

# KORET Report

SUMMER 2011

THE QUARTERLY NEWSLETTER OF THE KORET FOUNDATION

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# MARK TWAIN

## The Autobiography of a Literary Lion

Published exactly 100 years after the author's death, the first volume of *The Autobiography of Mark Twain* has made national news since its release last fall.

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## Core Jewish Values: Reboot, Rediscover, Re-imagine

Koret's Jewish Peoplehood Initiative is helping to re-imagine the religion's culture and traditions, making them meaningful for new generations of Jews.

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## A Cross-Pollination of Cultures and Funders

San Francisco's Fillmore neighborhood has undergone a new renaissance as the Historic Fillmore Jazz Preservation District.

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The Koret Foundation has been a leading strategic philanthropy since 1979, focusing on issues of Education, Arts and Culture, Jewish Peoplehood, and Israel. In 2010, we made an overall philanthropic investment of \$23 million.

## Moving the Needle, Making a Difference

With this issue, we are launching the **Koret Report**—a seasonal publication that demonstrates how the Koret Foundation is working with its grantees and philanthropic partners to make a difference in Bay Area communities. We seek collaborative opportunities to make the greatest impact, enabling organizations to build capacity, work with greater efficiency, and maximize their effectiveness.

Through our strategic philanthropy and collaboration we are seeing our efforts serve a broader range of needs, and in this inaugural issue we highlight a few of our recent projects that have garnered national media attention and widespread acclaim.

Bringing Mark Twain’s memoirs to light was a critical publishing milestone that has advanced our understanding of American literature. Enabling two major museums to mount companion exhibits brought the artistic legacy of Gertrude Stein alive from a variety of perspectives. Our funding of leading-edge research in K-12 public education advanced the dialogue on underperformance in public schools and resulted in an award-winning documentary.

And our Jewish Peoplehood Initiative is reaching thousands by reconnecting them to core Jewish values and traditions.

In the following pages, you will read more about how the Koret Foundation is finding opportunities to maximize its impact – from arts organizations in the news to research that is moving the needle on public policy. We hope you enjoy our new publication.



*Tad Taube*  
Tad Taube, President

*Jeffrey A. Farber*  
Jeffrey A. Farber, CEO

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- 2,535 gallons of water
- 562 pounds of greenhouse gases
- 6 fully grown trees
- 160 pounds of solid waste
- 2 million BTUs of energy



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## Two New Faces...and a Banjo



There are two new key players on the Koret Foundation roster these days. In January, Tina Frank became our new Director of Grant Operations, overseeing all programmatic aspects of the Foundation’s grantmaking

activities. Tina brings to Koret more than 30 years of experience in the public affairs arena, including seven years working with California’s then-First Lady Maria Shriver on the annual Women’s Conference as well as special projects for Governor Schwarzenegger during his terms in office. Tina sits on the San Francisco General Hospital Foundation Board and is an appointee to the California Alcohol Beverage Control Board.

In addition, Koret’s Board of Directors recently welcomed F. Warren Hellman as its newest member. Warren is the founder of Hellman & Friedman LLC, a leading private equity investment



firm. But he is perhaps best known as the founder and principal sponsor of the annual Hardly Strictly Bluegrass Festival in Golden Gate Park. He is also widely known and respected for his many civic and philanthropic activities including The San Francisco Foundation; the Walter A. Haas School of Business; the UC Berkeley Foundation; and the Jewish Community Federation. Most recently, he became founder and chairman of the board of *The Bay Citizen*.

Last March, Warren—an avid five-string banjo player—performed with his six-piece bluegrass band, the Wranglers, at Hardly Strictly Shabbat, a special bluegrass Shabbat service to celebrate the re-opening of Sherith Israel’s historic sanctuary after its major seismic retrofit. Traditional Shabbat prayers were adapted by Cantor Rita Glassman to bluegrass tunes on the Wranglers’ CD, “Jamming for Faint Praise,” such as “Shalom Aleichem” to “This Land is Your Land” and “Blessings for the Sabbath Day” to “Whiskey Before Breakfast.” Shabbat Shalom!

Left to right: Tina Frank, Director of Grant Operations; F. Warren Hellman, Board Member

# Never a Dull Masterpiece

## The Art and Life of Gertrude Stein

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Courtesy of the Metropolitan Museum of Art, New York



A highlight of the SFMOMA show is this iconic portrait of Gertrude Stein by Pablo Picasso. "I have always noticed that in portraits of really great writers," Stein wrote, "the mouth is always firmly closed."

