

AMONG FRIENDS *of LBJ*

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America in the Sixties

Library Opens Permanent Exhibit

What the nation looked like in the years of the Johnson Presidency is the subject of a new permanent exhibit at the Library. Designed and constructed by Museum Curator Gary Yarrington and his staff, the exhibition—temporarily titled, “U.S.A. 1963–1969”—depicts with photographs, documents and memorabilia the major developments of that turbulent time. The pictorial display is augmented by a sound track

playing music of the period organized by Frank Wolfe and his Technical Service staff. A 10-minute video summarizing the decade was prepared by James Watson.

The exhibition, which covers the north and west galleries of the first floor, is the first of a three part renovation planned for the Library’s museum area. In the planning stage now is a display of the U.S. from 1908 (the year LBJ was born) to

1963. It will occupy the east gallery on the first floor and will lead into the exhibit just opened. It is scheduled for completion by the end of the year. The third, and final, part of the renovation will be a new and expanded “art gallery” on the second floor, showing many more gifts from heads of state than have been previously displayed. This gallery will open in the spring of 1995.

The Exhibition



The exhibit opens with a dark corridor recalling November 22, 1963, the day of the assassination of President Kennedy. The captions accompanying the photographs are in Lady Bird Johnson's words, taken from her *White House Diary*.

A painting representing the widowed Jacqueline Kennedy and her children, by Gustav Likan, stands at the end of the corridor. At the reception marking the opening of the exhibition, Likan, in wheel chair, discusses his work with Curator Gary Yarrington.

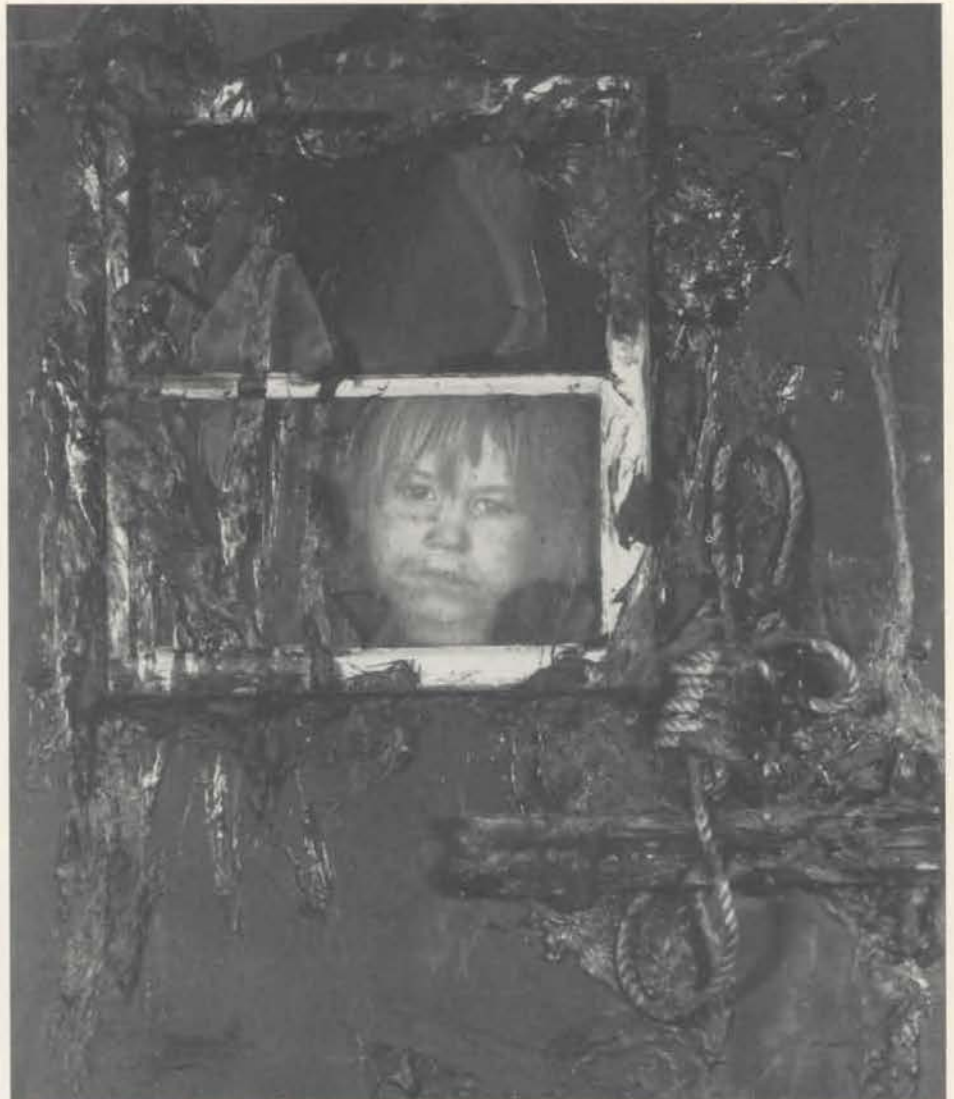
Lyndon Johnson's active first days as President, as he strove to assure the American people of the continuity of their government, was climaxed with an appearance before the congress when he rallied the stricken nation with the challenge, "Let us continue." On display in this section is a handwritten note from Mrs. Johnson delivered to the President at 2:00 a.m., as he and his staff labored to complete the address. The note reads, "In the name of tomorrow come eat—then sleep and know you are loved." The note was recently discovered in his personal effects by long-time Johnson friend Bob Waldron, who turned it over to the Library.



