

THE CRITICS**Why didn't they do this before?**

THE Elastic Head Band, existing on a previous track record that relied on reshaping other people's work of art, have finally hit upon creating their own material.

I don't know why they never thought of it before because here, moulded together in a melting pot of ideas, is a show that displays a unique range of individual talents.

CONCERT

By **PETER FELDMAN**

SHOW: Roots and Shoots (Upstairs at the Market)

David Marks, a folkman whose roots penetrate deep into the soil, can still grin happily at the world as he sends up "Master Jack" mumbling the lyrics and corroding the sweetness first injected into the song by Glenys Lynne.

But when you can turn your back on past accomplishments and forge new tracks there is reason to smile.

Indeed, the Elastic Head Band have reason to smile. The musicians explore a diversity of nuances; some sad, some provocatively real and some just riding out the wrong edge of commerciality.

Many of the songs, I found, hit home with unerring accuracy. In a musical

they succeed admirably.

As a show, "Roots and Shoots" is tame on presentation and laid back to a degree of smooth nonchalance.

John Oakley-Smith and Mike Dickman are the two most meaningful musician-writers on stage: showing a natural ability to capture pleasures of the soul and a feeling as telling as tonight's headlines.

John attacks the piano with a flourish, his voice

maintaining a sameness that belies the bite inherent in the lyrics.

And Mike, for all the world hiding behind a curtain of hair, revels in his "Song of Joy" and rocks nicely ahead on "Witch Woman", which pays tribute to contemporary rock.

His interpretation of Pete Measrock's "Old Timer" is superb.

Mac McCallum, plump and bouncy, is more at

home handling a faster beat, such as "Please Louise" — which pleases, but he's harnessed to a voice that is unable to cope with the demands of a lyrical number.

Lanky Leonie Hofmeyr has never professed to be a singer. An actress maybe; but here she is unequal to the task of full interpretation because she's hampered by inability to find her correct vocal range.

WHAT'S ON