

Sketched by Foujita

NIMURA

in

MODERN ORIENTAL DANCES

SUNDAY, EIGHT FORTY-FIVE P. M.

FEBRUARY FIFTEENTH

GUILD THEATER, 243 West 52nd Street, New York City

Benefit—Nassau County Co-operative Employment Committee

"The lithe, panther-like boy stripped the dance of all its refinements and accumulated affectations and devoted it simply and easily to its original purposes. He danced with his body, with his soul and with his mind. And yet the actual kinetics were not entirely foreign to our accepted dance forms."—Philadelphia Record, April 3rd, 1930.

NIMURA

will be assisted by

GAITA DOWSEY

and

DAVID FREED, Composer-'Cellist

VANTINE and HARVEY BROWN, Pianists

Orchestra \$3.00 Balcony \$2.50, \$2.00, \$1.50, \$1.00

TICKETS NOW AT BOX OFFICE, GUILD THEATER,
243 West 52nd Street, N. Y. C.
Columbus 5-8229

MAIL ORDERS, STUDIO 61, CARNEGIE HALL, Circle 7-2329
154 West 57th Street, N. Y. C.

Application for Tickets

Enclosed please find check of \$.....for

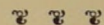
Orchestra,Balcony Seats at
each for Nimura's recital Sunday evening, February 15th at the
Guild Theater.

Name.....

Address.....

Kindly make all checks payable to Virginia Lea
Studio 61, Carnegie Hall, New York City

PROGRAM



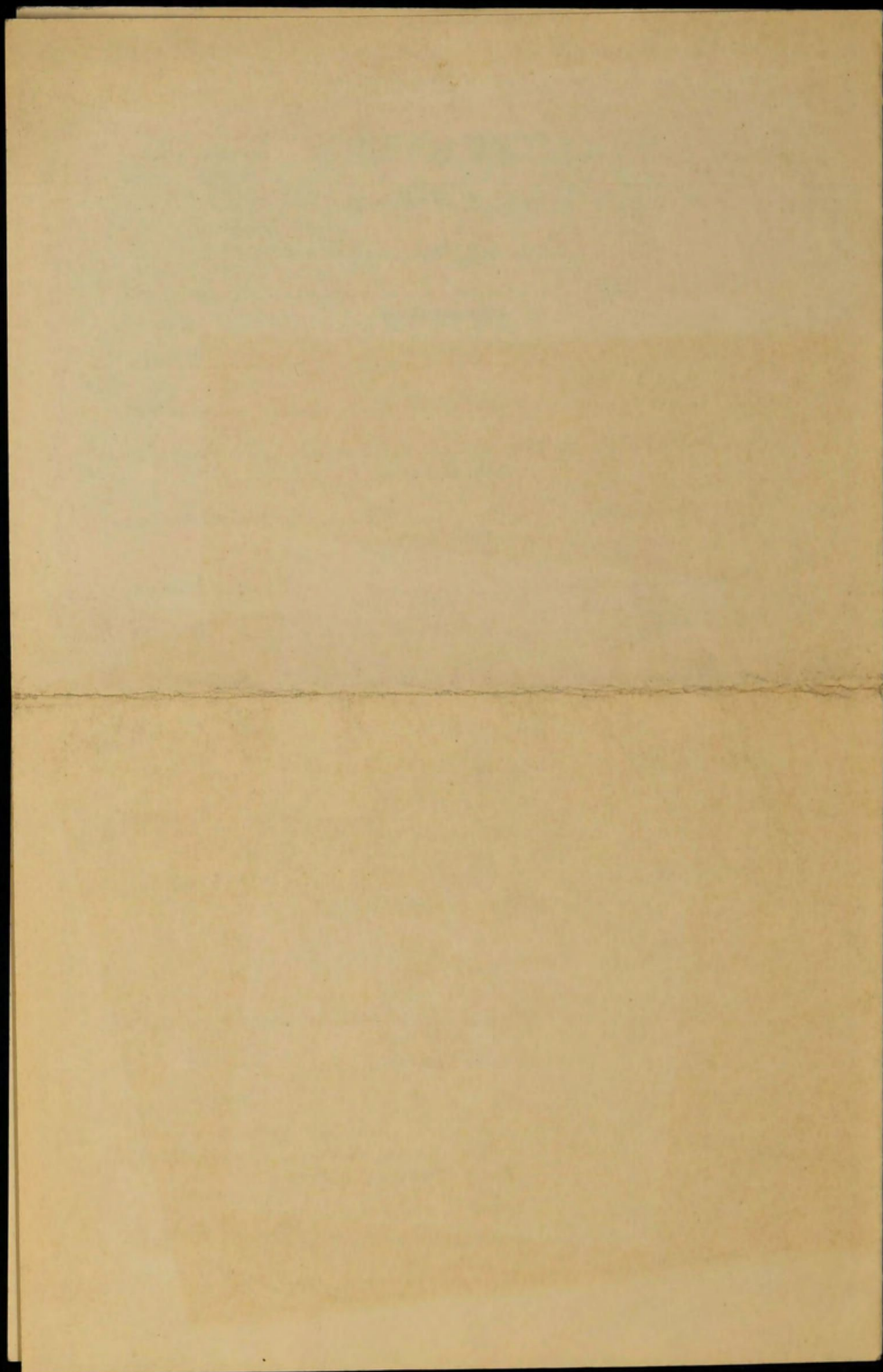
I.

