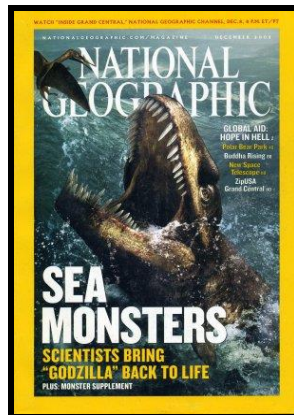




DIVE 1 - SEA MONSTERS

No matter how modern we think we are, we have a continuing fascination with tales of ancient “sea monsters” and their descendants who yet may lurk in today’s oceans. A recent National Geographic cover story (“When Monsters Ruled the Deep”) and program for TV featured the once reality of Triassic, Jurassic, and Cretaceous sea monsters.



Trailer 1: <http://www.youtube.com/watch?v=hEfQKSpONX8&feature=related>

Trailer 2: <https://www.youtube.com/watch?v=qBauu1PyOxw&feature=SeriesPlayList&p=746AD498C993B957>

Trailer 3: http://www.youtube.com/watch?v=Tw35Ut_sidw&feature=fvw

Just such an ancient sea monster plays a prominent role in the big-screen blockbuster **Jurassic World: Lost Kingdom** (2018) as shown in the photo below:



Yet, even over 50 years ago, an episode of the small-screen’s **Voyage to the Bottom of the Sea** speculated on whether sea monsters might still lurk in the ocean’s depths.

Voyage to the Bottom of the Sea - The Village of Guilt (Airdate: November 2, 1964 - The crew of the *Seaview* travels to the North Sea, where they must battle a sea monster and stop the evil scientist who created it.

Admiral Nelson: *“Do you believe it?”*

Captain Crane: *“Sea Monsters? Even if I saw one I wouldn’t believe it.”*

Nelson: *“The true skeptic.”*

Crane: *“Do you believe?”*

Nelson: *“It’s possible. As a matter of fact, sea monsters do exist at extreme ocean depths. Fortunately, none of them are more than six or seven inches in size.”*

Lt. Commander Morton: *“Oh, well!”*

Nelson: *“Now, don’t dismiss it so casually. There are depths we’ve never reached. Now who’s to stay what’s going on down there? And we’ll never find out if men close their mind to the improbable, just because it is improbable.”*

Crane: *“Well, that should take care of you.”*

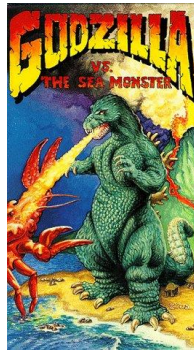
Morton: *“Not me, I’m a firm believer in sea monsters.”*



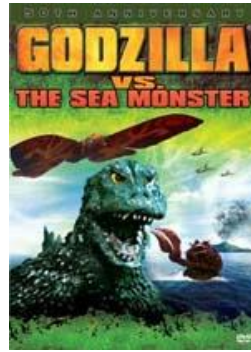
Even as scientists continue to do research on sea monsters of the ancient past and search for sea monsters that may yet exist (e.g., the Loch Ness Monster), aficionados of “sea monster” films only had to watch their local Bijou’s coming attractions to catch early sightings of the next sea monster that would surface in the coming weeks to threaten life as mankind knows it. During the 1950s and early 1960s, Hollywood reeled out these “sea monster” films one after another:



Sea Monsters genre films generally have a plot along the lines of an event (e.g., an explosion caused by an atomic bomb) that triggers the awakening and freeing of a gigantic but fictional “monster” from a frozen sleep in some cavernous abode at ocean’s bottom, with the monster rising to the surface, traveling to nearby shores, and wreaking havoc on humanity. This genre was revisited over the years in numerous Japanese films from 1954’s original **Godzilla** (score by Akira Ifukube) to 1966’s **Godzilla vs. the Sea Monster**—aka **Ebirah Horror of the Deep** (score by Masaru Sato).



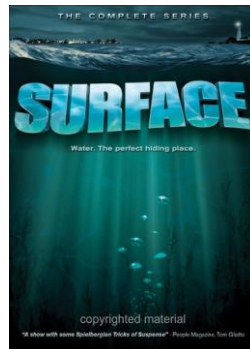
VHS



DVD

While a Hollywood version of Godzilla surfaced just off New York City as recently as 1998’s **Godzilla** (score by David Arnold), the heyday of the **Sea Monsters** genre peaked in the 1950s and early 1960s when “sea monsters” swam amok in films such as **The Beast from 20,000 Fathoms** (1953), **It Came from Beneath the Sea** (1955), **Dinosaurus** (1960), and **Gorgo** (1961). While relatively few in number, these films spawned a tsunami of “underwater” films that, in the coming 50+ years, would flicker onto the Silver Screen from your local Bijou or multiplex to the Super HDTV on your living room wall.

Indeed, the “sea monster” theme was the underlying plot device in the 2005 NBC-TV series **Surface**: “When young oceanographer Laura Daughtery discovers a massive underwater creature, her obsession to uncover the origins of this dangerous ‘unidentified species’ will lead her and others on a mysterious adventure through the darkest, deepest parts of the sea.... The fate of the world is in their hands - they just don’t know it.” (**Surface** liner notes)



DVD

In the following, we review the scores of several of the aforementioned films for which the film’s score is commercially available on CD.

1953 – **The Beast from 20,000 Fathoms** (David Buttolph)



[David Buttolph](#)



Trailer 1: <https://www.youtube.com/watch?v=qvtQJ7qtmng>

Trailer 2: <http://www.youtube.com/watch?v=mTGMc-OPBlw>

Clip (Diving Bell Scene): <https://www.youtube.com/watch?v=NRBqYqv9XOc>

Tagline: Prehistoric sea-giant rages against city!

