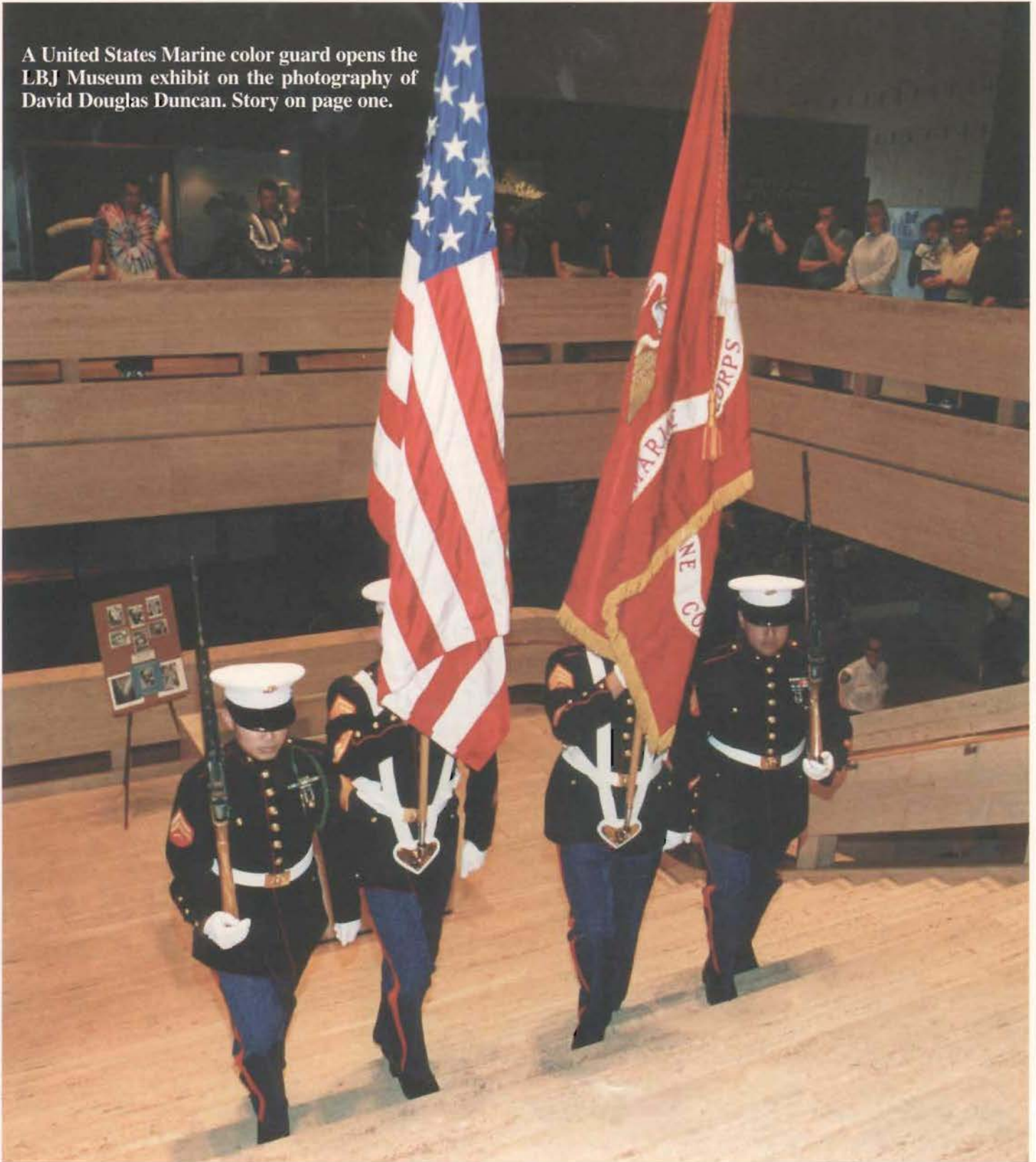


Among FRIENDS *of* LBJ

Issue Number LXXI April 30, 1999

A United States Marine color guard opens the LBJ Museum exhibit on the photography of David Douglas Duncan. Story on page one.



Famed Photographer Duncan on Exhibit

The blank stare of a weary Khe Sanh defender . . . the raised fist of a combative Richard M. Nixon . . . the Japanese surrender aboard the U.S.S. *Missouri* . . . a jubilant Eisenhower clowning in Greece . . . a demure Ava Gardner preparing for a photo session . . . a boisterous Pablo Picasso conjuring mythic animals with hasty brush strokes.

