

FRESNO FREE

ANNUAL REPORT

September 1, 1980 - August 31, 1981

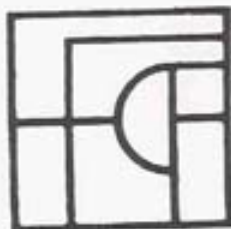


The Fresno Free College Foundation

P.O. Box 4364

Fresno, California 93744

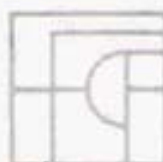
THE FRESNO FREE COLLEGE FOUNDATION



The Fresno Free College Foundation was created in the spring of 1968 by a group of Fresno State College professors to raise legal funds to defend the academic freedom of their colleague, the poet Robert Mezey, who was fired from his teaching position because of his exercise of free speech. During 1970-71, repressive forces both on the campus and in the larger community had proscribed constitutionally guaranteed rights of expression. Consequently, in the early years, the Foundation had to devote most of its resources to the support of other professors and students whose social and political views were objectionable to the College administration. These events moved the Foundation to the realization that intellectual freedom in institutions of higher learning cannot be preserved without the understanding and support of the community at large. This is one reason why the Foundation established public radio station KFCF-FM since it provides the Foundation with a channel of communication to the wider community.

In recent years the Foundation has greatly expanded its educational and cultural activities. These activities are designed to provide support of educational and cultural programs which would normally not be sponsored or funded by other private or public organizations. As a result, the community, as well as the state, have been offered unique opportunities for enrichment.

The Board of Directors now includes business and community leaders, professors, and representatives of minority communities. Within the limits of its goals and human and financial resources, the Board is ready to support and sponsor untried ideas and programs which can help develop an atmosphere of community sensitivity and acceptance. The Foundation exists to promote the expression and development of ideas which otherwise might not be heard, or acted upon, because of institutional inertia, fear, prejudice, or the arbitrary exercise of established authority.



The Fresno Free College Foundation accepts and disburses monies through 14 funds — the General Fund and 13 special funds: KFCF; Voices; Academic Freedom Legal Fund (UPC Fresno Local); Faculty Legal Defense Fund, Long Beach; Economic Education Fund; The David S. Bates Fund; UPC Affirmative Action Fund (State Office); Ananda Fund; Orpheus; Keyboard Concerts; Educational Media; Armenian Studies; and Philip H. Stephens Handicapped Students Fund. The Board of Directors has sole authority over the General Fund. The other 13 funds are under the guidance of special committees which operate under the authority of the Board.

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COVER: Art by William Minschew

I. STATEMENT BY THE PRESIDENT

During the past year, the Foundation continued its sponsorship of its two primary cultural projects, Keyboard Concerts and Orpheus. It was a good season for both and we look forward to another successful season in 1981-82. The City of Fresno has, however, decreased its financial support for the projects. Fortunately, Keyboard Concerts has received a grant from the National Endowment for the Arts for the 1981-82 season, which will compensate for some of the loss in the City grant. Jack Fortner, founding director of Orpheus, continues to be successful in obtaining contributions for the group from the business community, which offset some of the expenses for the series.

In addition, the Foundation sponsored four special programs last year: (1) A concert by the Consortium Antiquum; (2) A performance by the San Francisco Mime Troupe and The Bluestein Family; (3) Four keyboard seminars by Ena Bronstein; and (4) A benefit concert for the Ananda Fund by pianist Philip Lorenz.

The response to the keyboard seminars was so overwhelming that the audience insisted that the Foundation sponsor another series of seminars. One appreciative member of the audience contributed \$1,000 so that the series would be guaranteed for the coming season.





These activities and others as well have been greatly enhanced by CETA funding, which the Foundation has been receiving since March, 1979. This funding has provided the Foundation and KFCF with salaries for three employees and has made possible the rental of two small offices. Our entire operation has therefore been more efficient and effective. As of June 30, 1981, CETA funding was terminated. The Board of Directors subsequently decided to retain one office and one staff member, which will require the income of the Foundation and KFCF to be increased by approximately \$350 per month.

At this time we cannot over-emphasize the need for your support. The Foundation is an important community asset and, according to *The Fresno Bee*, "a musical force of major importance." We enlist your help in strengthening the Foundation even more.

I invite you to read this report and to become acquainted with the broad spectrum of Foundation activities.