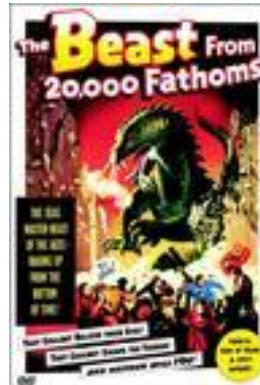


Posters

Plot Summary: A nuclear test in the Arctic thaws out a 10-million-year-old carnivorous dinosaur that then makes its way down the east coast of North America. Professor Nesbitt, the only witness to the beast’s existence, is not believed, even when he identifies it as a “rhedosaurus” to paleontologist Elson. All doubts disappear when Elson is swallowed whole during an oceanic bathysphere excursion to search for the creature. Soon thereafter the rhedosaurus emerges from the sea and lays waste to Manhattan Island until a plan is devised to stop the indestructible beast (www.imdb.com).



VHS



DVD



CD

CD: *More Monstrous Movie Music* (MMM-1951) (11 cues / 18:46 of re-recorded score)

Aqua Cues:

Main Title - <https://www.youtube.com/watch?v=u9JBmcrSUec>

Diving Bell - http://www.mmmrecordings.com/Audio_Samples/Music-Beast-19.mp3

David Buttolph’s score for **The Beast from 20,000 Fathoms** is characterized by “a particularly dense orchestral sound” to underscore the dinosaur on the loose (Randall D. Larson, *Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen, New Jersey. P. 100). This sea monster’s power is signaled by “a surging, four-note theme for deep, booming brass chords over wildly flurrying strings” (*ibid*). The four-note descending “beast” theme, introduced in the film’s “[Main](#)

Title” to portend the yet-unseen monster, is heard practically every time that the dinosaur appears on screen, thus providing a bridge between the beast’s underwater origins and the havoc the monster wreaks on Manhattan later in the film. The peppering of the “beast” theme throughout the film’s score led one reviewer to conclude that the theme “inoculates the viewer with a powerful prejudice against that which is intractably alien; Buttolph’s motif doesn’t merely speak the typical ‘big and ugly,’ it communicates something a bit more subtle: ‘too alien, too different, can never belong.’” (John Bender, *FSM*, 12/96, #76, p. 20).

The film’s highlight underwater scene is accompanied by two cues. “Diving Bell,” heard as the diving bell descends into the Hudson Submarine Canyons, keeps the music subdued by using minimal brass and muted trombones along with a steady rhythm from cello, piano, and harp to accent the slow journey to the depths. Larson describes this cue as a “poetic musical soliloquy.” Segueing from “Diving Bell,” “Bell and Octopus” offers “impressionistic jazz figures...that add life to the dated stock-footage battle between the shark and octopus” (David Schecter, *More Monstrous Movie Music*), with this cue ending as the beast is sighted amidst the subterranean caverns.

Bill Wrobel provides a detailed analysis of the full score at:

<http://www.comcen.com.au/~agfam/rundowns/beast.pdf>



1955 – **The Phantom from 10,000 Leagues (Ronald Stein)**



Ronald Stein

<http://library.wustl.edu/units/music/spec/stein.html>

http://www.permaproductions.com/music_pub/library.html



Trailer: <https://www.youtube.com/watch?v=IJYRC8-WUI>

Full Movie: <https://www.youtube.com/watch?v=6yqlgwRgwuc>

Tagline: Freezing horror! Hideous atomic mutant strikes from the depths! / From the depths of the sea...Horrifying! ... Terrifying! / FREEZING HORROR...as a living nightmare strikes from the depths of the sea! / Terror is about to surface! / Sheer horror as a living nightmare stalks the ocean floor!



Poster

Plot Summary: An unusual radioactive rock on the sea bottom mutates the ocean life into a horrible monster. When charred, radioactive bodies begin to drift ashore a scientist and government agent investigate the phenomenon and its connection to a local marine biology professor (www.imdb.com)



DVDs



CD

CD: *Mod, Mod & Macabre: The Ronald Stein Collection – 1955-1968* (Percepto 022)

Aqua Cues: Turtle Migration / Underwater / Tipped Overboard

Ronald Stein's score for **The Phantom from 10,000 Leagues** is included in the CD set titled *Mad, Mob & Macabre: The Ronald Stein Collection - 1955-1968*. Randall D. Larson provides the following comments on this film's score that:

opens with deceptively frivolous woodwinds meandering across the sound of a tolling bell; until growling monster footsteps from brass plot into view, escorted by a wash of vicious orchestration and snarling winds that informs us directly that all is not well for whom that bell tolls. . . . Stein creates some cool atmospheres for the early investigation scenes, punctuated by a propulsive, insistent braying of low brass that becomes an ostinato for the undersea Monster—creating the same kind of tension when it is heard as John William's famous **Jaws** ostinato would do 20 years hence. . . . Pizzicato xylophone is used to herald the mutation of the undersea life while an eerie keyboard tonality under acoustic guitar and a glissando of harp create an apprehensive mood ('Turtle Migration'). The harp is used most often to represent the undulating undersea world, as in 'Underwater' where it enhances sustained woodwinds and plucks on the piano keys render a degree of apprehension; when the teens' boat overturns ('Tipped Overboard') the braying brass of the Phantom's theme creates an instant panic that is soon fulfilled as the monster appears. . . . the Phantom's ostinato emerges one last time from the midst of orchestral chaos when the bomb explodes, having the final words as both creature and theme dissolve into a final briefly sustained chord (Randall D. Larson, liners notes to CD: *Mad, Mob & Macabre: The Ronald Stein Collection - 1955-1968*)

1955 – **It Came From Beneath the Sea** (Mischa Bakaleinikoff)



[Mischa Bakaleinikoff](#) (with family)

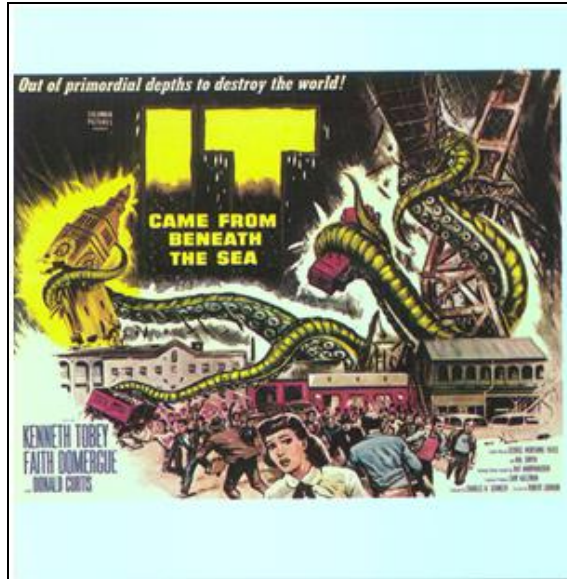
Trailer: <https://www.youtube.com/watch?v=aFeRAL314C0>



Tagline: Out of primordial depths to destroy the world!

