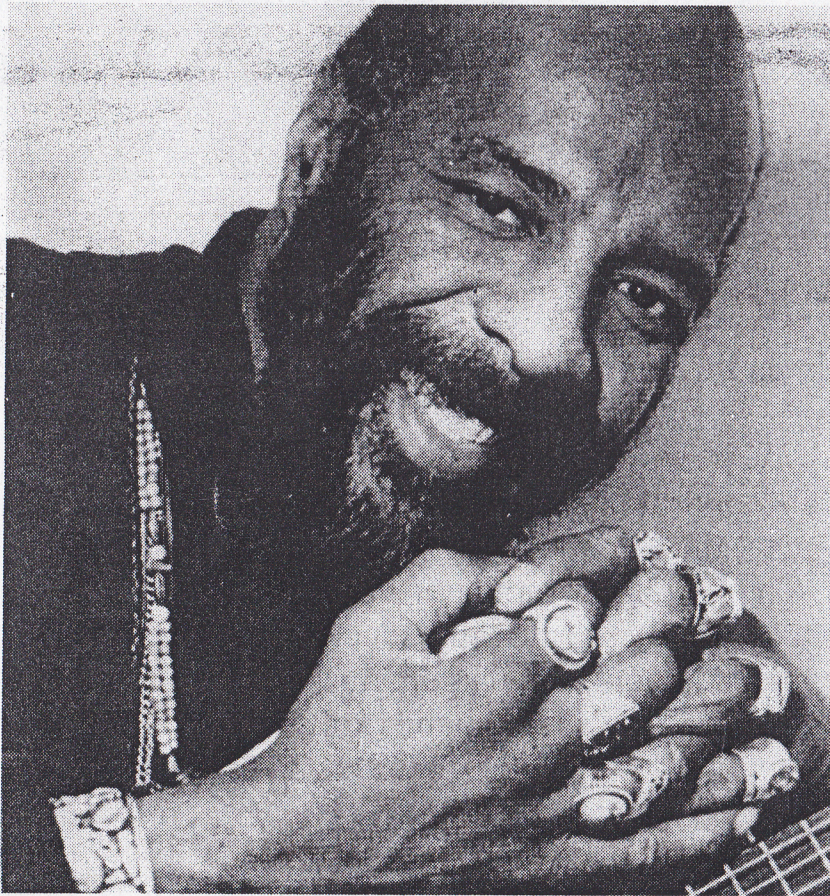


## SHOWTIME

## A quixotic legend



RICHIE HAVENS . . . guru and giant of folk genre.

WITH fervour mounting to a fever-pitch about the coming advent of a much-vaunted pop/rock idol, there slipped into town, almost unheralded, one of the giants of folk-rock music: that guru of the genre, the man credited with setting the pace and mood for the epoch-making 1969 Woodstock with a mesmerising three-hour set: the legendary, weirdly wonderful, Richie Havens.

#### Unforgettable

Sadly, his visit is of short duration. By the time you read this, the second and last of his concerts in the city will have passed into history. If, like me, you were fortunate enough to have been there, you would have lived through an unforgettable experience.

Havens, bearded, wearing an ankle-length robe with "rings on every finger" and accounted with his trusted guitar, quietly, unhurriedly, makes the audience his own with the

**FOLK CONCERT: Richie Havens, Roger Lucey, Dave Marks and the Hidden Years Band (Civic Theatre)**

**By Raeford Daniel**

depth of his humanity, his captivating humour and his ostensibly homespun but ultimately profound wisdom.

Singing solo or with the accompaniment of Paul Williams on acoustic guitar and Emile Latimer on percussion, Havens regales with songs and stories, one or other of his sometimes furious guitars always in evidence (the exception is the *a capella* litany with which he ends the concert).

Some of the music, by himself, is unusual in both context and style. His *Freedom*, improvised on the Woodstock stage, has echoes of the spiritual that inspired it, *Motherless Child*.

There is the odd salute to some other composer

with whom he has an affinity, such as Jackson Browne, and, happily for the likes of me, a goodly selection from Bob Dylan – *The Times They are a-Changing*, *Once Upon the Watchtower*, *Just Like a Woman*...

His stories, some funny, some poignant, some funny, are all cunningly evolved, always expounding his unique vision.

#### Enigmatic

He is quixotic and enigmatic, sometimes to an exasperating degree, such as when he recounts his quest to acquire the words and music of a Dylan song that he claims changed his life, but neglects to inform us as to what the song was.

The evening, a nostalgia trip to those who recall the

enlightening, liberating days of the Sixties folk revival, was also, I think, a revelation to the young.

As a bonus, we had a rare appearance by Dave Marks, the man who brought Havens to South Africa and who had the distinction of setting up the sound for him at Woodstock in '69, and a welcome "comeback" appearance by South Africa's answer to Billy Joel, Roger Lucey, lustily singing songs from his album, *Running for Cover*.

Marks, appearing with the nucleus of his Hidden Years Band (unplugged), Robin Walsh (electric guitar), Alan Judd (lead guitar), Concord Nkabinde (bass), Johnny Blundell (acoustic guitar) and Godfrey Mgcina (percussion), sings some of his newest compositions, *Come On Home*, *Feel Free*, *Love or Money* and an old favourite of mine *Clear, Cool, Calm and Still*.