

# ENTERTAINMENT

Bearing the Martha Graham mark

## Choreographer helps students gain insight

By AGNES KRUCHIO

Her eyes are large and full of light. With a soft accent and a crystal voice that rises and fills out with her excitement, Noemi Lapzeson appears incredibly fragile and vulnerable. She speaks in almost a whisper during the interview, and her voice catches with emotion as she talks about some things that are very important to her.

She lives with a dancer's deep respect for and sensitivity to words. "I'm afraid to say anything, because anything that I have to say comes from deep inside of me — it comes as though through a little hole, and whatever I have to say will be translated through your little entrance and becomes something else already." She adds an afterthought: "We tend to assume too much that we must communicate with words and words alone."

The 35 year old dancer, who stopped dancing because she "didn't care for the world of glamour and getting involved with stardom", has been a guest choreographer at York for the past two weeks, and is preparing a piece for the Christmas dance concert.

This is the second time she has visited York. During the past two



Noemi Lapzeson at work.

years she has freelanced as a choreographer, which has taken her as far away as France, Holland, Israel and the New York she calls home. A native of Argentina, she had spent eleven years with the Martha Graham company in New York, after which she left to co-found the London Contemporary Dance Theatre and School with Robert Cohan.

While she had choreographed before, she says, she really came

into her own at the Contemporary Dance Theatre where she had spent six years as teacher, choreographer and first dancer.

To be independent was im-

### Jarrett's a treat for jazz fans

By EVAN LEIBOVITCH

Last Saturday Night at Massey Hall, Keith Jarrett mesmerised a crowd of over 1,500 with his combination of solo piano playing and jazz quartet.

Jarrett strode confidently on stage, made a few derogatory remarks about playing in North America, and then sat down at the Steinway Grand. He moved all over the keys, and contorted his body in what seemed to be an almost painful involvement in the music that made his Solo Concert albums on ECM so popular. His music defied any classification as jazz or classical.

As Jarrett continued his solo playing, Davey Redman, Charlie Haden, and Paul Martin came silently on stage, took their places, and started in while Jarrett was still working on his piece. At the very beginning, the quartet seemed tense, but soon loosened up.

As the show progressed, a barrage of percussion instruments were used, including Jarrett leaving his piano to play on a homemade wooden instrument, something along the lines of a steel drum.

When it was over and the applause died down, the audience left Massey Hall silently.

### The Legend of Fred and Bernie

**FREDERICK AND BERNARD APOLOGIZE FOR THEIR RECENT NO-SHOW IN THE FUNNY PAGES OF Excalibur...**

SORRY SORRY

**DURING THEIR ABSENCE, A MAN TOLD THEM THEY HAD ONLY ONE CHANCE TO GET INTO BUFFOON COLLEGE, AND THAT WAS BY GETTING A LETTER SIGNED BY NORMAN BUFFOON.**

RIGHT!

**THE MAN WAS IOAN RABIES, MASTER OF BUFFOON COLLEGE, AND THE FAMOUS WELSH TRICKSTER.**

HEH HEH HEH

**SO F. AND B. SET OFF TO FIND THE ELUSIVE NORMAN BUFFOON...**

DIS COULD BE DA BRAKE WE BIN LOOKIN' FOR, BERNIE MY ROSARY...

RIGHT, FRED

**.. BUT THEIR SEARCH WAS FRUITLESS... UNTIL...**

**A PROFESSOR FINALLY BREAKS THE SAD NEWS...**

HE'S BEEN DEAD FOR YEARS!

**FRED TAKES THE NEWS BADLY.**

YOU'RE LYING!

**ALL RIGHT! ALRIGHT! HE'S IN THE GAMMA YORK TUNNEL!**

THAT'S BETTER

**... DAYS LATER...**

I THOUGHT YOU KNEW YOUR WAY T'ROUGH DIS TUNNEL.

THEY MUSTA PAINTED IT, FRED.

**WILL FRED AND HIS TRANSISTOR-SIZED BUDDY FIND THEIR WAY OUT OF THE TUNNEL?**

SURE!

I THINK

MAYBE HEY FREDDIE... WHO'S BILL WYMAN?

HELP! HELP!

**TUNE IN NEXT WEEK!**

possible while she was with Graham, founder of modern dance, for, she says, "She demanded everything from you. You became part of her work, part of her language, which you had to learn, and become it, in order to communicate; you had little chance of finding your own."

"Graham demanded not only physical technique, but also understanding of the soul," says Lapzeson. "She demanded awareness of a kind that comes with age and experience and pain."

She is concerned with style, she says, both as it relates to dance and as it relates to a style of life, a style of being and as it in turn relates to depth, to depth and to awareness.

Discipline is very important to her. "I don't mean a rigid, dogmatic, Germanic kind of discipline. I think discipline comes from within, according to your own demands and how much you want to do what you're doing. This will give you inner discipline to explore yourself to the maximum of your potential."

Her major preoccupation at York is with teaching. "If I could just open the door a little bit; if I could reach just three of the 50 students I teach so they understand themselves a little more, I would be happy," she says. How can she accomplish that? "By being as open as I possible can in whatever way I feel and think, and

without forcing anything on anyone; that is very authoritarian.

"I always think that as a teacher you must become, you are, vulnerable, as a student is vulnerable, at the moment of learning. You must concentrate on what you are doing at the moment, and open yourself to this particular time with all the holiness that you can."



DECEMBER 1 - 6  
**BEN E. KING**

DECEMBER 8 - 13  
**The Texas Cannon Ball**  
FREDDIE KING

December 15 - 17  
**LARRY CORYELL**

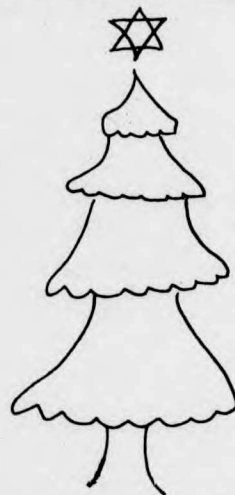
DECEMBER 22 - JANUARY 3  
(including New Year's Eve)  
**Down Child Blues Band**

January 12 - 13  
**GARY BURTON**

January 14 - 17  
**DAVID BROMBERG**

January 22 - 24  
**IAN THOMAS**

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is a  
**JEWISH HOLIDAY**



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