



REX FOUNDATION

2001 Annual Report

THE HEALING POWER OF MUSIC A Benefit to Renew the Rex Foundation and Celebrate Community

When the familiar flow of Grateful Dead concerts ceased, the Rex Foundation lost its main source of funding, and regular gatherings of a special community diminished.

The Healing Power of Music was the first Rex Foundation benefit in six years. This special evening rekindled the spirit of people coming together to enjoy beautiful music in support of the social programs traditionally funded by Rex. Everyone involved in creating this event – musicians, production staff, volunteers, ticket purchasers and generous supporters – made it possible for the Rex Foundation to once again carry out grant making to support those who might not otherwise receive main-



Bill Kreutzmann, Bob Weir and Mickey Hart, sponsors of *The Healing Power Of Music*

stream recognition, yet work in bold, innovative and often controversial ways to bring about visionary solutions to social problems.

The concert was a great celebration of the magical power that music and community have to bring these forces together.

THE HEALING POWER OF MUSIC
WARFIELD THEATER,
SAN FRANCISCO, 12/1/01

First Set: Mickey Hart and Bembe Orisha with Roy Rodgers and Bobby Vega, joined by Bob Weir and Bill Kreutzmann

Second Set: Merl Saunders and His Funky Friends with the Rowan Brothers

Third Set: Bill Kreutzmann and the Trichromes with Bob Weir

Photo: Susana Millman

REX FOUNDATION 2001 AWARDS Announced at "The Healing Power of Music" Benefit Concert

RALPH J. GLEASON AWARD

Established in memory of the pioneering jazz and pop music journalist Ralph J. Gleason (1917-1975), a major figure in the advancement of music in America. Gleason displayed an openness to new music and ideas that transcended differences between generations and styles.

Pete Seeger

Pete Seeger introduced Americans to music from all around the world and humbly transformed American culture. Among his famous, popular songs are *Turn Turn Turn*, *Where Have All the Flowers Gone*, and *If I Had a*

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JERRY GARCIA AWARD

Established in memory of Grateful Dead guitarist and founding Rex board member Jerry Garcia (1942-1995), this award is designed to honor and support individuals and groups that work to encourage creativity in young people.

Loco Bloco Drum and Dance Ensemble

The Loco Bloco Drum and Dance Ensemble of San Francisco provides youth with a "hands on" introduction to musical, dance and theater traditions of the Diaspora, as well as to offer a vehicle to acquire

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BILL GRAHAM AWARD

This award, established in memory of pioneering producer and founding Rex board member Bill Graham, himself a refugee, is designated for organizations and individuals working to assist children who are victims of political oppression and human rights violations.

Afghan Institute of Learning

The Afghan Institute of Learning (AIL) was founded in 1995 to help address the problem of a lack of educational access for women and girls, their subsequent inability to support their lives, and the impact

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REX FOUNDATION



BOARD OF DIRECTORS

Bill Walton
Bob Weir
Sage Scully
John Scher
Cameron Sears
Danny Rifkin
Cliff Palefsky
Roger McNamee
Jon McIntire
John Leopold
Bill Kreutzmann
Michael Klein
Mickey Hart
Carolyn Garcia
Diane Blagman
Bernie Bildman
John Perry Barlow

EMERITUS
Hal Kant

Jerry Garcia (1984 d.1995)
Bill Graham (1984 d.1991)

EXECUTIVE DIRECTOR
Sandy Sohcot

The Rex Foundation is named after Rex Jackson, a Grateful Dead roadie and later road manager until his untimely death in 1976

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FROM THE EXECUTIVE DIRECTOR

At 5:30 on December 1, all of the work that had been going on since early morning came together. We were ready for *The Healing Power of Music* benefit. The candles were lit on beautifully set tables, the stage was set for music, the altars were soulfully adorned, the performers were getting ready, the ushers were being coached, and the tee shirts and posters were displayed. Then, the doors opened, and all the people who, since early October, had been ordering tickets, calling in, and expressing their support flowed into the halls. Magical energy took over. Smiles, lively chatter, and warm hugs marked the delight people seemed to feel being together again. The music started and everyone was up. I have indelible images of people dancing, clapping, smiling and connecting with each other amid the music.

