

# DIVING DEEP, DEEP DOWN: SCORING THE FATHOMS OF THE SOUNDTRACK ZONE

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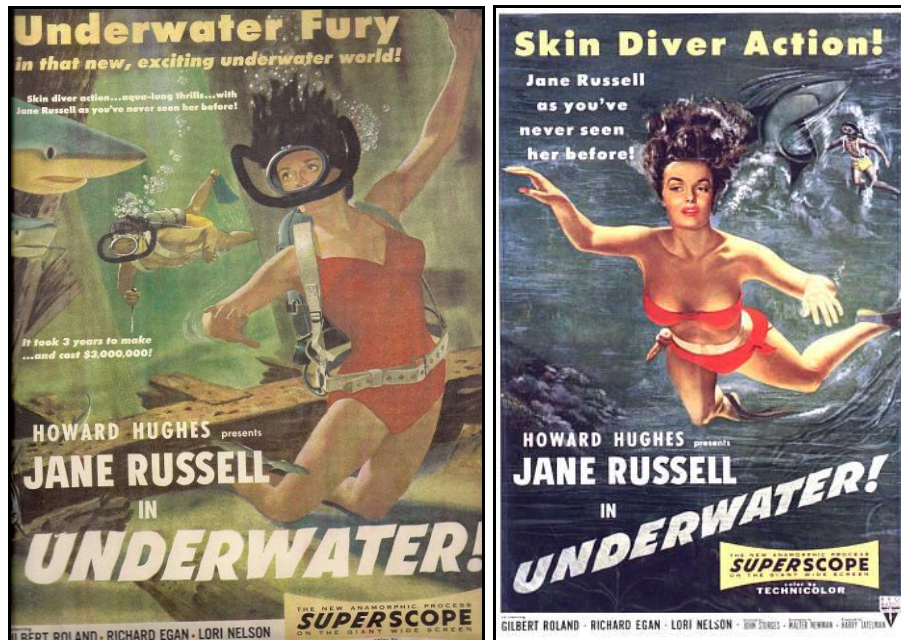


## DIVE 0 - PREPARING TO DIVE

### INTRODUCTION

An earlier voyage into The Soundtrack Zone – titled “Next Stop...Willoughby: Film Music Voyages in The Soundtrack Zone”<sup>1</sup> – explored three distinct approaches composers have taken to scoring “time travel” films. Today’s voyage takes us neither to the past nor the future. Rather we embark on a series of dives to the fathoms of The Soundtrack Zone where we will explore the musical sounds of diverse watery worlds. There—diving deep, deep down—we’ll encounter a variety of scores composed for films having underwater-related plots and scenes filmed below the surface of rivers, lakes, seas, and oceans. We will explore how composers have brought their compositional creativity to scoring these films, particularly these films’ underwater scenes. In short, if there’s a narrative to be filmed below the surface of these watery worlds, how have composers scored that narrative (a film’s plot, dialogue, underwater settings, and moods)?

Put another way, what **Scoring Devices** have composers employed in their scores – or “underscores” – to complement or enhance the narrative of films having an underwater-related plot and scenes?



Posters

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<sup>1</sup> “Next Stop...Willoughby: Film Music Voyages in the Soundtrack Zone”) was originally posted in August 1998 to the [Film Score Monthly](#). While that link is no longer active, the article is now again available in the Alumni Library of the Okemos Alumni Association website.



Lobby Card & Sheet Music



Howard Hughes' "Underwater!" (1955) – Title Screen

Trailer: <https://www.youtube.com/watch?v=VH7jcbMyNQ>



DVDs

The challenge of “underscoring” an “underwater” film is illustrated by composer Roy Webb’s score to Howard Hughes’ **Underwater!** (1955). Reviewer [Mark R. Hasan](#) wrote that Webb had:

the unenviable task of writing a dramatic score for the action and underwater sequences, as well as heavily applying instrumental variations of the film's theme song, that famously drippy, faux Latin confection "Cherry Pink and Apple Blossom White" [composed in 1950 by Louiguy, *nom de plume* of Louis Guglielmi, with English lyrics later written by Mack David]. . . . Like Webb's decent score for RKO's **The Sea Chase** (1955), every time the film stars share screen space, the love theme drones into gear, and it's heard again and again whenever a radio plays. . . . Gilbert Roland also whistles the song's intro bars throughout the film[;] it's a cheap trick borrowed from **The High and the Mighty**, where star John Wayne whistles that film's shrill title theme *ad nauseum*, so audiences will remember to buy the single. . . .



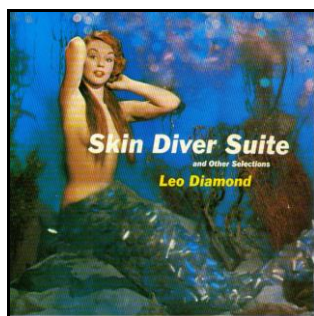
### Roy Webb (composer of the score for "Underwater!")

**Theme:** <https://www.youtube.com/watch?v=Q5pHQjgXoPw>

Obviously, if one were to try to think of an appropriate song or melody to use as a theme to underscore an "underwater" film, it is highly unlikely that "Cherry Pink and Apple Blossom White" would be the first choice to come to one's mind—and, in fairness to Webb, that song or variations thereof are abandoned once the cameras filming the underwater search for the sunken ship and, for example, when menacing score is heard as sharks swim amongst the divers as they seek to recover the treasure.

But this raises the question of what kind of music would be appropriate for scoring an "underwater" film? Is there some musical sound that would be just the right solution for scoring an "underwater" film?

