

# All evidence of Moby's talent lost in *I Like to Score*

## Music Review

Moby  
*I Like to Score*  
Elektra  
★ 1/2 (out of five)

Moby Dick, the bloated white behemoth, is a fictional character created by Herman Melville as an allegory of stony, fate and revenge. The neo-Christian philosopher, the pagan technorave king, the fictional character, created by Richard Hall as an allegory of bloated electronica industrialism. Moby's music gets no respect from the musical circles for lack of talentless poseurs. At the end of the album, Moby says, "I can work an arpeggiated bass and drum loops, but the stoniness is often buried in the Bush fans ('Look at me! I like to score')."

*I Like to Score* is a compilation of tracks drawn from Moby's excursion into soundtracks. Calling the album a collection of "scores" is pretentious, unless you think of Moby as a DJ. The album has adequate cohesion to cinematic transitions. The days of Ennio Morricone (score for *The Good, the Bad, and the Ugly*) and Jerry Bruckheimer (score for *Planet of the Apes*) are long gone, replaced by not compilations of modern radio novelties.

At the very least Moby has met with success in the middle, creating school textures and atmospheres with modern technologies. The album is a collection of tracks, along with

"Novio" and "Nash," came from 1997's *Double Tap*, Moby's first soundtrack experience. "Novio" is foggy and ambient, like something off of the litting made-for-TV *Pure Moods* album.

"Nash" is a classical guitar dirge, suitable for funeral homes, while "I Like to Score" is part of the horribly misguided superfluous revival most notably exploited in Levis' "They Go On" commercials.

Moby is a talented guy. He performed, produced and recorded every instrument on the album. While his earlier albums showcase this talent, the songs featured here hardly seem worth the time or money. It's background music, which is only good for calming the rowdy Sunday crowds at the Sizzler.

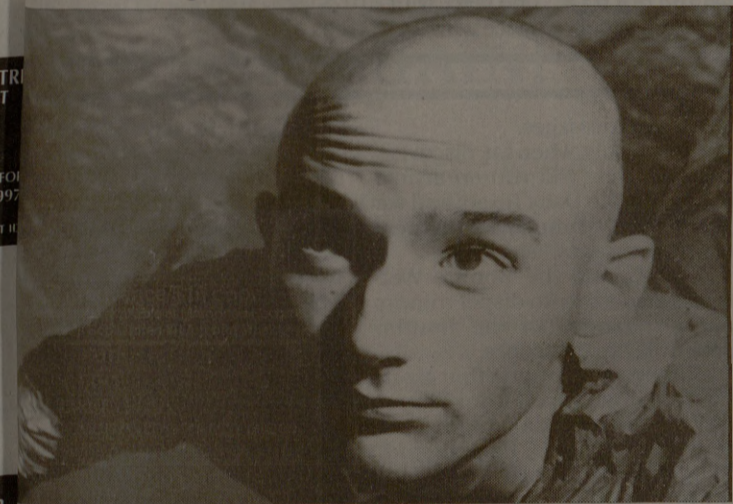
Alternately, Moby will be happy with the inclusion of Moby's "reversion" of the James Bond theme. Instead of a weak, carbon-copy tribute (see Adam Clayton and Larry Mullen Jr.'s "Mission: Impossible Theme"), Moby has created a fast, furious and pounding homage. The song is ruined only by truly cheesy samples of Pierce Brosnan attempting to say, "Bond, James Bond."

"Go," Moby's first single, is also included on the album. The song is a worthless perversion of Badalamenti's beautiful "Laura Palmer's Theme" from "Twin Peaks." When will the remix madness end?

"I really don't go to see that many movies," Moby said in a press release. It's a beautiful thing, too, because not that many movie producers listen to music, or they would have known better. Moby is no John Williams, but then, when is the last time Williams put out an album of self-produced, self-performed hardcore?

Moby may not like to settle into any one format, but electronica is where he works best. *I Like to Score* is an interesting side trip, but should only find its way into the CD racks of true Mobyphiles.

—By Chris Martin



Moby

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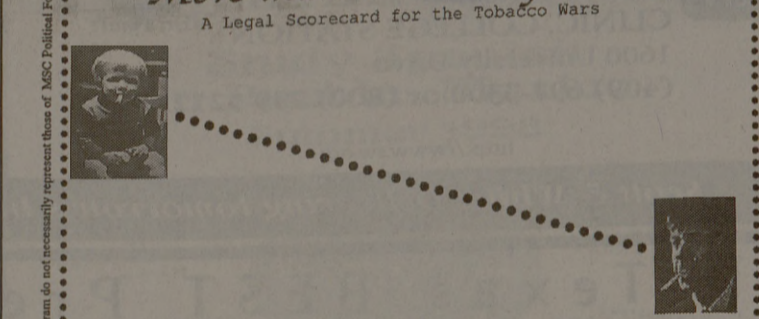
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