



Further opposition against ASCAP claim

■ The US Register of Copyrights has gone on record that no performing rights royalties on downloads of music on the Internet is “common sense and sound policy.”

In testimony Thursday before the House Subcommittee on Courts, the Internet and Intellectual Property, the US

Register of Copyrights Marybeth Peters made the case that there was an urgent need to reform the system.

“One of the major frustrations facing online music services today is the lack of clarity regarding which licenses are required for the transmission of music,” she stated. **p:3**

Silvestri to give concert in Madrid

■ Veteran composer Alan Silvestri is the main attraction at this year’s Soncinemad film music festival in Madrid, Spain. Silvestri will conduct a unique concert with orchestra and choir, presenting themes and suites from his film scores. **p:5**

Mancini Award goes to Shaiman

■ ASCAP has announced that Marc Shaiman (*South Park: Bigger Longer & Uncut*, *A Few Good Men*, *When Harry Met Sally*) is this year’s recipient of the prestigious Henry Mancini Award for Career Achievement, to be handed out on April 17. **p:4**

Rock symphony accompanies heroic turtles

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The four heroes of the Teenage Mutant Ninja Turtles are accompanied by classic rock and orchestral music.

SCORE OF THE WEEK

TEENAGE MUTANT NINJA TURTLES
Klaus Badelt

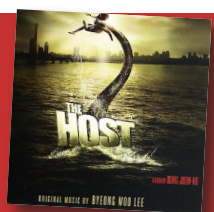
■ To most people, the *Teenage Mutant Ninja Turtles* brings back memories of the 1980s and early 90s. When Klaus Badelt was brought in to score the new theatrical feature, a new take on the franchise, he wanted to create a new sound for the offbeat heroes. The result is a score which is a mix between classic rock and orchestral music.

“Harvey Weinstein allowed me to open up the limits of a ‘regular score’ quite a bit. Let’s just say I thought of classic rock meets action score,” comments Klaus Badelt. **p:6**



Gems from overseas

Daniel Schweiger reviews two non-US scores for typically American films: Anne Dudley’s *Black Book* and Beyond Woo Lee’s *The Host*. **p:8**



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FILM MUSIC weekly

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Film Music Weekly is published weekly by Global Media Development Group, Inc.

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This Week on

FMR

FILM MUSIC RADIO

ON THE SCORE: TEDDY CASTELLUCCI

Film music journalist Daniel Schweiger interviews comedy composer Teddy Castellucci, who takes a ride with the *Wild Hogs*.

INSIDE THE BUSINESS: DOUG WOOD

Join host Mark Northam for a candid, in-depth interview with composer and music library owner Doug Wood about his ASCAP Board candidacy and more. Also hear interviews with Dan Kimpel, John Braheny and Samm Brown III.

TUNE IN HERE!

Register of Copyrights disagrees with ASCAP

The US Register of Copyrights has gone on record that no performing rights on Net Music Downloads is "common sense and sound policy."

In testimony March 22 in Washington before the House Subcommittee on Courts, the Internet and Intellectual Property, US Register of Copyrights Marybeth Peters (pictured above) described in detail the current areas of dispute regarding performance and mechanical royalties on music transmissions, especially on the Internet. But going beyond a review of the current legal landscape, she made the case



that there was an urgent need to reform the system, and made no secret of her position that Internet downloads of music should not involve a performance royalty for writers and publishers.

"One of the major frustrations facing online music services today, and what I believe to be the most important policy issue that Congress must address, is the lack of clarity regarding which licenses are required for the transmission of music," she stated.

While indicating that the

law is "ambiguous" on the issue of whether internet music downloads should include a performing right, she made no secret of her position on the issue, stating, "Common sense and sound policy counsel that the transmission of a reproduction of a musical work without any rendering of the recording at the time of delivery should implicate only the reproduction and distribution rights." **mn**

www To read the complete testimony today of Marybeth Peters before the Subcommittee on Courts, the Internet and Intellectual Property of the House Committee of the Judiciary, [click here.](#)

FROM THE PUBLISHER

Why we need a peer awards program

With the advent of awards season, I'm reminded once again of the lack of a peer awards program within the film and television music industry. While the Academy Awards are nice, the entire academy including actors, makeup artists and the like vote for the final music awards, and it seems more often than not that those voting for the music awards may not be the best qualified to judge music – especially in any sort or technical sense.

