

Advice on how to stir up rich and tempting daiquiris

By JOSH KARDON

SOME of you may wonder what a column on bartending has to offer the typical college student. After all, the extent of your bartending experience may consist of the time you snuck a flask of George Dickel into a football game and stirred it into a Coke with your finger.

Well, go back in time to that batch of daiquiris you whipped up for some friends. Did they run like soup and taste like Ajax? Or whar about that beautiful alcoholic punch at your New Year's Eve party? Did it go untouched? These are times when a little bartending knowledge might have come in handy. So, get out your measuring cup (a jigger if you own one), a blender, and your fake I.D., and let's learn how to make some delicious drinks.

Weekend Bartender

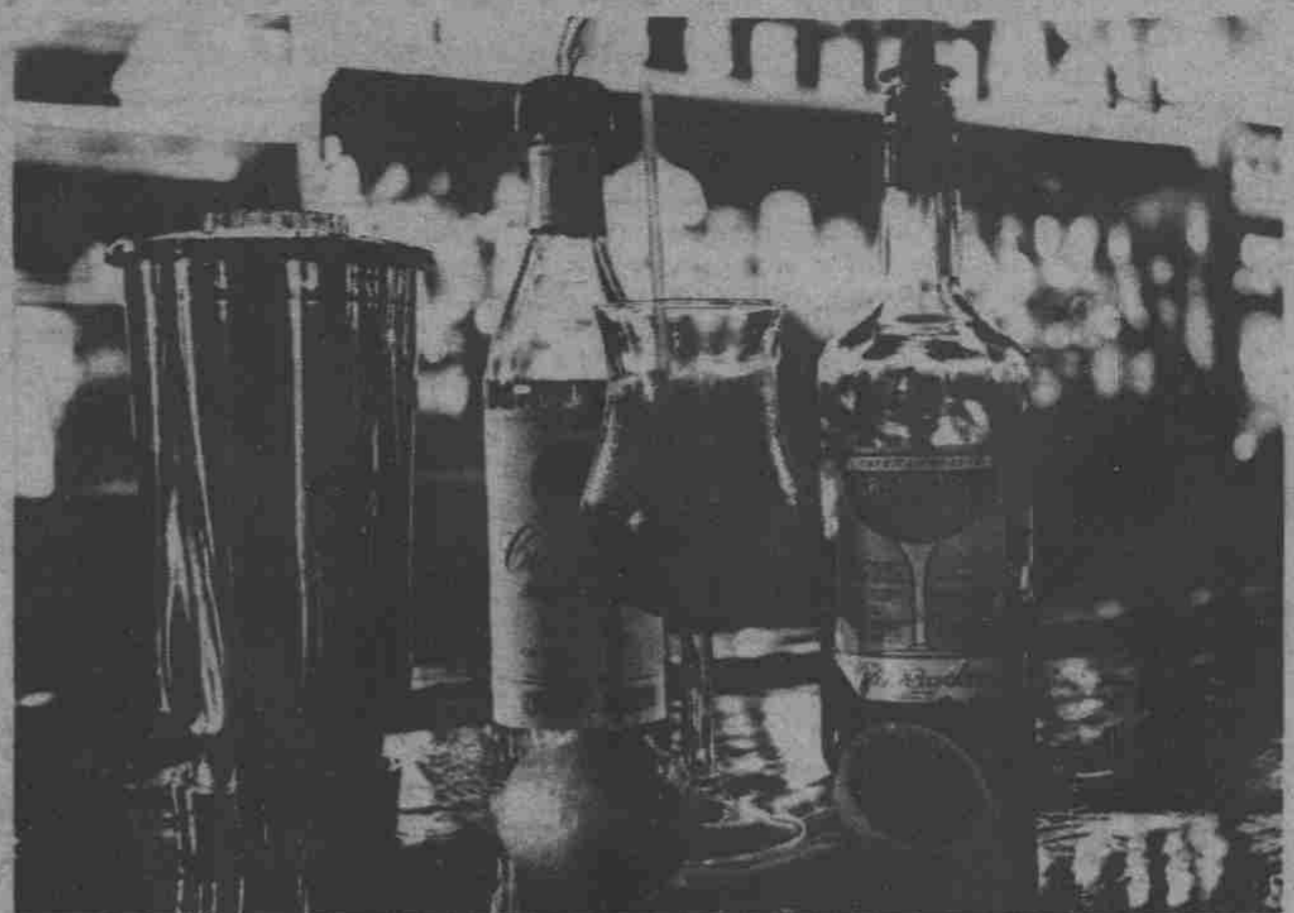
This week, we will begin with the college party favorite—the frozen daigui. The first step is choosing your rum. There are several types of rum, but only two should be considered. There are the white or silver label rums, which are colorless and dry. Then, there are amber or gold label rums, which are aged longer and have a sweeter taste. All of these are light-bodied rums. Never use a dark-bodied rum in your daiquiris (i.e. Meyer's).

Of the white label rums, Bacardi is the long-standing favorite. However, many bars around the area use Castillo, which is similar to Bacardi, but less expensive. The difference between the two rums is barely discernible to even an educated palate,

so go for the inexpensive one if you aren't label conscious. Amber or gold label rums should also be considered because of the caramel taste and richness they add to the drink. Experiment with the different brands until you find a personal favorite.