Courtesy of the Magnes Collection of Jewish Art and Life



"It takes a lot of time to be a genius, you have to sit around so much doing nothing, really doing nothing."

Courtesy of the Yale Collection of American Literature



Stein with her lifelong partner, Alice B. Toklas. "Nature is commonplace. Imitation is more interesting."



Henri Matisse's "Femme au Chapeau" created the controversy that led to the birth of the modern art movement known as Fauvism.

### "A masterpiece may be unwelcome," Gertrude Stein was fond of saying, "but it is never dull."

The same could be said of this Bohemian priestess who became one of the most influential American artists of the last century. This spring and summer, the Bay Area has been celebrating Stein and her remarkable legacy with collaborative shows at the San Francisco Museum of Modern Art (SFMOMA) and the Contemporary Jewish Museum (CJM). The Koret Foundation has been a leading funder of both exhibits, encouraging creative collaboration among our cultural institutions.

With her brothers Leo and Michael, Michael's wife Sarah, and her partner Alice B. Toklas, Stein took a leading role in the avant-garde arts scene in Paris at the turn of the 20th century. As a writer, her experiments in language reflected what her Cubist painter friends were exploring on canvas: She broke new ground using deconstruction and repetition, creating such memorable lines as "rose is a rose is a rose is a rose." Her original, interdisciplinary approach came to life through collaborations in opera, ballet, music, theater, and writing that redefined their genres.

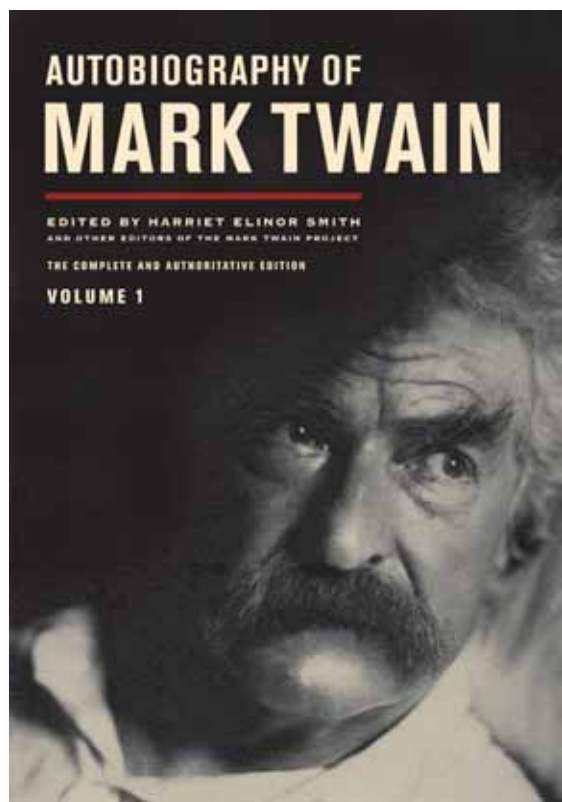
Seeing *Gertrude Stein: Five Stories* at the Contemporary Jewish Museum is the first major museum exhibition to fully present Stein's life, work, and relationships. The exhibit provides an intimate look into her writing, arts patronage, and unorthodox lifestyle, as well as ways in which her contributions have influenced many generations of writers, artists, musicians, and performers. As a result of the show, "Our admission revenues have ranked the fifth highest since the museum's opening in 2008," says CJM Director and CEO Connie Wolf. "Attendance at our public programming has far exceeded expectations, and many programs have sold out."

As collectors, the Steins established a new standard of taste for modern art and promoted the careers of the emerging artists they befriended. SFMOMA teamed with New York's Metropolitan Museum of Art and Paris' Réunion des Musées Nationaux to create the world premiere of *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*. The major touring exhibition gathers approximately 200 iconic paintings, sculptures, drawings, prints, and illustrated books as well as a rich array of archival materials. A centerpiece of the show is Matisse's *Femme au Chapeau* (1905), part of SFMOMA's permanent collection, which originally created such a scandal that observers tried to scratch off its paint.

In conjunction with the exhibition, SFMOMA's Live Art program restaged a production of *Four Saints in Three Acts* (1934), composer Virgil Thomson's experimental opera based on Gertrude Stein's original play that became a Broadway hit. Related programming has included films, lectures, performances, poetry slams, art classes, and courses taught through UC Berkeley Extension.