These and hundreds more of the most arresting images of the twentieth century are on display in the retrospective exhibition, *David Douglas Duncan: One Life, A Photographic Odyssey*, which opened on March 6 at the LBJ Library and Museum. Co-sponsored by the University of Texas Harry Ransom Center and the Library, the exhibition celebrates the landmark career of photojournalist Duncan, who recently donated his \$15 million archive to the Ransom Center. As with all LBJ Library exhibits, it is free and open to the public. The exhibition runs through January 2, 2000.

David Douglas Duncan is one of this century's greatest photojournal-

ists. A veteran of the days when photojournalism came of age, he is responsible for some of the twentieth century's most recognizable photographs. As a Marine photographer, then a photojournalist for *Life* magazine, and finally a freelancer, for the past sixty years Duncan's images of the world's great events and people have been etched into the popular consciousness. Highlights of his career include award-winning coverage of the Korean and Vietnam Wars; a close friendship with Pablo Picasso which resulted in a number of intimate portraits of the artist; becoming the first westerner to train his cameras on the Kremlin's treasures, and piercing coverage of the 1968 political conventions.

David Douglas Duncan: One Life covers 2,500 feet of gallery space and features four hundred items, including original prints of Duncan's award-winning photos, galley proofs of his publications, correspondence between Duncan and his editors, and the cameras, lenses, and field equipment Duncan used throughout his career.



A weary Lieutenant Duncan, caught by his own camera on the island of Bougainville in 1944. He carries an M-1 carbine in his right hand and a box of Kodak film in his left. The black leather box at his belt holds a light meter, according to LBJ staffer Charles Bogel.

The picture was taken by then-Lieutenant Richard M. Nixon, whom Douglas had met and befriended.



U.S. Marines marching away from the Changjin Reservoir, Korea during the terrible winter of 1950-51. Photo courtesy of Peter Smith, Harry Ransom Humanities Research Center, UTA

The exhibition is organized in loose chronological fashion, following Duncan through the major phases of his career.

- The "amateur" period (1930s) when Duncan began to acquire and hone the skills that photojournalism demands.
- World War II, where Duncan served as a Marine combat photographer in the Pacific Theater.
- The *Life* years, (1946 to 1956), which took Duncan around the globe covering the major events of the day.
- The Korean and Vietnam Wars, where Douglas captured some of the most powerful images ever of men at war.
- The Picasso portraits, displaying the revealing images which resulted from Duncan's close friendship with the artist. In addition to photographs, this section of the exhibit contains never-before-seen drawings which Picasso gave to Duncan as gifts.



An ebullient Dwight D. Eisenhower, Athens, Greece, 1952. Photo courtesy of Peter Smith, Harry Ransom Humanities Research Center



Ava Gardner on the set of *The Barefoot Contessa*. Rome, 1954. Photo courtesy of Peter Smith, Harry Ransom Humanities Research Center, UTA

The exhibit was curated by Lisa Royse, curator for the LBJ Library and Museum; Roy Flukinger, senior curator of the Ransom Center's Photography and Film collection; and Liz Murray, archivist in the Ransom Center's manuscript collection.

Duncan donated his personal archive to the Ransom Center in 1996. It began to arrive in October of that year, and major shipments were later received in 1997 and 1998. The archive contains all of Duncan's wartime photos and negatives. In addition, the collection includes the total body of writing, editing and design work which Duncan under-

Life, and many notables of the twentieth century. Finally, the archive contains Duncan's lenses, cameras, and other photographic equipment.

Born in Kansas City, Missouri ("You don't get much closer to the heart of the country than that!" says Duncan) in 1916, Duncan began his life as a photojournalist at the age of 18. While a student at the University of Arizona majoring in archaeology, he snapped the fleeing victims of an early-morning hotel fire, using a 39-cent camera, a birthday gift from his sister. He was later surprised to learn that one frantic guest captured on his film