photo by Cecil Stoughton

Two panels address issues the new President embraced as his personal cause in the early days of his administration. One was the poverty in America, a problem not widely recognized at the time. It is portrayed in the haunting portrait of a young girl by Mel Roman. In the exhibit it is glimpsed behind a vibrant transparency representing the appearance of affluence behind which the evidence of poverty was hidden.

The other cause was civil rights. A montage of photographs and signs from the time recalling the conditions faced by black citizens, as the 1960s began. It is accompanied by a sound track of voices describing those conditions. Across the exhibit is a sculptured depiction of arms locked in defiance.



The Exhibition (continued)



A wall labeled "The Thousand Laws of the Great Society" is papered with facsimiles of some of

those bills. Mounted against that backdrop are sculptured representations of some of the beneficiaries

of those landmark laws, such as Medicare and the Job Corps. (below)





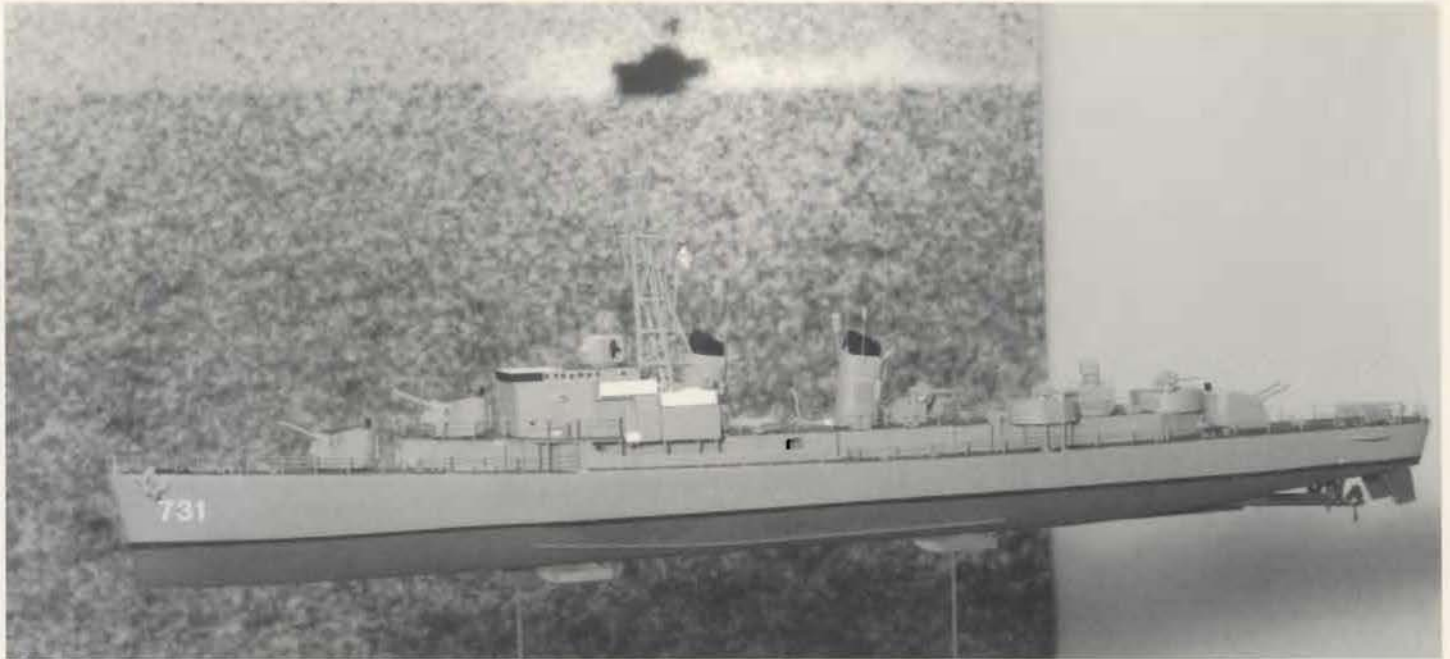
Three separate walls, labeled "Images of the 60s," dramatically recall some of the culture and activities of the period. The film

"The Graduate" and the model Twiggy, above, adorn one wall. Carol Channing's "Hello Dolly," Peter Max's art and go-go dancers

(below) fill another. The third wall is shown in the cover photo.



