

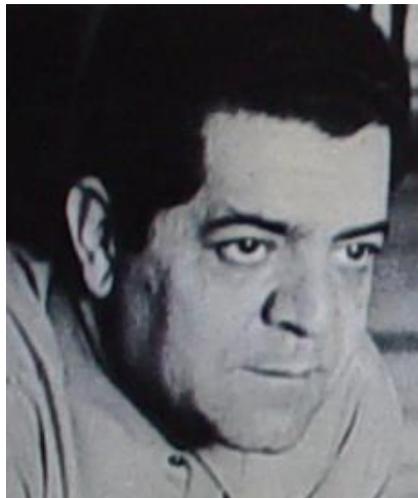


DIVE 4 - SEA BUDDIES

Next on our voyage along the coast and beneath the surface of The Soundtrack Zone are the films in our **SEA BUDDIES** genre in which friendly aquatic protagonists hang out at a fictional bar known as “Sea Cheers” where everybody knows your name. The “usual suspects” include: Manidú, Flipper, Willy, Andre, Orky, Paikea, and Nemo, among others. In this genre, a film’s protagonists are bound together by a common tie of helping one another such as by saving the other’s life or even seeking the other’s assistance to resolve an unanswered question.



1962 – **Ti-Koyo E Il Suo Pescecane (Francesco de Masi)**



Francesco de Masi

Trailer: <http://www.youtube.com/watch?v=TZIM8NhGwXo>

Movie: <https://www.youtube.com/watch?v=y7L26CH4Yb4>

Plot Summary: “The story, set on an isle in the Pacific Ocean, narrates the adventures of a child who forms an incredible friendship with a little shark he names Manidú, and his love for a gracious girl, Diana, who is vacationing on that island. By the end of the summer, the girl will return home to the States and Ti-Koyo will be forced to free Manidú, now too large to live in the small lagoon where he was born. Years later, the three will find each other again, even though nearly everything has changed on the isle” (Liner notes for CAM CD 2).



5

Posters



LP



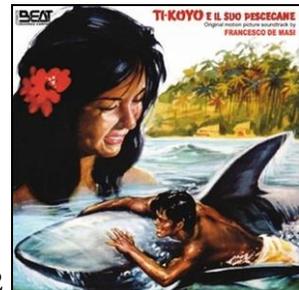
45



CD 1



CD 2



CD 3

LP: Italy Cam Cms 30.112 & CAM GXH 6035

CD 1 & CD 2: Italy Cam CSE 029 (original & reissue)

CD 3: Italy - BEAT BCM 9537 (2 CD)

Aqua Cues:

L'Agguato Sul Fondo - [Listen to Sample at this link](#)

[La Barriera Di Corallo](http://images.sae-cdn.com/media/26936-17546.mp3) - <http://images.sae-cdn.com/media/26936-17546.mp3>

La Laguna Magica - [Listen to Sample at this link](#)

Giochi Subacquei - <https://www.youtube.com/watch?v=qohRu9eXrQo&list=PLE4135F226C96C8EC&index=3>

Manidú - <https://www.youtube.com/watch?v=K1zTU52nd7s&list=PLE4135F226C96C8EC>

La Caccia Ai Pescecani - [Listen to Sample at this link](#)

Francesco de Masi's score for **Ti-Koyo E Il Suo Pescecane** includes a theme for the shark ("Manidú") as well as several underwater-related cues that you can sample at the above links. Listening to the film's score on CD, especially the score's principal theme heard in many cues, triggered a strong feeling that this wasn't the first time I had heard this score's oft-repeated melody. This was confirmed after some sleuthing on the Internet turned up the song "My Happiness"—a Top 10 single for Connie Francis in 1959, a tune originally penned in 1933 by Betty Peterson and Barney Bergantine. If you've heard the song, you know its lyrics: "Whether skies are gray or blue, Any place on earth will do, Just as long as I'm with you, my happiness." Could the score "composed" by de Masi for 1962's **Ti-Koyo E Il Suo Pescecane** have been influenced by "My Happiness" which had been a Top 10 single for Connie Francis just three years earlier in 1959?

In 2014, CAM records issued an expanded 2 CD release (see **CD 3**) of DeMasi's complete score for this film.



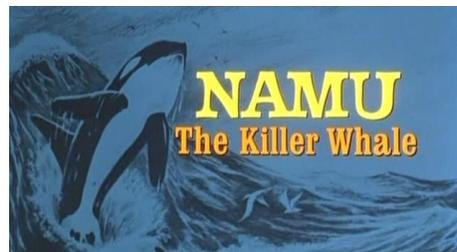
1966 – **Namu, The Killer Whale** (Samuel Matlovsky & Tom Glazer)



[Tom Glazer](#)

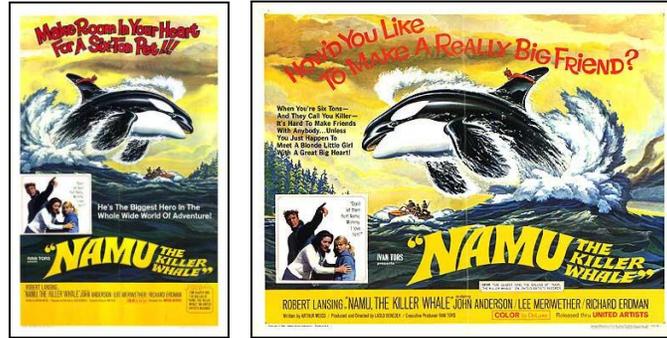


Namu



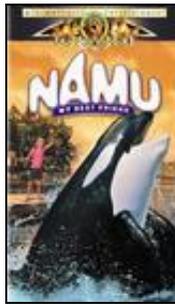
Opening Credits: <https://www.youtube.com/watch?v=Pq-Dfyyp2lc>

Tagline: When You're Six Tons / And They Call You Killer / It's Hard To Make Friends...



Posters

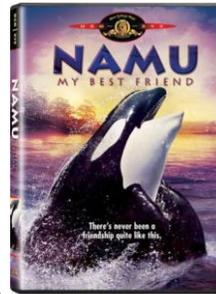
Plot Summary: A marine biologist is studying the habits of a killer whale that has strayed closed to an isolated fishing village in Washington. The local fishermen want to kill the whale, soon nicknamed Namu, to protect their salmon fishing economy. The biologist with the help of Lisa, the young daughter of local shopkeeper Kate, tries to persuade the villagers that Namu is a very intelligent creature with a human-like capacity for compassion and means no-one any harm.



VHS



VHS (PAL)



DVD



LP

LP: Tom Glazer sings *The Ballad of 'Namu The Killer Whale' (Live and Let Live)* And Other Ballads of Adventure (United Artists UAS 6540)

*”Live and let live, let Nature be your teacher
 Respect the life of your fellow creature
 Live and let live, whatever you do
 And always remember the killer whale, Namu.”*

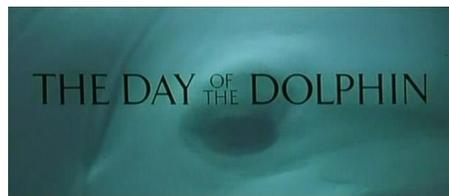
That's the chorus of "Live and Let Live" ("The Ballad of Namu, the Killer Whale") sung by Tom Glazer over the film's opening credits. The "song sums up this film. And if we hadn't got the message already, the film proper begins with grainy stock footage of undersea creatures with a narration about how the sea is the mother of life on this planet" ([Source](#)).



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



[Georges Delerue](#)



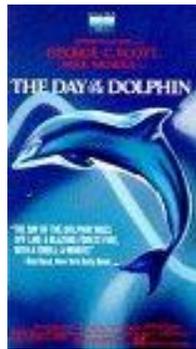
Opening Credits: <https://www.youtube.com/watch?v=WH8A9pF64oM>

Tagline: The most amazing outdoor adventure ever filmed!

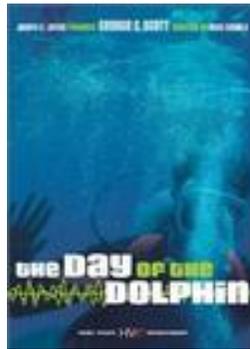


Posters

Plot Summary: Dr. Jake Terrell, who has been training a pair of dolphins (Alpha and Beta) for many years, has had a breakthrough. He has taught his dolphins to speak and understand English, although they do have a limited vocabulary. When the dolphins are stolen, he discovers they're to be used in an assassination attempt. Now he is in a race to discover who the target is, and where the dolphins are, before the attempt is carried out (www.imdb.com).



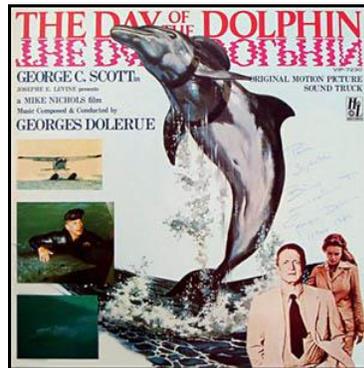
VHS



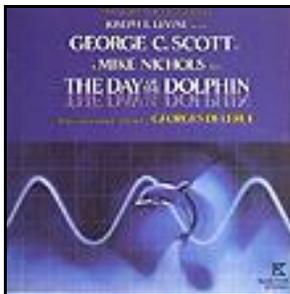
DVD



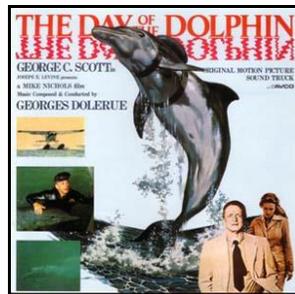
DVD



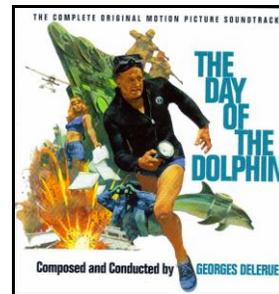
LP



CD 1



CD 2



CD 3

LP: Japan - H & L Records VIP-7230

CD 1: Japan - SLC SLCS-7036 (same cover as original U.S. LP cover)

CD 2: Japan - Victor VICP-61178 (same cover as original Japanese LP cover)

CD 3: US - CD Percepto 025

Aqua Cues: [Main Title](#) / The Red Ball / Circles and Squares / Fa and Bee Swim Together / Fa and Bee Reunited / Finding the Flag / The Chase / Theme from Day of the Dolphin / [End Theme](#)

Georges Delerue's score for **The Day of the Dolphin** mixes "lovely lyricism and deeper, mysterious scoring" (Randall D. Larson, *Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen, New Jersey, p. 191). At the score's heart is the love theme that Delerue composed to reflect the scientist's ability to communicate with the dolphin. "This theme is balanced with a mysterious underwater motif, achieved through the use of twangy synthesizer tones over shivering strings, and elsewhere with the metallic tapping of piano strings echoing over sustained string passages and wandering harp notes. The latter motif evokes the distorted sound of hearing noises underwater, and builds a remarkably claustrophobic and eerie mood into these scenes" (*ibid*). Delerue's "lovely score turns the deeply moving climactic sequence into a heartbreaking apocalypse of despair" (http://www.family-movie-review.com/News/Media/Media_Literacy/Media_Literacy_33.html).

In late 2008, Percepto Records (CD 3) issued the complete original motion picture soundtrack (23 tracks plus 2 bonus tracks) from **The Day of the Dolphin**, including a 40-page booklet of liner notes penned by Daniel Schweiger who provided the following insightful analysis of Delerue's score:

Delerue would compose some of his best work for **The Day of the Dolphin**, no more so than in his main theme. With its poignant flute, plucked harp and lush strings, the music has a serene, floating beauty, recalling Claude Debussy's *La Mer* in its ability to convey the ocean currents. . . .

While he loved strings, Delerue also had an interest in the progressive use of electronic instruments for film scores. And he would take the plunge with them for the first time on **The Day of the Dolphin** by employing the Ondes Martenot. . . [tuning] the instrument to an entirely new musical wavelength, making it approximate a piercing yet melodic version of the dolphin's sonar.

Delerue use the Ondes Martenot with the Bronté (a similar electronic instrument, which could also be played with a bow) to create another "underwater" signature for **The Day of the Dolphin**. This "tank" motif has the quality of echoed, metal percussion. Together, the tank and sonar motifs become our ears to Alpha and Beta's world, where the sound they hear and communicate with takes on an eerie quality as if refracted through musical water. While Delerue's sonar is almost tranquil in how it represents the dolphins, his tank motif has a harsher sound, making it all the more effective in convey[ing] the lurking threat of the Foundation. Both sonar and tank motifs are used throughout the score, solely and intertwining. And as they play off Delerue's strings, **The Day of the Dolphin** takes on a haunting, otherworldly quality that makes it unique among the composer's soundtracks.

Schweiger also provides some track-by-track analysis of individual cues on the Percepto CD:

- Main Title – "Delerue's effect of musical sonar plays over a string tremolo, as a close-up of Alpha fills the widescreen frame.
- The Red Ball – A dolphin rises "out of the ocean, holding an orange ball in its snout. Delerue's music is the only sound heard. . . , and he responds to this breathtaking, slow motion shot with exuberant strings and brass. Then as the dolphin releases the ball and descends back into the ocean, Delerue introduces his underwater tank motif, its echoed percussion

laying as the ball flies towards....”

- Circles and Squares – “The ominous, underwater tank motif plays.... The sonar music is then heard over tremolo strings....”
- Fa and Bee Swim Together – “Delerue reprises Alpha’s theme for strings and harp as the film cuts to the dolphins swimming together, capturing the dolphin’s tender innocence....”
- Fa and Bee Reunited – “...with the rise of the gate separating the dolphins, Delerue exuberantly unleashes Baroque strings and the clarinet, his Vivaldi-esque music leaping about as joyously as Alpha and Beta.”
- Finding the Flag – “Alpha and Beta are released into the ocean, and Delerue returns to tense string sustains, followed by a percussive ‘ticking bomb’ motif, which is combined with strings and musical sonar as the dolphins show they understand which boat to place the mine on.”
- The Chase – “Terrell desperately orders Alpha to stop Bee, and Delerue shows off his novel approach to action, treating the dolphin’s race against time in a thrilling Baroque fashion that prefigures John Williams’ chase music in *Jaws*. Vivaldi-esque strings mix with Delerue’s sonar motif as Alpha swims back to the Foundation yacht, only to discover that Beta has already left on her mission. Delerue stops and starts this classical pursuit, accentuating the suspense, modulating with sustains, sonar and an emotional clarinet, the music steadily growing with orchestral intensity until Alpha finally reunites with Bee. The sonar motif takes over as the dolphins communicate, Delerue’s *concerto grosso* turns triumphant with the inclusion of Baroque trumpets. The trumpeting brass races with Alpha and Beta as they head back to give the Foundation their just deserts. Then with a string sustain, Delerue slyly takes his music out just before the conspirators hear the sound of the mind being planted on their yacht.”
- Theme from Day of the Dolphin – “Delerue recorded a...second version of Alpha’s theme for the original soundtrack album, this time beginning it with ocean sound effects and Alpha’s voice.”

Schweiger added:

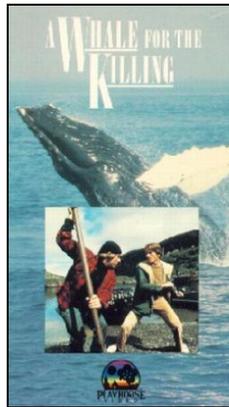
Like many composers of his generation, Delerue’s work had one foot in a classical style and another in the impressionistic writing of his composer-mentor Darius Milhaud.... And Delerue’s fondness for Antonio Vivaldi is also prominently on display, the composer using the Baroque sound of an English horn and rapidly played strings as Alpha and Beta swim in Terrell’s facility or leap above the ocean’s waves. Delerue’s music matches the animals’ joy with the same kind of natural rapture that Vivaldi gave to *The Four Seasons*. And by associating the dolphins with a classical sound, Delerue makes the animals become all that is ageless and graceful about the sea...” (Daniel Schweiger, CD 3 liner notes).

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

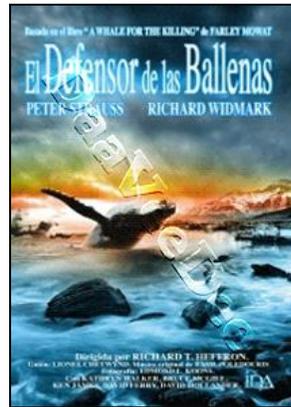


[Basil Poledouris](#)

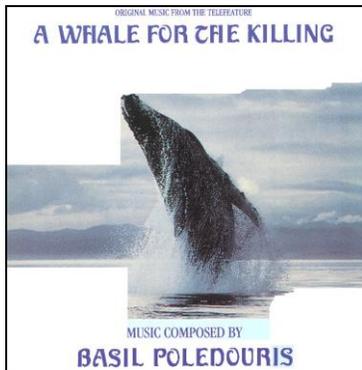
Plot Summary: “An American family becomes stranded on their vacation in a poor Newfoundland fishing village after the family boat is damaged in a storm that also has trapped a 45-foot humpback whale in a nearby lagoon. The family’s father is compelled to protect the whale and fight for the animal’s life against roughneck villagers who not only are callous and/or pragmatic but also hostile to this ‘mainlander’” (www.imdb.com).



