

Rye uses space, light A veritable menu of TO bands

By LAUREN GILLEN

When Winter's Gallery Curator Robert Alton approached Lyla Rye — a fourth year visual arts major — to have a showing of her work, the offer was too good to refuse.

For Rye, Winter's Gallery is the perfect alternative. Not only does she like the space for its natural light, but shows can run for longer than one week and artists have more control because the entire space is theirs to work with.

Light and space are very important factors to Rye, not just for showing her work but because they are her work. Once an architecture student at the University of Waterloo, she came to York through the Fine Arts studies program. Although she initially avoided drawing from her architectural training, it has resurfaced in her fourth-year work. This does not mean, however, that she wishes to return solely to architecture. She feels very strongly about remaining an artist and yet there is no doubt that her background has influenced her.

"I want to do artwork that is about space and light," she explains. "So it's going to bridge the gap between art and architecture."

Rye deals with light and space through both reality and memory or, as she puts it, "through the truth of the experience versus one's interpretation of it."

This has resulted in two main themes in her work: Illustration and Imagination. Her illustrative paintings (the more realistic of the themes) are actual spaces with distinct qualities but since they have been painted from memory, their appearance becomes distorted and the colours more vivid so that what is sensed from the painting is more an emotion than an actual image.

As for her imaginary paintings, they are just that: painting of imagination Rye uses no models for these images. In the drafting process she creates a three dimensional image, but by using light colours which wash over the image she forces the three dimensions into two, creating tension in the piece.

Rye's study of light and space, however, does not stop at painting; in fact she often uses her paintings as a step in making three-dimensional maquettes (small scale works). These tiny models, which Rye hopes to someday build full-scale, are rooms which will channel natural light into themselves and create colours, images and moods. Since they will be large enough to walk into, people will then become part of her work rather than just a spectator.

The Lyla Rye exhibit will be on display until Friday, October 14 at the Winter's Gallery, room 123 Winter's College.

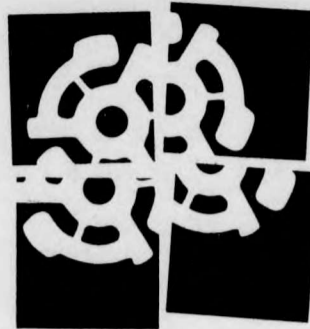
By STEVEN PAGE

The much-hyped International Festival of Independent Music came to an unceremonious close in a five-band show at the Rivoli on Sunday night. The doors opened at 4:30 p.m. for an "all ages extravaganza" that actually began at 6:00 p.m. to a crowd of about 15 people.

First up were Cockleshell Heroes, a young four-man band who thrashed about the stage with only a hint of youthful pretension. Musically, the quartet resembled REM at their noisiest, with a hint of '60s psychedelia. Someone even yelled "Michael Stipe" at the lead singer, as a reference to the Heroes' likeness to REM.

Perhaps the standout piece of their set was a dirge-like rendition of John Lennon's "Working-Class Hero." Although they erased most of the threatening quality of the original, the song became an attractive psychedelic anthem.

Big Daddy Cumbuckets — by far the loudest band of the evening — took the stage by force. They opened their set by telling the audience that "we are proof positive that punk's not dead, it's just really stupid." Yes, they were loud, loud, loud; louder than the Ramones in a sealed echo chamber. Sure, they were crass, they were obnoxious, but they were fun. You've got to like a band that plays



songs like "Tina Turner's Got A Big Mouth."

After a long wait, Toronto favourites Jellyfishbabies appeared with a loud set. The band featured some good drumming and nice vocal harmonies. But don't let the volume fool you, folks. Jellyfishbabies are a very good pop band. They are kind of like the Northern Pikes with their trousers on fire.

Just as Cockleshell Heroes made a funeral march out of "Working-Class Hero," Jellyfishbabies did the same to Dylan's "Knocking On Heaven's Door," but destroyed the original's sadly lilting quality. The slower songs in this set were sloppy, and carried only by the drummer's talent. Frankly, they started to sound like a very tired Joy Division cover band.

Next up was Kitchener's Black

Betty — the band the crowd had been waiting for. They were certainly an interesting-looking bunch, fronted by a girl who looked somewhere between Joan Jett and Siouxsie Sioux, and a guitarist who looked — strangely enough — like John Sewell.

They played a set of good, understated rock songs peppered with some great guitar and a Led Zepplin cover which was greeted warmly by a crowd that had grown considerably since the beginning of the evening.

While Black Betty were the main attraction (verified by the dissipating audience after their set), Heimlich Manoeuvre was the best band of the evening. Originally from Hamilton, this Toronto-based trio were unlikely finalists in CFNY's Great Ontario Modern Rock Contest. These guys are loud — full of big guitar, big bass, big drum sounds — certainly not the pristine commercial pop of CFNY.

Heimlich Manoeuvre was greeted by a chorus of hoots and howls, and with good reason. Their performance oozed humour, confidence, style, and stage presence.

Yes, it was a lovely ending to an interesting evening. But was this really a "Festival" of Independent Music? It seemed like any other five-band night to me.

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Hingley put on a non-stop set as they played, flipped and jumped to the crowd's delight. The band's energy ignited the crowd into a frenzy.

The Toasters — who have a large following in New York and New Jersey — are in Canada for the first time. Says band leader Rob Hingley, "We're up to show ourselves to a few people and see what happens." The band has been together for three years and has contributed to a ska collective album. Their own new album, *Thrill Me Up*, on Celluloid Records, is due out in the US in two weeks and they look forward to its success.

"Ska is in a revival throughout the world," adds Dinsmore. "There are bands springing up everywhere — Britain, West Germany, Japan. There will always be the hardcore fans that listen to the music."

The show was a success and should prove fruitful for the band as they try and make inroads in Canada. The crowd was rowdy, as they ripped out foam from seat cushions and threw it up on stage. With this kind of audience participation, the band couldn't let up. They dazzled the crowd with two encores that left them wanting more. Members of the audience became the entertainers as they joined the band on stage during the encores.

Both Suffer Machine and The Toasters put on shows that will be both beneficial to them and the festival. If the other shows were comparable, then the first annual International Festival of Independent Music is here to stay.

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