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NEH Charles Frankel Award 11/15/91 [OA 8319]

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THE WHITE HOUSE
WASHINGTON

November 13, 1991

MEMORANDUM FOR THE PRESIDENT

THROUGH: DAVID DEMAREST
TONY SNOW

FROM: JOSEPH P. DUGGAN *JPD*

SUBJECT: NATIONAL ENDOWMENT FOR THE HUMANITIES AWARDS

I. SUMMARY

On Friday, November 15, at 11:30 a.m. in the East Room, you will join NEH Chairman Lynne Cheney in presenting this year's Charles Frankel Awards for outstanding contributions to teaching humanities. About 300 will attend.

II. DISCUSSION

The remarks (8 minutes, on cards) pay tribute to the way in which the winners have enriched the cultural heritage of America through education.

(Duggan/Simon)
November 13, 1991
Draft Two
Frankel

PRESIDENTIAL REMARKS: FRANKEL HUMANITIES AWARDS
EAST ROOM
FRIDAY, NOVEMBER 15, 1991
11:30 AM

Welcome to all of you. A special welcome to Lynne Cheney, chairman of the National Endowment for the Humanities, to members of the Endowment's National Council, and of course to our honorees. Lynne, I want you to know how deeply I value the achievements of NEH and especially how much I appreciate your leadership. You are an exemplary scholar and an outstanding public servant. You're leading NEH to reach beyond the community of scholars and artists and enrich the cultural life of millions of Americans.

As we honor recipients of the third annual Charles Frankel Prize for the humanities, I would like to recall the words of Thomas Jefferson. "If a nation expects to be ignorant and free, in a state of civilization, it expects what never was and never will be. . . . Enlighten the people generally, and tyranny and oppressions of body and mind will vanish like evil spirits at the dawn of day."

Jefferson's words point to the vital connection between knowledge and freedom. They remind us that citizens of all ages must strive for greater learning if society is to thrive. This prize honors men and women who are teachers-at-large, who share with the public their love for the humanities and for America as

a civilization. With the Frankel Prize, we honor front-line defenders of our nation's culture and values.

Charles Frankel was a university professor, writer, cultural affairs leader in our diplomatic service, and founder of the National Humanities Center. Our honorees exemplify the commitment to learning and civic responsibility that characterized his great life. Their achievements give resonance to the words of Henry Adams: "A teacher affects eternity; he can never tell where his influence stops."

Winton Blount [BLUNT], my good friend from Alabama, is a man of many parts. He has poured equal portions of his tremendous talent and energy into business entrepreneurship, public service, and leadership in education and the humanities. For the Alabama Shakespeare Festival, he and his wife Carolyn generously donated an outstanding performing arts center. He is a patron and director of the Folger Shakespeare Library in Washington. He has served more than three decades as a trustee of the University of Alabama, and he serves on the Alabama Foundation for Educational Excellence. He also has helped support the written word in a way few of us ever will have the chance to do -- namely, as U.S. Postmaster General. Think of all the latter-day Brownings and Brontes whose love verses and novel manuscripts reached their destinations thanks to Winton Blount!

With a passion for American history and culture, Ken Burns has taken this country's most defining experience and made of it a documentary film masterpiece, The Civil War. Thirty-eight

million television viewers have observed Ken Burns's artistry in recounting America's epic. Ken also has made acclaimed documentaries on Huey Long, Thomas Hart Benton, the Brooklyn Bridge and the Statue of Liberty. I can't wait for him to complete his next project -- a film about baseball.

Happy occasions are coming in bundles today. This is the birthday of Winton Blount's wife, Carolyn; and of Ken Burns's daughter Lilly, who is 5 years old today.

An insightful literary critic and teacher, Louise Cowan [COW-en] believes that appreciation of literature is essential in the formation of civic and business leaders. Over the years she has impressed thousands of students with the power of literature to form the conscience and consciousness of a people. She ranks among the great builders of education in Texas. As English Department Chairman and Graduate School Dean, she brought strength and distinction to the University of Dallas during its formative years. As founder of the Dallas Institute of Humanities and Culture, she has brought community leaders together to discuss the impact of the humanities on civic values. One of her new students is my daughter-in-law, Laura. As a remarkable teacher of teachers, Louise Cowan also founded the Dallas Teachers Academy, which helps deepen the learning and skills of teachers in the Dallas public schools.

Karl Haas [HAHSS] has endeared himself to millions of radio listeners for his "Adventures in Good Music" program. Karl's program combines selections of classical music with his warm and

informative commentaries. Karl's appeal reaches beyond the usual confines of classical music audiences. He likes to tell about the letters he gets from farmers who tune in his show on their transistor radios while driving their tractors. His large following also includes many who listen to the Armed Services Radio Network. Karl Haas began his musical career as a concert pianist. He continues his concert tours and performed in 25 cities last year. Karl also is author of the popular reference book, Inside Music.

John Kuo Wei Tchen [KOO-oh WAY CHEN] is a professional historian who has helped Americans discover the riches of immigrant culture through his prolific writings, lectures, media productions and organizational efforts. As co-founder of New York's Chinatown History Museum, he has won praise across the nation for his innovative approaches to presenting community history. He served two years as chairman of the New York Council for the Humanities, and recently he was appointed to the Advisory Council of the Smithsonian Institution. He wrote of a prize-winning book on photographs of San Francisco's Chinatown.

On behalf of all Americans, Barbara and I thank you for your commitment to the humanities and to your fellow citizens. May God bless you. Now I would like to ask Chairman Lynne Cheney to join me in presenting the Charles Frankel Prizes for 1991.

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(Duggan/Simon)
November 8, 1991
Draft One
Frankel

PRESIDENTIAL REMARKS: FRANKEL HUMANITIES AWARDS
EAST ROOM
FRIDAY, NOVEMBER 15, 1991
11:30 a.m.

[Acknowledgments, including of course NEH chairman Lynne Cheney]

11-6-89
1st awards
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Bartlett's
p. 389
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NEH
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NEH
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On behalf of all Americans, Barbara and I thank you for your commitment to the humanities and to your fellow citizens. May God bless you. Now I would like to ask Chairman Lynne Cheney to join me in presenting each of you with the Charles Frankel Prize for 1991.

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32ND STORY of Level 1 printed in FULL format.

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March 22, 1987, Sunday, FINAL EDITION

SECTION: ARTS; Pg. 10; ZONE: C

LENGTH: 1185 words

HEADLINE: CLASSIC LOWBROW

KARL HAAS' RADIO SHOW GETS DOWN TO GRASS ROOTS

BYLINE: By Howard Reich

BODY:

He has an audience of 20 million, more medals than a banana republic general, and enough honorary doctorates to cover half the walls in his New York City apartment.

All this he has accrued by performing a task so basic to culture in America--and elsewhere--it's a wonder more people aren't doing it.

Simply put, Karl Haas explains to the masses the mysteries of an exotic and sometimes forbidding world: classical music. He does this in a chummy, plain-talking way that sometimes shocks the longhairs and usually delights just about everyone else.

And after nearly 30 years of gabbing about the classics via radio, TV and concert appearances, Haas has emerged as the world's leading point man for serious music.

"A farmer once said to me, 'I listen to you every day with a transistor radio that I keep mounted on my tractor,' " recalls Haas, whose "Adventures in Good Music" radio program is heard in Chicago from 7-8 p.m. Monday through Friday on WNIB (FM 97.1).

" 'Sometimes I don't understand a damn thing you're talking about,' he continued, 'but I always like the way you say it.' Now that's what I call a compliment!"

Indeed, Haas could probably charm Alice Cooper into listening to a discourse on the late Beethoven quartets. With his sing-song voice, lilting German accent and frequently fractured English, Haas would be entertaining even if he never played a note of music.

But music, after all, is what Haas is all about, so between the expansive soliloquies of his radio show, he plays musical snippets either at the piano or via recording. The programs bear such ingratiating titles as "Frills and Trills" (on the art of ornamentation), "Air Lift" (on "music designed to exhilarate listeners") and "Love's Labors Not Lost" (featuring works "inspired by composers' infatuations").

It's not exactly the highbrow approach, and Haas has taken plenty of flak for that.



(c) 1987 Chicago Tribune, March 22, 1987

"Oh yes, I get critical mail all the time," he says jovially, referring to only a fraction of the 1,000 letters he receives each month from around the world. "The purists don't like it, for instance, that I only play excerpts of works instead of whole compositions.

"Well if they want to hear a whole work, they can buy the record.

"There's plenty of wall-to-wall music all over radio today, but I'm afraid it doesn't accomplish anything because most of the time Beethoven is relegated to background music."

So Haas has devoted his broadcast career to breaking up the music with reams of words. He also spreads the gospel through specials on cable TV's Arts & Entertainment channel and his book "Inside Music," now in its fourth printing from Doubleday. His efforts have won him France's "Chevalier de l'ordre des arts et lettres," the First Class Order of Merit of the Federal Republic of Germany, a Peabody broadcasting award, and honorary doctorates from more universities than he can remember, among them the University of Detroit.

Because "Adventures" is broadcast worldwide by the U.S. Armed Forces network (as well as by Australian Broadcasting Corporation and radio stations throughout Germany and France, which pick up Haas' foreign-language versions of the show) his message reaches corners of the world in which classical music normally wouldn't have a prayer.

"One of the most moving letters I've ever received came during the Vietnam War," recalls Haas, 59. "It was in response to a program I had done called 'Mystery Composer Quiz,' in which the listener was to guess the identity of the composer through various hints I provided.

"The letter arrived in a filthy envelope; I don't know how the post office even deciphered it. I opened it, and there was an equally filthy scrap of paper inside it, and on it was scribbled:

" 'There's a hell of a mystery as to why I should be in this filthy foxhole here in Vietnam, but there was no mystery to your composer today. I got it right away.'

"This was from a young soldier operating a radio in a foxhole in Vietnam, and that letter shook me up."

Thus has Haas brought his beloved classical music into listeners' lives, his passion for the subject eloquently communicated to those fortunate enough to hear him. In addition to the radio program, which he tapes at his home and syndicates through WCLV radio in Cleveland, Haas perpetually works the piano recital/guest conducting circuit.

And, yes, he chats during his recitals and orchestral engagements as much as he does on the radio.

"The beauty of talking," says Haas, who has never performed a recital in Chicago, "is that you not only break the ice, but you can tell the listeners something you feel intensely about a piece of music that they simply would not know about otherwise.



(c) 1987 Chicago Tribune, March 22, 1987

"I don't like it when artists go on stage, for instance, and refuse to even announce the title of their encores. It's unconscionable!