MOSLEM FRIEZE	Strickland
Duet with Gaita	
ASCETIC	Debussy
NEKO (Cat)	Freed
THE EARTH IS A DRUM.....	Percussion
Gong of Destiny	
LIFE PERPETUAL	Maloof-Vantine
With Gaita and Group	
ETUDE	Paganini
SPEAR EPISODE.....	no music

II.

PARASOLS	Freed
NOCTURNE	Lecuona
Duet with Gaita	
HANUMAN	Strickland
Monkey God of Java	
'CELLO SOLO	David Freed
CEREMONY	Freed
A Tribute of Arms	
To pass with the fluttering of a fan!	
SWORD RITUAL	Delibes
FANTASIA	Freed
Duet with Gaita	

All dances devised and created by Nimura



MAIL ORDER BLANK

Concert Management LEE MORRISON,
NEW YORKER THEATRE,
New York, N. Y.

Kindly send me.....tickets ^{ORCHESTRA}_{BALCONY} at \$.....each
for the Recital of NIMURA and PAULINE KONER at the NEW
YORKER THEATRE, 54th Street, West of Broadway, on SUNDAY
Evening, MARCH 16th, at 8:30 o'clock.

..... NAME

..... ADDRESS

Prices for this Recital:
Entire Orchestra, \$3.00.
Balcony, \$2.50, \$2.00, \$1.50, \$1.00.

CONCERT MANAGEMENT

LEE MORRISON

NEW YORKER [REDACTED] THEATRE

NIMURA

and

PAULINE KONER
DANCE RECITAL

[REDACTED]
54th STREET, WEST of BROADWAY

NEW YORK, N. Y.

pauline koner

dance recital



december 7, 1930, 8.45 p. m.
guild theatre

52nd street west of broadway

recital management, arthur judson inc.
113 west 57th street, new york

pauline koner
dance recital
december 7, 1930, 8.45 p. m.
guild theatre, new york

« »
program

I

- | | | |
|----------------------------|---|----------------------|
| Jeux d'eau | | Ravel |
| | <i>Piano introduction by IRWIN JAECKEL</i> | |
| Nilamani | | Strickland |
| | <i>Maiden with the red sari</i> | |
| Allegretto Gracioso | | Scott |
| | <i>Languid—with flowing grace—she wends her way</i> | |
| Blue Flame | | Yamada |
| | <i>Flickering-flaming spirit of a mystic fire</i> | |
| Mora Gitana | | Irwin Jaeckel |
| | <i>With glamour of the moor — with passionate Gypsy blood</i> | |

