

TERESINA'S RECITAL GENUINELY SPANISH

Famed Danseuse Combines
Rhythm and Acrobatics in
Eaton's Auditorium

By AUGUSTUS BRIDLE

Authentically, artistically, absolutely Spanish in every bar of piano and guitar and click of castanets, was the dance recital of Teresina at Eaton's last night. She is even more Espagnole than Argentina—because this danseuse is younger, more vivacious, and more elastic. But she does not express in costume, facial acting, character make-up and suggestion of "mise en scene" the marvellous stage pictures of Argentina.

Whatever Teresina meant about castanets and shawls being too much used in Spanish dances, she used castanets extravagantly enough in seven dances—and the rhythms of those clicking contraptions were as marvellous in speed, stops and dynamics as the wizard guitar-playing of her co-artist, Montova.

Six of the dances were mainly costume variations of the first—to any but a Spanish eye and ear—with the same crouching glide, vertical whirl, swaying and staccato stamping, to much the same rhythm. But her gipsy dance in flaming yellow and red was pure Tzigane, and her Sevillanas was a perfect catlike marvel of corkscrew technique. In this she showed how to combine sheer acrobatics with brilliant rhythm.

Most unusual and least Spanish was Exaltacion; a black-robed, semi-contortionistic rhapsody of tremendous tension; so much like some of Mary Wigman's dance dramas that it seemed scarcely Spanish. So much was just "Spanish," to the music of de Falla, Albeniz, Granados and popular tunes, it was too bad not to have had more of the infinite variety of Castile, Aragon, Valencia, Seville, Basque and the Pyrenees. The greatest of the lot was the finale—Jota Aragonese; a glorious ecstasy of springing momentum in which the body was hurled, floating, in either lilted extravaganzas that had to be repeated, when Teresina was the most exhausted creature in creation.

Javier Alfonso was the marvellous pianist, in both dances and solos.



TERESINA

Authentic Spanish Dancer

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EATON AUDITORIUM

Monday and Tuesday Evenings
November 20th and 21st, 1933
at 8:30 P. M.

Prices: \$2.00, \$1.50, \$1.00, tax extra

Ticket sale at
EATON AUDITORIUM BOX OFFICE

Ticket sale opens November 10th.

Mail orders now, to Eaton Auditorium.

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MANAGEMENT
CHARLES L. WAGNER, Inc.
511 Fifth Ave., New York City

T ERESINA

was born in Barcelona. She began by preparing for a career as dramatic actress at the age of seven. Simultaneously with her dramatic lessons she studied the classic dance with Pauleta Pamies and took violin lessons with master Torello. At the age of fourteen she became at the same time première danseuse at the "Liceo" of Barcelona and dramatic actress in the Company of the great actor Enric Borrás. TERESINA remained in the Liceo Opera-House for four years. Then Mr. Paul Leon (director of the "Beaux-Arts" in France) invited her to appear in the Paris Opera as Spanish star in the ballet "Taglioni chez Musette". After that season at the Opera she went back to Spain to complete her documentation of some regional dances. Her first solo concert took place two years later, at the Salle Pleyel in Paris on April 27th, 1928. Since then she has abandoned the dramatic art and the classic dance; she becomes exclusively a Spanish dancer. TERESINA returned to Barcelona in 1928 and at the moment of the Goya centenary she gave there at the Liceo a solo gala concert in honor of Goya. Solo concerts of Spanish dancers in Spain are extremely rare and this was the unique occasion that such a concert was given in an Opera House in that country. She had at this event one of the biggest triumphs a Spanish artist ever had in her fatherland. After that, TERESINA made numerous tours in most of the European countries as well as in America, in Africa, in Japan, China, the Philippines and Indo-China. TERESINA obtained her latest successes in Paris, Bruxelles, Amsterdam, London and in Switzerland and Germany, where the severest critics hailed her performances as the most impressive artistic event of recent times. Lately (January 1933) TERESINA gave three performances in the great "Teatro Español" of Madrid, which were attended by representatives of the Spanish Government and all the literary and artistic personalities of Spain. Her reception was unquestionably the greatest ovation ever accorded a Spanish dancer.