"I don't like it when everybody on stage sits there in tails, and everyone in the audience sits quietly in their chairs, and if somebody in the audience coughs the conductor glowers.

"I just don't think that's what music is all about."

Haas speaks from experience, having taken a Ph.D. in music literature from the University of Heidelberg. In 1936, he fled Nazi persecution of Jews in Germany to come to the United States, eventually studying piano with the great Artur Schnabel in New York from 1945 to 1959.

What did Haas learn from Schnabel, widely acknowledged as the greatest Beethoven pianist of his generation?

"Simply the entire gamut of humanity," says Haas. "I would ring him in the morning, we would talk German, and we would walk around Central Park for an hour-and-a-half, two hours, talking about everything but music.

"Then we went upstairs to the studio. When I sat at the piano, he would not listen to exercises. He himself called the lessons 'consultations,' not lessons. In other words, it was a matter of discussing interpretations. He was a brilliant mentor."

By the late '50s, Haas was playing piano recitals broadcast throughout Canada by the CBC radio network, which asked him to double up as his own emcee. He was so smitten with the music/talk format that when WJR radio in Detroit invited him to "come aboard and do whatever I liked" in 1959, "Adventures in Good Music" was born.

Today, Haas cannot imagine a time when he won't be doing the show; in fact, he hopes to expand his scope with a classics videotape series for kids.

"I'm knee-deep in trying to get funding for it," says Haas. "When you think about kids age 8 to 11, you're talking about parents who are in their late 20s and early 30s. And I'm afraid there is no classical music in these homes, and there is little in school. It is sadly a fact that almost 50 percent of our public schools no longer have any music.

"So who is going to go to the Chicago Symphony 25 years hence? This is what concerns me.

"I'm not saying that we need to convert kids. I don't care what they do when they grow up, but I think they have a birthright to know that this kind of music exists, and I am going to make sure they do."

GRAPHIC: PHOTO: Karl Haas: 'There's plenty of wall-to-wall music all over radio today, but . . . most of the time Beethoven is relegated to background music.'

PHOTO: Haas interviews Artur Rubinstein for WJR radio in Detroit in 1960.

PHOTO: When not taping his radio program, Haas frequently performs as a pianist or guest conductor.



18TH STORY of Level 1 printed in FULL format.

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October 16, 1990, Tuesday, Final Edition

SECTION: STYLE; PAGE E2; WASHINGTON WAYS

LENGTH: 1271 words

HEADLINE: The President Meets His 'Civil War' Hero

SERIES: Occasional

BYLINE: Donnie Radcliffe, Washington Post Staff Writer

BODY:

Ever since Gen. Colin Powell, chairman of the Joint Chiefs of Staff, lent his set of videotapes of "The Civil War" to President Bush, the White House had been trying to set up a meeting between Bush and Ken Burns, the documentary's producer-director. Then Thursday night, a Bush aide called Burns to ask if he, his wife, Amy, and their daughters, Sarah, 7, and Lilly, 3, could be at the White House the next morning.

Could they ever! Not even living in remote Walpole, N.H., could keep Burns and his family from accepting an invitation like that.

"It was a window of opportunity," Burns said yesterday of the appointment. "Of particular delight was that the president invited my family too."

At 4:30 a.m. Friday, the Burnses hit the highway for the nearest airport, a 1 1/2-hour drive away in Hartford, Conn. Once aboard the flight to Washington, whom should Burns encounter but two former chairmen of the National Endowment for the Humanities, the very organization that, with General Motors, sponsored the 11-hour documentary produced for public television by Washington's own WETA, Channel 26.

Neither University of Massachusetts Chancellor Joseph D. Duffey (NEH chairman 1977-81) nor William Bennett (1981-85) was a stranger to Burns. In fact, Bennett, now the nation's drug policy director, has been involved in nearly every other documentary the 37-year-old filmmaker has made, including "The Brooklyn Bridge" and "Huey Long." At the White House, yet a third -- and the current -- NEH chairman, Lynne Cheney, awaited the Burnses, who were joined by his brother and coproducer Ric Burns and production assistant Lynn Novick.

In the Oval Office, the conversation ranged from Bush's fascination with the film -- "He was visibly moved. It was clear that he'd seen the whole series," said Burns -- to a Lucite-mounted, limited-edition baseball "card" sitting on a credenza that pictures youthful-looking Yale first baseman George Bush. That sparked a discussion on the history of baseball, Burns's next film project, in which he hopes to include an interview with Bush.

There also were introductions to fellow New Hampshireite John Sununu and -- in the Rose Garden -- Millie and Ranger Bush. Back in the Oval Office, at Sarah Burns's request, Bush scrawled what is probably the ultimate in notes explaining a school-day absence.



(c) 1990 The Washington Post, October 16, 1990

"To the third grade of The Grammar School [of Putney, Vt.], good luck," the president wrote. He signed it "George Bush."

A picture of John Adams, America's first vice president, hangs in his 43rd successor's office at the White House. And therein lies a tale that Dan Quayle told 2,000 listeners last week at the annual Susan G. Komen Foundation Awards luncheon in Dallas, where he and Marilyn Quayle were recipients of the 1990 Betty Ford Award for their work in informing the public about breast cancer.

"For me to receive this award from a First Lady, though in absentia, whose name is synonymous with courage is both flattering and yes, even as vice president, a bit intimidating," Quayle said. "Intimidating because my presence here this afternoon confirms an emerging truism of the 1990s -- namely, that behind every great woman there is a man struggling to get within camera range. Marilyn knows what I mean."

It was at last year's luncheon that Marilyn Quayle revealed that her mother had died of breast cancer. In the year that followed, Quayle said he watched his wife "fight her own disease and succeed." (She underwent a hysterectomy this summer.) "I have never been prouder of Marilyn than during this past year."

Recalling that the disease also touched the Adams family, Quayle told how John Adams conveyed the news of his daughter Nabby's death from breast cancer "to his friend Thomas Jefferson in a postscript that still moves us across the centuries. It said:

" 'Your friend, my only daughter, expired yesterday morning in the arms of her husband, her son, her daughter, her father and her mother, her husband's two sisters, and two of her nieces, in the 49th year of her age, 46 of which she was the healthiest of us all; since which she has been a monument to suffering and to patience.' "

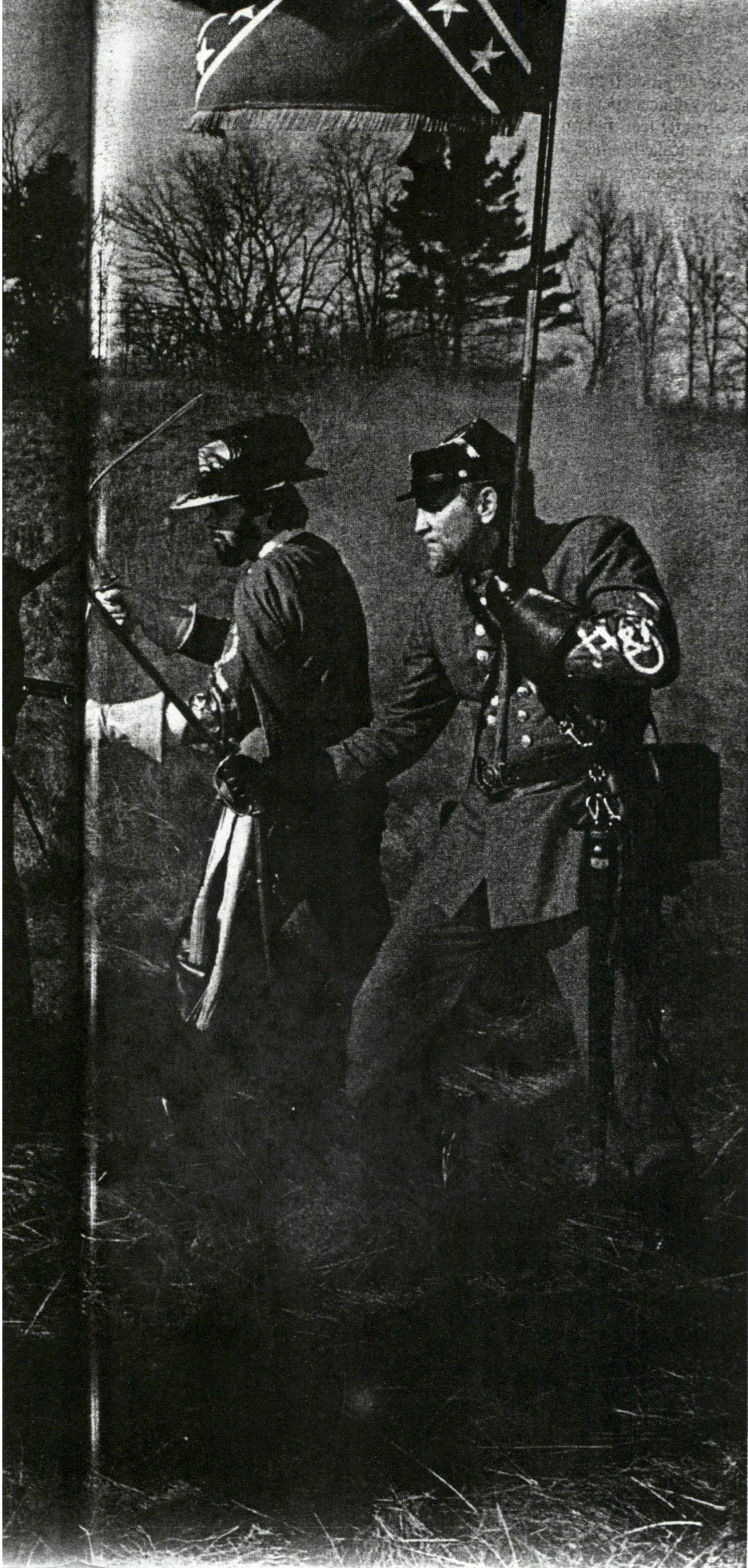
Established for education, treatment and research involving breast cancer, the Betty Ford Award was presented to the Quayles by Susan Ford Bales, daughter of the former First Lady, who was the award's first recipient. Mrs. Ford was unable to attend because she is recovering from foot surgery.

Both Betty Ford and another former First Lady, Nancy Reagan, underwent mastectomies for breast cancer during their husbands' presidencies. Mrs. Reagan, who attended the luncheon, received the award in 1988.