II

- | | | |
|---------------------------|---|----------------------|
| Altar Piece | | Kelly |
| | <i>Temple in Java</i> | |
| Rustique | | Brounoff |
| | <i>A smile — a shrug — a frown, then on once more</i> | |
| Desespoir | | Prokofieff |
| | <i>In despair</i> | |
| Sonata in F# No. 4 | | Scriabine |
| | <i>IRWIN JAECKEL</i> | |
| Visions | | Irwin Jaeckel |
| | <i>Rising — approaching — present — gone</i> | |
| Upheaval | | Percussion |
| | <i>Tense power — dynamic power — up — up — up</i> | |
| Triana | | Albeniz |
| | <i>Sparkling — vibrant — stirring as always Andalusia</i> | |

Choreography by Pauline Koner
At the piano—Irwin Jaeckel

Tickets — \$1.00 — \$3.00

Recital Management — Arthur Judson, Inc.
Benefit for Naturalization Aid League

press comments



"She moves with a charming ease which hides unsuspected strength, and her style is sufficiently eclectic to give play to both qualities. . . . She has a good musical sense, is personally decorative in an exotic way and has exceptional plastic authority. . . ."

—New York Times, 1930.

"Pauline Koner is a definite and arresting physical type with both beauty and personality engagingly united in her Oriental calm, with its occasional flashes of temperament."

—Herald Tribune, N. Y., 1930.



The atmosphere was so realistic that the watcher could actually smell Spring and the country. It truly made one want to rise and sing. The interpretation of the Hungarian Rhapsody was well done and definitely eliminated the impression that her work might be all arms, for it proved that the feet are equally as good.

"The Javanese dance had to be repeated. It was perfect."

—The American Dancer, 1929.

"Pauline Koner was vibrantly brilliant in her Russian offerings."

—Seattle Star, 1929.



"'Joy' danced by Pauline Koner was one of the loveliest numbers interpreted; it was like the breaking of the day, with fleecy clouds blown by soft breezes, and as difficult to describe as the opening of a rosebud. Miss Koner's Javanese dance was like an altar piece come to life."

—Long Beach (Cal.) Press Telegram, 1929.

"Miss Koner . . . has a remarkable asset in her own stage personality and appearance, quite apart from her talents as a dancer. She is distinctly a type of quite rare perfection. . . . She is graceful and spirited and by no means devoid of ideas."

—Dance Magazine, N. Y., June 1930.

"Pauline Koner, one of the most finished dancers, was always lovely to look at."

—The Argos, San Francisco, 1929.

"Pauline Koner made a surprising impression as an artist. This was her second appearance this season and the fine impression she made in her first recital was now reinforced. Authorities claim that her artistic work is a fountain of aesthetic pleasure. She creates an exotic atmosphere, and her poetic soul gives her work a poetic expression."

—The Day, 1930.

"Miss Koner, with careless abandon and enthusiasm, brought out the capricious Moorish gypsy in her 'Oriental Espanole' and the fire and naivety of a Russian lass in her 'Extase Russe'. However, in the slow pathetic 'Desespoir' she gave a picture of real tragedy."

—The Evening Bulletin, Phila., April 1930.



Application for tickets

Pauline Koner Recital

Enclosed please find check for \$.....for.....tickets
at \$3.00 \$2.50 \$2.00 \$1.50 \$1.00

Name.....

Address.....

Kindly make all checks payable to Recital Management Arthur Judson, Inc.
Steinway Hall, 113 West 57th Street, New York City

THE GREATEST JAPANESE DANCER
IN THE WORLD

NIMURA

IN JOINT RECITAL WITH

PAULINE
KONER

NEW YORK TOOK THEM TO ITS HEART IN A SENSATIONAL DÉBUT



The New York Times, Monday,
February 24, 1930

The New York Times.

Nimura Also Performs

Quite removed in style from this searching for abstract form was the recital given at the New Yorker Theatre by Nimura, assisted by Pauline Koner and a trio of musicians. Here was nothing subtle or experimental, but a dance recital of the pattern made popular some seasons back by Michio Ito, consisting of solos, duets and musical interludes.

It was the first appearance of the young Japanese in concert and cannot but be considered as a successful debut in this field. Nimura is gifted with a beauty of movement which is common to his race, controlled, clean cut and light. His stage presence is also in his favor, for he has authority and poise as well as a striking appearance.

Miss Koner has a well-defined technique and a dark, oriental cast of temperament, which serves her well in the type of work toward which she leans.

