Yours,



Gerald B. File

CC: Mayor Kerry J. Donley
Members of Alexandria City Council

Received 11-27-2000

Attachment 9
(6 of 11)



Barry Woods Johnston Studio
2423 Pickwick Road
Baltimore, MD 21207
Phone: (410) 448-1945
Fax: (410) 448-2663
Website: www.sculptorjohnston.com
E-mail: sculptureworks@sculptorjohnston.com

November 16th, 2000

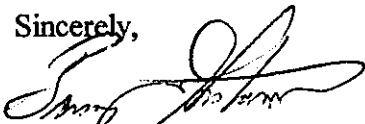
Ms. Cheryl Anne Powalisz
Alexandria Dept. of Recreations, Parks, and Cultural Activities
1108 Jefferson Street
Alexandria, VA 22314-3999

Dear Cheryl Anne,

This letter is in part an apology to the selection committee for not having better clarified at the presentation the history of the development of my proposal. The central theme, Rocky Versace, the children, and "Seven Lively Virtues," was my most important feature. I believe that aspect was seen as a power statement for the community and would have carried my proposal were it not for the reaction to the two inspirational towers. These towers were developed out of my concern for the prospectus inquiry regarding "the request that I explain how I would involve the community in the project." I saw the towers as a vehicle for bringing the kids and community together, in line with the central theme. As you know, I attempted to contact the director of the Recreation Center to get her opinion about creating a program to carry out the tower concept. She was on vacation. The idea was contingent on the response of the community. Of course, as it happened, this part of the proposal was targeted by the committee, and, I believe, completely overshadowed the bigger picture. Regarding the paving and handling of the names, I do like the Tony's solution although it is expensive. For me, it was a question of priorities and available funds.

This is my story of what happened regarding my development of the concept. I am truly sorry that the "Seven Lively Virtues" were overshadowed by what I believe was a misfortunate misunderstanding about the inspirational towers. Although I believe that a more in-depth inquiry into these points would have brought about better result, I know that this will not happen and do wish you and the Mt. Royal community all the best in this memorial effort.

Sincerely,



Barry Johnston

Received 11-28-2000

Attachment 9
(7 of 11)



Barry Woods Johnston Studio
2423 Pickwick Road
Baltimore, MD 21207
Phone: (410) 448-1945
Fax: (410) 448-2663
Website: www.sculptorjohnston.com
E-mail: sculptureworks@sculptorjohnston.com

November 22, 2000

Dear Rocky Versace Memorial Committee,

Losing the competition has led me to look hard at my own motives behind my proposal. In particular, I have looked at my reasons for including the controversial Inspirational Towers in my design. I realize the competition is over. However, I feel you should know my thinking. I fully realize that the Committee is correct in not approved the Towers. They would be risky around kids. However, my motives were right on in the sense that I was looking for a way to enroll the community in this memorial effort. Also, I was addressing the playful nature of a recreation center.

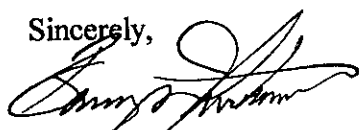
Like every veteran who returned from Vietnam, I experienced a great deal of public resentment about the war. I know that all of you share a concern about this misdirected public frustration. However, personally I still clearly remember that public reaction. Personally, I am unable to create a memorial that does not address a public concern for the veteran's effort. The Inspirational Towers (as impractical as they are) were such an expression.

Since the designs still must go before the Arts Council, I am asking you to consider the artistic merit my proposal. I was recently honored the "Best in the Show" in the Torpedo Factory "Stone, Scissors, and Paper" exhibit now showing. There is good reason to believe Alexandrians might have an interest in the potential of my proposal. We can resolve these areas of discontent.

My modified proposal is as follows: Remove the towers. Place the mosaic designs (as proposed) in the paved areas around the names of the veterans being honored. This would save enough money to allow for expanding the length of the name panels, giving each name its own unit. The names and panels would remain in granite (as proposed), lasting hundreds of years. The paving could include the concentric raindrop motif in mosaic or terrasse and allow for the entire existing concrete area to be removed and repaved. I would leave the brick portion of the sidewalk as is to maintain the integrity of the architect's original intentions but complete the circle with side planters.

Regardless, I wish all of you the very best.

Sincerely,



Barry Johnston

COMMENTS RECEIVED:
DESIGN REVIEW EXHIBITION HELD AT THE
MOUNT VERNON RECREATION CENTER
2701 COMMONWEALTH AVENUE
NOVEMBER 11 THROUGH DECEMBER 8, 2000

Mt. Vernon Rec. Center
Received 11-20-2000

Captain Rocky Versace Plaza and Vietnam Veterans Memorial Competition
Mount Vernon Recreation Center

COMMENTS:

Minority child should be a
part of the sculpture.

Please mail to:

Captain Rocky Versace Plaza and Vietnam Veterans Memorial Competition
c/o Alexandria Department of Recreation, Parks and Cultural Activities
1108 Jefferson Street
Alexandria, VA 22314-3999

or Fax to:

Attention:
Captain Rocky Versace Plaza and Vietnam Veterans Memorial Competition
(703) 838-6344

PUBLIC COMMENTS:

MT. Vernon
Recreation

RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL
Public Exhibitions November 11 through November 27, 2000

NAME	ADDRESS	COMMENTS
LIZ HUET	103 W. LINDEN ST, ALEX	WELL DONE. A TRIBUTE TO WHAT OUR SERVICEMEN DID IN V.N. IS SORELY NEEDED.
KATHRYN BROWN	2724 HICKORY ALEX	GOOD IDEAS. ONE RECOMMENDATION: PLEASE REMOVE BLUE CTR. SIGN & GLARING LIGHTS INTENDED TO LIGHT IT - THE LIGHTS SHINE IN THE EYES OF DRIVERS - IT'S UNSAFE.

IN
PROCESS,

PUBLIC COMMENTS:

Mt. Vernon
Rec Ctr

**RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL**
Public Exhibitions November 11 through November 27, 2000

NAME	ADDRESS	COMMENTS
Denis ✓		
JUDY Lowe	14 W. Mt. Ida Alex 22305	Excellent design. An Asset to Mt. Vernon Rec

**COMMENTS RECEIVED:
PUBLIC ART COMMITTEE MEETING
DECEMBER 14, 2000
MOUNT VERNON RECREATION CENTER
2701 COMMONWEALTH AVENUE.**

City of Alexandria, Virginia

**ALEXANDRIA COMMISSION FOR THE ARTS
PUBLIC ART COMMITTEE MEETING**

**PUBLIC HEARING REQUEST TO SPEAK
SIGN-IN SHEET**

**Purpose: Captain Rocky Versace Plaza and
Vietnam Veterans Project
(Speakers allowed 3 minutes)**

**DECEMBER 14, 2000, 5:00 P.M.
Mount Vernon Recreation Center
2701 Commonwealth Avenue, Alexandria, VA**

Name: Theresa J. Edwards

Address: 1212 Franklin Street

Telephone #: (703) 548-0755

*Blair Concerned Women of Alex.
petitioner's
Why is meeting at 5:00? discrepancy in time
• special use permit.
• what community are we talking about
• vote here tonight.
• withhold the vote until we hear.*

My name is ~~XXXXXXXXXX~~. I am a member of the P.
Speaking As a member of this community I am also Treasurer
The Mt Vernon Advisory Board. Per 6 years.

