



Photo #1 – “Silhouettes of Soul”. This collage, created by an African American veteran, features three flags symbolizing the issues African Americans struggled with during the war – loyalty to country, to other soldiers, and African American identity. In the center is a photo of the artist’s comrades.



Photo #2 - Intro panel and case. The first case contains some of the iconic artifacts of the war – boots, a backpack, dress uniform jacket, and a Vietnam Commendation medal. The design of the panels incorporates colors and motifs identified with Vietnam.



Photo #3 – **Introductory video.** “The Soul of Vietnam” runs on a continuous loop in the “Hootch Theater.” This space incorporates materials commonly used by soldiers to build their hootches or living quarters – sandbags, cargo netting, corrugated metal, and 55-gallon drums.



Photo #4 – **What is Vietnam?** A map locates Vietnam in Southeast Asia while photographs give a glimpse of the people and architecture of the country. A rare piece of propaganda material warns South Vietnamese villagers not to help the Viet Cong.



Photo #5 – **Civil Rights, Equality and the Vietnam War.** The escalation of the Vietnam War affected the Civil Rights Movement. A wall-mounted rack allows visitors to pick up and read the full text of Martin Luther King’s famous speech given at Riverside Church, “Beyond Vietnam.”



Photo #6 - **Civil Rights and Vietnam.** In 1967 Julian Bond authored a comic book “Vietnam” reflecting the African American perspective on the war. Below, Bond’s personal copy of the book is a flipbook so visitors can read each page. An oral history station allows visitors to hear Mike Flournoy talk about his involvement in the Civil Rights Movement and the war.



Photo #7 – **The African American Media and Vietnam.** Black journalists such as Wallace Terry gave voice to the African American soldiers in Vietnam. His record album, “Guess Who’s Coming Home,” includes interviews with Black soldiers recorded in-country.



Photo #8 – **Wallace Terry case.** This case displays Wallace Terry’s tools of the trade – his typewriter, camera, and fatigues – as well as his book, *Bloods*, translated into several languages.



Photo #9 – **Being Black in the Vietnam War.** The armed services were desegregated in 1948, but race and rights were still issues when Black recruits went to basic training in the 1960s.



Photo #10 – **Being Black in the Vietnam War.** Yearbooks from the Army, Navy, and Marines document the universal experiences of basic training.



Photo #11 – **Black Consciousness in Vietnam.** The rise of Black consciousness took many forms during the war. Soldiers created symbolic flags, began Black studies reading groups, and wove “slave bracelets” out of government-issued shoe laces.



Photo #12 – **Black Consciousness in Vietnam.** Some men personalized their government-issued clothing. Jeff Anthony had the slogan “War is our business. Business is good.” embroidered on the back of his jacket. The front reads “BLACK AND PROUD,” a reference to the James Brown hit “Say it Loud I’m Black and I’m Proud.”



Photo #13 – **Tour of Duty – Service**. African Americans were overrepresented in Vietnam combat units. They made up 11 percent of the American population, but accounted for 12.6 percent of the fighting force.



Photo #14 – **Mike Flournoy case**. Mike Flournoy was drafted after quitting college to work in the Civil Rights Movement in the South. Flournoy's oral history is presented earlier in the "Civil Rights" section.



Photo #15 – **Tour of Duty - Rest and Recreation.** This section, centered by the artifacts of war, also presents the experience of R & R – where Black servicemen faced segregation in the clubs and beach areas of Southeast Asia.



Photo #16 – **African American Women and War.** African American women served in a variety of capacities in the military – administrative, clerical and medical. The most visible role was as a nurse.





Photo #17 – **Tour of Duty – Wounded and Casualties**. By the end of the war, 7,262 African Americans had died in Vietnam. Many more died in later years from the effects of Agent Orange and napalm, or suffered from Post-Traumatic Stress Disorder.



Photo #18 – **Tour of Duty – Wounded and Casualties**. A Wallace Terry photo (center) shows the bloody side of war. Individual sacrifices are documented by the formal “paper” of the military – a telegram notifying the family of a death, a Purple Heart Certificate, and a letter of condolence from a state senator.



Photo #19 – **Leroy Mudd case**. One of the most poignant stories in the exhibit is that of Leroy Mudd. His family received a heartfelt letter from him on the same day a telegram reporting him missing arrived.



Photo #20 – **Leroy Mudd case**. Among the artifacts that memorialize Mudd are his dog tags, a Navy photo, medals, and a wallet that held Vietnamese currency.



Photo #21 – **Vietnam War Entertainers**. Both famous and lesser-known African American entertainers went to Vietnam to meet and entertain the troops. The wall case contains jazz singer Denise Perrier's peace necklace, one of the most iconic images of the era.



Photo #22 – **The Soundtrack of War**. Music is an important part of recreating the ambiance of the 1960s and 1970s. This section traces the evolution in music from the early 1960s when the Shirelles sang “Soldier Boy” to 1970 when Edwin Starr asked “War, What is it Good For?” Visitors can listen to 30 different selections at three music stations.



Photo #23 – **Vietnam Veterans' Art.** The experience of war lives on for all veterans. Some process their emotions and memories through art. This collection includes several self-portraits, tributes to comrades, and hand-decorated envelopes that contained letters home.



Photo #24 – **Seating.** Reproduction ammo crates and 55-gallon barrels give the area a military feel while also providing visitors a place to sit and contemplate the art. At the end of the wall is a ceiling-mounted monitor that shows "In Country," a short video on a group of local veterans who returned to Vietnam after more than 30 years.



Photo #25 – **Vietnam Aftermath**. The final exhibit section addresses the legacy of the war – the lives lost, the formation of veteran’s organizations, and the ongoing struggles that veterans face. A comment book allows visitors to leave their reflections and their own stories of the Civil Rights Movement and Vietnam War.



Photo #26 - **Memorial Wall**. The exit from the gallery is down a narrow ramp. This space pays homage to the Vietnam Veterans Memorial Wall in Washington, D.C. Glossy black panels bear the names of African Americans from Western Pennsylvania who died in the war. As visitors leave the space, a motion sensor actuates an audio clip of a Huey helicopter.