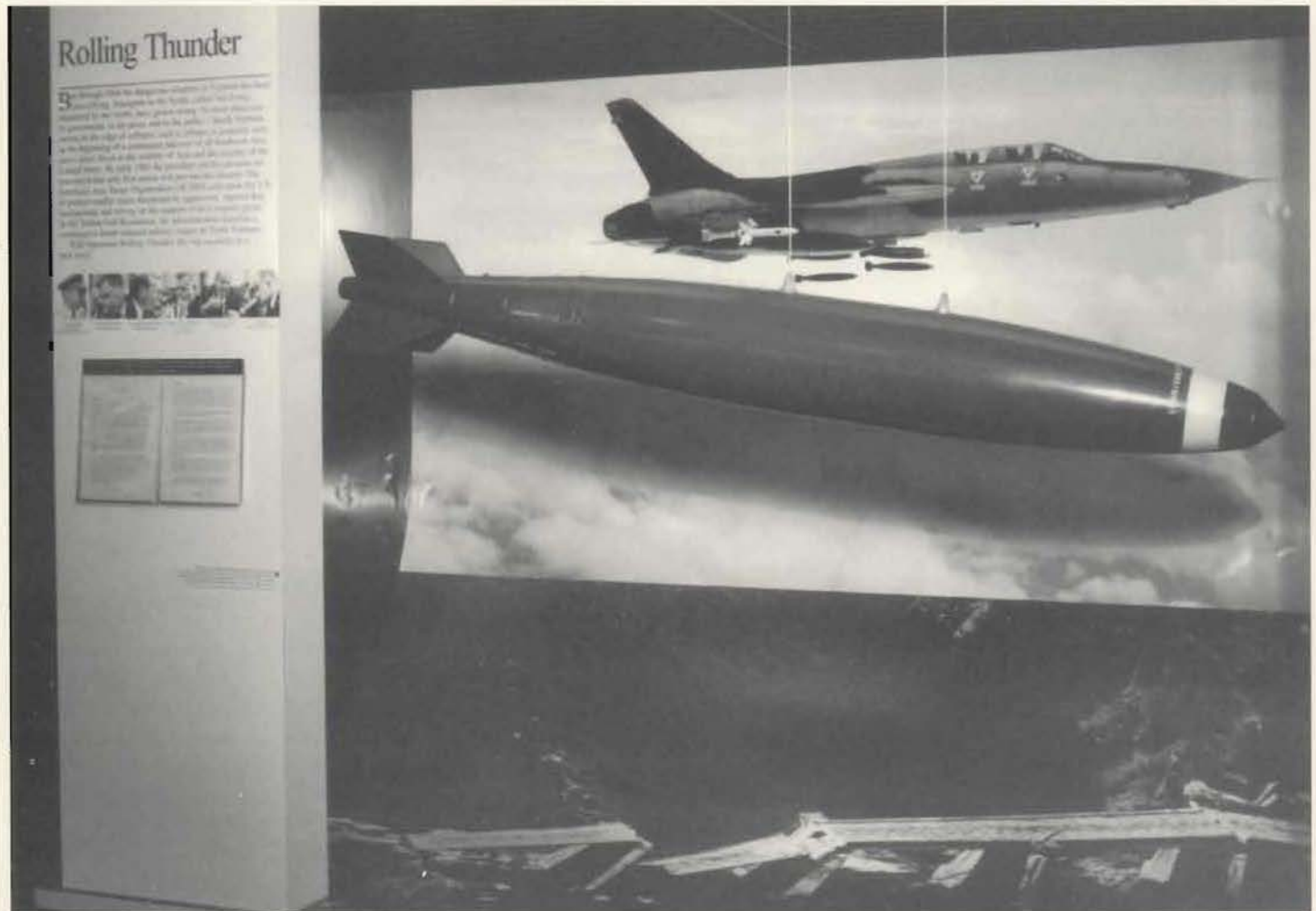
The Exhibition (continued)

