

DIVE 6 - SEA SUBS - WAR SUBS

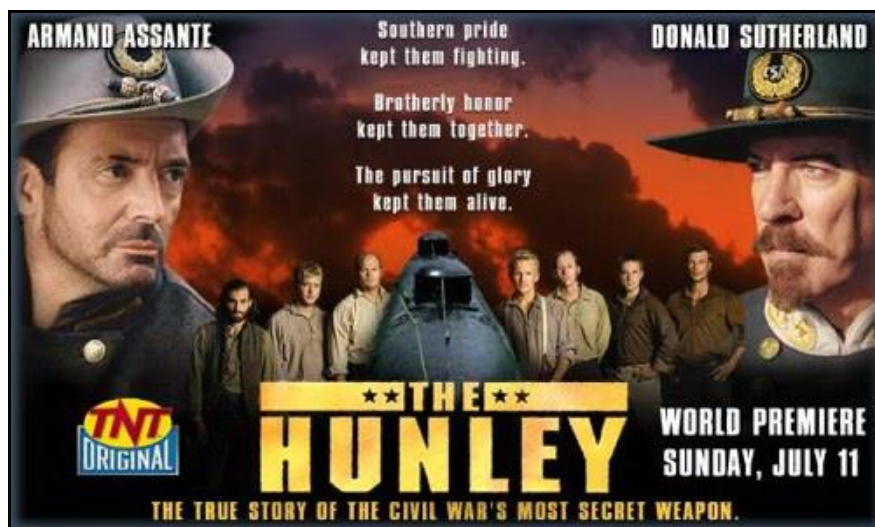
By the time Hollywood put out to sea to fight WWII with an armada of war films set in the North Atlantic and South Pacific, the submarine already had become one of the free world's major weapons in its arsenal of seafaring vessels. The submarine was featured as a key element in dozens of Hollywood films here categorized into what we dub as the **War Subs** sub-genre. This genre, however, is not exclusive to Hollywood films set in WWII, as submarines have propelled (of course, pun intended) underwater voyages from the Civil War to the Cold War and beyond.

1999 – **The Hunley** (TV) (Randy Edelman)



[Randy Edelman](#)

Trailer: <http://www.youtube.com/watch?v=ias15VcHWbM>



Poster

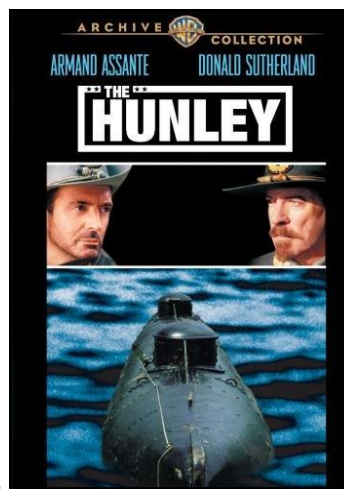


The Hunley

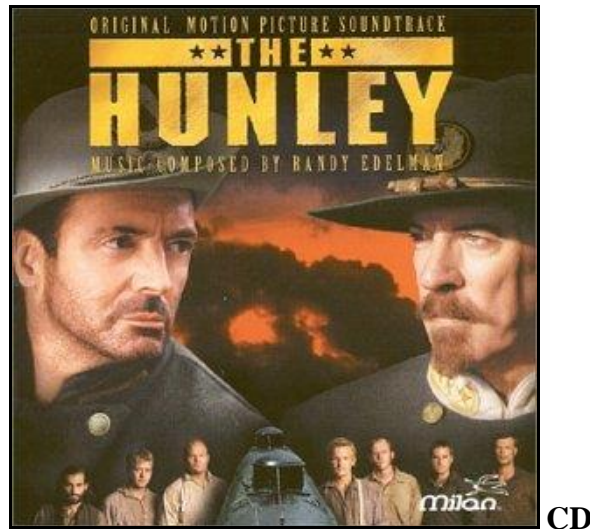
Plot Summary: During the Civil War in the United States, the Confederacy developed a submarine, called the Hunley, to use against the Union Navy. This film centers on this manually-propelled submarine and the three sets of crew that it drowned during its development and eventual only attack that resulted in the sinking of the Housatonic during the siege of Charleston in 1864. It is a story of heroism in the face of adversity, the Hunley being the first submersible to sink an enemy boat in time of war. The film also tells the human side of the story relating the uncommon and extraordinary temperament of the nine men who led the Hunley into history and died valiantly accomplishing this feat (adapted from www.imdb.com and <http://www.musicfromthemovies.com/review.asp?ID=1574>).



VHS



DVD



CD: Milan 35878-2

Complete Soundtrack - https://www.youtube.com/watch?v=PGUWHQLyG5k&list=PLp3cSgDHZrW78UFU1rLW0_2qArFHCSZw6

Aqua Cues:

Waves of Brotherhood -

https://www.youtube.com/watch?v=PGUWHQLyG5k&list=PLp3cSgDHZrW78UFU1rLW0_2qArFHCSZw6&index=1

Dark Seas (Opening) - https://www.youtube.com/watch?v=-s-44zo2Jeg&index=3&list=PLp3cSgDHZrW78UFU1rLW0_2qArFHCSZw6

Training for the Dive - https://www.youtube.com/watch?v=lgdLoez3f2Y&index=5&list=PLp3cSgDHZrW78UFU1rLW0_2qArFHCSZw6

First Outing - https://www.youtube.com/watch?v=P-XlggL3iKc&list=PLp3cSgDHZrW78UFU1rLW0_2qArFHCSZw6&index=6

Aquamarine Angel - https://www.youtube.com/watch?v=TyYZ7Ss7MUI&index=8&list=PLp3cSgDHZrW78UFU1rLW0_2qArFHCSZw6

Storming Combat - https://www.youtube.com/watch?v=9I7KOZ_Dkx0&list=PLp3cSgDHZrW78UFU1rLW0_2qArFHCSZw6&index=9

Torpedo on the Loose -

https://www.youtube.com/watch?v=CFIC4KutKeY&index=15&list=PLp3cSgDHZrW78UFU1rLW0_2qArFHCSZw6

Reviewing Randy Edelman's score for **The Hunley**, [Christian Clemmensen](#) wrote: "The bugle solos at start and end signal the loneliness of the underwater grave that awaits the crew of the Hunley.... Edelman uses the electronic snare drum as a sort of sound effect for rotating propellers, which is a unique and cool addition." [Helen San](#) noted that where the heavy use of snare drums gave Edelman's score for **Gettysburg** an obvious militaristic sound, Edelman's score for **The Hunley**

is more appropriately fluid, with bugle, piano, and string melodies gently flowing their course. The main theme, "[Waves of Brotherhood](#)," is a stoically tearful song carried by a bugle solo accented with snares (think jazzed up taps). A lot of the score is comprised of slow, weeping string developments. The quality is good, but feels like dramatic staple and lacks novelty. Fortunately, Edelman spices up quite a few parts of the score with some terrific, striking phrases, especially for the action cues. Here the strings leap out of

their gentle, aching mode and really make waves. “[Dark Seas \(Opening\)](#)” has a particularly sensational, pulsing tune, while “[First Outing](#)” has a brief, but beautiful string ascension. . . . The other parts that stand out are a secondary dramatic theme (“[First Outing](#),” “[Aquamarine Angel](#)”), a main action theme (“[Training for the Dive](#),” “[Torpedo on the Loose](#)”), and a secondary action theme (“[Storming Combat](#)”). These themes, especially the action themes, bring much needed strength and zest to the listening experience.



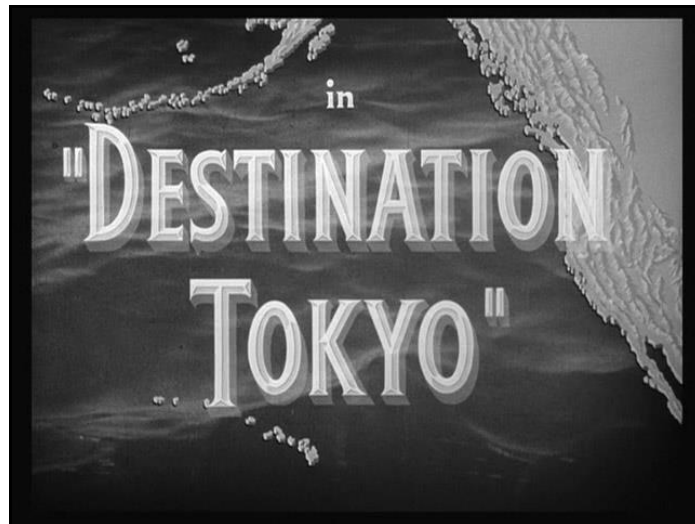
1943 – [Destination Tokyo \(Franz Waxman and William Lava-uncredited\)](#)



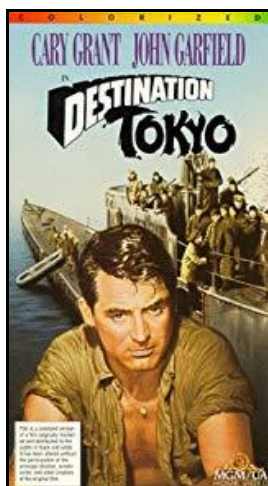
[Franz Waxman](#)

Trailer: <https://www.youtube.com/watch?v=VLrRpV6yQg4>

Tagline: Explosive! . . . And As Big As The Broad Pacific!



