

*This item was withdrawn by officers before the meeting.*

DOCKET

~~TO BE DISCARDED~~

~~WHEN MINUTE IS FILED~~

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Connecticut College  
Dance

PROPOSED ACTION

RESOLVED that the sum of Twenty thousand dollars (\$20,000), or as much thereof as may be necessary, be, and it hereby is, appropriated to CONNECTICUT COLLEGE, New London, toward the expenses of its summer School of the Dance during the period ending December 31, 1954.

CONNECTICUT  
COLLEGE -  
SCHOOL  
OF THE  
DANCE

CONSIDERATIONS

Humanities: The Arts

Previous Interest: None

General Description: Modern dance, an expressive and dramatic dance form, developed more or less simultaneously in Europe and the United States between the first and second World Wars. In the United States Martha Graham, Doris Humphrey and Charles Weidman have been among its principal leaders. Modern dance and ballet are the two principal dance forms in which there is creative activity in the United States at the present time. Of the two, modern dance is freer in movement and expressiveness, and therefore has greater possibilities for influencing and assimilating the folk and ethnic dance forms of other countries. At the same time it is more distinctly American in inspiration and is much more widely utilized in college and university education programs although it is much less popular with the theatre-going public than is ballet.

During the 1930's the Summer School and Festival of the Dance at Bennington College played an important role in the development of modern dance in America. Following the War, in 1945, this Summer School and Festival, having been abandoned at Bennington College, was restarted at Connecticut College (a small private college for women) under joint sponsorship with New York University. New York University has since withdrawn for financial reasons, leaving Connecticut College to carry the entire cost of the program.

With few exceptions, notably Hanya Holm in Colorado Springs, all of the leaders in modern dance in America have been or are connected with the Connecticut program. The faculty for the summer of 1953 includes Martha Graham, Doris Humphrey, Jose Limon, Louis Horst, Martha Hill, Sophie Maslow, William Bales and Jane Dudley. Part of the School program is a dance festival in which leading modern dancers have an opportunity to try out new productions. The importance of this feature is indicated by the fact that a considerable proportion of the dances in this category that have been presented in New York in the winter of 1952-53, e.g.

those in the Jose Limon program at the Juilliard School of Music, and those in the more recent New Dance Group Presentations, were first produced either at Bennington or at Connecticut College. Doris Humphrey and Jose Limon were also invited to Mexico to assist in the development of the dance program at the National Institute of Fine Arts there, and for two years members of this Mexican group have come to New London in the summer for training.

CONNECTICUT  
COLLEGE -  
SCHOOL  
OF THE  
DANCE  
(Continued)

The School now depends primarily on summer school tuitions for its support. Additional help is badly needed to provide fellowships for deserving students and particularly to make possible continuation of the visits by Mexican dancers. Help is also needed to bring in teachers and directors of dance programs for refresher courses, to provide more adequate payment to teachers, to provide some assistance toward the cost of new dance productions and, if the opportunity offers, to bring a distinguished dance teacher from abroad.

Finances: The recommended grant of \$20,000 would be available for the needs outlined above on the basis of annual budgets of approximately \$10,000 per year to be approved by the officers. The annual allocation would be approximately as follows:

Scholarships . . . . .	\$1,000
Visits of Mexican dancers . . . . .	2,000
Toward faculty salaries . . . . .	5,000
Refresher Courses . . . . .	<u>2,000</u>

Total \$10,000

Future Implications: President Rosemary Park of Connecticut College is confident that this degree of support over two years will enable the College to secure a larger enrollment and wider backing for its dance program so that it can be continued thereafter without further Foundation support. The officers, however, would wish to leave open the possibility of recommending further support after the two years if this proves necessary.

Comment: While this summer program in modern dance is sponsored by a small liberal arts college, it is clearly national in character and serves a national purpose. Its artistic leadership is the best available in the profession. Through its relationships with the development of a national dance program in Mexico, it is also serving an international function. Its continuation has been made possible largely by the sacrifice of the participants, and Foundation assistance for the two years requested seems entirely appropriate.

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