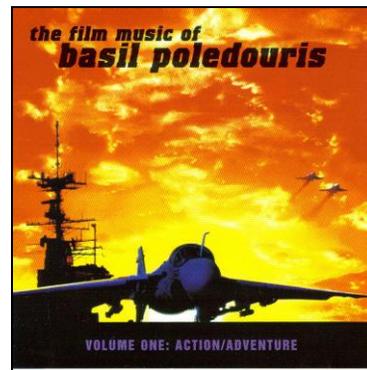
VHS



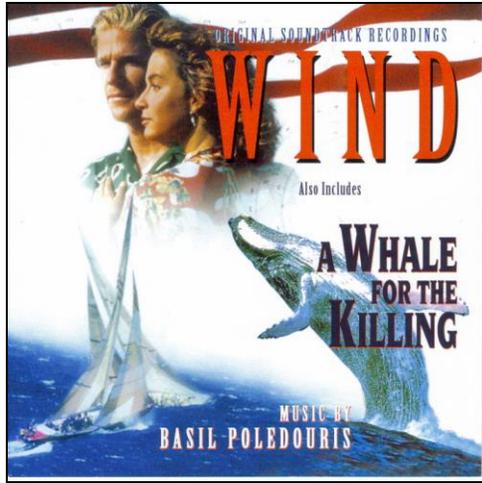
DVD



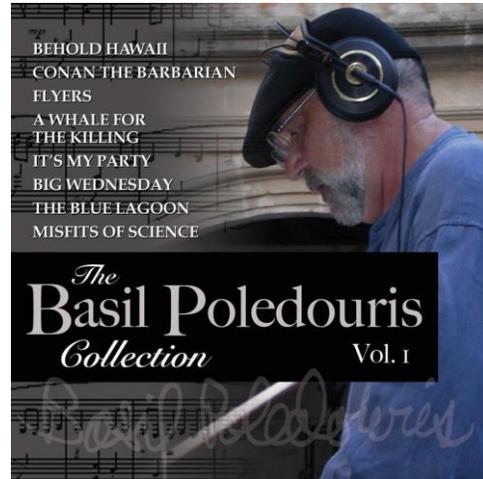
CD 1



CD 2



CD 3



CD 4

CD 1: Aries 951 (Limited Edition) (6 cues)

CD 2: *The Film Music of Basil Poledouris* on BP-001 (8 cues)

CD 3: 11 cues on “Wind / A Whale for the Killing” on BSX Records BSXCD 8862

<https://www.youtube.com/playlist?list=PLQKOHN7qNp3YV53ggTRGeDE0HZKiO1ouP>

CD 4: *The Basil Poledouris Collection Vol. 1* on Buysoundtrax BSXCD 8944 (26 cues)

Aqua Cues:

Main Title - https://www.youtube.com/watch?v=r-uiVNzZ_H0&list=PLQKOHN7qNp3YV53ggTRGeDE0HZKiO1ouP&index=19

A Whale for the Killing -

<https://www.youtube.com/watch?v=9am5UaFta48&index=22&list=PLQKOHN7qNp3YV53ggTRGeDE0HZKiO1ouP>

Meet the Whale - https://www.youtube.com/watch?v=zPhOc_Jeo64&index=23&list=PLQKOHN7qNp3YV53ggTRGeDE0HZKiO1ouP

Soundtrack Suite (1/2) - <https://www.youtube.com/watch?v=4lbp4LyfVrM>

Soundtrack Suite (2/2) - <https://www.youtube.com/watch?v=kaTsUaQ-PqQ>

Song - https://www.youtube.com/watch?v=Qjx_sQUFIM

The story presented in **A Whale for the Killing**

was aided by [Basil] Poledouris’ eloquent and sensitive musical score, evoking both the coastal community in which the story takes place and the splendor of the whale and its oceanic environment.the score’s secondary theme evoked the marine animal in both its magnificence and its tragic circumstances. This compelling theme is often played intimately on violin but also taken by powerful and somber horns, its melody rich in yearning, as if conveying the heart of the wounded whale in its delicate lyricism, and its graceful movement through the waves with its undulating rhythm (CD3 liner notes).

[*The Hollywood Reporter*](#) described Poledouris' score as "melodic and evocatively nautical, suggesting salty, seafaring folk tunes." That review also noted "the adroitly modulated whale sounds integrated to mournful effect" (*ibid*) as crucial to the film's persuasiveness as a pleading against the slaughter of a whale off the coast of Newfoundland. A close listen to the score as released on CD reveals several tracks that, by their titles and musical composition, help the listener to relate to the heroic effort of the father to save the whale.

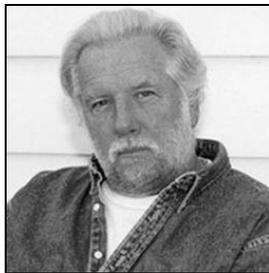
To this reviewer's ear, the Aqua Cues on Aries 951 are "Main Title" (first part of cue 1), "Captivity," and "A Meeting with the Whale" (first part of cue 5), and "Freedom" (second part of cue 6), while the highlight cue on BP-001 is "Return to the Deep."

The score for **A Whale for the Killing** was reissued along with Poledouris' score for **WIND** on BSX Records BSXCD 86821; on this CD, the tracks most closely underscoring the whale are: "[Meet the Whale](#)" (cue 23), "[Whale Call](#)" (24) "[Whale Macabre](#)" (25), and "[Go To Sleep Whale](#)" (27).

More recently, *The Basil Poledouris Collection Vol. 1 (CD 4)* includes a 13 track version of this score with alternate timings and cue titles.

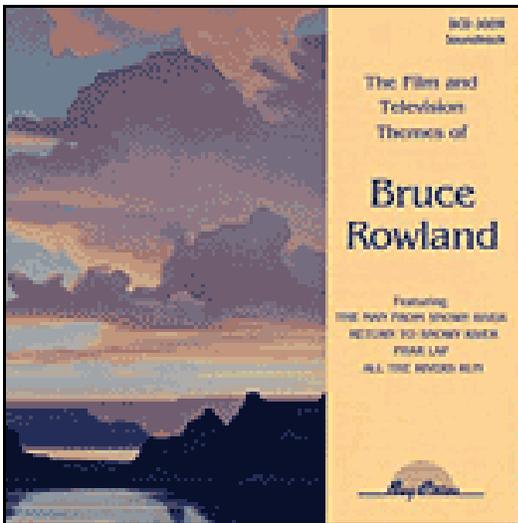


1984 – **The Whale Savers (Bruce Rowland)**



[Bruce Rowland](#)

Plot Summary: **The Whale Savers** is a documentary film on the efforts of Australians to rescue whales stranded on Australia's beaches. Two Australian Channel 9 cameramen-cum-conservationists – Laurie Levy and Neal Bethune – made the documentary after attending and pioneering whale rescue methods during the early 1980s. Using their own film and TV news footage, Levy and Bethune produced this documentary. Their excellent footage from several whale rescues on the Tasmanian coast provides a remarkable view of whales at close quarter. The documentary also shows some tragic consequences of whale beachings, including chilling film of a wildlife officer shooting stranded whales on a Gippsland beach. The film is a visual classroom for people who come across a whale stranding and want to help out. It shows how to "roll" a whale back into the water and protect it from the sun (**Source:** Michael Shmith, "Whales: to the rescue," *The Age* (Melbourne, Victoria, Australia), November 8, 1984, p. 43).



LP: Australia - ABC. LD-38223

CD 1: U.S. - Bay Cities BCD 3009 – *The Film and Television Themes of Bruce Rowland* (The Melbourne Symphony Orchestra) (Track 18 – Main Theme from **The Whale Savers**)

CD 2: Australia – ABC Records CD 38223 - *The Film and Television Themes of Bruce Rowland* (The Melbourne Symphony Orchestra) (Track 18 – Main Theme from **The Whale Savers**)

Aqua Cues: You can listen to a sample of Bruce Rowland’s main title – “Whale Savers” (1:04) – by clicking on Track 18 at Soundtrack.net.

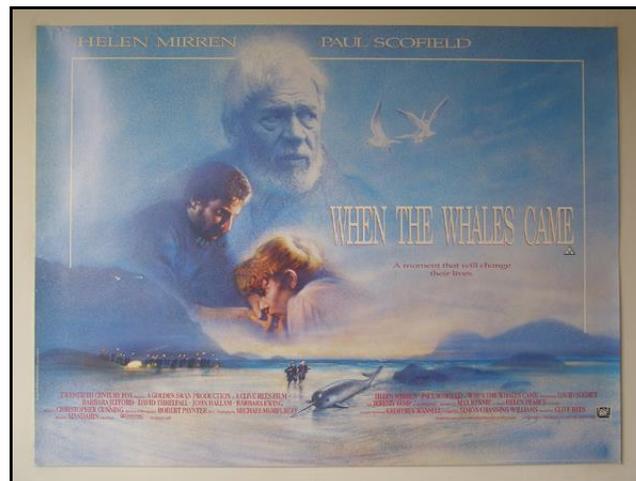
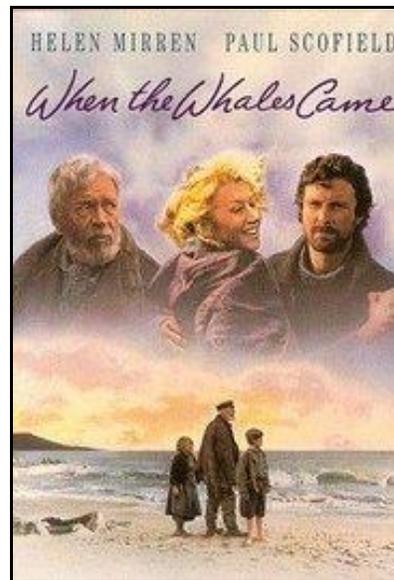
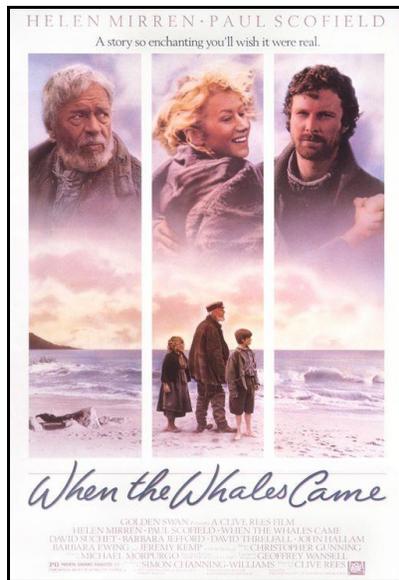


1989 – When the Whales Came (Christopher Gunning)



Christophe Gunning

Tagline: Love takes you places you never expected to go.



Posters



Photo

Tagline: A story so enchanting you'll wish it were real.

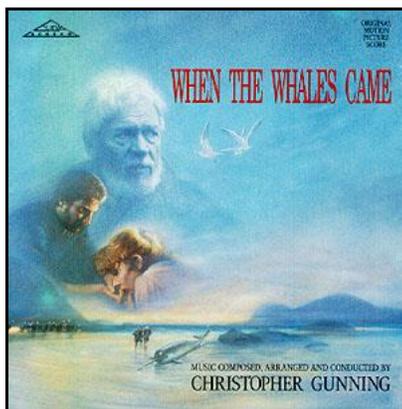
Plot Summary: Two children befriend an eccentric old man, who lives isolated on the far shore of their island home. But it turns out that the old man knows a terrible secret about the island and the narwhales that sometimes come.



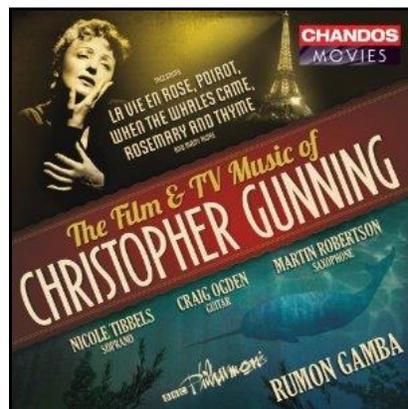
VHS



DVD (Region 2)



CD 1



CD 2

CD 1: Silva Screen FILMCD 049

CD 2: UK - Chandos CHAN 10625 – *The Film & TV Music of Christopher Gunning* (7:12 suite from *When the Whales Came*)

Gunning on CD 2 - <https://www.youtube.com/watch?v=zQavWuRRmsM>

“One can feel the sea and hear the whales talking to each other in this short Debussy like suite that is further enhanced by a solo soprano beckoning one to the ocean.” ([Source](#))

Aqua Cues –

- Bryher, and the Curse of Samson (3:52) - “The Island; the story of the curse narrated by the Birdman: Daniel and Gracie’s Toy boat is carried near the Birdman’s Cottage by a sea current” (CD 1 liner notes)
- Lured to Samson (2:42) - “Daniel and Gracie go fishing: a sea fog drifts in, and the tide takes them to the deserted isle of Samson. There they find the wells dry, the houses ruined, and the tusk of a Narwhal over a ruined fireplace” (CD 1 liner notes)
- Whale Beached (0:41) - “Daniel and Gracie find the Birdman tending a beached Narwhal; a sign that Bryher is to be cursed.” (CD 1 liner notes)
- Saving the Whale (2:5) - “After impassioned pleas from the Birdman and Daniel, he islanders agree not to kill the whale, but to carry him back to the sea.” (CD 1 liner notes)
- [Torches in the Sea](#) (2:45) - “the Birdman warns that a school of Narwhals is heading for the beach: they turn the whales away with blazing torches.” (CD 1 liner notes)

Torches In The Sea - <https://www.youtube.com/watch?v=wQfO9L90mxU>

Redeemed - <https://www.youtube.com/watch?v=rub4q6CiWw0&list=RDhub4q6CiWw0&index=1>

At [Soundtrack](#), Randall D. Larson interviewed Christopher Gunning about his score for **When the Whales Came**:

What can you tell us about your score for WHEN THE WHALES CAME? – This...is a...score of...which I’m inordinately fond.... A series of extraordinary events seemed to come together with WHEN THE WHALES CAME. I was on holiday on a small island...off the southwest corner of England, a very beautiful place. My family and I were there and as soon as we arrived there we noticed that a film was being made on the next island, and I jokingly said to my wife, “my goodness me, I should have brought my demo tape on holiday with me!” Day by day we watched from one island to the next – the islands are separated by a sea channel, I suppose about half a mile wide, maybe a little bit wider – and we saw all sorts of things happening, we saw a house being burnt down, we saw lots of shooting taking place at sea, and we saw some inflatable whales, and I learned that the film was called WHEN THE WHALES CAME. This interested me, because, for one thing, I knew about the book, ‘When The Whales Came’, and I knew that it concerned a whale beaching – many years earlier, when I was once in the Canary Islands, I watched absolutely horrified when a whole pod of sperm whales beached themselves in front of my very eyes, enormous black creatures, some as long as a bus, some babies about three feet long. They all beached themselves and of course they died out in the hot sun. To make matters worse, the native Spanish islanders

came down and they were sticking huge, great iron poles in these creatures and waiting for them to die, and then the whales would be taken away to be processed, and of course it constituted a rich bounty. I was brought up in a family of animal lovers and I found the whole thing one of the most distressing things that I'd ever seen, and of course the memory has lived with me ever since. As I saw, the film title, **WHEN THE WHALES CAME**, immediately struck a chord and I was absolutely astonished to find that, when I got home, there was a message on my answering machine asking if I would be interested in composing the music for the film. I might add that all the time I was on holiday there I never met anybody from the film at all. But it did transpire that the director was somebody with whom I'd worked on commercials and I suppose that's how that connection came about.

What was needed, musically, for WHEN THE WHALES CAME? - There was a variety of music. We used fairly ethnic music for some of it, solo harmonica, solo pipe, and solo violin. We felt that these instruments would best conjure the loneliness of the place, the isolation of the place. But, contrasted with that, was some orchestral music, with a lot of singing. For no other reason, I'm afraid, that I felt it instinctively to be appropriate. **WHEN THE WHALES CAME** is, essentially, a sad fairy tale, and it seemed important to get over a lot of mystery of the story, a little of the romance of it, in a way, and of course to paint musically the incredibly beautiful surroundings – hopefully, in a rather haunting way. (Originally published in *Soundtrack Magazine*, Vol.13/No.49, 1994).

[Steven A. Kennedy](#) commented that the Gunning's score for **When the Whales Came** "is a haunting piece creating musical seascapes that incorporates real whale sounds and more atmospheric music as well as a fascinating female vocalise. It at times creates a ghostly backdrop that is touching and unsettling all at the same time (and reminiscent of a theme in Goldsmith's **STAR TREK—THE MOTION PICTURE**)."
[Film Score Click Track](#) noted that Gunning composed "a haunting melody set against oscillating whole-step intervals. The soprano solo is interwoven with slowed-down whale songs to create a unique, moving effect."



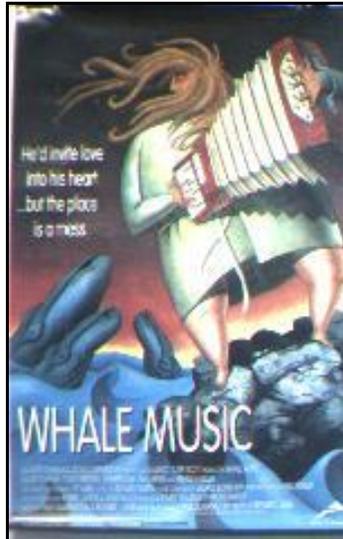
1994 – Whale Music (score by George Blondheim; original music performed and composed by Rheostatics)



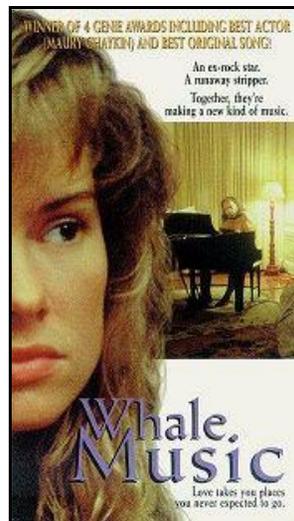
[George Blondheim](#) & Rheostatics

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

Tagline: Love takes you places you never expected to go.

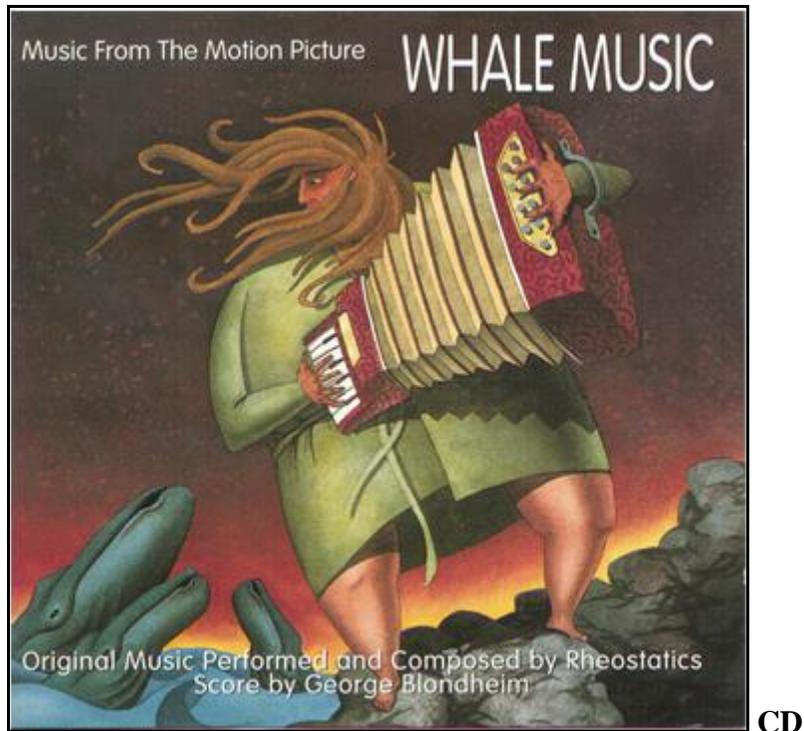


Poster



VHS & DVD

Plot Summary: Shot around the breathtaking coastline of British Columbia's Howe Sound, this film tells the story of the redemption of a faded rock star (Desmond Howl) through love and music. Mentally devastated by his brother's death, Desmond works to compose a new orchestral-like work that he wants to play to summon the whales that inhabit the Pacific Ocean waters off the coast from his crumbling retreat. A young woman, Claire, enters his life and slowly helps him back into reality.