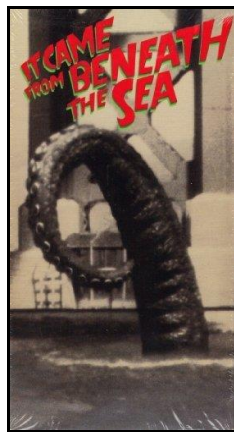


Poster



CD Art

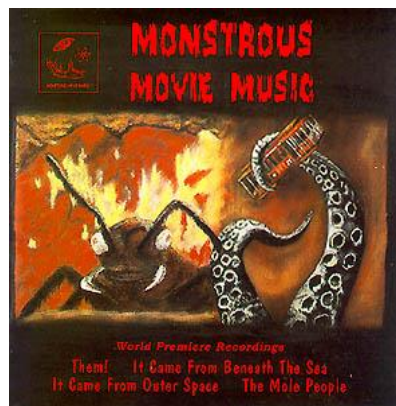
Plot Summary: A gargantuan radioactive octopus rises to the surface when H-bomb testing reduces its food supply. When the monster attacks San Francisco, two scientists and a nuclear submarine captain try to stop it before it tears down the Golden Gate Bridge (www.imdb.com).



VHS



DVD



CD

CD: 9 cues / 9:16 of re-recorded score on "Monstrous Movie Music" (MMM-1950)

Aqua Cues:

Main Title - http://www.mmmrecordings.com/Audio_Samples/Music-ICFBTS-30.mp3

Love by the Sea - http://www.mmmrecordings.com/Audio_Samples/Music-ICFBTS-36b.mp3

Monster Beneath the Sea - http://www.mmmrecordings.com/Audio_Samples/Music-ICFBTS-36b.mp3

Mischa Bakaleinikoff's score for **It Came From Beneath the Sea** provides several basic musical templates ("Mister Monster," "Mr. Monster #2," "["Monster Beneath the Sea"](#)") that the composer altered by removing bars, adding codas, changing tempi, and making slight orchestration changes. "["Main Title"](#)" incorporates the first use of the "Mister Monster #2" template and includes Bakaleinikoff's four-note monster theme as well a secondary theme that, through a long descending chromatic scale played by the brass, suggest the unstoppable nature of a beast of sub-aqueous origin. "Mister Monster #2" reappears five additional times during the film, including the scenes where an officer is crushed on the beach by the rampaging tentacle and where the octopus sinks the ship. When the film's story line again goes below the waves, "["Monster Beneath the Sea"](#)" is heard as divers try to free a sub from the grasp of the wounded octopus, this cue is scored as an ostinato for C-bass flute and harp.

Commenting on the composer's approach to scoring films, David Schecter wrote that "Bakaleinikoff's music is seldom melodic and is often harmonically jarring.... His compositional style sometimes sounds as if musical fragments have been thrown together at random.... His sci-fi and horror music is characterized by harsh-sounding brass chords" (David Schecter, *Monstrous Movie Music* CD liner notes). Stated more figuratively, John Bender observed that Bakaleinikoff's "approach to the movie's inherent kitsch was so verbatim that the score comes off sounding as if [Ray] Harryhausen's giant six-legged octopus is attacking the orchestra—one imagines the players all running around in a panic while still blowing their horns!" (John Bender, *FSM* 12/96, #76, p. 20).



1957 – The Monster That Challenged the World (Heinz Roemheld)



[Heinz Roemheld](#)

Trailer: <https://www.youtube.com/watch?v=4bvKgRk7Yn8>

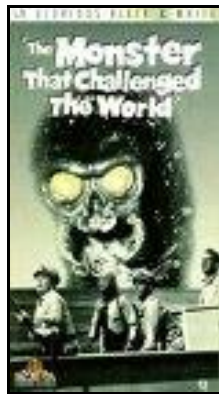


Tagline: Crawling up from the depths...to terrify and torture.

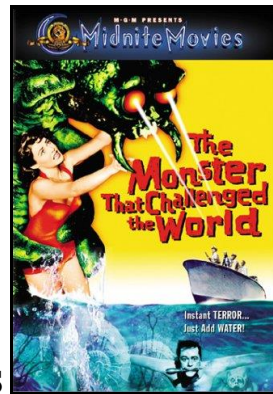


Poster

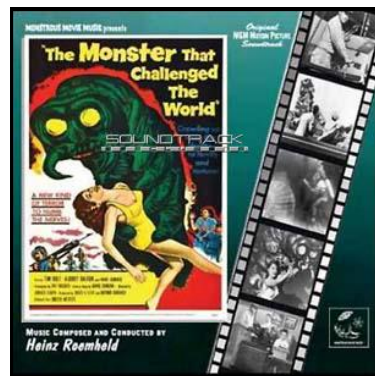
Plot Summary: An earthquake has led to the hatching of eggs belonging to a prehistoric mollusk. The hatchlings emerge from the Salton Sea, escape into an underground aquifer, and proceed to terrorize the citizens of California's Imperial Valley. The navy is called in to battle these monsters (www.wikipedia.org).