Next, you need to pick a flavor and, believe me, your options are unlimited. Lime and strawberry tend to be the most popular flavors, so I will concentrate on them. Both flavors require frozen lime concentrate which is available in most grocery stores. This concentrate should not be thawed before use. Also, I do not recommend the frozen daiquiri mixes, because they tend to have an unpleasant sour taste. Frozen strawberries in the can or carton are the easiest to use, but fresh strawberries are always preferable.

Now you are ready to start mixing. Always pour the liquids into the blender before you add any ice. This will save your poor blender motor, which is bound to get a strenuous workout in a marathon daiquiri session. Pour approximately one and one-half ounces of rum per drink or six ounces of rum per blender-full (amounts will differ according to taste). Add one six-ounce can of frozen lime concentrate. This will make four good sized drinks. If strawberry is desired, add several strawberries per drink in addition to the lime concentrate. A little grenadine can be added to give strawberry daiquiris a rich color. Now add the ice. Crushed ice makes the smoothest daiquiris, but small cubes will do just fine. Large cubes must be added with care because they can stall the blades and burn out the motor. Depending upon the size of your ice and speed of your blender, blend for about 15 seconds, then check frequently until it



DTN/Scott Sharpe

Daiquiris are a college party favorite . . . strawberry and lime are to chill the taste buds

reaches the desired consistency.

Once you master this recipe, don't let the drinking habits of the masses stifle your creativity. Experiment! I have tasted pineapple, banana, cherry, and tangerine flavored daiquiris and enjoyed them all (of course, I'll drink anything). Joey Hoyle, a bartending innovator from Carr Dorm, taught me the most refreshing variation of the lime daiquiri I have ever tasted. Joey adds one scoopful of powdered lemonade mix and several ounces of Mountain Dew to the regular ingredients, resulting in a thirst-quenching daiquiri as tasty as lime sherbet. Wing or

Sprite can also be used instead of Mountain Dew. Gatorade even works, but requires more powdered lemonade mix.

Okay, now you are ready to plan that daiquiri party. And no, I won't run to the liquor store for you (unless I'm invited). Next week, I'll have some sure-fire recipes for you gin lovers. Until next time, bottoms up!

W

Josh Kardon, graduate of Fox School of Mixology and bartender at Harrison's on Franklin Street is the **Weekender** bartender.

Steely Dan redefines music with latest album

By JEFF EASON

Steely Dan

Gaucht

WHEN I first heard *Gaucht*, the latest effort of the writing duo Walter Becker and Donald Fagen—better known as Steely Dan—I said to myself these guys have retreated to the security of the pop formula and no longer deserve a place upon my shelf of golden idols. After I listened to the album a few more times, however, I realized that, hey, these guys are doing more than that. Steely Dan is busy redefining pop music.

Records

The Dan keeps close tabs on traditional pop devices on *Gaucht* by incorporating tight harmonies, loads of backing vocals (including workhorse Mike McDonald), slick horn phrases, and an occasional dance beat. Like Dr. Frankenstein and assistant Igor, Becker and Fagen take the standard pop devices and mix them together with the elements of jazz, reggae, big band swing, and blues. Their creations dwarf their neighbors on the pop charts.

Then there are the lyrics. The lyrics on *Gaucht*, as on the six previous Dan albums, are oblique and mysterious. There are no straight love songs. Becker and

Fagen are not trying to be cynical, they're just better able to see the perverted nature of love than writers like Warren Zevon. One-night stands, threesomes, and love between people of different generations are found in *Gaucht* along with some honest feelings of jealousy when, in the song "My Rival" Fagen sings:

*I still recall when I first held
Your tiny hand in mine
(My rival—show me my rival)
I loved you more than I can tell
But now it's stomping time*

Musically, *Gaucht* is very similar to *Aja*. In fact both contain studio musicians Steve Gadd, Larry Carlton, Steve Khan, and others. Both albums have a distinct west coast jazz feel to them that sets them apart from earlier Steely Dan albums which are filled with shorter pop/rock masterpieces like "Chain Lightning" and "Rikki Don't Lose That Number."

Even though the Dan's songs are now longer and jazzier, there are more than enough catchy melodies in the songs to merit radio play. "Hey Nineteen" is

already a hit and "Babylon Sisters," "Third World Man," and the title track are all getting attention from many FM stations. Steely Dan is taking no chances with their singles this time. They put an old live version of "Bodhisatva" on the B side of "Hey Nineteen" rather than another son from *Gaucht* that might become a hit.

Gaucht will be Becker and Fagen's last album for MCA (they've been trying to switch to Warner Bros. for five years) so it is appropriate in a way that it is no departure from the material on *Aja*. It has been said that once an artist finds out about jazz they will never be able to come

back to the real world. Joni Mitchell would say, "What real world?" The jazz bug hit her a couple of years ago and she looks like a goner for sure. Steely Dan defies the jazz law of addiction by taking odd meters, rhythms, and horns from the jazz library and putting them to work "stoking the star maker machinery behind the popular song."

W

Jeff Eason is a record critic for *The Daily Tar Heel*.

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