On this point, John S. Wilson, in his liner notes to Leo Diamond's "Skin Diver Suite" LP (RCA Victor LPM-1165), issued in 1956, wrote: *"There must be music under the sea. The rhythmic flow that is there, the seen and half-seen visions the waters reveal, its tempests and its calms are all, in their nature, very musical."*



LP Cover for "Skin Diver Suite" & Artist Leo Diamond

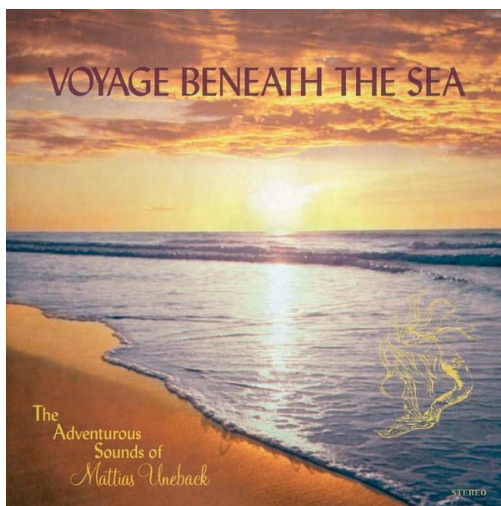
## MORE LINER NOTES FROM THE "SKIN DIVER SUITE" LP

"...the melodic, bright and often haunting music which Leo Diamond has created for *The Skin Divers* is factual reporting. Certainly his tone poem is reporting, for Diamond is a skin-diving enthusiast. He has been there. He has seen it and he has heard it and what he has set down in *The Skin Divers* is his report on what is there. But since he is also a creative artist, Diamond's reporting is interpretative. ... Diamond may have been struck by the parallel between the sequence of events in a skin diver's plunge and the structure of a musical composition. In both there is a preparatory period, then a series of adventures based on this preparation and, finally, a return to the point of departure. In music, this would be the statement of the theme, the development of variations on the theme and the resolution.

In skin diving there is a similar sequence. As we hear them developed in [the *Skin Diver Suite*], we begin with the descent, a preliminary stage studded with brief, kaleidoscopic glimpses of sea urchins, a sea monster, an underwater cave. Then, on what Diamond has designated as 'The Threshold of Adventure,' the elements of the theme are suggested.

Stepping over this threshold, the variations – the adventures – begin with a bright bubbling Snorkle Search, leading into a full and glowing expression of the tuneful, sweeping theme that recurs time and again in the adventure's progress. There is a sprightly seal dance which turns into an equally sprightly waltz. Then the diver goes squirming and floating through a seaweed forest and stumbles into Neptune's Grotto, a rocking, swinging retreat in which the pointed, accented harmonic solo is kicked along by a persistent baritone saxophone. An ominous school of sharks charges by, a mermaid is spotted – ah, the theme again, of course, played with a special warmth – and some dolphins dance with jazzy merriment. The trail of octopus leads us down and down to the ultimate expansion of the theme in which Diamond calls 'Rapture of the Deep.' From there it is back to the threshold and then up, up, up to the surface again." (John S. Wilson, liner notes to Leo Diamond's 1956 LP release titled *Skin Diver Suite and Other Selections*, RCA LPM-1165).

In 2019, 60+ years after Leo Diamond's 1956 release of *Skin Diver Suite*, Mattias Uneback released an LP titled *Voyage Beneath the Sea* (Subliminal Sounds SUBL 131LP; also on CD), his version of an underwater-themed album.



Join Mattias Uneback (known from *Ìxtahuele* and *The Test Pilots*) on a fantastic underwater exotica adventure in sound. Sail the high seas, explore their depths, marvel at their strange and colorful inhabitants. Beneath the waves and through the depths, forgotten worlds lie waiting. Bioluminescent creatures that have never seen the light of day, ancient beasts of gigantic proportions, sunken continents and underwater caves all await you. The *Voyage Beneath The Sea* album project is about composing music based on underwater fantasy worlds, as well as actual places. A musical discovery below the surface of the ocean; the mysterious unknown and one of the last outposts still uninhabited by man, but also the cradle of all life on our planet. You travel in to the deep sea, as a parallel to, and parable with, the exploration of outer space, as well as the inner worlds of the mind and the subconscious. This is visionary music inspired by the space-age underwater themed exotica recordings of the early 1960s as well as the peculiar aquatic library type albums of 1970s. The songs are amusing and entertaining one moment, dramatic and fierce the next, but most of all: serenely beautiful. The production of the album has been an important process for Mattias and he feels it has seriously widened his views as a musical and composer. Using a variety of both classical and novel instruments; from exotic percussion and full-scale orchestra and choir to vintage electronics, Mr. Uneback paints a vivid and living tableau for the receptive listener. This is exotic orchestral seduction for those willing to embark on a journey of imagination. Submerge yourself in the sounds! ([Source](#))

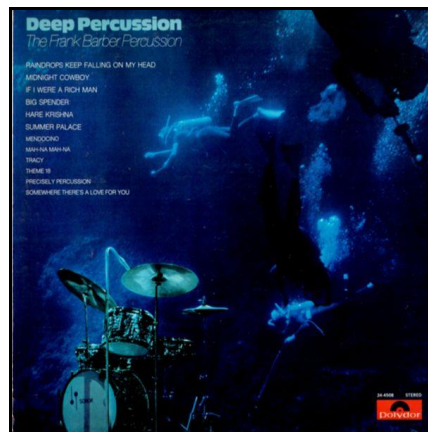
Interestingly, just a year later, a new underwater-themed film, also titled *Underwater* (2020), hit the big screen at your local multiplex as the last-ever film of 20<sup>th</sup> Century Fox. The film’s entire running time, with a score by Marco Beltrami and Brandon Roberts, takes place seven miles “underwater” as a “crew of aquatic researchers work to get to safety after an earthquake devastates their subterranean laboratory. But the crew has more than the ocean seabed to fear” ([IMDB](#)).