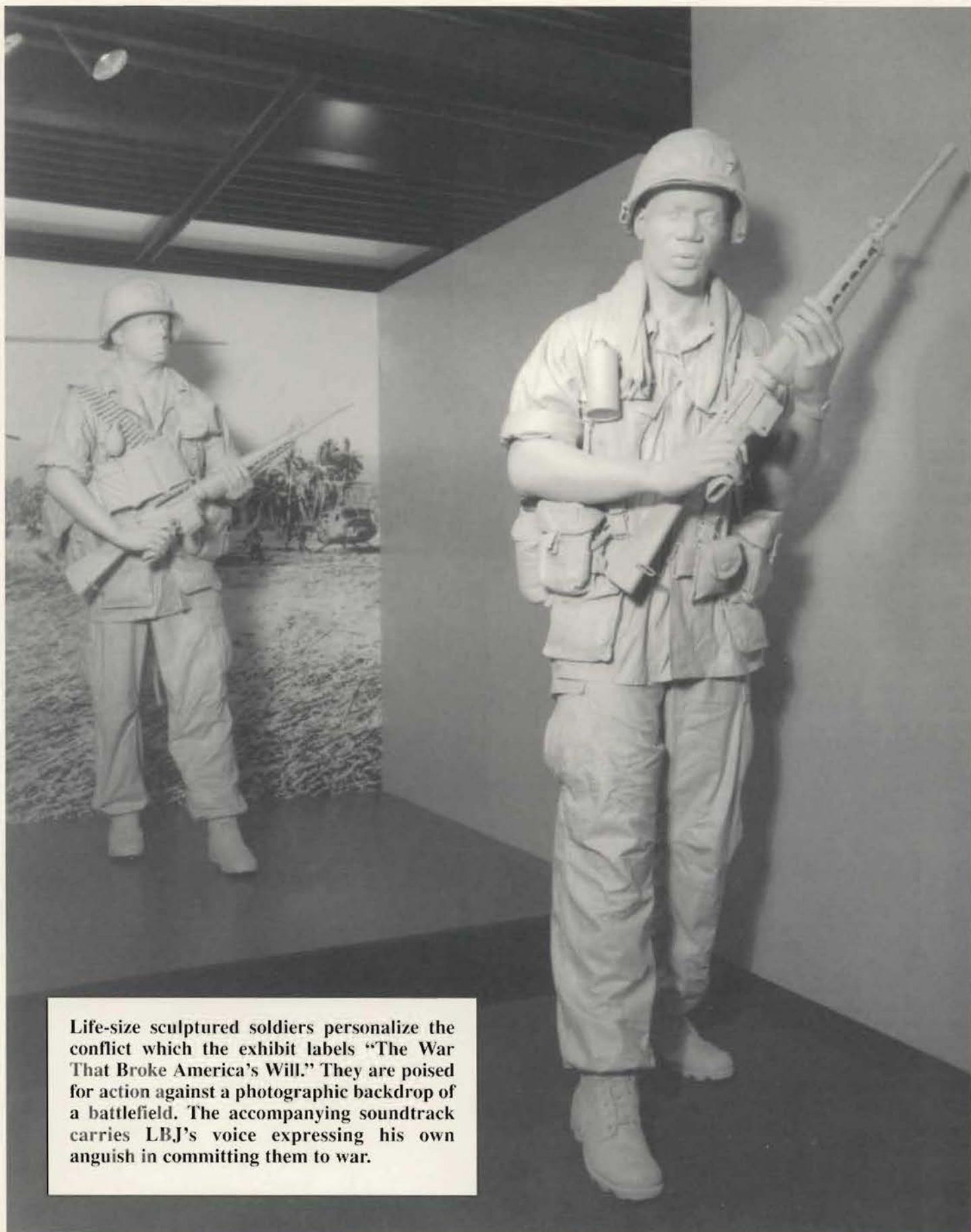


The Vietnam War is traced in several panels. The first, featuring a scale reproduction of the U.S.S. Maddox (above) recalls the Tonkin

Gulf incident in 1964 which led to congressional passage of the Tonkin Gulf resolution. Operation Rolling Thunder (below), a cam-

paign of bombing selected targets, was launched in response to a series of provocations and escalated the war to a new level.





Life-size sculptured soldiers personalize the conflict which the exhibit labels "The War That Broke America's Will." They are poised for action against a photographic backdrop of a battlefield. The accompanying soundtrack carries LBJ's voice expressing his own anguish in committing them to war.

The Exhibition (continued)

The painting of Lady Bird Johnson by Aaron Shikler leads into a section dramatizing the activities of the First Lady during the Johnson years, which brought her to the nation's attention as a champion of the environment and an eloquent spokesperson for the President's programs.



photo by Robert Knudsen



photo by Robert Knudsen



Johnson called 1968 "a nightmare year," and the exhibit recalls some of its agonies—the Tet Offensive in Vietnam, the assassination of Martin Luther King, Jr. and Robert Kennedy, and riots in the cities. But even when LBJ became a lame-duck president

by taking himself out of the political picture in March, he continued to get legislation through the Congress. When he delivered his State of the Union message in person, his colleagues cheered him as he said, "I hope it will be said 100 years from

now that by working together, we helped to make our country more just . . . But I believe that at least it will be said we tried."



photo by Mike Geissinger

Speakers at the Library



Jane Alexander, award-winning actress and now chairman of the National Endowment for the Arts, speaking at the Library in June, called for the arts to "lead the way" in an American renewal in our schools, in our economy and in the communities. Addressing the touchy issue of controversial art, she said:

"The artist and society do have a tentative relationship, sometimes wary of one another, for the artist is often the sentinel on the precipice, heralding change as it peaks over the horizon. Artists challenge, ask difficult questions sometimes, and they can rattle our cages. They can make our skin itch and our souls bristle, but they can also touch us to our heart's very core. They will continue to do so, whether we listen or not, but I hope that in the future we might learn the value of good listening and support a climate of inquiry and tolerance."