The ASCAP and BMI Awards shows are nice, but other than the predictable "life achievement awards," these awards are given not on the quality or workmanship of the music, but how often the music is performed or how much money the composer has earned in royalties, once again more of an indication of the mass audience appeal of the TV show or film rather than the quality of the composing or songwriting.

I believe our industry needs a peer awards program where we as an industry vote on who deserves the award for best score, best song, best music supervision, best orchestration and so on. After all, aren't we, as members of the film and television music industry, best qualified to judge the quality of the work of our own peers?

To do something like this, it's going to take a group of people coming together to make this work. If you'd like to be part of a new peer awards program, drop me an email and let's talk!

Mark Northam
Publisher
mark@gmdgroup.com

OPENING THIS WEEK



THEATRICAL

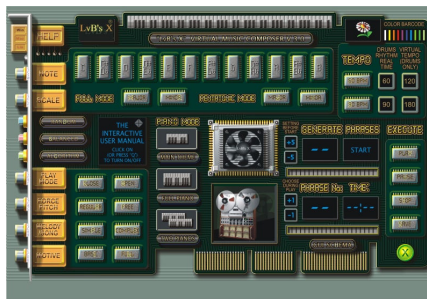
- *After the Wedding* (Johan Söderqvist)
- ▶ *Blades of Glory* (Theodore Shapiro)
- *The Lookout* (James Newton Howard)
- *Meet the Robinsons* (Danny Elfman)
- *Peaceful Warrior* (Bennett Salvay)
- *Race You to the Bottom* (Ryan Beveridge)

DIRECT TO DVD

- *Albert Fish* (Corey A. Jackson)
- *Confessions of a Thug* (Flavio Motalla)
- *Roman* (Poperratic)

Software "does the job of composers"

Bosnia-Herzegovina-based software developed LvB has released a new version of its "X" program which the company says "does the job of composers."



The company says that its "X" product "actually composes music using any of the unlimited possible variations available in music," and cautions users that if the program accidentally "creates" music that is too similar to existing or well-known music, it's up to the user to make the distinction.

LvB says that its "X" software "is designed to create a legal and authorized music score for all media platforms seeking to develop original music compositions: television, radio, advertisements, documentaries, motion pictures, background sound, etc."

Different versions of the Windows-only software are available,

including a free basic version available as a download only from <http://www.lvbsx.com>, a standard version at \$99.00, the Professional version at \$249.00, and educational pricing for the full version at \$75.00.

"Virtual Music Composer does not require knowledge of composing. Virtual Music Composer makes it easy without any programming," claims LvB on its web site. **mn**

www For more information, visit <http://www.virtualmusiccomposer.com>

SIGNINGS & PROJECTS

William Ross: **The Tale of Despereaux**



William Ross will write the original score, Dave Stewart and Glen Ballard the original songs for the upcoming animation adventure *The Tale of Despereaux*, Universal Pictures confirmed to Film Music Weekly. Directed by Sam Fell (*Flushed Away*), Rob Stevenhagen (supervising animator on *Space Jam*) and Gary Ross (*Seabiscuit*), the film is about three unlikely heroes: a misfit mouse, an unhappy rat and a bumbling servant girl with cauliflower ears. The voice cast includes names such as William H. Macy, Dustin Hoffman, Sigourney Weaver, Justin Long and Christopher Lloyd. William Ross's previous film scores include *Ladder 49*, *Tin Cup* and *Black Sheep*. He was also the music director of this year's Academy Awards gala. *The Tale of Despereaux* is scheduled to premiere in November 2008.

Dennis McCarthy: **A Modern Twain Story: The Prince and the Pauper**



Dennis McCarthy, who is best known for his *Star Trek* music, is currently scoring *A Modern Twain Story: The Prince and the Pauper*, a modern day retelling of the Mark Twain classic starring Cole and Dylan Sprouse, Kay Panabaker and Dedee Pfeiffer. Actor/filmmaker James Quattrochi (*True Friends*) directs and the film is produced by Oak Films. Dennis McCarthy, who won an Emmy for his *Star Trek: Deep Space Nine* theme in 1993, is also doing the music for a musical play by Quincy Long, *The Only Child*, which will premiere at the South Coast Repertory Theater on June 8. **mc**

Shaiman to receive the Henry Mancini Award

ASCAP has announced it will present the Henry Mancini Award for Career Achievement to composer Marc Shaiman at the 22nd Annual ASCAP Film and Television Music Awards.



and Best Original Song for "A Wink and a Smile" from *Sleepless in Seattle* and "Blame Canada" from *South Park: Bigger, Longer & Uncut*.