Learn more about these Koret grantees at:  
<http://www.thecjm.org/>  
<http://www.sfmoma.org/>

# In All Its Glory: The Autobiography of a Literary Lion



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From the covers of *Newsweek* and *The New York Times* to a segment on PBS's *NewsHour*, *The Autobiography of Mark Twain, Volume 1* has made national news since its release in November 2010. The 736-page book—edited by UC Berkeley's Mark Twain Papers & Project and published by University of California Press—quickly achieved top spots on bestseller lists of both *The New York Times* and the *Los Angeles Times*.

It's an outcome that few academic researchers and editors even dream about: After spending more than four decades laboring over every fact, word, and comma of the renowned author's memoirs, general editor Robert H. Hirst and his staff are now rock stars in the rarified world of literary publishing. Since its release—exactly 100 years after Twain's death at the age of 74—the first volume of the planned trilogy has remained a national bestseller, with nearly half a million copies in print.

Private support was essential in augmenting federal and UC funding for the project, and the Koret Foundation was a major funder of the autobiography's first volume. Its \$600,000 matching grant was responsible for \$1.2 million in private gifts—27 percent of the project's \$4.5 million budget.

*Above, left to right: Cover of the new autobiography, published by University of California Press; Mark Twain's daughter, Clara; a postcard of Mark Twain on the decks of the USS Mariner.*

**Clemens felt that he had invented a new form of autobiography:** "Start it at no particular time... wander at your free will all over your life; talk only about the thing which interests you for the moment; drop it the moment its interest threatens to pale; and turn your talk upon the new and more interesting thing..."

The book's raw materials were bequeathed by Samuel Langhorne Clemens—who chose Mark Twain as his *nom de plume*—to his daughter, Clara, upon his death in 1910. Clara, in turn, donated them to UC Berkeley's Bancroft Library in 1962. Among the collection of about 20,000 items was a series of "Autobiographical Dictations" made over the last 35 years of Clemens' life. The manuscript comprised more than 5,000 pages and half a million words—if stacked vertically, it would stand over twelve feet high.

According to chief editor Harriet Elinor Smith, "The text was not a conventional, chronological narrative, but rather an enormous pastiche of daily impressions and memories that range all over his life in whatever order seemed interesting to him at the time." In fact, Clemens felt that he had invented a new form of autobiography: "Start it at no particular time... wander at your free will all over your life; talk only about the thing which interests you for the moment; drop it the moment its interest threatens to pale; and turn your talk upon the new and more interesting thing..." This edition is the first to strictly follow Twain's original intent, to include only those texts he wished included, and in the order he wanted them.

Clemens stipulated that the full autobiography should not be published until at least the centenary of his death. "At that distant date the things which I am about to say will be commonplaces of the time, and barren of offence, whereas if uttered in our day they could inflict pain upon my friends, my acquaintances, and thousands of strangers whom I have no desire to hurt, and could get me ostracized, besides, and cut off from all human fellowship."

University of California Press now expects the autobiography's second volume to be in stores by 2013 and the third by 2015. Strong sales from the first volume will be used to create an endowment to increase editorial support and cover other costs of research and publication.

"Until now, no one has ever seen it in all its glory," Robert Hirst says of the unprecedented literary project. "I consider it a major triumph to be able to make a manuscript of this importance available to anyone who wants to read it. We are grateful beyond words for the Koret Foundation's support, without which we might never have been able to complete the work."

Learn more about the Mark Twain Project at: <http://www.marktwainproject.org/>

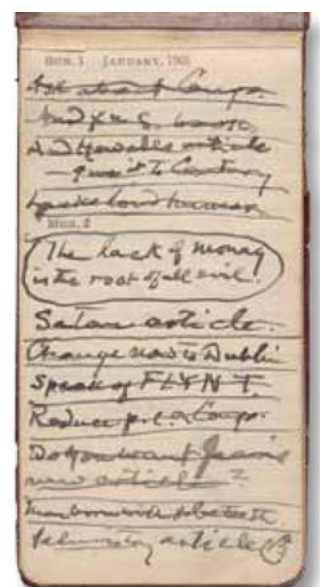
**“In this Autobiography, I shall keep in mind the fact that I am speaking from the grave.** I am literally speaking from the grave, because I shall be dead when the book issues from the press... It has seemed to me that I could be as frank and free and unembarrassed as a love letter if I knew that what I was writing would be exposed to no eye until I was dead, and unaware, and indifferent.”

