

## Since We Last Spoke an improvement for RjD2

by Matt Rutherford  
Entertainment Editor

RjD2, recently came back into the music scene late last year with their release of "Since We Last Spoke". This album is all you need to make a party swank. The pure vinyl rifts and old school scratches make the dance floor come to life.

His first album, Deadringer, which

was unmistakably his own, lacked the quality that is shown in "Since We Last Spoke", Deadringer is almost like listening to a CD of your friend's most terrible music and wishing it would end but it never does. However with "Since We Last Spoke" we can see a wild evolution occurring. The music is just plain better.

"Since We Last Spoke", opens with a hip-hop beat that is extremely reminiscent of Rj's earlier works. This is the point of no return. You immediately get sent into a crazy mix of "rocked-up", Neptune like grooves. The Second track "Exotic Talk", starts with an electric guitar but adds a few scratches and club beats to make it all come together. My personal favorite,

"1976" is the absolute essence of disco bounce. Just add a latin beat and a hook that sounds like "New York, New York".

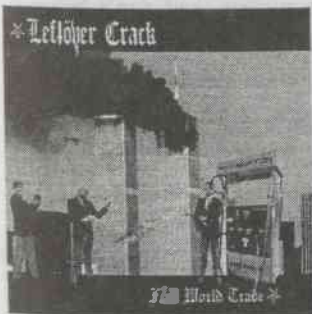
The only draw backs to this entire album are the tracks with vocals. One would think that being a hip-hop DJ, would mean that there would be little singing. Instead RJ himself sings a few tunes, in a kind of hybrid emo pop approach. These are just tracks to be skipped to keep the beat constant. Though, overall his newest album "Since We Last Spoke" is a great improvement from the first, I'm still looking for a little more to see just why RJ is so great. I'd give this album an 8 out of 10.

## Leftover Crack perfects their unique sound

by Hall Penn  
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Formed from some of New York City's most veteran punk musicians, members of bands like Choking Victim, INDK, Morning Glory and No Commercial Value, Leftover Crack has nothing but experience in writing music. LOC's music

brings ska, hardcore, punk, metal and even some acoustic and piano into their songs.



From the beginning of the first song, Clear Channel (F\*\*\* Off), the lead singer Stza sets the tone when he introduces the band "From all the way in the back of the food stamp line / and straight outta mother\*\*\*\*\*' rehab, it's the good, the bad and the Leftover Crack." The first

song deals with the "mediocre trends" that pass for music on the radio these days. Not a second of this song grants any forgiveness to those in corporate America. The lyrics point to the failings of a centralized media "Told what to eat & drink & buy and whom to hate & fear" and poke fun at "artists" like Britney Spears "auto-tune the bottom line as a mean to meet the ends." The buildup of Stza's intro and then the speeding, driving guitars as the song kicks in takes the lyrics and crams them in your ears. You can't help but get the feeling that even though there's a good message in the song, something about the situation is terribly wrong so that when Stza sings "Deregulations raised the edge of exploitations bar / Politics replaced by "bling" and clothes and fancy cars" the message sticks.

I should mention that some of these guys have been squatters in New York City, as it might explain where some of their lyrics come from. The next standout song on the album is Life Is Pain, which

deals with overpopulation in the world. The music is a pretty catchy ska beat interrupted by some more straightforward punk guitars during the chorus. LOC even brings in some strings in the prechorus and build up to the guitar solo over the chorus.

The next great song, which just happens to be the third, is Burn Them Prisons, an argument that we now live in a police state. The music doesn't stand out so much on its own, but coupled with the lyrics, the song soars to an anthem. One of the guitar players, Ezra, adds to the vocals in the song, singing "swat police in riot gear, are bombin' us tonight / and all our civil liberties will die by morning's light / while crooked politicians lie and rig the ballot book / we whitewash fake democracy and paint another coat"

Song after song on this album stand apart. The band could have made an album around each. LOC is lucky for the first Amendment, in that songs like *One Dead Cop* and *Super Tuesday* wouldn't