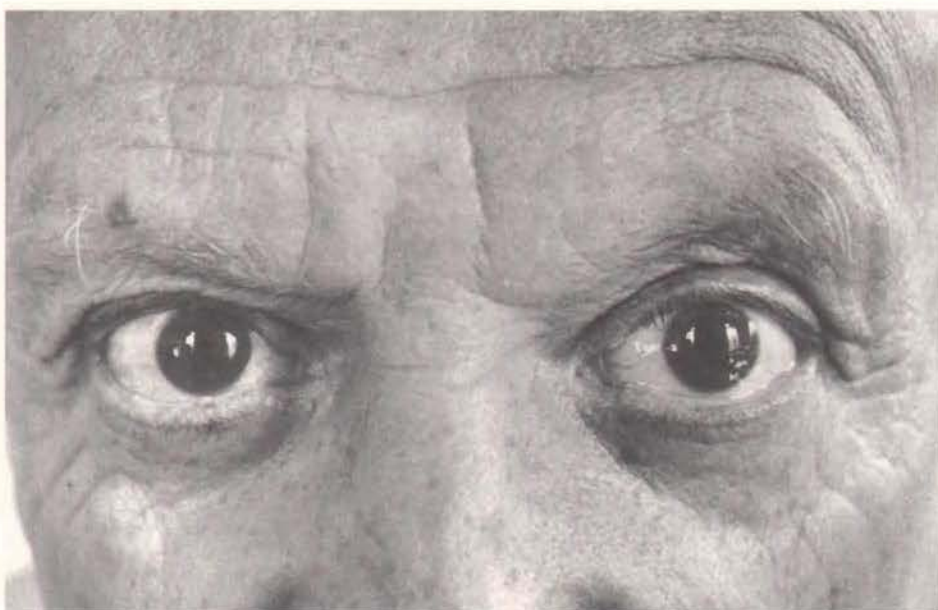


Turkish cavalry in the snow, 1948. Photo courtesy of Peter Smith, Harry Ransom Humanities Research Center

took to produce his war trilogy—*This is War* (1951); *I Protest* (1968), and *War Without Heroes* (1970)—and the production materials (correspondence, contracts, text, dummies, layouts and proofs) for each of Duncan's twenty-one books. The collection also houses extensive correspondence between Duncan and his family and friends, his editors at

was America's Public Enemy No. 1, the infamous John Dillinger.

From this serendipitous beginning, Duncan went on to become one of the world's great wartime photographers. Of his combat photography, Duncan himself wrote, "I wanted to show the way men live and die when they know death is among them." Commissioned a second lieutenant in



The eyes of Pablo Picasso. Photo courtesy Peter Smith, Harry Ransom Humanities Research Center, UTA



A young Marine at Khe Sanh, South Vietnam, 1968. Photo courtesy of Peter Smith, Harry Ransom Humanities Research Center, UTA

the U.S. Marine Corps in 1943, Duncan was decorated for the aerial photos he snapped from the jury-rigged plastic-nosed belly tank of a P-38 fighter plane. Duncan also linked up with Fijian guerrillas, fighting the Japanese from behind enemy lines, and was in China before Peking fell to the Communists in 1948.

As a civilian photographer for *Life* magazine, Duncan rejoined the Marines in Korea, where he photographed the liberation of Seoul and the Marines' harrowing Christmas retreat from the Changjin Reservoir.

Though retired with the rank of lieutenant colonel, Duncan rejoined the Marines in Vietnam, most notably photographing the siege of Khe Sanh. In 1968, Duncan flew straight from that besieged outpost to hand-

deliver the negatives for the photographs that were to comprise *I Protest*, his broadside denunciation of the war.

While perhaps best known for his wartime photographs, Duncan has aimed his camera at a wide range of subjects. He provided the first coverage from behind the Iron Curtain and, with permission from Premier Nikita Khrushchev, spent three years photographing the Kremlin treasures.

Duncan's long and intimate friendship with Pablo Picasso and his family produced one of the most exclusive and revealing portraits of the artist and his world. Seven books by Duncan capture these insights, including the best seller *Picasso's Picassos* (1961).

In 1972 Duncan set a new standard in photographic achievement, becoming the first photographer to hold a one-person exhibition at New York's prestigious Whitney Museum of Art. His career was aptly described by the esteemed foreign correspondent John Gunther as "tough, audacious and original."

Duncan's own take on his vocation, looking back: "Some days a darned good business . . . and every day a fabulous life."



At the grand opening of the exhibit on Duncan's career, USMC Brigadier General William Whitlow presents him with the Distinguished Public Service Medal, the highest civilian award in the power of the Secretary of the Navy.