[Underwater](#) takes place in the aftermath of a devastating earthquake. Trapped in a rapidly flooding structure, a crew of six stationed on an underwater research facility realize their only shot at survival lies in walking across the ocean floor to a distant abandoned rig. In addition to the physical challenges of the journey they quickly discover they're being hunted by mythic, monstrous sea predators hellbent on killing them.

The composers said, "The fun challenge on this score was to balance the hybrid nature of the musical elements so they could convincingly exist in an electronic world. Will {Eubank} is very influenced by electronic music and offered incredible encouragement to explore new ways of processing traditional orchestral elements to create this musical soundscape. Female vocals played a big part in this score, and we experimented with an endless array of unorthodox techniques to evoke the epic, tense and at times, very emotional elements of the film." ([Source](#)).

To be sure, the score that the composers, Beltrami and Roberts, delivered is leagues and fathoms apart from a syrupy remix of "Cherry Pink and Apple Blossom White"! Indeed, check out "[What Was That?](#)" on YouTube.



### LP Cover for Frank Barber's *Deep Percussion* (Polydor 24-4508)

The fascination that film music composer and film music aficionados have with what one might refer to as the "sounds of the sea" or "music of the deep" is also reflected in a web site that provided a list of "**lost in the sub-aquatic cosmos (underwater themed albums)**"—the site's author ([Ignatius](#)) writes:

Yes, it's true. I love nice moody underwater themed music.... Whether it be the classic underwater mood creating combo of harp, flute and wah guitar, or just some spooky droning, it's all fair game! These albums [listed on the site] are from all different areas, be it library, lounge, soundtrack, electronic, rock or conceptual. Some may lean more toward 'underwater' style artwork only, with the music not necessarily screaming out 'Water', but you get the idea. I'm not talking about surfing, sailing or fishing here, folks. Strap on your goggles and get out those fins, because it's going to be dark and scary down there....

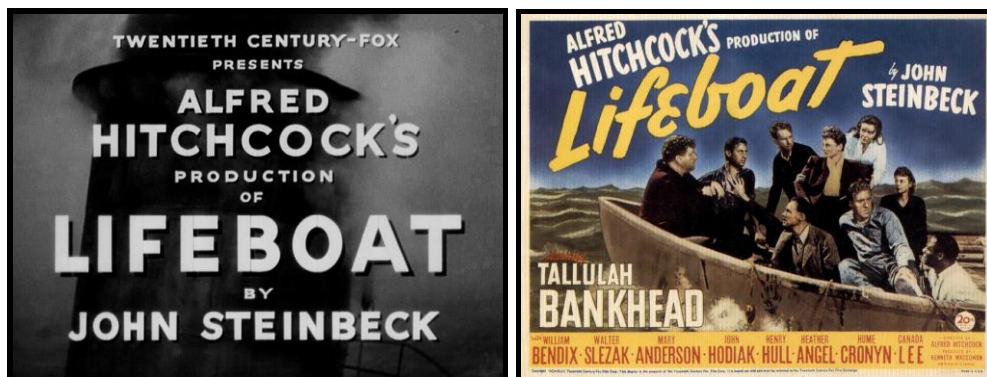
Another observer, Mikael Carlsson, noted that many films taking place underwater have had imaginative scores, suggesting that a compilation album focusing on:



this sub-genre (pun intended) could make for some really good listening. Just think about it: Jerry Goldsmith's **Leviathan** and **Deep Rising**, John Debney's **Seaquest DSV**, Don Davis' **The Beast**, Alan Silvestri's **The Abyss**, Harry Manfredini's **Deep Star Six**, of course, John Williams' **Jaws**, maybe Trevor Rabin's **Deep Blue Sea** and, naturally, James Newton Howard's **Waterworld** (Mikael Carlsson, pp. 35-36, *Music from the Movies*, Winter 1999, Issue 25).

Yet another example of a passion for the scoring of underwater films rose to the surface in Graham Vassie's review of submarine-themed films ("Dive, Dive, Dive!," pp. 12-16, *Legend*, Issue 38). But let's not take for granted that a film with an underwater focus would necessarily have musical underscore. Even when a film's action takes place on *terra firma* or afloat on the ocean's surface, it doesn't follow that the film will have a score. Indeed, as Tony Thomas relates, during the filming of **Lifeboat** in 1944, composer David Raksin was stopped in the studio commissary by a friend who told him that Alfred Hitchcock, the film's director, had decided against using any music in the film. In reply, Raksin asked why and how Hitchcock had reached this "unusual decisions."

Said the friend, "Well, Hitchcock feels that since the entire action of the film takes place in a lifeboat on the open ocean, where would the music come from?" Replied Raksin, "Ask Mr. Hitchcock to explain where the cameras come from, and I'll tell him where the music comes from" (p. 15, *Music for the Movies*, A.S. Barnes and Company, 1973).



While several film music aficionados have noted an interesting link between films with an "underwater" plot motif and their scores, the question remains: "Well, from where does the music for 'underwater' movies come?" With so many scores for "underwater" films, where does one begin to chart their provenance? To answer this question, this writer plunged into this voyage recognizing the proverbial risk that one might all too quickly find himself in over his head. Indeed, as one reviewer wrote: "Any person given [a] chance to write notes for an album of film music has a unique opportunity to chart part of the widely unfathomed waters of film music history and technique, by carefully analyzing one particular score" (Nicolas Barbano, p. 59, "Album Notes: Charting the Score," *Legend*, Issue 15, Spring 1994). So, if "carefully analyzing one particular score" is a risky proposition, it certainly must be an even more risky (if, indeed, nearly impossible task) for this voyage to take on the challenge of charting largely uncharted fathoms in which dwell a diversity of films having underwater-related plots and underscores.