—Preface, *As from the Grave*

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Photos courtesy of [TK].



Top: Clara Clemens and her father, Mark Twain, in San Francisco in 1909. Above, left to right: Memorabilia donated to UC Berkeley by Clara Clemens in 1962, including the first known photograph of Sam Clemens, age 15; Clara's locket with an image of her father; and one of the many notebooks from which the autobiography has been derived.

# Core Jewish Values: Reboot, Rediscover, Re-imagine

On Friday, March 4, starting at sundown, thousands of people across the nation disengaged from their various electronic devices, slowed down, and reconnected with friends and family for 24 hours. It was the second-annual National Day of Unplugging (NDU), an idea conceived by Reboot—a network of young Jewish thought leaders—to encourage Jews to rediscover the Sabbath. As part of its Jewish Peoplehood Initiative, the Koret Foundation was the lead sponsor for all Bay Area activities of NDU.

The notion of “unplugging” resonated with more than just Jews, however. The effort reached tens of millions of people internationally and from all backgrounds and religious beliefs. A website, Sabbath Manifesto, received 36,000 visits, there were 16,000 individual mentions on Twitter, and at least 250,000 views on Facebook. Press coverage appeared in more than 160 articles and broadcast pieces, including *The New York Times*, *CNN*, *Wall Street Journal*, *Atlantic Monthly*, and local outlets, all commenting on the growing need to unplug and the idea that the weekly Jewish tradition of Shabbat provides an automatic mechanism for doing just that.

At a time when surveys are finding that increasing numbers of American Jews are disinterested in established rituals and institutions, Koret’s Jewish Peoplehood Initiative is helping to re-imagine culture and traditions, making them meaningful for new generations of Jews. Many of the fresh ideas begin with the core Jewish values of prayer, study, and good works—then spin off in new ways. As another beneficiary of the Initiative,



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**“The idea of rebooting Jewish cultural life isn’t new, Jews have been doing it for centuries. We’re always about adapting to a new time and place that eventually becomes part of us. Jews change. We advance. We meet the times within the basic values we believe in.”**

**—Lou Cove, Reboot Executive Director**

Moishe House is a global network of shared urban dwellings—from Beijing to Cape Town—where small groups of young Jewish professionals can live with subsidized rent in return for creating Jewish social, religious, and service events for their peers who are not yet involved with synagogue life. Koret supports three Moishe Houses in the Bay Area, as well as one in Warsaw, Poland. MoHouse, as it is affectionately known, hosts about 225 programs a month.

San Francisco’s Contemporary Jewish Museum (CJM), another Koret grantee, is at the forefront in exploring ways that Jewish culture influences other social and ethnic movements. Just one example was the CJM’s recent exhibition *Black Sabbath: The Secret Musical History of Black-Jewish*



*Relations*. The popular program ended with a standing-room-only event featuring African-American crooner Johnny Mathis, whose 1958 rendition of “Kol Nidre” appeared on an album that featured several Yiddish and Hebrew songs. Such innovative programs expand the local Jewish experience and illustrate how Jewish culture has been integrated into the broader community.

Learn more about these Koret grantees at:  
<http://www.sabbathmanifesto.org/unplug/>  
<http://www.moishehouse.org/>  
<http://www.thecjm.org/>

## THE SABBATH MANIFESTO NATIONAL DAY OF UNPLUGGING

- 1 Avoid technology
- 2 Connect with loved ones
- 3 Nurture your health
- 4 Get outside
- 5 Avoid commerce
- 6 Light candles
- 7 Drink wine
- 8 Eat bread
- 9 Find silence
- 10 Give back

# A Cross-Pollination of Cultures and Funders

**It's been home to vegetable farms, a vital Jewish community, and the origins of Japantown.** It later became known as the "Harlem of the West" with its many nightclubs and African-Americans migrating to work in the local shipyards. More recently, San Francisco's Fillmore neighborhood has undergone a new renaissance as the Historic Fillmore Jazz Preservation District.

One of the major engines driving the Fillmore's rebirth is the nonprofit Jazz Heritage Center (JHC), a cultural arts center supported in part by some of the Bay Area's leading foundations. Heading this collaborative effort is the Koret Foundation, which is finding ways to leverage giving and create new nonprofit partnerships.