Barbara Bush was the host, but it was Virginia Gov. L. Douglas Wilder who was standing just inside the door yesterday at the White House. The occasion was a reception for recipients of the National Rehabilitation Hospital's 1990 Victory Awards, one of whom -- Ben Vereen -- wanted Wilder to introduce him at a related gala last night at the Kennedy Center.

While Wilder looked over the state rooms virtually unnoticed, Vereen and fellow entertainer Patty Duke were being asked for autographs.

They were there because they both overcame emotional disorders and, along with I. King Jordan, Gallaudet University's first deaf president, were among the 38 recipients of the awards.



People

12-31-90

p. 46-7

ken BURNS

**With *The Civil War*, he
succeeded in uniting the
States—in acclaim**

Military glory, wrote Abraham Lincoln, is "the attractive rainbow that rises in showers of blood." In his masterful 11-hour PBS documentary, *The Civil War*, producer-director Ken Burns revealed both the blood and the rainbow to 39 million Americans who sat entranced by their screens for five nights in September. Employing poignant letters from soldiers, haunting tintypes and the evocative voices of such actors as Jason Robards and Julie Harris, the intense, boyish Burns, 37, labored for more than five years on his vision of the war. For his effort, he has been hailed as the most accomplished documentarian of his generation. Wrote columnist George F. Will: "Our *Iliad* has found its Homer." Viewers agreed; the show became the highest-rated PBS offering ever. "We've been told that we're out of shape, inarticulate, passive and willing to watch MTV," says Burns. "But we are a people starved for self-definition. Something like *The Civil War* comes along, and there's a momentary coming together. It has touched what Lincoln called 'the mystic chords of memory.'"

It has also brought Burns his own share of the celebrity spotlight. He has visited the White House, jawed with Jay Leno and had offers from Hollywood to direct dramatic films. At home in Walpole, N.H., with wife Amy, 35, and daughters Sarah, 8, and Lilly, 4, Burns receives about 60 missives per day—letters filled with gratitude, heartfelt reminiscences of long-dead forebears and, usually from the South, a few arguments concerning his interpretation of history. One North Carolina viewer wrote to Burns that he "paraded across thousands of TV screens a very prejudiced account of a very touchy period." Burns remains wary of fame. "Celebrity is like chocolate cake," he says. "It's good tasting, but if you eat too much, you get sick." His next major venture? A look at the great American pastime, baseball. No one will be surprised if he hits another home run. □

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Photograph by Ken Regan/Camera 5

Nov. 6 / Administration of George Bush, 1989

Statement by Press Secretary Fitzwater on the President's Meeting on POW/MIA Affairs With General John W. Vessey, Jr. November 6, 1989

The President met today with Special Presidential Emissary for POW/MIA Affairs Gen. John W. Vessey, Jr., USA, Ret. They reviewed the progress made during General Vessey's discussions in Hanoi on October 29 and 30 with Vietnamese Vice Premier Nguyen Co Thach.

On the POW/MIA issue, General Vessey told the President that a number of agreements were reached. One was to refine and expand the process of joint cooperation to resolve the compelling discrepancy cases, including additional research to resolve the fate of these Americans. General Vessey told the President of his discussions on the

progress and cooperation on the orderly departure program, the emigration of Amerasian children, and the resettlement of former reeducation center detainees. They also discussed the effort of American non-governmental organizations to assist the people of Vietnam with humanitarian help.

Finally, the President and General Vessey discussed perspectives on Cambodia. The President said he was very pleased to hear of the agreements to expand efforts to resolve the POW/MIA issue and looks forward to continued progress on this and other humanitarian concerns.

Remarks at the Presentation Ceremony for the Charles Frankel Prizes for Distinguished Service to the Humanities November 6, 1989

First, I want to welcome Dr. Lynne Cheney, the National Endowment Chairman, and then greet the members of the Council on the Humanities—distinguished educators and, of course, most of all, our honorees. I also see Daphne Wood Murray out here, Director of the Institute of Museum Services, and Diane Payton, the Executive Director of the President's Committee on the Arts and the Humanities.

So, let me welcome all of you. Barbara and I are just delighted to be here. And let me also say what a pleasure it is to be able to honor you, the first recipients of the National Endowment for the Humanities Charles Frankel Prize. Ralph Emerson once wrote: "The scholar is a student of the world." Well, the Frankel Prize was created this year to recognize scholars who are teachers of the world—those who have led a lifetime of study and whose scholarship has brought history, literature, philosophy, and other humanitarian disciplines to millions. And together they've helped bring an appreciation of the humanities to farms and

inner cities and gentle, small towns, reaffirming the magic of the spoken and written word and fostering a variety of public programs—in museums, in libraries, in schools—showing how higher learning can spur nation and neighborhood.

We are a people curious about our own traditions and about those of other nations. And our cultural institutions are encouraging that curiosity with a variety of thoughtful, intellectually challenging programs. The Frankel Prize winners are leaders in this movement. The honorees are diverse, creative, an energetic group. And as such, they represent the vitality of the humanities in the Nation as a whole.

As a Pulitzer Prize-winning historian, Daniel Boorstin has told the American story to millions around the globe—not to mention his role as Librarian of Congress Emeritus.

And as president of Chicago's Field Museum of Natural History, Willard "Sandy" Boyd, former president of the Uni-

versity of Iowa, made lectures available to year.

And then there's characterization of enchanted audience senior citizens. And the Chautauqua—these about the ideas are in history, philosophy

And Americo Pare professor emeritus Texas in Austin. Illn being with us today, his splendid efforts t Mexican-American c

And finally, Patricia sultant on reading p led teaching and c become a model for across the country.

You know the Franklin dining out other diners asked a tion of man deserve body gave an exam that might be. And and his answer was rainy day who does Well, for decades, y of reading and thi questioning. And by derstanding of the of the humanities, y others to do the s congratulations!

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Nomination of While Serving Disarmament November 6, 19

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Charles Frankel

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versity of Iowa, made world-renowned col-
lections available to more Americans each
year.

And then there's Clay Jenkinson. His
characterization of Thomas Jefferson has
enchanted audiences from schoolkids to
senior citizens. And he's led the revival of
the Chautauqua—that institution that teach-
es about the ideas and lives of giant figures
in history, philosophy, politics, and the arts.

And Americo Paredes—author, folklorist,
professor emeritus at the University of
Texas in Austin. Illness prevents him from
being with us today, but we want to honor
his splendid efforts to bring the richness of
Mexican-American culture to us all.

And finally, Patricia Bates, a national con-
sultant on reading programs. Her scholar-
led teaching and discussion groups have
become a model for programs in libraries
across the country.

You know the story about Benjamin
Franklin dining out in Paris. And one of the
other diners asked a question: What condi-
tion of man deserves the most pity? Every-
body gave an example of what condition
that might be. And Franklin's turn came,
and his answer was: a lonesome man on a
rainy day who does not know how to read.
Well, for decades, you've shown the value
of reading and thinking, of probing and
questioning. And by instilling a greater un-
derstanding of the text, themes, and ideas
of the humanities, you've inspired countless
others to do the same. And for that, my
congratulations!

And let me commend, too, the hundreds

of nominees considered by the Endowment;
the 26 members of the National Council on
the Humanities which reviewed the nomi-
nations; and, yes, Lynne Cheney, whose
idea it was to recognize those who have
brought the humanities to a wider audi-
ence. Each of you reflects what Samuel
Johnson called the salutary influence of ex-
ample.

Each of you underscores the reasons that
we gather here today. And that reason, of
course, is one man's life, a very special life,
the life of Charles Frankel, professor at Co-
lumbia and Assistant Secretary of State for
Educational and Cultural Affairs, a network
television host, a writer, narrator, author of
12 books, including "The Case For Modern
Man." As the first President and Director of
the National Humanities Center, Charles
Frankel was a model scholar and citizen.
And he knew the vital role that the human-
ities play in the life of our society—and
through enduring scholarship and concern.

And so, in honoring him, we honor the
concepts of teaching and learning; in short,
the joy of knowledge. So, let me present
now—Lynne, with your help—the first
Charles Frankel Prizes for Distinguished
Service to the Humanities, and say on
behalf of every citizen: America thanks you
from the bottom of our hearts.

God bless you all. Thank you very, very
much. And thank you for all you've done.

*Note: The President spoke at 3:05 p.m. in
Room 450 of the Old Executive Office
Building.*

Nomination of Stephen J. Ledogar for the Rank of Ambassador While Serving as United States Representative to the Conference on Disarmament

November 6, 1989

The President today announced his inten-
tion to nominate Stephen J. Ledogar, a
career member of the Senior Foreign Ser-
vice, Class of Minister-Counselor, for the
rank of Ambassador during his tenure of
service as United States Representative to

the Conference on Disarmament.

Since 1987 Ambassador Ledogar has
served as U.S. Representative to the Euro-
pean conventional arms negotiations and
the U.S. Representative for mutual and bal-
anced force reductions negotiations with

THE WHITE HOUSE
WASHINGTON

Date: 10/28

TO: Bob Simon

FROM: DANIEL CASSE Dac
Deputy Director of Cabinet Liaison
Office of Cabinet Affairs

Attached are some draft
remarks, prepared by the
NEH, for the Nov. 15
Frankel Awards.

As you'll see, they do
want emphasis on
Lynne Cheney's leadership
at NEH.

Call me with questions

REMARKS BY THE PRESIDENT
AT A CEREMONY FOR THE 1991 WINNERS OF THE
CHARLES FRANKEL PRIZE AWARDED BY
THE NATIONAL ENDOWMENT FOR THE HUMANITIES

The President: I would like to welcome Dr. Lynne Cheney, Chairman of the National Endowment for the Humanities, as well as the members of the Endowment's National Council, and, of course, the five Americans we honor today, the recipients of the Charles Frankel Prize and their families. [Any other guests, who should be recognized by the President, can be mentioned here.]

Looking at this distinguished group, I am reminded that the true wealth of America lies in the hearts and minds, the skills and talents of her citizens. Barbara and I are delighted to join in honoring five Americans who have shared their knowledge and love of history, literature, music, philosophy and other humanities disciplines with their fellow citizens. And we would like to extend our best wishes and congratulations to Carolyn Blount [pronounced "blunt"] and Lilly Burns, who are celebrating their birthdays here today.

I would also like to take this opportunity to recognize two ||
national treasures: the National Endowment for the Humanities and
its Chairman, Lynne Cheney. Over the past twenty-six years, the
Endowment has enriched our national life by supporting projects
that increase our knowledge and preserve our national heritage.