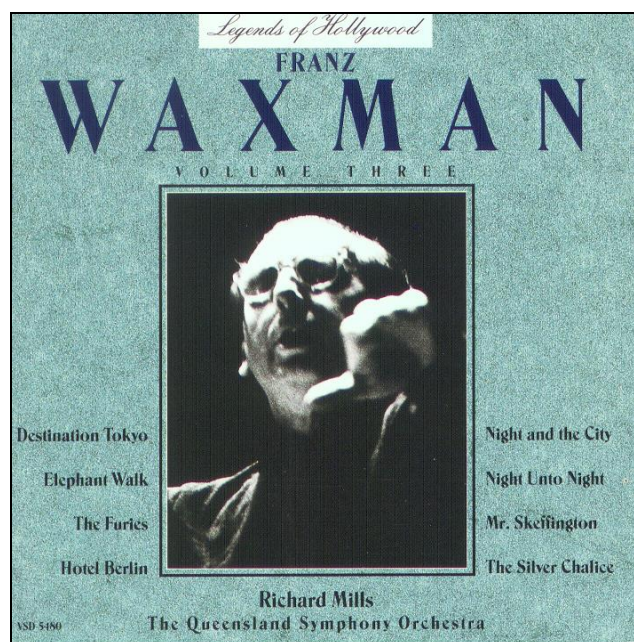
Plot Summary: The U.S.S. Copperfin sails under secret orders for Tokyo Bay in the early days of World War II. The submarine's mission is to enter the bay undetected and place a landing party ashore to obtain information vital to the upcoming Doolittle air raid on Tokyo (www.imdb.com).



VHS



DVD



CD

CD: *Legends of Hollywood – Franz Waxman Volume 3* (Varese Sarabande VSD-5480) - “Destination Tokyo - A Montage for Orchestra” (6:22 cue - Main Title, Thinking of Home, Sea Power, Montage & Finale)

Aqua Cues: Sea Power

One of the earliest examples of a score for a film about a submarine at war was 1943’s **Destination Tokyo**, the score for which was provided by Franz Waxman. While eighty-five percent of the film is musically scored, the score was never released until a 6:22 suite (“A Montage for Orchestra”) was recorded over 50 years later in 1994. The suite was recorded by Richard Mills for *Franz Waxman - Volume 3* (Varese Sarabande VSD-5480) in the *Legends of Hollywood* series. On the Mills recording, only a small portion (“Sea Power”) of the **Destination Tokyo** suite (“A Montage for Orchestra”) corresponds to the submarine at sea, especially when it is underwater. However, the CD liner notes provide the following from Waxman’s written comments on the score:

The sounds of guns...can become very monotonous unless they are given variety and climax by music . . . There is an underwater shot with three torpedoes heading for a Japanese battleship. This scene was scored by striking a cymbal and then reversing the sound track so that the volume increases instead of decreasing. When the sound track ran against its own frequencies, the effect was forceful and frightening. The Radar device sound to that same picture was done by a combination of instruments with the high frequencies eliminated and not played at a steady but at a variable speed” (CD liner notes).



1954 – Hell and High Water (Alfred Newman)



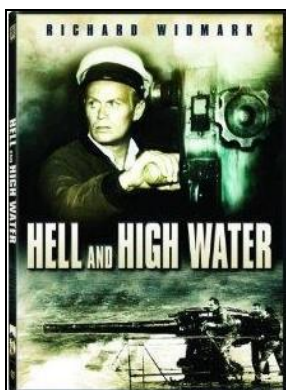
[Alfred Newman](#)

Trailer: <https://www.youtube.com/watch?v=vFGDLR2LJM>



Posters

Plot Summary: A WWII sub commander is hired by an atomic scientist and his beautiful daughter, the latter two bent on stopping a Communist plan to nuke Korea and blame the attack on the United States. After obtaining a Japanese sub from WWII and hiring on his old crew, the sub and crew set off in search of Communist atomic arsenals in the North Pacific, ultimately discovering that the Reds plan to use an American B-29 to drop an atomic bomb on either North Korea or Manchuria and lay the blame on the United States. Along the way, to thwart the Communist plot, the sub commander must face down a Communist Chinese sub loaded with a nuclear arsenal and shoot down the B-29 (www.imdb.com)



DVD



CD 1



CD 2

CD 1: Soundstage SCD-565

CD 2: Intrada Special Collection Volume 19

Streaming or MP3: [Vintage Hollywood Classics, Vol. 18: Above and Beyond & Hell and High Water](#)

Aqua Cues:

The Bomber Is Destroyed / Finale - <https://www.youtube.com/watch?v=vGoAcEDiLbg>

Main Titles - <https://www.youtube.com/watch?v=9fZ8lCX0HyA&list=PLgJkP1NbqC8ShXc7fGtHlCngIDiUw-wCt&index=9>

The Submarine Heads Out -

<https://www.youtube.com/watch?v=i1ufpGaWtN0&list=PLgJkP1NbqC8ShXc7fGtHlCngIDiUw-wCt&index=10>

Testing the Submarine - <https://www.youtube.com/watch?v=Yn04w9bk7ps&index=11&list=PLgJkP1NbqC8ShXc7fGtHlCngIDiUw-wCt>

Enemy's Submarine in Sight -

<https://www.youtube.com/watch?v=8nOfzPkzaa0&index=14&list=PLgJkP1NbqC8ShXc7fGtHlCngIDiUw-wCt>

The Enemy's Submarine Is Destroyed -

<https://www.youtube.com/watch?v=K46HChng9RE&list=PLgJkP1NbqC8ShXc7fGtHlCngIDiUw-wCt&index=16>

Shooting Down the Plane -

<https://www.youtube.com/watch?v=Wnb79m3d3rs&index=19&list=PLgJkP1NbqC8ShXc7fGtHlCngIDiUw-wCt>

Alfred Newman provided a strong dramatic score for this film. At the time of the film's release, the film's score (or soundtrack) was not released commercially. In recent years, the score was released by Soundstage (CD 1) and, more recently, on Intrada (CD 2). Thirteen cues from the score are also available as [Vintage Hollywood Classics, Vol. 18: Above and Beyond & Hell and High Water](#) (albeit there are some differences between this source's track titles and those of the Soundstage and Intrada CD releases). The Intrada release contains the following underwater-related tracks: "Submerged Submarine; Choppy Seas", "The Ocean Floor", and "The Sub's Rising" – sound files for these and other cues from this film can be listened to at [Tidido.com](#).

According to the Soundstage CD liner notes, portions of Newman's score reused themes originally composed for prior films. For the film's love theme, heard in three cues ("The Girl," "Denise's Wounds," and "Denise Asked About Commander Jones"), Newman drew on the song "Mam'selle" that Edmund Goulding had composed (with lyrics by Mack Gordon) for an earlier Newman-scored film **The Razor's Edge** (1947). Here is a cover version of "Mam'selle" by [Dick Haymes](#).

For the submarine theme, Newman drew on a theme he previously composed for the film **Vigil in the Night** (1940). This theme is heard on the CD in multiple cues, including "[The Sub Heads Out](#)," "The Voyage Continues." and "Heading North." The cue "[Testing the Sub](#)" features orchestration in the low registers that particularly conveys the tension of a submarine being put to the test underwater. Peter Lane noted that the best parts of the score are

the many suspenseful passages as the submarine and its communist counterpart plays a deadly game of cat and mouse. Newman and his orchestrator, Edward Powell, employ an impressive range of muted musical colours, involving low woodwinds contending with the brass or else overlain with insistent sustained single notes high in the violins (as in "The Ocean Floor") (*Music From the Movies*, Issue 48/49, 2006, p. 46).

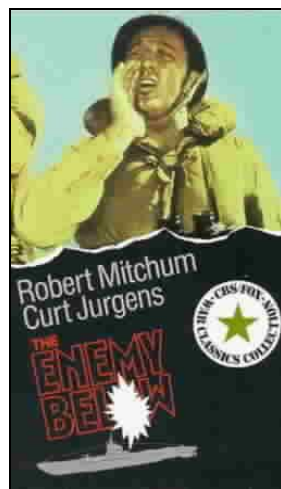


1957 – **The Enemy Below** ([Leigh Harline](#))



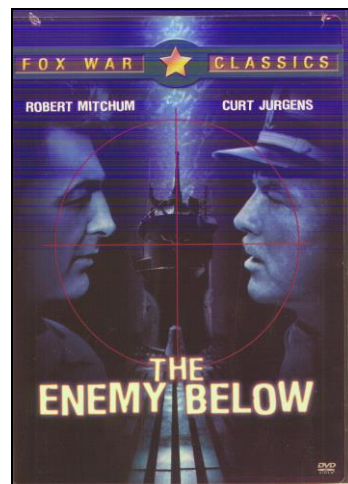
[Leigh Harline](#)

Trailer: https://www.youtube.com/watch?v=7U1gCpylTU&list=PLdi0y_kt-TmhmhDq4Hvj45hN2tNSkFLFd&index=2



Posters

Plot Summary: During WWII, an American destroyer escort discovers a German U-boat in the South Atlantic. A deadly duel between the two ships ensues, and Captain Murrell must draw upon all his experience to defeat the equally experienced German commander (www.imdb.com).