ALEX VAVOULIS

September 1, 1981

II. BOARD OF DIRECTORS

ALEX VAVOULIS, PRESIDENT

Professor of Chemistry
California State University, Fresno

CAROL BEQUETTE, Vice President

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McLane Continuation High School

DOUGLAS E. NOLL, Secretary

Attorney at Law

BENJAMIN V. AMIRKHANIAN, Treasurer

Retired, Manager of Fresno Post Office

ELIZABETH H. MAURY

Clinical Psychologist

LENORE SCHREIBER

Judge, Fresno Municipal Court

RALPH G. VICTOR

Psychiatrist
Fresno Community Hospital



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Financial Consultant

WILLIAM T. RICHERT

Legal Consultant

PHILIP LORENZ

Artistic Consultant

CHARLES HANZLICEK

Literary Consultant

ADMINISTRATIVE STAFF

RONALD B. GAUL

RUTH A. AUSTIN

GREGORY R. SMITH

MIKE RHODES

Administrative staff are Title IID CETA positions funded through Fresno Employment Training Center.

The Foundation KFCF office is located at 87 E. Olive Avenue, Suite 2G.

(209) 233-2221

III. KFCF-FM RADIO

1. Insight Article

On June 9th KFCF completed six years of broadcasting. Its license was routinely extended by the Federal Communications Commission to December 1983. With the help of its parent station, KPFA in Berkeley, KFCF continues to be a creative alternative to other electronic media.

Some 10-15 per cent of the programming on KFCF originates in Fresno, especially programs broadcast on Saturdays (7:30 p.m.-11:00 p.m.) and Sundays (7:00 p.m.-11:00 p.m.). In addition, a program called

Traffic Jam is heard between 5 and 6 p.m. on Fridays and is a mixture of music and interviews. Live broadcasts of the meeting of the Fresno County Board of Supervisors occupy most of the day time hours each Tuesday.

The following article which describes the station, appeared in *Insight*, a student newspaper at California State University, Fresno, on May 13, 1981:

Non-commercial radio KFCF offers an alternative on the airwaves

By BILL SCHRAMM

You are spending the afternoon dial-spinning across the FM radio band. Crackle, hiss, hum goes your receiver between stations. Brrr...Middle of the Road. Hummm. Top 40. Sound of the Good Life. Humm. Country and Western. ...Bulgarian Folk Music?

Or it could be Japanese Bluegrass, or Javanese Gamelan Gong, Gaelic Rock or Gregorian Chant. Or a documentary on freight train riding or on how witches celebrate Christmas. You never know what you're going to hear on KFCF (88.1 FM), but it is almost certainly something you couldn't hear on any other station, (and perhaps you wouldn't want to).

KFCF is Fresno's first non-commercial station, and is almost totally supported by its listeners, and is answerable to them, and the FCC. Yet it thumbs its nose at popular tastes and traditional mores. Located on the extreme right of most FM dials, it is politically situated on the opposite end.

KFCF's license is owned by the Fresno Free College Foundation. Alex Vavoulis, president of the FCF, said the idea of starting the station began when the board of the foundation and engineers got together with a common goal in 1975.

"At that time there was no non-commercial electronic media," Vavoulis said, "and when we went on the air in 1975 there wasn't. We felt very strongly there was a need for an alternative in programming as far as social and political issues that simply weren't being treated by commercial media. Our objective was not necessarily to set up a radio station which would do all its own programming.

Vavoulis said the FCF found its alter-

native programming pre-packaged in the form of KPFA.

KPFA, located in Berkeley, started in 1949 as the first non-commercial Pacifica network, a group of six listener-sponsored stations located across the country.

"KPFA takes up controversial issues which the traditional media either ignore or act as a mouthpiece for the administration in Washington, D.C.," Vavoulis said.

He cites the situation in El Salvador as an issue where traditional networks "didn't do a decent job of covering. You wouldn't know anything was happening there by their coverage. KPFA has always had a reporter down there in El Salvador and makes on-the-spot reports. I think that's very important."

Vavoulis said that the alternative position taken by the Pacifica Stations is one of their main programming objectives. "Pacifica has been called 'First Amendment Radio' in that it provides a voice for groups such as the Iranians who would otherwise have none."

"The Pacifica network doesn't get its name from the ocean. Pacific in Latin means peace. Pacific stations try to show a need to lessen, if not stop, the trend toward wars."

Because of their often controversial programming, the Pacifica stations and KFCF refuse federal grants. Doing so would compromise their adversary position with government policies, Vavoulis said. (KFCF does receive \$1,000 a year to broadcast Fresno County Board of Supervisors.)

For the same reason, they eschew donations from corporations, a mainstay for most public broadcasting. "With so many people dangling money under your nose there's no telling what you might do to make the program acceptable. You change a little here, change a little there, and the truth suffers."

