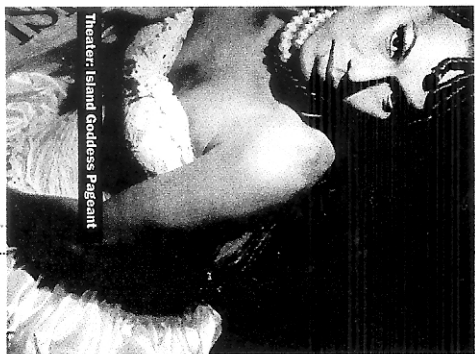


# THE GALENDAR

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Handbook  
Weekly

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Theater Island Goddess Pageant

## Concerts

### Viva Las Vegas

Children, Las Vegas is our kind of town. In a city with a light bulb population that hovers somewhere near two trillion, every hotel room has a sign by the door that says: "Please help us conserve energy by turning off your lights." In the casinos, cute little blue-haired ladies wedged into perilously-stressed polyester pants will gouge your eyes out with lacerated Lee Press-On Nails! If you try to sit at one of the half-dozen slot machines they've been punning, dimes into for 48 straight hours. It's legal to walk the streets while swinging from a bottle of Jaegermeister, and no one looks twice at a man in a dress (uh, you didn't hear that here).



No wonder then that Lost Wages should be the birthing (fracturing) ground for **The Crystal Method**, a duo that has been reshaping (taking a sick to) the face of electronic music. No wonder then that Lost Wages

(Kean Jordan and Scott Kirkland) claim to be influenced more by disco, Led Zeppelin and Stevie Wonder than electronic wonders like Aphex Twin, or that their music is now featured on America's ultimate abjector of hip — a skateboard commercial for The Gap.

No wonder then that Vegas is exhibiting its visitors to conserve energy, considering the fact that the Method liss among its music-making equipment a Macintosh 7200 computer, EIV sampler, an MPC2000, an ASRTD with 16 MB of RAM, a Prosex D90 with eight tracks of digital and a hardboard of other electronics you've no doubt never heard of.

But don't think that a Crystal Method show is merely a computer techies' wet dream. As the boys noted in a recent interview with the Webzine *electromusic.com*, "It would be really easy for us just to ... y'know, hit play on the sequencer and let everything go by and just sit there and drink beer and twiddle knobs every once in a while, but we've always related live music to people performing the music."

The Crystal Method is joined this week by local DJs Matt Ginn, **Daddy Dave**, **G-Spot** and **Evil**. It's an all-ages thing.

*The Source, 1009 University Ave., Sat 10/3, 9-30 p.m., \$17.50, (\$5 B1708 charge, valid valid ID), 951-5336.*

## Film

### Indigenous indie

s the first Native-American written, directed and produced feature. **Smoke Signals** is a must see for anyone interested in native cinema — or in just enjoying humor and drama at the movies.



*Passage in Heaven* by 31-year-old screenwriter-producer Sherman Alexie of the Coeur d'Alene tribe, gets underneath the war pain, shattering the cinematic stereotypes of the "red man" if presents contemporary Indians as very real — if quirky — flesh and blood human beings, with all life's complexity intact.

Of course, this is because the ethnic group depicted was in a position of creative control, able to decide how it would be represented on screen — call it cinematic self-determination. Director Chris Eyre is Cheyenne-Arapaho, and all of the film's major actors are Native American.

The story begins on Idaho's Coeur d'Alene reservation. When handsome, long-haired Victor (Adam Beach of *Squanto*) learns his estranged father, Arnold Joseph (Gary Farmer of *Powder Highway* and *Dead Man*) has died, he leaves Indian country and goes to Phoenix to gather his dad's ashes and belongings. Reluctantly, Victor allows the portly, bespectacled, nerdy high-berneted Thomas Builds-the-Fire (Evan Adams) to come, because he has money for their bus fare.

Off the reservation, the pair's odyssey takes them to a very strange land indeed — a bizarre foreign country called America. Their take on Anglos is amusing, unique and touching — as when Victor and Thomas compose and sing an impromptu song about John Wayne's teeth on a bus filled with Catholics.

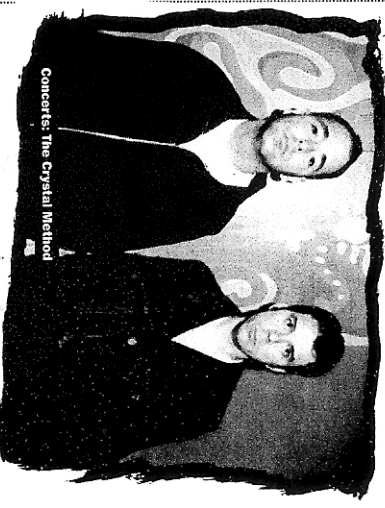
Although *Smoke Signals* breaks new ground for a tribal sensibility and indigenous aesthetics on film, the parent-child conflict and other relationships in the story transferred narrow ethnicity to take on a universal meaning. *Smoke Signals* is thoroughly Indian yet completely human, an entrancing uniqueness that strikes a blow for native cinema.

—Ed Rampell  
*Honolulu Academy of Arts Theater, 900 S. Bereniana St., Fri 10/2, Sun 10/4, Mon 10/5 & Wed 10/7, 7:30 p.m.; Thu 10/8, 1 p.m., \$5 general, \$3 members, 532-8768.*

## Social Justice and satyagraha

Some fifty years ago, on Jan. 30, 1948, Mohandas K. Gandhi was assassinated in New Delhi. His visitor allowed India to be an example for the world, as it achieved independence via the months before his death. Also in 1948, the Universal Declaration of Human Rights was adopted and signed at the United Nations, guaranteeing (on paper, at least) all people basic fundamental freedoms and human rights.

To commemorate one of the greatest nonviolent struggles in history, and also the birth of the human rights movement, two videos — *Unarmed*



Concerts: The Crystal Method

*Commitment and Gandhi* — will be shown at the University of Hawaii's Manoa campus.

*Unarmed Commitment*, a documentary of peacekeepers' actions in Guatemala, screens at 6 p.m., followed by the much-honored *Gandhi* at 6:30. —Joshua Cooper  
*Crawford Hall Room 105, UH-Manoa campus, Fri 10/2, 6 p.m., Free (donations welcome), 956-7427.*

## Learning

### Home run

Y popular demand. Hollywood screenwriting.

## Theater

### Boys to (wo)men

ow quickly a year goes by. It seems like only yesterday that our favorite tall-haired performance artists were stretching the gender boundaries at the 1997 *Island Goddess Pageant*.

It's that special time of year again, and thanks to the work of Simon Den you once again have the chance to witness man-cun-woman contestants as they model their own haute-couture evening gowns; perform a