DVD



CD

CD: Intrada Special Collection Volume 15

Aqua Cues: The Enemy Below ([Main Title](#)) / Target Diving / Target Waiting / The Bottom / Torpedoes

[Note: Inconsistency between the naming of the track titles and the writing of the CD’s liner notes results in the latter making reference to cues, notably “The Submarine” and “Periscope Depth,” apparently given alternate titles in the CD’s track listing.]

Main Theme - <https://www.youtube.com/watch?v=qY7YTFJUIW4>

Leigh Harline’s score for **The Enemy Below**, highlights the tactical operations and maneuvers between the dueling warships with powerful low brass music—“punchy trombone motifs”—for the German sub and a stirring main theme and rousing military music for the U.S. destroyer ([Source](#)). Darren MacDonald highlights the cue “Target Waiting” as providing “chilling suspense for the stealthy hunt, with extremely low pizzicato strings evoking the enemy below: the kill U-boat biding its time, waiting to strike” (*FSM*, Vol. 9, No. 7, August 200, p. 35).

Jeff Bond’s CD liner notes provide the following analysis of Harline’s approach to scoring the film’s underwater-related sequences (i.e., the submarine, the torpedoes, etc.).

Harline puts the film’s primary conflict in sharp relief with his main title music: A brisk naval march for the American destroyer is nearly knocked off its gait by the disruptive low brass chords that represent the German submarine (foreshadowing the film’s climax). . . . The full statement of the submarine motif is heard in “The Submarine,” and “Periscope Depth” as a jagged series of heavy, low brass chords (dominated by trombones) sometimes played against a four note, jeopardy-laden brass theme. . . .this secondary theme for the sub becomes increasingly dominant in the later action sequences, undergoing a great deal of variation and development. . . . The chordal approach to shots of the submarine emphasizes the

menace of the enemy vessel while suggesting the crushing pressure (both physical and psychological) below the ocean surface; Harline reinforces this with low strings and woodwinds in “The Bottom” as the German crew sinks their vessel to the ocean floor to hide from the pursuing destroyer. ... A wavering brass motif sound is associated with the destroyer’s radar antenna, while a glissando effect played by xylophone, vibraphone and piano accents the illuminated blips shown on the ship’s radar screen. In “Torpedoes,” the German ‘fish’ are given a shrill note sting for brass over high-itched, tense strings and cymbal hisses. ... Also notable was Harline’s choice...to let the harrowing, suspenseful explosions near the submarine play solely on the strength of Walter Rossi’s sound effects.” (Jeff Bond, CD liner notes).

As the film nears the final battle, Harline's score plays for nearly nineteen minutes of intense action, with strident minor mode variations on the destroyer theme competing with the thrusting trombone chords of the submarine motif” ([Source](#) – link no longer active). Jeff Bond continues: “The crushing submarine chords maintain their presence throughout the lengthy sequence of the crews abandoning ship.... Sinuous string lines (based on the secondary submarine theme) work against the urgent calls of the destroyer clarion calls...., with the threatening brass chords finally reaching a massive, high register just as the submarine explodes and destroys both ships” (CD liners notes). Much of Harline’s score has a familiar “ping” (that is, ring) as it was later re-used in Irwin Allen’s **Voyage to the Bottom of the Sea** TV series. The CD also includes a short suite of the “ethereal effects” that Harline composed for the for the radar blip images.



1959 – **On the Beach** (Ernest Gold)



[Ernest Gold](#)

Filming: <http://www.youtube.com/watch?v=bPj6-fMDC-c&feature=related>

Trailer: <https://www.youtube.com/watch?v=Awm50kJQeeI>

Opening Scene: <https://www.youtube.com/watch?v=EMzEWpKKOZs>



Posters

Plot Summary: A US submarine is on patrol when the Northern Hemisphere is destroyed by nuclear war. They land in Melbourne, Australia where they live with the rest of the city which has less than 12 months to live. They travel back to the west coast of the US and witness the holocaust. (www.imdb.com)



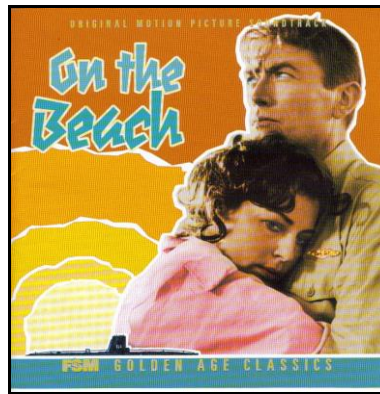
DVD



Blu Ray



LP



CD

LP: Roulette SR 25098 (stereo)

CD: Film Score Monthly Vol. 5 No. 7

Aqua Cues: Main Title / The Desolate City / The Mysterious Signal

Main Title - <https://www.youtube.com/watch?v=yQpZvLG7Ddw>

Ernest Gold's score to **On the Beach** received one of the film's two Oscar nominations plus won a Golden Globe. However, the film's director, Stanley Kramer, required the composer to use

the traditional Australian song "Waltzing Matilda" as his main theme. ... Gold personally loathed the song but decided to view its use as a challenge: "I said I'm going to call upon all my skills as a composer by variation, reharmonization, development, every musical device that I was aware of, to use that as a bit of thematic material and confine it essentially to say 'Australia,'" he told *CinemaScore* magazine in 1981. ... "Waltzing Matilda" thus becomes not just a predictable musical marker for Australia, but a playful romantic tune for Moira, both an anthem and a dirge for humanity, and the voice of the small, daily traditions that the film's characters turn to and embrace in order to deal with the prospect of their imminent demise" (CD liner notes by Jeff Bond and Lukas Kendall).

This approach, however, provided the framework for the impact of the film's underwater-related scoring which largely is the re-orchestration of "Waltzing Matilda." As Jeff Bond and Lukas Kendall observe in their CD liner notes: "Gold took his cue from Kramer by scoring the film's first half as he might have done a traditional domestic drama, so that when he introduces searing, Herrmannesque shock chords and dissonant piano ornamentation for the submarine's journey into the decimated outer world halfway through the film, the effect is immeasurably disorienting."

- The first underwater-related cue (albeit in the guise of "Waltzing Matilda") is heard in the "Main Title" as the American submarine Sawfish surfaces and makes its way to Melbourne.
- "The Desolate City" – As the Sawfish arrives at San Francisco late in the film, "Gold's theme for the outside world – a questing, twelve-tone row for French horns with bombastic accompaniment – follows the sub into the bay...and sounds furiously as Captain Dwight Towers (Gregory Peck) looks through his periscope at the lifeless city."

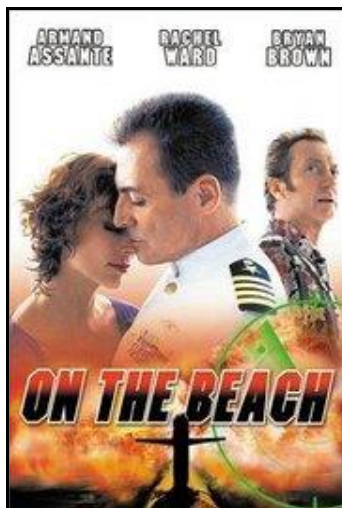
- “The Mysterious Signal” – “The twelve-tone French horn theme is reprised as the Sawfish approaches San Diego...., adding a pulsing clarinet imitating the signal emanating from the city.”

2000 – **On the Beach** (Christopher Gordon) (TV / Cable – Showtime)



[Christopher Gordon](#)

Trailer: <https://www.youtube.com/watch?v=daNjN659jxw>



Poster

Plot Summary: The year is 2006; America has released a nuclear bomb on Taiwan leaving only Australia in its wake. A small crew aboard a U.S. Navy submarine led by Commander Dwight Towers manages to survive the devastating blast, but it isn't long before they're forced to place the vessel under the Australian government's command. They're assigned a life threatening task; to enter radioactive waters and find an insane scientist who's been in solitude while waiting for what he believes to be the final “end”” Before the mission begins, the commander meets the scientist's beautiful ex-fiancée, to whom he immediately takes a liking. A romantic liaison ensues, but the mission at hand threatens their love, and the lives of the entire crew (<http://movies.go.com/on-the-beach/d788975>).



DVD



CD

CD: Varese Sarabande 302 066 153 2

Suite 1 – <https://www.youtube.com/watch?v=DY7keQA6sHs>

“The first theme heard in this video is the ‘wartime theme’, a dissonant fanfare that would make Penderecki proud. Immediately following this is the incredibly heroic and exciting ‘submarine’ theme with all the bravado of early David Arnold. Next comes the love theme, which is perhaps one of the most unforgettable and haunting I’ve ever heard” (bobbengan).