According to Vavoulis, almost all the funding for KFCF comes from its listeners. Donations are sought in the form of subscriptions as with a magazine. Each subscriber receives a monthly program guide, called the "Folio." Local programming, such as the supervisors' meetings and local music features are also listed.

KPFA offers a wide range of musical programming in addition to its public affairs and news programs. Regular shows are slotted for opera buff, bluegrass lovers, and New Wave aficionados. A person would have to have extremely eclectic tastes to enjoy everything that is aired. So, Vavoulis said, "the 'Folio' is necessary to listen to the

station in any sort of creative way. Otherwise you never know what you're going to get."

Listeners are persuaded to subscribe during on-air fund-raising sessions called marathons. Most fund raising is done this way though both KPFA and KFCF have off the air fund raising events.

Vavoulis estimates the total subscriber-ship of KFCF numbers around 550. "It may be more since we just got through with a marathon," he said. He guessed that about 15 percent of KFCF's listeners subscribe.

While the station originally had only 10 watts of power, it now has 2,400. "We used to have to give out instructions to our Fresno listeners on how to receive our signal," Vavoulis said. "Now we cover the entire valley."

Although Vavoulis feels the station has enough power there are further technical enhancements planned.

"We want to change our mono signal to stereo so some of the beautiful music we air can be heard properly," he said. The main obstacle to going stereo is money.

"Money is always a problem," he said. "We operate pretty much on a shoe-string budget. All our staff is made up of volunteers except for two CETA employees. We'll lose them when the program is cut this summer."

Does Vavoulis think that KVPR might be "stealing" some potential subscribers from KFCF?

"Yeah, but there's nothing we can do about it," he said. He believes that there is a competition for listener donations even though KVPR receives federal funding as well.



You never know
what you're going
to hear on KFCF

2. James Cypher's Broadcasts

Dr. James Cypher, Professor of Economics at California State University, Fresno and Dr. Douglas Dowd, Professor of Economics at California State University, San Jose, pair up to provide a point of view known as "radical economics" once a month from the studios of KPFA in Berkeley. These broadcasts take place on the third Friday of each month from 1-3 p.m. The Foundation has been providing Dr. Cypher with travel expenses for these broadcasts.



Dr. James Cypher at the KPFA Microphone

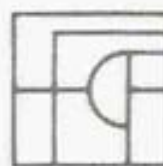
IV. CULTURAL PROJECTS

1. Orpheus

The chamber music ensemble, Orpheus, completed a successful fourth season under the direction of Jack Fortner. Orpheus was founded in 1978 to establish a permanent forum for the treasures of chamber music, and to provide area musicians with a chance to be heard in a new context. Orpheus has since acquired an important place in the musical life of Fresno. According to *The Fresno Bee*, "There is no other group around with the skills, flexibility, and interest to perform the kinds of music it does, and without Orpheus, much of that music simply wouldn't be heard in Fresno."

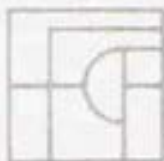
The fourth season included guest artists Ena Bronstein, Philip Lorenz, Sally Christian, and the Jazz Band from California State University, Fresno. The four concerts were each organized to represent the music of an individual nation or region. The opening concert was an all-American one, which included the winner of the 1980 David S. Bates Award.

The audiences at the concerts are growing steadily, and it seems certain that Orpheus has established itself as a permanent part of Fresno's musical life. Fresno City College has provided its theater for these concerts and assisted in their promotion as well.



Jack Fortner and Members of Orpheus





2. Keyboard Concerts

The ninth season of Keyboard Concerts opened with Igor Kipnis, one of the most outstanding harpsichordists in the world today. The series ended with Antonio Barbosa, one of the world's highly acclaimed pianists. With additional concerts by Anton Kuerti, William Doppmann, Carla Huebner and Harris Goldsmith, it was altogether a fine season.

For the second year in a row the series has enjoyed financial support from the City of Fresno and for the third year financial support from the California Arts Council. The following article about the series appeared in *The Fresno Bee* on September 21, 1981:



Igor Kipnis will open Keyboard series



Igor Kipnis

The Fresno Keyboard Concerts series will present six guest artists this season, beginning Nov. 3 with harpsichordist Igor Kipnis making his third appearance in Fresno.

In order, the balance of the year will offer performances by William Doppmann, Nov. 22; Anton Kuerti, Jan. 15; Carla Hubner, Feb. 20; Harris Goldsmith, March 28, and Antonio Barbosa, April 25.

Again, the Fresno Free College Foundation will sponsor the series founded nearly a decade ago by Philip Lorenz, a Fresno State University music professor. Season tickets are on sale in Stephenson Music Centers, MV Music Center and Upstart Crow.

