



RAVE: The parties continue underground

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lante-parent types seeing this in the paper and saying, 'Raves, I know I saw that on TV, that's where they do that sadist-drug dancing.' Especially since there's no comparison between what goes on here and the Mainland."

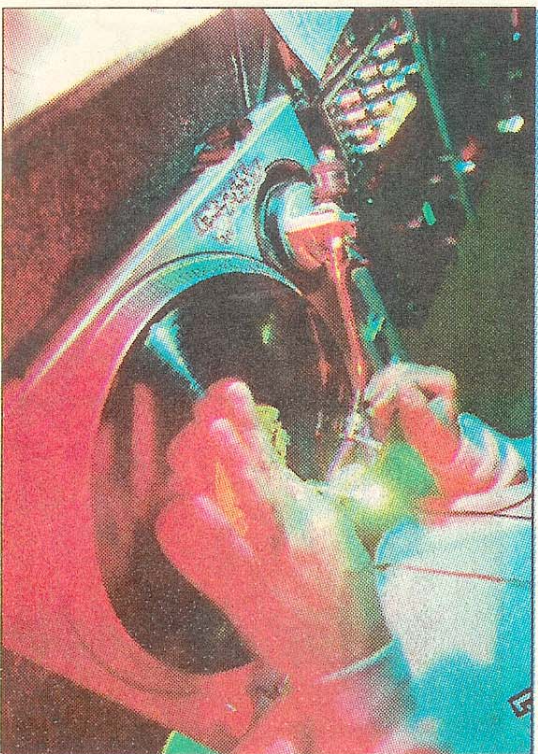
Grim also runs Reality Entertainment, one of the four main rave production companies in Hawaii. The others are Double-O-Spot, Tech-9 Industries and Universoul Productions (spawned from the now-defunct Vedic Empire). Although they are all competing for the same limited crowd (limited in numbers, not by any means personality), each company's parties have a unique flavor. Double-O-Spot productions, run by G-Spot (Greg Dehnert to his mother), is known for bringing in big-name DJs, such as Lars (of MTV's "The Real World") and Aphrodite from the United Kingdom. Despite the pricey \$13-\$20 cover, they have a regular turnout of 500-600 people.

Double-O-Spot has its fifth annual DIs Against AIDS show coming up, which in the past has raised thousands for the cause.

"Double-O gets a lot of the college crowd because of its format and his (G-Spot's) radio show," said Grim.

G-Spot runs the mike from 3 to 6 p.m. Wednesdays on KTLH 90.3 FM.

Grim attracts a younger, more eclectic crowd to his events. His parties are designed to have the mass appeal of the After Dark raves that saw crowds of



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Skating — taking an old-fashioned vinyl record and making it into a whole new sound — is the very essence of what's going on in music's underground scene.

800-1,000 people, epic for Hawaii.

"All the parties attract the same people, salt-and-peppered with very specific crowds like hippies and Krishna kids," said Grim.

Vedic Empire ("vedic" is the Sanskrit term for "culture") tried to provide a "cross-cultural party experience, taking underground music and mixing it with ethnic drumming, dancing, visuals and food," said Tricky, one of the Vedic or-

ganizers along with Amnah Ramna and Vm.

"Vedic parties were very different, very spiritual," said Mike Garcia, 21. Tricky and Amnah, along with the office of student activities at Kapiolani Community College, are now throwing parties as Universoul Productions. With the same vision as Vedic, Universoul is planning four not-for-profit parties at the KCC campus center — also known

as the cafeteria. These parties feature four sound systems playing the music that defines the underground dance scene. The first is an underground hip-hop room playing Method Man, DJ Shadow-type sounds. The second room is dedicated to a synthetic music called "trance," but focusing on what Tricky called "Goa trance," a hypnotic acoustic sound but with a fast bouncy beat (originating in India). House, which is usually slower with more loops and samples than trance, will dominate the third room; and jungle, defined by its break-beat and use of drum and bass, will be played in the fourth room.

In this scene, the "artists" are DJs. Some of the big local DIs are Tricky, spinning house; Bumble Bee, spinning underground hip-hop; and the Trinity Crew, which consists of Spex, Mase and 4est, spinning jungle.

"I got into the NYC rave scene at a young age and started spinning at 16," Tricky said. "I spin hard, thumpy house but what defines me is I can get into my own music. I'm right there with the people on the dance floor, only with two turntables in front of me."

Garcia prefers Tricky's raves, saying they're the best in Hawaii.

"I love DJs that will rock the crowd with personality — screaming, yelling, spinning around" he said. "Watching him is awesome."

The main limitation on any Hawaii underground scene is its size, thus potential revenue.

"I opened Formula 660 (660 Ala Moana Blvd.) when Euphoria (1046 Waimanu St.) was doing great," Garcia said. "I wanted a bigger place to fit more people but the scene wasn't big enough. We tried every format — sixa nights, punk shows, a lounge called Cafe Sounds — but none of those paid the rent, so I decided to sell out and change to a Top 40 format. My heart belongs to the underground, but the kids want mainstream, booty music."

Tricky said, "The Hawaii scene has always been small and intricate, with only so many promoters. The problem is the promoters backstab each other. This happens in big scenes but because the scene is so small here, it works against it."

"The scene has deteriorated to its lowest point in the past couple of months," said Grim. "The crowd has diminished because everyone in Hawaii is so damn lazy. We put on quality productions, import real artists, but people don't feel like dressing up or driving 20 minutes. It takes an effort to be part of this scene and not enough people are doing it, even though the techno-house scene is getting mainstream exposure like MTV and Extreme Radio (104.7 FM)."

And as with underground scenes everywhere, drugs are prevalent, but here don't drive the scene.

"I've been drug-free for four years," said Tricky. "Today I get high with my music. Sometimes I need to be held up when I step off the turntables. House music is a tool to reach unmeasurable plateaus."