The event is invitation-only, and will take place on April 17, 2007 at the Kodak Theatre in Los Angeles.

Marc Shaiman is a composer, lyricist, arranger and performer for films, television and theatre. He has received five Academy Award nominations, including Best Score for *The American President*, *The First Wives Club* and *Patch Adams*,

and Best Original Song for "A Wink and a Smile" from *Sleepless in Seattle* and "Blame Canada" from *South Park: Bigger, Longer & Uncut*. He has also composed, adapted and arranged music, served as music supervisor and written lyrics for over 50 other films, including *When Harry Met Sally*, *Beaches*, *Sister Act*, *City Slickers*, *The Adams Family*, *A Few Good Men*, *In & Out* and *George of The Jungle*. He has received four Emmy Award nominations – one for his work on

Saturday Night Live, and three for his collaboration on music for the Academy Awards, winning in 1992 for co-writing Billy Crystal's "Oscar Medleys" for the 64th Annual Academy Awards. He has also earned a Tony and a Grammy Award for the score to the smash hit Broadway musical, *Hairspray*, which is currently being filmed.

Previous recipients of the ASCAP Henry Mancini Award include John Debney, Mark Isham, Quincy Jones, Michel Legrand, Randy Newman, James Newton Howard, Johnny Mandel, Alan Silvestri, Howard Shore and Hans Zimmer, among others. **mn**

Monster movie composer Herman Stein dies at 91

Composer Herman Stein, one of the most prolific composers of monster movie music in the 1950s, has passed away at the age of 91.

Herman Stein was an important member of the music team at Universal during the 1950s when the studio produced numerous science fiction and horror films. He wrote music for many of their best known films, but usually without getting any credit.

"Back in the 1940s and '50s, Universal's policy was to move composers from film to film, doing a cue here or a reel there, and then moving another composer (or usually composers) in to finish the job. Even if Herman had scored 75% of a movie, those in charge of the music department sometimes relieved him of his duties and replaced him with another composer, thereby meeting the unwritten rule of not having to give credit to someone who wrote less than 80% of the score," explains David Schecter, who runs the record label Monstrous Movie Music which released Stein's music from *This Island Earth!*.

Among the films Stein provided music for were *Creature from the Black Lagoon*, *The Incredible Shrinking Man*, *It Came from Outer Space*, *The Far Country*, *Tarantula*, *The Great Man*, *The Glass Web* and *The Creature Walks Among Us*.

"Although Universal was fortunate to have such talented composers as William Lava, Henry Mancini, Heinz Roemheld, Hans J. Salter, Irving Gertz, and others writing on either a contract or free-lance basis, taken as a whole, the unique sound of Universal's film music in the 1950s was more often than not Stein's," claims David Schecter.

Before pursuing a film scoring career, Herman Stein was a jazz writer and arranger for Count Basie and Bob Crosby among others. He studied composition with Mario Castelnuovo-Tedesco and he also wrote concert works, including "The Sour Suite" premiered in 1967.

According to *Variety*, Stein died of congestive heart failure March 15. His wife Anita, a violist who was a member of the Los Angeles Philharmonic, died in 2001. **mc**

THE A-LIST



Danny Elfman - number one.

The hottest composers in Hollywood right now:

- 1 (1). Danny Elfman
- 2 (2). John Williams
- 3 (4). Hans Zimmer
- 4 (3). Ennio Morricone
- 5 (6). James Horner
- 6 (5). Tyler Bates
- 7 (7). James Newton Howard
- 8 (10). Thomas Newman
- 9 (8). Gustavo Santaolalla
- 10 (9). Howard Shore
- 11 (12). Philip Glass
- 12 (16). Michael Penn
- 13 (11). Randy Newman
- 14 (13). Clint Mansell
- 15 (17). Klaus Badelt
- 16 (14). Harry Gregson-Williams
- 17 (15). Erran Baron Cohen
- 18 (new). Elliot Goldenthal
- 19 (19). Alan Silvestri
- 20 (new). Bill Conti

The list is based on data from Internet Movie Database's "StarMeter", showing "who's popular based on the searches of millions of IMDb users".