CD: Sire Records CDW 45836

Aqua Cues - Songs featuring the sounds of whales: Song of Congregation / Find Me Mooke Saunders / Ocean Courtship / Song of Flight / Song of Courtship / Deconstruct Me, Claire

Director Richard J. Lewis' exploration of the reclusive musician's efforts to create a piece of music that will summon the whales has been described as "a sensory and emotional tour de force." The film is "full of mesmerizing images, such as Claire [the film's love interest] sitting in an aquarium window as whales swim by, Desmond meeting [his brother] Danny's ghost in the pool.... The music, a mix of new age and surf by the Rheostats, is ideally suited to the film. ...the sight of the whales coming to the surface is poignant and uplifting ([Source](#)). "Ocean Courtship," wrote reviewer [Rusty](#), "really *is* whale music."

Other score cues (as distinct from vocal songs) that are heard on the CD, and that feature the real (?) or simulated sounds of whales, are "Song of Congregation," "Find Me Mooke Saunders," "Song of Flight," "Song of Courtship;" and "Deconstruct Me, Claire." The ending of **Whale Music**, reviewer Paul Gross wrote,

is very touching. Desmond hooking the large...speakers up and facing them toward the ocean, ... watching for the whales to come to him, Claire by his side...and...telling her about how his brother died and why the music is so important to him. The music is there to summon the whales. He has unfinished business with them. He needs to ask them a question that he feels only they can answer. He wants to ask them how his brother is (<http://www.paulgross.org/whale.html>).

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



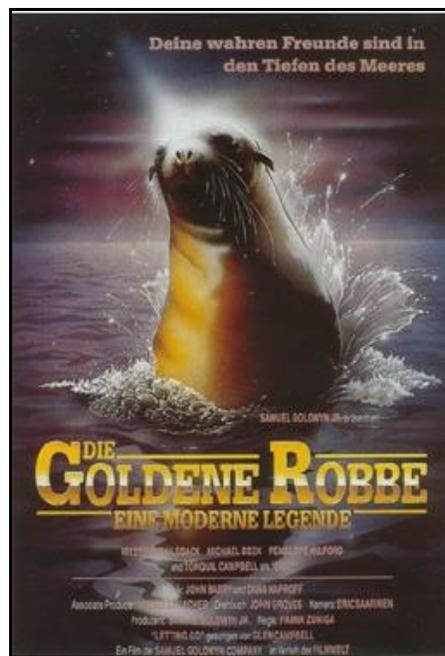
[John Barry](#)



[Dana Kaproff](#)

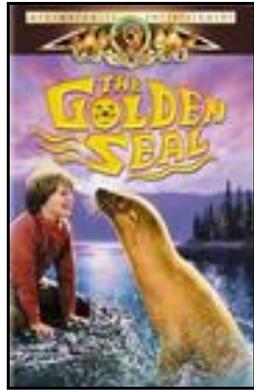
Trailer: <http://www.youtube.com/watch?v=nODPt8IXb4Q>

Tagline: An extraordinary friendship. An unforgettable adventure.



Poster (Germany)

Plot Summary: A young boy (Eric) and his parents live in the Aleutian islands. The father, like the Aleut natives, has long awaited the return of the fabled, near-mythical golden seal, which comes to the islands to give birth every seven years. The father, like the locals, intends to capture the seal as there is an enormous bounty on its head. But it is the father's 10-year old son who discovers and tries to protect the golden seal from harm.



VHS



DVD



LP



CD

LP: Compleat CSTR-6001

CD: Intrada Special Collection Volume 89

Aqua Cues:

The Frolic (Barry) - <http://www.intrada.net/sound/GOLDenseAL09.m3u>

Swimming Lessons (Kaproff) - <http://www.intrada.net/sound/GOLDenseAL12.m3u>

While having only a brief scene or two shot underwater, **The Golden Seal** is a “sea buddy” flick in its portrayal of a young boy’s friendship with a golden seal he has discovered and the boy’s efforts to protect the seal and her pup from being harmed by hunters out to collect a bounty on the seal’s fur. The score’s highlight is a joyous and somewhat magical cue (“[The Frolic](#)”) first heard just after the golden seal has bumped the boy off a log and into the ocean. The boy (Eric) frolics joyfully with the seal totally oblivious that he is swimming in nearly freezing water, a point that Jeff Bond highlights in the CD liner notes:

Barry’s “[Frolic](#)”...accompanies Eric playing in the ocean with the two golden seals (a briefly referenced plot point is the fact that Eric doesn’t feel the chill of the island air when he’s around the seals and presumably they also allow him to swim in what must be frigid water as well). Barry’s mellow theme rolls through this lyrical sequence intact for the first minute or so, voiced by strings and reeds with a particularly

sweet and reflective bridge. As the lengthy scene progresses Barry adds a six-note rhythmic flourish for strings and as Eric's play with the seals begins to be shown with glistening slow motion photography, Barry's score becomes increasingly majestic, with oboes and high strings handing off the rhythmic figure against swelling French horns and a proud new figure for brass, all climaxing in a section for pounding percussion before the final bars of keening, high pitched strings in the classic Barry manner. While slow motion sequences like this can easily become cloying or overdone, Barry's flowing, mellifluous underscoring is perfect for the balletic imagery (Jeff Bond, CD liner notes).

Two other "in the water" scenes portray the mother seal's efforts to teach her pup to swim. In the first, scored by Dana Kaproff, a subdued cue titled "[Swimming Lessons](#)" conveys the pup's hesitancy and reluctance to jump into the ocean even as the mother seal beckons the pup to join her.

"Kaproff scores '[Swimming Lessons](#)' with a playfully droll rhythmic treatment for woodwinds, flutes and strings as the golden seal playfully teaches her calf how to swim along the rocks of the shoreline. An extended flute solo gives way to brass and pizzicato strings as the cautious pup enters the water. This is an extended sequence of 'animal acting' with no dialogue so Kaproff's playful music is particularly important in moving the scene along" (Jeff Bond, CD liner notes).

Later, as Eric rejoins the two animals, Barry's "In the Water" cue reprises the gentle golden seal theme.

Interestingly, if you listen to "[The Frolic](#)", you feel that you've heard this cue's melody before, it turns out that this cue is reminiscent of the "Journey to Fort Sedgewick" cue that Barry composed seven years later as one of the main themes of his 1990 score for **Dances with Wolves**. I was so struck by the similarity of these two cues that I kept checking the CD liner notes to see if the cue's title might actually be "Dances with Seals"! Obviously, titling the "Journey to Fort Sedgewick" cue "Swimming with Wolves" would have made absolutely no sense in the score for **Dances with Wolves**.



1986 – [Where the River Runs Black](#) (James Horner)



[James Horner](#)

Trailer: <https://www.youtube.com/watch?v=r1FmNQxSHxs>

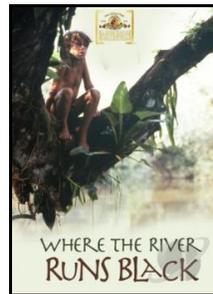


Poster

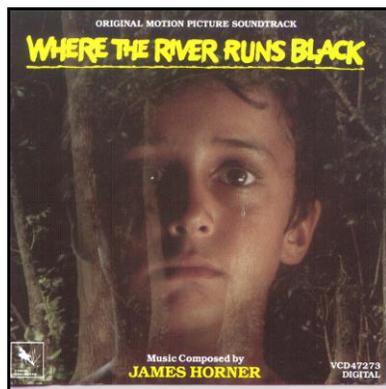
Plot Summary: Father O'Reilly, an older priest, tells the story of Father Mahoney, Eagle Woman, and their son Lazaro. Mahoney is a radical priest who ventures upstream where the river runs black. He encounters the beautiful and enchanting Eagle Woman, who can change from a dolphin to a woman. A few years later, their child Lazaro witnesses interloping gold prospectors commit a brutal and traumatizing murder. Lazaro goes to the city in Father O'Reilly's care, and there he sees the murderer, who's a politician. Lazaro seeks revenge, which puts him in further danger. He runs back into the jungle, where the dolphins may be his best hope for help (www.imdb.com).



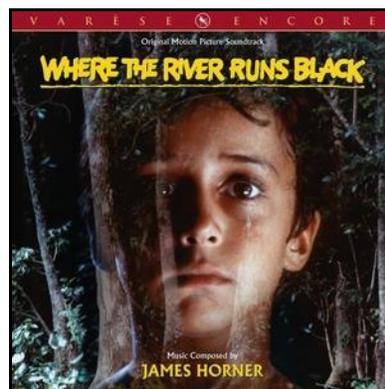
VHS



DVD



CD 1



CD 2

CD 1: Varese Sarabande VCD47273

CD 2: Varese Sarabande VCL10151161 (Encore Edition)

Aqua Cues:

Complete score - <https://www.youtube.com/watch?v=nWNt34vlq0g&list=PLsFFH1T6XMCis1kIV4uL7tW0ubX4m-j5K>

Underwater Ballet - <https://www.youtube.com/watch?v=i32iWchcnng&list=PLsFFH1T6XMCis1kIV4uL7tW0ubX4m-j5K&index=2>

The Dolphins - https://www.youtube.com/watch?v=73jivb_UbzE&index=6&list=PLsFFH1T6XMCis1kIV4uL7tW0ubX4m-j5K

Soundtrack Suite - https://www.youtube.com/watch?v=Og5E_Af69RI&list=RDOg5E_Af69RI&index=1

While only a few scenes in **Where the River Runs Black** were shot underwater, some of the music that Horner composed to accompany the dolphins swimming and to underscore underwater scenes is heard in two cues—“[Underwater Ballet](#)” and “[The Dolphins](#)”—the former “a very playful cue with a lively, sparkling theme” ([Andreas Lindahl](#)).

Reviewing Horner’s score [Jonathan Broxton](#) wrote that “‘Underwater Ballet’ is lively and expressive, with sparkling synths and sun-kissed, lightly-tapped percussion that gives way to a dance-like pan flute element. Later, ‘The Dolphins’ is playful and similarly upbeat, with florid rhythmic ideas and animated pan flute lines.” The specific—and darker—music underscoring underwater scenes when the dolphins are attacking the alligator is heard on the CD near the end of the “Underwater Ballet” cue.

Overall, reviewer Paul Andrew MacLean described Horner’s score for this film as “a blend of new age and ‘ethnic’ styles, realized on a sampling keyboard. There are some pleasantly airy moments, but most of the score consists of droning pre-set rhythms, over which the composer fiddles with various samples (strings, voice, and, most predominantly panpipe, which comes out sounding more like a circus organ than an authentic South American instrument)” (*musicHound Soundtracks*, 2000, p. 638).



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



[Leonard Rosenman](#)

Trailer: <http://www.youtube.com/watch?v=dfts9WLXINE>

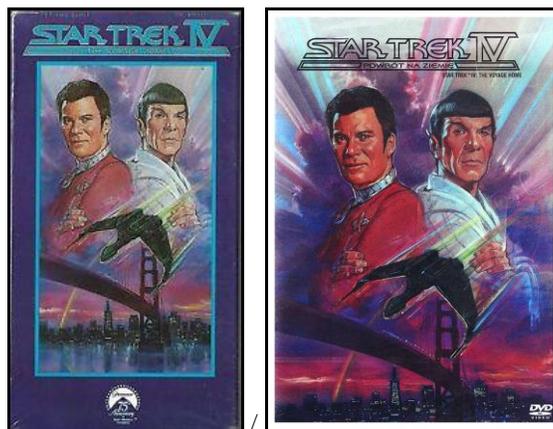


Tagline: They traveled back to where 23rd century man had never gone before. To a mad, crazy, outrageous time. 1986.



Posters

Plot Summary: A space probe appears over 23rd century earth, emanating strange sounds towards the planet, and apparently waiting for something. As time goes on, the probe starts to cause major storms on earth and threaten its destruction. James T. Kirk and crew are called upon once again to save mankind. They discover the strange sound is actually the call of the humpback whale—which has been hunted to extinction. They have only one choice—to attempt to time travel back into the 20th century, locate two humpback whales, and bring them back to 23rd century earth to reply to the probe (www.imdb.com).



VHS – DVD (Region 2)



Blu Ray



LP – CD

LP: MCA MCA-6195

CD: MCA MCAD-6195

Aqua Cues – Complete Soundtrack: <https://www.youtube.com/watch?v=J7IVsGHI3AE>

Whale Fugue - <https://www.youtube.com/watch?v=6DJIUa8ENPw&list=PL3ACE13516C7BFF44&index=3>

Ballad of the Whale - <https://www.youtube.com/watch?v=fbtMicT61rY&list=PL3ACE13516C7BFF44&index=4>

Leonard Rosenman reprises Alexander Courage’s **Star Trek** theme but brings a fresh concept--two cues (“Market Street” and “[Ballad of the Whale](#)”) arranged in a light jazz style, performed by small combo (The Yellowjackets), anchor the film’s ocean- and earth-bound scenes, providing a contemporary (mid-1980s) sound as counterpoint to scenes aboard the *Enterprise*, where Rosenman employed full orchestra (“Time Travel”) to move the *Enterprise* back in time.

Rosenman discussed the link to Courage's **Star Trek** theme in a 1995 interview, noting the script required using:

the original theme of **Star Trek** in the main title, which I didn't like. I did an arrangement of that and Leonard Nimoy said, "*From now on you do your own music, anything you want that fits the film.*" So I did the end title, which was very big, but was not based on the **Star Trek** theme, it was my own theme. One of the parts of it was this fugue based on the whale. I thought the whale was so noble that I decided to do a baroque kind of thing on it to celebrate the living of the whale. When we heard all the music, Leonard Nimoy said, "*You know, I must say, I really like your music so much better than the theme, let's have another session and let's re-do the main title and do your own music*" (Wolfgang Breyer, *Soundtrack!*, Vol. 14/No. 55, September, 1995, p. 6).

The score nicely complements the film's joyous mood, heard in "[Whale Fugue](#)," a semi-exuberant piece that celebrates the saving of the whales. Commenting on Rosenman's score, reviewer Andy Dursin wrote: "Rosenman's main theme is a lot of fun, written in the same vein as some of his other genre works (i.e. **Lord of the Rings**), but his music for the film's aquatic protagonists, the Humpback whales, is more serious and noble in nature" (*VideoHound's Soundtracks*, 1998, Visible Ink Press, p. 418).



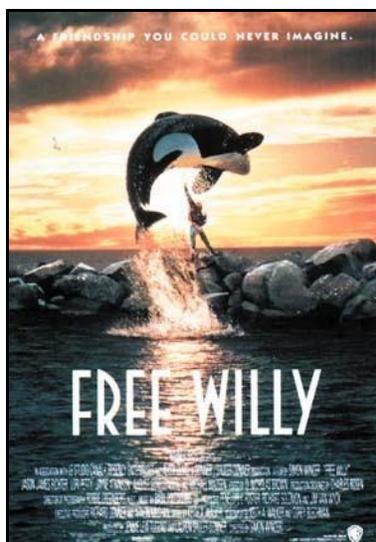
1993 – **Free Willy (Basil Poledouris)**



[Basil Poledouris](#)

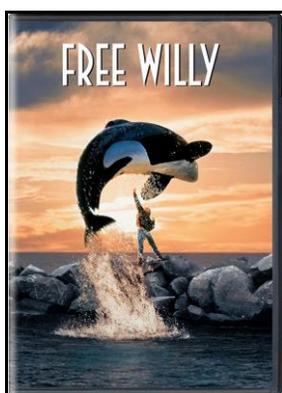
Trailer: <https://www.youtube.com/watch?v=xk0XY83eEuM>

Tagline: A 12 year old street kid. A 3-ton killer whale. A friendship you could never imagine. An adventure you'll never forget.

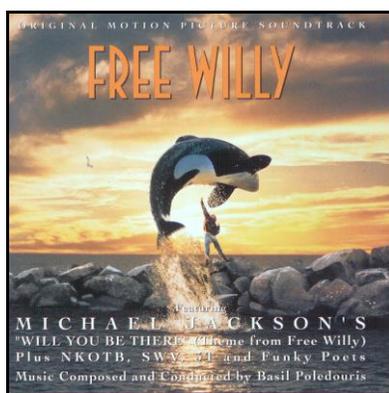


Poster

Plot Summary: Fishermen have separated a young orca whale (Willy) from his parents and he ends up at a marina. Meanwhile, a street kid (Jesse) runs afoul of the law and gets caught vandalizing the marina, but his social worker gets him off the hook provided he cleans up his mess at the marina. While there, he befriends the whale and teaches him tricks, something the trainer hasn't been able to do. But when Willy is a dud in front of the audience, the marina owner plans some bad things, and the boy and his friends must try to free Willy (www.imdb.com).