Suite 2 – https://www.youtube.com/watch?v=S_vqR4RyP9E

“After opening with big band jazz-type adventure scoring, at the :40 second mark the music segues into a stunning variation of the love theme, which reaches rapturous intensity on strings thereafter. The submarine theme is heard again, first in an incredibly moving string passage, then in a protracted brass statement. ... Ominous variations on the love theme and the submarine material carry out the end of the video” (bobbengan).

Suite 3 – <https://www.youtube.com/watch?v=6R7hJpDXrps>

“Here I wanted to highlight the finest moments of the love theme. The opening two minutes offer the most soaring rendition of said theme, accompanying a scene where the main characters fly through the 12 Apostles. An incredibly tragic rendition of the love theme follows, carrying the film to the end and slowly fading out into nothingness”
(bobbengan)

Aqua Cues: Gordon’s score is presented on the CD in six suites. While the writer has not seen this film, the score’s underwater-related themes seem to appear in the third suite (“Message from the North”) which contains three cues: “Preparing to Dive”, “Voyage North”, and “Anchorage”.

In his *Film Score Monthly (FSM)* review of Gordon’s score for **On the Beach**, Simon Walmsley wrote that the film’s “orchestral score contains four primary themes: a love theme, a ‘world at war’ theme, a dying theme, and a family theme” (p 18, *FSM*, Vol. 5, No. 4, April/May 2000). So the score *per se* does not, at first blush, have an underwater-related theme. However, Walmsley goes on to write the score also contains “sections of what Gordon describes a ‘testosterone music’—fast-paced with lots of brass for the guys on the submarine” (*ibid*).

[Timothy Turner](#), in his analysis of Gordon’s score, equates the ‘war motive’ theme as the ‘submarine theme.

On the Beach is a score for a large orchestra with emphasis on strings, cello, and viola. There are essential moments with solo performances on harp, piano, trumpet, a boy soprano, and chorus. . . . The score is broken into five suites after opening with the powerful “The World at War”, an overture perhaps of the actual war between America and China. In the epic scaled cue, two motifs are introduced. The first is what I would like to think of as the “war motif” or “submarine theme.” It’s [an] ominous 8-note motif performed on low brass and sometimes deep strings that appears in many key moments of the score whenever something suspenseful takes place. The second motif is a heroic one, a victorious theme on brass that concludes the overture. This motif appears a few more times throughout the score, and brings a sense of hope and accomplishment of the characters. . . .

In the third suite “Message from the North” plans have [begun] to seek out a place where there is less radiation, where a selected number of people may be able to survive. In “Voyage North” the submarine theme returns as a submarine sets out to get reports of the conditions in the North Pole. The heroic theme also returns but this time in a less fanfare way, as with its first performance in “The World at War.” This time it is nobler as people put faith in the submarine quest. . . . In “Anchorage”, one of the longest cues on the CD, disaster happens. A full rendition of the doom theme comes in and ends with a dramatic climax, later in the track suspense build up, stings start to swirl and snare drums begin to flare, and the cue end in that fashion.



1963 – **Torpedo Bay (Carlo Rustichelli)**



[Carlo Rustichelli](#)

Tagline: Sub Vs. Sub-Killer!

Plot Summary: An Italian submarine captain tries to navigate his sub through enemy waters whilst being stalked by a British commander (James Mason). The Italian sub manages to make it into the neutral port of Tangiers, followed by the British commander.



Posters



EP



CD

EP: Italy CAM CEP 45.99

CD: Quartet Records QR 332

Aqua Cues: Acque torbide / Fisa solitaria / Baia agitate / Paura sul mare / Nubi nere / Battaglia in fondo al mare / Sfida finale – excerpts from some of these tracks can be heard at the Quartet Records website: <http://www.quartetrecords.com/torpedo-bay.html>

The CD liner notes provide the following analysis of Rustichelli's score for **Torpedo Bay**:

Rustichelli's score opens with a title music that features an extended suspenseful opening before turning into a music with definite martial flourishes – however, since the film doesn't really take sides and takes no sides in the war effort, there's no glory to be found in the militaristic section of the score. The bulk instead focuses on the nightlife of Tangier, starting out with "Ballabile", a piece that plays from Lygia's car radio, then the fun continues over an assortment of club scenes.... Of course Rustichelli cannot resist the temptation to build some music upon the instrument we have come to associate with sailors trapped on their vessels. – "Fisa Solitaria" is a solo harmonica piece reflecting on the loneliness of the seamen. When the music returns to sea with the focus on underwater warfare, Rustichelli once again utilizes the symphonic orchestra with a clear focus on the deeper ends as they comfortably rumble beneath the sound of the submarine engines – occasionally an organ is added to lend a hypnotic, bus musically trend edge to the suspense sequences. (Source: CD liner notes)



1968 – Submarine X-1 (Ron Goodwin)



Ron Goodwin

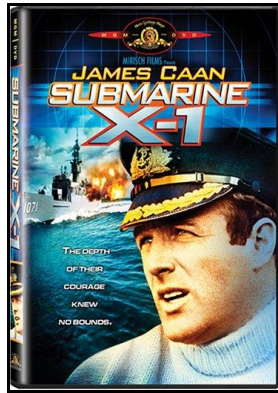
Trailer: <https://www.youtube.com/watch?v=WaZ881MA1mk>



Poster

Tagline: Hell can be very cold, very wet...and very deep! 3 Man Subs Vs 3,000 Man Battleship.... and the secret punch that ambushed a Nazi Armada

Plot Summary: After losing a submarine and fifty crew in a battle with a German ship during WWII, a Royal Navy officer gets a second chance in a daring raid with midget subs (www.imdb.com).



DVD



CD

CD: 633 Squadron / Submarine X-1 (FSMCD Vol. 8, No. 4)

Aqua Cues:

Main Theme - <https://www.youtube.com/watch?v=TceZlvLwLWw>

Soundtrack Suite - <https://www.youtube.com/watch?v=FnnLVMc9hOg>

-00:00 = "Main Title"

-03:15 = "Quentin's Rescue / Quentin's Bold / Bolt His Mirror"

-04:48 = "X-Craft Introduced / X-Craft Dives / X-3 Through The Net"

-07:06 = "German Parachutist"

-09:04 = "Operation Jonah"

-10:34 = "Depth Charge Attack"

-12:56 = "Homeward Bound / End Titles"

The score “features moody suspense and action for its underwater battles...and [Goodwin’s] octatonic ‘underwater’ colors will thrill fans of his distinctive adventure writing” (FSM CD liner notes)

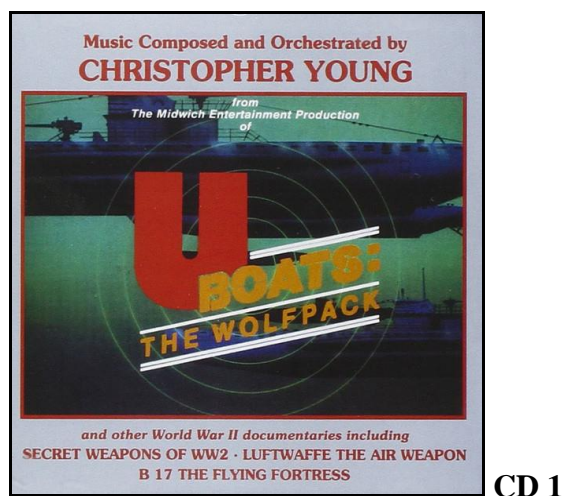
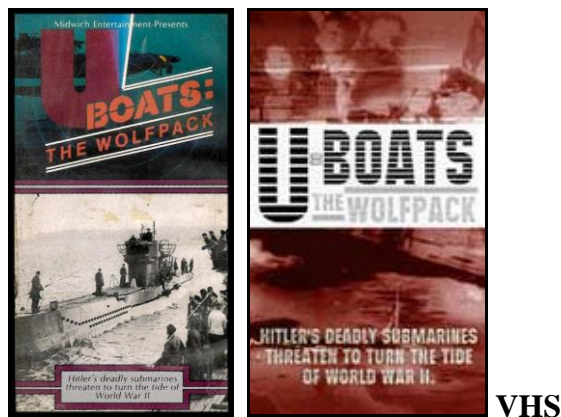
1987 – U Boats: The Wolfpack (Christopher Young)



Christopher Young

Tagline: Hitler's deadly submarines threaten to turn the tide of World War II

Plot Outline: This documentary looks at the Nazi submarine threat, their fleet known as the "Wolf Pack," and how it almost helped to defeat the Allies in World War II (www.imdb.com)





CD 2

CD 1: Germany - Cerberus Europe C-Eur 0214

CD 2: [Buysoundtrax BSXCD8950](https://www.buysoundtrax.com/CDs/BSXCD8950)

Aqua Cues:

This album features Chris Young's early scores for **Wheels of Fire** (1984) and **Getting Even** (1986) which were later tracked into the Midwich Entertainment World War II documentaries, notably **U-Boats: The Wolfpack** and other World War II documentaries including **Rommel**, **Secret Weapons of WW2**, **Luftwaffe: The Air Weapon**, and **B-17: The Flying Fortress**.

