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Connecticut College
Dance

CONNECTICUT COLLEGE

NEW LONDON, CONNECTICUT

OFFICE OF THE PRESIDENT

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Mr. Charles B. Fahs, Director
The Rockefeller Foundation
49 West 49th Street
New York 20, New York

Dear Mr. Fahs:

I should like to acknowledge your kind letter of December 24 and to tell you in more detail something of the program and needs of the School of the Dance at Connecticut College.

The School is unique in that it brings the creative artist and the student of dance together for a six weeks summer session of study and performance. For the artist, it provides an opportunity to work with his company on new dances in addition to teaching his skills and compositional knowledges to a group of highly talented students. For the student, it allows intensive yet diversified study under a group of artists and teachers responsible for the main developments in contemporary dance. The School has thus become a creative center for dance. It is a school which seeks to maintain high standards of comprehension. It has broadened interest in this modern art through students who come to us from all over this country and foreign countries, through a faculty of distinguished performing and teaching artists, and by Festival audiences of ever-increasing size and appreciation.

Our student body last summer numbered 93, and our faculty 13 with 12 assistants or accompanists. Of these 93 students, 14 received scholarship aid which came from the operating budget of the School. Our student body is recruited from instructors in dance in our schools and colleges, students of dance in colleges, and young professionals, both American and foreign. We have tried to keep our fees low - \$395.00 for six weeks, which includes room, board, tuition and Festival tickets. But even this fee is difficult for many teachers and students to meet, especially where travel is involved. We desperately need money for scholarships to allow more young Americans with talent to attend this unique School. This year we are offering a limited number of \$50 scholarships to an official representative of various college dance groups, provided the group can raise a similar amount toward the aid of its delegate. We have had responses from places as far distant as Texas, Mississippi, and Oregon. The money for our share of the scholarship will have to come from the School's budget, but again we feel it is an important contribution to advancing the

Mr. Charles B. Fahs (2)

January 8, 1953

knowledge and experience of this art in America. We need to supplement our budget with outside funds to the extent of at least \$1,000 for this part of our program.

As I mentioned to you, we have had students from the National Academy of Dance in Mexico in residence for the past two summers at the School. The Mexican Government paid travel expenses, but the School of the Dance had to supply tuition scholarships, an item which accounts, to some extent, for our operating deficit last summer. We feel, however, that this is an important form of cultural exchange and our past experiences have proved most gratifying. Without outside help, we dare not risk such subsidy again this year. To bring five students (the number who came from Mexico last summer) would cost \$2,000; provided, of course, that the Mexican Government would continue with its share of the finances.

New plans for this coming summer include a refresher course for older teachers and directors of dance programs. This two-week course would give to this group an opportunity to observe the technique of instruction used in the School, to discuss with artists and critics various phases of dance work in education, and to see contemporary dance works of the highest caliber. We believe that there is a considerable group of teachers in this country who would not wish to dance actively because of age, but who would value an opportunity to meet and observe the foremost modern dancers in America at work. Such a project involves salary for the director or directors amounting to \$600, and publicity and program arrangements which I reckon conservatively at \$1,200. The program as a whole might cost us \$2,000.

I have not mentioned a need which concerns us most - our faculty salary situation. A great artist like Jose Limon teaches for the entire six weeks for \$600, and in addition must pay his own living expenses. Other salaries are similar. The director of the project, who works at least six months of the year, is also paid only \$600. I wish there were some way in which the School could receive a small subsidy for the next two years so that these salaries could be made more respectable. After this period, I believe the School will be so established that student fees can support a better salary scale. If we had \$5,000 to augment the salaries of the faculty who have worked so hard and so devotedly to make this school a success, I would feel that we were paying them something more consistent with their contributions.

All the needs which I have enumerated here would amount to \$10,000. The School of the Dance will go on this summer with our same faculty, but it would be a wonderful experience for us all to know that there was money for scholarships and for faculty salaries. If it were possible to make a grant of \$10,000 for each of two years, we would be extremely proud of the honorable recognition

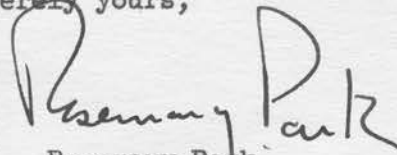
Mr. Charles B. Fahs (3)

January 8, 1953

and help in our work. After that time, I am sure the project can make its own way. We have proved in the past five years through nation-wide interest, that there is a place for such an endeavor in the world of art education. We need the help for the next two years before our own bootstraps wear out from overmuch pulling. I hope you won't consider this flippant but there are some times when the cause seems so good and the difficulties so great that one might as well be light-hearted and try, as to be gloomy and try.

If I can help with further information or by a conference with you in New York, I shall be more than happy to come, for this is a project which is dear to the hearts of all of us who have worked so gladly with it these past five years. I hope the Foundation can find a way to give us some assistance for the next two years.

Sincerely yours,


Rosemary Park
President

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