"Our charitable institutions are learning to collaborate in order to heighten the impact of our philanthropic dollars," says Koret President Tad Taube. "By working together, we are able to think even more creatively, and to support organizations at levels we could not otherwise reach."

Housed within a multi-use complex, the Jazz Heritage Center was formed to celebrate the contributions of the diverse communities that have settled in the Fillmore District. The complex was conceived as the leading driver of economic redevelopment in this historic and demographically diverse neighborhood. Its latest exhibition, *Presenting: Bill Graham*, appeared this summer at the center's Lush Life Gallery. As a Jewish child in Nazi Germany, Wolfgang Grajonza saw his family destroyed by the Holocaust. After changing his name to Bill Graham, he went on to

become a legendary concert promoter—"rock & roll's greatest impresario"—and a philanthropist on a national scale.

In other exhibitions, the Jazz Heritage Center has largely focused on the history of the neighborhood. Last year's *Jews of the Fillmore* exhibit, conceived by Koret Foundation Senior Program Officer Adam Hirschfelder, brought the center together with two long-time Koret grantees, Lehrhaus Judaica and the Judah L. Magnes Museum, to showcase historical scenes from the former hub of Jewish life in the Bay Area. The evolution of this collaboration dates back to 2007, when Koret board member Abraham Sofaer's passionate interest in jazz inspired a capital grant to the Jazz Heritage Center. During

After the success of *Jews of the Fillmore*, Rosenbaum soon proposed mounting a follow-up exhibit featuring the work of Bernard Zakheim, who had lived and taught in the Fillmore district between the World Wars. The Koret-organized show—*Zakheim: The Art of Prophetic Justice*—presented the life and work of this Polish-Jewish immigrant best known for his direction of the Works Project Administration murals in Coit Tower.

And a cross-pollination of the Jewish and Hispanic cultures was celebrated with a live performance of *Mazel Tov, Mis Amigos*, a 1961 recording of jazz greats performing Latinized versions of traditional Jewish tunes. The album was recently re-released by the Idelsohn Society for Musical Preservation, another Koret grantee.

**"By working together, we are able to think even more creatively, and to support organizations at levels we could not otherwise reach,"** says Koret President Tad Taube.

that process, Koret connected with the center's executive director, Peter Fitzsimmons, who described the Fillmore neighborhood as one of the City's most heavily populated Jewish quarters during the early 1900s.

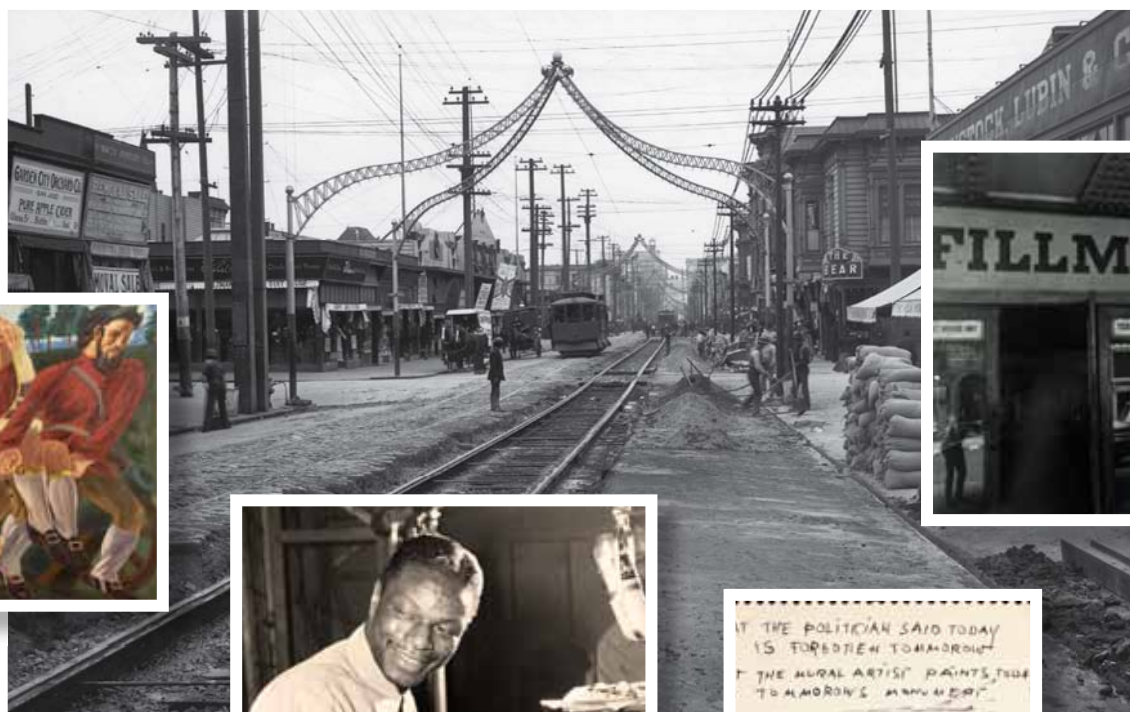
Hirschfelder contacted Fred Rosenbaum, founding director of Lehrhaus Judaica, then at work on his Koret-funded book, *Cosmopolitans: A Social and Cultural History of the Jews of the Bay Area*. He confirmed the Jewish-Fillmore connection and thought that the idea was ripe for an exhibit.