~~Proposals~~
I'd like to address you Public Guidline #5 Community Involvement
Although it may be

It may be true that a member of the Park Commission sat
on the Panel Reviewing The Art Selection and a member of the
Mt Vernon Advisory Board was ~~also~~ ^{AS a member} to by the President
Mr. Hart to sit ~~on the~~ in on the meeting in September of the
2000. The Park & Rec Comm was not involved in the

^{svt}
^{grr}
^{ptr}
or
^{l comm}
^{near}
^{msite}
selection
Matter nor did City Council Gilow City Manager nor
Lawson's Director on Dec 14, 1999 to involve the
Dept since it is a Recreation Center under their Direction.

I'd like to briefly read the comments from the community
w/ regards to this memorial.

In closing I'm interested in who is funding this project
and what is the projected cost.

Dr. Carol Ann Mt Vernon School

City of Alexandria, Virginia

**ALEXANDRIA COMMISSION FOR THE ARTS
PUBLIC ART COMMITTEE MEETING**

**PUBLIC HEARING REQUEST TO SPEAK
SIGN-IN SHEET**

**Purpose: Captain Rocky Versace Plaza and
Vietnam Veterans Project
(Speakers allowed 3 minutes)**

**DECEMBER 14, 2000, 5:00 P.M.
Mount Vernon Recreation Center
2701 Commonwealth Avenue, Alexandria, VA**

Name: Genevieve Heisley

Address: 710 Chalfonte Dr., Alex.

Telephone #: 703-683-6964

*maintenance by children a good idea
plantings
wheel chair accessibility
plaza - playground*

City of Alexandria, Virginia

**ALEXANDRIA COMMISSION FOR THE ARTS
PUBLIC ART COMMITTEE MEETING**

**PUBLIC HEARING REQUEST TO SPEAK
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**Purpose: Captain Rocky Versace Plaza and
Vietnam Veterans Project
(Speakers allowed 3 minutes)**

**DECEMBER 14, 2000, 5:00 P.M.
Mount Vernon Recreation Center
2701 Commonwealth Avenue, Alexandria, VA**

Name: Mike Kentes
Address: 306 Princess St Alex. 22304
Telephone #: 703-548-2404

*community involvement -
g.w. high school
racial + religious background -*

City of Alexandria, Virginia

**ALEXANDRIA COMMISSION FOR THE ARTS
PUBLIC ART COMMITTEE MEETING**

**PUBLIC HEARING REQUEST TO SPEAK
SIGN-IN SHEET**

**Purpose: Captain Rocky Versace Plaza and
Vietnam Veterans Project
(Speakers allowed 3 minutes)**

**DECEMBER 14, 2000, 5:00 P.M.
Mount Vernon Recreation Center
2701 Commonwealth Avenue, Alexandria, VA**

Name: Kevin Rue
Address: 13 Canterbury Square Alexandria
Telephone #: 325-4631

Did not speak, had
another commitment
and left early.

City of Alexandria, Virginia

**ALEXANDRIA COMMISSION FOR THE ARTS
PUBLIC ART COMMITTEE MEETING**

**PUBLIC HEARING REQUEST TO SPEAK
SIGN-IN SHEET**

**Purpose: Captain Rocky Versace Plaza and
Vietnam Veterans Project
(Speakers allowed 3 minutes)**

**DECEMBER 14, 2000, 5:00 P.M.
Mount Vernon Recreation Center
2701 Commonwealth Avenue, Alexandria, VA**

Name: Lynette Hart

Address: 121 E. Raymond

Telephone #: (7) 739-2298

*Park + Rec Commission
Del Ray
Public notice should be revised
petitions
Park + Rec not in on ^{the} site.*

6.

City of Alexandria, Virginia

**ALEXANDRIA COMMISSION FOR THE ARTS
PUBLIC ART COMMITTEE MEETING**

**PUBLIC HEARING REQUEST TO SPEAK
SIGN-IN SHEET**

**Purpose: Captain Rocky Versace Plaza and
Vietnam Veterans Project
(Speakers allowed 3 minutes)**

**DECEMBER 14, 2000, 5:00 P.M.
Mount Vernon Recreation Center
2701 Commonwealth Avenue, Alexandria, VA**

Name: *Dorothy E. Lumer*

Address: *3011 Manning St Alex VA.*

Telephone #: *703-548-9559*

*Black Concerned Women
Have talked*

17

City of Alexandria, Virginia

**ALEXANDRIA COMMISSION FOR THE ARTS
PUBLIC ART COMMITTEE MEETING**

**PUBLIC HEARING REQUEST TO SPEAK
SIGN-IN SHEET**

**Purpose: Captain Rocky Versace Plaza and
Vietnam Veterans Project
(Speakers allowed 3 minutes)**

**DECEMBER 14, 2000, 5:00 P.M.
Mount Vernon Recreation Center
2701 Commonwealth Avenue, Alexandria, VA**

Name: Arnold L. Hewt

Address: 121 E. Raymond Ave Alex, VA. 22301

Telephone #: (703) 739 2295

*Mt Vernon Rec Dept.
Honoring War? - Veterans
Single individual come to
City Council
Versace put in the most
vulnerable position
Not trying to glorify war.*

8

City of Alexandria, Virginia

**ALEXANDRIA COMMISSION FOR THE ARTS
PUBLIC ART COMMITTEE MEETING**

**PUBLIC HEARING REQUEST TO SPEAK
SIGN-IN SHEET**

**Purpose: Captain Rocky Versace Plaza and
Vietnam Veterans Project
(Speakers allowed 3 minutes)**

**DECEMBER 14, 2000, 5:00 P.M.
Mount Vernon Recreation Center
2701 Commonwealth Avenue, Alexandria, VA**

Name: THOMAS V. CLAVIN

Address: 427 EAST LURAY AVE ALEXANDRIA, VA

Telephone #: (703) 548-2148 22301-160

- lives in community
- exception to comments about the memorial
- honors the ethics of
- duty honor and country
- compassion
- children get hurt anywhere
- Rocky Versace Rec Center?
- caring about your fellow man
- maintain

(9)

City of Alexandria, Virginia

**ALEXANDRIA COMMISSION FOR THE ARTS
PUBLIC ART COMMITTEE MEETING**

**PUBLIC HEARING REQUEST TO SPEAK
SIGN-IN SHEET**

**Purpose: Captain Rocky Versace Plaza and
Vietnam Veterans Project
(Speakers allowed 3 minutes)**

**DECEMBER 14, 2000, 5:00 P.M.
Mount Vernon Recreation Center
2701 Commonwealth Avenue, Alexandria, VA**

Name: *Rock Stelech*

Address: *422 W ST APOST*

Telephone #: *703 549 5490*

*Classmate of Rocky's
no violence in the design
humanity
mentoring relationships
takes place at Rec. Center
appropriate*