Other assisting artists were Harvey Brown and Pedro Larra, pianists, and David Freed, cellist. An audience of good proportions applauded enthusiastically.

New York Telegram, Monday,
February 24, 1930

Herald Tribune

Nimura With Pauline Koner Offers
Japanese Numbers and Es-
says Modern Ones

Was Pupil of Ted Shawn

The dance events last evening comprised a debut at the New Yorker Theatre. Sara Mildred Strauss' experiments in a silent motion symphony at the Guild and Anita Zahn, of the Elizabeth Duncan School, dancing with the Manhattan Orchestra at Mecca Temple.

The debutant was Nimura, a young Japanese who has been a protege and pupil of Ted Shawn. On the program with him was Miss Pauline Koner, who has been seen here before as partner to another Japanese dancer, Michio Ito, and there was further collaboration by Harvey Brown and Pedro Larra, pianists, and David Freed, cellist. Nimura has a splendid, supple physique, a natural grace of movement and a precision of attack which gives a clear, crisp outline to the best of his work. The best of these were his dances with native origin, particularly his "Sword Ritual." Miss Koner exhibited vivacity and enthusiasm. The audience was large and extremely friendly.

New York American, Monday,
February 24, 1930

New York American

Nimura Brings Out Beauty of the
Male Figure in Dance

Out of the hodge-podge of Sunday evening stage "divertissements" there emerged last evening the Japanese, Nimura, to show how magnificent and how beautiful the male dancer can be. Nimura is a young athlete who plays his muscles to mellifluous movements of his own conception. His face is serene—more classic than Oriental. His body leaps and gleams and becomes exalted in dance portrayals as unorthodox as his technique is unusual.

In the New Yorker Theatre—the re-named Gallo Theatre—Nimura attracted a varied Sunday night throng. This gathering responded to his art with sincerity and warmed likewise to the gentler gifts of Miss Pauline Koner, his companion.

In an amazing number with Miss Koner, called "Primeval," the Japanese gave his version of the creation of man and woman and their discovery of one another. His dancing and Miss Koner's dancing of this musicless "Primeval" was so inspired that it needed no programme translation. In several other numbers with Miss Koner, Nimura became more the conventional romantic dancer and gallant foil.

Harvey Brown and Pedro Larra, pianists, and David Freed, cellist, added melodious background. But Nimura was the "something different." His masculinity, his strange and eerie sword-play in depicting the fighting spirit of his ancestors, the Samurai, left an unforgettable impress. The poetry of his work revealed escape from traditional, stilted, age-old schooling of the ordinary Japanese dancer.

New York Herald-Tribune, Monday,
February 24, 1930

The New York Telegram

NIMURA COMBINES ART OF
ASIA AND OCCIDENT

Japanese Dancer with Strange Per-
sonality Gives Promise of Creat-
ing Interest in United States

With fans and kimonos and much of the fantastic grotesquerie of Japan, Nimura, well known as a dancer on his native island, gave his first American recital last night at the New Yorker Theatre that used to be the Gallo.

Dancing with the characteristic lightness and subtlety of things Japanese, Nimura combines much Occidental strength and sweep in his movement.

In his "Primeval," ably assisted by Pauline Koner, he reached the height of his art. Without music, the dancers moved in unison to a pronounced rhythm. They moved in jerks, yet with grace, if you can imagine the contrast. In "Ambush" and "L'homme Chat" Nimura's art was completely disarming.

New York Evening Post, Monday,
February 24, 1930

New York Evening Post

The Dance Receives Two More
Young Recitalists

The season, still fresh, is remarkable, among other things, for the number of dancers who have had the enterprise and the ability to appear in recital, either alone or with assistance that in no way suffered by comparison with the work of the chief protagonist. The most pretentious and authoritative of the American dance productions, from the point of view of actual presentation and sure significance of brilliant expansion, was the series of concerts given at the opening of the year by our most distinguished native dancers, who gave nine consecutive concerts (including two matinees within the week) individually differentiated in ideal, content and form of a dance which we vaguely recognize as the American choreographic art, from and whose distinguishing mark is its electric unprejudice and its ability to cull the best and transform it to their own magnificent uses.