The original LP (Cerberus CST-0214) reportedly "screwed up the mastering," resulting in one cue being repeated and the finale not being included (David Hirsch, *FSM*, 5/94, #45, p. 16). At least one cut, "A North Atlantic Passage," probably came from **U-Boats: The Wolf Pack**. While the 1993 CD release of the score in Germany (CD1) is now out of print, in 2014 Buysoundtrax remastered the music and reissued it (CD2).

1984 – Das Boot (The Boat) (Klaus Doldinger)

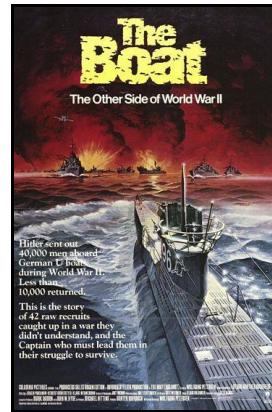
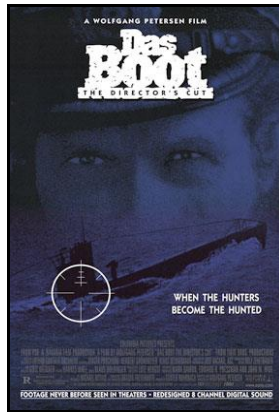
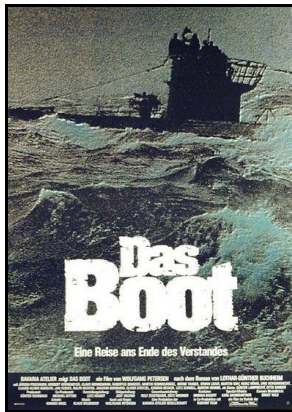


[Klaus Doldinger](#)

Trailer 1: https://www.youtube.com/watch?v=qjr_EK3eGxE

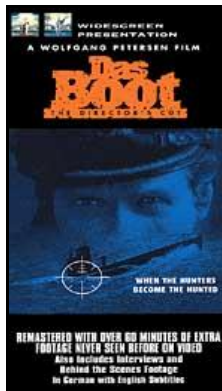
Trailer 2: <https://www.youtube.com/watch?v=RxMXtofZny8>

Tagline: When the hunters become the hunted.



Posters

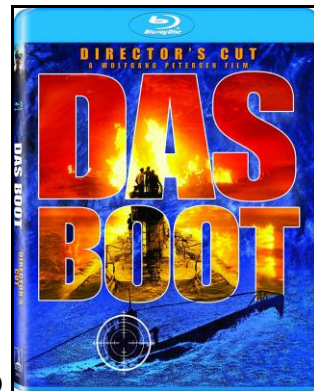
Plot Summary: It is 1942 and the German submarine fleet is heavily engaged in the so called “Battle of the Atlantic” to harass and destroy English shipping. With better escorts of the Destroyer Class, however, German U-Boats have begun to take heavy losses. **Das Boot** is the story of one such U-Boat crew, with the film examining how these submariners maintained their professionalism as soldiers, attempted to accomplish impossible missions, while all the time attempting to understand and obey the ideology of the government under which they served (www.imdb.com)



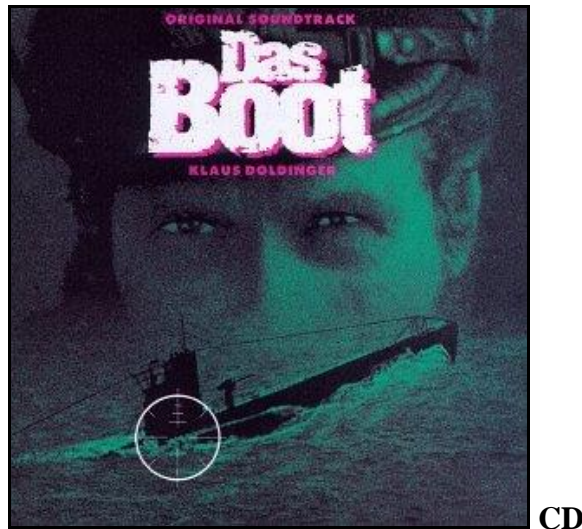
VHS



DVD



Blu Ray



CD: Atlantic 83013-2

Complete Soundtrack - <https://www.youtube.com/watch?v=5PebMP8s49w>

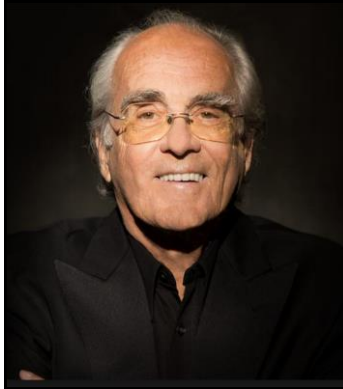
Aqua Cues: Theme - <https://www.youtube.com/watch?v=rC03c9rUzDs>

The opening track, titled ‘The Boat,’ introduces the submarine's theme, “a slow seven note adagio for celli over an ominous synthetic rumbling as the evil pointed bow of the vessel lumbers out of a murky grey backdrop and passes over the camera, reaching a crescendo as the stern ship slips out of sight at the top of the screen” (Gary Kester, *Legend*, Issue 12, Spring 1993, p. 20). While the fourth track has the same title as the opening track, the track presents the seven note cello motif in a complete form as also later used for the end title. “This time a strong rhythmic pounding and synthetic droning represent the monotonous and ever present diesels which drive the sub onwards, and ASDIC pings echo out at regular intervals to add colour to the piece, a sound sampled by Doldinger and altered until its pitch and reverb was suited to the tempo” (*ibid*).

Later, when the sub has been forced to the seabed, the cue “Waiting” uses atonal bassoons to represent the creaking hull as the crew wait terrified and motionless for the pressure seals to breach and the cold water to come racing in. The hull holds out, and this is accompanied by the cue “Locked In” which utilizes uneven percussion and synthetic slide whistles over a sustained electronic tone as they realise that their quick death has merely been replaced by the slow agony of asphyxiation. Repairs are made and the captain gambles the remaining air supply on attempting to refloat the boat. “Rescue” concludes the nightmare as the gamble pays off and rising strings follow the boat to the surface and a crescendo of the seven note motif [is heard] as the surface is reached and the crew gather round the hatches and gulp down lungfuls of fresh air (Gary Kester, *Legend*, Issue 12, Spring 1993).



1968 – Ice Station Zebra (Michel Legrand)



[Michel Legrand](#)

Trailer: <https://www.youtube.com/watch?v=Du7Is7v2uYQ>



Opening Titles: <https://www.youtube.com/watch?v=VFZb2kFmZ6I>

Tagline: An American nuclear sub... a sky full of Russian paratroopers—and a race for the secret of Ice Station Zebra!



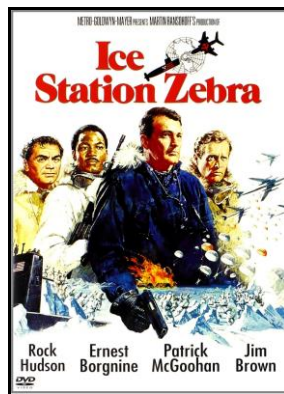


Posters

Plot Summary: Commander James Ferraday, USN, has new orders: get David Jones, a British civilian; Captain Anders, a tough Marine with a platoon of troops; Boris Vasilov, a friendly Russian; and the crew of the nuclear sub USS Tigerfish to a North Pole weather station (Ice Station Zebra) on a classified mission to retrieve a fallen satellite that contains the key to victory were a nuclear war to break out between these two countries. The mission takes on new and dangerous twists as the crew finds out that all is not as it seems at Zebra, and that someone will stop at nothing to prevent the mission from being completed (www.imdb.com).



VHS



DVD



Blu Ray



CD 1



CD 2

CD 1: P.E.G. Recordings PEG 007

CD 2: FSM Vol. 6, No. 2

MP3 files at: http://www.screenarchives.com/title_detail.cfm?ID=3208

CD 2: also 3 cues on “The Shoes of the Fisherman” (FSM Vol. 7, No. 8) (not shown)

MP3 files at: http://www.screenarchives.com/title_detail.cfm?ID=3897

Aqua Cues:

Overture - https://www.youtube.com/watch?v=tQ0TegBoSzk&list=PLDmdF1ma6cZreS6kqlg2Qt_S0PtBOW8lp&index=1

Voyage Starts / Russian Trawler -

https://www.youtube.com/watch?v=eZi345hqxc&index=3&list=PLDmdF1ma6cZreS6kqlg2Qt_S0PtBOW8lp

Opaque Water - https://www.youtube.com/watch?v=HDes9hTPG-Y&list=PLDmdF1ma6cZreS6kqlg2Qt_S0PtBOW8lp&index=5

Under the Ice - <https://www.youtube.com/watch?v=dJqjxxmCg94>

Bring Her Up - Tigerfish Hits Ice - Intermission Card - <https://www.youtube.com/watch?v=N0x54sAHl2o>

Michel Legrand described his score for **Ice Station Zebra** as “all acoustic instruments, nothing electronic.” The score is comprised of “two parts, sometimes heard separately: a long, surprisingly warm melody associated with the film’s story as a whole, a second melody for the nuclear submarine Tigerfish derived from a four-note fanfare motive.” On the film’s cue sheet, the latter of these two themes was titled “Water Theme” while the former was noted as “Theme from *Ice Station Zebra*”. These two themes are heard on the CD in the first cue “[Overture](#)”:

an elongated melody that will become associated with the mission..., then the emphatic fanfare-based ‘water theme’ that will become associated with American submarine. The two melodies are heard as counterpoint to one another, with trumpets driving both themes to an exciting climax. A coda begins quietly with solo woodwinds and strings before sustained brass chords quickly build the volume once again.