10

City of Alexandria, Virginia

**ALEXANDRIA COMMISSION FOR THE ARTS
PUBLIC ART COMMITTEE MEETING**

**PUBLIC HEARING REQUEST TO SPEAK
SIGN-IN SHEET**

**Purpose: Captain Rocky Versace Plaza and
Vietnam Veterans Project
(Speakers allowed 3 minutes)**

**DECEMBER 14, 2000, 5:00 P.M.
Mount Vernon Recreation Center
2701 Commonwealth Avenue, Alexandria, VA**

Name: JON PRICE

Address: 309 YAKUM PARKWAY

Telephone #: 703 212-0933

- Alexandria resident
- 3 sons -
- Rocky's friend - children's mentor
- nice call for children
- his care of the Vietnamese children

Robert C Byrnes
Architect (703) 683-1011
25 W. Myrtle St., Alexandria, VA 22301

December 13, 2000

The Alexandria Commission for the Arts
1108 Jefferson Street
Alexandria, Virginia 22314

Dear Sirs:

As a Vietnam veteran and architect, I am puzzled by both the design and location of the Rocky Versace Plaza and Vietnam Veterans Memorial. The context of that war and the purpose of the Mt. Vernon Recreation Center are functionally at odds. Normally designs for memorials are intended to foster a contemplative experience, which is hardly the reality of the entrance to a recreation center.

A memorial to our fallen Alexandrians deserves a more respectful site than this proposal, and the recreation center, which is also located on elementary school grounds, deserves to not be encumbered by the solemn presence of a war memorial.

Having seen the model of the memorial, I am at a loss to grasp the conceptual intent of the design but it clearly will overpower the entrance.

I am one veteran who will not feel honored by this memorial. I urge your reconsideration of both the location and design of this project.

Sincerely,



Robert C. Byrnes

PUBLIC COMMENTS:

RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL
Public Exhibitions November 1 through November 27, 2000

NAME	ADDRESS	COMMENTS
Tammy D. Evans	3767 Mark Dr Alex VA.	I strongly disagree.
Tosh Price	6431 Richmond Hwy	Strongly Apposed!
* TINA FORTE	1603 Princess St.	Strongly DISAGREE
REVA BROOMER	1007 Vernon St	Strongly Disagree
Georgia Allen	923 N Patrick St	Disagree
Ruby Byrd	927 N Patrick, St.	Disagree

PUBLIC COMMENTS:

RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL
Public Exhibitions November 1 through November 27, 2000

NAME	ADDRESS	COMMENTS
Gary Holliday	207 E Raymond Ave Alexandria VA 22301	Rather <u>not</u> have the memorial at Mt. Vernon
Randi Einbinder	209 Raymond Ave. Alex VA 22301	Ugly design - war memorial should be in quiet spot.
Christopher Kaiser	300 E. Raymond Ave 22301	I object to the lack of a hearing on this matter.
MAK Lon Tillerson	312 EAST RAYMOND	C. Kyle Hill
Don. Muse	306 E Raymond	
Lee Wollman	309 E. RAYMOND AVE	should have gone thru due process (i.e. hearings) LOOK ELSEWHERE for placement. Neighborhood should have a say.

PUBLIC COMMENTS:

RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL
Public Exhibitions November 1 through November 27, 2000

NAME	ADDRESS	COMMENTS
Billie M. Talbert	52 Ancell st. Alex. Va.	I don't think a war memorial should be around the kids
Sandra Santiago	56 Ancell St. Alexandria U.A	they should be in other place the the Recreation Center
GAIL KULIECZA	11 Ancell St. Alexandria VA	Disagree
Jana Kuliezza	" "	"
JOHNNY SUMNER	22 ANCELL ST Alex, VA	Disagree
Arnold L. Hines	121 E. Raymond Ave Alex, VA 22301	A War M

PUBLIC COMMENTS:

RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL
Public Exhibitions November 1 through November 27, 2000

NAME	ADDRESS	COMMENTS
Lucy Carr	16 Ansell St	Very bad for the Children
Cassandra Crenshaw	18 Ansell St.	Incredible, very damaging
Kelly Enguan	24 Ansell St.	Strongly disagree
Paul Salamanca	42 Ansell ST	NOT GOOD FOR THE CHILDREN
Erin Johnson	15 Ansell ST	I Think ITS NOT GOOD
R L Bourdelais	44 Ansell ST	DON'T DO IT

PUBLIC COMMENTS:

RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL
Public Exhibitions November 1' through November 27, 2000

NAME	ADDRESS	COMMENTS
Bethmatara Lee	5937 Quantrell Ave #103 Alexandria Va 22312	Disagree with Memorial
PAT DiggS	307 Yoakum Alex, VA	Doesn't include recognition of all contributions
Mildred C. Jones	403A Home ave alex. Va.	Disagree
* Anthony Ellison	601 Four Mile Rd. Alex Va. 22305	Anthony Ellis'
B. M. Jones	10 Ansell St Alex VA 22305	Bernice Jones
Rudycruz	10 Ansell St. Alexandria	NO MEMORIAL

PUBLIC COMMENTS:

RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL
Public Exhibitions November 1 through November 27, 2000

NAME	ADDRESS	COMMENTS
Theresa Edwards	1212 Franklin St Alexandria, VA 22314	Not Appropriate Site at Mt. Vernon
E. Guisout	Alexandria VA	A plaque ground level only.
Doris Mala	501 S Latona Lane Alexandria, VA 22314	Inappropriate space
Lee Reifel	134 Roberts Ln - 402 Alex., Va. 22314	Not appropriate
Barbara King	680 S Columbus 22314	Not Appropriate
Debrah Taylor	1212 Franklin St Alexandria, Va 22314	Not appropriate location

PUBLIC COMMENTS:

RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL
Public Exhibitions November 1' through November 27, 2000

NAME	ADDRESS	COMMENTS
P. Hinson	722 S Payne St.	Not Appropriate
Darlene Block	720 S Payne St	Another Location
Larah Fields	728 So. Payne St	Another Location
Marshall Fields	728 S. Payne St	Another Location
Bernice Pismake	727 S Fayette St.	Not Appropriate
Russell Saunders	729 S Fayette St	Not Appropriate Site

PUBLIC COMMENTS:

RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL
Public Exhibitions November 1' through November 27, 2000

NAME	ADDRESS	COMMENTS
Edward Gunn	719 S Fayette St	Choose other Location
Wm Martin	717 S. Fayette St.	Not Appropriate Site
Virginia Martin	717 So Fayette St	Not Good Site
William Henderson	715 So Fayette St	Change Site Location
James Pezzo	709 So Fayette St	Not Appropriate Location
Altha Dedwell	718 S. Payne Street	Change Site location

PUBLIC COMMENTS:

RECOMMENDED DESIGN FOR THE
CAPTAIN ROCKY VERSACE PLAZA AND VIETNAM VETERANS MEMORIAL
Public Exhibitions November 11 through November 27, 2000

NAME	ADDRESS	COMMENTS
Lynette Hart	121 B. Raymond Ave	DESIGN IS OVER ^{ambitious} ambitious ^{WHOLMINGS} AND NOT WELCOMED.
Roddy Turner	3010 Manning St Alex Va.	Design and Welcome did meet. have input
Kenya Turner	401 E. Alex. Ave Alex VA 22301	NOT ACCEPTED
Mary O. Haskins	3010 Manning St Alex Va 22305	

Public Art Committee
accept the design as presented
and pass on the concerns ^{to the Commis} and City Council
expressed this evening about
the fairness of the site selection
process.