The younger recitalist, however, has preferred the less unusual, and Nimura and Pauline Koner, who made their debut in concert at the New Yorker Theatre last night, are decidedly young performers. Their efforts may be classed primarily as a very good performance; in "Cosmic Poems," performed solo and in unison, the two dancers created an illusion of the beginning of and reaction to consciousness whose plastic beauty was in no way overridden by its profound content.

Miss Koner opened with rich promise and the Oriental work and the interpretation of such universalities as "Cosmic Poem" are most in harmony with her appearance and mood. She gave Russian and Spanish character work and a ballet form that were impressive. Nimura is fortunate in that his numbers are fascinating enough to bear frequent repetition and his personality arresting enough to grow with acquaintance.

B. S.

Concert Management
LEE MORRISON

For information, write or call,
Studio 61, Carnegie Hall, West
57th St., New York. Circle 2329.

nimura

and

pauline

koner

assisted by

harvey

brown

piedro

larra

pianists

david *better composer*

freed *than cellist.*

composer

'cellist

*Did not
enjoy his playing*

NEW YORKER - THEATRE

Sun, February 23, 1930

FIRE NOTICE: Look around now and choose the nearest exit to your seat. In case of fire, walk (not run) to that exit. Do not try to beat your neighbor to the street.

JOHN J. DORMAN, Fire Commissioner.

SUNDAY, FEBRUARY 23, 1930

NIMURA
AND
PAULINE KONER

ASSISTED BY

HARVEY BROWN and PIEDRO LARRA, *Meister*
Pianists *He plays*

DAVID FREED, *for Candace*
'Cellist

Program

Entrance *Did not see* Yamada
Nimura
Nilamani *Did not see* Strickland
Pauline Koner
Sword Ritual *Muscle trained to go on the ground on floor easily.* Delibes
Nimura
Orientale Espanole *Too much cutting over the floor* Romero
Pauline Koner
Two Etudes *beginning B end, see med part* Chopin
Harvey Brown

Cosmic Poems—

Chaos

Drum beating
Nimura

Beginning Peterkin

Pauline Koner

Primeval

Beautiful. At times very much
Nimura and Pauline Koner

To the sky, to the stars, in supplication I knelt. And ever the gong of Destiny was sounding in my ears.

INTERMISSION TEN MINUTES

II

Ceremony Freed

Nimura

Extase Russe Tchaikowsky

Pauline Koner

L'homme Chat *Put phony cat in curtain before coming out.* Freed

Nimura

Minstrellesque Debussy

Pauline Koner

Prelude in C Major Bach

David Freed

Ambush *Lance in with no weapon, but was*
A Samurai episode.