DVD



CD

CD: Epic EK 57280

Aqua Cues/Notes:

Main Title - <https://www.youtube.com/watch?v=bRNHsZPWH4&list=PLQKOHN7qNp3Z4KsvHJ2yoUCJzKyx6JWqf&index=6>

Connection - <https://www.youtube.com/watch?v=WvUagB6KcI4&list=PLQKOHN7qNp3Z4KsvHJ2yoUCJzKyx6JWqf&index=7>

The Gifts - <https://www.youtube.com/watch?v=hQKxWZR5MxI&list=PLQKOHN7qNp3Z4KsvHJ2yoUCJzKyx6JWqf&index=8>

Farewell Suite - https://www.youtube.com/watch?v=_DHrEJE-aRs&list=PLQKOHN7qNp3Z4KsvHJ2yoUCJzKyx6JWqf&index=11

The **Free Willy** soundtrack CD combines six pop vocals (including two versions of Michael Jackson's "[Will You Be There](#)") and six score tracks by Basil Poledouris. Interestingly, Poledouris' score garnered both negative and positive reviews. On the negative side, Lukas Kendall described the score as "innocuous synth/orchestra fluff" (*FSM*, 7-8/95, #59-60), while Gary Graff opined: "This set mixes yawn-inducing instrumental music with yawn-inducing, but far more successful vocal music" (*musicHound Soundtracks*, 2000, p. 198).

On the positive side, [Filmtracks.com](#) provided a strong counter to such negative reviews:

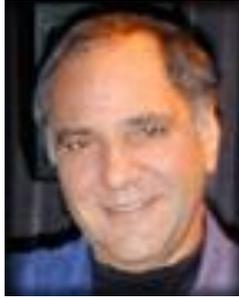
Many critics of film music, including some professionals, have slammed this score, referring to it as "yawn-inducing" or "overzealous child's play." These labels are nonsense. For the first two **Free Willy** films, Poledouris composed a wealth of sensitive and imaginative orchestral music, paving the way for Cliff Eidelman's similarly impressive score to the third film. . . . The magic of **Free Willy** is conveyed through Poledouris' enduring and charming [title theme](#), performed with an unusually large sound from a Los Angeles orchestra. To address the modern sound that the producers of the film were seeking, Poledouris relies heavily on underlying synthetic elements and rhythms. For the action sequences, a sharp, electronic pulse. . . sets a fast pace and is complimented by continuous brass statements of secondary motifs. In other portions of the score, a very upbeat and contemporary pop rhythm is established by the synthesizers with a joyful, completely major-key accompaniment by the orchestra. A [spunkier], low key synthesized beat is the backdrop for equally upbeat harmonica performances during [["Connection"](#)]. In the tenth track, Poledouris culminates the audition scene with a victorious and noble statement of theme over the electronics concurrently. The balance between the orchestral and synthetic is masterfully handled.

Gary Radovich credited Poledouris as providing "a modern pop score in his typical blend of orchestral instruments and electronics. . . . Using two or three primary themes, Poledouris manages to inject emotion into the score, even when heavily synthesized" (*FSM* 8-9/93, #36-37, p. 32). Randall Larson also chimed a positive review, noting that Poledouris gave the film "a surging, tempestuous yet richly melodic approach, with an occasional Herrmannesque ambiance representing the ocean depths coveted by the captive orca" (*Soundtrack* 9/97, Vol. 16, No. 63, p. 24). Overall, wrote Peter Holm, Poledouris uses:

the whole arsenal of stunts to achieve and create a milieu with strong associations to the sea, the whale and the freedom. It's all written in a graceful style combining orchestral and electronic. . . elements with a slight touch of sentiment just to make sure you get a little tear at the corner of the eye. Poledouris has shifted the weight from the traditional sweeping strings, even though they can be noted, to more light and tingling electronic percussion and other such devices and. . . it works much better to the majestic brass and soft woodwinds and the other instruments ([Source](#)).

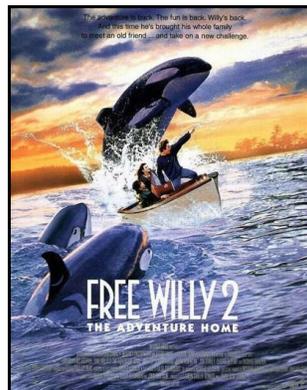


1995 – Free Willy 2 – The Adventure Home (Basil Poledouris)



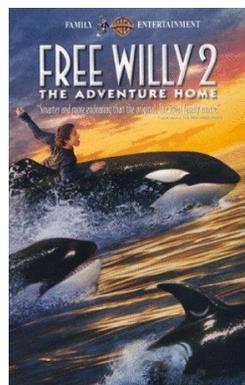
Basil Poledouris

Trailer: <https://www.youtube.com/watch?v=XIMW6VJILMA>

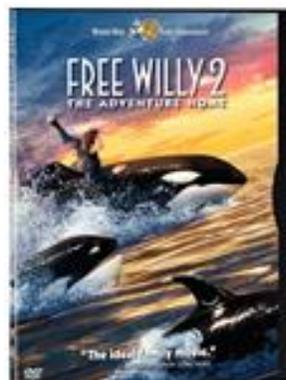


Poster

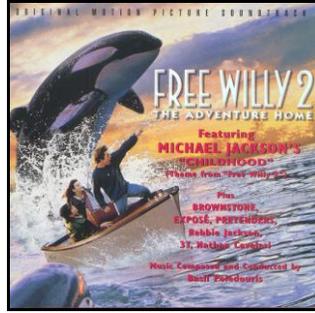
Plot Summary: Two years have passed since the boy Jesse helped the whale Willy to jump to freedom. Jesse enjoys the life with his adoptive parents, when his half-brother Elvis arrives because of the death of their mother. During a holiday trip Jesse meets Willy again as well as his friend Randolph, a native American Indian. A tender love develops between Jesse and Rudolph's granddaughter Nadine. Suddenly a crashed oil tanker endangers the whales. Several animal and human lives have to be saved when the movie gets into action finally (www.imdb.com).



VHS



DVD



CD

CD: Epic BK 67259

Aqua Cues:

Main Title - <https://www.youtube.com/watch?v=sJ4wCfnKKzA&list=RDsJ4wCfnKKzA&index=1>

Whale Swim - <https://www.youtube.com/watch?v=WMMrpkBsk8M&index=2&list=RDsJ4wCfnKKzA>

Reunion - https://www.youtube.com/watch?v=WAOG0f2HzDc&index=10&list=PL_W-mhaGWHqJxocSU1Fu1cEoKZ2zxZVcf

Not to be outdone by the six tracks Basil Poledouris score tracks included on the **Free Willy** soundtrack CD, Epic's release of the **Free Willy 2** soundtrack CD included only three tracks of Poledouris' score for that film, the balance of the tracks being forgettable pop vocals including "Childhood"—yet another song composed and sung by Michael Jackson.

However, in his review of Poledouris' score, [Jonathan Broxton](#) wrote that the score's "vibrant, nautical main theme was one of the best things to emerge from the whole Free Willy phenomenon, and is always a pleasure to listen to on CD." But [Broxton](#) adds:

the accompanying soundtrack from Epic is atrocious. Basil's score is tacked on at the end, a mere ten minutes of a 47-minute album and, to make matters worse, the album's producers seem have chosen to include some of the least interesting parts. The three cues – "[Main Titles](#)", "[Whale Swim](#)" and "[Reunion](#)" - feature many of Basil's regular stylistic trademarks, but they sound uncharacteristically bland and muted, especially considering the seafaring heritage Basil has, his obvious affinity for all things oceanic, and the emotional oomph of the main theme. In fact, the Free Willy theme is only performed twice during the ten minutes, and then only briefly.... Much of the rest of the music is of a soft, calming nature with prominent synthesizers, interesting organic sound effects, and a few exciting orchestral interludes. The first minute of the "[Main Title](#)" introduces a new heroic theme; "[Whale Swim](#)" is kind of quirky and bouncy, and introduces some attractive acoustic guitar melodies late on, while "[Reunion](#)" slowly builds through some lovely woodwind and string figures to a satisfying climax.

Overall, Didier C. Deutsch found Poledouris' score for **Free Willy 2** to be "flavorful and aggressively romantic, with great orchestral textures...." (*musicHound Soundtracks*, 2000, p. 198).

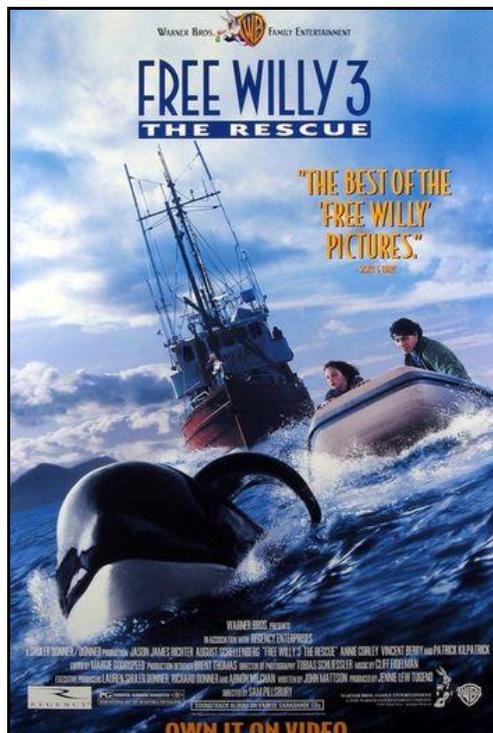


1997 – Free Willy 3: The Rescue (Cliff Eidelman)



[Cliff Eidelman](#)

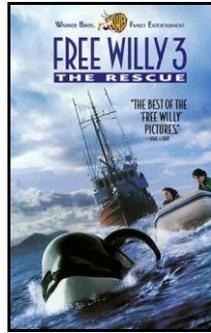
Trailer: https://www.youtube.com/watch?v=qd8vEG6Y_a4



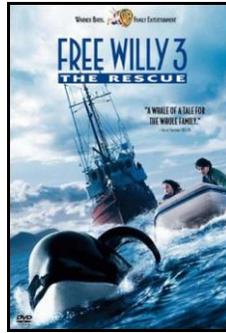
Poster

Tagline: A new friend. A new threat. A new adventure that will capture your heart.

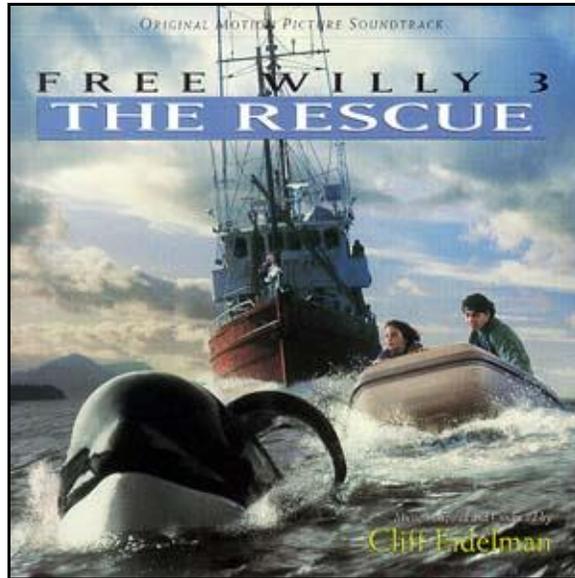
Plot Summary: Willy the whale is back, this time threatened by illegal whalers making money off sushi. Jesse, now 16, has taken a job on an orca-researching ship, along with old friend Randolph and a sarcastic scientist, Drew. On the whaler's ship is Captain John Wesley and his son, Max, who isn't really pleased about his father's job, but doesn't have the gut to say so. Along the way, Willy reunites with Jesse, who helps Max realize that whales are a little more than just cheese burgers (www.imdb.com).



VHS



DVD



CD

CD: Varese Sarabande VSD-5830

Complete Soundtrack - https://www.youtube.com/watch?v=eL1-s9IbPiM&list=PL3TpIpOhe2IVbqcJgYTM_qAAxC2kJAfBE

Aqua Cues/Notes:

Main Title - <https://www.youtube.com/watch?v=-RXfhw5txoQ>

Whale Call - https://www.youtube.com/watch?v=eL1-s9IbPiM&list=PL3TpIpOhe2IVbqcJgYTM_qAAxC2kJAfBE&index=1

Birth - https://www.youtube.com/watch?v=cMU6fJQsfUo&list=PL3TpIpOhe2IVbqcJgYTM_qAAxC2kJAfBE&index=5

A New Family - https://www.youtube.com/watch?v=Dg_ckXuWE4g&list=PL3TpIpOhe2IVbqcJgYTM_qAAxC2kJAfBE&index=11

End Credits - https://www.youtube.com/watch?v=2Xk6mdYuKaE&list=PL3TpIpOhe2IVbqcJgYTM_qAAxC2kJAfBE&index=12

Free Willy 3 is the “never-ending saga of Willy the whale, who has been freed twice before but still needs the help of his human friend, Jesse” (Didier C. Deutsch, *musicHound Soundtracks*, 2000, p. 199). Cliff Eidelman provided greater detail on his approach to scoring this film in an interview with Randall Larson:

“I felt the music was like the voice of Mother Earth. . . .the vocal theme represented the ancient quality of the whale and its relation to the world and the importance of it. It is nature itself, and when we try to obliterate or kill this nature, you’re really killing Mother Earth, so I wanted to give it this sort of innocent quality. And I wanted to have something tribal and ancient-sounding, using things like tribal drums and exotic flutes to try to bring out that ancient, tribal mystic effect. I also wanted something to represent Mother Earth, which was most prevalent during the solo vocal part. . . . I wanted a voice that was ethereal and didn’t sound like a trained opera singer. . . . The base of the score is the orchestra; in addition to that, we used the solo voice, we used a lot of Eastern and Asian percussion instruments in order to get that tribal effect. We used combinations of Taiko drums and a lot of ancient skin instruments that we would hit with bone, things that would give it that feeling. We also used a lot of exotic flutes to get that crying-out feeling – on one hand you have Mother Earth sung by the voice, and on the other hand you have Mother Earth being threatened, screaming from inside, and that that kind of wild screaming on the flute. In a sense there are three parts – Mother Earth being hunted, which is the tribal drum, the voice which is Mother Earth herself, and the flutes which are her being threatened” (Randall D. Larson, “Music for Mother Earth: Cliff Eidelman’s Free Willy 3,” *Soundtrack!*, 9/97, Vol. 16, No. 53, pp. 12-13).

Larson described Eidelman’s approach to score as providing the film “with an ethereal ambiance, beautifully embellished by a haunting female vocal. . . .and driven by primitive percussion instruments that echo the ancient world from which the whale has come” (*Soundtrack* 9/97, Vol. 16, No. 63, p. 24). Larson added:

The score’s main melody undulates on a gentle tide of violins, the higher end strings taking the melody over a rhythmic surge of lower violas, cellos and a twinkling harp. “[Obsession](#)” lets the theme resound beautifully, high end violins suggesting the voice of the whale. First in “[Awakening](#)” and later in “[Redemption](#)”, Poitras’ voice gives the cues a powerful tonality, her throaty voice speaking the whale’s outrage against the hunters. . . . [Eidelman] eloquently captured the musical world of the whale with an intensely beautiful score (*Soundtrack*, 9/97, Vol. 16, No. 63, p. 24).

Deutsch (*musicHound Soundtracks*, 2000, p. 199) described composer Cliff Eidelman’s score as “lush,” while Jeff Bond noted that the score concentrates on “the movie’s setting and suspenseful aspects, with oriental sounding wind instruments and some Enya-like vocals” (*FSM*, 10/97, Vol. 2, No. 8, p. 34). [James Southall](#) described Eidelman’s woodwinds as capturing “the spirit of the ocean that rather more famous water-bound scores. . . .didn’t do nearly so well.” [Soundtrack-express.com](#) wrote that Eidelman’s music is

surprisingly low key. . . ., emphasizing the mystery of the ocean and the character interplay, rather than theatrical heroics. “[Main Title](#)” introduces the main theme, very similar to Poledouris’ original, which is heavy on woodwind and jangling percussion. . . . “[Awakening](#)” is a little more upbeat and is probably the score’s highlight, the addition of Francine Poitras’ vocals add an extra haunting dimension. Naturally enough, the more rousing moments are “[The Hunt](#)” and “[Obsession](#)”, with urgent rhythms. . . ., but with the occasional orchestral surges that provide a creditable, if somewhat clichéd evocation of the sea.

Lyn Williams described the score as “smooth and distinctive. . . .with the feel of the ocean breaking through in the orchestrations that are seafaring in their style. The use of a solo voice. . . .gives this

score a pleasing edge, with some wonderful cues...that stand out, such as 'Obsession', which starts with percussive thrusts and an oriental wind instrument wailing under the string and brass progression as the music swells to a crescendo where the violins take on an almost whale-like sound" (*Legend*, Issue 25, 1997, p. 43). Andreas Lindahl described the score's main theme as

extremely attractive - very sweeping, lush and melodic. It has been heard for the first time in the "Main Title" and shows up in many of the other cues, although given its best rendition in the two final tracks ["A New Family" and "End Credits"]. Performed by the Toronto Symphony Orchestra, the score is a combination of beautiful, sometimes a little sad music, and more adventurous parts. For the more slow parts, Cliff Eidelman uses a wordless solo voice...and piano, as well as strings and woodwinds, in some of the tracks, to great effect, while the more upbeat, adventurous cues are performed by the orchestra, with focus on strings and brass" (<http://www.scorereviews.com/title.asp?id=139>).



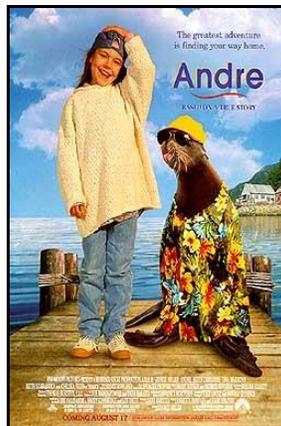
1994 – **Andre** (Bruce Rowland)



Bruce Rowland

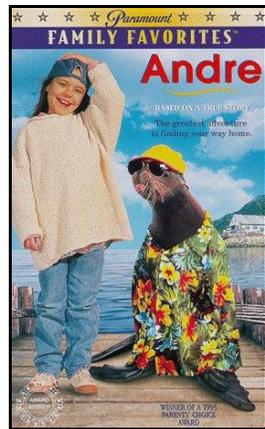
Trailer: <https://www.youtube.com/watch?v=R9hW3Anyf0E>

Tagline: The greatest adventure is finding your way home



Poster

Plot Summary: Whitney and her family adopt an orphaned baby seal in Maine. When it grows and starts getting into mischief, it antagonizes some of the fisherman in the town. A fisherman, Mark Baker, is upset with the Whitney's because Toni's father, Harry, was appointed Harbor Master instead of him, partially because of the seal. But when the humorous antics of the seal attracts media attention, further squeezing out Mark, and running down his business, he gets even more upset. This is the true story of how a seal, named Andre, befriended a little girl and her family, circa 1962 (based on www.imdb.com).