Kipnis is a keyboard artist whom Allen Sikes, music critic for The Bee, has described as the "finest harpsichordist of our time." Kipnis first appeared here in 1974 for the Keyboard Concerts Series, making such an impact he was asked back the very next season. This time his recital will consist of works by J.S. Bach and Pablo Soler.

Kipnis has performed as recitalist and as soloist with orchestra throughout the United States, Canada, Latin America, Europe and the Far East. He is also a prolific recording artist (about 35 solo albums) and winner of many prizes including three "Record of the Year" awards from Stereo Review magazine and five "Grammy" nominations.

Another returning artist is the Austrian-born Anton Kuerti. His first appearance here for Keyboard Concerts, at the opening last season, was characterized by critic Sikes as one of the memorable artistic events in recent local history.

The middle-age Kuerti's professional debut dates back to the age of 11, when he performed Grieg's "A Minor" concerto with Arthur Fiedler and the Boston Pops Orchestra. But it was years later, when he won first prize in the prestigious Leventritt Competition before Kuerti came to national prominence.

An immigrant to America in childhood, Kuerti has long since settled in Canada where he has become regarded as a major musical resource. A feature of his contribution to his adopted land has been his performances of the cycle of Beethoven Sonatas and of Schubert's piano and chamber music.

Keyboard sponsors think in terms of "a coup" about the signing of Barbosa, a Brazilian who has performed with many of the leading orchestras in this country over the past decade and produced several memorable recordings on the Composeur Society label.

Claudio Arrau, mentor of so many young artists in the Keyboard Series, regards Barbosa as one of the finest of the younger generation of pianists.



Carla Hubner



William Doppmann

Barbosa has maintained close student ties with Arrau since 1972.

William Doppmann, who appears Nov. 22, is one of the better-kept secrets of musical greatness, to casual concert-goers.

A prodigy who made his debut at 18 with the Cincinnati Symphony, he studied in the Cincinnati Conservatory through high school and had given more than 500 performances by the time he enrolled in the University of Michigan. In 1954, as a sophomore, he earned two of the most prestigious honors in America for young pianists, the Walter W. Naumburg Award in New York and the Michaels Memorial Award in Chicago. He was a medalist in the Leventritt in 1958.

Doppmann's fame as concert artist may have suffered from his decision to divide his time, from 1961 to 1973, between performance and teaching (University of Iowa and University of Texas).

These days he lives in Puget Sound, Wash., and concentrates on performing. A New York Times reviewer summed up his report, on a recent Town Hall recital, noting that Doppmann "clearly is not only a master pianist but also a real musician." In January, his Fresno recital will feature music by Bach, Mozart, Chopin and Scriabin.

Hubner, a specialist in 19th century

music, is another former protegee of Arrau (as is Lorenz). She is also a countryman, a native of Santiago, Chile. She has been concertizing since the mid-1960s, particularly in the U.S., South America and Central Europe. Many Latin American composers have dedicated works to her.

Harris Goldsmith has for years pursued a double career as performer and critic-musicologist. As a reviewer for Musical America-High Fidelity magazine, he has a reputation for his literacy as well as his scrupulous attention to history of performance and the original concepts of composers.

Goldsmith won't be found on a major label, however, which accounts in part for his relative obscurity as a concert artist. "Less convincing performances than these, if offered on a premium-priced label," reported a reviewer on the rival Stereo Review staff of a recent Goldsmith recording on Musical Heritage, "would set off paroxysms of critical enthusiasm." Mozart, Beethoven and Schubert are listed on Goldsmith's Fresno concert.

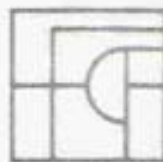
Keyboard Concerts this year again will be presented in the Northwest Church, West and Barstow avenues. Season tickets are \$25 for the general public and \$15 for students. The price of admission for individual events will be \$3 and \$5.



Antonio Barbosa

3. David S. Bates Award

This national competition for young composers now has its third winner. The previous two winners were Anne LeBaron and Byron Tate. LeBaron's winning composition was *Metamorphosis*, a piece that has been performed in Germany and in New York City. The 1980 winner is Timothy Greatbatch. The following article about Greatbatch appeared in *The Daily Collegian* on December 4, 1980:



Greatbatch wins David S. Bates national music composition award

Timothy Alan Greatbatch, 27, of Philadelphia, Penn. is the winner of the David S. Bates Award, a national competition for young composers. The award is sponsored by the Fresno Free College Foundation in association with The University of Michigan School of Music. The winning composition is "Quintet for Clarinet, Violin, Viola, Cello and Piano."

