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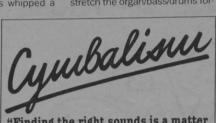
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Radio (91.8FM, STU1!) evening and the Able Tasmans. Playing last at a gig for the second time in their career, the Tasmans whipped a

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mat and the logical progression would be the addition of a restrainwould be the addition of a restrained rhythm guitar (with wah-wahl) to free up Graeme's keyboard playing. But the important thing was that the band, given the chance, showed the ability to break from the support band mentality that has been the unfortunate lot of some very good Auckland groups over the past year. It's important, and the Tasmans weren't the only and the Tasmans weren't the only group of the weekend to evidence

group of the weekend to evidence changes in the way the locals are approaching themselves.

Saturday afternoon saw a select crowd witness a typically moving testament from the Eric Glandy Band. Glandy, God-fearing man that he is, has gathered about him a flock of former convicts, layabouts, loose women and general reprobates, and helped them discover in themselves the efft of music. As each member of gift of music. As each member of the band unfolded his or her story it was tempting to wonder if the luminescence that flooded the stage was something *more* than the product of afternoon sunlight and a brace of par cans. As the reverend Mr Glandy himself told the assembled listeners: "This band is held together by LUUURRRRVVVE."

Next up were the new-look Diatribe. Like the earlier versions of the band, this lineup can't be faulted on sincerity but the product of the stageful of musicians playing up, down and around each other is still something without a

real edge. Individual good moments aren't given room to breathe and you end up with a whole that's neither particularly good *nor* bad. Still, there are worse ways to spend a Saturday afternoon

The matinee session was concluded by Right, Left and Centre, this time with pretty much the this time with pretty much the studio lineup and without the kids. They played a pretty good 'Don't Go, a neat "You've Got To Move,' Cecil' and a second, better, "extended mix" of 'Don't Go.' Fun and functional, but I think my favourite memories of Right Left and Center's brief the description." tre's brief live career will lie at Aotea Square.

Aotea Square.
First to open the Windsor's night session were Birdsnest Roys, who I hadn't seen before (I think the name scared me off). Birdsnest Roys really were very good. They displayed the rare talent to not only be able to write good, fun, interesting choons, but to play them properly as well. Arranging isn't a properly as well. Arranging isn't a discipline that comes easy to inexperienced bands, but the Roys seem to have it together, from the vocal harmonies to the twin guitar parts and sympathetic basslines. Honorable mentions also for some delicious guitar sounds and the sheer variety of songs.

Goblin Mix were playing only their second gig with David Mixhell second gig with David Mixhell second by the second gig with part of the second gig with part of the second gig with second second g

chell on wild guitar and they are clearly still in a period of transition but the indications were already there that in three or four months this will be a remarkable band. But this night there was enough in songs like the sombre 'Hello, Goodbye, 'Water' and the let-loose, guaranteed-laconic-free 'Laugh At the Darkness' to move anyone who took the trouble to listen.

The New Society Band has been been good for Otis Mace—no doubt about it. As a solo performer Otis had been nearing the point of self-parody, but teaming up with two quirky, inquisitive musicians in Bevan Sweeney and Dave Major (with tastefully sparse injections on saxophone from Gavin). 'Twixt the former's relentlessly busy drumming, the latter's curly basslines and Otis' bent guitaring lies the basis of something unique. But this is another band which should keep getting better the longer it plays as a band. The chief improvement will, I suspect, be in the vocal department — playing with other musicians seems to have taken a lot of the projection out of Otis's voice. A shame given some of the curious lyric content.

All of the above might sound like a rave — and it is, in a way. But it's important for both bands and au-diences in Auckland to steer clear of the-only-place-where-anything-is-really-happening-is-Dunedin syndrome. Some of these bands (and others given the opportunity by Campus Radio, like the Fold) are really happening — they just need to be taken seriously. **Russell Brown**

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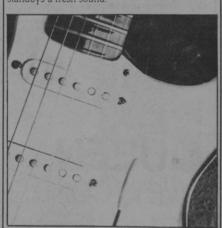
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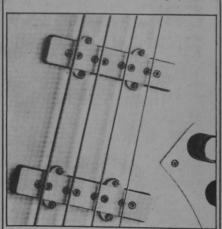


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