Those of us who live now, in this time and place, are not the
| first travellers in the human journey--others have gone before |

us. Through the humanities, we can learn from the paths they have taken, from the landmarks they have left behind. In the battle to preserve America's cultural heritage, Lynne Cheney is, as one newspaper columnist put it, our "secretary of domestic defense."

Thomas Jefferson once wrote, "If a nation expects to be ignorant and free, in a state of civilization, it expects what never was and never will be. . . . Enlighten the people generally, and tyranny and oppression of body and mind will vanish like evil spirits at the dawn of day."

Jefferson's words remind us of the vital connection between knowledge and freedom. They remind us of the responsibilities of freedom and the importance of education. The Charles Frankel Prize honors individuals who are teachers at-large: individuals who share their love of the humanities and freedom with their fellow citizens. The winners of the Charles Frankel Prize have brought an appreciation of the humanities to Americans living in cities, in small towns, on farms, and even to Americans serving our national defense on military bases around the world.

This year's winners of the Frankel Prize are a diverse, creative, and energetic group. They exemplify the commitment to learning and civic responsibility that characterized the life of Charles Frankel. Professor at Columbia University and Assistant Secretary of State for Educational and Cultural Affairs, a network television host, a writer, and first president and director of the National Humanities Center, Charles Frankel was a model citizen

and scholar. Frankel once said that "A philosophy is there to be lived out. What goes into the word dies, what goes into the work lives." Today we honor five Americans who share that spirit and that commitment.

Winton Blount [pronounced "blunt"], for example, is a business leader who has spent a lifetime promoting and supporting the arts and humanities in his home state of Alabama and across the country. He and his wife, Carolyn, built the Carolyn Blount Theatre that houses the Alabama Shakespeare Festival. Since 1985, the theatre has staged 400 performances a year, many of them for schoolchildren. Winton Blount serves on the board of the Alabama Foundation for Educational Excellence, and has served his country as Postmaster General of the U.S. Postal Service. I would also like to mention that Winton Blount was a B-29 pilot in World War II with the U.S. Army Air Corps.

Ken Burns has shared his passion for American history with his fellow Americans in several award-winning films, including the documentary miniseries, The Civil War. This wonderful series has been watched by millions of Americans, who have gained new insights into our history as a people. The series has already been broadcast in England and Australia, and will be broadcast in Thailand, Cyprus, Israel, and fifteen other countries, bringing the history of America's great, epic war to people around the globe.

Dr. Louise Cowan [pronounced "cow-en"] has combined a career as a professor and university administrator with a commitment to

bringing the humanities to the people of Texas. Teachers in the Dallas public schools and their students have benefited from the teacher-enrichment programs that Louise Cowan initiated at the Dallas Institute of Humanities and Culture, which she helped found eleven years ago. She has also inspired business and political leaders with her vision of the role of the humanities in public life through the Center for Civic Leadership that she founded at the University of Dallas.

For thirty-two years, Karl Haas [pronounced "hahs" like the character on "Gunsmoke"] has shared his knowledge and love of classical music with radio listeners across this country, and with the men and women who listen to the Armed Forces Radio Network worldwide. Karl Haas was born in Germany and studied at the Mannheim Conservatory before immigrating to America in 1936. An acclaimed pianist, as well as radio broadcaster, Karl Haas has introduced millions of people to the joys of beautiful music. His program, "Adventures in Good Music," has won him a devoted following among the general public. His fan mail--about 1,000 letters a month--has come from soldiers and farmers, as well as musicians, professors and students, and he counts truck drivers among his regular listeners.

John Kuo Wei Tchen [pronounced "cu-o"/"way"/"chen"] has spent the past sixteen years establishing and nurturing organizations that document and interpret the history of Asians immigrants to America. Under his leadership, the Chinatown History Museum in New York City has been praised nationally as a

model for innovative, community-based history programs that teach Americans about the 160-year history of the Chinese in New York. John Tchen was born in Madison, Wisconsin, and was the first member of his family to be a citizen of the United States. He has served as chairman of the New York Council for the Humanities and was recently appointed to the board of the Smithsonian Institution.

Each of you exemplifies the commitment to humanities scholarship and public life that animated the work of Charles Frankel. You are richly deserving of the Charles Frankel Prize, and of the esteem and gratitude of your countrymen. So let me present now--with your help, Lynne--the Charles Frankel Prize for Distinguished Service to the Humanities.

On behalf of all Americans, Barbara and I thank you for your commitment to the humanities and to your fellow citizens. Thank you for sharing your joy in learning with all of us. God bless each of you. Thank you.

TALKING POINTS FOR PRESIDENT BUSH

CEREMONY FOR THE 1991 WINNERS OF THE CHARLES FRANKEL PRIZE AWARDED BY THE NATIONAL ENDOWMENT FOR THE HUMANITIES

- Welcome Lynne Cheney, Chairman of the National Endowment for the Humanities, the Endowment's National Council members, the five Frankel Prize winners and their families. Acknowledge Carolyn Blount, wife of one of the winners, and Lilly Burns, daughter of another winner. They are celebrating their birthdays on November 15th.
- Remarks explaining that the Charles Frankel Prize recognizes those who have contributed to the general public's knowledge and understanding of the humanities.
- Recognize the contributions to America's national life made by the National Endowment for the Humanities. [SOUNDBITE: Those of us who live now, in this time and place, are not the first travellers in the human journey--others have gone before us. Through the humanities, we can learn from the paths they have taken, from the landmarks they have left behind. In the battle to preserve America's cultural heritage, Lynne Cheney is, as one newspaper columnist, George Will, put it, our "secretary of domestic defense."]
- A quote about the importance of an educated citizenry to civilization and democratic society. (Jefferson: "If a nation expects to be ignorant and free, in a state of civilization, it expects what never was and never will be. . . . Enlighten the people generally, and tyranny and oppression of body and mind will vanish like evil spirits at the dawn of day.")
- Remarks on how winners of the Frankel Prize have shared their knowledge and love of the humanities with their fellow citizens at home and abroad (on military bases).
- Remarks about how Charles Frankel combined scholarship with public service. Frankel was a professor at Columbia University and Assistant Secretary of State for Educational and Cultural Affairs, a network television host, a writer, and first president and director of the National Humanities Center. Quote from Charles Frankel on the necessity for living philosophical principles: "A philosophy is there to be lived out. What goes into the word dies, what goes into the work lives." Each of this year's Frankel Prize winners exemplifies the spirit in which Frankel lived his life.

- Remarks about Winton Blount [pronounced "blunt"]: a businessman who has supported the arts and humanities education in Alabama and nationwide. He and his wife, Carolyn, built the Carolyn Blount Theatre that houses the Alabama Shakespeare Festival. Since 1985, the theatre has staged 400 performances a year, many of them for schoolchildren. Winton Blount serves on the board of the Alabama Foundation for Educational Excellence, and has served his country as Postmaster General of the U.S. Postal Service. Winton Blount was a B-29 pilot in World War II with the U.S. Army Air Corps.
- Remarks about Ken Burns: a documentary filmmaker who has produced several award-winning films on American history, including The Civil War documentary series. The series has been viewed by millions of Americans and will be broadcast in 20 foreign countries, from England to Australia.
- Remarks about Dr. Louise Cowan [pronounced "cow-en"]: a professor of English at the University of Dallas, she is co-founder of the Dallas Institute of Humanities and Culture, which sponsors enrichment programs for schoolteachers and principals. She also founded the Center for Civic Leadership at the University of Dallas, where civic leaders study how the humanities can inform public life.
- Remarks about Karl Haas [pronounced "hahs" like the character on "Gunsmoke"]: a critically acclaimed musician (pianist) who has hosted the radio program "Adventures in Good Music" for 32 years. He receives about 1,000 fan letters per month from people in all walks of life (many from truck drivers). His program is broadcast on 150 radio stations nationwide, and on the Armed Forces Radio Network. He immigrated to the United States from Germany in 1936.
- Remarks about John Kuo Wei Tchen [pronounced "cu-o"/"way"/"chen"]: a historian who has studied Asian immigrant history and has established organizations that educate the public about that history. He co-founded and was director of the Chinatown History Museum in New York City, which has been praised nationally as a model for innovative, community-based history programs that teach Americans about the 160-year history of the Chinese in New York. John Tchen was born in Madison, Wisconsin, and was the first member of his family to be a citizen of the United States. He has served as chairman of the New York Council for the Humanities and was recently appointed to the board of the Smithsonian Institution.
- Each of the winners exemplifies the life and philosophy of Charles Frankel. They are deserving of the Frankel Prize and of the gratitude of all Americans. Lynne Cheney and the President present the prizes.
- The President thanks the winners on behalf of himself and Mrs. Bush and all Americans.

NEWS

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NEH-91-025-N

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FOR IMMEDIATE RELEASE

HUMANITIES ENDOWMENT ANNOUNCES WINNERS OF CHARLES FRANKEL PRIZE
Award Recognizes Individuals Who Have Contributed to Americans'
Understanding of Their Cultural Heritage

WASHINGTON, Aug. 8 -- The National Endowment for the Humanities (NEH) today announced this year's recipients of the Charles Frankel Prize, an annual award that recognizes five Americans for their work in increasing the public's understanding of history and other topics in the humanities.

The five recipients this year are Winton Blount, a business leader who has promoted the arts and humanities both in Alabama and across the country and who built the Carolyn Blount Theatre complex that houses the Alabama Shakespeare Festival; Ken Burns, a documentary filmmaker who produced, among other films, the critically acclaimed documentary miniseries The Civil War; Louise Cowan, a humanities professor and co-founder of the Dallas Institute of Humanities and Culture and founder of the Dallas Teachers Academy; Karl Haas, a musician whose radio program "Adventures in Good Music" has brought a deeper appreciation of classical music to a wide cross-section of the American public; and John Kuo Wei Tchen, former chairman of the New York Council for the Humanities and co-founder of the Chinatown History Museum, which has served as a model of community-based history programming and education for institutions nationwide.

"These five distinguished individuals have enriched our national life by sharing their understanding and appreciation of history, music and literature with their fellow citizens," said NEH Chairman Lynne V. Cheney

-OVER-

in announcing the prizes. "Each of them exemplifies the commitment to learning and public service that characterized the work of Charles Frankel. We at the Endowment are proud to recognize their achievements."

The awards, each of which carries a stipend of \$5,000, commemorate the late Charles Frankel (1917-79), Columbia University professor of philosophy, assistant secretary of state for educational and cultural affairs and first director of the National Humanities Center. Frankel's life and work exemplify the effective integration of humanities scholarship and citizenship. This is the third year that the Frankel Prize has been awarded.