Jim Klein
JIM KLEIN

December 20, 2000

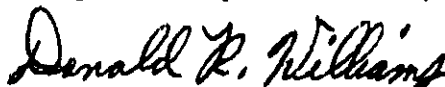
TO WHOM IT MAY CONCERN:

The regular monthly meeting of the Alexandria Commission for the Arts was held on December 19 at the Mount Vernon Recreation Center. The meeting was preceded by a public hearing, attended by approximately fifteen interested citizens in addition to the Commission members, to hear remarks and questions about the Captain Rocky Versace and Vietnam Veterans Memorial design project. At the conclusion of the public hearing, a Motion was offered by Commissioner Margene Berry and Seconded by Commissioner Taylor Wells, as follows:

MOVED: That the Public Art Committee's recommendation be adopted, and that the City Council accept the gift of the Rocky Versace Memorial as proposed.

Following brief remarks from several Commissioners, the Motion passed unanimously by a vote of 13-0, with two Commissioners absent.

Respectfully submitted,



Donald R. Williams
Secretary, ACA

Sherry Brown
1600 Prince Street

The Rocky Versace Project

I have always had a sense that the landscaping at Mt. Vernon was still a little raw, almost unfinished. I believe that the design for this plaza would complete it very well. It's in excellent proportion to the facade of the Rec Center.

On my last trip to England I concentrated on touring prehistoric sites, barrows, stone circles, etc. It reminds me now of how long humans have used the form of the circle to set aside a special place. I also stayed in 3 towns which still had their medieval walls almost completely intact and I walked the complete circuit around each town center. This design reminds me that humans have also been using circles to protect themselves for a long time. I think the sense of protection particularly makes the use of the circle here very appropriate.

I like that the circle provides seating, that it does more than just mark off the space. It will be a good place to sit and wait for a meeting to begin or your ride to arrive. And to add the names to the circle is a dignified way to commemorate the individuals we seek to honor.

As a youngster, I met a Gold Star Mother and my parents explained to me what that meant and about the loss she had suffered. I think that by including the gold star in the design, we are acknowledging the loss suffered by the families these individuals left behind, many of whom are still in Alexandria now.

The center figures are in good proportion to each other and to the overall space. Everything I have heard about the sculptor has stressed how good he is on facial likenesses. I'm sure that he will copy Rocky Versace's features very well so that those who knew him as an adult will immediately recognize him. That also will probably mean that Alexandrians who knew the young boy while he was here among us will see vestiges of the neighbor, the St. Rita's altar boy, the young student in the adult face.

This is not a design glorifying war. It captures very simply the humanity that even war cannot destroy. As such, it is a long-overdue and very fitting remembrance of those the community lost in Vietnam.

I hope that the Commission will recommend its approval to City Council.

Sherry W. Brown

406 1/2 E. Clifford Avenue
Alexandria, VA 22305

.....
AnnieB & Greg Johnson

December 19, 2000

The Alexandria Department of
Recreation, Parks and Cultural Activities
The Alexandria Commission of the Arts
City of Alexandria
Alexandria, VA 22313


To Whom It May Concern:

We would like to go on record in support of the placement of the Rocky Versace Memorial and Vietnam War Monument. We support the placement of the memorial at the Mt. Vernon Recreation Center on Commonwealth Blvd. in Alexandria, VA. As frequent supporters of activities within the Mt. Vernon Recreation Center, we feel that art that speaks to issues of humanity and diversity can only improve our attitudes and remembrances of history.

We are very pleased with the continuing development and openness of the Mt. Vernon Recreation Center. It has been available to all smaller communities in our area. We feel that the memorial will evidence the good will and world vision engendered by Mr. Versace during his life and as a comment on the diversity and perspective of a great number of persons and families in our neighborhood. We encourage you in your efforts.

Sincerely,



Ann E. Bartholomew 
Greg P. Johnson

NAME	ADDRESS	COMMENTS
THOMAS V. CLAVIN	427 EAST LURAY AVE ALEXANDRIA, VA 22301-1604	REGARDS THE PROPOSED CPT VERSACE MEMORIAL. AS AN ARMY OFFICER, RANGER, DEL RAY RESIDENT AND AMERICAN, I AM DEEPLY MOVED, INSPIRED AND PROUD OF THE APPROPRIATE AND LONG OVERDUE MEMORIAL COMMEMORATING CPT VERSACE AND THE 61 ALEXANDRIAN PATRIOTS WHO GAVE THEIR LAST FULL MEASURE FOR THEIR FELLOW SERVICEMEN. RLW.



City of Alexandria, Virginia

Department of Recreation, Parks and Cultural Activities
1108 Jefferson Street
Alexandria, Virginia 22314-3999



Sandra Whitmore
Director

Park and Recreation Commission

(703) 838-4343
Fax (703) 838-6344

December 18, 2000

The Honorable Kerry Donley
Vice Mayor William Cleveland
Councilman William Euille
Councilwoman Redella Pepper
Councilman David Speck
Councilwoman Joyce Woodson
Councilwoman Claire Eberwein

Re: Rocky Versace Memorial

Dear Mayor and Council Members:

You requested that the Park and Recreation Commission review and comment on the acceptability of the final design for the Rocky Versace Memorial to be located at the Mt. Vernon Recreation Center. We discussed this topic at our regular November Commission meeting.

The Commission supports and commends the work of the selection committee for this memorial and we extend our thanks to Bill Conkey of our Commission who served as our representative in the selection process. The Park and Recreation Commission lends our support to the decision made by the memorial selection committee for this project. We recommend this design for the memorial at the Mt. Vernon Recreation Center.

Our November meeting was preceded by an open public hearing for Planning District Two which we hold annually. We feel that you should be aware that several of the speakers voiced concern about locating this memorial, which involves in some respects an armed conflict, at a recreation facility and in general suggested that another public location might have been more appropriate.

In this regard, the Commission understands and accepts that it is the prerogative of the City Council to have approved this project at the Mt. Vernon Recreation Center without seeking our input. After listening to the statements at the hearing concerning this project we made it clear to the speakers that the Commission did not have a part in the site selection, only in the review of the design. However, after some discussion the Commission felt that it may have been better if we had been involved at an earlier point in the process once a recreational site was under consideration, if for no other purpose than consensus building.