**Art for Irwin Allen's 1970's Unaired TV Show Pilot – Score: Richard LaSalle**

Indeed, relatively few film score analysts have ventured to wet their feet much beyond the shoreline, much less to swim into deeper waters to explore a largely uncharted ocean of films that have challenged their composers to provide “underscore” for underwater-related plots and action scenes filmed underwater. The few exceptions to this generalization include Graham Vassie’s “Swept by the Sea” (pp. 8-14, *Legend* 31), excerpts from which will be cited during our own dives into the fathoms of The Soundtrack Zone. However, a general fascination about scores for films with an underwater motif was also reflected when one reviewer for *Film Score Monthly (FSM)* posted the following:

The...release of Angela Morley’s **CAPTAIN NEMO AND THE UNDERWATER CITY** has me once again donning scuba gear in anticipation of plunging into yet another great film score featuring aquatic sonorities. Historically, the harp seems to be the instrument of choice for describing musically the fantastic mysteries of the deep blue sea, as made evident by two of my other underwater favorites, **BENEATH THE 12-MILE REEF** (Herrmann) and **VOYAGE TO THE BOTTOM OF THE SEA** (Shefter/Sawtell)... Although the harp is featured prominently in the score, the harpless track ‘Martineau and Organ’ from **CAPTAIN NEMO** takes underwater music to a whole other fathom, a place where sirens beckon those who dare follow to drown themselves in its sheer loveliness. Powerless to resist its current, I can’t wait to be swept away (American Nightmare, FSM General Discussion Board, May 17, 2009).

Music Mad similarly opined that just as John Barry had created the sound for gold in **Goldfinger**,

so [he] perfected the sound for being underwater in **Thunderball**. I don’t just mean the action scenes in the final segment of the film...but throughout the film, where Bond dallies with Domino or when he’s below the Disco Volante, or investigating the sunken bomber. But he didn’t stop there: the short sequence in **You Only Live Twice** where Bond is ‘buried at sea’ and ‘resurrected’ is perfect, too. Or his masterpiece a few years later: **The Deep**. He just seems to get the sound so right (Music Mad, FSM General Discussion Board, May 17, 2009).

In spite of this fascination with the scores of films having underwater plot motifs, our mission is not to provide indepth (no pun intended) analysis of such scores. Rather the mission is to provide an initial survey or charting of these “widely unfathomed waters,” with a view to identifying major currents and eddies in the ebb and flow of the rather large ocean of scores for films having, as we will see, an underwater plot motif in one **Sea Genre** or another.

## THE DIVE RULES

At first blush, one might think that the genre of films featuring underwater-related plots and scenes filmed underwater – herein called **Sea Genre** films – would amount to little more than a drop of rain in a vast ocean awash with Hollywood’s A-films, wannabe A-films, long-forgotten B-films, and/or any number of foreign films that likely never washed ashore to your local Bijoux theater. However, closer analysis reveals a veritable “Seven Seas” or sub-genres of **Sea Genre** films. Indeed, for our exploratory dives, this survey classifies underwater-related films and their scores into one or another of ten **Sea Genres** as follows:

SEA MONSTERS

SEA MUTANTS

SEA BATTLES

SEA BUDDIES

SEA SUBS - FANTASY SUBS

SEA SUBS - WAR SUBS

SEA SPIES

SEA TREASURES

SEA ESCAPES

SEA DOCS

Of course, savvy divers know that danger lurks in the deep, so the first order of business for any dive is to make sure that the rules for a safe dive are known and followed. For our journey into the fathoms of The Soundtrack Zone, here are the dive rules. For each **Sea Genre**, we introduce and define the genre’s plot motif—that is, what was the criterion for classifying each film into one or another of the **Sea Genres**. Then, if a film in a specific **Sea Genre** has had its score commercially released on LP, CD, or another format, we indicate the following:

- **Year – Title of Film (Composer)** – The film’s year of release, the title of the film, and the name of the composer of the film’s score. Next, to the extent available, we provide several contextual items as follows.
- **Composer Photo** - A photo and the name of the composer who scored the film, with the name hyperlinked to an official or unofficial website where the reader can learn more about the composer.
- **Film’s Trailer** - If available, a link to the film’s trailer (most always on YouTube.com) and, in a few cases, a link to the film itself or a clip from the film. Two cautions. First, clicking on a link to a YouTube video may not immediately start the desired video as YouTube.com frequently inserts commercials of varying lengths that will play before the start of the video you want. In some cases a “skip ad” button may appear that you can click on to skip past the commercial to your video. Second, over time hyperlinks active at one time may become inactive (e.g., a hyperlinked site no longer exists or YouTube has deleted the hyperlinked video; in such instances, you may opt to do your own search for a relevant but more recent YouTube video).
- **Title Screen** - An image of the movie title screen from [Steven Hill’s Movie Title Screen Page](#).

- **Tagline** - The Tagline, if any, used in promoting the film.
- **Posters** - Images from the film such as posters, lobby cards, and photos.
- **Plot Summary** - A “plot summary” from the Internet Movie Database (<http://www.imdb.com>) or other source.
- **Media Images** - Images of the cover of the film’s commercial release on VHS, DVD, and/or Blu-Ray as well as the cover of the film’s soundtrack as commercially released on 45 rpm, LP, and/or CD.
- **Catalogue Information** - A listing of catalog information for commercially available CD, LP, or other audio format recordings of the film’s score or selected cues (though some items may now be out-of-print and thus hard-to-find).
- **Aqua Cues** - A listing of the “Aqua Cues” from a film’s soundtrack CD (or other medium such as 45 or LP) that correspond to the score a film’s composer provided, in particular, for a film’s underwater-related scenes. Depending on availability on the Internet, this section includes links the reader can click on to listen to selected cues from a film’s score. Again the aforementioned cautions. First, clicking on a link to a YouTube video may not immediately start the desired video as YouTube.com frequently inserts commercials of varying lengths prior to the video you want to watch though in some cases you’ll see a “skip ad” button you can click to skip past the commercial and start your video immediately. Second, once active hyperlinks may become inactive if the hyperlinked site no longer exists or YouTube has deleted the desired video.
- **Score Analysis** – This section provides discussion of how a composer scored a film’s underwater-related scenes, drawing on liner notes from a film’s soundtrack CD or LP as well as published and Internet-sourced analyses sharing what others have written about a film’s score. In some cases this writer’s original commentary is provided. Where available, the discussion includes links the reader can click on to listen to the specific film score cue being discussed.
- **Decompression** - For each **SEA GENRE** visited, I select the film I feel has the best (or at least my favorite) score in that genre.