Silvestri tops Madrid lineup

Veteran composer conducts his film scores live at 2nd Soncinemad film music festival

Alan Silvestri will conduct his film music in a unique concert which is the main event at the 2nd Soncinemad film music festival in Madrid, Spain, June 29-July 1.

Silvestri will lead a world-exclusive symphonic concert for full orchestra and choir with a repertoire which covers wide selection from his best and most notable works to date.

"For Soncinemad it's an honor that Alan Silvestri wants to come to Madrid this summer to perform a concert with his works for the first time in his career. It will be a spectacular concert. Alan Silvestri is the principal support of the Festival. He and his family really believe in this project, and for us this is very special," comments festival general manager Pablo Nieto.

The composer is currently

working to put together the program the programme for the concert – certainly not an easy task given the enormous amount of scores to choose from. Among Silvestri's best known credits are *Forrest Gump*, the *Back to the Future* trilogy, *Cast Away*, *Contact*, *Predator*, *The Mummy Returns*, *Van Helsing*, *Who Framed Roger Rabbit*, *The Abyss* and *Identity*.

The first Soncinemad festival last year included two celebrated concerts featuring Harry Gregson-Williams and Trevor Jones, and a seminar program with guests, speakers and panelists including Hans Zimmer, Christopher Young and Dario Marianelli. Over 4,000 fans and professionals attended the festival.

Soncinemad's organizing committee is currently working on confirming the attendance of a strong line-up of composers, both

from Europe and North America. Confirmed so far are Oscar winner leading Spanish composer Alberto Iglesias (*The Constant Gardener*, *Talk To Her*, *All About My Mother*), Juan Bardem (*My Mother Likes Women*, *The Ugliest Woman in the World* and *Swindled*) and British composer Christopher Slaski (*The Pianotuner of Earthquakes*, *Beyond the Sea*). More names and a seminar program will be announced in the near future.

"The festival will open with a very special film music concert tribute to some of our guests, a concert where the orchestra will perform suites from the Soncinemad 2007 panelists, introduced by Christopher Young, Honorary President of Soncinemad, who will also present some of his music", says Pablo Nieto.

mc

[www.Soncinemad's official web site.](#)



Alan Silvestri, one of the most popular and prolific Hollywood film composers, goes to Madrid to conduct his film music in concert at the Soncinemad film music festival this summer.

Tom Salta game scoring seminar in Boston

Veteran video game composer Tom Salta (*Ghost Recon: Advanced Warfighter 1 & 2*, *Red Steel*) will present an exclusive one-day Film Music Institute seminar in Boston at The Hilton Boston Back Bay on April 28.



Game composer Tom Salta.

At the seminar, participants will get up-close and personal with one of the top score composers in the video game industry as he describes the business and creative processes that are critical for success as a video game composer today.

The seminar will focus on the art and craft of scoring video games, including how scoring games differs from film & TV scoring, composing modular music, loops, sound design, and will feature demonstrations of game scoring techniques. Also at the seminar, participants will learn about the business of scoring

video games, including who the players are in the business side of the industry, building a career as a game composer, how to create a great game music demo, how to find work as a game composer, and much more.

[www.filmusicinstitute.com](#) For more information on the seminar or to register, go to <http://www.filmusicinstitute.com>.

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a teenage mutant rock symphony

KLAUS BADELT scores **TEENAGE MUTANT NINJA TURTLES**

THE TOP 10: KLAUS BADELT



Klaus Badelt's best known film scores:

1. Pirates of the Caribbean (2003)
2. Equilibrium (2002)
3. Constantine (2005)
4. The Recruit (2003)
5. The Time Machine (2002)
6. Catwoman (2004)
7. Poseidon (2006)
8. 16 Blocks (2006)
9. Basic (2003)
10. The Pledge (2001)

Source: IMDb

Klaus Badelt, who was born in Germany 1968, is represented by the Gorfaine-Schwartz Agency.

BY MIKAEL CARLSSON

Teenage Mutant Ninja Turtles! It's a very special concept, isn't it? Were you ever a fan of the 1980s series?

Yes, it was huge in my native Germany, even though honestly I wasn't the biggest follower.

This new film features a lot of animation and seems to have a very cool edge. Can you tell us how this film relates to the cult 80s original, and also how the music reflects the approach to this new take on the franchise?