In a presentation in May, Civil War Historian Shelby Foote addressed the question of why the Civil War, more than any other war, has such a hold on people's interest: "When you line up shoulder to shoulder and march nearly a mile across a shallow valley with all those guns staring you in the face—it's hard for us to comprehend the kind of bravery those men had. It was probably because of some basic innocence, some kind of—that's a good word, I mean it as a compliment to them. They had a simple view of life that a man did his duty because he had confidence in the people who told him to do his duty. And that was repeated in affair after affair in the Civil War and it's one of the things that, for me, lends it's enormous attractiveness as a subject for study and especially as a subject to write about."

"Writers always think they have to hype something up to make it good. When you are writing about the Civil War you have to hold it down, it's too hyped up already."

In her remarks, Ms. Alexander recalled Lady Bird Johnson's comments closing a symposium on the arts held at the Library in 1975.

"It seems to me there are two kinds of people whose lives are touched by the Endowment for the Arts. The talented people, many of them young, who are being given the opportunity for fulfillment and expression. They come by the thousands across the land. Then, there are people like me, those who listen and watch and are enthralled by the magic; and we come by the millions. Some of the most delicious moments of my life have come about because of the arts: an overwhelming moment of disciplined grace in ballet; a voice so beautiful I wanted to cry; a play that caught me up and made me laugh with compassion at the human condition; a picture that made me suddenly see the world as the artist saw it. . . If we want the National Endowment to grow, we must identify and rally the constituency."



Bernard Rapoport, chairman of the University of Texas Board of Regents, was the eighth Frank C. Erwin, Jr. lecturer at the Library on April 22. He spoke movingly of the importance of education in his life and career. The Erwin lectureship, co-sponsored by the Library and the LBJ School of Public Affairs, is held every other year.

Executive Privilege

or How The Faculty Club at The University of Texas Was Integrated

By Jack Maguire

This story has been told before, by others who were there. But this condensed version of an account by Jack Maguire in the July/August issue of U.T.'s *Alcalde* magazine bears repeating. It is reprinted here with *Alcalde*'s permission.

New Year's Eve, 1963, doesn't loom large in the history of The University of Texas, but perhaps it should. It was on that evening more than three decades ago that the presence of the 36th president of the United States at a party overcame the last bastion of segregation on the campus.

My wife, Pat, and I hosted the party. We decided to have cocktails at the Forty Acres Club. That decision was destined to add a footnote to the University's colorful history.

The Forty Acres Club (a private club), was the de facto club of the University faculty and staff.

While the Forty Acres Club was recognized as filling a need and was welcomed by most faculty and staff members, there were concerns that its clientele would be limited to whites (a policy followed by most private clubs in the area). However, these anxieties disappeared after two prominent members of the law school faculty—Charles Alan Wright and Ernest Goldstein—got the management to agree that there would be no segregation.

In 1963, racial integration was still very much an issue on and off the campus. By order of the U.S. Supreme Court, the University had been forced to admit Herman Marion Sweatt, a black, to the law school in 1950. In the intervening 13 years, a few more blacks



enrolled in the University, but the student body remained overwhelmingly white. Many hoped that the founding of the Forty Acres as an integrated social club with hotel rooms, a restaurant, and a bar would also attract blacks to the faculty.

Once it was operating, however, the club failed to integrate as promised. Except for kitchen help, blacks were still barred from the Forty Acres when we planned our party there on December 31, 1963.