So those are the dive rules to be followed in presenting the survey of films and scores in each chapter (for each dive) across ten dives (one chapter/dive per each of the ten **Sea Genres**).

Then Chapter 11 (**SEA DECOMPRESSION**), drawing on the score analyses in the previous chapters (**DIVES**), presents film-specific examples of eight **Scoring Devices** (as I have categorized them) that film composers have employed a number of devices in composing their scores for films with an underwater-related plot motif, seeking to complement or enhance the visual images and/or audio (spoken dialogue) elements in a film’s “hydropheric” (underwater-related) elements. While not an exhaustive list, composers clearly have used at least the following eight **Scoring Devices** in scoring underwater-related films: principal instrument; leitmotif; sense of depth or pressure; horizontal movement; vertical movement; orchestration; sound effects (natural or electronic-synthesized); and single voice or chorus.

Drawing on the more detailed score reviews to be presented in each of the **Sea Genre** chapters, Chapter 11 (**Sea Decompression**) provides examples of each **Scoring Device** as applied in the various **Sea Genres**, thus bringing together into one location examples of how composers have used these **Scoring Devices** in their scores for films across the various **Sea Genres**. Note that this survey will not provide examples of score reviews from each and every film surveyed, in part, because this writer's research did not turn up score reviews for many of the films or TV programs surveyed.

Finally, Chapter 12 (**SEA NOMINEES**) provides a summary of this writer's selection of the best score (or at least his favorite score) in each **Sea Genre**. This will be followed by his nomination (or choice) for the best **Sea Genre** score.

Our voyage is presented over thirteen chapters (or **DIVES**) – this introductory **Preparing to Dive** chapter (Chapter 0), the ten **Sea Genre** chapters (Chapters 1-10), the **Sea Decompression** chapter (Chapter 11, and the concluding **Sea Nominees** chapter (Chapter 12). Also, **Annex A** provides a listing, by **Sea Genre**, of underwater-related films for which their scores have yet to be made available commercially on an LP, CD, or other medium.

To bring this chapter to a close, the following section (see next page) provides a list, by **Sea Genre**, of the films and scores to be surveyed and reviewed across the ten **Sea Genres**, followed by **Acknowledgements**.





## **THE TEN "SEA GENRES"**

### **DIVE 1 - SEA MONSTERS**

- 1953 – **The Beast from 20,000 Fathoms (David Buttolph)**
- 1955 – **The Phantom from 10,000 Leagues (Ron Stein)**
- 1955 – **It Came from Beneath the Sea (Mischa Bakaleinikoff)**
- 1957 – **The Monster That Challenged the World (Heinz Roemheld)**
- 1957 – **Attack of the Crab Monster (Ron Stein)**
- 1960 – **Gorgo (Angelo Francesco Lavagnino)**
- 1960 – **Dinosaurus! (Ronald Stein)**
- 1998 – **Godzilla (David Arnold)**
- 2009 – **Mega Shark Versus Giant Octopus (Chris Ridenhour)**



### **DIVE 2 - SEA MUTANTS**

- 1954 – **Creature from the Black Lagoon (Hans J. Salter)**
- 1955 – **Revenge of the Creature (Herman Stein)**
- 1956 – **The Creature Walks Among Us (Henry Mancini)**
- 1963 – **Tourist Attraction (TV-The Outer Limits) (Robert Van Eps & Dominic Frontiere)**
- 1965 – **War-Gods of the Deep (Stanley Black)**
- 1980 – **Humanoids from the Deep (James Horner)**
- 1980 – **L'Isola Degli Uomini Pesce (Screamers) (Luciano Michelini)**
- 1984 – **Splash (Lee Holdridge)**
- 1989 – **The Little Mermaid (Alan Menken [Songs] & Howard Ashman [Lyrics])**
- 1985 – **Cocoon (James Horner)**

1995 – **Ocean Girl (TV) (Garry McDonald & Laurie Stone)**

1995 – **Waterworld (James Newton Howard)**

1996 – **Humanoids from the Deep (Christopher Lennertz)**

2001 – **She Creature (David Reynolds)**

2006 – **Aquamarine (David Hirschfelder)**

2017 – **The Shape of Water (Alexandre Desplat)**



### **DIVE 3 - SEA BATTLES**

1956 – **Moby Dick (Philip Sainton)**

1973 – **Moby Dick (TV) (Fiorenzo Carpi)**

1998 – **Moby Dick (TV) (Christopher Gordon)**

2010 – **2010: Moby Dick (TV) (Chris Ridenhour)**

2011 – **Moby Dick (TV) (Richard G. Mitchell)**

1968 – **The Lost Continent (Gerard Schurmann)**

1958 – **The Old Man and the Sea (Dimitri Tiomkin)**

1990 – **The Old Man and the Sea (TV) (Bruce Broughton)**

1977 – **Islands in the Stream (Jerry Goldsmith)**

1975 – **Jaws (John Williams)**

1977 – **Tintorera Killer Shark (Basil Poledouris)**

1978 – **Jaws 2 (John Williams)**

1983 – **Jaws 3 (Jaws 3-D) (Alan Parker)**

1987 – **Jaws The Revenge (Michael Small)**

1977 – **Orca (Ennio Morricone)**

1981 – **The Great White (Morton Stevens)**

1977 – **Tentacoli (Tentacles) (Stelvio Cipriani)**

1979 – **Up from the Depths (James Horner) (trying to locate bootleg CD)**

1984 – **Shark Rosso Nell'Oceano (Fabio Frizzi)**

1996 – **The Beast (TV) (Don Davis)**

1978 – **Piranha (Pino Donaggio)**

1978 – **Killer Fish (Guido & Maurizio De Angelis)**

1981 – **Piranha II: The Spawning (Stelvio Cipriani under name of Steve Powder)**