Greatbatch was born in Indianapolis, Ind. in 1953. He began studying the piano at age 8, and subsequently won numerous awards and scholarships - including performances as soloist with both the Indianapolis and Austin (Texas) Symphonies. In 1972, he moved to Philadelphia to study piano with Eleanor Sokoloff. He also pursued an undergraduate degree at The New School of Music, studying composition with Matthew Colucci.

An increasing commitment to composition led to graduate studies at the University of Pennsylvania, where he worked with George Crumb, Richard Wernick, George Rochberg and Robert Morgan. While at the University of Pennsylvania, Greatbatch received an assistantship, a fellowship, and the Hilda K. Nitzche Prize in Music (1978). He is currently a member of the faculty at The New School of Music.

Greatbatch is the third winner of the

Bates Award. In 1978 the award went to Anne LeBaron; in 1979 to Byron Tate. The compositions are received in Fresno and the initial judging is done by Dr. Jack Fortner, Professor of Music at CSUF and founder and music director of Orpheus, a chamber music ensemble. Final judging is done by the faculty at The University of Michigan School of Music. This year the cash prize is \$ 750.00.

In addition, the winning composition is performed in Fresno by Orpheus, and on April 11, 1981 by The University of Michigan Contemporary Directions Ensemble. A recording of a performance will be broadcast on KFCF-FM and be placed in the Tape Library of the Pacific Foundation in Los Angeles. APR Publishers, Inc. in Fresno will publish the work.

The late Dr. Bates received his music degrees at The University of Michigan. In 1974 he was named Fellow of the American Academy in Rome. He is the composer of works for piano, strings, orchestra, electronics, and chorus, and was a member of the music faculty at CSUF before cancer took his life in 1974 at the age of 37. The purposes of this competition established in memory of Dr. Bates is recognize young composers, and to promote the music of the winner by performance and publication.

4. Bronstein Keyboard Seminars

On February 28, March 1, 7, and 8, pianist Ena Bronstein presented four keyboard seminars, which attracted an average audience of 120. In these lecture-recitals, the artist discussed works by Chopin, J. S. Bach, Brahms, Mozart and Beethoven. James Harder, pianist, accompanied Miss Bronstein in Beethoven's Concerto No. 4 in G Major, Op. 58.



ENA BRONSTEIN
Pianist

Angene Feves and Charles Perrier



5. Consortium Antiquum

On February 12, the Consortium Antiquum with Angene Feves and Charles Perrier, presented a concert of court dances of the Renaissance. Wearing costumes recreated from patterns of the era, the dancers performed favorite dances of Renaissance Italy and England, to the accompaniment of replicas of historical instruments such as lutes and viols. The program was co-sponsored by Fresno City College, where the concert was held.

6. The San Francisco Mime Troupe

The Foundation sponsored a performance of the San Francisco Mime Troupe and by The Bluestein Family. The performance was attended by more than 300 people. The following announcement appeared in the November 16, 1980, issue of *The Fresno Bee*:



Mime Troupe

The San Francisco Mime Troupe will perform a musical comedy "Squash" Nov. 25 at 8 p.m. in the Northwest Church. Among its social commentaries in mime, the troupe will examine the difficulties in mounting successful programs of community action. In another section, a question is explored: "Why is it that when a slave gets his freedom, he wants to be master?" The troupe also will perform with the Bluestein Family. The program is sponsored by the Fresno Free College Foundation and KFCF-FM. Tickets, priced at \$4 a person or \$8 a family, may be purchased by telephoning 233-2221.

7. Philip Lorenz Concert

Fresno pianist Philip Lorenz presented a concert on October 23 to benefit the Ananda Fund of the Foundation. He performed works by Charles Ives, Schubert, Beethoven, Granados, Satie, Ravel and Chopin.





8. Summary

The principal cultural activities of the Foundation were summarized in *The Fresno Bee* (May 31, 1981) as follows:

Recently...an additional source has appeared in the form of the Fresno Free College Foundation, which has emerged as a musical force of major importance. That importance stems in large measure from the Foundation's sponsorship (begun in 1976) of the series Keyboard Concerts.

The Fresno Free College Foundation also sponsors the Concerts of the local chamber ensemble Orpheus. Now at the end of its fourth season, the series, the brainchild of Orpheus's music director Jack Fortner, has made a strong mark on local musical life first of all by providing local musicians with a ready opportunity to perform a variety of chamber music and second by offering local audiences a glimpse at a repertory that otherwise would not be heard.