Nimura

La Cani *costume! Took a bow Meister* Larra

Pauline Koner

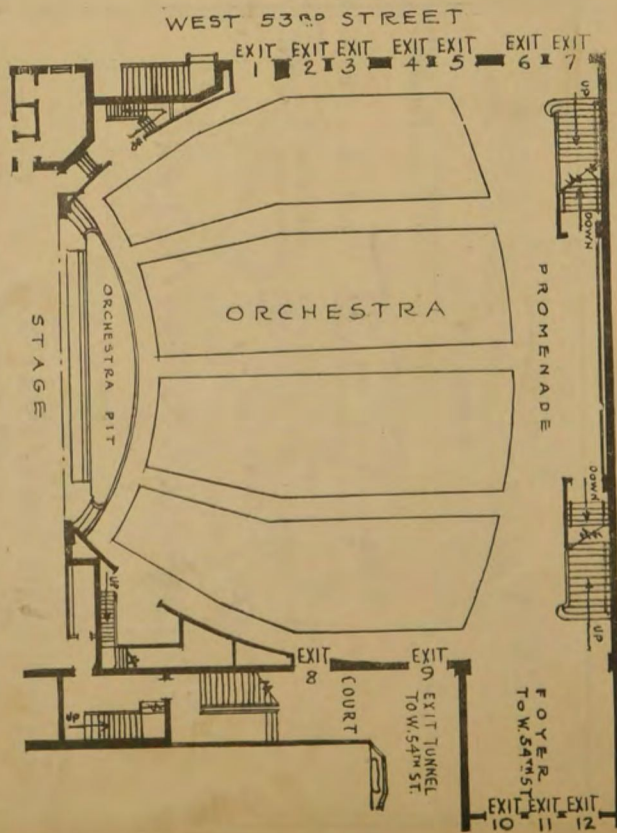
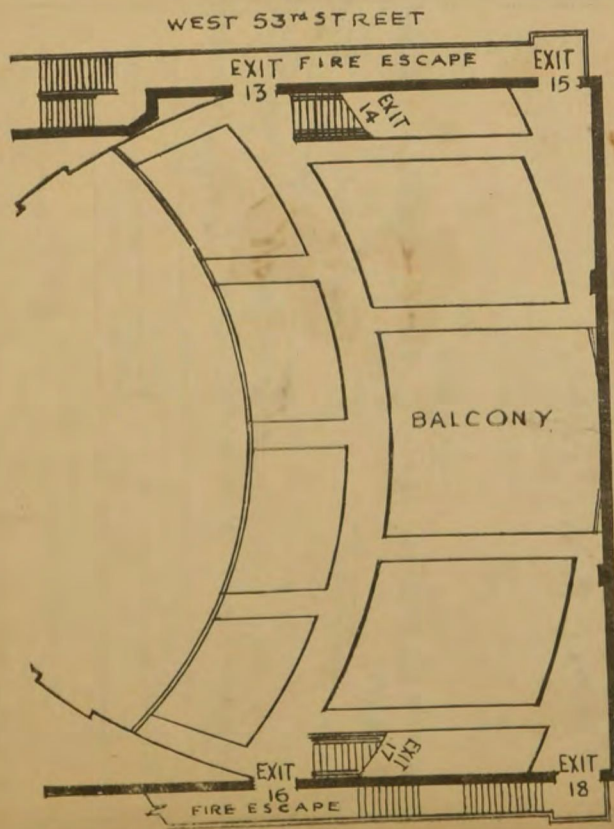
Fantasia (Japanese Scarcrow) *White mask put on B. of head. red sandals around neck tied under chin.* Freed

Steinway Piano

Costumes by Yuji Ito and Harriet Price.

CONCERT MANAGEMENT

LEE MORRISON, STUDIO 61, CARNEGIE HALL, WEST 57th STREET



THE INCOMPARABLE

NIMURA

and

PAULINE KONER

IN

DANCE RECITAL

ASSISTED BY

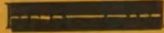
HARVEY BROWN and PIEDRO LARRA, *Pianists*
DAVID FREED *'Cellist*

Concert Management, LEE MORRISON

NEW YORKER THEATRE

(FORMERLY GALLO THEATRE)

54th Street, West of Broadway

SUN. Evening, 
Circle 1696 at 8:30 o'clock MAR. 16th

Program

I

Entrance *Yamada*
NIMURA

Nilamani *Strickland*
PAULINE KONER

Sword Ritual *Delibes*
NIMURA

Oriental Espanole *V. Romero*
PAULINE KONER

Etude in C Minor *Chopin*
HARVEY BROWN

Cosmic Poems:

Chaos *arr. by Nimura*
NIMURA

Beginning *Peterskin*
PAULINE KONER

Primeval *Freed*
NIMURA & PAULINE KONER

(Program subject to slight change)

Program

II

Ceremony *Strickland*
NIMURA

Extase Russe *Tschaikowsky*
PAULINE KONER

Le Chat Homme *Freed*
NIMURA

Minstrellesque *Debussy*
PAULINE KONER

Street Dance *arr. by Curran*
NIMURA

Prelude in C Major *Bach*
DAVID FREED

Ambush
NIMURA

La Cani *P. Larra*
PAULINE KONER

Fantasia *Yamada*
NIMURA & PAULINE KONER

For advance seats, write or call
Studio 61, Carnegie Hall, West 57th St., New York
Circle 2329
or Box Office of Theatre.