I think when people think of *Teenage Mutant Ninja Turtles* they think of 80s animation and people in rubber suits. Let me tell you, when I saw the first working copy, I was blown away by the quality of 3D animation. It's certainly the best-looking CGI animated picture I've ever looked at. The detail, lighting, camera work, is all like a big live action movie – just 3D animated.

We know that you were replacing another composer on this film. According to the reports at the time, the film was considered to be a bit too dark at that stage and the score at hand was rejected. Was that one of your main tasks, musically, to give the film a lighter touch, or what specific instructions did you get from the filmmakers?

Yes, I think an earlier approach was to make it an all too serious, heavy and dark picture. When I saw it, I felt it had all the potential to have more fun without losing the integrity of the story, the brotherhood theme, and “real story lines and emotions.” Kind of what I did with

Pirates of the Caribbean – there were a lot of spooky and dark aspects to it, but I tried always to keep the music fun and never overweight.

So, what tricks did you pull to get the film to take off in the way the filmmakers wanted to? Please explain the main ideas in the score and how you created the sound for this film!

Harvey Weinstein allowed me to open up the limits of a “regular score” quite a bit. Let's just say I thought of classic rock meets action score. I'm using a lot of rock drums, guitars, and basses, combined with a big orchestra. Also, there was a great opportunity to reflect the heritage of the Turtle brothers with Asian influence – Shakuhachi flutes, Yang Ching, Taiko, and even Erhu. It was a lot of fun.

You recorded the score at the Eastwood Scoring Stage and you decided to record the brass separately from the strings and woodwinds, right? Can you tell us why you choose that approach to the sessions?

I always tend to record brass and strings separately if the score is a major production as opposed to an orchestra-only score. This way I get the horns to blast out louder and they don't have to hold back for the strings to come out. Also, it gives me more control in the final mix about balances. I usually like the more musical approach of having everybody play at the same time, but I thought of this one as a rock record – you just need to be able to make decisions later in the mixing room.

You have a great team, including orchestrator



The four green heroes are back on the big screen – now with a musical accompaniment by Klaus Badelt.

Robert Elhai and conductor William Ross. Can you explain how important these individuals are to your music?

Essential. Elhai is a genius in his own field, and as a composer, you sometimes have to be a good “producer” – that is, getting the best out of the talent you are surrounding yourself with. We had a lot of interaction and discussions for the orchestration – especially late nights after 2 am – yet, I always wanted to give him as much of a free hand as possible. You may know that most of my cues are pretty much orchestrated when I give them to Robert Elhai, but he always takes it to another level. Same for Bill Ross – in the stressful hours of a recording session, it’s great to be able to lean back and just listen to music while a pro like him just does solid work. I’m very proud of my team, which also includes Christopher Brooks, a long-time collaborator and Co-Producer.

What themes do you have in the score? Did it relate in any way to the original 80s stuff?

I listened to all of the original stuff, and I really tried to imagine incorporating this into the score. I just couldn’t see any way without being funny in a bad way. This film is, even though it’s the same lead characters, very different from everything I know of the Turtles. I surely didn’t want to give it an 80s feel.

You seem to divide your time between big blockbusters and smaller films very consciously. From *Teenage Mutant Ninja Turtles to Heaven and Earth*, and from *Poseidon to Beat the Drum*. Do you need the contrasts in your work to find the true inspiration?

While I love doing big studio pictures, it is true that you can experiment and creatively indulge more in independent films. I just get to try out new things without having fifteen producers looking over my shoulders, being concerned about opening weekend – as they should. So yes, I love the contrast, but I wouldn’t say I’m more inspired by one or the other. I’m having fun doing both types of films.

Last week, another of your films – *Premonition* starring Sandra Bullock – premiered. It’s sort of a supernatural thriller, right? How did you approach this score?

Talking of contrast... this is definitely something different than *Teenage Mutant Ninja Turtles*. I loved the script of *Premonition* – it was quite complex and haunting. While this is a thriller, what was most intriguing to me was to bring out the actual heart of the film – the relationship between Sandra’s character and her husband in the film. So to me it was more of an emotional thriller. Also, since the story makes a quite a few unexpected turns on its own, I tried to keep the score simple and in a way “expected,” to keep the audience on track and feeling for the characters.

Finally, what are you working on right now and what other projects do you have lined up?

