

Gang) What, you weren't clamoring for a canned remix of "& Down" or "Lava Lava?" Damn, well, here you go anyway, as this six track redux of what already sounded like a remix album (Boys Noize's 2007 debut *Oi Oi Oi*). If the original sounded like simulation Daft Punk, the simulacrum is really reaching to find any originality. That said, Para One's take on "My Head" is fun if only because it speeds that shit up. It's been ages since Apparat has remixed anything not straight techno, so naturally his "Shine Shine" has an appealing sheen. But on the whole, this was an unnecessary release as anyone with an 808 could have just as easily taken these tracks where they went here.

File under: wash, rinse, repeat



Estelle feat. Kanye West / "American

Boy" (Homeschool) For her stateside debut, UK singer Estelle blends her country's special take on American soul with an electro-inspired production for a light and airy ode to seeing the U.S.A. with a Yank. Kanye's interlude is useless beyond the attention it will no doubt bring to this otherwise overlook-able track. Estelle's voice is sweet and free—not as whiney as Corinne Bailey Rae's and not as forced as Duffy's—but the remixes from TS7 and Soulseekerz overuse her vocals. What the will.i.am.-produced original excels in is showcasing a new talent with the beats of a Top 40 mainstay getting a new life outside the PCD/BEP circuit.

File under: Jamelia, Natasha Beddingfield, Sharleen Spiteri



Heartsrevolution / Switchblade EP

(iheartcomix) New York-based Heartsrevolution offer what could possibly be the harbinger of a breakthrough debut with this EP that pushes distorted vocals and synth reverb to a more aurally inviting dimension. There are moments on the first five tracks of this teaser where vocalist Lo (no last names, please), sounds like Emily Haines on acid, and that's when you can actually distinguish her voice from the often excessive noise of bandmate Ben's (one name only, thank you) programming. This is music that emerges from a scene instead of creating one. But unlike the other darkness-loving outfits that ape The Faint and mask their musical shortcomings with noise, Heartsrevolution actually sound like they're enjoying themselves, and they want you to come to the party too.

File under: Crystal Castles, CSS, Ed Banger

DVDs

reviews by [Darren Ressler](#)



Limp Bizkit / Rock In The Park 2001 (MVD Visual) Henry Rollins once wisely noted that if he were a pimply faced teenager who was pissed off at the world, he would be attracted to Limp Bizkit's epic buildups and breakdowns—it's a testosterone thing, you know. It's no secret that out of the entire Nu Metal movement Fred Durst's Limp Bizkit were the least talented of the lot. This DVD filmed at Rock In The Park in Germany confirms it. Durst and his hired hands look and sound like the stereotypical ugly Americans. Durst curses throughout the show and attempts to come off as a dogooder by telling everyone in the crowd to look out for each other because it's "fucking crazy out there." The band rumbles through their rap-metal shlock and plays their hits like "Nookie." In the end, it's hardly inspiring or memorable. A bonus interview with DJ Lethal is a simply, um, limp.



Dead Boys / Return Of The Living Dead Boys: Halloween Night 1986 (MVD Visual) The Dead Boys never met with much commercial success, but they still managed to help write an important chapter in the early years of punk rock. Long after Blondie and Talking Heads went on to superstardom, the band went through a string of ups and downs. This concert filmed on Halloween at the Ritz in 1986 was billed as a reunion show. Though the video quality isn't great, the sound is decent. Stiv Bators, Cheetah Chrome, Jimmy Zero, Jeff Magnum and Johnny Blitz rip through classics like "Sonic Reducer" (twice) and a cover of Iggy Pop's "Search and Destroy." This DVD should be mandatory listening for every aspiring punk.

TONY PALMER'S CLASSIC SERIES
THE STORY OF POPULAR MUSIC



All You Need Is Love (MVD Visual) Sometimes ideas begin in the strangest ways. The story goes that at the suggestion of John Lennon, director/journalist Tony Palmer set out to document the story of popular music in the mid-'70s. And so he did. Between 1976 and 1981 Palmer produced a series of TV programs on that very subject, and none of the shows have been aired since. *All You Need Is Love* is a worthy compendium that takes the viewer through the early days of Vaudeville to jazz and the birth of rock 'n' roll. Featured on five DVDs are wonderful interviews with Bo Diddley, Elvis Presley, Paul McCartney, Jimi Hendrix and a litany of stars. This guy is the Ken Burns of music!



Daft Punk / Electrorama (Vice) There are some extremely impressive things about Daft Punk's *Electrorama*. Using not a single word of dialogue, our favorite helmeted Parisians tell the story of two robots seeking to become human. There are five plot points, which finds them driving around in amid some visually striking moments. The music is really impressive, but the film can frustrate you as you wait (and wait) for something truly interesting to happen. However, the excellent marriage of film and music reach a culmination during the final scene. Like one of Daft Punk's encores, it's well worth waiting around for.