The Fresno Free College Foundation has indeed become a strong musical force, but not yet a force felt by a large number of listeners. It might even be possible that the number will never be large. In a sense, it doesn't matter; what matters is that without the efforts of the Foundation—and those of the Musical Club as well—Fresno's musical life would be immeasurably poorer.

9. Voices

Voices is an organization concerned with the use of radio as a medium for the creation, appreciation, and understanding of the humanities and fine arts. It is sponsored by the Foundation, which maintains an office in Pasadena for the purpose of carrying out the activities of the group.

Voices has produced features for National Public Radio's "All Things Considered" and "Morning Edition", installments on small literary presses in California for the Watershed Foundation's series, *A Kind of Hearth*, and radio drama nationally distributed by the National Federation of Community Broadcasters. Several of its projects are:

1. *Mythology for Broadcast*. Supported by a Development Grant from the Media Division of the National Endowment for the Humanities, Voices has brought together a team of academic and media humanists to develop a thirteen part series of one hour radio broadcasts dramatizing and interpreting the myths, legends, and oral traditions derived from classical and Biblical sources. It has commissioned William Kraft, resident composer of the Los Angeles Philharmonic Orchestra, to write the music for the pilot program. The proposal for production funds was submitted to the NEH in July.

2. *The Myths Before Los Angeles*. A four part series dramatizing and interpreting the myths, legends, and oral traditions of Los Angeles area native American tribes and of pre-Columbian (Mexican) peoples. Two of the programs will be directed by Luis Valdez and performed by El Teatro Campesino. The project is partially supported by grants from the California Council for the Humanities and the Municipal Arts Division of the City of Los Angeles and is in search of additional funds. It is endorsed as a Bicentennial Event by the City of Los Angeles.



3. *The Technical Assistance Program*. Voices has piloted an assistance program to provide access to studios and facilities, assist producers with funding and with access to area stations, and the like. It is anticipated that the project will expand in the next year.



V. ANANDA PROJECTS

1. India

During the past year, the Ananda Fund has provided scholarships for 116 students in Orissa, India. Of these, 63 were new students, including 18 girls. These students attend some 15 high schools in the region. Assistance was also provided students at the Agricultural College and at Women's College Barpali. Professor Das, the Fund's representative in India, reported that in many schools, holders of Ananda Scholarships passed in the First Division.

Dr. & Mrs. S. Kapoor, members of the Ananda Committee, were able to visit Orissa in December and January and meet with Professor Das, some of the headmasters, and with students who have Ananda Scholarships. They reported that there is a great deal of enthusiasm for the Ananda program. In addition, an advisory committee has been formed to select students, to centralize the records and, in general, to coordinate the program.

2. Nigeria

The Ananda Fund provided support for 20 students in and around Enugu, Nigeria. A report from Mr. J. C. Okpukpara, the Fund's representative in Nigeria, reported that the funds are used not only for scholarship grants but also for book grants, trips to major cities and historical locations for teachers and students in the hinterlands, and for an essay competition on American-Nigerian relations. All of the recipients of scholarship grants are for children from impoverished backgrounds and unhealthy home environments.

3. United States

The Ananda Fund continued its monthly educational grant for the rehabilitation of a long-time prisoner at Vacaville. The money is being used to purchase books, inks, pens and other art supplies so that he can further develop his artistic talent.

VI. WILPF BUS PLACARDS

In its April, 1981 issue, **The Progressive** carried an article entitled, "Thinking in Fresno". It said, in part:

If you're thinking of going to Fresno, California, you might want to think twice before you go—because after you get there, you might be in trouble for thinking at all.

In January, the Fresno chapter of the Women's International League for Peace and Freedom (WILPF) placed forty-five placards on city buses asking men born in 1962 to "think before you register for the draft." The paid ads, which have appeared in some half-dozen other cities, also carried a photograph of gun-toting soldiers and the question, "Why is this the only job our government has to offer 19-20 year olds?"

Within days, the signs were gone, torn down and carted away in the trash under orders from City Manger Gerald Newfarmer. The placards violated the city's policy against controversial advertising on the buses. Newfarmer said—forgetting, perhaps, that the buses have routinely carried military recruiting ads.

WILPF filed a suit in Superior Court but the judge denied a preliminary injunction. An appeal of this decision was also lost. A trial on the merits of the case is now scheduled for October 5, 1981 in Superior Court. The Foundation provided funds for the filing and motion fees.