Orchestra, \$3.00
Balcony, \$2.50, \$2.00, \$1.50, \$1.00



Tribune

MONDAY, FEBRUARY 24, 1930

Nippon Dancer In Debut Recital At New Yorker

Nimura With Pauline Koner Offers Japanese Numbers and Essays Modern Ones

Was Pupil of Ted Shawn

Mildred Strauss and Girls in Silent Motion Symphony

The dance events last evening comprised a debut at the New Yorker Theater, Sara Mildred Strauss' experiments in a silent motion symphony at the Guild and Anita Zahn, of the Elizabeth Duncan School, dancing with the Manhattan Orchestra at Mecca Temple.

The debutant was Nimura, a young Japanese who has been a protegee and pupil of Ted Shawn. On the program with him was Miss Pauline Koner, who has been seen here before as partner to another Japanese dancer, Michio Ito, and there was further collaboration by Harvey Brown and Pedro Larra, pianists, and David Freed, cellist. Nimura has a splendid, supple physique, a natural grace of movement and a precision of attack which gives a clear, crisp outline to the best of his work. Unfortunately, however, his art is still in the period of development and few of the compositions which he presented had much of intrinsic interest either in matter or execution. The best of these were his dances of native origin, particularly his "Sword Ritual," the least effective being several ill-advised excursions into the abstract. Miss Koner exhibited vivacity and enthusiasm, but a talent of no very striking

quality. The audience was large and extremely friendly, but the entertainment moved slowly, punctuated with waits of unpardonable length.

Girls Assist Mildred Strauss

Miss Strauss' efforts were of an extremely serious, constructive and freely progressive nature, intensely interesting to those whose sympathy and understanding are attuned to the modern and the iconoclastic in plastic research. With her group of fifteen girls clad in the minimum of costume uniform, or what you will, by means of evolutions, convolutions and some movements which seemed like nothing so much as the artistic apotheosis of the precision unit, she presented three studies for an eventual motion symphony, without music or other intentionally audible accompaniment. These studies were developed successively upon an oblique, a horizontal and a perpendicular movement and on movements in triangles, and, no literary outline being offered the spectator, he was, according to a program note, "free to make his own interpretation."

As it was thus left to personal impression and taste, any general analysis would be out of place in a critical report. Suffice it to say, therefore, that Miss Strauss' ideas have acquired definite breadth and form since last demonstrated here, evidencing a profitable acquaintance with current methods in central Europe and that her group has improved 100 per cent in technique since their first groping and somewhat unlovely plastique was witnessed in "in silent recital."

M. W.

MASSEY HALL



NIMURA

WITH

LISAN KAY



Thursday Eve., Feb. 4th

1937

PROGRAMME

I.

LULLABY AND DIVERSION (Hara No Umi).....
Miyagi and Renee Chemet

A Pastorale: The Two, on a holiday excursion, stop to rest and play near a winding stream.

NIMURA and LISAN KAY

CEREMONYDavid Freed
"A Tribute to Arms!"
"To Pass with the fluttering of a Fan!"

YEICHI NIMURA

SWORD RITUALArranged
On the eve of battle, a soldier prays before the Altar of this God for Victory. Imbued with the Spirit of the God, he gathers his swords as in a trance and fervently mimes the glory of the combat.

YEICHI NIMURA

URVASIJ. Ibert
("India entertaining Twilight").

LISAN KAY

CHI'EN NIU AND THE SPINNING MAIDEN.....Alda Astori
From the legend of the Celestial lovers, who, parted and banished to dwell on opposite banks of the River of Heaven (Milky Way), were allowed to meet only once, each year, on the "Seventh Night of the Seventh Moon."

NIMURA and LISAN KAY

JAVANESQUE (Monkey God).....Strickland

YEICHI NIMURA

INTERMISSION

II

INTRODUCTION TO THE PLAYERS.....E. Chabrier
"Speak the speech, I pray you—
"Trippingly on the Tongue."

NIMURA and LISAN KAY

WIZARD CATAlda Astori
It was an ancient belief that men's souls were sometimes taken from them, and their bodies possessed by "Nekomatae",—"Wizard Cats".