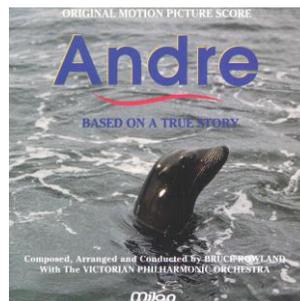
VHS



DVD



CD 1



CD 2

CD 1 (songs): Rhino R2 71802

CD 2 (score): Milan 73138-35682-2

Complete Soundtrack -

https://www.youtube.com/watch?v=goXO1nR3_0A&list=PLaDM9_WJWOwdf4f64tVPW3FhUV949Eb62&index=1

Aqua Cues:

Seal Ballet (Opening Montage) –

https://www.youtube.com/watch?v=goXO1nR3_0A&index=1&list=PLaDM9_WJWOwdf4f64tVPW3FhUV949Eb62

An Orphan Pup –

https://www.youtube.com/watch?v=Jypw0319IE&list=PLaDM9_WJWOwdf4f64tVPW3FhUV949Eb62&index=2

Andre's First Swim – https://www.youtube.com/watch?v=lxvwl55ZjU&list=PLaDM9_WJWOwdf4f64tVPW3FhUV949Eb62&index=5

Bruce Rowland's score for **Andre** provides "an emotional backbone of melodic themes and soothing orchestration. ...it's lovely and effective enough.... ...isn't too cloyingly sentimental, nor is it too low key and benign" (Andy Dursin, *FSM*, 9/94, #49, p. 16). Rowland "plays the sentimental chords with cues that tug at all the right heart strings. ... At its most inspired, string instruments (harp, guitar) and wind instruments combine to create an amalgam of vivid little vignettes that are enduring and quite attractive. At other times, a lovely piano melody is strikingly set off by a lute or a harp to evoke images that may work very well within the context of the screen action but that also have a magic of their own as music" (Didier C. Deutsch, *musicHound Soundtracks*, 2000, p. 21). David Hirsch described "[Seal Ballet](#)," heard as underscore to accompany the film's opening credits, with a lengthy scene of seals swimming underwater, as among "the composer's gentle best" (*FSM*, 9/94, #49, p. 18). Rowland punctuates this cue with some instrumentation that has a bubbly or crystalline sound.

Other cues accompanying Andre or other seals swimming under water include "[An Orphan Pup](#)" and "[Andre's First Swim](#)."



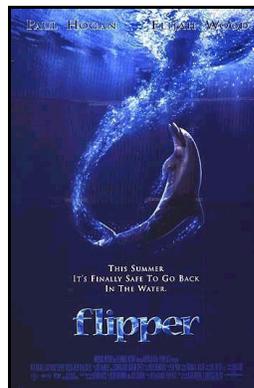
1996 – **Flipper** (Joel McNeely)



Joel McNeely

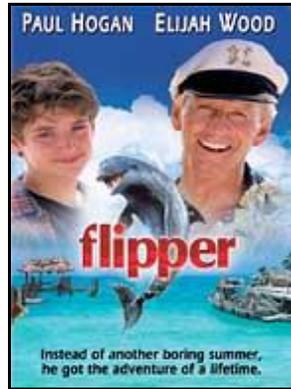
Trailer: <https://www.youtube.com/watch?v=YORbTNN-jNE>

Tagline: This summer it's finally safe to go back in the water.

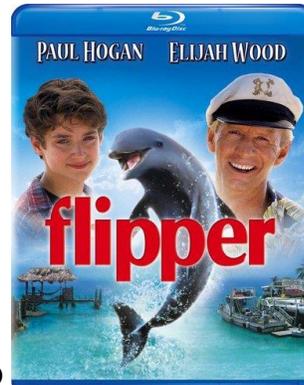


Posters

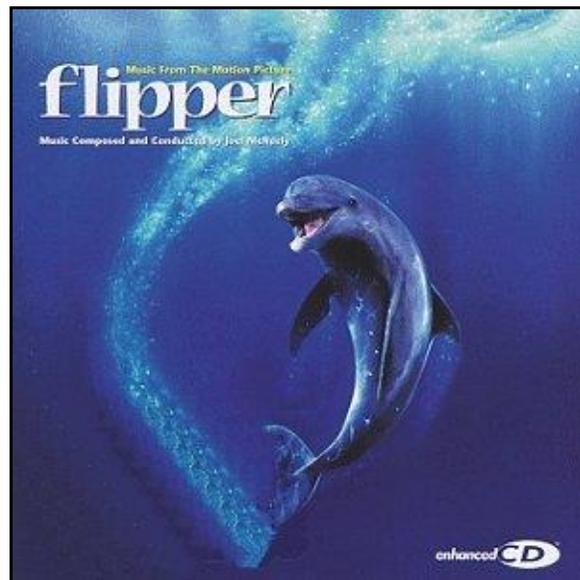
Plot Summary: Sandy Ricks is sent by his mom to the Florida Keys to spend the summer with his uncle, Porter Ricks. Sandy dislikes everything about his new environment until a new friend comes into his life, a dolphin named Flipper, that brings uncle and nephew together and leads Sandy on the summer adventure of a lifetime (www.imdb.com).



DVD



Blu Ray



CD

CD: The Track Factory MCD-11445

Aqua Cues: [Main Title](#) / Abandoned and Alone / Sandy Meets Flipper / Flipper Ballet / He Belongs At Sea / Sandy Searches / Attack of the Hammerhead

Main Title: <https://www.youtube.com/watch?v=aC9cdUMHPRY&list=PLmZcSdPFscUUD7OB-KCBEXqKQOVqvSSgF&index=1>

“Flipper”: <https://www.youtube.com/watch?v=DyChxfGncxc&list=PLmZcSdPFscUUD7OB-KCBEXqKQOVqvSSgF&index=9>

Joel McNeely composed the score for **Flipper**. Of the soundtrack CD’s 15 tracks, the first five are pop vocals by various performers (including Matthew Sweet performing “[Flipper](#)”).

Cue 6 (“[Main Title](#)”), featuring a wordless vocal by Crosby, Stills and Nash described by Didier C. Deutsch as “a fluid lyrical anthem” (*musicHound Soundtracks*, 2000, p. 187), underscores a lengthy scene of dolphins swimming underwater.

The cue “Abandoned and Alone,” as described by Paul Tonks, “sounds right at home underwater with a mix of the synth effects” that are now associated with the scores of many films (e.g., **The Abyss**) (*Legend*, Issue 23, Spring 97, p. 47). This track, heard when (spoiler) Flipper’s mother is killed, combines pan flute (to convey Flipper’s sadness at being left alone) and percussion (to convey the brutality of the killing). In the next cue (“Sandy Meets Flipper”), McNeely provides tender underscore, punctuated by a crystalline, tingling sound, as Sandy first interacts with Flipper.

The next cue (“Flipper Ballet”) is “delightful, starting quietly with a gentle restatement of the main theme on woodwind, the music gathers itself and splashes to life. An orchestral crash signals the change of stroke and the full orchestra is brought in. A lovely homely theme follows this and the track concludes with some alluring writing before quietly fading from the shoreline” (Graham Vassie, “Swept by the Sea,” *Legend* 31, pp. 8-14).

“He Belongs at Sea” features “beautiful use of strings, not too gushing and pulling back from going over the top” (*ibid*). “Sandy Searches” provides underscore as Sandy sends Flipper to search for the barrels of chemicals that have been dumped into the ocean, starting off gently and tentatively as the search fails to locate the spot where the barrels have been dumped, becoming eerie once the barrels have been discovered, and then building in intensity and urgency as Sandy and his uncle rush to report the discovery to the police. When events lead to Sandy being left to drown in the ocean, “Attack of the Hammerhead” provides pulsating underscore as Sandy attempts to escape the approaching shark and as Flipper and his fellow dolphins chase off the shark.



1995 – [Magic in the Water](#) (David Schwartz)



[David Schwartz](#)

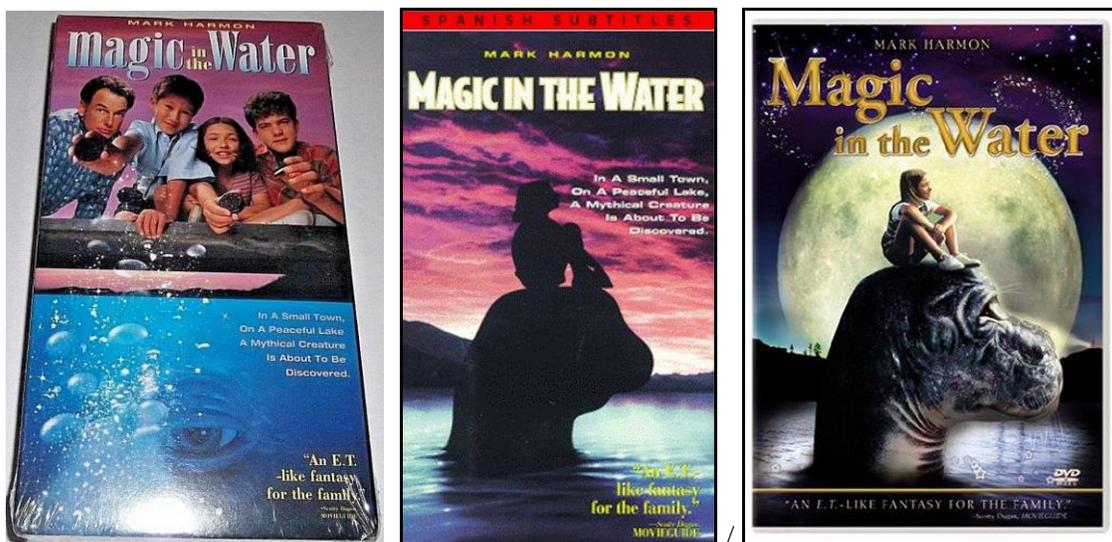
Trailer: <https://www.youtube.com/watch?v=ahUbwA2nljc>

Tagline: In a small town, on a peaceful lake a mythical creature is about to be discovered.

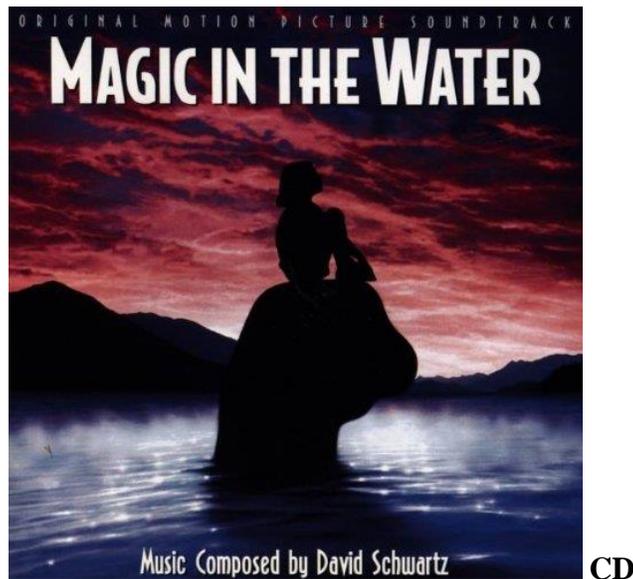


Posters

Plot Summary: Radio psychologist Jack Black takes his children Joshua and Ashley on a ‘vacation’ to a lake in British Columbia. While he grinds away at work the children discover that the famous local lake monster “Orky” may not be just a gimmick to attract tourists after all. In fact, Orky may enable them to get closer to their workaholic dad, and help stop local polluters who are dumping toxic waste into Orky’s home (www.imdb.com)



VHS – DVD



CD: Varese Sarabande VSD-5659

Aqua Cues: Clouds-Frank Gets Orked / The Kids Chase Orky - Dorky Sinks / Orky's Cave

Clouds - <https://www.youtube.com/watch?v=L2NTOavXik4>

Magic in the Water, wrote Lyn Williams, is “the Canadian answer to the Loch Ness Monster” (*Legend*, Issue 19, Winter 95/96, p. 28). While David Hirsch described David Schwartz’s score for **Magic in the Water** as “uninspiring” and “so average that little of it remains after you’ve listened to it” (*musicHound Soundtracks*, 2000, p. 351), Williams describes it as “adventurous, dramatic, mysterious and with a Celtic and mystical sound” (*Legend*, Issue 19, Winter 95/96, p. 28). The score’s Celtic components provide background score for the film’s land-based scenes and the loch itself, while the score’s “mystical sound” provides underscore for the monster (Orky) that lies beneath the loch.

The CD’s “Orky” cues include annotated comment by [James A Noren](#):

- “[Clouds](#)-Frank Gets Orked” - “extremely uplifting with a variation on the main theme; extremely uplifting; then scary near the end”
- “The Kids Chase Orky/Dorky Sinks” - “starts out with a bagpipe melody along with strings that reminds me of Scotland and the Loch Ness Monster (which was probably was his intention); awesome track!”
- “Orky’s Cave” - “excellent track; it includes a sad variation of the main theme near the end, but more happy at the beginning”

Magic in the Water, wrote Noren, is “truly one of the greatest movie scores I’ve ever heard. ... as I was watching it..., I was blown away by the score.... The theme is amazing, beautiful, and extremely memorable. Personally I would consider the theme up there with any of John Williams’ themes; it truly is the essence of the score” (*ibid*).



1995 – Loch Ness (Trevor Jones)

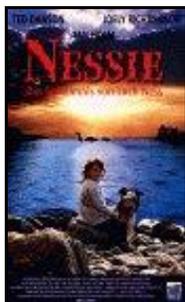


[Trevor Jones](#)

Trailer: <https://www.youtube.com/watch?v=L90001PVzec>

Tagline: For 1500 years one legend remains undiscovered undisturbed until now LOCH NESS

Plot Summary: r. Dempsey, an American scientist who has become a skeptic after a disastrous wrong call, isn't exactly enthusiastic to be sent by his well-funded employer to Scotland to (dis)prove the existence of the Loch Ness monster, but has no choice. He finds the locals stubborn, 'primitive' and all but hospitable, not in the least because the Nessie legend is the only tourist attraction, but still gets romantically attracted by his independent inn-keeper Laura, and both her kid and his enthusiastic local assistant end up making him face a small family of Nessie-dinosaurs, but is this to be made public? (www.imdb.com)



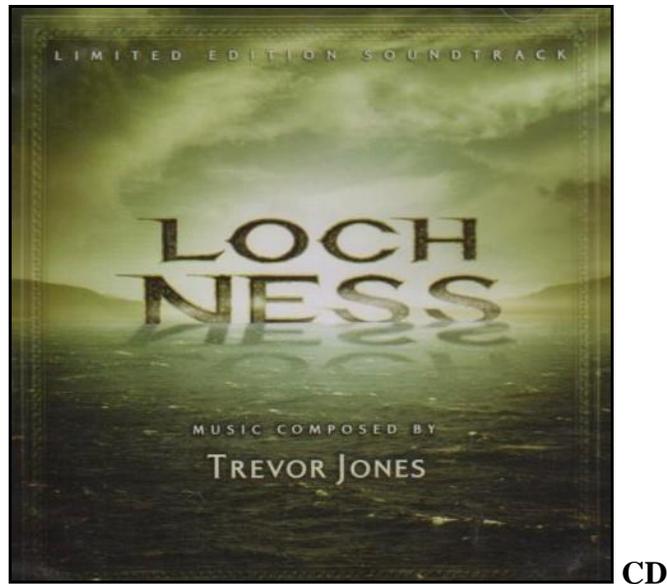
VHS (Germany)



DVD



Blu Ray



CD: Perseverance PRD007

Aqua Cues – click on links below for samples of Trevor Jones’ score for **Loch Ness**:

<https://www.youtube.com/watch?v=X2ymspPU9ak&index=1&list=RDX2ymspPU9ak>

<https://www.youtube.com/watch?v=YpwvJSJ4ICo>

While Trevor Jones’ score for **Loch Ness** was not released on CD until 2005, the score inspired a detailed score analysis that Kjell Neckebroek published in “Trevor Jones’ Loch Ness” (*Soundtrack*, March 1998, Vol. 17, No. 65, pp. 18-21). The following highlights the score analysis most relevant to this film having an underwater-related plot motif. Note that the track titles and timings were provided by Neckebroek and do not necessarily correspond to any specific track title on the CD.

- In the score’s “Main Titles” (3:20), a “harp establishes a recurring rhythm while synths introduce [an echoing] three-note mystery motif. Right now, we’re deep in the waters of Loch Ness. As the camera surfaces, the orchestra bursts forth with a grand opening statement of the primary theme, brass and strings embellished by the harp” (p. 19).
- “Jones composed an ominous Monster theme, most often performed by low brass. It represents the monster as well as the Loch’s mystery and inherent danger. This theme is most relevant in light of John’s violent first counter with the creature” (p. 19).
- In “Izzie” (1:44), “John looks out over the water, and the monster theme is heard over mildly agitated strings” (p. 20).
- In “False Alarm” (1:46), “Adrian [John’s local assistant] spots something strange on the radar and gets all worked up. John smells a false alarm coming a mile away.... For this first section, Jones uses the monster theme to suggest an ominous presence in the water” (p. 20).

- A separate theme for the bailiff “builds to a big, atonal climax as Abernathy sees something in the water. At this point, Jones introduces the eerie monster theme [that] he integrates perfectly into the crescendo. Abernathy takes a photo and loses his footing. The scene ends with a view of the loch: all seems strangely quiet. This coda shot is scored for bagpipes that sound so distant you’d almost miss them” (p. 20).
- In “Bruce’s Stick (0:41) “Bruce, [Izzie’s] dog, sees something in the water which promptly steals the wooden stick he was playing with. The monster theme is everywhere...” (p. 20).
- The lengthy cue “Double Collision Course” (7:02) “underscores both John and Laura’s romantic collision and John’s collision (at long last) with Eeach Uisage [Nessie]. ... The music returns to the monster theme as the computers indicate something very big, which is moving very quickly to the boat. The rhythm builds and as Beastie and the boat collide, the full power of the orchestra is unleashed. This intricate climax is both aggressive and atonal, and snippets of the monster theme are everywhere. The full theme is heard as we see a giant creature swimming in the water. John is knocked unconscious and thrown into the water, but is saved by the creature” (p. 20).
- In “The Get-Well Card” (2:11), “Izzie brings the scientist a get-well card with a drawing of her own. The drawing, of course, resembles the Monster, and now John recognizes parts of Abernathy’s mysterious picture. The monster theme is heard and John calls Izzie in. He persuades her to take him to the place where she meets Beastie all the time” (p. 21).
- All of a sudden, in “The Cave of Wonders” (3:17), “the water starts boiling and something very big appears behind [John’s] back. The monster theme is now in full swing, although the strings make it sound much less threatening than before. John turns around and stares in awe at the monster that has just popped out of the water. When it cries out with its shrill, high-pitched voice, the full orchestra burst forth with a triumphant statement of the main theme. John is thrown into rapture as he watches Mrs. Saurus surface. John pulls out his camera and starts making pictures of the Beasties. The creatures are startled and start diving again (p. 21).