VII. APRIL 23 DEFENSE COMMITTEE

On April 23, 1981, six members of the Women's Liberation Zap Action Brigade, an abortion rights group, were arrested for disrupting a completely biased Senate hearing on S-158, the Human Rights Bill. One of the six was Fresnan Libby Smith. Almost immediately, the April 23 Defense Committee was formed to raise funds for the legal defense of the six women. The United Professors of California (Fresno local) and the Foundation cooperated in a fund-raising mailing.

VIII. CORPORATE DATA

LEGAL STATUS

Federal:

The Fresno Free College Foundation is exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code. Donors may deduct contributions to the Foundation as provided in Section 170 of the Code. Bequests, legacies, devices, transfers or gifts to the Foundation are deductible for federal estate and gift tax purposes under Sections 2055, 2106 and 2522 of the Code.

State:

The Fresno Free College Foundation is incorporated under Section 9501 of Part 1 of Division 2 of Title 1 of the Corporations Code of the State of California, also known as the General Non-profit Corporation Law of California. The Foundation has also satisfactorily complied with the requirements of the Attorney General, Registry of Charitable Trusts, and the California Tax Board has ruled the Foundation exempt under the Revenue and Taxation Code, Section 23701 (d).



IX. CONTRIBUTIONS AND INCOME TAX

There are two ways for an individual to make a contribution to the Foundation and reduce adjusted gross income. This reduction may bring a taxpayer into a lower tax bracket.

1. Cash Gifts. This amount is entered as "Contributions" in Schedule A of Form 1040. This cash contribution is tax-deductible.

2. Gifts of Assets. In this type of contribution, the individual gets credit for the contribution at its current market value, and does not pay capital gains tax on the asset appreciation. Assets may be stock certificates, paintings, books, etc. An independent appraisal sets the value of the asset and that value is recorded as a gift under "contributions" in Schedule A of Form 1040.

X. FINANCIAL REPORT

September 1, 1980 - August 31, 1981

GENERAL FUND

Receipts	
Contributions	\$ 9,342.21
Grants	3,081.90
Interest	1,283.48
Transfers from other funds	126.52
Publication Income	837.34
Total Receipts	\$14,671.45

Disbursements	
Outside Services	\$ 340.00
Professional Fees	4,279.00
Wages	346.50
Supplies	327.94
Postage	440.03
Printing and Publication	1,702.68
Rent	86.25
Insurance	145.96
Miscellaneous	444.43
Charitable Items	844.00
Telephone	45.65
Accounting Fees	115.00
Transfers to other funds	180.89
Annual Banquet	1,164.55
Total Disbursements	\$10,462.88
Net Fund Increase (Decrease)	\$ 4,208.57

KFCF FUND

Receipts	
Subscriptions	\$17,638.54
Contributions	200.00
Total Receipts	\$17,838.54

Disbursements	
Professional Fees	\$ 1,001.85
Legal Fees	114.00
Wages	643.50
Supplies	1,420.45
Equipment	600.00
Repairs & Maintenance	525.00
Postage	1,250.31
Printing & Publication	1,905.61
Miscellaneous	(16.45)
Utilities	2,274.32
Rent	103.75
Total Disbursements	\$ 9,822.34
Net Fund Increase (Decrease)	\$ 8,016.20

1. RECEIPTS & DISBURSEMENTS

THE DAVID S. BATES FUND

Receipts	
Contributions	\$ 1,545.00
Disbursements	
Awards	\$ 750.00
Postage	96.43
Supplies	—
Printing and Publication	435.61
Total Disbursements	\$ 1,282.04
Net Fund Increase (Decrease)	\$ 262.96

ANANDA FUND

Receipts	
Contributions	\$ 5,718.40
Dividends	1,016.80
Increase (Decrease) in Security Values	(246.87)
Total Receipts	\$ 6,488.33
Disbursements	
Postage	\$ 74.48
Professional Fees	450.00
Printing	605.27
Outside Services	113.01
Scholarships	5,997.40
Total Disbursements	\$ 7,240.16
Net Fund Increase (Decrease)	\$ (751.83)

ORPHEUS FUND

Receipts	
Contributions	\$ 4,721.00
Grants	1,832.00
Other	302.00
Total Receipts	\$ 6,855.00
Disbursements	
Professional Fees	\$ 6,186.00
Rent	157.11
Supplies	440.14
Postage	205.00
Printing & Publication	1,542.95
Miscellaneous	—
Total Disbursements	\$ 8,531.20
Net Fund Increase (Decrease)	\$(1,676.20)

KEYBOARD CONCERTS FUND

Receipts

Contributions	\$ 1,280.00
Subscriptions	225.00
Other	1,412.00
Grants	6,025.00
Total Receipts	\$ 8,942.00