In closing we ask that you pass on to the artist our appreciation of his work at this site and on behalf of the project.

Sincerely,

Judy R. Guse-Noritake, Chair

Celebrating Alexandria's 250th Anniversary

1749 - 1999

PHONE-O-GRAM[®]

for: Council

7
1-13-01

From John Rutherford Company _____

City 5810 Bent Wing Road Area _____
McLean, VA 22101 Code _____ Phone _____

Telephoned Please return the call Returned your call Will call again Came in See me

Message He supports the memorial for Rocky
Versace.

Date 1/8 Time 10:30 Taken by S

Action Wanted _____

Action Taken _____

EXHIBIT NO. 2
THE CITADEL
THE MILITARY COLLEGE OF SOUTH CAROLINA
171 MOULTRIE STREET
CHARLESTON, S.C. 29409-6480

PF
7
1-13-01

OFFICE OF
THE PRESIDENT

Tele: (843) 953-5012
FAX: (843) 953-5287

10 January 2001

The Honorable Kerry Donley
Mayor
City of Alexandria
Room 2300, City Hall
301 King Street
Alexandria, Virginia 22314

Dear Mayor Donley,

As a property owner and taxpayer of the City of Alexandria since 1969, I have always been proud of the fact that my tax dollars have been well spent in the Alexandria public school system. My oldest sons attended Charles Barrett School and I know their subsequent service in the Navy and Marine Corps after their college years was inspired by that constant early reminder of what their school's namesake did in serving his country. Naming a school after one of our country's heroes had a very positive effect on my sons and on many other Barrett alumni as well.

I understand you now have the opportunity to honor another hero with the construction of the Rocky Versace Plaza and Vietnam Veterans Memorial at the Mount Vernon Recreation Center. This time the hero is Humbert Roque "Rocky" Versace of Vietnam POW fame. He has twice been nominated for the Medal of Honor, because of his physical bravery in the face of his Viet Cong captors and his moral courage in refusing to betray his country by word or deed, despite the most horrendous torture. He eventually was executed because he would not yield. Rocky was my West Point classmate and I could have predicted even then that he would never give up on a point of honor, even unto death.

His life and death are the kind of example that our children need to see before them. His kind of mental, physical and moral bravery are what our leaders need to practice. We have few such examples today to inspire our children to become the educated, responsible, and principled citizens our country needs so much.

I encourage you, I implore you to vote in favor of the proposed plaza and memorial. The name and story of Rocky Versace will inspire generations of our citizenry to live courageously and honorably.

With warm regards and best wishes for continued success in your service to the City of Alexandria,

Yours sincerely,



John S. Grinalds
Major General, U.S. Marine Corps (Retired)
President, The Citadel



cc: Mr. John W. Gurr
Colonel Donald Price, USMC (Retired)

Ser' '000

7

1-13-01

December 14, 2000

213 Adams Avenue
Alexandria, VA 22301

Mayor Kerry J. Donley
City Council of Alexandria
310 King Street
Alexandria, VA 22314

RE: Rocky Versace Plaza and Vietnam Veterans Memorial

Dear Mayor Donley and Members of City Council,

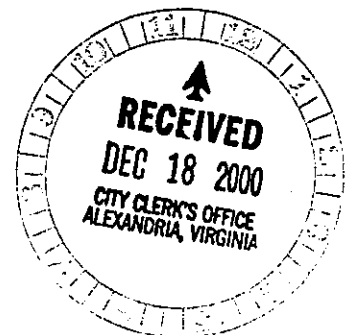
As a life-long resident of Del Ray and a member of a family that knew the Versace family, I am writing to support the proposed design as well as the proposed location, at the Mt. Vernon Recreation Center, of the Rocky Versace Plaza and Vietnam Veterans Memorial.

Rocky Versace spent his formative years in this neighborhood as well as on this playground. I believe this location is most fitting and should have a positive impact on the youngsters that use this facility, among which are my grandchildren.

Sincerely,

Mary Ellen File

Mary Ellen File



sent to CC, CM

G. William Butcher, III
Karen A. Butcher

20 West Custis Avenue ~ Alexandria, Va. 22301 ~ (703) 838-9836

December 14, 2000

Mayor Kerry J. Donley
City Council of Alexandria
310 King Street
Alexandria, Va 22314

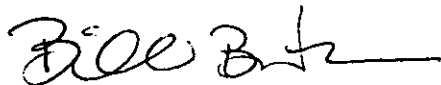
RE: Rocky Versace Plaza and Vietnam Veterans Memorial

Dear Mayor Donley and Members of City Council,

As a resident of Del Ray and a member of a family that knew the Versace family, we are writing to support both the proposed design and proposed location at the Mount Vernon Recreation Center.

As Rocky Versace spent his formative years in this neighborhood and on this playground, we believe this location is very fitting and should have a positive impact on the young people that use this facility.

Very Truly Yours,



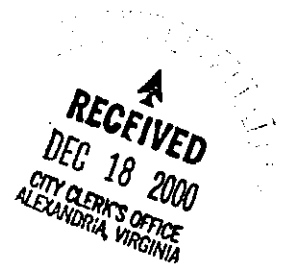
Bill Butcher



Sent to CC

12.14.00

Walter J. Connerman
113-a E Glebe Rd
Alexandria, Va 22305



Re: Rocky Versace Plaza + Vietnam Veterans Memorial

Dear Mayor Donley and City Council Members,

I am writing to announce my support of the design and location of this memorial at the Mt. Vernon Recreation Center.

I believe this to be a good location and think it will have a positive influence on the neighborhood.

Very truly yours,

- int to CC, CM

December 19, 2000

Robert J. Benson
2903 Dartmouth Road
Alexandria, VA 22314

Mayor Kerry J. Donley
City Council
310 King Street
Alexandria, VA 22314

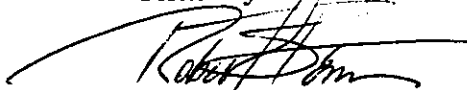
Dear Mayor Donley and City Council,

I am writing to support the location of the proposed Vietnam Memorial and its design, which will commemorate those who lost their lives in the line of duty.

I was a Naval officer for five years during that conflict and lost many compatriots and friends through those trying times.

The location is ideal, as our young citizens should have the opportunity to see the memorial as they grow, and be able to question and understand its significance.

Thank you



Robert J. Benson



*Sent to
CC
- Mayor Kerry J. Donley*

November 29, 2000

Gerald B. File
2904 Edgehill Drive
Alexandria, VA 22302

Alexandria Commission for the Arts
1108 Jefferson Street
Alexandria, Virginia 22314

Dear Commission Members:

As a 61 year resident and native of Alexandria who grew up on the Mt. Vernon Elementary School playground, personally knew Rocky Versace and others whose names will be on the Viet Nam Memorial, and served as a U.S. Marine Corps officer in Viet Nam during 1967, I am particularly pleased with the remarkably successful results of the Committee responsible for the Rocky Versace Plaza and Viet Nam Memorial.