Each of this year's recipients shares a commitment to bringing the riches of the humanities to a broad spectrum of the general public.

Winton Blount is a business leader who has earned a reputation as a tireless supporter of humanities programs in Alabama and nationwide. Since building the \$21.5 million Carolyn Blount Theatre for the Alabama Shakespeare Festival, Blount has served as director of the festival and has developed programs that bring Shakespeare to schoolchildren and adults across the state. He also serves on the board of directors of the Folger Shakespeare Library in Washington, D.C., and the Court of Governors of the Royal Shakespeare Theatre in England.

Ken Burns is a filmmaker who has won critical and popular acclaim for his documentary miniseries, The Civil War, which was seen by more than 38 million viewers in its first broadcast on PBS last fall. Burns has shared his passion for American history with the public through a total of seven documentary films, including Brooklyn Bridge, which was nominated for an Academy Award; Huey Long; The Statue of Liberty, which was nominated for both an Academy Award and an Emmy; and Thomas Hart Benton.

-MORE-

Burns is currently at work on a documentary about baseball and another about the golden age of radio.

Louise Cowan is a university professor who has inspired students, colleagues, civic leaders and business people alike with her vision of the vital role that the humanities can play in modern, urban life. As co-founder and one of the directors of the Dallas Institute of Humanities and Culture, she has brought together prominent citizens to study the impact of the humanities on civic values. She started the Dallas Teachers Academy and has been instrumental in reforming her city's public schools. At the University of Dallas, where she taught English and classics for 40 years, she helped to establish the humanities curricula at the undergraduate and graduate levels, and she also inaugurated the Center for Civic Leadership.

Karl Haas is a concert pianist and conductor who has shared his deep knowledge and love of classical music with millions of listeners through his daily radio program, "Adventures in Good Music," which is carried by more than 150 American radio stations, the Australian Broadcasting Corporation and Mexico City's classical radio station. The program has also been broadcast worldwide by the 400 stations of the American Armed Forces Network. For 32 years, the program has combined Haas' informal commentary on musical and cultural topics with pertinent selections from the classical repertoire, with emphasis on the interrelationship between the arts and the humanities. Haas is also the author of Inside Music, a reference work now in its sixth printing.

John Kuo Wei Tchen is an historian who has advanced Americans' understanding of immigrant history and cultural diversity through museum exhibitions, lectures, media productions and books. As acting director of

-OVER-

the Asian/American Resource Center at Queens College and co-founder of the Chinatown History Museum, he has interpreted the 160-year history of New York's Chinese community for both students and the general public. Under his leadership, the Chinatown History Museum has been nationally recognized as a model of innovative community history programming and education.

The five recipients of this year's Frankel Prize were chosen from nominations received by the Endowment from state humanities councils, museums, libraries, historical societies, public television and radio stations, colleges and universities, media production companies and other sources. The National Council on the Humanities, the group of 26 distinguished citizens appointed by the President to advise the Endowment, reviewed the nominations and made recommendations to the NEH Chairman, who made the final selections.

The deadline for next year's Frankel Prize competition is Oct. 1, 1991. Nominations will be accepted from any individual or organization. Nominators, who are asked to submit only one name for consideration, should send a biographical summary of the candidate and a letter of no more than two pages describing the candidate's qualifications. Correspondence should be sent to:

Nomination: Charles Frankel Prize
National Endowment for the Humanities
Room 403
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

The National Endowment for the Humanities is an independent federal agency that supports scholarship, education, preservation and public programs in the humanities.

NOTE TO WRITERS AND EDITORS: Biographies of each of the 1991 Charles Frankel Prize recipients and a fact sheet on the competition accompany this release.

FACTS

National Endowment
for the Humanities

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1100 Pennsylvania Ave., N.W.
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NEH-91-025-F1

Winton Blount

Winton Blount has used his position as a leader in the business community to promote the arts and humanities in both his native Alabama and across the country. Chairman of the board of Blount Inc., an international manufacturing and construction firm headquartered in Montgomery, Ala., Blount has earned a reputation as a devoted patron of the arts and a tireless supporter of the humanities.

Much of Blount's philanthropic activity has focused on theater, particularly Shakespeare. He is a patron and a director of the Alabama Shakespeare Festival. Blount and his wife, Carolyn, built the Carolyn Blount Theatre, a \$21.5 million complex that houses the festival; it has become a regional center for the performing arts. Since 1985, the theater has mounted some 400 performances annually and sponsored numerous theater-related educational projects. The University of Alabama recognizes internships at the theater as partial fulfillment of requirements for an MFA, and each year the "School Fest" program reaches thousands of schoolchildren. Blount serves on the Folger Shakespeare Library's board of directors and Court of Governors of the Royal Shakespeare Theatre in England.

Blount's contributions to the humanities also include supporting education. In addition to being a member of the Alabama Foundation for Educational Excellence, he served for 32 years as trustee and president pro tempore of the University of Alabama, and is chairman of the board of trustees of Rhodes College. In 1991, he was honored by the Association of Governing Boards of Universities and Colleges with the prestigious Distinguished Service Award for Trusteeship. Blount has received 11 honorary degrees, including doctorates from the University of Alabama, St. John's University, Seattle-Pacific College and Amherst College.

In 1968, Blount was President of the Chamber of Commerce of the United States. A year later, President Nixon appointed him Postmaster General and a member of the President's cabinet. He brought about postal reform, setting up a government corporation. Blount served as the first Chairman of the Board and Postmaster General of the United States Postal Service until 1971. In 1986, he was appointed by President Reagan to the President's Committee on the Arts and Humanities, where he served until 1988. Blount is currently a member of the American Enterprise Institute's board of directors.

Born in Union Springs, Ala., in 1921, Blount attended Virginia's Staunton Military Academy and the University of Alabama. During World War II, he was a B-29 pilot with the U.S. Army Air Corps and attained the rank of First Lieutenant. In 1946, he founded Blount Brothers Corporation. He has been director of the Union Camp Corporation, a manufacturer of paper products, since 1973. He is married to the former Carolyn Self Varner. They have seven children.

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NEH-91-025-F2

Ken Burns

Ken Burns, recently heralded for his documentary miniseries The Civil War, is considered by many to be the leading historical documentary film producer in the nation today. His 11-hour series, when it first aired in September 1990, broke viewership records for a PBS series, attracting more than 38 million viewers.

Burns calls documentary film "our Homeric mode," a way of maintaining cultural memory in a world that increasingly relies on visual images rather than the written word. Making use of still photographs from some 160 archives, The Civil War combines music, sound effects, readings from contemporary diaries and letters and interviews with experts to educate Americans about the war that Burns calls "our great epic." The result is widely acclaimed as a masterpiece of public television programming.

In addition to The Civil War, which received major support from the National Endowment for the Humanities and continues to be rebroadcast on public television stations nationwide, Burns has shared his passion for American history with the public through many other award-winning historical documentaries: Brooklyn Bridge (1981), which was nominated for an Academy Award; The Shakers: Hands to Work, Hearts to God (1984); Huey Long (1985); The Statue of Liberty (1985), which was nominated for both an Academy Award and an Emmy; Thomas Hart Benton (1988); and The Congress (1989). In 1990, he coproduced Lindbergh, a film that aired as part of PBS's The American Experience series. He is currently working on a documentary about the golden age of radio and another about America's national pastime, baseball.

Born in 1953, Burns attended Hampshire College in Amherst, Mass., where he received a B.A. in Film Studies and Design. In 1976, he co-founded Florentine Films, an independent documentary film production company. He resides in Walpole, N.H., with his wife, the former Amy Stechler, and two daughters.

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NEH-91-025-F3

Louise S. Cowan

Louise Cowan has combined a career as professor, scholar and university administrator with a commitment to bringing the humanities to the wider community of her native Texas. In 1980, she co-founded the Dallas Institute of Humanities and Culture, a center for creative thought about the practical applications of the humanities. As director of education at the institute, she continues to emphasize the importance of the humanities in modern, urban life.

During her career as a professor at the University of Dallas, Cowan was instrumental in establishing that school's humanities curricula at both the undergraduate and graduate levels. Viewing the humanities as shedding light on the conduct of public life, she also inaugurated the Center for Civic Leadership, which brought together prominent citizens to study the impact of the humanities on civic values. At the request of the mayor, she co-chaired a "Goals for Dallas" committee, which enabled her to inspire business and political leaders with her advocacy of the relevance of the humanities to the community. The Goals for Dallas program has been adopted by cities nationwide. Cowan has also lectured to audiences across the country concerning the singular power of literature to form the conscience and the consciousness of a people.

Born in 1916 in Fort Worth, Texas, Cowan joined the faculty of the University of Dallas in the 1950s. As chairman of the English Department, she created a two-year required curriculum based on paradigmatic texts in world literature, representing the epic, tragic, comic and lyric genres. As dean of the Graduate School, she established the Institute of Philosophic Studies, a Ph.D. program involving the study of literature, history, philosophy and cultural psychology.

At the Dallas Institute, Cowan initiated a Teachers Academy, now in its ninth year, that addresses the need for teacher enrichment and rejuvenation in the city's public schools. By sponsoring month-long summer sessions on classic texts from world literature, the academy encourages teachers to deepen their knowledge of the classics and school principals to rethink their role as educational leaders.

Cowan received her Ph.D. from Vanderbilt University in 1953, and her M.A. and B.A. from Texas Christian University in 1947 and 1946, respectively. In addition to articles and essays, she has written The Fugitive Group: A Literary History (1959), The Southern Critic (1971), Teaching the Teachers (1985), which describes the philosophy and method of her summer institutes for teachers, and has edited and contributed to a volume of critical essays, The Terrain of Comedy (1986), a work that advances and illustrates her approach to the study of literary genres. She is married to Professor Donald Cowan, and they have one son.

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NEH-91-025-F4

Karl Haas

Karl Haas is a perennial favorite of millions of radio listeners. His "Adventures in Good Music," which combines selections from the classical repertory with Haas' own engaging commentary, is carried by more than 150 stations in the United States, the Australian Broadcasting Corporation and Mexico City's classical music station. The program has also been carried by the 400 stations of the Armed Forces Network worldwide. Selected installments of the program have been aired in French and German for European listeners. Haas has twice been awarded the George Foster Peabody Award for excellence in broadcasting.