VHS



DVD



CD

CD: The Monster That Challenged the World (Monstrous Movie Music MMM-1961)

Aqua Cues:

Johnson - http://www.mmmrecordings.com/Audio_Samples/sound--challenged--johnson.mp3

Locks - http://www.mmmrecordings.com/Audio_Samples/sound--challenged--locks.mp3

David Schecter's liner notes for the CD of **The Monster That Challenged the World** provide insight in how Heinz Roemheld scored these various Aqua Cues:

- “[Main Title](#)” features “a brassy seven-note call-and-response monster theme (at :26) of this cue). “The composer’s ubiquitous monster theme doesn’t wear out its welcome as quickly as it might have because it’s longer than many monster motifs of the era. . . . He often hints at the theme when peripheral clues to the mollusks’ existence surface, saving the complete theme for the film’s most monstrous moments.”
- “Death by Fright” is “a short sting heard as the creature’s shadow ascends over Sanders’ terrified face, the monster theme signaling his imminent death.”
- “Slime” plays as “Twill somehow fails to notice what looks like a gallon of vanilla taffy on the boat and he manages to stick his hand in it. Ponticello tremolo strings (:06) emphasize the mysterious substance.”

- “Quarantine” plays “with woodwinds creating the uneasy mood. Three notes of the monster theme augment” the image of the “No Swimming” signs at the beginning and end of this cue.
- “Jody” – “An image of Jody’s scarf elicits an ominous sound from the orchestra, followed by solo viola and playful clarinet (:58) leading to their swim. However, the music soon darkens, with one final happy moment before Mort disappears below the surface, followed by the screaming girl being dragged underwater by something unseen.”
- “The Egg” highlights “the divers investigating the sea bottom, with the monster theme appearing and disappearing throughout the piece. Organ, strings, and woodwinds play up high (:13) to characterize the radioactivity detected by the Geiger counter, and the entire monster theme sounds on brass (:1:03) the first time we glimpse the hydraulic mollusk, looking mightily impressive in its marine hideout.”
- “The Monster” “keeps the tension high and helps conceal the fact that although the enormous creature moves realistically from the ‘neck’ upward, it is totally incapable of traveling laterally. Roemheld’s action music coalesces with close-ups of the monster to create the impression that the beast has somehow perambulate toward the divers.”
- “Fight” accompanies “the battle between the mollusk and the men on the boat. The high-energy composition makes constant use of the monster theme, and the descending runs heard in the ‘Main Title’ are used throughout the piece, including when the injured creature sinks back into the sea (:51).”
- “Goodbye” – As “divers search for mollusk eggs, piano and other low orchestral sounds add a sense of foreboding.”
- “Dynamite” begins as low piano is ‘heard when a mollusk emerges from its shell as an explosive charge malfunctions. Underwater images of the monster and divers alternate with shots of the scientists on land, the music mirroring those changes. High strings help to build the excitement, with a climactic fortissimo accompanying the explosion.”
- “Terror” “reigns when Sandy discovers that...a hungry, full growth mollusk is after the girl and her mother [in the laboratory]. . . . A memorable musical touch occurs when Roemheld uses high tremolo strings (1:43) to convey Sandy’s failed attempt to reach a high window, while...Gail prepares her daughter for what appears to be their imminent death. Roemheld’s monster theme predominates during this cue.”
- “Kraken’s Death” accompanies the demise of the mollusk in the laboratory offering “more all-out monster music, with strong brass, piano, and woodwind runs.”



1957 – Attack of the Crab Monsters (Ronald Stein)



Ronald Stein

<http://library.wustl.edu/units/music/spec/stein.html>

http://www.permaproductions.com/music_pub/library.html



Trailer: <https://www.youtube.com/watch?v=9dYqOkqxle0>

Movie: <https://www.youtube.com/watch?v=-RA12RHnYIA>

Score: <https://www.youtube.com/watch?v=8zNV7Ok2y44>

Tagline: From the depths of the sea... a tidal wave of terror!



Poster



Lobby Card

Plot Summary: A group of scientists travel to a remote island to study the effects of nuclear weapons tests, only to get stranded when their airplane explodes. The team soon discovers that the island has been taken over by crabs that have mutated into enormous, intelligent monsters. To add to their problems, the island is slowly sinking into the ocean. Will any of them manage to escape?

(www.imdb.com)



DVD



CD

CD: *Mod, Mod & Macabre: The Ronald Stein Collection – 1955-1968* (Percepto 022)

Aqua Cues: To the Shore - Baby Crabs on the Beach / Martha Swims - Beach Talk / Martha Hears the Voices / Down in the Pit - More Tremors / Voices Call to Jules

For his score to **Attack of the Crab Monsters**, Ronald Stein developed a recurring ostinator for trumpets introduced in “Baby Crabs on the Beach,”

with each instrument playing not quite in synch with his neighbor, the off-kilter sonority matching the ungainly movement of the colossal crustaceans.... ..Stein used the harp to give a couple of underwater sequences their sonorous haze (“Martha Swims”) and create an increasingly disturbing mood, enhanced by the growing growl of brass and sustained keyboard. A solo violin melody brings us out of the water and onto the beach (“Beach Talk”).... Stein uses subtle violin figures throughout the score to develop an intimate sense of dread and unease, which also suggest the psychic powers of the overgrown crabs to solicit their victims (“Martha Hears the Voices,” “More Tremors,” “Voices Call to Jules”—in the latter enhancing the violin with a solo woodwind played in similar austerity (Randall D. Larson, liners notes to CD: *Mad, Mob & Macabre: The Ronald Stein Collection - 1955-1968*).



1961 – Gorgo (Angelo Francesco Lavagnino)



Angelo Francesco Lavagnino

Trailer: <http://www.youtube.com/watch?v=jf9IQ7OvRYY>

Original Score Excerpts: <https://www.youtube.com/watch?v=uPQpBbR04dE>

Tagline: Like nothing you've ever seen before!

