

This year's model

by Jim Munroe

The doors *did not* open at eight, no matter what the ticket said. When they did, ID was required (another practice that annoys me). But...

English band New Model Army was excellent, using the usual rock instruments, along with synthesizer and electric violin, to great effect.

I was surprised when they appeared on stage wearing typical cock-rock garb. For a while, I was convinced they were a Bon Jovi cover band, complete with the sleeveless-leather-vests-on-the-bare-chest thing.

It was a minor flaw, however. Eventually, even my cynical eye was able to look beyond the guitar posing and see that, despite appearances, they were sincere.

The lead singer talked about his Canadian relatives and his opinion that the curse "May you live in interesting times" is not such a bad thing.

He lost only a small edge over the night to strain and hoarseness. His movements and gestures helpfully explained the basic meaning of the

concert

New Model Army
The Opera House
Sunday, September 22

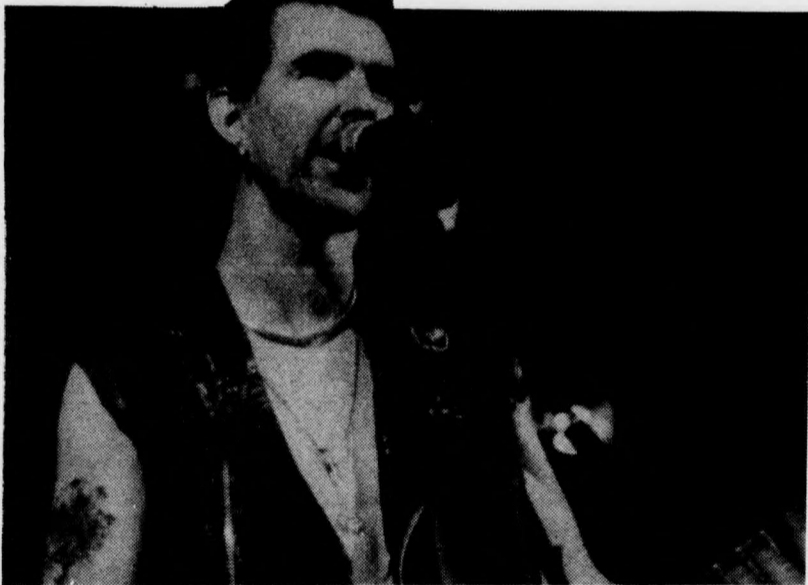
lyrics, even if you didn't know them by heart, as much of the enthusiastic crowd did.

The rest of the band was similarly intense, many mouthing the words that obviously had strong meaning for them. The songs, from their five albums, were well chosen, with "I Love the World" getting the best response.

It was a potent and honest performance that was a credit to the band as well as the good taste of its loyal following.

Opens The Watchmen, despite sound problems, played a fast and tight set. Their energy and stage presence was a bit weak, even if they did have nifty matching costumes.

When they did address the audience, which was not often, it was completely inaudible. Too bad, since stage patter is a big part of a good live performance.



New Model Army frontman Slayed the Leveller. Despite the typical cock-rock garb, they gave a potent and honest performance. He looks like he could do justice to a song called "I Love the World," doesn't he?
Alok Sharma

A king elephant falling in slow motion

by Frank Maringola

Wipeout Beach is a Toronto band fronted by musician/video artist Andrea Frederickson (aka Andy Fred). Their self-titled debut, a mixture of rock, jazz and cyberpunk, was recently released on their own label.

Wipeout Beach defies classification. Upon listening to "No Compulsion No Regrets," "Slide Johnny" and "Violence on T.V.," each being softer than the former, you cannot but feel unsettled from your corporate rock diet.

Outside of these songs, *Wipeout Beach* features more laid-back lounge-type jazzy pieces. I, for one, was lost: just when I thought I was buying a cassette full of fourth-gear thumpers, the lounge pieces deceptively left me hungry.

I bought the tape after hearing "No Compulsion" on the radio at full volume while breaking the law on a backwoods road. That is the *only* way to honor the tape's masthead song. If you don't have a car, put a fan in front of your face and a speaker to either side of your head.

"I've never considered myself to be a jazz performer," Frederickson told me in a July interview. "Jazz influences me more non-confessionally than any other musical art form."

"My bass player [Howie Moscovitch] is multi-faceted with a jazz slant. My guitar player, whom I

music

Wipeout Beach
Wipeout Beach
Wipeout Records

write a lot with, is more into the rock genre. It was unintentional—it wasn't contrived as jazz fusion."

Frederickson says her writing is influenced by the poetry and lyrics of Patty Smith, Phoebe Snow and Suzy Quattro, along with the literature of Gertrude Stein and Margaret Atwood.

Frederickson put out the band's debut on her own label, manages the band and is involved in the film industry, as well as producing the group's videos. She said she hopes to migrate soon.

"I have my sights set on Montreal and Vancouver. I don't like Toronto's music scene, I find it's not gutsy as it should be. It comes down to radio a lot, the media machine."

The cover art again defies classification. Its vibrant colour gives off the radiance of a Florida orange commercial. This communicates the message that this is a band that will entertain and not preach, promising to carry you away from the nine-to-five factory floor or drywalled droning computer offices.

Frederickson says she is "taking mental images and giving them graphics...it's like a queen or king elephant being shot and falling to its death in slow motion, in 600 frames."

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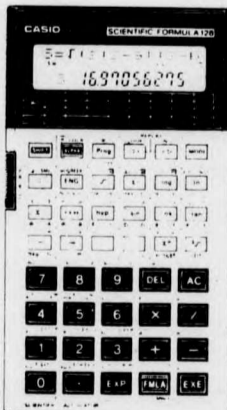
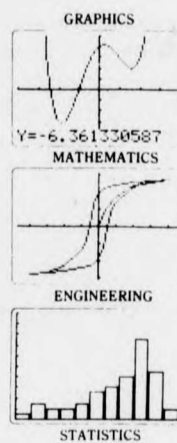
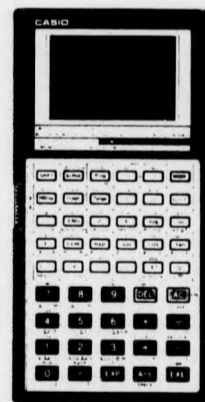
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