Both the officials and citizens of the City of Alexandria should offer effusive praise to City Council Member David Speck and his committee for this extraordinary work of art that combines our nation's historical virtues of "duty, honor, country" with our citizen soldiers instinctive "love and protection of all children."

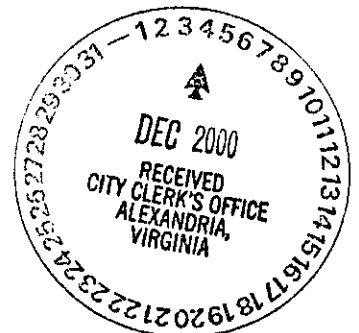
There can hardly be a more fitting tribute to Rocky and the 61 Alexandrians who died in Viet Nam doing their duty for their country.

The location is particularly prescient as well as Rocky lived his formative years in that neighborhood, served his God as an alter-boy at old St. Rita's Church in that neighborhood, played sports on that playground, and should be an inspiration to every child and adult that views his statue and inquires as to its meaning.

Debbie and I believe the development of the Plaza and Memorial is clearly one of Alexandria's most notable accomplishments and deserves the accolades of all.

Very Truly Yours,
Gerald B. File
Gerald B. File

CC: Mayor Kerry J. Donley
Members of Alexandria City Council ✓



Send to CC, CM



Legg Mason Wood Walker, Incorporated
1725-A Duke Street, Alexandria, VA 22314 • 3401
703 • 684 • 0520 Fax: 703 • 739 • 6573

Member New York Stock Exchange, Inc./Member SIPC

December 21, 2000

Mayor Kerry Donley
& Members of the Alexandria City Council
300 King Street
Alexandria, VA 22314

Dear Mayor & Members of the City Council:

I am writing as a long-time resident of Alexandria in support of the design and location of the Rocky Versace Plaza and Vietnam Veterans Memorial at the Mt. Vernon Recreation Center. The Recreation Centers are more than just a place to spend leisure time...they are community centers that bring people together. They play a very unique and positive role in Alexandria.

The Mt. Vernon Recreation is superb location where residents of all ages will be reminded not only about our rich history, but also about those brave soldiers who died so that we may enjoy the freedoms we have. The memorial will serve as a constant reminder for everyone that we can not take such things for granted.

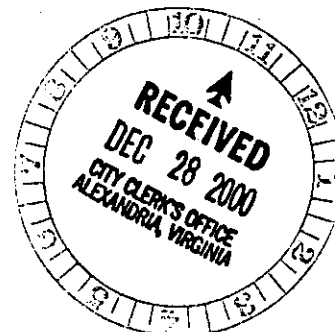
I have a newborn son and I plan to take him to the memorial when he is old enough to understand. History lessons shouldn't be the sole providence of schools and libraries, but we should embrace opportunities such as the Rocky Versace Plaza and Vietnam Veterans Memorial represent.

Sincerely,

A handwritten signature in black ink, appearing to read "Shawn P. McLaughlin".

Shawn P. McLaughlin
First Vice President and Branch Manager

Home address:
104 Commonwealth Avenue
Alexandria, VA 22314



Sent to CC, CM, Recreation

1/13/01 PH

January 5, 2001

To: Mayor Donley and Members of Council
City Hall
Alexandria, Virginia 22314

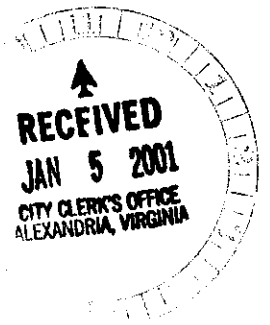
Rocky Versace Location Not About Race

The 65 feet diameter of the memorial is the problem, not the race of the veterans inscribed there. The memorial is not appropriate for the entrance of the Mount Vernon Recreation Center. It presents as a real possibility of a safety hazard for the children who use the center regardless of race. Why is it when citizens in certain neighborhoods object to planned projects it is always perceived as for racial reasons? Why the war memorabilia if it is not a war memorial? Yes, we should honor our veterans but not at our recreation centers. At the City Council public hearing on January 13, 2001, residents of the neighborhood and city wide concerned citizens requests must be heard to relocate this memorial. Furthermore, we urge City Council to vote for the relocation of this memorial.

Concerned Citizen and Child Advocate,



Theresa Jean Edwards



Sent to
CC, Col, Sandra Whitmore
P.F. 11/13/01

8114 Edinburgh Drive
Springfield, VA 22153
7 December 2000

Alexandria City Council
301 King Street
Alexandria, VA 22314

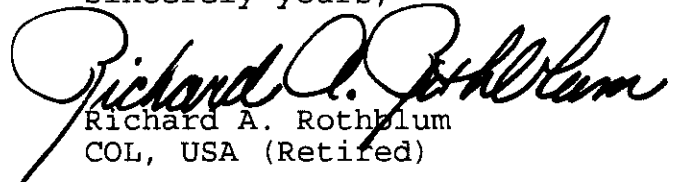
Dear Sirs:

I am writing to solicit your continuing support for the location of the Captain Rocky Versace Plaza and Vietnam Veterans Memorial in front of the Mount Vernon Recreation Center in Alexandria.

It is fitting that the City of Alexandria honor those who died in the service of their country and pay special tribute to Captain Versace, a native son of Alexandria.

I thank you for your consideration in this matter.

Sincerely yours,


Richard A. Rothlum
COL, USA (Retired)



2 ' to CC, CM



City of Alexandria, Virginia

Department of Recreation, Parks and Cultural Activities
1108 Jefferson Street
Alexandria, Virginia 22314-3999



Park and Recreation Commission

Sandra Whitmore
Director

(703) 838-4343
Fax (703) 838-6344

December 18, 2000

- The Honorable Kerry Donley
- Vice Mayor William Cleveland
- Councilman William Euille
- Councilwoman Redella Pepper
- Councilman David Speck
- Councilwoman Joyce Woodson
- Councilwoman Claire Eberwein

Re: Rocky Versace Memorial

Dear Mayor and Council Members:

You requested that the Park and Recreation Commission review and comment on the acceptability of the final design for the Rocky Versace Memorial to be located at the Mt. Vernon Recreation Center. We discussed this topic at our regular November Commission meeting.

The Commission supports and commends the work of the selection committee for this memorial and we extend our thanks to Bill Conkey of our Commission who served as our representative in the selection process. The Park and Recreation Commission lends our support to the decision made by the memorial selection committee for this project. We recommend this design for the memorial at the Mt. Vernon Recreation Center.

Our November meeting was preceded by an open public hearing for Planning District Two which we hold annually. We feel that you should be aware that several of the speakers voiced concern about locating this memorial, which involves in some respects an armed conflict, at a recreation facility and in general suggested that another public location might have been more appropriate.

In this regard, the Commission understands and accepts that it is the prerogative of the City Council to have approved this project at the Mt. Vernon Recreation Center without seeking our input. After listening to the statements at the hearing concerning this project we made it clear to the speakers that the Commission did not have a part in the site selection, only in the review of the design. However, after some discussion the Commission felt that it may have been better if we had been involved at an earlier point in the process once a recreational site was under consideration, if for no other purpose than consensus building.

