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Infinite Justice

Moody by nature, electronica maven Infiniti travels an endless loop

By [Leah Gliniewicz](#)

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In the driveway of the Port St. Lucie house **Infiniti** shares with his fiancée, 19-month-old son, and stepfather sits a '57 Chrysler Imperial once owned by singer Karen Carpenter. Infiniti's studio is lined with pillowy fabric columns and acoustic tiles, providing him a dead-neutral sound environment. The preproduction outfit was designed with the help of his friend, producer Tony Bongiovi. Bongiovi -- second cousin of Jon Bon Jovi, who's worked with Ramones, Talking Heads, Aerosmith, and Ozzy -- is just one of the many folks Infiniti hooked up with at nearby Avalon Recording Studio after ditching his formal education.



Infiniti, and beyond

Already a fan of new wave and synth-pop back in the 1980s, Infiniti (also known as Scott Christina) made the crossover from listener to self-taught music maker shortly after leaving school in the ninth grade. "At 15, I developed an anxiety/panic disorder," he says, adding that the condition was a crucial factor in his decision to get into music. "I felt I needed to get involved in something for the sake of my own sanity, and

music was always there to soothe me. I just had a strong relationship with music, and I wanted to take it to the next step -- to be completely immersed and involved."

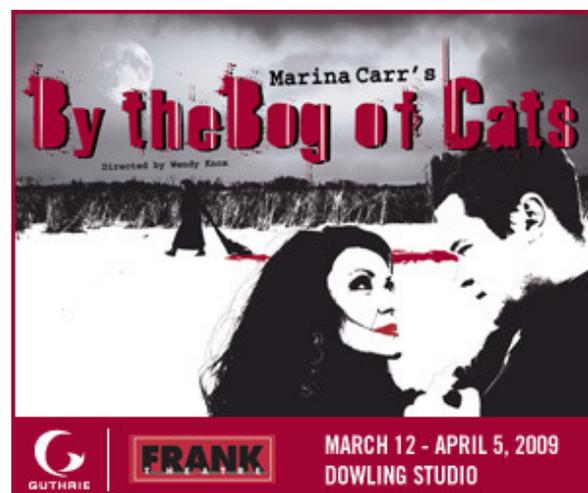
Infiniti became an assistant at Avalon, where he learned his way

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around the studio of samplers, drum machines, and keyboards, boning up on techno tools of the trade. "I was hearing these mix tapes," he recalls. "[I] had no idea what house music or trance or any of that was, but I was in love with it. I never knew electronic music could be so emotional and moving and artistic. I felt like I was going to Disney World for the first time." Beginning with local hip-hop and electronica clients and learning tricks from them, he gradually started sneaking his own studio time on the side.

A DJ friend from Orlando took the underage Infiniti with him to clubs where he was able to rack up some turntable time. But he found spinning at house parties more fun than the clubs -- and the accompanying politics. "I've always been one to be private and to keep my distance to begin with," Infiniti says. "Honestly, it just turned into something that was like a bunch of glamour whores, trying to get any scrap of whatever they could. The music is just something they listen to while they're screwed up. They completely take all the validity out of the music. It's just being raped, in my opinion."

It comes as no shock that Infiniti -- who looks like a grown-up, bleached-blond throwback from the raver heydays, with baggy pants, sneakers, and dark-rimmed glasses -- describes his own music thus: "I'm a very moody person to begin with. I'll sit here for almost 48 hours straight in the studio, [because] I've got to get this out of my system," he says. Maybe that's where his best work originates. "I don't like to think of things that I've done as best or better or good or worse, but some of the stuff I say, 'Wow, OK -- I've really got a message across with that.'"

On his new single, "Make the World a Bitter Place," energized beats meld with stuttering vocals, both juxtaposed against fat droplets of dirty bass. He strings this variety of sounds and patterns together, making them compete with and work off one another. There's always something for listeners to grab onto in his tracks, whether it's a set of lyrics that build up and break down to the beat or looped riffs that catchily steamroll through each tune.

To Infiniti, who now pals with the likes of DJ Icey and Überzone (and receives nods from new-school Brit break specialist Adam Freeland), a good track is "something that I listen to and I can feel the hair on my arms raise. And I'm not saying that it's going to do that for the rest of the world -- but if it does it for me, then

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I'm happy." The producer, who remixes others' material as well as creates his own, is founder of his own imprint, Subculture Records. The first big Infiniti release, "Looking for Something," is actually a doctored-up remix of Eurythmics' "Sweet Dreams (Are Made of This)."

Infiniti's latest remixes include Dave London's "Breathe Deep" and "Do U Know" by DJ Knightlife vs. Silverblue. He's currently tweaking "Who's in Control" by Dave Berg vs. Scott Weiser and "Get Buck Wild" by Chris Marchese. Plus, he's busy negotiating with a management company in the hope of licensing tunes for movie soundtracks and video games.

Live sets are few and far between for Infiniti: His last was in December at Abaco's on Clematis Street in West Palm Beach. "I think the music should remain faceless," explains the aw-shucks DJ. "Just enjoy it for the simple sake of being enjoyed. There's nothing complex about it. If you enjoy it, cool. As far as me trying to be the center of attention or be something I'm not or give the impression of being above everybody else or whatever, that's just crap."

Relatively unfazed by fashion trends or club scenes, Infiniti promises he'll continue to channel his creativity regardless of what genre is popular at any given moment. "Whether my records sell tomorrow or not, I'm still going to be involved with electronic music," he assures. "I'm not trying to be a public figure or a superstar or a rock star. To me, all of that's just silly. There are entertainers, musicians, and there are artists. I'd prefer to be just an artist and do what I do, just to have an outlet -- whether it's electronic music or banging on tin cans with a spoon."

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