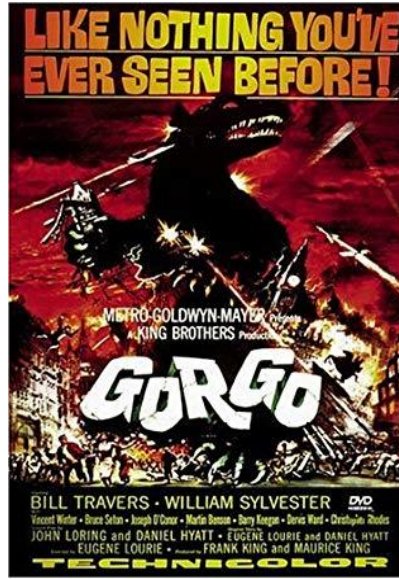


Posters

Plot Summary: A salvage ship nearly sinks off the Irish coast by an undersea earthquake. A few nights later, a walking sea monster tangles with the fishing boats and enters the town. The salvage ship captures Gorgo and takes it to London for display. Gorgo's mother, upset and significantly larger, follows his trail to London leaving a wake of destruction in her path (www.imdb.com).



VHS



DVD



CD

CD: 12 cues / 19:43 of re-recorded score on “More Monstrous Movie Music” (MMM-1951)

Aqua Cues:

Main Title - http://www.mmmrecordings.com/Audio_Samples/Music-Gorgo-26.mp3

Underwater - http://www.mmmrecordings.com/Audio_Samples/Music-Gorgo-27b.mp3

Mama Rises - http://www.mmmrecordings.com/Audio_Samples/Music-Gorgo-32b.mp3

On the Island - http://www.mmmrecordings.com/Audio_Samples/Music-Gorgo-28a.mp3

London Trampled - http://www.mmmrecordings.com/Audio_Samples/Music-Gorgo-36.mp3

Angelo Francesco Lavagnino's score for **Gorgo** centers not on "the giant-monster-on-the-loose genre" but rather on two children, the 65-foot tall Gorgo and the orphan boy Sean. The score's main theme, built around "a pleasant ballad...scored for accordion with a slight sea-chanty flavor to it, suggests the dedicated affection of the mother monster for the young Gorgo who is captured and taken to a London circus. Lavagnino later uses the theme to emphasize the boy Sean's affection toward the lumbering, captive beast" (Randall D. Larson, *Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen, New Jersey, p. 207).

The main theme, wrote John Bender, "is not structured to reflect anything monstrous, but rather it is a respectful and unpretentious monument to the oppressed, but unbroken spirit of a child" (*FSM*, 12/96, #76, p. 20). The melody for Sean is first heard in the main theme played on accordion, and then is taken up by the rest of the orchestra, with Lavagnino drawing at various points in the score on "the brass, featuring up to 4 horns, 4 trumpets, 4 trombones, and a tuba, as well as a healthy dose of organ and colorful effects from vibraphones, harp, and xylophone" (David Schecter, *More Monstrous Movie Music*).

For the film's [Underwater](#) scenes, Lavagnino "makes a very effective use of deep, groaning chords from the string and woodwind sections" (Larson, p. 207). For Mama Gorgo's attack, the score turns to "obligatory brass action music...which features large, crashing notes for bass drum and low, growling brass" (Larson, p. 207). Schecter's CD liner notes describe the score cues for the underwater scenes and Mama Gorgo attacking:

- "Restless Sea" features impressionistic figures in the woodwinds, setting the tone for much of Gorgo's maritime music and conjuring up the mystery of the ocean.
- "[Underwater](#)" is heard as one of the film's protagonists dives to search for bounty in a sunken ship and is similar in orchestration to "Restless Sea," featuring vib, harp, and bass clarinet to provide ominous tones.
- "Tidal Wave" is heard as underground volcanic activity tears up the ocean floor and releases Gorgo from a vast sub-oceanic cavern; the cue is scored for brass fanfares, with harp and woodwind glissandi.
- "Gorgo Sighted" is heard as the protagonists scuba dive in the ocean and catch their first glimpse of Gorgo, accompanied by furtive woodwinds and a smattering of trumpets and trombones.
- "Gorgo Surfaces" is heard as Gorgo pops his head out of the water, is scored with crescendoing tremolo strings and organ.
- "Torpedo Attack" plays as a submarine pursues Gorgo's mother, is scored with a relentless timpani beat and flutter-tonguing trumpets.

1960 – **Dinosaur!** (Ronald Stein)



[Ronald Stein](#)

<http://library.wustl.edu/units/music/spec/stein.html>

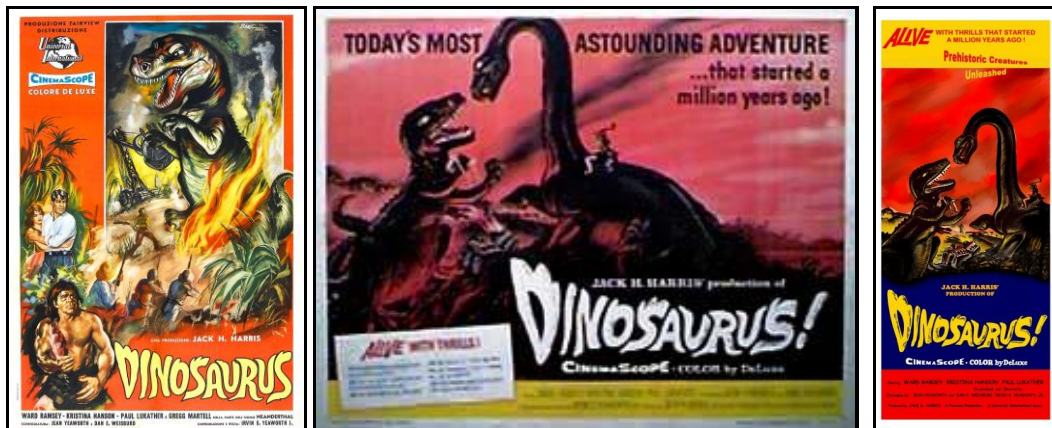
http://www.permaproductions.com/music_pub/library.html