1988 – **La Notte degli Squali (Night of the Sharks) (Stelvio Cipriani)**

1989 – **Killer Crocodile (Riziero "Riz" Ortolani)**

1998 – **Creature (TV) (John Van Tongeren)**

1997 – **Anaconda (Randy Edelman)**

2004 – **Anacondas: The Hunt for the Blood Orchid (Nerida Tyson-Chew)**

1999 – **Lake Placid (John Ottman)**

2005 – **Open Water (Graeme Revell)**

2004 – **The Life Aquatic with Steve Zissou (Mark Mothersbaugh & Sven Libaek)**

2006 – **The Host (Byeong Woo Lee)**

2007 – **Rogue (Francois Tetaz)**

2010 – **Piranha 3D (Michael Wandmacher)**

2010 – **Mega Piranha (TV) (Chris Ridenhour)**

2010 – **Sharktopus (TV) (Tom Hiel)**

2011 – **Mega Python vs. Gatoroid (Chris Ridenhour)**

2011 – **Shark Night 3D (Graeme Revell)**

2012 – **Piranha 3DD (Elia Cmiral)**

2012 – **Bait (Joe Ng & Alex Oh)**

2013 – **Beneath (Will Bates)**



## **DIVE 4 - SEA BUDDIES**

1966 – **Ti-Koyo E Il Suo Pescecane (Francesco de Masi)**



1966 – **Namu, The Killer Whale** (Samuel Matlovsky; song by Tom Glazer)

1973 – **The Day of the Dolphin** (Georges Delerue)

1981 – **A Whale for the Killing** (Basil Poledouris)

1994 – **Whale Music** (score by George Blondheim; other music by Rheostatics)

1983 – **The Golden Seal** (John Barry & Dana Kaproff)

1986 – **Where the River Runs Black** (James Horner)

1986 – **Star Trek IV: The Voyage Home** (Leonard Rosenman)

1989 – **When the Whales Came** (Christopher Gunning)

1993 – **Free Willy** (Basil Poledouris)

1995 – **Free Willy 2: The Adventure Home** (Basil Poledouris)

1997 – **Free Willy 3: The Rescue** (Cliff Eidelman)

1994 – **Andre** (Bruce Rowland)

1996 – **Flipper** (Joel McNeely)

1995 – **Magic in the Water** (David Schwartz)

1995 – **Loch Ness** (Trevor Jones)

1995 – **Palla di Neve** (Carlo Siliotto)

1997 – **Zeus and Roxanne** (Bruce Rowland)

1999 – **Dolphins** (Marcel Barsotti)

2003 – **Whale Rider** (Lisa Gerrard)

2003 – **Finding Nemo** (Thomas Newman)

2003 – **The Loch Ness Monster** (George Shaw)

2006 – **Lady in the Water** (James Newton Howard)

2007 – **The Water Horse: Legend of the Deep** (James Newton Howard)

2011 – **Dolphin Tale** (Mark Isham)

2012 – **Big Miracle** (Cliff Eidelman)



## **DIVE 5 - SEA SUBS - FANTASY SUBS**

- 1961 – **Atlantis, The Lost Continent** (Russell Garcia)
- 2001 – **Atlantis: The Lost Empire** (James Newton Howard)
- 1954 – **20,000 Leagues under the Sea** (Paul Smith)
- 1961 – **Mysterious Island** (Bernard Herrmann)
- 1970 – **Captain Nemo and the Underwater City** (Angela Morley as Walter Stott)
- 1972 – **Mysterious Island of Captain Nemo** (TV) (*Die Geheimnisvolle Insel*) (Gianni Ferrio)
- 1997 – **20,000 Leagues under the Sea** (TV) (John Scott)
- 1997 – **20,000 Leagues under the Sea** (Mark Snow)
- 1963 – **Stingray** (Barry Gray)
- 1961 – **Voyage to the Bottom of the Sea** (Paul Sawtell and Bert Shefter)
- 1964 – **Voyage to the Bottom of the Sea** (TV) (Paul Sawtell)
- 1965 – **Voyage to the Bottom of the Sea** (TV) (Jerry Goldsmith)
- 1966 – **Around the World under the Sea** (Harry Sukman)
- 1995 – **SeaQuest DSV** (TV) / **Seaquest 2032** (TV) (John Debney)
- 1966 – **Mighty Jack** (TV) (Isao Tomita & Kunio Miyauchi)
- 1969 – **Latitude Zero** (Akira Ifukube)
- 1996 – **Super Atragon** (*Zero Hours to Destruction / Memories of the Ocean*) (Masamichi Amano)
- 1966 – **Fantastic Voyage** (Leonard Rosenman)
- 1987 – **Inner Space** (Jerry Goldsmith)
- 1998 – **Race for Atlantis** (Gary Guttman)



## **DIVE 6 - SEA SUBS - WAR SUBS**

- 1943 – **Destination Tokyo** (Franz Waxman and William Lava-uncredited)
- 1954 – **Hell and High Water** (Alfred Newman)