I am working on this wonderful documentary called *Skid Row* with Pras from the Fugees, who went undercover as a homeless and shot this documentary with hidden cameras revealing a truth I’d like many people to see. I’m also collaborating on this one with Craig Eastman, who was part of *The Pledge* with me. Contrast again! ■

THE FILM:
TEENAGE MUTANT NINJA TURTLES



Plot outline: The continued adventures of the four adolescent mutated turtles gifted in the art of the ninja, as they attempt to stop a mysterious evil that threatens to end the world.

Director: Kevin Munroe.

Producers: Thomas K. Gray, Francis Kao, Peter Laird, Galen Walker, Paul Wang.

Cast: Chris Evans, Sarah Michelle Gellar, Mako, Kevin Smith, Patrick Stewart.

Interesting stuff from overseas

The Host / Black Book • Beyond Woo Lee / Anne Dudley • **Milan Records**.

ALBUM REVIEW

BY DANIEL SCHWEIGER

Even if it's the big Hollywood sound which mostly makes up the soundtrack top-sellers, that doesn't mean that some of the most interesting scores are coming from overseas – an ironic fact when you consider that *The Host* and *Black Book* represent two of the studios' most dependable stalwarts – the giant monster movie and the war-torn romance. But in the hands of a Korean composer, one subject completely avoids fearsome musical clichés. The other involves an English woman musically translating a Dutch WW2 epic – though her score isn't as interesting as those facts might make it sound.

First off to Beyond Woo Lee's remarkable "monster" score (in name only) for *The Host*. Not only is Bong Joon-Ho's film the most singularly unique creature feature to come out of any country in years, but it's also got terrifically unconventional music to match, courtesy of this Korean guitar virtuoso who will hopefully soon become a composing name over here. If you're looking for something obviously scary here, then it's in *The Host's* opening chapter, which sees this oddly cute giant fish-thing jump out of the Han River, munch down on a whole lot of people, and kidnap a "loser" family's daughter into the sewer system. Using only a few large, orchestral touches to give weight to the beast, Lee's approach relies on a lumbering pulse and nerve-jangling strings. It's music that's all about supporting the astounding visual effects, making its presence known without a voice that's louder than the monster's – as many scores of this genre are wont to do. But from the beast-napping on, *The Host* becomes a surprising political satire that's more about the family's efforts to stick together in the face of their inept government, the American military and their own bumbling. Though Lee uses a combination of strings and military percussion to get their search started, *The Host* plays their initial efforts with oddball comedy, a whimsical touch that pervades most of the "action" scoring here. You'd be hard-pressed to even tell you're listening to a horror score at all, as Lee unleashes any number of strikingly thematic and emotional cues, most relying heavily on strings. If anything, *The Host's* horror takes a

back-sewer seat to poignant drama, which employ beautiful violin solos and a guitar piece so achingly heartfelt that it wouldn't be out of place in *The Deer Hunter*, Lee continues to bring in instruments not associated with mutant fish of this sort, from a deliberately cheesy organ to screwball brass and a mournful trumpet. Like the film it so wonderfully abets, there's a constant sense of surprise and inventiveness to Lee's score. At last, here's a monster soundtrack that actually makes you feel for the humans in all of their bravery, love and ineptitude, a direction that never cheats on the creature. Even Godzilla itself would smile, and shed a tear at *The Host's* score.

It's doubtless that viewers of *Black Book* will be similarly moved by its heroine's perilous survival in Nazi-occupied Holland. But after listening to Anne Dudley's score without benefit of seeing the film (which opens in April), what reads is a mostly flat score that supports the movie without really having a voice of its own – a disappointment when you consider that director Paul Verhoeven's oeuvre contains such terrific scores as Jerry Goldsmith's *Total Recall* and Basil Poledouris' *Robocop* and *Flesh and Blood*. Any movie score has got to work in the movie before it exists as a stand-alone cd. And when it comes to Anne Dudley's score for *Black Book*, I have no doubt that the music does. But as a listen, it's pretty dull. That isn't to say that the former member of the Art of Noise hasn't done strong dramatic work in scores like *The Crying Game* or *Tristan and Isolde*. But her most interesting stuff tends to rely on off-kilter melody like *Pushing Tin* and the wonderfully imaginative score for *Monkeybone*. But when Dudley misses the mark, it can be over-the-top awful like the score for *American History X*. Though she somehow won a comedy scoring Oscar for *The Full Monty*, Dudley hasn't had the breakout voice of compatriots like Rachel Portman. And I don't know if it will happen with *Black Book*. Like Dudley's sometimes-uninspired work, melodies seem to drift about in *Black Book*. It's stuff that does the romance and peril jobs without really grabbing you, even though its large, somewhat cheesy orchestral sound thinks it's throwing a pile of emotion at you. Even if Verhoeven's protagonist here is a beautiful resistance fighter, as opposed to giant bugs and a pissed-off cyborg (not to mention a sensual ice pick killer), at least *Total Recall* and *Starship Troopers* had a musical voice you remembered. As a listen, *Black Book* isn't with-

