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## Shatsky deserves credit

# Godot done magnificently

By STEVAN JOVANOVIĆ  
"A play in which nothing happens, twice," a critic wrote of Waiting for Godot. That may well be true, but, in the York University Players production that particular "nothing" happened magnificently, with verve, with style, with originality.

Blair Mascall and Jim Purdy, cast in the lead roles of Estragon and Vladimir were excellent foils in their sensitive representations of their respective characters.

Alain Goldfarb, Jim Wright, and Ellie Skrow cast as Lucky, Pozzo, and a boy exemplified the old maxim that there are no small parts, only small actors; their stature throughout the play could in no way be considered small.

A special plaudit must go to Alain Goldfarb as Lucky for his consistent bearing in a difficult part and for a professional and moving delivery of his one major speech. Rather than analyze the virtues of each player's part I can

only say that they were equally excellent.

Laurence Siegel's set and lighting design in its simplicity enhanced the insubstantial nature of the themes of the play remaining for three greater part unobtrusive and very effective.

David Schatzky, director of the play deserves considerable credit for a job well done. A couple of devices which I thought were very effective were the stressing of vaudevillian technique throughout the play and a cinematic device of slow motion implemented very effectively in the first act.

Although I don't know how many of the little attention-getting tricks were already written into the script I think that Schatzky should be recognized as having an original sense of direction.

The technical aspects of the play are too numerous to mention individually. Make-up and costumes were especially well done. The other technical aspects did in fact coalesce to form a coherent, interesting and rhythmic production.

Upon reading Becket's Waiting for Godot one might conclude that it would make pretty drab, even formidable theatre fare.

The York University Players are to be commended for taking a play about "nothing" and turning it into a palatable artistic entity. With a play like Waiting for Godot the slightest flaw would have rendered it insufferable as a production.

Even an elementary knowledge of the play informs that the possibilities for boredom are infinite by virtue of the subject matter let alone the style. I congratulate the players on having avoided all the boring possibilities and on presenting a play about "nothing" colourfully.

## It would be cool to rap about blues

By H. FANG

Here we are one geographical step from the blues. But Toronto (and Windsor, and maybe Montreal) can dig blues on top of blues.

People here are digging Big Mamma Thornton, John Lee Hooker, Paul Butterfield, as well as cats like Led Zeppelin, Johnny Winter and John Hammond. Anyway, I think it would be cool for people to have a dialogue about the blues and related types of shit: r and b, jazz, soul, and hard rock.

I'd like to use EXCALIBUR as a medium to say where my musical head is at, and also as a medium to hear where your head is at.

Some of the questions that ooze into my head when I'm listening to music seem to be pretty important. A number of them have been discussed by big-timers like Nat Hentoff, Lerio Jones, and Ralph Gleason in Rolling Stone, Jazz and Pop, Downbeat and like that.

The main theme of the questions is "What does it mean to sing the blues?" Questions derived from this theme are "Can white folks sing the blues (or play jazz, or r

and b)?" "Is the current popularity of blues another form of exploitation of the North American black?"; "What has the popularization of blues done for (to) the new black self-image?"; and a whole load of other questions which I hope to explore more deeply when the spirit moves me.

It would also be nice to be able to hip blues freaks to where things are happening. Somebody should publish club and coffee-house listings regularly. Since I'm a radio freak, I can hip people to WUFO (1080), the black station in Buffalo, and WYSL-FM (to the left of CHUM) also in Buffalo as stations that play a fairly consistent bunch of blues and blues related stuff.

Another thing is procuring music. It would be kind of cool if we could set up some kind of record exchange where good quality (unscathed) records could be traded or sold or lent (or rented).

Anybody interested in getting this kind of thing together should leave a note in room S769 of the Insane Asylum (M.G. Ross Bldg.).

Later .....

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