In closing we ask that you pass on to the artist our appreciation of his work at this site and on behalf of the project.

Sincerely,
Judy R. Guse-Noritake

Judy R. Guse-Noritake, Chair

Celebrating Alexandria's 250th Anniversary

1749 - 1999





**MIME:rmurph@worldn
et.att.net**

01/08/01 06:04 PM

To: mayoralx@aol.com @ INTERNET
cc: Beverly I Jett@Alex
Subject: Versace Memorial

Please approve the Public Arts Commission recommendation for the Versace/VN
Vers Memorial. It is a deserving project.

Sincerely,

Dick Murphy



**MIME:rmurph@worldn
et.att.net**

01/08/01 06:04 PM

To: billclev@home.com @ INTERNET
cc: Beverly I Jett@Alex
Subject: Versace Memorial

Please approve the Public Arts Commission recommendation for the Versace/VN
Vets Memorial. It is a very deserving project.

Sincerely,

Dick Murphy



**MIME:rmurph@worldn
et.att.net**

01/08/01 06:04 PM

To: vote4eberwein@aol.com @ INTERNET
cc: Beverly I Jett@Alex
Subject: Versace Memorial

Please approve the Public Arts Commission recommendations for the Versace/VN Memorial. It is a very deserving project.

Sincerely,

Dick Murphy



MIME:rmurph@worldn
et.att.net

01/08/01 06:04 PM

To: delpepper@aol.com @ INTERNET
cc: Beverly I Jett@Alex
Subject: Versace Memorial

Please approve the Public Arts Commission recommendation for the Versace/VN Memorial. It is a very deserving project.

Sincerely,

Dick Murphy



**MIME:rmurph@worldn
et.att.net**

01/08/01 06:04 PM

To: dspeck@aol.com @ INTERNET
cc: Beverly I Jett@Alex
Subject: Versace Memorial

Please approve the Public Arts Commission recommendation for the Versace/VN
Vers Memorial. It is a deserving project.

Sincerely,

Dick Murphy



**MIME:rmurph@worldn
et.att.net**

01/08/01 06:04 PM

To: council-woodson@home.com @ INTERNET
cc: Beverly I Jett@Alex
Subject: Versace Memorial

Please approve the Public Arts Commission recommendation for the Versace/VN
Vers Memorial. It is a deserving project.

Sincerely,

Dick Murphy



MIME:richard.murphy6
@worldnet.att.net

01/08/01 06:04 PM

To: wmeuille@wdeuille.com @ INTERNET
cc: Beverly I Jett@Alex
Subject: Versace Memorial

Please approve the Public Arts Commission recommendation for the Versace/VN Vets Memorial. It is certainly a deserving project.

Sincerely,

Richard Murphy

We, the undersigned residents of Alexandria, Virginia, strongly disapprove of Mount Vernon Recreational Center as the proposed site for the Rocky Versace Plaza and Vietnam War Memorial. We feel there are other, more appropriate, sites throughout Alexandria.

7
1-13-01

	<u>Name</u>	<u>Address</u>	<u>Phone</u>	<u>Signature</u>
1.	Sabrina Taylor	101 N. Ripley St #103	461-9129	Sabrina Taylor
2.	Lynette Hart	121 E. Raymond Ave	739-2295	Lynette Hart
3.	Arnold Hart	121 E. Raymond Ave	739 2295	Arnold Hart
4.	James Corrie	209 Raymond Ave	549-4081	James Corrie
5.	Randi Einbraden	209 Raymond Ave.	549 4081	Randi Einbraden
6.	TERESA J. Edwards		548-0755	Teresa J. Edwards
7.	Clarence L. Cooper		836-6668	Clarence L. Cooper
8.	Char McCargo Bah		540-657-4867	Char Bah
9.	MAURO CAÑAS	3507 Russell Rd	(703) 548-2387	Mauro Cañas
10.	Kathleen Keith	508 Virginia Ave	703 549-8259	Kathleen Keith
11.	ANTONIO CLAUDE		703 7512596	Antonio Claude
12.	DELOREN CLAUDE		703 7512596	Delora Claude
13.	DONNA PRICE	209 IV Herkay	703 548-7323	Donna Price
14.	Russella McElroy	822 N. Patrick St.	(703) 698-3479	R. McElroy
15.	FATIMA MURPHY	2727 DUKE ST # 1008	(703) 527-8479	Fatima Murphy
16.	Diana Robinson	722 S PAYNE ST	(703) 836-9820	Diana Robinson
17.			(703) 739 3435	

We, the undersigned residents of Alexandria, Virginia, strongly disapprove of Mount Vernon Recreational Center as the proposed site for the Rocky Versace Plaza and Vietnam War Memorial. We feel there are other, more appropriate, sites throughout Alexandria.

<u>Name</u>	<u>Address</u>	<u>Phone</u>	<u>Signature</u>
18. Tiwana Bowden	12701 Gordon Blvd #6	703-497-0347	Tiwana Bowden
19. Jay Day	202 EAST CLERKE Rd	703-683-4207	Jay Day
20. Juwahn Lewis	3106 Wilson Avenue	703-548-5283	Juwahn Lewis
21. Randy Johnson	5935 Quantrell Av #104	703 354-8798	Randy Johnson
22. Sheryl John	" "	" "	Sheryl John
23. Selina SILVERS	218 E. MASON Ave. #22	202-889-2107	Selina Silvers
24. Dawn Jones	1	703-499-9754	Dawn Jones
25. Deborah Taylor	1212 Franklin Street	(703) 548-0755	Deborah Taylor
26. Lydia Moore		(703) 823-3335	Lydia Moore
27. DOROTHY E TURNER	3010 MANNING ST. Alex. VA. 1	170315489354	Dorothy E. Turner
28. KARYN TURNER	461 E Alex. Ave St. Alex. VA. 1	7031549-3191	Karyn Turner
29. JINA FORTE	1603 PRINCESS ST., Alex	(703.549.6119)	Jina Forte *
30. KERA BECOMER	1007 Vernon St. Alex	(703) 549-5723 5723	Kera Becomer
31. Debrai Quid	9234 getriet	703) 549-8944	Debrai Quid
32. Ruby Byrd	927 N. Patrick, St.	703) 519-0869	Ruby Byrd
33. Beth Lee	5937 Quantrell Ave #103	703.414-8090	Beth Lee
34. Pat Biggs	307 Yeakum Pkwy	(703) 461-7627	Pat Biggs
35. Mildred C. Jones	403A Humeral alex. Va.		Mildred C. Jones
36. Jackie Stokes	5921 Ridge View Dr. Alex	(703) 960-4838	Jackie Stokes
37. Anthony Ellison	601 Four Mile Rd Apt 204	703 969-3684	Anthony Ellison