Such creative collaboration is a testament not only to the rich history of San Francisco, but also to the fact that philanthropic foundations can act as catalysts; when they join forces and have grantees collaborate as well, they can create exciting new possibilities and bring history to life for new generations.

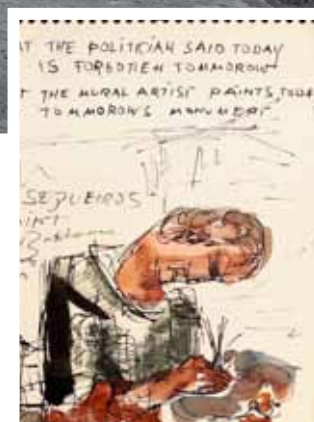
Learn more about these Koret grantees at:  
<http://www.jazzheritagecenter.org/>  
<http://www.lehrhaus.org/>  
<http://www.magnes.org/>  
<http://idelsohnsociety.com/>

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Fillmore Street, courtesy of San Francisco Public Utilities Commission



Zakheim works, courtesy of Nathan Zakheim



Background: Fillmore Street as it appeared a century ago.

Left to Right: Bernard Zakheim historical painting; Nat King Cole was among the many jazz legends who performed in the Fillmore neighborhood; Zakheim sketch; Bill Graham at his Fillmore East venue.

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## Changing the Conversation about K-12 Education



**Public schools in middle-class and affluent neighborhoods may have prettier buildings, but they are equally at risk for student underachievement as schools in lower-income areas.** That's the message behind *Waiting for 'Superman,'* the highly acclaimed documentary that appeared in movie theaters last fall.

Directed by Davis Guggenheim, who won an Academy Award for his documentary

The *Superman* story began in 2006 with Koret's funding of the Pacific Research Institute (PRI) and its groundbreaking research on the underperformance of public schools in middle class and affluent neighborhoods. Lance Izumi—the Koret Senior Education Fellow at PRI—co-authored the Koret-funded book *Not as Good as You Think: Why the Middle Class Needs School Choice*.

After *Superman* producer Lesley Chilcott read the book, she contacted Izumi, who was later interviewed on-camera for the film. Guggenheim says that despite living in an affluent community himself, he sends his children to private school because the local public schools don't measure up. What Guggenheim needed was proof that his individual belief was supported by hard research. PRI provided that evidence. "The revelation is that a lot of our schools, even our middle-class and our white schools, are suffering from the same dysfunction," Guggenheim says.

Learn more about the Pacific Research Institute at: <http://www.pacificresearch.org>

**According to *Superman* producer Lesley Chilcott, Dr. Lance Izumi's Koret-funded work provided the only published research she could find on the underperformance of schools in middle-class and affluent areas.**



Left to right: Lance Izumi, Koret Senior Education Fellow at PRI; Davis Guggenheim, director of *Waiting for Superman*.

*An Inconvenient Truth*, the feature-length film received the Audience Award for Best Documentary at the 2010 Sundance Film Festival and Best Documentary Feature at the Critics' Choice Movie Awards. It features appearances by educator Geoffrey Canada and Microsoft founder Bill Gates, but the real star of *Waiting for 'Superman'* is choice. That's what enables parents and students to find better educational opportunities. The importance of personal choice is key to the Koret Foundation's strategic approach to moving the policy needle on public K-12 education.