YEICHI NIMURA

THE EARTH IS A DRUM (Gong of Destiny)Percussion

YEICHI NIMURA

FIGURES OF EARTHNo Accompaniment
In the Earth struggle, Man, and his counterpart, have failed. For they love only to hate, create only to destroy, build dreams only to dissolve. He determines to destroy himself . . . this is beyond his power.

NIMURA and LISAN KAY

WIND RYTHMSA. Glazounow

LISAN KAY

SPEAR EPISODEPercussion

YEICHI NIMURA

All Dances CREATED BY NIMURA

Costumes by D. Tschastikoff, Paris

Personal Representative for NIMURA: Virginia Lee

Management: Paul H. Stoes, 30 Rockefeller Plaza, New York

Heintzman Piano

NIMURA, LISAN KAY DRAMATIC DANCERS

Japanese and Partner Present
Program of Agility and
Solemnity

By AUGUSTUS BRIDLE

Nimura is the first Japanese to dance here. His program last night with Lisan Kay in Massey Hall was a dramatic novelty. In physique he is probably the perfect Jap man; small, athletic, agile, a model of sculpture in the torso, and absolutely devoid of humor. His partner is a good foil. The team-work is marvellous.

Everything in this Oriental revue had the angular regimental "click" of the gym, and the dramatic quality of super-intelligent robots. Nimura's musicalized muscular technique would be a sensation on any sport stage. His rhythms are phenomenal. Every beat in any music from the piano was visual in a movement. In this he excels metrically most other dancers.

He did an amazing variety of solo-dramas. His sword ritual was a perfect expression of national fanaticism. In "Ceremony" he performed harakiri magnificently. As a Javanese monkey god he was the limit of primeval acrobatic agility. His "Wizard Cat"—old legend of a man with a cat devil—was a startling makeup of black with yellow bars and a mask, with the consummate cunning, grace and ferocity of a perfectly humorless cat; the whole lithe and stealthy genius of the cat species in tremendous realism.

This power of intense naturalism he expressed still more graphically in "Gong of Destiny", symbolizing "Earth is a Dream", naked to the waist, with a gorgeous loin-wrap of colors, and to gong music only, a sequence of powerful, cosmic interpretations, to a dervishlike finale. As a solo drama-dance this one has seldom been equalled here for imaginative intensity.

Lisan Kay's solos were delicately picturesque, sometimes mystic. Her finest was an exquisite delineation of Wind Rhythms.

Of four duet numbers, the Hamlet players scene in wonderfully contrasted costumes and marvellous angular gestures imitating speech was the most dramatic. "Figures of Earth" depicting man's struggles—without music—was the most impressive in their sheer picturesque fatalism. The two Milky Way lovers was a glorious fantasia of color-harmony costumes.

The whole program was a revelation of solemnity, mysticism, realism, perfect angular rhythm and the use of muscular technique.

Graceful Western Dancer 'Rare' After Middle-Age, Asserts Jap

"The western dancer who survives middle-age without losing most of his ability and grace is a rarity," declared Yeichi Nimura, Japanese dancer, in an interview after his performance in Massey Hall last night. "The reason is that he trains by tightening and straining his muscles, whereas we of the east are almost ageless because our dancing is a relaxation. The western dancer thinks too much of how his hands and feet will look; all our actions come from within."

When Nimura returns to his native Japan, which he has not revisited for 15 years, he expects to be re-

jected by his family, he said with a sad smile. His parents hold the traditional Japanese upper-class belief that dancing should be limited to religious festivals and not commercialized, and he does not believe they will relent, even though he has been invited by the government to dance there.

This young Japanese, a perfect physical specimen and taller than the average for his race, has retained his national religion, Shintoism, throughout his 15 years in Europe and America. He has made it more personal and real, less symbolic, he believes.

JAP FIGHTS SELF IN SWORD DANCE

Ever challenge yourself to a duel? . . . Saves all the bother of handing out cards and arranging for seconds. Yeichi Nimura, rippling-muscled Japanese dancer, fights himself frequently—did in Massey Hall last night. He uses two broad-bladed swords, thrusts with one, parries with the other, slips past his own guard and delivers the coup de grace. He imagines a partner in all his solo dances, he says—thinks a dancer should dance for himself, and the folks out front will get twice the effect of audience-conscious dancing.