Trailer 1: <https://www.youtube.com/watch?v=9BRheDpYSfA>

Trailer 2: http://www.youtube.com/watch?v=aY3Spw0_Ouw

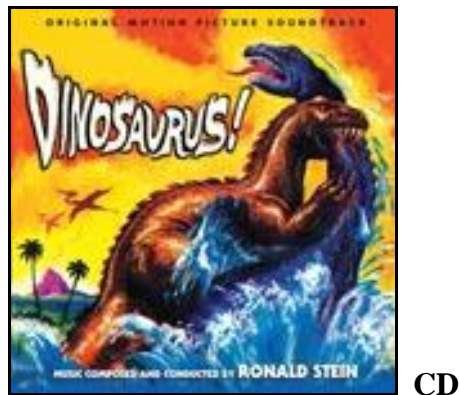
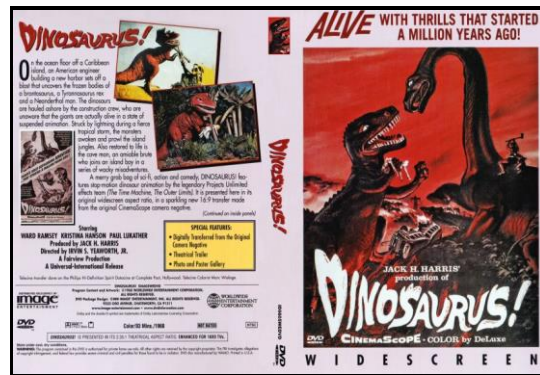
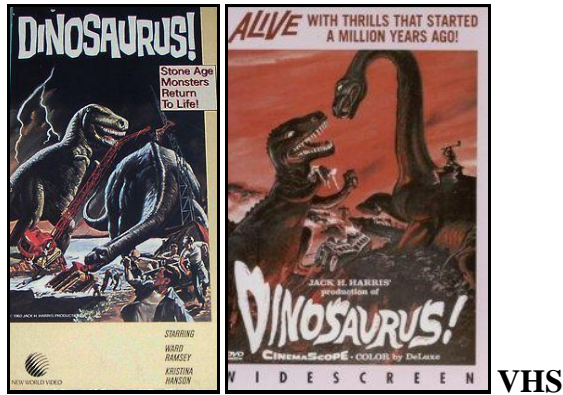


Tagline: Today's most astounding adventure...that started a million years ago!



Posters

Plot Summary: An American engineer supervising the construction of a new harbor, off the coast of a Caribbean island, sets off an underwater dynamite blast that uncovers the frozen bodies of a Brontosaurus, a Tyrannosaurus Rex, and a Neanderthal man in an icy underwater river. The construction crew that hauls the “dead” dinosaurs ashore doesn’t realize that the giants are actually alive, in a state of suspended animation. That night a lightning storm strikes the bodies, causing the dinosaurs and caveman to revive, and the dinosaurs begin to prowl the island jungles (adapted from <http://www.moria.co.nz/sf/dinosaurus.htm>).



CD: Dinosaurus! (Percepto 021)

Aqua Cues:

Soundtrack Suite - <https://www.youtube.com/watch?v=ycPKrT--6Dw>

-[00:00](#) - Main Title

-[02:44](#) - The Caveman

-[03:38](#) - The Awakening

-[04:56](#) - Exploring The House

-[06:35](#) - Sleeping Dinosaurs

-[09:13](#) - The Evacuation / Bart Kills The Tyrannosaurus

-[12:19](#) - A Strange World

It is a bit of a stretch to classify **Dinosaurus!** as a film having its action taking place underwater since the film's limited underwater action only occurs near the start of the film when some of the film's protagonists are swimming underwater and spot the frozen dinosaurs. Once the dinosaurs have been hauled ashore, the balance of the film's action takes place on the island up to the film's climax when "a roundhouse blow from [a] tractor's shovel arm and a cascading flurry of strings and brass that follow" send the T-Rex plummeting into the ocean from atop an island cliff. "Warm, melodic brass surges in relief before a final, grim brass stinger for the final sight of the T-Rex sinking into the sea" (Jeff Bond, CD liner notes)



1998 – **Godzilla (David Arnold)**



David Arnold

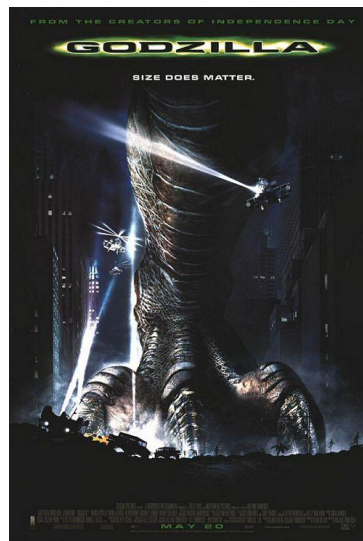
Trailer 1: <https://www.youtube.com/watch?v=F2ATmBoSjxM>

Trailer 2: <https://www.youtube.com/watch?v=tsYtUgYx8Xo>

Clip (Submarine Pursuit): <https://www.youtube.com/watch?v=5NIQmsYKTSc>



Tagline: Guess who's coming to town. Size does matter.



Poster

Plot Summary: In the wake of the French atomic bomb tests in the South Pacific, an unknown creature is spotted passing eastward through the Panama Canal. A scientist, called in to investigate the matter, quickly arrives at the conclusion that the explosions have created a giant, irradiated lizard. Godzilla then makes its way north, landing at Manhattan to begin wreaking havoc in the big city. Even with the combined forces of the U.S. military to fight the monster, will it be enough to save the people of New York? (<http://imdb.com/title/tt0120685/plotsummary>)



VHS



DVD



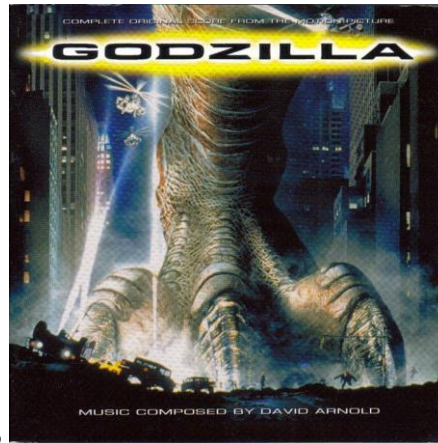
CD 1



CD 2



CD 3



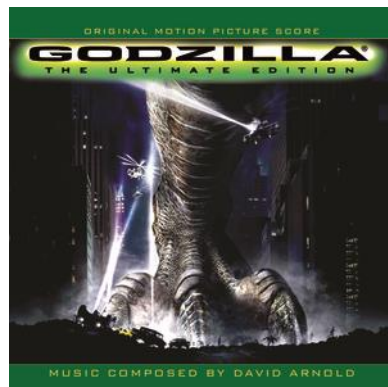
CD 4

CD 1: Sony 69338 (only 2 Arnold-composed cues) (commercial release)