Haas' informal erudition has won him a devoted following among the general public, many of whom might otherwise be intimidated by classical music's complexity. His fan mail--about 1,000 letters a month--has come from soldiers and farmers, as well as musicians, professors and students, and he counts truck drivers among his regular listeners.

Haas' passionate commitment to music has characterized his entire life. He studied music in his native Germany at the Mannheim Conservatory, with special courses at the University of Heidelberg, and emigrated to the United States in 1936. In New York, he studied piano with Artur Schnabel, who was widely recognized as his generation's greatest interpreter of the music of Beethoven. During the height of Cold War tensions, just after the construction of the Berlin Wall, Haas conducted the Ford Foundation's cultural program as resident director in West Berlin. He also served as U.S. delegate to the International Music Council of UNESCO. Haas's service earned him France's "Officier d'academie" and "Chevalier de l'ordre des arts et lettres," as well as the Federal Republic of Germany's "First Class Order of Merit."

"Adventures in Good Music" grew out of broadcasts for the Canadian Broadcast Company in which Haas emceed his own recitals. Audiences were so taken with the combination of music and exposition that Haas has maintained that format throughout the show's 32-year run. Although it is his radio work that has made him famous, Haas continues his concert career: In 1990, he performed in 25 cities across the country, including Fairbanks and Honolulu. The fall of 1991 will mark the 29th concert series of live "Adventures in Good Music" programs at the Metropolitan Museum of Art in New York.

As president and founder of the Detroit Chamber Music Society, Haas initiated the first commission of a work by public subscription: a composition by Samuel Barber. He has lectured at many American colleges and universities and has received eight honorary doctorates. The University of Michigan at Ann Arbor recently established a music scholarship in his name. Haas, who lives in New York City, is also the author of Inside Music, an extensive reference work that is now in its sixth printing.

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NEH-91-025-F5

John Kuo Wei Tchen

Through books, essays, exhibitions, lectures, media productions and organizational work, historian John Kuo Wei Tchen has advanced Americans' understanding of immigrant history, cultural diversity, race relations and museum practices in this country. Acting director of the Asian/American Center at Queens College (City University of New York) and co-founder of the Chinatown History Museum, Tchen has spent 16 years building organizations to document and interpret the experience of Asians in the Americas for the general public. Under Tchen's leadership, the Chinatown History Museum, exploring the 160-year history of the Chinese in New York City, has been praised nationally as a model of innovative, community-based history programming and education.

Born in 1951 in Madison, Wis., Tchen was the first member of his family to be a citizen of the United States. He grew up in the Chicago area and earned his bachelor's and master's degrees in Modern Chinese History at the University of Wisconsin at Madison. In 1975, he moved to New York City to work in Manhattan's Chinatown community. He became coordinator of the Asian American Resource Center of the Basement Workshop, an Asian American cultural organization.

In 1979, he and Charles Lai co-founded the New York Chinatown History Project (now Museum). The museum has mounted several exhibitions, media productions and public programs, including "The Eight Pound Livelihood: A History of Chinese Laundry Workers in the United States," "Both Sides of the Cloth: Chinese Women Garment Workers in New York" and the museum's current exhibition, "Remembering New York Chinatown" (produced with support from the National Endowment for the Humanities and the Rockefeller Foundation). In 1990, the Chinatown History Museum was awarded the New York State Governor's Art Award.

For two years, Tchen served as the chair of the New York Council for the Humanities, and he was recently appointed to the Advisory Council of the Smithsonian Institution. He has been engaged in a broad range of cultural policy issues with such organizations as the New York State Council on the Arts, the New York State Black and Puerto Rican Caucus and National Public Radio. In 1986, Tchen was a Charles Revson Fellow at Columbia University. He delivered the 1988 keynote address at the Smithsonian's Martin Luther King, Jr., Holiday Celebration.

The author of many essays and articles, Tchen has most recently contributed articles to Museums and Communities (forthcoming) and to Moving the Image: Asian Pacific Americans in the Media Arts (1991). His 1984 book Gentle's Photographs of San Francisco's Old Chinatown won the Before Columbus Foundation's American Book Award. Tchen also edited and wrote the introduction to C.P. Siu's The Chinese Laundryman: A Study of Social Isolation (1988).

Tchen is completing his Ph.D. dissertation in American History at New York University.

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NEH-91-025-F6

THE CHARLES FRANKEL PRIZE COMPETITION

PURPOSE: The Charles Frankel Prize honors individuals who have made outstanding contributions to the public's understanding of history, literature, philosophy, and other humanities disciplines.

WHO IS ELIGIBLE: U.S. citizens are eligible for the prize, as are citizens of other countries who have maintained resident alien status in the United States for at least the past three consecutive years. An advanced degree in the humanities is not a requirement. Nominees may be teachers or administrators in elementary schools, secondary schools, colleges, or universities; or they may be affiliated with museums, historical societies, radio or television stations, film production companies, or other educational institutions or organizations. Independent scholars are also eligible, as are benefactors of the humanities. Paid employees of the federal government or state humanities councils are ineligible for the Prize.

QUALIFICATIONS: The Charles Frankel Prize will be awarded to persons whose scholarly, educational, or philanthropic activities have contributed to a greater understanding of the texts, themes, and ideas of the humanities. Such activities might include: exemplary performance in the classroom; development of outstanding academic programs for traditional students or adults; scholarly participation in the planning, scripting and production of a film or television documentary; planning or acting as curator for a major interpretive exhibition; designing and conducting reading-discussion programs for local libraries or community organizations; engaging in thoughtful philanthropic efforts to enrich the public's understanding of the humanities; or writing a book that combines sound humanities scholarship with significant appeal for general audiences. The principal criterion for selection is the excellence of the nominee's contribution.

NOMINATING PROCEDURES: Nominations will be accepted from any individual or organization. Once nominated, an individual remains eligible for consideration for three years. Nominators should submit a biographical summary of no more than two pages, together with a letter describing the candidate's qualifications. The letter should indicate how the nominee has fostered a greater understanding of the humanities. What was the nature of the candidate's contribution, and who was the audience? What impact was made, and what legacy remains?

AWARDS: Up to five prizes will be awarded each year. The honor carries a stipend of \$5,000, plus reimbursement for expenses to attend a ceremony for the winners.

- OVER -

1991 FRANKEL PRIZE RECIPIENTS:

- * Winton Blount, a philanthropic patron of the humanities in Alabama who has been a major supporter of the Alabama Shakespeare Festival;
- * Ken Burns, a filmmaker, advocate of the humanities and creator of The Civil War documentary series;
- * Louise Cowan, an educator and scholar who is the founder of the Dallas Institute of Humanities and Culture;
- * Karl Haas, host of public radio's long-running "Adventures in Good Music" program; and
- * John Tchen, a historian who, through the work of New York's Chinatown History Museum, has contributed to the public's understanding of the history of Asian Americans in this country.

SELECTION PROCESS: Nominations are reviewed by members of the National Council on the Humanities, the Endowment's presidentially appointed board of 26 advisors that will make recommendations to the NEH Chairman. By law, only the Chairman can make awards.

ABOUT CHARLES FRANKEL: Charles Frankel (1917-79) was a teacher, statesman and author known for his commitment to scholarship, education and public affairs. He was a professor of philosophy at Columbia University (1939-79), assistant secretary of state for educational and cultural affairs (1965-67) and president and director of the National Humanities Center at Research Triangle Park, N.C. (1977-79). Frankel also taught briefly at the University of Paris (1953-54) and the University of Dublin (1954), chaired the U.S. delegation to the UNESCO General Conference (1976), hosted the CBS-TV series The World of Ideas (1959) and served as the writer, host and narrator of the film In Pursuit of Liberty (1979). He authored 12 books, including The Case for Modern Man (1956), The Love of Anxiety and Other Essays (1965) and High on Foggy Bottom: An Outsider's Inside View of Government (1969), and he edited or contributed to several other volumes. Frankel also wrote scores of articles for scholarly journals and general interest publications such as Life and The New York Times Magazine.

IMPORTANT DATES: The deadline for receipt of nominations for the 1992 Charles Frankel Prize competition is October 1, 1991. Winners will be announced publicly in the summer of 1992, with a ceremony planned for November 1992.

MAILING ADDRESS: Send nominations to this address:

NOMINATION: Charles Frankel Prize
National Endowment for the Humanities
1100 Pennsylvania Avenue, N.W.
Room 403
Washington, D.C. 20506

FOR MORE DETAILS: Contact the Endowment's Office of Planning and Budget at 202/786-0428.

#

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Act iv, sc. 1, l. 30.
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Act iii, sc. 3, l. 121.

ry VI, ii, 3, 40.
l that Ends Well, iv, 5,

Like It, iii, 5, 13.
ummer-Night's Dream,

Henry VI, iv, 9, 13.
e's Labour's Lost, ii, 1,

ry VI, ii, 1, 21.
eline, ii, 3, 22.

Vell that Ends Well, iv,
201.

ry VI, i, 1, 92; iii, 2,
cus, iv, 2, 35; Macbeth,

summer-Night's Dream,

John, ii, 1, 215.

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nds Well. Act v, sc. 3,
Preceding" is repeated in

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int, l. 208.

so rich a gem
han gold.

Venice. Act ii, sc. 7, l. 54

0] velfth Night, ii, 4, 88.

h gems.—Sonnets, xxi.
Richard III, i, 4, 29.

on.—Hamlet, iv, 7, 95.
Antony and Cleopatra, iii,

see Soldier: Officer

EROSITY

Bounty, Liberality

honour, yea, my life, be

nds Well. Act iv, sc. 2, l. 52.

will, I will grant it.
Act iv, sc. 1, l. 113. [Rosa-

a further good
ee.

i, sc. 5, l. 65. [Queen]

1 Break the heart of generosity.
Coriolanus, i, 1, 215. The only use of "generosity."

2 And though he were unsatisfied in getting,
Which was a sin, yet in bestowing, madam,
He was most princely.
Henry VIII. Act iv, sc. 2, l. 55. [Griffith]

3 An I had but one penny in the world, thou
shouldst have it to buy gingerbread.
Love's Labour's Lost. Act v, sc. 1, l. 74.
[Costard] The only use of "gingerbread."

4 This is not generous, not gentle, not hum-
ble.
Love's Labour's Lost. Act v, sc. 2, l. 632.
[Holofernes]

Generous . . . and of free disposition.—Twelfth
Night, i, 5, 98.

Generous and free.—Hamlet, iv, 7, 136.