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<u>Name</u>	<u>Address</u>	<u>Phone</u>	<u>Signature</u>
78. Bernardo majano		703 838-0334	B. Majano
79. Rudy Cruz		(703) 838-0334	
80. Lucy Carr 16 AnceM St		703 548-1736	Lucy Carr
81. Casandrea Creshe 18 AnceM St.		(703) 549-2693	Casandrea Creshe
82. Kelly Songer 24 AnceM St.		(703) 836-0277	Kelly Songer
83. Henry Matamoros 34 AnceM St.		(703) 519-9355	Henry Matamoros
84. Raul ... SACAMANCE 42 AnceM ST		703-549-4968	Raul ...
85. Suzanne Johnson 15 AnceM ST		703-519-0185	Frezell Johnson
86. Robert F Bourdelais 44 AnceM ST		703 548-1457	R. Bourdelais
87. Michael T. Talbert		(703) 836-1520	MICHAEL T. TALBERT
88. Billie M. Talbert		(703) 836-1520	Billie M. Talbert
89. Sandra C. Santiago 56 AnceM ST		(703) 837-8730	Sandra C. Santiago
90. Gail Kuliecza 11 AnceM ST.		(703) 519-8208	Gail Kuliecza
91. JOHN KULIECZA 11		"	John Kuliecza
92. JOHN SUMNER 22 AnceM ST		(703) 548 1651	John Sumner
93.			
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<u>Name</u>	<u>Address</u>	<u>Phone</u>	<u>Signature</u>
117. Michelle	404 E. Clifford	(703) 540-8975	Michelle Barks
118. Crystal	315 E. Howell	(703) 540-2222	Crystal Bell
119. Corri	1011 York St	(703) 540-2222	Corri
120. Alexander	33 Hill St	(703) 548-9195	Alexander
121. Terriha Sellers	57 York Dr	(703) 823-6637	Terriha
122. Darius Berry	603 South Henry St	(703) 683-4614	Darius
123. Rosa Rivera	2905 Seay St	(703) 732-9858	Rosa
124. [unclear]	[unclear]	[unclear]	[unclear]
125. Sarah	306 Hill St	703 540-2222	Sarah
126. Rachel Lyons	1301 Wythe St	(703) 544-8100	Rachel Lyons
127. Courtney Posey	1807 Mt. Vernon Ave	(703) 566-5255	Courtney Posey
128. [unclear]	910 Gibbon St	(703) 544-2222	[unclear]
129. Maggie Scott	1100 York St	(703) 540-2222	Maggie Scott
130. Christina Dancy	310 Mt. Vernon Ave #1107	703-549-8035	Christina Dancy
131. [unclear]	[unclear]	[unclear]	[unclear]
132. Sheryl Bell	910 Gibbon	544 7634	Sheryl Bell
133.			
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Name	Address	Phone	Signature
37. J. Clifford	7851 Bluebird Ln	703 619 9445	J. Clifford
38. Sheila Bell-Clifford	7851 Bluebird Ln	619 9445	Sheila Bell-Clifford
39. Paulette Taylor	9553 Hazel Circle	(703) 550 9653	Paulette Taylor
40. Yvonne Taylor	8692 Walnut Circle	(703) 619 6126	Yvonne Taylor
41. Loretta Haley	10072 Applecross Lane	(703) 912 9619	Loretta Haley
42. Elsie Ryals	913 Reading Ave	(703) 845-0203	Elsie Ryals
43. Sheavon Williams	3707 Rolling Hills Ave	(703) 360-3798	Sheavon Williams
44. Urusha Jones	6050 Chucky Pl.	(703) 922-8880	Urusha Jones
45. Kasha Crawford	6050 Chucky Pl	703 922 8880	Kasha Crawford
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56.			

Phone #
 Name
 Address
 Signature

NAME	Address	Phone #	Signature
José Rodriguez	2421 Sycamore St.		José
Peina Arguís	3000 S. Sycamore St. apt 4-13		Peina
Ben Cohen	607 N. View Hill, 22301		Ben Cohen
Bradley Cook	4150 W. 5th St.		V. Kennedy
Kevin Tui	129 JAMES H.	342-24123	Kevin Tui
Freddie Butler	3729 MARK DRIVE		Freddie Butler
Laneshia Williams	1322 Madison St.		Laneshia Williams
Malia Smith	5280 Duke St. #212		Malia Smith
Isata Fofanah	4312 Taney Ave		Isata Fofanah
Jasmine			
Jasmine Banks	215 Buchanan St	Alexia 223141 (5418635)	Jasmine Banks
Karla Estrada	(703) 751-1513		Karla Estrada
TERRANCE P	(703) 941-0804		Terrance P.
YSH Miller	836-8462		YSH Miller
Judy Williams	519-9665		Judy Williams
Ashleigh Wright	566-7291		Ashleigh Wright
Jerry Jones	151-8933		Jerry Jones
Cassandra N.	212-9751		Cassandra N.
Steven Little	925-1251		Steven Little
STEVEN WALKERS	684075		Steven Walkers
Jessica Alvarez	899-0660		Jessica Alvarez
Adia Alvarez	299-0660		Adia Alvarez
Dicale Wrielle	549-0818		Dicale Wrielle
Jehua Nathu	549-0739		Jehua Nathu

Jamika Smith	683-3839	Jamika Smith
Jasmin Brown	548-5283	Jasmin Brown
Alexandra Glass	738-8122	Alan Glass
Crystle Thompson	548-7634	Crystal Thompson
Michanna W	880-2576	Michelle Wille
Tristen Johnson	751-3789	Tristen Johnson
Shenita Jones	671-1130	Shenita Jones
Chris M.	549-5943	Chris M.
Widelka S.	519-7634	Widelka S.
Markeena Washington	910-676-0717	Markeena Washington
	22314	Markeena Washington
	(703) 549-7034	Carl Mickey
	919-2234	Ricky Mendy
General Mickey	244-1929	Rick Barton
Ricky M	703 369-2900	Shamus S.
Ricka Barton	703 799-0226	Selene King
Shannon S	(703) 360-0199	Tyler Smith
Selene K	703 799-0319	Maria Cook
Tyler Smith	703 399-0330	Mary Ruden
Nina Cook	703 299-0129	Will Cocht
Mary Ruden	360-0526	Ricky Sweeps
Will Cocht	729-0639	
Ricky Sweeps		

Hana Hamid 4600 Duke St. #710 Alexandria, VA
22304. (703) 251-3527

Lindsey Adkins 1609 Ruffner Rd. Alexandria, VA
22302 (703) 836-3017

Richard Lewis 3201 Landover st. #1006 Alexandria, VA.
22305 (703) 684-3628

Michael Coggins 3103 Ravensworth pl. Alexandria, VA
22302 379-7943

Shereen King 101 N. Ripley St Apt TL-1
Alexandria VA 22304
7031 370-6996

Greg Hodae 4510 Venable AVE
Alexandria VA 22304
703-823-6453

Dante M
[REDACTED]
7311 Duke St
703 441-6710
~~221 N. Washington Ave~~
703 [REDACTED]