This exhilarating energy launched the renewal of the Rex Foundation by a broad community of supporters. The support has always been there, just configured a little differently. Since 1984, Rex Foundation funded over \$7 million to hundreds of beneficiaries thanks to the generosity of the Grateful Dead and all the fans who attended their Rex benefit concerts.

In 2001, following five years of relative inactivity, the Rex board reaffirmed the importance of the foundation's work. Yet, the challenge was how to make this happen when the historical source of funding, proceeds from Grateful Dead benefit concerts, had stopped.

Since June, I have had the privilege of helping the Rex board fulfill their commitment to renew the foundation's grant making capacity. Our goal is to generate sufficient funding so that we can distribute at least \$100,000 in grants in 2002, and significantly multiply that amount in each following year. We also want to contribute by providing opportunities to build community based on the spirit and energy that created the foundation. We see music, performance, joyfulness, and creative energy as the forces behind our efforts, with many people part of our endeavors, whether by attending the events, organizing them, performing at them, making direct financial contributions, or any combination.

I am continually inspired by the calls I receive from people in all different parts of the country who not only express their enthusiasm about the renewal of Rex, but also offer their support to help us regain our capacity to actively fund many programs. It is clear to me that the vibrant community associated with the Grateful Dead – fans and musicians – is as vital as ever.

To that end, in December 2001 we received a \$50,000 contribution designated specifically to help victims of 9/11, particularly in the Deadhead community. We have begun to seek input to identify areas of need so that this funding will have a clear impact. And on April 13, 2002, the Dark Star Orchestra will perform the second Rex Foundation benefit concert at the Warfield Theater in San Francisco.

In July I lined one wall of the Rex Foundation office with the listings of all the grants made since 1984. That list is what the foundation is all about. I look forward to seeing more walls covered with lists of grantees and being part of many joyous gatherings and community connections to make this happen.

Sandy Sohcot

MISSION STATEMENT

The Rex Foundation aims to help secure a healthy environment, promote individuality in the arts, provide support to critical and necessary social services, assist others less fortunate than ourselves, protect the rights of indigenous people and ensure their cultural survival, build a stronger community, and educate children and adults everywhere.

GUIDING PRINCIPLES AND VALUES

- We respect traditional wisdom cultures.
- We respect individual rights and differences.
- We are willing to take risks and trust people.
- We help people who are helping others and trying to make a difference.
- We help people develop bold new solutions to problems.
- We benefit the broader community / broader good.
- We practice inclusiveness and open-mindedness.
- We support organizations committed to grassroots action.
- We seek to identify entities doing good work that might otherwise be overlooked. Our support helps beyond direct funding, by boosting the visibility of the recipient's work.
- We want to be a catalytic force agent of change, where our involvement helps leverage greater impact.
- We are non-partisan.
- We promote an active, informed citizenry.
- The Foundation is an efficient conduit for supporting the community.
- Being part of the Rex Foundation is enjoyable.
- We carry on the best of the spirit of the 60's to create a more harmonious world.

The Rex Foundation continues to embody the spirit of generosity and concern that evolved in the culture of Dead Heads and the Grateful Dead.

HOW REX WORKS

The Rex Foundation has no paid board members. Virtually all of our grant recipients are selected through the personal knowledge of our decision makers – as a result, grant requests are not solicited. We have no application forms and no published guidelines. Grants are made once or twice a year, and our report is published annually.