Each year Mrs. Johnson hosts a luncheon to honor the volunteers who are so vital to the smooth operation of the Library and Museum. This year the event took place at the Austin Country Club, and those pictured below were selected for special recognition. These volunteers lunched at Mrs. Johnson's table, in recognition of their ten years of service in the program. Seated at Mrs. Johnson's right (the viewer's left) is Dorothy J. Sullivan; seated on the other side is Lala Niemeyer. Standing, left to right: Gloria Watkins; Tink Moir; Bettye Rosin, Dorothea Brown; George Reiter, Marge Reiter. Not pictured is Ben Baldwin. Also not pictured is volunteer Mary Gowen, who was honored for her 3,000 hours of service.

Florence Nightingale and Her Legacy for Nursing

In association with The University of Texas at Austin School of Nursing, the LBJ Library and Museum opened an exhibit on April 1, honoring the founder of modern nursing. The exhibit features more than 30 items loaned from the Florence Nightingale Museum Trust in London.

Florence Nightingale referred to her vocation as "a calling from God." As superintendent of a London hospital for gentlewomen, she answered a desperate request from the Secretary of War in 1854 to take her skills to the Scutari Hospital in Turkey, where

the wounded and sick of the British Army, fighting in the Crimean War, lay woefully ill-attended. Her work there made her a national hero. Her detailed accounts and journals led to a revolution in the practices of nursing and sanitation.

The University of Texas at Austin's School of Nursing follows Florence Nightingale's model of outreach in nursing. The School participates in three programs to assist people who cannot afford medical care or have no access to a hospital. One program focuses on the *colonias* of

South Texas. Another provides low- or no-cost mammograms for women in Travis County who have no health insurance. The third is a nurse-managed, school-based health center which operates in the Del Valle Independent School District.

Early in his presidency Lyndon B. Johnson signed into law the Nurse Training Act of 1964, authorizing a program of grants to build and renovate nursing schools, and assist students who wished to attend them.

Irish Music Delights Library Audience

On March 17 Jerry and Cathy Supple (he is president of Southwest Texas State University, LBJ's alma mater), with John Kirk and Trish Miller, filled the LBJ Auditorium with songs of—what else, on St. Patrick's day?—of leaving and heartache; harmonies of whiskey and rascality. Their performance of Irish and Irish-American folk music—which differ, they explained; the Irish do not know the American tune “Danny Boy,” for instance—delighted the audience, which soon gave up resisting the urge to keep time.

Ms. Miller, a prize-winning clog dancer, demonstrated the form which she learned in Appalachia and perfected on her own. She and husband John Kirk once entered a dance contest using the alias “Sam and Janet Evening.” (The joke backfired when they won the contest and were given a check made out to Mr. and Mrs. Evening.) Viewers familiar with the hit show “River Dance” had no trouble recognizing the similarities between it and the footwork of Kirk and Miller, which shows how the Irish influence has crossed the Atlantic, even as it continues to evolve in its homeland.

In fact, Irish music is alive and well in American country tunes in many ways, especially in “country,” where the fiddle often plays the part of the pipes, and the banjo and mandolin substitute for traditional Irish stringed instruments. Lyrics too are borrowed. A line from “Willie McBride,” about a young Irish boy killed in World War I, goes thus:

“Did they beat the drums slowly, did they play the fife lowly?”

And in the American tune “Streets of Laredo,” these words come from the lips of a young cowboy about to die of gunshot wounds:

“Oh, beat the drums slowly and play the fife lowly, play the Dead March as they carry me on . . .”

To hammer the point home, the group demonstrated how the traditional “The Irish Washerwoman” has lent its air and meter to the American “Skip to my Lou,” and even to the old gospel song, “Rock my soul in the bosom of Abraham.”

Combining all the elements of death, hilarity, strong drink, and financial distress typical of Irish airs, the group belted out a song about one son of Eire who tried to collect his insurance money by pretending that he was dead. He came out badly.

“So Pat laid down and tried to make out that he'd died—until he smelled the whisky at his wake.

Chorus:

Oh, Pat Malone forgot that he was dead.

He riz up in his coffin and he said,
“If the wake goes on a spinnet,
The corpse he must be in it;
You've got to get me drunk to keep me dead.”



Miller and Kirk show how it's done afoot, while the Supples urge them on with banjo and guitar.