In the soundtrack CD’s liner notes, Paul Tonks provides additional analysis of Trevor Jones’s:

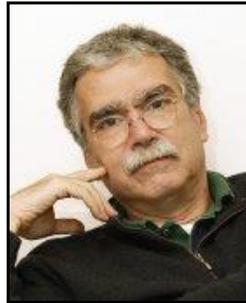
There is a central body of thematic material that belongs as much to the creature in its home, as for the lead character’s journey of discovery. ... There’s...a subtly used EWI (Electronic Wind Instrument) that adds greatly to the atmosphere of the mystery. It’s heard almost straight away alongside ponderous harp plucks in the **Main Title**, which rises out of a black backdrop to surface the Loch for a majestic introduction of the score’s main theme. ...

A short time later, **Isabel Throws a Stick** into the water and some of the by now familiar low brooding string intonations are broken from their gloom by harp glissandos to once again keep the creature’s existence and temperament ambiguous. ...

Getting to the end of the mystery at last, the cues **In Search of the Kelpie**, **Nessie** and **Searching for Isabel** flow into one another. We go down the scale as Isabel leads Dempsey through secret passages to a subterranean cavern, and then soar majestically for the grand revelation.



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

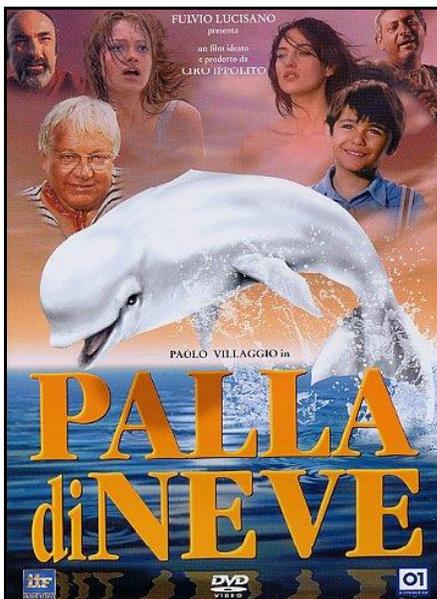


[Carlo Siliotto](#)

“Trailer”: <http://www.youtube.com/watch?v=PoOwLFzbt3Y>

Plot Summary: A dignified actor, Billy Bolla, nears retirement and keeps close watch on his pension book, kept in a sealed bottle. On a cruise among Greek islands, ...he drops the bottle overboard and Snowball, a white dolphin, swallows it. Billy hires a local guide, Sidik, to help find Snowball, who has other pursuers: it has escaped from the pool of the sadistic Marcov, an arm's merchant who's been training Snowball for a suicide mission. Billy and an Italian boy,

Theo, who's mom is Marcov's maid, must save Snowball (and the cruise ship itself) from Marcov's deadly plan. They also help Theo's mom and keep their eye out for the pension book (www.imdb.com).



DVD



CD

CD: Italy CAM COS-700-030

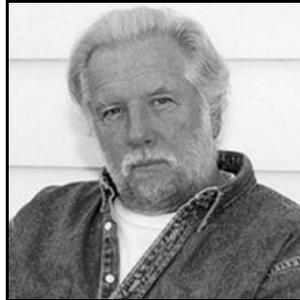
Aqua Cues: Palla Di Neve – titoli / La Bottiglia Mangiata / Palla Busca Le Reti / Billy Fa Pace Con Palla Di Neve

Samples of Carlo Siolotto's score for **Palla di Neve**:

I Giochi Di Palla Di Neve: <https://www.youtube.com/watch?v=2La5j88vXJU>

E Tutti Vissero Felici E Contenti: <https://www.youtube.com/watch?v=tzu0qCpbBtI>

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

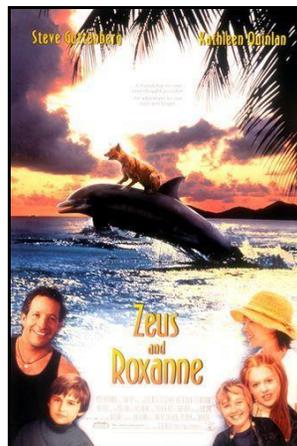


Bruce Rowland

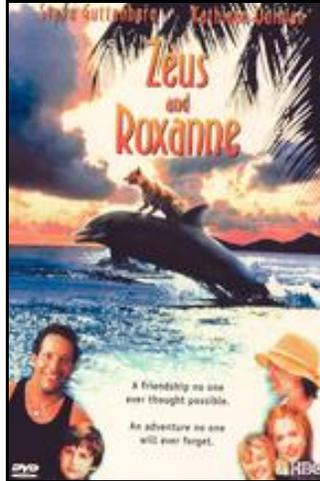
Trailer: <https://www.youtube.com/watch?v=h9rIR3K0VhA>

Clip: https://www.youtube.com/watch?v=568UIRbOx58&list=PLYlTaIjp_Jb47mvOt1WLr0xqdsS-HkyRG

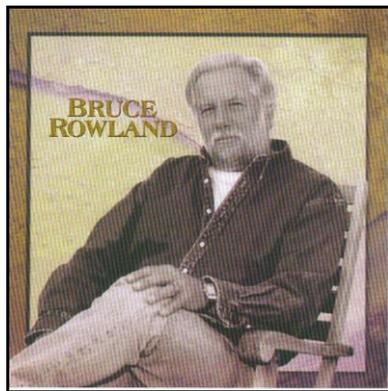
Plot Summary: Zeus is a dog who follows a neighbor, a marine biologist named Mary Beth, to work one day. Aboard a ship, the dog meets Roxanne, a dolphin that Mary Beth is studying. When she sees the dog riding on the dolphin's back, she decides to study their friendship. A villainous fellow researcher, Claude, tries to steal her research, but he is thwarted by the dolphin, the dog, and the dog's young owner, Jordan. In the end, it's a race to save the dolphin and Zeus who have been kidnapped by Claude (adapted from www.screenarchives.com and www.imdb.com).



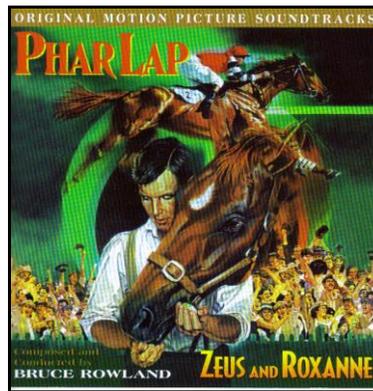
Poster



VHS & DVD



CD 1



CD 2

CD 1: *Bruce Rowland* (promo only w/ selected cuts: “Leaving” & “Undersea Rescue”)

CD 2: *Phar Lap / Zeus and Roxanne* (tracks 18-28) (Percepto 004)

Aqua Cues: Underwater Ride / Shark Attack / Stranded Sub / Rescue

[Mikael Carlsson](#) found the score for **Zeus and Roxanne** as falling in Bruce Rowland’s “elegant, light-weight approach to family movies, often combining full orchestra with rhythm combo including electric bass, guitar and drums. The style...is positive, melodic and humorous...but also includes same soap stylistics.... The score combines broad themes with funny mickey-mousing sequences for bassoon and xylophone.”

In “Shark Attack / Stranded Sub,” notes [Soundtrack.net](#), “percussion and strings [are used] to build tension when Mary Beth finds herself in a flooding submarine during one of the more suspenseful portions of the film.” [Roger Hall](#) noted that the score has a few “fun scenes. One of these is echoed in ‘Car Chase/Underwater Ride.’ The first cue...us[es] primarily xylophone and timpani to accompany the rapid car movement. Then there is a slowing down for the second cue when switching to the underwater scene.”



1999 – **Dolphins** (Marcel Barsotti)



[Marcel Barsotti](#)

Tagline: A Girl. A Prison. A Dream of Freedom.

Plot Summary: Lara, a young girl, escapes the harsh reality of a mental institution through a dream world inspired by her goldfish bowl, her love of the dolphins who are her friends, and the magic of the sea ([Source](#)).

Naturally enough, **Dolphins** begins with dolphins:

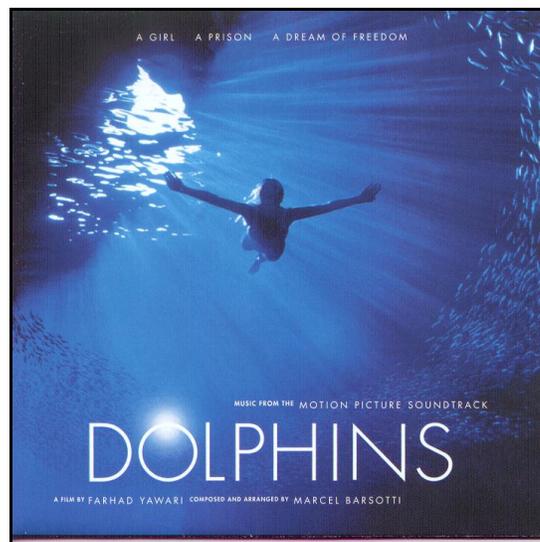
In a gleaming blue sea, dolphins are joined by a beautiful nude swimmer matching their graceful movements amid the sunbeams. But this intoxicating vision is merely a swimming trip of the mind, as we quickly learn. The woman, Lara, comes back to reality in a white room with barred windows in a hospital mental ward. ... it is clear that her dolphin fantasy, inspired by the goldfish bowl in her room, represent[s] a vision of freedom outside the walls that confine her. Whether she will ever recover that freedom or only live it in her mind, we don't know. The hospital staff keeps her under watch and sometimes restraints—but one employee, Jacob..., sympathizes with her and would like to help her out ([Joshua Tanzer](#)).



Lara is only able to escape from the harshness of the mental hospital by submerging herself in a dream world inspired by her goldfish bowl. This world is filled with the magic of the sea, beautiful, ethereal sounds and her love of dolphins. In the clinic, her imagination is largely suppressed - especially by an envious senior nurse. Only Jacob, a young orderly, is slowly able to get closer to Lara by sharing with her the love of the sea and its secrets ([Source](#)).



DVD Includes 40-minute **Dolphins**



CD

CD: Germany - filmtone 8573-84517-2

Aqua Cues: Kein Weg Daran Vorbei / Dolphins (Main Theme) / Dolphin's Reprise

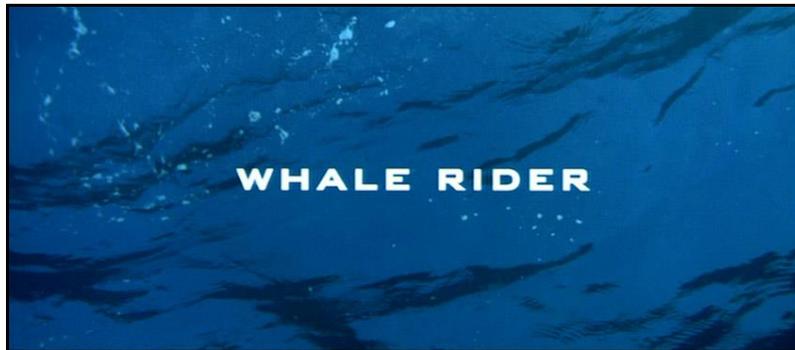


2003 – Whale Rider (Lisa Gerrard)

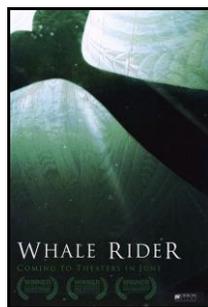


[Lisa Gerrard](#)

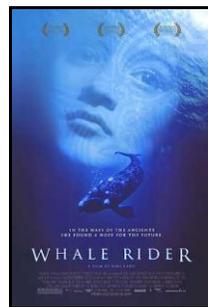
Trailer: http://www.youtube.com/watch?v=fE7-_Z03Aw4



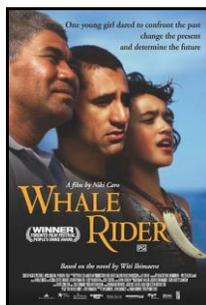
Tagline: One young girl dared to confront the past, change the present and determine the future



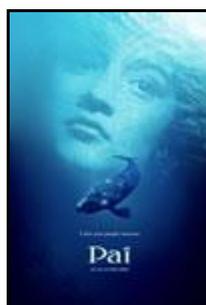
US



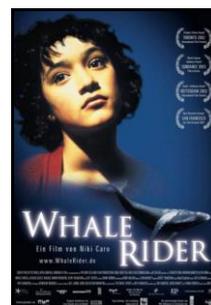
US



NZ



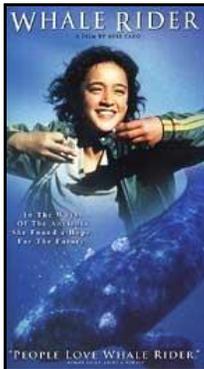
France



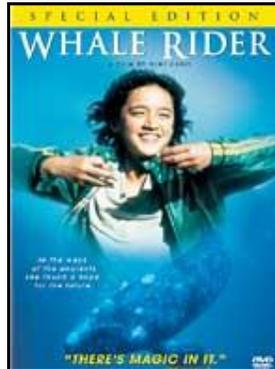
Posters

In New Zealand Maori mythology, the whale is said to be a guardian spirit who watches over his people at sea, but it is the tiny township of Whangara that lays claim to the legend of Paikea, the Whale Rider. The people of Whangara believe that their first ancestor, Paikea, arrived on the back of a whale. In the centuries that followed, a distinguishing line of chiefs have descended from him. In every generation, a first born boy. Until now... (CD liner notes)

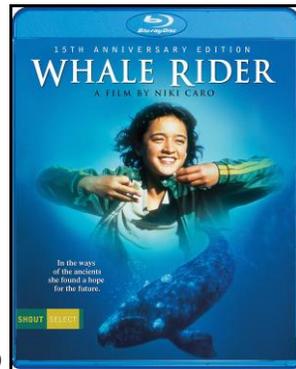
Plot Summary: The Whangara people, who live on the east coast of New Zealand, believe their presence there dates back a thousand years or more to a single ancestor, Paikea, who escaped death, when his canoe capsized, by riding to shore on the back of a whale. From then on, Whangara chiefs, always the first-born, always male, have been considered Paikea's direct descendants. Pai, an 11-year-old girl in a patriarchal New Zealand tribe, believes she is destined to be the new chief. But her grandfather Koro is bound by tradition to pick a male leader. Pai loves Koro more than anyone in the world, but she must fight him and a thousand years of tradition to fulfill her destiny (www.imdb.com).



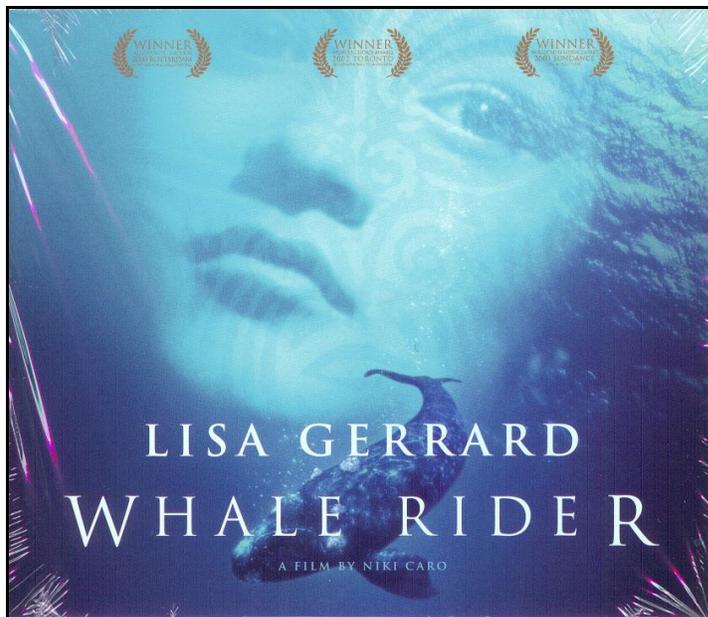
VHS



DVD



Blu Ray



CD

CD: 4AD Records CAD 2304 CD

Aqua Cues:

Paikea Legend - <https://www.youtube.com/watch?v=nB80LkDTzXk&index=1&list=PLC2C3FEADBBCDBB66>

Pai Calls the Whales - <https://www.youtube.com/watch?v=meoNTfX4idk&list=PLC2C3FEADBBCDBB66&index=7>

They Came To Die - <https://www.youtube.com/watch?v=OwAHQAR-PL&index=10&list=PLC2C3FEADBBCDBB66>

Paikea's Whale - <https://www.youtube.com/watch?v=ueRFMpjR9Og&index=12&list=PLC2C3FEADBBCDBB66>

Go Forward - <https://www.youtube.com/watch?v=sQ63xvNrz7k&index=15&list=PLC2C3FEADBBCDBB66>

- “Lisa Gerrard successfully blends strings and electronic elements with traditional Maori female vocals and shell flutes to add to the flavor of the film—the music has a haunting quality if only because of the instrumentation. ...there are no distinct themes in Gerrard’s writing. She relies mainly on the emotional shifts and orchestration to achieve whatever her desired effect may be” (Luke Goljan, *FSM*, Vol. 8, No. 7, p. 50).
- “Gerrard’s main weapon is the use of long-held minor chord composition, realized by synth string atmospherics, light percussive work and piano and zither interpretations. ...in keeping with the film she uses very low, very dark shell flutes that are common to the Maori people and traditional female Maori vocals. At other times...floating zither and piano melodies that help focus the mood and emotion of the film” (*Music from the Movies*, Issue 39, 2003, p. 53).