THANK YOU

Every supporter has made 2001 a significant year for the Rex Foundation. We received charitable contributions from many generous people from all across the

STATEMENT OF REVENUE AND EXPENSES and changes in Fund Balance for Year Ending 12/31/01

INCOME	
Contributions	\$ 40,997
Funding designated for 9/11 victims	50,000
<i>Healing Power of Music</i> Income	206,321
Dividends/Interest	8,329
	<u>\$ 305,647</u>
DISBURSEMENTS	
Grants	\$ 30,000
Operating Expenses	
Administration & Office	26,517
Salaries	31,875
Fundraising Expense	89,622
	<u>\$ 178,014</u>
Excess of income over expenses	\$ 127,633
Fund balance, start of year	288,578
Fund balance, end of year	<u>\$ 416,211</u>



The Ken Kesey memorial altar at The Healing Power of Music

country. *The Healing Power of Music* was a major success thanks to so many participants – the musicians, production staff, ticket purchasers, food, beverage, and special gift providers, catering staff, behind-the-scenes and on-scene volunteers, Warfield Theater staff, graphic artists, auction item contributors, and event sponsors. People from different regions have been helping get the word out about the renewal of the Rex Foundation and helping us build connections with fans and musicians who share our values and support our mission. We wish to express our deepest appreciation to all who supported the Rex renewal efforts in 2001.

Pete Seeger

Hammer. Pete Seeger not only transformed the musical culture of America, he committed himself to social and economic justice. A lifelong activist, Pete stood up to the House of UnAmerican Activities Committee, and participated in anti-nuclear, civil rights and environments movements. Pete Seeger also actively advocated for publishing rights of unknown, unrecognized and dead songwriters.

Mr. Seeger has chosen to contribute his award grant to Project Clearwater and *Sing Out! Magazine*. Project Clearwater works to create a world in which clean, safe water is available to everyone. The mission of *Sing Out! Magazine* is to preserve and support the cultural diversity and heritage of all traditional and contemporary folk music and to encourage making folk music a part of our everyday lives.

In the Fall 2001 issue of *Sing Out*, Pete Seeger writes, "And the story doesn't have to end as long as there's a human race on earth that likes to sing, and likes to look at the stars, and likes to think about the old times while thinking about the new times to come. And every century will have new problems to solve, and new disagreements. We will learn that when words fail (and they will) we'll find other ways to communicate."

HEALING POWER OF MUSIC BENEFICIARIES

A portion of the proceeds from *The Healing Power of Music* will be distributed in 2002 to organizations whose work exemplifies this vital, universal force. Designated at the benefit were Bread and Roses, Heart Mind Body & Soul (a music program for grades K-3), and The Solentiname Nicaragua Friendship Group, to provide a music and arts program for children.



A village school in Afghanistan run by the Afghan Institute of Learning

Loco Bloco

experience in public performance. Members of the group are boys and girls of many nationalities and ethnicities, ages 5-17, who live in various areas of the city. All of the participants are low income, and many are in special education programs or are academically challenged. Ninety percent of Loco Bloco youth come from single parent homes and many from immigrant families.

Loco Bloco conducts classes and activities covering percussion, dance, theater, and visual arts. Classes are taught year-round, culminating each quarter with a major community event. Students are involved not only in the creation of their live performances, but also in the decision-making processes of the organization.

Loco Bloco is a unique organization supporting youth in San Francisco. Early students have stayed on to take leadership roles and become teachers. Loco Bloco has helped raise children into citizens who become teachers, professional musicians and artists, and who have a commitment to give back to the community at large.

Afghan Institute

of this lack of education on society and culture. The goal of the three founders – Sakena Yacoobi, a health educator and teacher, Nazifa Aabedi, an engineer and teacher, and Rarwin Rahim, a health educator and nurse – was to create an organization, run by women, that could play a major part in reconstructing an educational system capable of reaching the women and children of Afghanistan, whether in refugee camps or still in their homes.

The work being done by the Afghan Institute of Learning is making a difference every day in the lives of Afghan women and children, and is the only Afghan NGO supporting girls' schools in Afghanistan. Most of the teachers and other adult, female beneficiaries provide the sole or primary support of their families.

All of ALLs leadership is female, and 90 percent of its beneficiaries are female. Since September 12, 2001, the Afghan Institute of Learning has been providing emergency clothing, medical care and schools for the desperate refugees arriving in the camps of the Northwest Frontier Province of Pakistan.