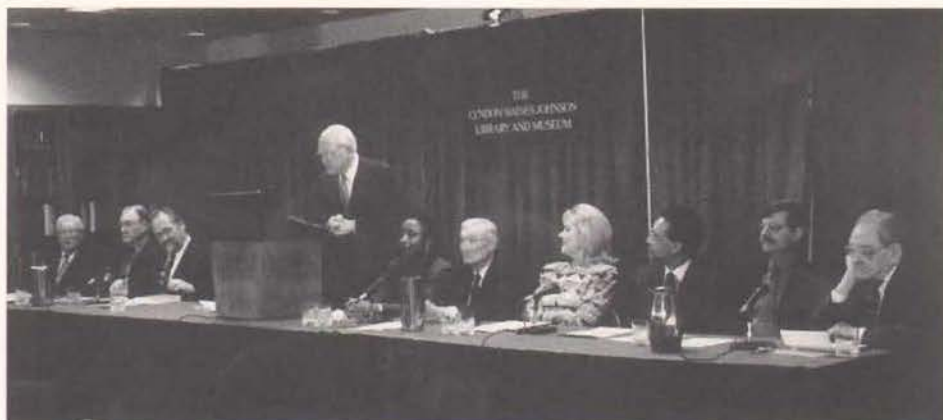
Forty Years Ago . . .



LBJ and Mrs. Johnson on the dam across from the LBJ Ranch House, in 1959. The auto is a 1934 Ford DeLuxe Phaeton convertible, which was then-Senator Johnson's hunting car. It is still at the Ranch (undergoing restoration. The future president was hard on Ranch vehicles, and this one was no exception).

The LBJ Library staff affectionately refer to this photo as the "Roy and Dale" picture, and sometimes hum a few bars of "Happy Trails" when they do. Photo by Frank Muto #59-12-91

Blue-Ribbon Panel Takes a Look at the Congress



The panel of Hardeman Prize winners, from left to right: Robert Remini, William Lee Miller, John Jacobs, Moderator William Livingston, Carol Swain, Gilbert Fite, Barbara Sinclair, Christopher Foreman, David Oshinsky, James Sundquist.

Years ago D. B. Hardeman, a noted expert on the Congress and long-time assistant to Sam Rayburn, left a bequest to the LBJ Foundation to further the study of the national legislature. Since that time, the Foundation has awarded the D. B. Hardeman Prize for books on a congressional topic to twelve authors.

On February 19, the Library brought nine of those scholars together at the LBJ Library to discuss the present state of affairs in the nation's Capitol. This distinguished panel was chaired by UT Senior Vice President William Livingston. Comprised of historians and political scientists, it also included one noted journalist and one professor of religious studies (William Miller, who won the Prize for his book on Congress's great debate over slavery in the last century). The group brought a formidable amount of intellectual firepower to bear on their topic.

