



No ifs, ands or butts: Hooters' dress code oughta be a crime.

Best club DJ:

Since there's not much of a market for bands playing their own music in Honolulu, DJs have become the stars. And it's getting easier to be a DJ star: The learning curve is gentler than it is for a musician — all you need is a couple of turntables and a solid collection of vinyl. The winner is a locale, the Ocean Club, followed by Daniel J, Tricky Trevor, Venus, Gary-O (G-Spot), G-Dog and Dan-O. Listen for them at Mardi Gras, The Wave, Fusion, The Source and other rotating venues.

It's interesting that every venue from Shipley's

Alehouse to Nick's Fishmarket now has a DJ night. Seems like the only places that haven't bought into the scene are the lap-dancing joints and Jack In T Box.

Food & Drink

Eating Out in Honolulu would make a cool board game. Here are some of the winners.

Best meal under \$10:

Everybody's got a cheap restaurant in their back pocket, to judge from the number of nominees in this category. A few of the more interesting single-vote secrets: Palomino's Chop-Chop salad, 7-11's California rolls, pho anywhere; also, Cafe Oriente, Dixie Grill, Duk Kee, the food concession at Honolulu Hale, Sagra's in Waialua and Kawaiaha'o church's Healthy Hawaiian Lunches.

This year's winner signals the popular apotheosis of Hawaii's state food: humble, wonderful plate lunch. Nothing satisfies better after three hours in the surf. With double the number of votes as its nearest competition, L&L Drive-Inn rules when it comes to cheap Honolulu eats.

The first L&L Drive-Inn opened in Liliha in 1975. Since then, partners Eddie Flores Jr. and Kwocck Yum (Johnson) Kam, both immigrants, have

are either self-consciously futuristic or retro — unless they're an increasingly complicated union of the two.

The predominant styles in rave/club culture are futuristic by nature. An original philosophical tenet of rave culture is the lofty idea that technology is a force for bringing together disunited peoples — that technology can unlock a poten-

Nearly ubiquitous, and representing a complicated merger of past and present, are Adidas track-suit pants, which could function as a touchstone for the story of street fashion since the early '70s. These pants started off bumbly enough, not as fashion but as utilitarian clothing for German track runners.

Somewhere along the way, Run

I mean, I've seen some strange things at raves, but never silver balls hovering around defying gravity.

tial in humanity that formerly had no avenue of development. Pick up a copy of *URB* magazine and you'll see this idea echoed in nearly every interview with a major club DJ.

Inspired by this technophilia, a computer-generated, "futuristic" quality became the major aesthetic value for club-culture art in general. This futuristic sensibility is present in the music, especially techno; however, the visual aspects of club culture — particularly flyers and fashion — are the most heavily futuristic.

Here's an image that's featured on dozens of rave flyers I've seen since color flyers became common: multiple reflective silver balls hovering in space. It's not as if these images are representative of what goes on at raves — I mean, I've seen some strange things at raves, but never silver balls hovering around defying gravity. Potential ravers see such a flyer and interpret it, roughly, to mean "the future is now" (or at least at the rave for which the flyer advertises).

An almost identical example of the futuristic aesthetic in action is CD artwork on the many electronic music compilations available at any music store. Check out the electronics section at Tower, and you'll discover the future has been here since about 1993.

Any sartorially attuned citizen of Clubland will attest that fashion in the scene is a complex mix of future and past. One extreme is the strain of futuristic fashion that can be described as both post-apocalyptic and sexually ambiguous. Read: *Priscilla, Queen of the Desert* meets *The Road Warrior*. Check

DMC began sporting them (this was way before they started doing Gap commercials), and the pants earned their current association with old-school hip hop.

In reference to rap's early days, Adidas track pants became hip again a couple of years ago. They seem to have shed their retro value now, however, and people sport them in response to the same impetus that drives most trends: Everybody else does it. Perhaps the present is buried in the fabric of Adidas track pants: call it *formerly retro*.

Another interesting musical example of (what I might as well call) retro-futurism is Fatboy Slim's song "Rockafella Skank," which surprisingly made it onto (extremely) tight rotation at Xtreme 104.3 FM — the station that plays a narrow selection of several genres (kind of like a watered-down Radio Free, without the listener participation). In comparison to everything else on the station's playlist, the Fatboy Slim song sounds like a gift from the next millennium: Its jungle-derived beat, repetition of samples and looping structure mark it as a product of futuristic genres commonly heard at raves and clubs, but samples of '60s surf guitar drive the song and give it unique appeal. If the song can be taken as an example of 1998 pop music, then the present in the world of pop culture is an explosive combination of past and future, or at least what we imagine the future to be.

Next week part two of this article, the retro part of the present. Until then, try not to get sucked into a time warp, if you're not in one already.

—Mark Chittom

Ocean terrace bar Jammmin'

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AUGUST				
MON	TUE	WED	THURS	FRI
3 George Kuo/ Martin Pahinui	4 Ikona	5 Kapena	6 B.B. Shawn	7 Cory Oliveros
10 Ben Vegas/ Jonny Kamai	11 Ikona	12 Tropical Knights	13 Palolo	14 Milliani
17 Ben Vegas/ Jonny Kamai	18 Dennis Pavao	19 Brother Notand	20 Palolo	21 Milliani
24 George Kuo/ Martin Pahinui	25 Dennis Pavao	26 Kapena	27 Sean Na'auao	28 No Entertainment
31 George Kuo/ Martin Pahinui				

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