CD 2: Concorde 9910 (15 tracks / 49:00) (bootleg w/ same content as the “For Your Consideration” academy award promo) - <http://www.godzillamonstermusic.com/Godz9910.htm>

CD 3: Blue Room Music ORCD 2001-1991 (bootleg) (19 tracks / 57:35) / Godzilla 2000 (J. Peter Robinson - <http://www.godzillamonstermusic.com/ORCD20011991.htm>)

CD 4: La-La Land LLLCD 1058 (2 CD)



CD 5

CD 5: *Godzilla – The Ultimate Edition* (Buysoundtrax BSXCD 8916) (3 CD, including the complete score to the film, along with a selection of bonus tracks on the first two discs and the original planned album presentation of David Arnold’s score on the third disc, previously only available as a rare promotional release).

Aqua Cues:

The Beginning - <http://images.sae-cdn.com/media/21817-14308.mp3>

Joe Gets A Bite / Godzilla Arrives - <http://images.sae-cdn.com/media/21817-14309.mp3>

Godzilla’s Grand Entrance - <https://www.youtube.com/watch?v=YK7Kkec2OaI>

There’s little “underwater” action in the 1998 version of **Godzilla**, though the monster is seen swimming underwater during the film’s opening credits, arriving in the Big Apple with a bang—as anyone will recall who saw the trailer which featured the oncoming but unseen (beneath the ocean’s surface) Godzilla rapidly coming toward the pier, on which a fisherman suddenly realizes that he must dash desperately back to shore before the pier beneath his feet is demolished by the monster’s arrival.

The score’s one other underwater element is heard during the “Torpedo Run” scene (so titled in the DVD’s chapter listings). In this scene, three submarines pursue the giant lizard, with the accompanying music having more of a militaristic tone. This cue was not included on the film’s soundtrack CD, with only two Arnold-composed cues—“Opening Titles” and “Looking for Clues” amidst a baker’s dozen of forgettable rock songs. Nor was it on either of the bootleg CDs (Concorde and Blue Room Music “labels”). But the “Godzilla Versus the Submarine” cue does appear on Disc 2 of La-La Land label’s double CD of the score. More on the score’s bootleg versions can be found at <http://www.filmtracks.com/titles/godzilla.html>.



2009 – Mega Shark versus Giant Octopus (TV) (Chris Ridenhour)



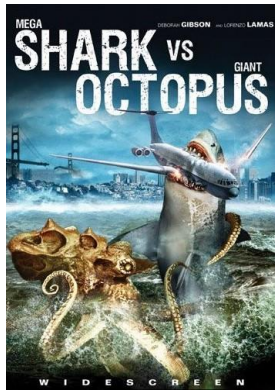
[Chris Ridenhour](#)

Trailer: <https://www.youtube.com/watch?v=Fa7ck5mcd1o>

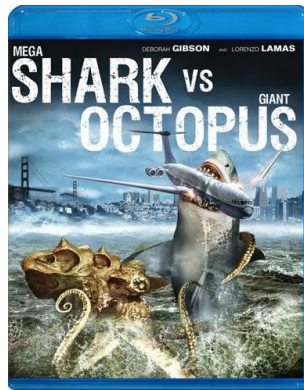


Poster

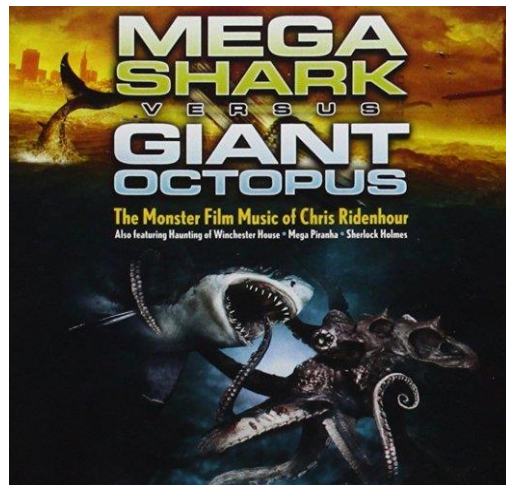
Plot Summary: Off Alaska's coast, oceanographer Emma MacNeil is studying the migration patterns of whales aboard an experimental submarine. Meanwhile, a military helicopter drops experimental sonar transmitters, causing a pod of whales to go out of control and start ramming a nearby glacier. In the chaos, the helicopter crashes into the glacier, and the combined damage breaks the glacier open, thawing two hibernating, prehistoric creatures. MacNeil narrowly avoids destruction as, unknown to her, a giant shark and octopus freed. (www.wikipedia.org). Subsequently the California coast is terrorized as the two enormous prehistoric sea creatures battle each other for supremacy of the sea (www.imdb.com).



DVD



Blu-Ray



CD

CD: Mega Shark Versus Giant Octopus (Movie Score Media MMS-11006)

Aqua Cues: Mega Shark Attack / Submarine Battle / Shark vs Octopus / The Descent

Main Title - <https://www.youtube.com/watch?v=FM8aEMS6iAM>

Chris Ridenhour, the composer of the film's score, recalls first seeing the pre-scored film:

“The first time I saw the now famous scene where a giant shark eats a flying passenger plane in *Megashark vs Giant Octopus*, I knew that film would become part of pop culture and it did!” ... Ridenhour...approached the score in a somewhat unusual way, incorporating classical music by two baroque literature giants: Johann Sebastian Bach and Ludwig van Beethoven, with Bach representing the octopus and Beethoven being assigned to the shark” (CD liner notes).