“[Voyage Starts](#)” presents the “water theme” as the Tigerfish dives, and is again heard at various points as the story unfolds—e.g., in the cue “The Mysterious Rendezvous” as the sub surfaces. When the Tigerfish reaches the edge of the Arctic ice shelf and dives underneath, the water theme accompanies in “[Opaque Water](#).” As the Tigerfish searches for thin ice through which to surface, we hear “[Under the Ice](#)”. “Clever ‘doppler’ effects include water chimes and rattling percussion that blend with austere strings to create a murky, mysterious environment for the delicate procedure.”

As the film nears its “intermission” during its “roadshow” presentation, the sub tries unsuccessfully to rise to the surface through an area of thin ice, accompanied by a rising orchestra (“[Bring Her Up](#)”). The sub tries two more times to break through the ice, with Legrand’s “ascension” material (“[Tigerfish Hits Ice](#)”) accompanying each attempt. When sabotage nearly sinks the Tigerfish to the bottom of the ocean, the crew is able to save the submarine and this time is able on surfacing to pierce the ice on, with Legrand reprising the water theme (“Intermission Card”) as the first half of the film ends with the crew readying to trek to Ice Station Zebra.

While most of the action in the second half of the film takes place at and around Ice Station Zebra, the “mission theme” and the “water fanfare”—not heard simultaneously since the main title—are heard again in “End Title and Credits” in which “Legrand’s suspense music soothes into chordal fragments of the main them until erupting into the full-fledged melody: first for closing shots of the Tigerfish at seat, then under the cast list.” Overall, Jeff Bond describes Legrand’s score for **Ice Station Zebra**, especially with the four-note theme for the Tigerfish, as “majestic” (*FSM*, 2/98, Vol. 3, No. 2).

FSM also released the demonstration tracks that Michel Legrand recorded for **Ice Station Zebra** on FSM Vol. 7, No. 8 (**The Shoes of the Fisherman**). These cues are the fanfare-styled theme for the Tigerfish (“Water Theme”) and the score’s underlying long-lined melody “Theme from **Ice Station Zebra**”). On the third cue, Legrand combines both themes “as they would mesh for the score’s major sequences. The melodies are heard almost exactly as they appear in the film, although the pleasant, light arrangements will be new to listeners” (Jeff Bond and Lukas Kendall, CD liner notes).



1990 – **The Hunt for Red October** (Basil Poledouris)



[Basil Poledouris](#)

Trailer: <https://www.youtube.com/watch?v=Ktky-5jf7E>

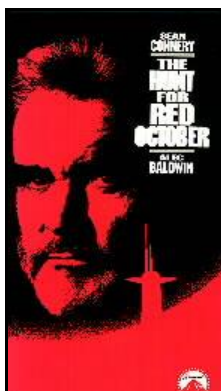


Tagline: Invisible. Silent. Stolen.

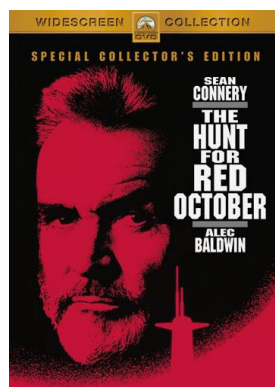


Posters

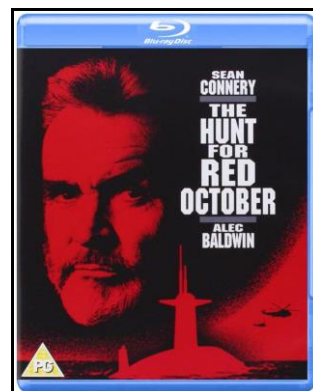
Plot Summary: A new, technologically-superior Soviet sub, the Red October, is heading for the U.S. coast under the command of Marko Ramius. The American government thinks Ramius is planning to attack. A lone CIA analyst has a different idea: he thinks Ramius is planning to defect, but he has only a few hours to find him and prove it—because the entire Russian naval and air commands are trying to find him, too. The hunt is on! (www.imdb.com)



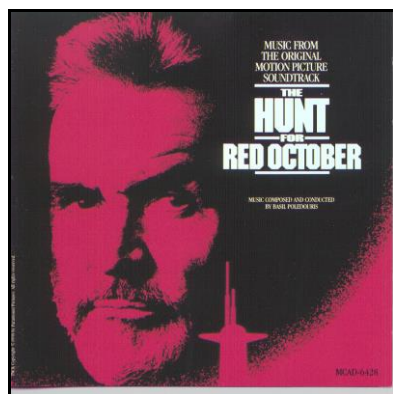
VHS



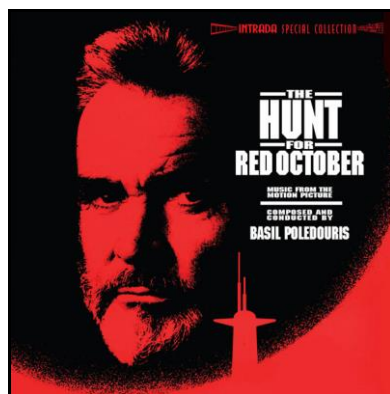
DVD



Blu Ray



CD 1



CD 2

CD 1 – MCA-MCAD 6425

CD 2 – Intrada Special Collection Volume 257

Complete Score - <https://www.youtube.com/watch?v=ZSSKFRgE5vM>

Aqua Cues:

Hymn to Red October - <https://www.youtube.com/watch?v=P4x5KKEJeJQ&index=1&list=PL54C3DBD9C18C3D16>

Course Two-Five-Five - <https://www.youtube.com/watch?v=fKCD3tVdy7s&index=5&list=PL54C3DBD9C18C3D16>

Ancestral Aid - <https://www.youtube.com/watch?v=qsYFwua6le8&index=12&list=PL54C3DBD9C18C3D16>

Chopper - <https://www.youtube.com/watch?v=F3cL0Y2oE4k&index=17&list=PL54C3DBD9C18C3D16>

Red Route One - <https://www.youtube.com/watch?v=r9Ey6QPYSqg&index=11&list=PL54C3DBD9C18C3D16>

Nuclear Scam - <https://www.youtube.com/watch?v=PUNqApMxdFk&list=PL54C3DBD9C18C3D16&index=21>

In Basil Poledouris' score for **The Hunt for Red October**, '[Hymn to Red October](#)' spurs a Russian nuclear submarine, commanded by Ramius, on its journey toward defection and freedom, "each triumphant surfacing greeted with a rousing choral crescendo" (Rob Allison, Soundtrack!, 12/90, Vol. 9, No. 36, p. 18). Use of choir and orchestra imbues "the narrative with a mythic force, stressing the legendary heroism, the nobility of the quest, and so on. ... On the other hand, the music also reflects the technological aspect of the subject – the mechanical grindings and clashing of two hostile submarines" (*ibid*). In "[Ancestral Aid](#)," "the hollow crashes that resound about the opening bars" of this track "are suitably aquatic-sounding," while "[Chopper](#)" "deploys chattering electronics to replicate the action of a rotor blade....all of which recalls some of the claustrophobic atmosphere and tension portrayed in the film" (*ibid*, p. 19).

In another review, Graham Vassie notes that the "[Ancestral Aid](#)" cue "becomes almost still for a while before deep echoing synth effects are introduced, like the pipes of this vast leviathan being struck and the sound carrying within its cold metal innards" ("Dive, Dive, Dive!", *Legend*, Issue 38, p. 13). Vassie adds that the "[Course Two-Five Zero](#)" cue "is used many times during the course of

the film to reinforce the underwater images of the gigantic sub, changing course or churning into the distance” (*ibid*). The “[Red Route 1](#)” cue “provides more traveling music, complete with rousing choral elements for the huge submerged titan. The ship is lent an air of grace and apparent speed by the use of delicate synths, the tension in the string work and the necessary vocal calls” (*ibid*).

In 2013, Intrada issued a CD with expanded edition of Poledouris’ score for **The Hunt for Red October**, with the CD’s liner notes providing the following additional insight on some of the score’s elements for underwater-related scenes.