In analyzing the score, [Peter Simmons](#) wrote:

synth pads, sounding as breezy and liquidy as the ocean itself, appropriately create an atmosphere of vast, seemingly infinite spaces. In a very subtle way, the score is actually quite epic. Occasionally ethnic and electronic percussion are added to the mix and surprisingly, perhaps, it does not interrupt the hypnotizing mood at all, but in fact enhances the epic atmosphere.... It is hard...to speak of a main theme. Rather, the score is held together by recurring motifs and by its sound design. The album opens with the sound of crashing waves. A voice-over tells the story of Paikea, for those who have not seen the movie and have not read the CD’s booklet. In the tracks that follow, Gerrard creates an almost otherworldly atmosphere using synthesized sounds that sound very organic. It’s quite an achievement to make a fully synthesized score sound so acoustic. The only live instruments that Gerrard has added to the mix are a piano (performed by Phil Pomeroy), her own voice, and chantings by the Ngasti Konghi people.

Another [reviewer](#) provided this analysis:

...Whale Rider...starts with the sound of the ocean, which instantly sets up the mood. Then we hear voice by a girl, with a New Zealand accent, talking about the background of the story with Gerrard’s music. All the tracks from this point on are building up the story piece by piece, taking listener little by little deeper in to the other world. When the album ends, we hear the sound of the ocean again and then we are taken under water and soon we will hear the whale. The story has come to the conclusion. The structure is just so beautifully crafted. There is so much depth in it.

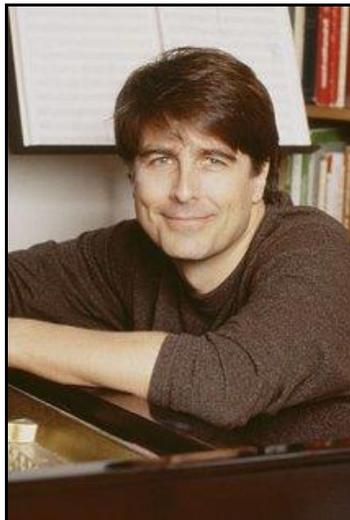
Gerrard has composed music like a painter. She has taken a certain mood and emotion and used it to create a landscape. The music is mostly ambience, it is mostly background, but it is very rich. ... There are so many layers of emotions and feelings happening at the same time that you find yourself weeping just because of the scale of the palette. Strings lead the way and all sorts of sound effects and human voices, including Maori chanting and Gerrard's own, creates textures. In some occasions we can also hear the traditional instruments used by Maoris, which creates a sense of place and history. The traditional culture of the Maori people is very important in Gerrard's music in *Whale Rider*. It is like a tin whistle for Ireland. It tells its own story and gives us some kind of perspective of the history. "Waka In The Sky" and "Go Forward" are simply beautiful examples of this.

On a less positive note, Luke Goljan found Gerrard's score as:

music that easily fades into the background.... Impressive ideas that spring up within the first 10 minutes quickly disperse, and the listening experience becomes passive. Lisa Gerrard successfully blends strings and electronic elements with traditional Maori female vocals and shell flutes to add to the flavor of the film—the music has a haunting quality if only due to the instrumentation. Unfortunately, there are no distinct themes in Gerrard's writing. She relies mainly on the emotional shifts and orchestration.... The music meanders about in aimlessly, plodding forth with slow, depressing ideas throughout the entire score. . . . The mood is constantly somber.... **Whale Rider** may haunt you with its beauty, but you'll have to devote extra attention to notice (*FSM*, Vol. 8, No. 7, August 2003, p. 50).



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



[Thomas Newman](#)

Trailer 1: <http://www.youtube.com/watch?v=AXoZdTe9YFs>

Trailer 2: <https://www.youtube.com/watch?v=AuCxjO2E9Co&feature=related>

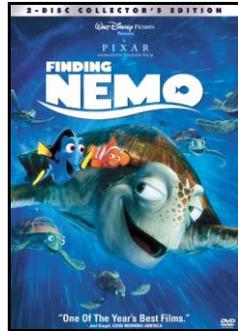


Tagline: There are 3.7 trillion fish in the ocean*, they're looking for one.

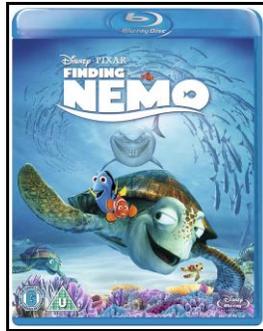


Posters

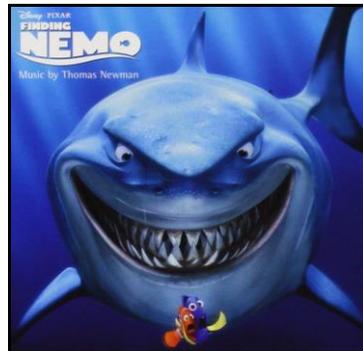
Plot Summary: Marlin (a clown fish) is a widower who, after a predator attack, is survived by only his son Nemo. Years later, on Nemo's first day of school, he's captured by a scuba diver and taken to live in a dentist office's fish tank. Marlin and his new absent-minded friend Dory set off across the ocean to find Nemo, while Nemo and his tank mates scheme on how to get out of the tank before he becomes the dentist's niece's new pet (www.imdb.com).



DVD



Blu Ray



CD

CD: Disney 60078-7

Aqua Cues:

Complete Soundtrack - <https://www.youtube.com/watch?v=q3AwWvvyDS4&list=PL31F3BB08EA703B0A>

Wow – <https://www.youtube.com/watch?v=q3AwWvvyDS4&index=1&list=PL31F3BB08EA703B0A>

The Divers - <https://www.youtube.com/watch?v=N67xJYhR5NA&list=PL31F3BB08EA703B0A&index=7>

Filter Attempt - <https://www.youtube.com/watch?v=1p3W6ksiwM&index=20&list=PL31F3BB08EA703B0A>

[Cynthia Riesenber](#) wrote that Thomas Newman's score for **Finding Nemo**

displays his invention and talent.... Inspired by the variety of plant and animal life in Australian seas, Newman uses unique instruments (including water and fin) and recurring melodies to distinguish clownfish tyke Nemo, his anxious father Marlin, and forgetful, cheery Dory. This playfulness extends to minor characters, too, like the fearsome young Darla, identified with a discordant slash of strings straight out of **Psycho** when she appears. ... Newman unites keyboards and percussion with sparse tones of natural and synthesized instruments to create a dreamy world we've never visited before.

John Takis noted that Newman's score "uses ambient textures and colorful music to paint a shimmering underwater world" (*FSM*, Vol. 8, No. 6, July 2003, p. 33). [Ryan Keaveney](#) wrote that there are "many disparate ingredients in this seafood salad of a score: calming string textures, colorful percussion, sound effects, jazz and lounge." The diversity of styles that Newman used to score this film led [Filmtracks](#)' editorial review to conclude that **Finding Nemo** is

the perfect score with which to study Tom-Newmanisms, from the forceful beats of his rhythms to the completely bizarre and wildly creative electronics and percussion employed in his ensemble. The nervous, constant movement of the orchestral performances so well represents the nature of fish in general, and the pastoral elements of Newman's piano and strings capture the spirit of the search and the alliances necessary to make it work. ...some sound effects straight from Skywalker Sound offer some soothing oceanic ambience in other cues.

[Keaveney](#) provided the following more detailed analysis of specific CD tracks:

The album opens with "[Wow](#)" [that] states Newman's main theme, a delicate riff.... The theme is given generous play throughout the score ("[Nemo Egg](#)"..., "[Stay Awake](#)", "[News Travels](#)" and "[Fronds Like These](#)"). It's warm, gooey, usually on strings, with a bit of piano for punctuation. ... That accessible Newman sound is quickly joined by...guitar whimsy ("[First Day](#)", "[Field Trip](#)", "[Curl Away My Son](#)"). ...martial string and snare rhythm ...make an appearance in the cute "Mr. Ray, Scientist", and...dramatic brass...dribbles into the dissonant "[The Divers](#)". Other major motifs include a funky-dreary piano motif that usually underscores moments of tension ("[Lost](#)", "[Swim Down](#)"), another is a bold brass fanfare ("[The Turtle Lope](#)", "[Darla Filth Offramp](#)", "[Time To Let Go](#)").

Newman proves he can mickey-mouse with the best of them, adding comedic gestures in "[Short-Term Dory](#)" and kid-friendly menace in "Friends Not Food" (using what sounds like synth strings), and "[Mt. Wannahockalooogie](#)". ...Thomas sounds like his brother [Randy Newman] in the opening of "[Darla Filth Offramp](#)" - the bristling string rhythm with brass blasts and jittery percussion line. There are plenty of oddball moments here too: Newman channels '60s lounge with an Ennio Morricone-like flute riff in "Foolproof"; pseudo-surf rock in "[The Turtle Lope](#)", which is reprised briefly in "[Darla Filth Offramp](#)" and swaggering guitar riffs and bongos overtop string pizz in "[Scum Angel](#)".

In conclusion, [Matthew Noske](#) wrote that Newman "combines plenty of percussion and woodwind instruments with noticeable piano cameos to give Finding Nemo a jazzy underwater rhythm. This provides the movie with a close and personal feeling that gets at the heart of any number of emotional developments."



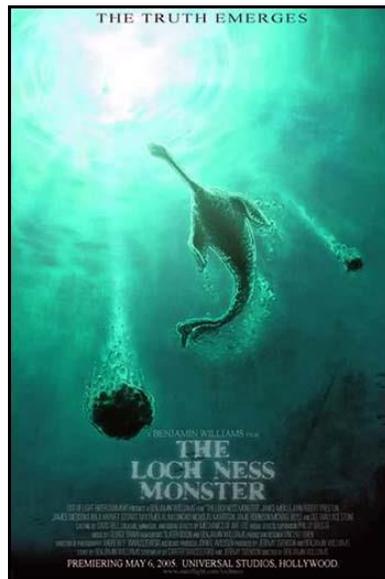
2005– [The Loch Ness Monster](#) (George Shaw)



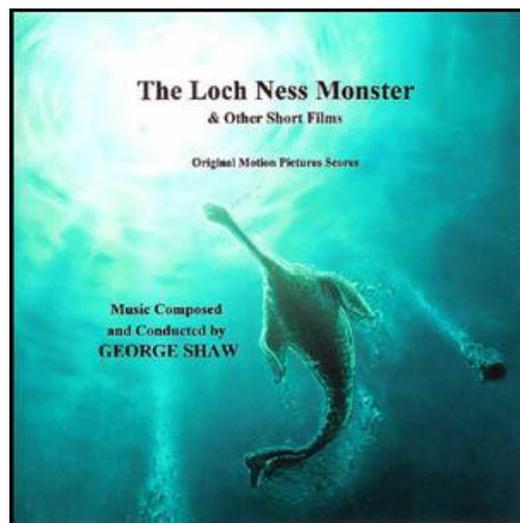
[George Shaw](#)

Tagline: The Truth Emerges

Plot Summary: This short (15 minute film) which stars Dee Wallace Stone (among others) won the soundtrack composer, George Shaw, a Gold Medal for Excellence at the Park City Film Music Festival in 2006 for Outstanding Achievement in Film Music Composition for Independent Film. Originally made by the director (Benjamin Williams) as his film school thesis, the objective was to use the short film to promote and raise funds for his feature version of “The Loch Ness Monster.” But the subsequent release of the film **The Water Horse**, which has a similar premise of boy befriends Loch Ness Monster, resulted in, for now, cancelling going ahead to produce a feature-length version ([Source](#)).



Poster



CD

CD: *The Loch Ness Monster & Other Short Films* – Audio Source Music (www.georgeshawmusic.com)

Aqua Cues:

Listen to Soundtrack CD's 7 Cues At:

<https://www.youtube.com/watch?v=Uq6FW2na0IQ&list=PL378Z7wI-2xHIM6WYqvzrpjBnx2XNe41i>

Selected Cues:

The Loch Ness Monster - <https://www.youtube.com/watch?v=Uq6FW2na0IQ>

Loch Ness - <https://www.youtube.com/watch?v=yYF2h28kSrW>

Nessie Appears- <https://www.youtube.com/watch?v=jHksw1tbGQU>

We Got Her - https://www.youtube.com/watch?v=_GZD3MupUWs

Behind the Scoring Session: <http://www.youtube.com/watch?v=duKwHKzybSg>



2006 – Lady in the Water (James Newton Howard)



James Newton Howard

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

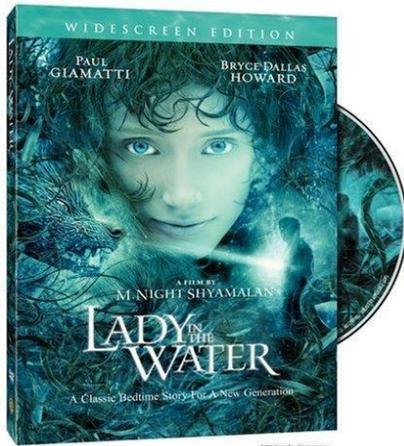
Trailer 2: <https://www.youtube.com/watch?v=cT8qbVVU4HI>

Tagline: Time is running out for a happy ending.



Poster

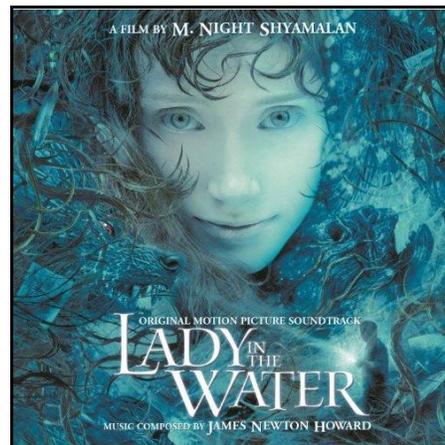
Plot Summary: Cleveland Heep, a stuttering apartment superintendent, encounters a girl named Story swimming in the complex's pool. He soon learns that she is a "Narf," a character from a bedtime story, who comes from the Blue World. Story is being chased by a "Scrunt" and needs to return to her Blue World with an eagle. Cleveland convinces the tenants to help protect Story and return her to her home (adapted from www.imdb.com).



DVD



Blu Ray



CD

CD: Decca B0007309-02

Aqua Cues:

Complete Score - <https://www.youtube.com/watch?v=VjrUcfqaoco&list=PL3CBB8C8DBAA0CA3>

Complete Soundtrack - https://www.youtube.com/playlist?list=PL6_6il8nExxI2ZLNEWnWlqgpee7-U1L_3

Prologue - https://www.youtube.com/watch?v=MzDerRb9bTo&index=1&list=PL6_6il8nExxI2ZLNEWnWlqgpee7-U1L_3

Ripples in the Pool - https://www.youtube.com/watch?v=IH18IMTectU&index=4&list=PL6_6il8nExxI2ZLNEWnWlqgpee7-U1L_3

The Blue World - https://www.youtube.com/watch?v=er5mM_IgAdQ&list=PL6_6il8nExxI2ZLNEWnWlqgpee7-U1L_3&index=5

End Titles - https://www.youtube.com/watch?v=5OHLrqiKA5w&index=12&list=PL6_6il8nExxI2ZLNEWnWlqgpee7-U1L_3

[Thomas Glorieux](#), in his review of Howard's score for **Lady in the Water**, wrote that the score:

Opens...sweet and magical enough in "[Prologue](#)". Ethereal...choir, a light fantasy tinkling and the main theme or the blue world theme showing its fantastical qualities. What's above all surprising about this opening track is the truly amazing piano moment that almost never resurfaces again in the score, and that's truly a shame. The darkness theme mysteriously in between the fantasy shows us the sea creatures' threat and presence.

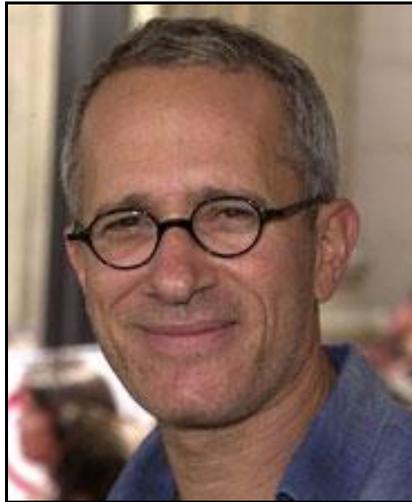
[Filmtracks](#) provides the following analysis of Howard's score for **Lady in the Water**:

The [title theme](#) exists for the Blue World and is as magnificent during its performances by solo instrument as it is by the full ensemble and choir. It's simple, deliberate chord progressions are basic enough for an Enya song, but when orchestrated as well as it has been in **Lady in the Water**, that simplicity of harmony brings pure joy and easy recognizability during each of its uses. Most importantly, the Blue World theme is stated liberally throughout the score, ranging from very slight meanderings of its parts by celesta and piano in some cues to explosive full-ensemble pronouncements in robust, hair-raising fantasy fashion in other parts. ... A love theme of sorts is introduced in "[Ripples in the Pool](#)," once again performed by woodwinds, and is reprised in the "[End Titles](#)." Other motifs and fragments appear throughout **Lady in the Water**, sustaining your interest in each of their variations. Holding them all together is perhaps an even greater reason for the success of the score: the constant movement of rhythm. There have been a handful of scores throughout the years that have perfectly captured the perpetual movement of water, and **Lady in the Water** joins that elite group. Whether on piano, celesta, harp, or string, there is a constant tingling of motion in the score. Even at his most soothing and reflective, Howard maintains a bed of rhythmic activity that intensifies when necessary for the "awe factor" of the specific scene. ...Also present in this score is a handful of electronic texturing that has often accompanied Howard's work through the years; its contribution is somewhat minimal, however, limited in extended presentation to the latter half of "[Ripples in the Pool](#)." ... Choral use in the score is mature as well, with the high female wordless vocals suiting the subject delightfully well. Howard rarely allows a full performance of the Blue World theme to go by without accompanying the ensemble with the choir.

When you step back and appreciate **Lady in the Water** as a whole, you recognize that Howard has provided everything that you could ever want in a watery fable. It moves in waves like the pool, it has a magical element of fantasy in its instrumentation, it has loyal and memorable themes for every aspect of the story, and it builds up to one hell of a tumultuously satisfying climax. The opening cue teases you with hints of the major themes, as it should, and the end credits pulls away and leaves you with a shadowy reflection of what has just passed.... The performances by the 90+ orchestra players and 60 singers from Los Angeles are as precise and enthusiastic as those you hear from their counterparts in London. They recorded 70+ minutes of music for **Lady in the Water**, however only 42 minutes of that material was pressed onto the Decca album for the film. Missing from the album is a significant suite of the score's themes that was assembled for and recorded at the sessions, leading inevitably (given the quality of the score) to some scrambling by soundtrack collectors for that material on the secondary market.