out its affecting moments. But none of it really clings, its ideas drifting about. It's the same problem that afflicted the usually more-than-talented Michael Kamen's uninspired score for the lame WW2 drama *Shining Through*, a middle-of-the-road sound that's completely interchangeable with *Black Book's*.

Movies of this sort can have a voice, even if *Black Book* isn't the glossy romance that made John Barry's score for *Hanover Street* so affecting (even if the movie wasn't). You can even listen to Johnny Klimek and Reinhold Heil's score for the excellent German resistance thriller *Sophie Scholl* to hear how unique an approach you can take for this sort of thing. But as an album, *Black Book* just kind of hangs there, even when the orchestra and brass are screaming about Nazi peril. And that's about the last thing a sexy heroine would want to do when the Germans are on her trail. The last thing any listener, foreign or domestic, wants is for a score to be ordinary – a reason why in this column's case a mutant fish trumps real-life horror in spades. ■

Courtesy of iFmagazine.com

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APRIL 10

- *Goodbye Bařana* (Dario Marianelli) - Varèse Sarabande
- **NEW!** *Year of the Dog* (Christophe Beck) - Lakeshore

APRIL 17

- *Les Demoiselles de Rochefort* (Michel Legrand) - Fminor
- *Love is a Ball* (Michel Legrand) - Fminor
- *Miklós Rózsa: A Centenary Celebration* (Varèse Sarabande)
- *Perfect Stranger* (Antonio Pinto) - Lakeshore
- *The Pianotuner of Earthquakes* (Christopher Slaski) - MovieScore Media
- *The Premonition* (Klaus Badelt) - Varèse Sarabande
- *The Private Life of Sherlock Holmes* (Miklós Rózsa) - Tadlow
- *Spellbound* (Miklós Rózsa) - Intrada

APRIL 24

- *Beacuse I Said So* (David Kitay) - Bulletproof
- *Pathfinder* (Jonathan Elias) - Varèse Sarabande

MAY 8

- **NEW!** *I Capture the Castle* (Dario Marianelli) - MovieScore Media
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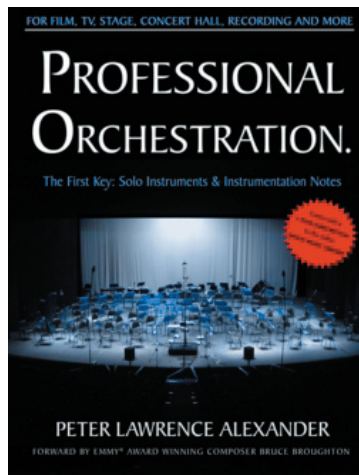
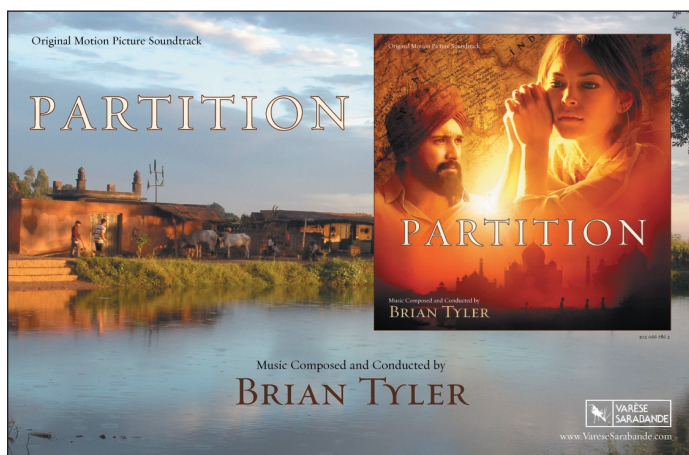
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