1957 – **The Enemy Below** (Leigh Harline)  
1959 – **On the Beach** (Ernest Gold)  
1999 – **On the Beach** (Christopher Gordon)  
1963 – **Torpedo Bay** (Carlo Rustichelli)  
1968 – **Submarine X-1** (Ron Goodwin)  
1987 – **U Boats: The Wolfpack** (Christopher Young)  
1984 – **Das Boot (The Boat)** (Klaus Doldinger)  
1968 – **Ice Station Zebra** (Michel Legrand)  
1990 – **The Hunt for Red October** (Basil Poledouris)  
1995 – **Crimson Tide** (Hans Zimmer)  
1999 – **The Hunley (TV)** (Randy Edelman)  
2000 – **U-571** (Richard Marvin)  
2002 – **K19: The Widowmaker** (Klaus Badelt)  
2002 – **Below** (Graeme Revell)  
2004 – **72 Meters** (Ennio Morricone)  
2005 – **Lorelei: The Witch of the Pacific Ocean** (Naoki Sato)  
2006 – **Deguchi No Nai Umi (Sea Without Exit)** (Minori Kabasawa)  
2019 – **Torpedo (U-235)** (Hannes de Maeyer)



## **DIVE 7 - SEA SPIES**

1958 – **Sea Hunt (TV)** (Ray Llewelyn)  
1965 – **Thunderball** (John Barry)  
1966 – **A.D. 3 Operazione Squalo Bianco** (aka “Operation White Shark”) (Robby Poitevin)  
1983 – **Never Say Never Again** (Michel Legrand)  
1977 – **The Spy Who Loved Me** (Marvin Hamlisch)  
1981 – **For Your Eyes Only** (Bill Conti)

1985 – **A View to A Kill** (John Barry)  
1989 – **Licence to Kill** (Michael Kamen)  
1997 – **Tomorrow Never Dies** (David Arnold)  
1999 – **The World Is Not Enough** (David Arnold)  
1980 – **North Sea Hijack** (aka Ffolkes and Assault Force) (Michael J. Lewis)  
1993 – **Lara Croft Tomb Raider: Cradle of Life** (Alan Silvestri)



## **DIVE 8 - SEA TREASURES**

1968 – **Danger: Diabolik** (Ennio Morricone)  
1948 – **Tarzan and the Mermaids** (Dimitri Tiomkin)  
1952 – **Mara Maru** (Max Steiner)  
1953 – **Beneath the 12-Mile Reef** (Bernard Herrmann)  
1956 – **The Sharkfighters** (Jerome Moross)  
1957 – **Boy on a Dolphin** (Hugo Friedhofer)  
1959 – **Forbidden Island** (Alexander Laszlo)  
1959 – **The Wreck of the Mary Deare** (George Duning)  
1966 – **Il Misterioso Signor Van Eyck** (Carlos Savina)  
1972 – **Fear is the Key** (Roy Budd)  
1975 – **Sharks' Treasure** (Robert O. Ragland)  
1977 – **The Deep** (John Barry)  
1978 – **Bermude: La Fossa Maledetta** (Cave of the Sharks) (Stelvio Cipriani)  
1979 – **Il Cacciatore di Squali** (aka Guardians of the Deep) (Guido & Maurizio de Angelis)  
1980 – **Raise the Titanic** (John Barry)  
1980 – **Cabo Blanco** (Jerry Goldsmith)  
1988 – **The Big Blue** (Eric Serra)  
1988 – **The Big Blue** (Bill Conti)

- 1993 – **The Lucona Affair (John Scott)**
- 2001 – **Ocean Men: Extreme Dive (Cliff Eidelman)**
- 2005 – **Into the Blue (Paul Haslinger)**
- 2008 – **Lost City Raiders (Gert Wilden Jr.)**



## **DIVE 9 - SEA ESCAPES**

- 1962 – **The Underwater City (Ronald Stein)**
- 1972 – **The Poseidon Adventure (John Williams)**
- 1979 – **Beyond the Poseidon Adventure (Jerry Fielding)**
- 1978 – **Gray Lady Down (Jerry Fielding)**
- 1978 – **Bermude: La Fossa Maledetta (Cave of the Sharks) (Stelvio Cipriani)**
- 1981 – **Goliath Awaits (George Duning)**
- 1997 – **Titanic (James Horner)**
- 1989 – **Leviathan (Jerry Goldsmith)**
- 1989 – **The Abyss (Alan Silvestri)**
- 1989 – **DeepStar Six (Harry Manfredini)**
- 1998 – **Sphere (Elliot Goldenthal)**
- 1998 – **Deep Rising (Jerry Goldsmith)**
- 1999 – **Deep Blue Sea (Trevor Rabin)**
- 2005 – **The Cave (Johnny Klimek and Reinhold Heil)**
- 2005 – **Umizaru Evolution (TV) (Theme Song “Ocean” by B’z)**
- 2006 – **Poseidon (Klaus Badelt)**
- 2011 – **Sanctum (David Hirschfelder)**
- 2018 – **Deep Blue Sea 2 (Sean Murray)**



## **DIVE 10 - SEA DOCS**

1950 – **Beaver Valley (Walt Disney’s True-Life Adventures) (Paul J. Smith)**

1953 – **Prowlers of the Everglades (Walt Disney’s True-Life Adventures) (Paul J. Smith)**

1956 – **Secrets of Life (Paul J. Smith)**

## **ITALIAN REEF**

1969 – **Sette Mari (TV) (Ugo Calise)**

1970 – **Racconti Di Mare (TV) (Bruno Zambrini)**

1970 – **Andrea Doria \_74 (Riz Ortolani)**

1973 – **Men of the Sea (TV) (Daniele Patucchi)**

1973 – **Alla Scoperta del Mare (Daniele Patucchi)**

1976 – **Uomini e Squali (Sharks and Men) (film version of 1973 “Men of the Sea”) (Daniel Patucchi)**

1977 – **Cari Mostri del Mare (Carlo Savina)**

1978 – **Pericolo Negli Abissi (Stefano Liberati)**

## **COUSTEAU REEF**

1971 – **The Legend of the Living Sea (Walter Scharf)**

1978 – **The Cousteau Odyssey – The Warm Blooded Sea: Mammals of the Deep (John Scott)**