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



[James Newton Howard](#)

Trailer: <https://www.youtube.com/watch?v=994clhmFEr4>

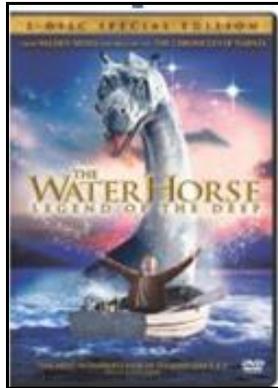
Clip: <https://www.youtube.com/watch?v=uV2f5Ha4o1o>

Tagline: Every big secret starts small.

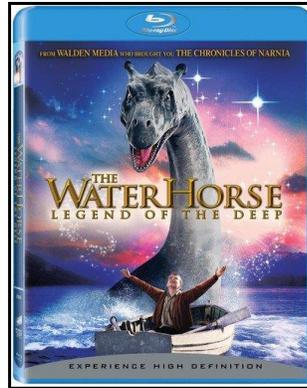
Plot Summary: When a lonely young boy named Angus discovers a large mysterious egg along the shores of Loch Ness, no one is prepared for what lies within. He soon discovers that the strange, mischievous hatchling inside is none other than the Water Horse, the Loch's most mysterious and fabled creature! But with the Water Horse growing rapidly, Angus find it increasingly difficult to keep his new friend a secret (www.imdb.com),



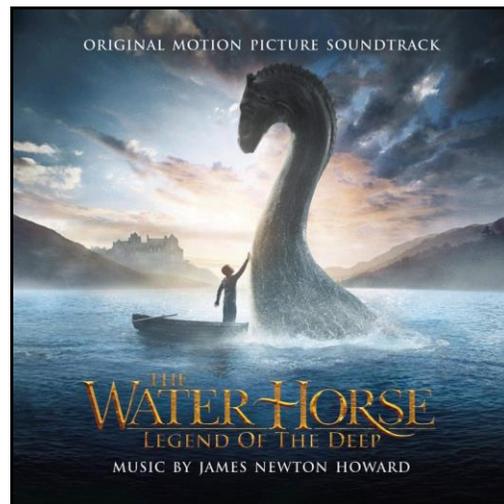
Posters



DVD



Blu Ray



CD

CD: Sony Classical SCLL719300

Aqua Cues:

Back Where You Belong (Theme from The Water Horse):

https://www.youtube.com/watch?v=1Bay_ND-0M8&list=PL6_6il8nExxLrcY8p5jm9EYaB35_0iE4E

Swimming - <https://www.youtube.com/watch?v=w0-GqfZbfSs&list=PL7KEBmlzN7jg1XCT8XFINwj8Bgv-2D7oj>

Score Suite - <https://www.youtube.com/watch?v=ivis3RGpPYk&index=2&list=PL7KEBmlzN7jg1XCT8XFINwj8Bgv-2D7oj>

Analyzing James Newton Howard's score for **The Water Horse: Legend of the Deep**, [Randall D. Larson](#) notes the score is comprised of “expressive melodies, threatening but not truly endangering mysteriosos, and a lovely, heroic, family-film main theme which is given several opportunities to dazzle and soar.” While film takes place in Scotland, the score's melody and scope convey “an Irish ethnic sensibility..., which is a kind of grand, Celtic symphony” (*ibid*), mixing the use of tin whistle, Irish harps, cor Anglais, Irish fiddle, singer Sinéad O'Connor, and the Irish folk band, the Chieftains. “[Swimming](#)” provides “a majestic and beautiful rendition of the main theme,” while “Saving Crusoe” and the end of “The Net” “really give the main theme a showcase.”

2011 - Dolphin Tale (Mark Isham)



[Mark Isham](#)

Trailer 1: <http://www.youtube.com/watch?v=Jdpg9NsgEaI>

Trailer 2: <http://www.youtube.com/watch?v=x6KbB2-q3s0>

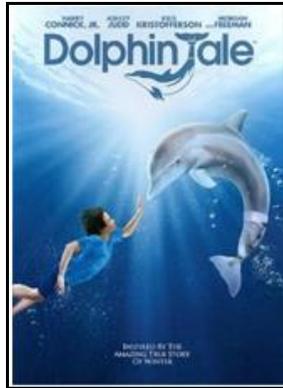


Tagline: Inspired by the amazing true story of Winter

Plot Summary: A lonely and friendless boy finds and untangles a hurt dolphin that is caught in a crab trap. He becomes very attached to the dolphin when the tail must be taken off to save the dolphin's life. The boy believes the dolphin would be able to swim normally if it was given a prosthetic tail (www.imdb.com).



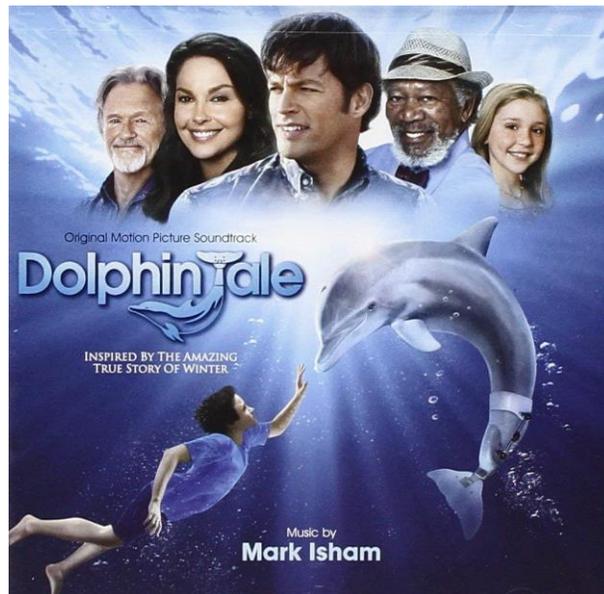
Posters



DVD



Blu Ray



CD

CD: Varese Sarabande 302 067 120 2

Aqua Cues: [Swim](#)

Complete Soundtrack CD -

<https://www.youtube.com/watch?v=srkAhzftAk8&list=PLYbu3lmmzjKgVopTjLc10qOcAl00b8bhV&index=1>

In his analysis of Mark Isham's score for **Dolphin Tale**, [Daniel Schweiger](#) comments that:

this **TALE** isn't exactly bounding about like **FLIPPER**. **DOLPHIN TALE** might just be Isham's most emotional take on our animal buddies, as one of its most friendly and intelligent members loses her tail straight out of the ocean, and into an aquarium's tank. Isham's lyrical, at times achingly poignant work is as much about Winter's human handlers as the dolphin herself. All are on a journey to mental and physical recovery, and Isham's deeply felt, spiritual music doesn't so much play like an "animal" picture as it does like one of his sports scores for **INVINCIBLE** and **MIRACLE**, where an aching orchestra tracks an underdog evolving into a winner, with all musical points leading to that joyous finish. That Winter makes her touchdown pass with a new flipper only adds to this moving score, and film.

[Christian Clemmensen](#) provides more detailed, cue-specific analysis:

The meandering ambience aided by soft synthetic tones early in the score creates a somewhat watery environment, non-offensive despite being non-descript. Isham occasionally addresses the water itself in more direct ways, including undulating figures in impressive rhythmic form at the outset of “The Coming Storm.” . . . Only rarely does Isham attempt to traverse into darker melodramatic territory outside of his synthetic ambience, the timpani passage in “[Winter Tries Another Tail](#)” a rare deviation. Later in that cue, he extends the synthetic melding of strings and pipes . . . into a duet with piano. While that instrument has a few notable moments of sentimentality, the majority of interesting instrumental colors in **Dolphin Tale** is provided by the woodwinds. The flute in particular has a few evocative moments . . . The energetic full ensemble moments are the score's most endearing, and they also include some outstanding usage of brass. Both “[Sawyer and Winter](#)” and “[The New Tail](#)” serve as previews of the full expressions of theme that eventually explode in “[Swim](#).” . . . Unquestionably, “Swim” is the highlight of the score should you be in search of only [one] cue with which to represent the score. In “[Dolphin Dance](#)” and “[Dolphin Tale End Credits](#),” Isham bookends the score with more sappy emotional variations on the thematic core, the latter a good summary of the instrumental techniques heard throughout the album.”

Overall, writes [Kaya Savas](#), Isham’s “music just eases you into this calm state of mind. The strings with a trickling piano instantly let you mind wander to warm and happy times.”



2012 – Big Miracle (Cliff Eidelman)



[Cliff Eidelman](#)

Trailer: <https://www.youtube.com/watch?v=Qv-mWQUoXOg>

Clip (Ice Diving): <https://www.youtube.com/watch?v=PTmMQdR4TpM>



Poster

Tagline: A family of whales trapped beneath the ice. One unforgettable rescue.

Plot Summary: In small town Alaska, a news reporter recruits his ex-girlfriend - a Greenpeace volunteer - on a campaign to save a family of gray whales trapped by rapidly forming ice in the Arctic Circle (www.imdb.com).



Blu-ray & DVD



CD

CD: Varese Sarabande 302 067 131 2

Complete Soundtrack - <https://www.youtube.com/playlist?list=PLDmdF1ma6cZqj4mTaECTyvk0022EDLhZA>

Aqua Cues: [Main Title \(Whale Hunt\)](#) / [The World Beneath](#) / [Fred, Wilma And Bam Bam](#) / [The Barge Fails](#) / [Freedom](#)

[Main Title \(Whale Hunt\)](#) (02:05) -

[Barrow](#) (00:55) -

[National News](#) (03:15)

[Fighting The Ice](#) (00:28)

[The World Beneath](#) (02:19)

[Fred, Wilma And Bam Bam](#) (01:22)

[Solid Ice](#) (01:38)

[Pressure Ridge](#) (05:09)

[Inupiat's Decision](#) (01:42)

[Media Frenzy / Will it Work?](#) (02:31)

[A Change of Heart](#) (01:19)

[Kelly Can't Connect](#) (02:20)

[We're in Big Trouble Out Here](#) (02:14)

[Generating Hope](#) (01:13)

[The Barge Fails](#) (01:20)

[New Breathing Holes](#) (01:18)

[The Russians Make A Bet](#) (2:24)

[It's Going To Be Okay](#) (01:12)

[Missing](#) (01:26)

[Bam Bam is Gone / A Prayer](#) (03:52)

[Answering The Call](#) (01:56)

[The Russians Break Through](#) (04:13)

[Freedom](#) (02:04)

[Where Are They Now](#) (03:08)

[Movie-wave](#)'s review of the Eidelman score for **Big Miracle** notes that:

The subdued opening title cue sets the tone, with its somewhat subdued feel as percussion is highlighted over a smallish orchestra. It sounds very much like the type of music Mark Isham writes for his more serious dramatic projects, and that feeling permeates much of the score – a feeling of restraint, a reluctance to truly take the shackles off. There are exceptions to this, and these are the most memorable and most impressive of the score. Early on, “[National News](#)” sees the lovely main theme given some space to breathe; later, the moments of high drama provide the best chances for good music, with some terrific action material in “[Pressure Ridge](#)” and “[The Russians Make a Bet](#).” Only during the final four cues, as the story nears its conclusion, does the composer finally let loose and allow the music to soar with the kind of passion one might have expected.

In its review of the score for **Big Miracle**, the [Soundtrack Geek](#) wrote that Eidelman has provided:

a dramatic score despite its calm undertones. . . . There were a few cues . . . above the rest like “[Fred, Wilma and Bam Bam](#)” that felt more thematic, just slightly more varied than most of the cues. . . . “[Bam Bam Is Gone / A Prayer](#)” is a set to a sad scene and I can certainly see waterworks as I listen to it. It’s even more quiet than most cues, but more reflective and thoughtful as well. “[Freedom](#)” is the scene we all want to see as the whales escape their icy prison. It starts off a bit slow but from 0:44 you can hear the main theme in all its glory.

Commenting on the **Big Miracle** score, [Filmtracks](#) wrote that Eidelman:

succeeds in covering all the basic needs . . . , but he fails to meet the high expectations that listeners may have when initially hoping to equate this music with [Eidelman’s score for] **Free Willy 3: The Rescue**. His orchestral ensemble is restricted to about 60 players, aided by native percussive layers and occasional accents like a solo female voice and acoustic guitar. None of these contributors, unfortunately, seems to have much passion written into their music or expressed in their performances, however, making their size seem significantly diminished. Eidelman's scores, since his initial burst onto the scene, have all tended to sound smaller and more intimate than they perhaps need to be, and **Big Miracle** is definitely another case in which the score seems too sparse and tepid for its topic. The softer character cues don’t connect emotionally as you would expect, and the full ensemble expressions of force for the last few scenes in the film are not orchestrated and recorded in such a way as to boost the resonance of the full group. A lack of gravity in the entire work is its greatest weakness, the unique percussive effects and ethnic woodwinds not mixed prominently and the solo voice constrained to just a short cameo in the “[Main Title](#)” cue. The performances feature absolutely no convincing sincerity or warmth beyond their basic tones, and the dissatisfying atmosphere is topped off by a seemingly intoxicated trumpet player at 1:45 into “[Pressure Ridge](#).” All of that said, however, Eidelman’s composition does cover enough of the necessary bases for the music to be basically functional. A few of his trademarks are apparent and serve their purpose, including his usual piano solos (“[Bam Bam is Gone](#)”) and agitated string figures (“[Answering the Call](#)”). When the latter develops into an aggressive stance for the Russians, the score gains another dimension. The highlight of **Big Miracle** is Eidelman’s main theme, its primary five-note phrase reminiscent of **Star Trek VI: The Undiscovered Country** and conveyed during the score’s only cue of grandeur, “[Freedom](#).” The remainder is muted and conservative, the acoustic guitar, string, and woodwind “[Where Are They Now](#)” closing out the score with forgettable, innocuous restraint. The soft suspense material in the first half

of the score is equally tentative, bordering on inaudible in some sequences. Collectors of Eidelman's works have long awaited the composer's return to orchestral magnificence (or, at least, some more outwardly empathetic warmth), and **Big Miracle** unfortunately does not deliver. While there is nothing technically wrong with the work (aside from the sparse rendering), it has to be considered an underachievement.

[Randall Larson](#) provided a more positive take on Eidelman's score for **Big Miracle**:

This is a flavorful score that tugs honestly at the heart strings with a gentle emotion as it glides through the waters of corporate indifference and domestic politics to embrace the shared dedication of an unlikely coalition of Inuit natives, oil companies and Russian and American military that choose to set aside their differences and help free the whales. Eidelman invests the score with impassioned drama as his orchestrations move across the soundscape with graceful dignity, just as they churn and fret with forceful yearning as the story's more dramatic obstacles threaten the trapped cetaceans, such as the worrisome "[We're In Trouble Out Here](#)" and the climactic, mounting velocity of "[The Russians Break Through](#)." The score is completely straightforward without a moment of corny emotionalism; moments like the crescendo in "Answering the Call" and the glorious majesty of "[Freedom](#)" are quietly breathtaking, surging forward with an authentic emotion, and the score's journey from its tentative beginnings to its victorious finale is completely rewarding. The music envelops the feel-good movie with sincerity, and makes for a gratifying listening experience on its own.



DECOMPRESSION:

With so many films in the **SEA BUDDIES** genre, identifying the best film score in this genre probably comes down to picking one's personal favorite within each Sea Buddy sub-genre, and then and overall favorite, as follows:

- **Whales:** With eleven nominees in this category – **Namu, The Killer Whale; A Whale for the Killing; Whale Savers; When the Whales Came; Whale Music; Star Trek IV: The Voyage Home; Free Willy; Free Willy 2: The Adventure Home; Free While 3: The Rescue;** and **Whale Rider**, this writer's favorite score was provided by Lisa Gerrard for **Whale Rider**.
- **Dolphins:** With seven nominees in this category – **The Day of the Dolphin; Where the River Runs Black; Flipper; Palla di Neve; Zeus and Roxanne; Dolphins;** and **Dolphin Tale**, my personal favorite is Georges Delerue's score for **The Day of the Dolphin**.
- **Loch Ness Monsters:** With four nominees in this category – **Magic in the Water; Loch Ness; The Loch Ness Monster;** and **The Water Horse: Legend of the Deep**, my favorite is Trevor Jones' score for **Loch Ness**.
- **Seals:** With two competitors in this category – **The Golden Seal** and **Andre**, my preference

is John Barry's magical score for **The Golden Seal** over Bruce Rowland's upbeat score for **Andre**.

- **Sharks: Ti-Koyo E Il Suo Pescecane** – Though this category has only one nominee, Francesco de Masi's score for **Ti-Koyo E Il Suo Pescecane**, it is hard to pick this score among the top five favorites as so much of the score is based on the melody that an earlier composer penned for the popular song "My Valentine," leaving de Masi's score for **Ti-Koyo** as an honorable mention.
- **Fish:** This category's only nominee, **Finding Nemo**, was blessed with a rich score by Thomas Newman.
- **Narfs:** This category's only nominee: **Lady in the Water** – Howard provides a memorable melody (theme) for "the blue world" which brings to life this twist of a "fish out of water" tale about a "sea buddy" apartment superintendent who helps Story – a "Narf out of the blue world" – to return to her home world.

Here is this writer's countdown to the best score in the **SEA BUDDIES** genre:

5th – **When the Whales Came** (Christopher Gunning)

4th – **Finding Nemo** (Thomas Newman)

3rd – **Whale Rider** (Lisa Gerard)

2nd – **Loch Ness** (Trevor Jones)

1st – **The Day of the Dolphin** (Georges Delerue)

To this point, if we were to pose the parlor question of "vegetable, animal, or mineral" the aquatic protagonists of our first four **SEA GENRES** definitely would be classified in the animal category. But the aquatic protagonists in our next Sea Genre most definitely would be mineral as we hop aboard the **SEA SUBS** genre actually is comprised of two sub-genres (oh what a pun!): **FANTASY SUBS** and **War Subs**. Make sure you are not caught on the wrong side of the sub's hatch as your Soundtrack Zone browser now descends below the surface into the **FANTASY SUBS** sub-genre.

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