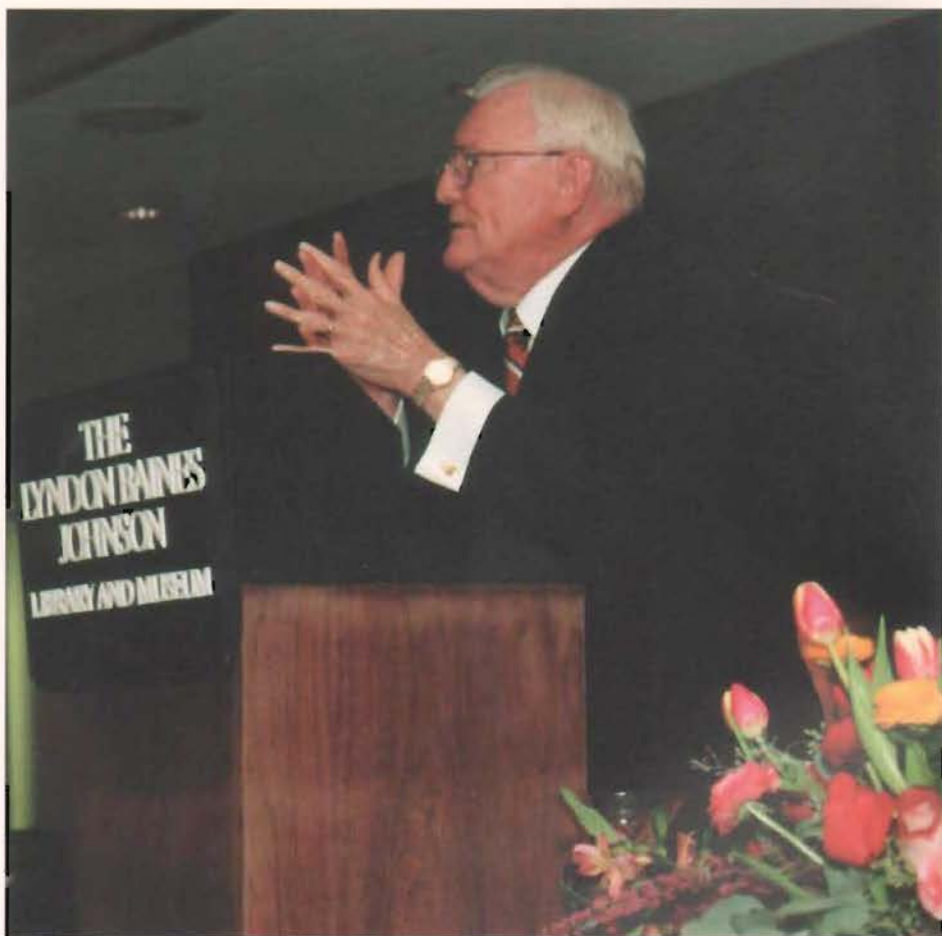
Several themes stood out during the deliberations. The panel agreed that the present lack of civilized discourse in Washington may be closer to normal than the public supposes. The nineteenth century in particular offers numerous examples of hateful acrimony in the Congress. During the debates of the 1850s it was not unusual for senators to go armed to the Senate Chamber.

The panel also noted that the present outlook for constructive legislation is bleak. Today's bitter partisanship and tiny majorities are not conducive to progress. The situation is made worse

by a phenomenon which one member called the "disappearing middle." Each party has become a prisoner of its more extreme factions, and at the same time each has become more homogenous.

The old conservative southern Democrats have virtually disappeared, while the Republicans have united in the face of such fierce Democratic attacks as they mounted during the Bork nomination controversy. Thus the potential for compromise shrinks, while dogmatism grows.

In the evening the panel and guests heard an address by the winner of this year's Hardeman Prize, Robert Remini. Dr. Remini's prize-winning book, *Daniel Webster: The Man and His Time*, is reckoned the masterpiece of his already distinguished series of works on the Jacksonian Era of U. S. History. "I would tell present members of the Congress, 'Read Webster,'" said Remini. "As he said to the Congress, 'Generations to come will hold you responsible for the sacred trust that you have . . . Webster's last words were, 'I still live.' Indeed he does.'"



Dr. Robert Remini: "Webster refused to go on the ticket with William Henry Harrison in 1840. Said Webster, 'Me? With that man who doesn't know a principle from a piece of shoe leather? Never!'"

The State of the Archives



This article was compiled by the Archives Staff, pictured here.

Nothing in the Library and Museum has caught the imagination of the public so much as the continuing release of the LBJ White House telephone recordings. In September, the Archives made available the recordings from September-October 1964, or 34 hours of presidential telephone conversations. About 40 per cent of the collection has now been released. The press continues to pay considerable attention to the tapes, and historians such as Michael Beschloss are making good use of them to get insights into LBJ's personality and leadership style. Nowhere else does the "Johnson treatment" come across so vividly. More than six hundred people have purchased the tapes; over seven thousand tapes have been sold to date.

In 1995, President Clinton signed an executive order which requires us to systematically review, by the year 2000, all classified documents twenty-five years old or older. Since all of the Library's classified holdings fall into that category, the effect on our workload is significant.

In the past, the Archives staff was required to close virtually all security classified material, but using recently issued agency declassification guidelines, we can now open fifty to sixty per cent of such documents. Although this is a great improvement, it requires much more time, skill, and judgment on the part of the staff. The rest of the documents must still be reviewed by the government agencies which created them. Many of the papers which we cannot declassify under agency guidelines were scanned recently and sent to Washington, D. C., for declassification review as part of the Remote Archives Capture Project, headed by the Central Intelligence Agency.