EATON AUDITORIUM

Monday Evening, November 20th, 1933, at 8.30 o'clock

TERESINA

The Authentic Spanish Dancer

ASSISTED BY

JAVIER ALFONSO, Pianist CARLOS MONTOYA, Guitarist

Management: CHARLES L. WAGNER, INC.

PROGRAMME

1. Andaluza M. de Falla
MR. ALFONSO
2. Intermezzo from the opera Goyescas E. Granados
green & white trimmed with black, under black on bottom
TERESINA
3. Seguidillas I. Albeniz
Same
TERESINA
4. SARDANA (Peasant dance of Catalonia) E. Morera
flour red silk polka green with rusty henna apron & shoes lace
TERESINA
5. Leyenda I. Albeniz
Same
MR. ALFONSO
6. Popurri (Variations taken from dances of Andalusia) Popular
TERESINA
7. Soleares Popular
Tientos Popular
8. Farruca (Gypsy Dance) Popular
red, yellow stripes white
TERESINA
9. Sevillanas (Seville's most characteristic dance) Popular
below & yellow stripes repeated on bottom
TERESINA

INTERMISSION

10. Danza VII El Granados
black lace, satin bodice, heavy brocade
TERESINA
11. Detras de la reja (First dance from the opera La Vida Breve) M. de Falla
blue velvet top & flowered full skirt, brilliant cross pattern
TERESINA
12. Rapsodia Vasca Uzandizaga
on bottom
MR. ALFONSO
13. Exaltacion J. Turina
black with 2 large white fulls trimmed red & above a green stripe white fulls down center
TERESINA
14. Bulerias (Inspired by ancient dance themes) Popular Melody
white fulls
TERESINA
15. Aires Flamencos Popular
Guajiras Popular
net fulls edged with white satin & aty. red shawl
MR. MONTOYA
16. Tango Flamenco Popular
black velvet skirt, cut on h.s. & fitted to waist and little shawl
(In which many of the poses remind one of a toreador's artful gestures.)
TERESINA
17. Navarrese Larregla
bottom of copper red sash, bolero jacket, black satin hat
MR. ALFONSO
18. Jota aragonesa (Peasant dance of Aragon) Popular
white shawl, white & black shoes
TERESINA

All of the dances presented by Teresina are her own creations.

EATON AUDITORIUM

Tuesday Evening, November 21st, 1933, at 8.30 o'clock

TERESINA

The Authentic Spanish Dancer

ASSISTED BY

JAVIER ALFONSO, Pianist CARLOS MONTOYA, Guitarist

Management: CHARLES L. WAGNER, INC.

PROGRAMME

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|---|-------------|--------------------|
| 1. Orgia | MR. ALFONSO | J. Turina |
| 2. Serenta Espanola | TERESINA | I. Albeniz |
| 3. Sevilla | TERESINA | I. Albeniz |
| 4. Baile de la Gitana (From the ballet <i>Sonatina</i>) | TERESINA | E. Halpfer |
| 5. Danza del Fuego | MR. ALFONSO | M. de Falla |
| 6. Alegrias (Gypsy Dance) | TERESINA | Popular |
| 7. Malagueñas
Fandanguillo | MR. MONTOYA | Popular
Popular |
| 8. Bolero Clasico 1830 (Spanish dance of Goya's epoch 1800-1830) | TERESINA | G. Gimenez |
| INTERMISSION | | |
| 9. Pavana | TERESINA | I. Albeniz |
| 10. Danza Triste | TERESINA | E. Granados |
| 11. Baile en el Patio (Second dance from the opera <i>La Vida Breve</i>) | TERESINA | M. de Falla |
| 12. Allegro | MR. ALFONSO | E. Granados |
| 13. Farruca (Gypsy Dance) | TERESINA | Popular |
| 14. Sevillanas (Seville's most characteristic dance) | TERESINA | Popular |
| 15. Aires Flamencos
Granadinas | MR. MONTOYA | Popular
Popular |
| 16. Danza del Terror (Dance of terror, from the ballet <i>El Amor Brujo</i>) | TERESINA | M. de Falla |
| 17. Navarra | MR. ALFONSO | I. Albeniz |
| 18. JOTA ARAGONESA (Peasant dance of Aragon) | TERESINA | Popular |

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