

## Impressive Dylan encore

THE ELASTIC Head Band, more or less constituted as before but with a brand new format and a new narrator, presents another exciting programme devoted to the work of one Robert Allen Zimmerman, alias Bob Dylan.

And a tremendous show it is. I found myself, perhaps fractionally less moved than I was by the first presentation, but considerably more impressed.

Dylan's music is my music, but that does not mean that I am ready to buy any rendition of it. Quite the reverse. My demands for the interpretation of Dylan are exacting in the extreme. The Elastic Head Band knows where it is at.

Thus I was able to relate entirely to such definitive exponents of the genre as Dave Marks, giving milieu treatment to standards like "Song to Woody", "To Ramona" and "Lonesome Hobo"; like Mac and Caroline Blundell van Nierop, taking turns at verse and sharing the choruses of "Oh Sister", "Love Minus Zero No Limit", "It's All Over Now Baby Blue", "This Wheel's on Fire", and "Down in the Flood", and to John Oakley Smith, usually crooning "Girl from

**FOLK**  
Raeford Daniel  
**Words and Music**  
by Bob Dylan II  
Market Cafe

the North Country" and "Tambourine Man".

Caroline does a beautiful job of "Love is a four letter word" and evinces enough authority in her treatment of "When the Ship Comes In" to cause me to revise my opinion that the song should be sung only by a man.

Critics of John Oakley Smith, who dismiss his free-wheeling style as "sketchy" or "meandering" will be astonished at his tautly disciplined treatment of the dirge, "Sad-Eyed Lady of the Lowlands". Some splendid piano chords here and some lovely orchestration for acoustic and electric guitar.

John van Nierop, who makes a fine contribution on lead guitar, is still somewhat tentative as a singer. I like his matter-of-fact approach, treating the lilting "Bob Dylan's Dream" as a kind of talking blues and belting out "It Takes a Lot to Laugh", but he needs to distil his

phrasing and explore nuance more.

Richard Haines, somewhat inappropriately clad in white tuxedo, is a very different proposition as narrator from his predecessor, John Higgins.

He clearly has a feeling for Dylan — even, in fact, does a creditable vocal in "I Shall be Free No 10" — and, very professionally, has learned his script by heart.

Higgins' frenetic attack is supplanted by a quiet, leisurely approach that lazily savours the humour. I liked it.

## Getting into the Dylan spirit

Maybe Gerde's Folk City was like this when Bob Dylan first got his wheels on fire.

A curtain of smoke stinging the eyeballs in the dimly-lit confines of the Market Cafe... the smell of incense... the clanking of glasses... the flow of wine in sweet paper cups.

Perhaps Gerde's also experienced that wonderful hush of expectancy as a tousle-haired Isaiah in a corduroy cap sang his political songs and wove a magic spell with his Gothic collections of eerie imageries.

The Market Cafe is a long way off from Gerde's, but the Dylan spirit glowed there as if heard for the very first time.

The Elastic-Head Band, well schooled in the angst of Dylanism, created an ambience that helped call back the good times.

### Success

The smoke bit deep into my eyes and I wished they'd stop smoking.

Behind a chair squeaked as a body shifted weight in the dark.

But there WAS that expectant hush...

This Dylan concept show is not new.

It was staged with wild success Upstairs at the Market in December.

This presentation, however, boasts a better structured form, seven fresh numbers, an intimate venue and a glorious Richard Haines, resplendent as the narrator in white dinner jacket, black

**FOLK...**  
**PETER FELDMAN**  
**SHOW: Words and Music**  
by Bob Dylan (The Market Cafe).  
**GROUP: The Elastic Head Band.**

bow tie and red carnation.

With controlled presence and a nicely underplayed delivery, Haines recalled Dylan's headier moments including that delicious Playboy interview which will no doubt, occupy a place of honour amongst all Dylanalia.

The Elastic Head Band did not attempt imitation, for that would have been wrong.

Instead they did some tasteful embellishments and their own precise interpretations of a string of well-loved numbers.

"Forever Young," an exquisite rendition by Caroline van Nierop, stands out for me.

Her bitter-sweet voice caressed those lyrics with a rare understanding and highlighted how very much this song has become prayer for happiness.

And, though they are a-changin', they are a-changin' of Dylan's music is still pertinent today. I first wrote

...osexuality becomes irrelevant. (28-4)

...the lives. — RG

**SACRED** at the s newest ng and fun- targets old that is more ainly imper-

**BENEFIT'S** portrays of ried people y to escape person who ll enjoy the

**SEVEN** (e): Helen w-stopping is period s perhaps contem- it will tastes.

**THE**

... TWELFTH NIGHT (The Nunnery): An adept, workmanlike version of Shakespeare's comedy of lovers in confusion, deflating the vein in trickery. The student cast perform with controlled exuberance, some performances compensating for the production's lack of irony. — RG (22-6)

... WORDS AND MUSIC BY BOB DYLAN (Market Cafe): The Dylan spirit glows at the Market Cafe as the Elastic Head Band do some tasteful embellishments and their own interpretations of a string of well-loved numbers. — RG (22-6)

... THE ISLAND (The Market): A theatrically enriching production that burst through what is traditionally accepted as standard. John Kanl and Winston Ntshona's complex, provocative performances intermingled to create a powerful collage of the human condition. A play for every South African. — AS (22-6)