When we announced in the press that the new President, Lyndon Johnson, would be flying to the LBJ Ranch for the holidays, we knew that Horace Busby, '46, and Mary Virginia Busby would be aboard. Horace, my close friend and editorial assistant when I was editor of *The Daily Texan*, was our neighbor for some years in Austin. Now that he was special assistant to the President of the United States, we decided to make our party a special honor for the Busbys.

Also aboard Air Force One were Liz Carpenter, BJ '42, another classmate of mine and then press-secretary to the first lady, and young Bill Moyers, BJ '56, another friend starting his rise in Washington. We also invited Ernest Goldstein and his wife, Peggy, friends of the Johnsons. Ernie later would leave the UT faculty and become a special assistant to the President in Washington.

It was the telephone call from Horace Busby at the LBJ Ranch after lunch on New Year's Eve that further expanded the invitation list. Buzz said that he had mentioned our party to the president, and

Johnson had said he would like to come, although Mrs. Johnson had other plans for the evening. Would it be all right?

We were delighted, of course. It's rare to have a president of the United States ask for an invitation to one's party.

Johnson knew that the University's all-white faculty had passed a resolution opposing segregation in all forms, but he was disturbed because the Board of Regents continued to use legal tactics to slow the process.

Whether civil rights was troubling him when he decided to come to our New Year's Eve party, I'll never know. I do know that because of the Forty Acres Club policies, many faculty members had withdrawn their memberships. Some turned down our party invitation because it was there.

Most of our guests had arrived when the Secret Service told us that the presidential caravan was only minutes away. Pat and I, with the club manager, went downstairs to await him and his party. Imagine our surprise when LBJ stepped from his limousine with Gerri Whittington, one of the White House secretaries, on his arm. Miss Whittington was beautiful—and black.

Before we could greet the President, the shocked club manager turned to me and whispered: "What do we do about this?"

"We take them upstairs to meet our guests," I replied. And we did.

Did LBJ's attendance with his black secretary at our party that evening integrate the Forty Acres Club?

Goldstein called the club two days after the party and asked if he could bring a multi-racial group for lunch. He was assured that he could.

"Is the Forty Acres Club really integrated?" he pressed.

"Yes, sir," was the reply.

"The president of the United States integrated it on New Year's Eve."

Russell Biographer Wins Hardeman Prize

Richard B. Russell, Senator from Georgia, by Gilbert C. Fite of Bella Vista, Arkansas, judged to be the best book on the U.S. Congress published in the 1991–1992 period, is the seventh winner of the Library's D.B. Hardeman Prize.

Funded by the LBJ Foundation, and named for the late aide to Speaker Sam Rayburn, the \$2,000 prize is awarded biannually to encourage scholarly research on the Congress.

A committee of five judges makes the selection on behalf of the Library: Prof. Bruce Buchanan, University of Texas Government Department, chairman; Professors Melissa Collie, also UT Government Department, and Michael Stoff, UT History; Donald C. Bacon, co-editor of the soon-to-be-published *Encyclopedia of the United States Congress*; Richard A. Baker, Historian of the U.S. Senate; and Raymond W. Smock, Historian of the House of Representatives.

Dr. Fite's prize-winning book was published by the University of North Carolina Press in 1991.



Coming Events

- September 8** Ken Ragsdale and his orchestra present "From Calvin Coolidge to LBJ—The Music of Seven Presidencies."
- September 28** Liz Carpenter launches her new book *Unplanned Parenthood*.
- October 13** "An Evening With Stephen Ambrose," author of the best-seller *D-Day*.
- November 16** Thomas Reeves discusses his book, *A Life of John F. Kennedy*.
- November 21** Terrence McNally, playwright best known for the smash-hit Broadway musical, *Kiss of the Spiderwoman*, shares his thoughts on life in the theater.
- December 7** An Evening With Jake Pickle as he leaves the U.S. Congress.
- On tap, but as yet unscheduled: Harry McPherson, whose book, *A Political Education* is being re-issued, and Michael York, renown British actor.

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