5 My purse, my person, my extremest means,
Lie all unlock'd to your occasions.
The Merchant of Venice. Act i, sc. 1, l. 138.
[Antonio]

6 I'll mend it with a largess.
The Taming of the Shrew. Act i, sc. 2, l. 151.
[Gremio]

He hath . . .
Sent forth great largess to your offices.
Macbeth. Act ii, sc. 1, l. 13. [Banquo]

Why dost thou abuse
The bounteous largess given thee to give?
Sonnets. No. iv.

A largess universal like the sun.
Henry V, iv, Prol., 43. See under EYE.

Liberal largess.—Richard II, i, 4, 44. The only
uses of "largess."

7 What if a man bring him a hundred pound
or two, to make merry withal?
The Taming of the Shrew. Act v, sc. 1, l. 22.
[Vincentio]

8 'Tis not enough to help the feeble up,
But to support him after.
Timon of Athens. Act i, sc. 1, l. 107. [Timon]

No meed, but he repays
Sevenfold above itself; no gift to him,
But breeds the giver a return exceeding
All use of quittance.

Timon of Athens. Act i, sc. 1, l. 288. [Sec-
ond Lord] "Seven-fold" (hyphenated) is
repeated in Antony and Cleopatra, iv, 14, 38.
See also under MEED.

9 By my troth, thou hast an open hand.
Twelfth Night. Act iv, sc. 1, l. 22. [Clown]
See under HAND.

GENIUS, see Angel: Guardian Angel

GENTLEMAN

10 Is't not a handsome gentleman?
All's Well that Ends Well. Act iii, sc. 5,
l. 83. [Diana]

So please your majesty, my master hath been

an honourable gentleman: tricks he hath had
in him, which gentlemen have.

All's Well that Ends Well. Act v, sc. 3,
l. 238. [Parolles]

How does that honourable, complete, free-
hearted gentleman?

Timon of Athens. Act iii, sc. 1, l. 9. [Lucul-
lus] The only use of "free-hearted."

Honourable gentleman.—Timon of Athens, i,
2, 193; iii, 2, 2; iii, 2, 63.

11 Call you that keeping for a gentleman of my
birth, that differs not from the stalling of
an ox?

As You Like It. Act i, sc. 1, l. 9. [Orlando]
The only use of "stalling."

I know you are a gentleman of good conceit.
As You Like It. Act v, sc. 2, l. 58. [Rosa-
lind]

12 The motley-minded gentleman that I have
so often met in the forest.

As You Like It. Act v, sc. 4, l. 41. [Jaques]
The only use of "motley-minded." See under
FOOL.

13 Servingman: What are you?
Coriolanus: A gentleman.

Servingman: A marvellous poor one.
Coriolanus: True, so I am.

Servingman: Pray you, poor gentleman,
take up some other station; here's no place
for you; pray you, avoid: come.

Coriolanus. Act iv, sc. 5, l. 28.
A poor but worthy gentleman.

Cymbeline. Act i, sc. 1, l. 7. [Gentleman]
I live like a poor gentleman born.

The Merry Wives of Windsor. Act i, sc. 1,
l. 286. [Slender]

Poor gentlemen.—I Henry VI, ii, 5, 22, and
seven times in later plays.

Distressed gentleman.—Pericles, ii, 5, 46.

14 A gentleman . . .
Yes, and a gentlewoman's son.

Cymbeline. Act ii, sc. 3, l. 82. [Cloten] See
also GENTLEWOMAN.

15 Queen: Did he receive you well?
Rosencrantz: Most like a gentleman.

Hamlet. Act iii, sc. 1, l. 10.
Now you speak

16 Like a good child and a true gentleman.
Hamlet. Act iv, sc. 5, l. 147. [King] "True
gentleman" is repeated in The Winter's Tale,
v, 2, 175.

An absolute gentleman, full of most excellent
differences, of very soft society and great
showing: indeed, to speak feelingly of him, he
is the card or calendar of gentry, for you shall
find in him the continent of what part a gentle-
man would see.

Hamlet. Act v, sc. 2, l. 111. [Osric]
Fair gentleman.—As You Like It, i, 2, 260.

Graceful gentleman.—Winter's Tale, v, 1, 171.
Princely gentleman.—Richard II, ii, 1, 175.

Prosperous gentleman.—Macbeth, i, 3, 73.
Renowned noble gentleman.—I Henry VI, iv,
4, 24.

Wise gentleman.—Much Ado about Nothing,
v, 1, 166.

I'll use you for my mirth, yea, for my laughter.

When you are waspish.

Julius Caesar, IV, iii, 49

There is no terror, Cassius, in your threats;
For I am armed so strong in honesty
That they pass by me as the idle wind,
Which I respect not.

IV, iii, 66

A friend should bear his friend's infirmities,
But Brutus makes mine greater than they
are.

IV, iii, 85

All his faults observed,
Set in a notebook, learned, and conned by
rote.

IV, iii, 96

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.

IV, iii, 217

We must take the current when it serves,
Or lose our ventures.

IV, iii, 222

The deep of night is crept upon our talk,
And nature must obey necessity.¹

IV, iii, 225

But for your words, they rob the Hybla bees,
And leave them honeyless.

V, i, 34

Forever, and forever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why then, this parting was well made.

V, i, 117

O! that a man might know
The end of this day's business, ere it come.

V, i, 123

O Julius Caesar! thou art mighty yet!
Thy spirit walks abroad, and turns our
swords

In our own proper entrails.

V, iii, 94

The last of all the Romans, fare thee well!

V, iii, 99

This was the noblest Roman of them all.

V, v, 68

His life was gentle, and the elements
So mixed in him that Nature might stand up
And say to all the world, "This was a man!"²

V, v, 73

For this relief much thanks; 'tis bitter cold,
And I am sick at heart.

Hamlet [1600-1601], act I, sc. i, l. 8

Not a mouse stirring.³

I, i, 10

¹See Leonardo da Vinci, 152:11.

²See *Hamlet*, 218:16.

³See Clement Clarke Moore, 446:3.

17 Thou art a scholar; speak to it, Horatio.

Hamlet, I, i, 42

18 But in the gross and scope of my opinion,
This bodes some strange eruption to our
state.

I, i, 68

19 Whose sore task
Does not divide the Sunday from the week.

I, i, 75

20 This sweaty haste
Doth make the night joint-laborer with the
day.

I, i, 77

21 In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless and the sheeted
dead

Did squeak and gibber in the Roman streets.

I, i, 113

22 The moist star
Upon whose influence Neptune's empire
stands
Was sick almost to doomsday with eclipse.

I, i, 118

23 And then it started like a guilty thing
Upon a fearful summons.

I, i, 148

24 The cock, that is the trumpet to the morn.

I, i, 150

25 Whether in sea or fire, in earth or air,
The extravagant and erring spirit hies
To his confine.

I, i, 153

26 It faded on the crowing of the cock.
Some say that ever 'gainst that season comes
Wherein our Savior's birth is celebrated,
The bird of dawning singeth all night long;
And then, they say, no spirit can walk
abroad;

The nights are wholesome; then no planets
strike,

No fairy takes, nor witch hath power to
charm,

So hallowed and so gracious is the time.

I, i, 157

27 But, look, the morn in russet mantle clad,
Walks o'er the dew of yon high eastern hill.

I, i, 166

28 The memory be green.⁴

I, ii, 2

29 With one auspicious and one dropping eye,
With mirth in funeral and with dirge in mar-
riage,
In equal scale weighing delight and dole.

I, ii, 11

30 So much for him.

I, ii, 25

31 A little more than kin, and less than kind.

I, ii, 65

⁴See Thomas Moore, 446:8.

¹ Thou know'st 'tis common; all that live must die,
Passing through nature to eternity.

Hamlet, I, ii, 72

² Seems, madam! Nay, it is; I know not "seems."

'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black.

I, ii, 76

³ But I have that within which passeth show;
These but the trappings and the suits of woe.

I, ii, 85

⁴ To persever
In obstinate condolement is a course
Of impious stubbornness; 'tis unmanly grief:
It shows a will most incorrect to heaven,
A heart unfortified, a mind impatient.

I, ii, 92

⁵ O! that this too too solid¹ flesh would melt,
Thaw and resolve itself into a dew;
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter! O God! O God!

How weary, stale, flat, and unprofitable
Seem to me all the uses of this world.

I, ii, 129

⁶ Things rank and gross in nature
Possess it merely. That it should come to this!

I, ii, 136

⁷ So excellent a king; that was, to this,
Hyperion to a satyr; so loving to my mother
That he might not beteem the winds of
heaven
Visit her face too roughly.

I, ii, 139

⁸ Why, she would hang on him,
As if increase of appetite had grown
By what it fed on.

I, ii, 143

⁹ Frailty, thy name is woman!

I, ii, 146

¹⁰ Like Niobe, all tears.

I, ii, 149

¹¹ A beast, that wants discourse of reason.

I, ii, 150

¹² It is not nor it cannot come to good.

I, ii, 158

¹³ A truant disposition.

I, ii, 169

¹⁴ Thrift, thrift, Horatio! the funeral baked
meats

Did coldly furnish forth the marriage tables.
Would I had met my dearest foe² in heaven
Ere I had ever seen that day.

I, ii, 180

¹⁵ In my mind's eye, Horatio.

I, ii, 185

¹ Alternative readings are "sallied" and "sullied."

² See *Henry IV, Part I*, 204:22.

¹⁶ He was a man, take him for all in all;
I shall not look upon his like again.

Hamlet, I, ii, 187

¹⁷ Season your admiration for a while.

I, ii, 193

¹⁸ In the dead vast and middle of the night.

I, ii, 198

¹⁹ Armed at points exactly, cap-a-pe.

I, ii, 200

²⁰ Distilled
Almost to jelly with the act of fear.

I, ii, 204

²¹ A countenance more in sorrow than in anger.

I, ii, 231

²² While one with moderate haste might tell a
hundred.

I, ii, 237

²³ *Hamlet:* His beard was grizzled, no?

Horatio: It was, as I have seen it in his life,
A sable silvered.

I, ii, 239

²⁴ Give it an understanding, but no tongue.

I, ii, 249

²⁵ All is not well;
I doubt some foul play.

I, ii, 254

²⁶ Foul deeds will rise,
Though all the earth o'erwhelm them, to
men's eyes.

I, ii, 256

²⁷ The chariest maid is prodigal enough
If she unmask her beauty to the moon;
Virtue itself 'scapes not calumnious strokes;
The canker galls the infants of the spring
Too oft before their buttons be disclosed,
And in the morn and liquid dew of youth
Contagious blastments are most imminent.