1983 – **Parc Oceanique (Paris Exhibition) (John Scott)**

1982 – **St. Lawrence: Stairway to the Sea / Australia, The Last Barrier (John Scott)**

1984 – **Amazon: Journey to a Thousand Rivers / River of Gold (John Scott)**

1985 – **The First 75 Years (John Scott)**

1986 – **Cape Horn: Waters of the Wind / Channel Islands (1987) (John Scott)**

1986 – **Legacy of Cortez (John Scott)**

1990 – **Papua New Guinea: Into the Time Machine / River of Crocodile Men / Center of Fire**

1992 – **The Great White Shark: Lonely Lord of the Sea (William Goldstein)**

1992 – **Cousteau (Vangelis)**

## **IMAX REEF**

1995 – **The Living Sea (IMAX) (Steve Wood & Sting)**

1997 – **Whales: An Unforgettable Journey (IMAX) (Sam Cardon)**

1998 – **Island of the Sharks (IMAX) (Alan Williams)**

2000 – **Dolphins (Steve Wood & Sting)**

2000 – **Galapagos (IMAX) (Mark Isham)**

2003 – **Ghosts of the Abyss (Joel McNeely)**

2003 – **Ocean Wonderland (Christophe Jacquelin)**

2004 – **Sharks 3D (Christophe Jacquelin)**

2008 – **Dolphins and Whales 3D: Tribes of the Ocean (Christophe Jacquelin)**

2006 – **Deep Sea 3D (Danny Elfman)**

2013 – **Journey to the South Pacific (Steve Wood)**

## **TV REEF**

1960 – **The Mysterious Deep (CBS' *The Twentieth Century*) (Franz Waxman)**

1973 – **Inner Space (Australian TV Series) (Sven Libaek)**

1983 – **The Whale Savers (Australian Film shown on ABC-TV) (Bruce Rowland)**

1985 – **OceanQuest (TV Series) (William Goldstein)**

1988 – **Discoveries Underwater (BBC TV Series) (Howard J. Davidson)**

1990 – **The Encircled Sea (British TV Documentary) (Robert Boyle)**

1998 – **Titanic: Anatomy of a Disaster (Discovery Channel TV) (Michael Whalen)**

1998 – **Planet Ozean (Planet of Ocean) (Japanese TV Series) (Taro Iwashiro)**

2001 – **The Blue Planet (BBC TV Series) (George Fenton)**

2007 – **Wild Caribbean (BBC TV Series – 4 episodes) (David Lowe)**

2009 – **Ice Killers: Secrets of Alaska's Salmon Sharks (National Geographic TV) (Alan Williams)**

## **FILM REEF**

1979 – **Dolphin (Basil Poledouris)**

1991 – **Atlantis (Eric Serra)**

1993 – **Secrets of the Seas (Ragnar Bjerkeim)**

1993 – **Under Pressure: Making ‘The Abyss’ (Dennis Eveland)**

2003 – **Deep Blue (George Fenton)**

2003 – **L’Expedition Jules Verne – A Bord Du Troi-Mats Belem (John Scott)**

2006 – **Sharkwater (Jeff Rona)**

2012 – **Planet Ocean (Armand Amar)**



## THE SEA CHANTY GENRE



**If only there were a Sea Chanty Genre!**







## ACKNOWLEDGEMENT

This voyage into the depths of The Soundtrack Zone would not have been possible without the patience of my wife Sonia who frequently noted that I put more time into this project than when I wrote my doctoral dissertation over 40 years ago.

Second, I'd like to acknowledge the incredible passion of the film music composers who have written scores for underwater-related films.

Third, I'd like to acknowledge the incredible passion film music aficionados who have provided their own analyses of film scores, launched film music publications (i.e., newsletters and magazines), and/or who have established score-related websites that provide access to a veritable sunken treasure of film score reviews contributed by countless reviewers.

This project depended heavily on having subscribed to and thus having had access to the following film music publications: *Film Score Monthly (FSM)*; *Legend*; *Music from the Movies*; *Soundtrack Collectors Newsletter (SCN)*; and *Soundtrack!* Sadly, most of these magazines are no longer being published or at least not in print form.

However, since the launch of this project back in the 1990s, there has been a flourishing of websites focusing on film music. Unfortunately, some (listed further below) no longer exist. Thankfully, many are yet active, including the following: [Amazon](#) / [CD-Reviewers](#) / [Film Music on the Web](#) (archive available but closed in 2006) / [Film Music Site](#) / [Film Score Monthly](#) / [FSM Online](#) / [Filmtracks](#) / [Internet Movie Data Base](#) / [Main Titles](#) / [Movie Music.com](#) / [Movie Music UK](#) / [Moviewave](#) / [Music from the Movies](#) / [Randall Larson's Soundtrax Column](#) / [Rare Scores](#) / [Scoring Sessions](#) / [Screen Archives Entertainment](#) / [Soundtrack](#) / [Soundtrack Collector](#) / [Soundtrack Dreams](#) / [Soundtrack Geek](#) / [SoundtrackCollector-The Music Soundtrack Database](#) / [SoundtrackNet](#) / [Steven Hill's Movie Title Screen Page](#) / [Streaming Soundtracks](#) / [Television Tunes](#) / [Tracksounds](#) / [Underwater - Lost in the Sub Aquatic Cosmos](#) / [Wikipedia](#) / [YouTube](#)

No Longer Active: [Cinemusic](#) / [Filmmusic.com](#) / [Filmreview](#) / [Scorereviews](#) / [Soundtrack Express](#) / [Soundtrack Music Reviews](#). Subsequently to this writing, other links may have become inactive.

Fourth, the author acknowledges the assistance of David Colin and Patrizia Cocca who translated Italian LP liner notes and track titles from Italian to English.

Now take a deep breath as we prepare to dive into the first of our 10 **Sea Genres** chapters. [Click here to access the first – \*\*SEA MONSTERS\*\* – chapter.](#)