Disbursements

Advertising	\$ 15.00
Artist Expenses	174.34
Outside Services	255.00
Professional Fees	4,700.00
Postage	246.49
Supplies	293.59
Printing & Publication	1,295.68
Total Disbursements	\$ 6,980.10
Net Fund Increase (Decrease)	\$ 1,961.90

CIVIL RIGHTS FUND

Balance Transferred to General Fund \$ (36.15)

VOICES FUND

Receipts

Grants	\$20,000.00
Contributions	50.00
Other	848.65
Fees	78.50
Total Receipts	\$20,977.15

Disbursements

Wages	\$ 4,942.67
Consultants	2,533.00
Studio Rent	646.91
Supplies	867.51
Outside Services	1,093.18
Postage and Telephone	1,366.40
Travel	3,675.76
Miscellaneous	1,231.13
Total Disbursements	\$16,356.56
Net Fund Increase (Decrease)	\$ 4,620.59



ARMENIAN STUDIES FUND

Receipts

Contributions	\$ 1,275.00
Disbursements	
Outside Services	\$ 460.25
Net Fund Increase (Decrease)	\$ 814.75

UPC ACADEMIC FREEDOM LEGAL FUND

Disbursements

Advertising	\$ 273.83
Outside Services	125.00
Printing and Publication	9.94
Net Fund Increase (Decrease)	\$ 408.77

EDUCATIONAL MEDIA FUND

Other Income \$ 484.55

Disbursements

Supplies	\$ 455.58
Net Fund Increase (Decrease)	\$ 28.97

PHILIP STEPHENS FUND

Receipts

Contributions	\$ 600.00
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Disbursements

Supplies	\$ 35.71
Net Fund Increase (Decrease)	\$ 564.29

2. FUND BALANCES

General Fund	11,182.28
KFCF Fund	6,507.00
Voices Fund	4,620.59
UPC Legal Fund	267.01
Long Beach Fund	1,003.36
Economic Education Fund	22.00
The David S. Bates Fund	831.67
UPC Affirmative Action Fund	2,743.12
Ananda Fund	20,850.08
Civil Rights Fund	—
Orpheus Fund	(675.04)
Keyboard Concerts Fund	2,267.62
Educational Media Fund	587.51
Armenian Studies Fund	1,524.75
Philip Stephens Fund	564.29

Totals 52,296.24

SUMMARY OF ASSETS

August 31, 1981

Cash in Foundation Account	3,579.06
Cash in KFCF Checking Account	5,193.73
Cash in Voices Checking Account	5,420.59
Petty Cash - KFCF	20.00
Cash in Savings Account	495.33
Student Loans Receivable	985.00
Marketable Securities	20,569.38
Money Market Account	16,240.00
Total Assets	52,503.09
Less Payroll Taxes Payable	206.85
Total Assets Less Liabilities	52,296.24

XI. CORRESPONDENCE

In 1978, the Foundation provided a grant for the publication of a booklet entitled Cerebral Palsy and Sexuality by Nathan Liskey and Philip Stephens. The following letter was received from Professor Liskey:

CALIFORNIA STATE UNIVERSITY • FRESNO

FRESNO, CALIFORNIA 93740

April 7, 1981

DIVISION OF HEALTH PROFESSIONS
Department of Health Science
(206) 487-1214



Alex Vavoulis, President
Fresno Free College Foundation
P.O. Box 4364
Fresno, CA 93744

Dear Alex:

The other day I was thinking about the grant received from the Foundation for the booklet Phil Stephens and I wrote and printed on the subject of sexuality and Cerebral Palsy.

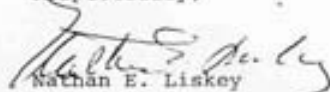
I'm sure you appreciate feedback on all grants and activities supported by the Foundation and feel that it's only appropriate because of the nature of the organization.

First off, this booklet, "Another Side of C.P." is only one of its kind. There are no others published in the field of C.P. and sexuality. There are one or so articles in journals but nothing else. Therefore the booklet has been received with blessings and joy by hundreds of people associated with C.P. in one manner or another. (Some anti-sexual feedback too.) but the demand for the booklet initiated an additional 400 copies printed and sold by the Handicapped Students' Office to assist a little on minor expenses with services to those students.

United Cerebral Palsy of Fresno was also delighted to know about this publication. By and large, everyone who read the booklet was very appreciative that it was written. Thanks much.

Again I wanted to thank you and the Foundation for supporting this project.

Respectfully,


Nathan E. Liskey
Professor
Health Science Department

NEL/js

ANNUAL REPORT
1980-81



COLLEGE FOUNDATION