The growth of the world wide web has created new demands for electronic access to our holdings. The Library sent to the National Archives about 500 pages of President Johnson's Daily Diary, 140 photos relating to the Vietnam War, and 15 images of Museum artifacts. The National Archives staff created digital images of all those

items and put them on the NARA web site. Our staff posted oral history interviews to our own Library web site, including those with Bess Abell, Morris Abram, George Aiken, Abe Fortas, Harry McPherson, Lawrence O'Brien, Carl Albert, Hubert Humphrey, John Tower, Douglass Cater, Stewart Udall, and Bromley Smith. And researchers continue to visit the Library in person, making 1266 visits to the Library in 1998.

The Audio-Visual Archives undertook several major preservation projects. We have recorded 250 rolls of White House Naval Photographic Center film on videotape, and 50 more rolls are at the lab. The preservation work on several collections of Johnson family photos has been completed.

It has been a busy year.

Juan Williams Chronicles Life of Thurgood Marshall



Juan Williams calls Thurgood Marshall “a genuine American hero.”

Late in his years, in the 1980s, Thurgood Marshall was a detached, reclusive figure who seldom went out; in a conservative Supreme Court he felt isolated on the left wing, alone with his friend William Brennan. “Here was Marshall,” says biographer Juan Williams, “a genuine American hero, feeling that... he was being forgotten. Even with all his legal triumphs on behalf of civil rights, as an NAACP official, as Solicitor General, and on the Court, the Justice believed that the public regarded him as a mere token, appointed by LBJ to placate the liberals.”

And yet, Williams recalled, “What a life! What a life I came in touch with. Here was someone who had lived in every decade of this century. Here was someone who had gone to high school with Cab Calloway, the jazz singer; who had

gone to college with Langston Hughes, the poet and writer; who, when he had taken his first job at the NAACP, had an office right next to W. E. B. DuBois, the black intellectual.”

When Williams pressed Marshall to do a biography, the older man demurred. He was too old, he said; he didn’t want to do all that work, and he dreaded the flak and criticism a biography would stir up. He told Williams to go ahead if he wanted to, but Marshall wanted nothing to do with it. He did agree to be interviewed.

Marshall’s real roots, found Williams, and the key to his character, lie in Baltimore, that great middle ground between North and South. Many free African-Americans lived in antebellum Baltimore, including three of Marshall’s grandparents. After the war, a strong, economically viable, and politically active black

community flourished there, comprised of homeowners and taxpayers. They pressed for school integration decades before the Supreme Court ruled on that issue in 1954. Here was a unique black community, not least because it was integrated. In Baltimore Marshall learned the values which drove him all his life.

In the course of interviewing Marshall every week for six months, Williams noticed that as Marshall ended the interview at noon, the Justice would always order a lunch of Campbell’s soup. One day Williams asked why it was always Campbell’s soup; surely the Justice could order anything he wanted. Marshall fixed the younger man with a gaze and said, “Son, life is unpredictable. Campbell’s soup is a very predictable product.”

Barbara Jordan Biographer Mary Beth Rogers Speaks at Library



Jordan biographer Mary Beth Rogers

(The following article condenses Ms. Rogers' remarks.)

In 1967, at age 30, Barbara Jordan, the now-legendary Congresswoman from Houston's tough Fifth Ward, became the only African-American in the Texas State Senate.

By the end of her first legislative session, Jordan had become part of the senate's inner sanctum. She became close to crusty old Senator Dorsey Hardeman, who pretty much ran things in the Texas senate. She gossiped with then-house speaker Ben Barnes in his Capitol apartment. And she was the undisputed leader of the black community in Texas.

From the White House, LBJ saw in the young, savvy Barbara Jordan the vindication of everything he had tried to do in civil rights. She was quite taken with him in turn, referring to him affectionately as "The Man," and "Big Daddy in Washington."

Then in 1972, with 80 per cent of the vote, Jordan won election to the U.S. House of Representatives. She and Andrew Young were the first African-Americans from the South to enter the Congress since Reconstruction.

Talent aside, Jordan's secret was her self-confidence, which sprang from several sources. First, there was

the unconditional love of her Grandpa Patton, a junk dealer and ex-convict. He told her she was special and worthy of God's love.

Then there was the Good Hope Missionary Baptist Church, with its emphasis on respectability, education, and responsibility. The pastor, the Reverend A. A. Lucas, was the kingpin of Houston's African-

American ministers. He took his religious beliefs into the community, saying that a prayer without action "wasn't worth a dip of scotch snuff."