Much of Poledouris’ score consists of short, subdued cues, which mix orchestra and electronics while matching the film’s understated tone. He was relieved that the film’s “movement and pacing” meant he didn’t have to artificially hype the action. “I got to stretch the tempo and tried to provide a sense of the size and mission of the sub itself.” In only a few longer cues did Poledouris have the opportunity to bring his full orchestral and choral forces to bear. “[Red Route 1](#)” depicts underwater navigation with a musical sense of wonder.... One highlight is the lengthy “[Nuclear Scam](#),” for the pivotal sequence in which Ramius and his officers fake a nuclear accident. (Scott Bettencourt, liner note of Intrada CD)



1995 – **Crimson Tide** (Hans Zimmer)

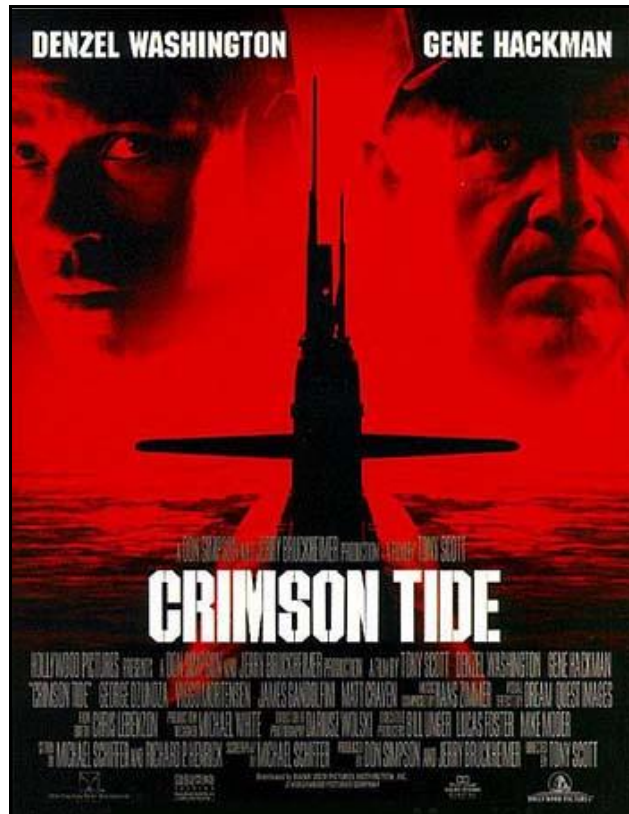


[Hans Zimmer](#)

Trailer: <http://www.youtube.com/watch?v=iS4I2Z1RBIw&feature=related>



Tagline: Danger runs deep.

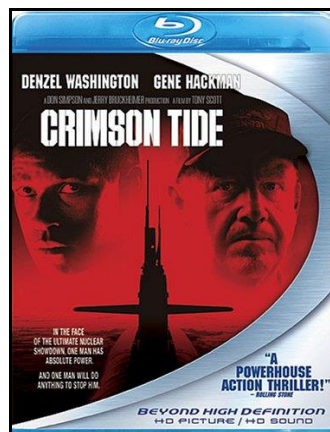


Poster

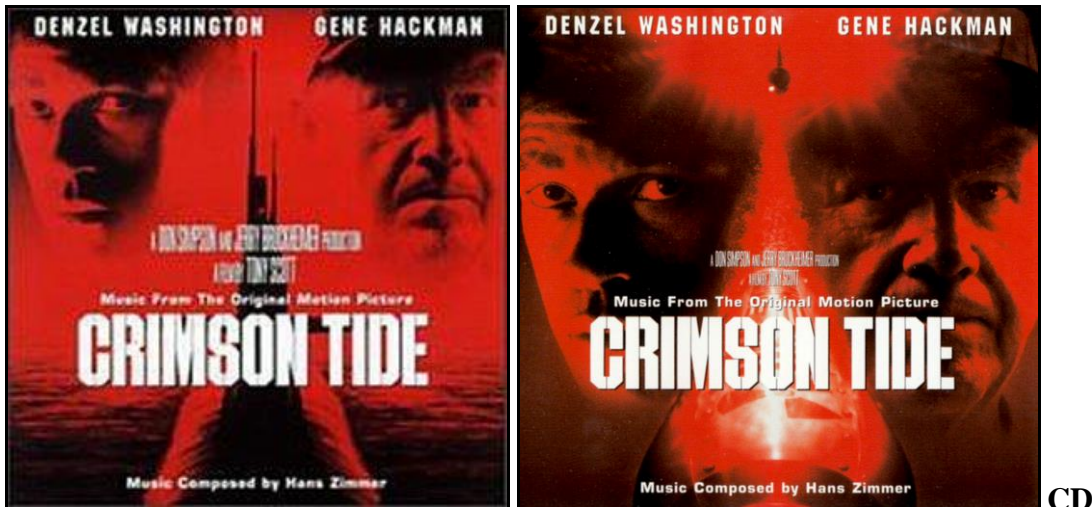
Plot Summary: In the near future, Russian rebels have taken over one of the ICBM bases in the USSR. Alarmed by the prospect of a rebel strike, the U.S. sends the U.S.S. [Alabama](#), a nuclear ballistic submarine, to watch over the base and retaliate in case they launch. While on patrol, the submarine is attacked and the radio systems are knocked out. An emergency message received during the battle is only partially recovered. Captain Ramsey believes it to be the order to launch on the rebels, while XO Hunter wants to wait for a confirmation message. The conflict escalates into mutiny as Ramsey and Hunter fight for control of the Alabama's nuclear missiles (www.imdb.com).



VHS & DVD



Blu Ray



CD: Hollywood Records HR-62025-2

Complete Score - <https://www.youtube.com/playlist?list=PLczFyaI8DEzg1SuBGF32Hhy1ML1oFx5wI>

Aqua Cues:

Mutiny - <https://www.youtube.com/watch?v=PDOXTZmZYLM&list=PLczFyaI8DEzg1SuBGF32Hhy1ML1oFx5wI>

Alabama - <https://www.youtube.com/watch?v=X5FkMhPhE7g&list=PLczFyaI8DEzg1SuBGF32Hhy1ML1oFx5wI&index=2>

1SQ - <https://www.youtube.com/watch?v=K--wJLWmUns&index=4&list=PLczFyaI8DEzg1SuBGF32Hhy1ML1oFx5wI>

Eugene Denton described Zimmer's score for **Crimson Tide** as “driving rock music in an orchestral framework” with “an additional element, a London-based choir” adding “to the tension of this superb submarine based thriller. The choir, dissonant and mystical, [is] clearly utilized for the film's locale, the lonely open sea” (*Music from the Movies*, Issue 9, Summer 95, p. 34). The main title “is the soul of the submarine, first being heard with great power as the crew boards [and later] as the crew rescues the ship, the theme bursts out once again with incredible authority” ([Christian Clemmensen](#)). James Torniainen adds that the film's claustrophobic setting aboard a submarine that may be headed straight into war is suggested in

a quiet, brooding mixture of electronics and sparse orchestra, contrasting with those fantastic moments where the composer is allowed to let rip...and the brass and percussion take over entirely. Zimmer's themes are suitably dark (minor keys only)... [and] all of Zimmer's trademarks are represented, including heavy bass and percussion as well as the familiar and effective use of strings as both the rhythmic and harmonic core of the music (*FSM*, 7-8/95, #59-60, p. 29).

At the center of Zimmer's score, wrote Lukas Kendall, is “Zimmer's propulsive synth/orchestra mix, **Backdraft** meets **Speed** meets **The Hunt for Red October**” ” (*FSM*, 7-8/95, #59-60, p. 41). But Kendall found fault with the composer's approach, stating that Zimmer

sledgehammers in the urgency, operating on a level divorced from time in that he doesn't particularly catch action with musical development, yet drums are always pounding; and a level divorced from space in that his characteristic synth/orchestra fusion creates a single blend of soupy noise that doesn't impart the already overdone soundtrack with symphonic intricacies and above-ground classical sophistication. ... Zimmer tailors his tried-and-true style to the picture only with the aforementioned choir and a solo trumpet theme, blanked over the film (*ibid*).

Randall Larson provided a more positive assessment, noting “Zimmer continues to exhibit his penchant for stimulating orchestration and appealing rhythm.... The music relies primarily on rhythm, its subdued martial melody driven along by a consistent synth drum beat, strokes of violin and chorus. ‘[Mutiny](#)’ virtually bristles with forward motion, propelled by the dynamic rhythm and melody of the music” (*Soundtrack!*, 9/95, Vol. 14, No. 55, p. 17). Graham Vassie similarly noted that “Mutiny” “offers “some appropriate electronic pinging and echoing effects, indicative of the underwater war games to follow” (*Legend*, Issue 38, p. 14). Overall, concluded Larson, the score’s “colorations are varied and refreshing”:

The electronics are well integrated with the symphonics, and the score breathes with interesting musical textures, like the twanging synth chords, rattled cymbals, and piercingly sustained violin moans of ‘Alabama’ and the throaty woodwind, high pitched, mechanical synth spirals and rotor-blade chords heard above the choir, violin ascensions and jagged, shards of brass in ‘[ISQ](#).’ The use of choir...humanizes the ambivalent rhythm of the suspense and action music (*Soundtrack!*, 9/95, Vol. 14, No. 55, p. 17).