I, iii, 36

²⁸ Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whiles, like a puffed and reckless libertine,
Himself the primrose path of dalliance
treads.⁴

And recks not his own rede.⁵

I, iii, 47

²⁹ Give thy thoughts no tongue.

I, iii, 59

³⁰ Be thou familiar, but by no means vulgar;
Those friends thou hast, and their adoption
tried,

Grapple them to thy soul with hoops of steel.

I, iii, 61

³ See *Julius Caesar*, 217:14.

⁴ See *Bion*, 92:7, and *Macbeth*, 238:2.

⁵ Wel oghte a preest ensample for to yive. / By his clen-
nesse, how that his sheep shold live. — CHAUCER, *Canter-
bury Tales* [c. 1387], prologue, l. 504

And may ye better reck the rede, / Than ever did th'
adviser. — BURNS, *Epistle to a Young Friend* [1786]



25TH STORY of Level 1 printed in FULL format.

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September 19, 1990, Wednesday, Final Edition

SECTION: STYLE; PAGE C1

LENGTH: 757 words

HEADLINE: The Happy Endowment;
Humanities Agency's Birthday Gala and 'Civil War' Triumph

SERIES: Occasional

BYLINE: Roxanne Roberts, Washington Post Staff Writer

BODY:

People just can't get the name straight. Some call it the Natural Endowment for the Humanities. Or the National Endowment for the Amenities. Or they get it confused with that other endowment.

For the record, it's the National Endowment for the Humanities -- the quiet, noncontroversial endowment -- and it celebrated its 25th anniversary with a black-tie pat on the back last night at the Willard Hotel. The event was also a chance to show off the NEH's latest project, "The Civil War," a documentary miniseries kicking off the Public Broadcasting Service's new season on Sunday.

Looks like it's already a hit. Chairman of the Joint Chiefs of Staff Gen. Colin Powell, who has seen the 11-hour program, said that director-producer Ken Burns had mastered the art of federal funding.

"When someone has produced something as perfect as Mr. Burns has," said Powell, "his work will protect him from any potential criticism or controversy."

Sharon Percy Rockefeller, president of WETA-TV, which co-produced the program, gave a totally unbiased, objective reaction to the series: "It's probably the best public television series produced in the United States."

"The NEH's involvement and the nurturing that WETA gave it over five years could only come from institutions which are devoted to education," said Rockefeller. "The federal government has to point toward what it believes is important."

The superlatives were flowing thick and fast from last night's audience, which included two stars of the series, narrators Jason Robards and Julie Harris, 220 friends of NEH Chairman Lynne V. Cheney and Civil War buffs.

Defense Secretary Dick Cheney, who happens to be married to the endowment chairman, called the series "the best thing I've ever seen on the Civil War" but declined to name his favorite general in the series. "I'd be reluctant to endorse any one person of the period," he said. "Someone would run out and say, 'That's how Cheney thinks.' "

The audience also included Transportation Secretary Sam Skinner, Health and Human Services Secretary Louis Sullivan, Education Secretary Lauro Cavazos, Federal Reserve Chairman Alan Greenspan, Sens. Alan Simpson (R-Wyo.); Jay



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Rockefeller (D-W.Va.), the husband of the WETA executive; Chuck Robb (D-Va.); Ted Stevens (R-Alaska); Claiborne Pell (D-R.I.); and Nancy Kassebaum (R-Kan.); House Minority Leader Bob Michel (R-Ill.) (who had to leave before the creme brulee to go back to the House floor for a vote on defense spending); and Rep. Ralph Regula (R-Ohio), the only guy who showed up without a tuxedo.

"I didn't figure I had to have one if I've got the checkbook," he said with a smile. He was right; there wasn't even a raised eyebrow -- Regula sits on the House Appropriations subcommittee that approves annual funding for the NEH.

Unlike its beleaguered sister agency, the National Endowment for the Arts, which funds publicly visible artists, performers and authors, the NEH gives grants for academic research and programs. The Civil War miniseries is one of the few projects funded by the endowment that is directly seen by the public.

"I think a fundamental difference is that we always know what the projects are that we're funding," said Lynne Cheney. "I think it's more difficult for the arts." She credited the grant process and her staff for the endowment's success. "Many are academics who are remarkably concerned with detail. They pore over grant applications with a great deal of care. It's an interesting place."

Cheney could afford to be modest. Everyone else was throwing bouquets in her direction, including her husband ("I'm strictly here in a supporting role") and Simpson.

"There's been a consistency of leadership there with Lynne Cheney," said Simpson. "The NEA went through a period without a chief administrator and by the time [Chairman] John Frohnmayer got here, all this stuff was festered up. Lynne has been right there, hands on, with no gaps."

But in Washington, a little red, white and blue never hurts either.

The guests were treated to a lavish dinner, a moving preview of the show and Julie Harris reciting the Gettysburg Address. The evening ended with "The Battle Hymn of the Republic" sung by the U.S. Army Chorus and a preview edition of the \$ 50 companion book that each guest received courtesy of General Motors, which also provided major funding for the project.

"Just so there's no misunderstanding: We didn't fund the Civil War," joked General Motors Chairman Robert Stempel. "We funded a film about the Civil War."

GRAPHIC: PHOTO, TOP, ACTORJAON ROBARDS AND NEH CHAIRMAN LYNNE CHENEY; ABOVE, DEFENSE SECRETARY DICK CHENEY AND SEN. TED STEVENS. HARRY NALTCHAYAN

TYPE: NATIONAL NEWS

SUBJECT: RECEPTIONS; OTHER SPECIAL DAYS

ORGANIZATION: NATIONAL ENDOWMENT FOR THE HUMANITIES



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Newsday

April 6, 1989, Thursday, QUEENS EDITION

SECTION: NEWS; QUEENS CLOSEUP; Pg. 23

LENGTH: 509 words

HEADLINE: Examining Heritage and Relationships

BYLINE: By Mary Helgeson

KEYWORD: QUEENS COLLEGE; HISTORY; RACE; ISSUE; ASIAN

BODY:

The staff of the Asian-American Center at Queens College, well into its second year, is working on several projects that grapple with the complexity of racial issues and the history of Asians in New York.

The center is a natural in a borough that is home to more than half the 600,000 Asians in the city. Queens College has nearly 2,000 Asian students. But its projects are important to all New Yorkers because "the majority culture is very much formed by minority cultures," said center Assistant Director John Kuo Wei Tchen.

Center staffers take an unusually broad view geographically and look at the story of Asian-American immigration patterns in all of North and South America.

The Asian-American Center starts with the assumption that people live in multicultural, multiracial diversity and can only be understood in that context. Understanding relationships among groups can be more important than just studying the groups, said center Director Roger Sanjek.

Center staffers say they are committed to finding ways to interact with the broader population, tending to to publish working papers for general distribution rather than academic tomes.

For example, when Mina Choi was a senior at Benjamin Cardozo High School in Bayside last year, her study of teachers' predictions about the academic ability of students based only on photographs made the finalist group of the Westinghouse science competition. The results showed a tendency to make judgments on the basis of race.

This year the Asian-American Center will publish that study with two commentaries, including one by Tchen, on public stereotypes of Asian students as what he called the "model minority" - a stereotype of Asians as top science students with hard-working, motivating parents.

The "model minority" perception can create resentment against all Asians and problems for people who don't seem to measure up, and it is unfairly used to compare other groups, Tchen said. Instead, there should be "a scholarship which will not pit groups against each other, but will demonstrate how our diverse experiences have interpenetrated, forming a far more complex and nuanced multicultural history."



(c) 1989 Newsday, April 6, 1989

Center staffer Lori Kitazono, a native New Yorker, said she grew up without any sense of a Japanese-American community. That's not unusual, because people leaving World War II internment camps were discouraged from going home and the community scattered, she said.

"A sense of history should be a basic right everyone should have . . . we see it as an empowering process" to give people information about their cultures and communities, Tchen said.

A recent center project took advantage of a national traveling exhibit of Japanese photographs. Kitazono put together a timeline marked with important events for New Yorkers of Japanese descent - the first New York Buddhist temple and the first Japanese restaurant.

People were asked to add photographs or names or dates they remember, memories were sparked, and a history of the New York Japanese community is on the way.

GRAPHIC: Newsday Photo by Richard Lee-Associate Director John Kuo Wei Tchen and Director Roger Sanjek of the Asian-American Center.



3RD STORY of Level 1 printed in FULL format.

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August 12, 1991, Monday, Final Edition

SECTION: STYLE; PAGE B7

LENGTH: 730 words

HEADLINE: Arts Beat;
Honoring Humanitarians

SERIES: Occasional

BYLINE: Dana Thomas, Special to The Washington Post

BODY:

National Endowment for the Humanities Chairman Lynne Cheney was busy Thursday making phone calls to five of the country's most respected historians and humanitarians. The occasion was the announcement of the recipients of the Charles Frankel Prize, annual awards for those who raise the public's awareness and understanding of history and the humanities.

This year's winners are Winton Blount, the Alabama business leader and Folger Shakespeare Library board member who built the Carolyn Blount Theatre, home of the Alabama Shakespeare Festival; filmmaker Ken Burns, who produced last year's critically acclaimed PBS miniseries "The Civil War"; humanities professor Louise Cowan, co-founder of the Dallas Institute of Humanities and Culture; musician Karl Haas, voice of the syndicated "Adventures in Good Music" radio show; and John Kuo Wei Tchen, co-founder of the Chinatown History Museum in New York.

"These five distinguished individuals have enriched our national life by sharing their understanding and appreciation of history, music and literature with their fellow citizens," said Cheney in a statement.

The awards, each carrying a \$ 5,000 stipend, commemorate Frankel -- a Columbia University philosophy professor, assistant secretary of state for educational and cultural affairs and first director of the National Humanities Center -- who died in 1979.

Arts Advocate Appointment

National Campaign for Freedom of Expression (NCFE) has a new director: arts activist David Mendoza, founding director of the Seattle-based Artist Trust. Mendoza is leaving Artist Trust, a nonprofit arts advocacy organization he began in 1986, to head the Washington-based NCFE, which promotes protection of artists' rights on a national level. He will continue to make his home in Seattle, however.

Among his first tasks as director will be to continue the battle with the National Endowment for the Arts on behalf of performance artists Holly Hughes, Tim Miller, Karen Finley and John Fleck, who last year were denied NEA grants because of alleged indecency in their acts. NCFE initiated a lawsuit for the artists against the NEA last August. Currently NCFE is working with the American Civil Liberties Union and the Center for Constitutional Rights on the case. It