The [Soundtrack Geek](#) provides the following review of the film's score, a 17:18 suite of which is included on the CD:

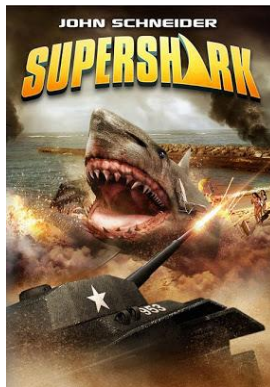
This suite...starts excellently with a mood-building opening with some horns and some subtle vocal work. It is very bold and big monstrous scoring that I love. It has a heroic theme heard from 1:39 and then there's great action scoring from 5:30 on onwards. Ridenhour gets to show a more quiet and emotional side of him from 7:20 with a slightly Egyptian sounding mood-booster.

2011 – Super Shark (Jeff Walton)



[Jeff Walton](#)

Trailer: <https://www.youtube.com/watch?v=FR-qrBRQipA>

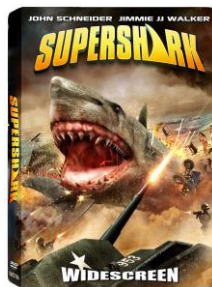


Poster

Tagline: That's one big ass shark! (alternate: Bikinis, Bullets & Big Bites)

Plot Summary: Makes “Jaws” look like “Flipper”! An offshore drilling accident triggers the release of a giant prehistoric shark. When marine biologist Kat Carmichael arrives, she runs up against corporate front man Roger Wade who is plotting to disrupt her investigation. With the help of Skipper Chuck and disc jockey Dynamite Stevens, Kat tries to find a way to defeat the monster which has evolved to a state where it can walk on dry land and fly...it's the SUPER SHARK!

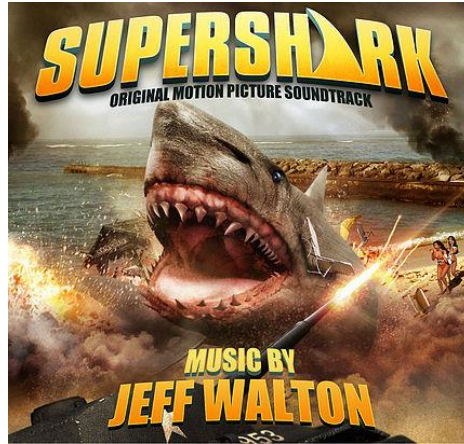
[\(Source\)](#)



(US DVD)



(UK DVD)



CD: Digital Release Only (sample cues at [iTUNES](#) | [AMAZON](#) | [eMUSIC](#) | [SPOTIFY](#))

Aqua Cues:

Rig Attack (0:52)	What Is That? (2:07)
Divers (3:37)	Photo Shoot Disaster (1:06)
Help Wanted (1:48)	On the Beach (2:02)
Windsurfer Eats It / Quarantine (2:01)	Soldier Dinner (1:43)
Shark Approaching (0:57)	Kat's Briefing 1:00)
Something Big Came Out of the Sea (2:15)	Preparation (0:47)
On the Radar (3:10)	Special Prototype (0:40)
Water Sample (2:44)	Engage the Enemy (3:07)
1 Shark, 2 Girls (1:09)	Kat Is Safe (1:59)
The Bracelet / No Fish (2:54)	

The following provides a sample of reviewer comments on Walton's score for **Super Shark**:

"Jeff Walton applies some interesting scoring techniques; some of which are more interesting than what we hear on mainstream film scores nowadays. Rather than conform to current scoring trends..., "Super Shark" seems to have more in common with 80s orchestral horror scores." ([Peter Simons, Synchronones](#))

"This is a fun ride, let me tell you. From the opening cue 'Rig Attack' you know this is going to be great stuff. It's bold and abrasive, heavy and just awesome at times, especially the heavy action cues." ([Jorn Tillnes, SoundtrackGeek](#))

"Jeff Walton, a composer who has been around since the mid 90's scoring many genre movies (including Curse of the Puppet Master, The Brotherhood and Attack of the 60 Foot Centerfolds) certainly knows the tricks of the trade and delivers an adrenaline-pumping score which has a lot of fun to offer the listener. Sometimes you don't have to see the film to appreciate its music. That is certainly the case with Super Shark!" (<http://moviescoremedia.com/super-shark-jeff-walton/>)



DECOMPRESSION

The Sony soundtrack CD for **Godzilla** did not include the underwater theme titled “Godzilla Versus the Submarine” – but this track fortunately does appear on the expanded La-La Land and Buysoundtrax CDs. Monstrous Movie Music (<http://www.mmmrecordings.com/>), however, did not make the mistake of failing to include key cues they re-recorded for **The Beast from 20,000 Fathoms** (David Buttolph), **It Came from Beneath the Sea** (Mischa Bakaleinikoff), and **Gorgo** (Angelo Francesco Lavagnino). Each of these recordings includes a cue or two for the film’s underwater scenes. Of these three scores, my favorite is Buttolph’s score for **The Beast from 20,000 Fathoms**, with the standout cue being the atmospheric “Diving Bell.”

The gigantic sea creatures that populate the **SEA MONSTERS** genre appeared on screen like dinosaurs returning from a visit to a Jurassic Park past even though they actually often were nothing more than stop-motion special effects. Until computer-generated (CGI) monsters like 1998’s **Godzilla**, these “sea monsters” bore no resemblance to human beings, except where, obviously, the “monster” was an actor dressed in a “monster” outfit as often was the case in the Japanese **Godzilla** films—and also with the much smaller, but human-sized fish-lizards swimming in the lake or walking on land in **Tourist Attraction** (see our review of **Tourist Attraction** during our next dive). Yet these monsters were a forerunner to a new type of “sea creature” that began swimming to the surface in our **SEA MUTANTS** genre, up next in the following chapter.

[Click here to access the Table of Contents page where you can click on the link to the – **SEA MUTANTS** – chapter.](#)