Jordan's father, Ben, was a powerful influence. He was stern with his children, demanding excellence in schoolwork and bible study, music and manners. Jordan bristled and rebelled and thought her father an unreasonable tyrant. But she imbibed a work ethic, and ambition, becoming the star debater at Wheatley High, and head of the honor society.

Finally, Jordan intuitively understood power and pursued it single-mindedly. She knew how to compromise in order to be effective, but never when her strong moral compass would have forbade it; no compromise was possible where justice and equality were concerned.

These things helped make Jordan what she was in politics. But her chief weapons were her unforgettable voice and the power of her oratory. Her sonorous cadence, tone and rhythm were unique, and evoked strong emotions in her listeners.

At the height of her fame and influence, at the age of 42, she gave it all up and came back to Texas to be a professor at the LBJ School of Public Affairs.



Barbara Jordan

Jordan left elected office primarily because of her growing disability. She was diagnosed with multiple sclerosis in December, 1973. Jordan kept the diagnosis quite secret, pushing it into some obscure compartment of her mind. By the time she spoke at the 1976 Democratic Convention, she required a cane. When Bob Strauss felt moved to advise Jordan on how to give that famous speech, she retorted, "Bob, if you can get me up the damned steps, I'll make the damned speech."

Other factors were at play as well. By 1978 Jordan had stopped attending receptions. Some colleagues thought she had become grim. She was disappointed in the pettiness which she saw dominating both parties, and she was disenchanted with President Jimmy Carter, whom she saw as inept and ungrateful. So, ill, tired, and somewhat disgusted, she came home.

Jordan refused to let her illness rule her, however, and regularly forced her ailing body to go along with her chosen agenda on any given

day. By 1982 she had come to terms with her new existence; her smile and sense of humor reappeared. After a religious service a small child brought a bible to her to sign, which she did. When a companion wondered aloud why the child had done that, Jordan boomed, "Well, Stan, I can only assume that he thought I wrote it."

She joined corporate boards, campaigned for the Democrats, and refused to be cowed when the term "liberal" became a pejorative. Jordan joined the battle against the Bork nomination to the Supreme Court; took part in the UN effort to end apartheid in South Africa, and accepted the chairmanship of the U.S. Commission on Immigration Reform. She became a fervent fan of The University of Texas Lady Longhorns, and never missed a home game if she could help it. She put her philosophy this way: "In the morning I say, 'What is my exciting thing for this day?' Then I do the day. Don't ask me about tomorrow."

Jordan continued to have fun with life. During the 1994 governor's race, now-governor George Bush was speaking in one of Houston's black churches when Jordan's aide pushed her up to the entrance and suggested they wait to enter until Bush had finished his remarks. "No, push me in," she insisted. Bush had to wait to continue his speech until the resultant ovation subsided, with Jordan smiling impishly at him the whole time.

Reverend D. Z. Colefield had this to say at Jordan's funeral:

"I like to think that if Dr. King was the conductor of the orchestra, Barbara would be in the first chair. If Dr. King opened the doors of segregation, she taught us how to walk in and hold our heads up high. If he allowed us to sit at any table and eat where we wanted, she taught us how to act at the table. So we leave today, focussed in our minds that we can be the best that we can be, because she was the best she was."

Coming Events, Spring-Summer 1999

- March-May *Florence Nightingale & Modern Nursing.* In association with the University of Texas School of Nursing, the LBJ Library and Museum will exhibit a history of nursing featuring more than 30 items provided by the Florence Nightingale Museum in London.
- May 13-15 "Legacy of the Sixties." A symposium on life and politics in the 1960s. Participants include Arthur Schlesinger, Jr., Julian Bond, Roger Rosenblatt, Walter Cronkite, Gregory Peck, Carol Channing, and Peter Yarrow of Peter, Paul, and Mary.
- June-August *Grandma Moses Exhibit.* Twenty-three oil paintings by this famous American folk artist will be on display, along with the tools she used.

LBJ State and National Historical Parks coming events:

- May 8 "Cowboy Poetry and Songs," at the Johnson Settlement in Johnson City.
- May 22 "Night Skies over the LBJ Ranch."

For information call (830) 868-7128 ext. 244 or (830) 644-2420

AMONG FRIENDS OF LBJ is a publication of the Friends of the LBJ Library

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