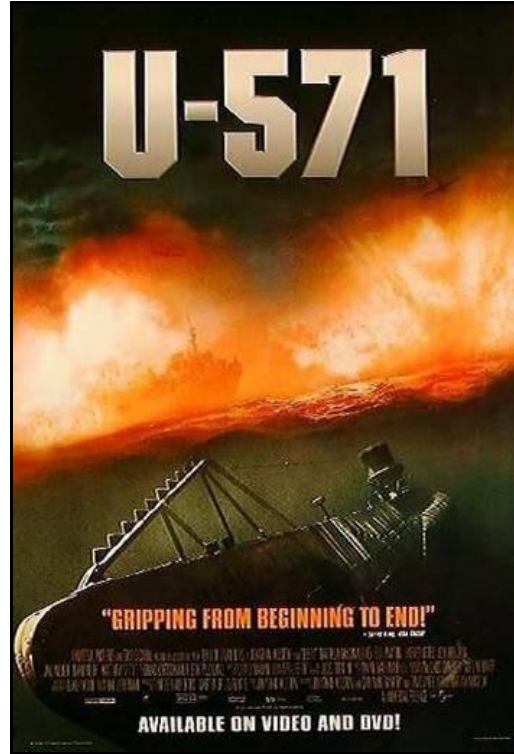
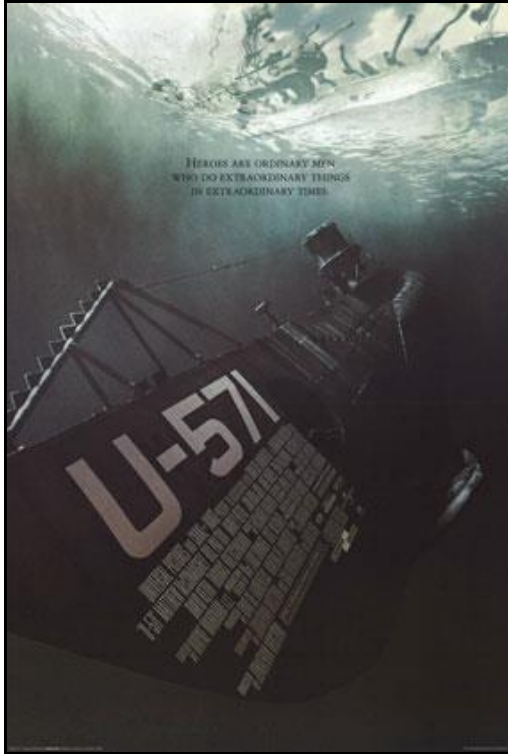
2000 – [U-571](#) ([Richard Marvin](#))



[Richard Marvin](#)

Trailer: <https://www.youtube.com/watch?v=oHvDBE5O09o>

Tagline: Heroes are ordinary men who do extraordinary things in extraordinary times.

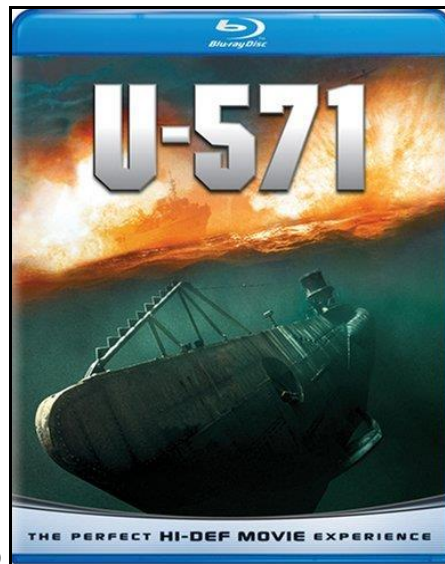


Posters

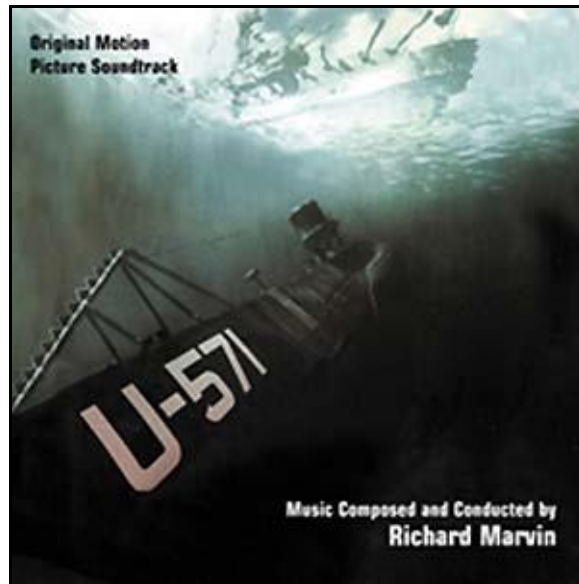
Plot Summary: During World War II, the battle below the seas rages. The Nazi's have the upper edge as the Allies are unable to crack their war codes until a wrecked U-boat (U-571) sends out an SOS signal that the Allies interpret as their chance to seize the 'enigma coding machine'. But masquerading as Nazi's and taking over the U-boat is the smallest of their problems. The raid goes well, at first, yet following the destruction of the American ship and arrival of German ships, the Americans trapped on U-571 must use their wits to save their lives (www.imdb.com)



VHS & DVD



Blu Ray



CD

CD: Super Tracks Music Group RMCD 01

Aqua Cues:

Main Theme - <https://www.youtube.com/watch?v=U8TIDmkBtds>

End Credits #1 - <https://www.youtube.com/watch?v=WrbRIC2UfBU&index=1&list=PL10EB52A377A695DC>

Sub Battle - <https://www.youtube.com/watch?v=JrhJtAwOfrs&list=PL10EB52A377A695DC&index=2>

Big Leaks - <https://www.youtube.com/watch?v=BJ-2LbHYNM&list=PL10EB52A377A695DC&index=8>

Going to 200 Meters - <https://www.youtube.com/watch?v=4UH4NsSnnfA&list=PL10EB52A377A695DC&index=10>

U-571 Rises / Trigger Struggles - <https://www.youtube.com/watch?v=zmKmsqkmo44&list=PL10EB52A377A695DC&index=20>

S-33 Sinks - <https://www.youtube.com/watch?v=VTB8wvsOwIM>

Searching Below - <https://www.youtube.com/watch?v=YZmLLe6bRAw&list=PL10EB52A377A695DC&index=19>

Opening / U-571 Attacks - <https://www.youtube.com/watch?v=OfmZhJrni0s>

U-571 Surfaces - <https://www.youtube.com/watch?v=zmKmsqkmo44&list=PL10EB52A377A695DC&index=20>

Richard Marvin provided a score for **U-571** that Mikael Carlsson described as providing “[s]tirling, ostinato-driven action writing for pounding orchestra, atmospheric harmonics for the underwater eeriness and a strong patriotic theme” (*Music from the Movies*, August 2000, Issue 28, p. 57). Tracksounds.com noted that Marvin’s score “contains three styles of music. The first [is] strong, heroic themes, the second, menacing underscore, and third, hold-on-to-your seat-bombast!” The score, noted [Christian Clemmensen](#), “opens with a neat aquatic sound effect that was unfortunately abandoned later in the score (this cue does appear on track 20 “[Opening/U-571 Attacks](#)”).

The track “[Sub Battle](#),” wrote [Ryan Keaveney](#), “opens with more snare drums and a bass piano line, brass textures begin to weave in and out, upping the tension until finally the orchestra dashes into a statement of the main theme then segues into a rich action cue punctuated by anvil hits and strings.” “[S-33 Sinks](#)” begins with “a cold descending scale with accusing, woodwind: the strings here are, again, twitchy and apprehensive. There is not much warmth or light in this underwater battleground and this track serves to remind the listener of both the location and its dangers; some cold, claustrophobic watery effects appear and the cue closes.” (Graham Vassie, “Dive, Dive, Dive!”, *Legend*, Issue 38, p. 15). Vassie describes the “[Going to 200 Meters](#)” cue as “edgy, quickly becoming unsettling and tense, with dry, high pitched strings giving an icy, bleak and near hopeless air” (*ibid*). [Jonathan Broxton](#) described this same track as “shatteringly tense... , sounding in perfect unison with the groaning steel hull that creates the submarine’s pressure-cooker atmosphere.”

Commenting on the “[Big Leaks](#)” scene, Martin commented that this cue originally “had all kinds of groans, squeaks, and metallic stuff, because they seemed to go well with the submarine. We found out that they were completely getting in the way of the sound effects so we took them all out” (Rudy Koppl, “Rick Marvin – Going deep with U-571”, *Music from the Movies*, October 2000, Issue 29, pp. 45-46). On the overall approach to the score, Marvin noted that: “There were a couple of sound effect-like things, but basically it’s an acoustic score.... It’s ninety-nine percent acoustic. We wanted to stay away from anything electronic or metallic sounding because we knew it was going to be covered. Some of the most intense and suspenseful scenes have little if any music” (*ibid*).



2002 – K 19: The Widowmaker (Klaus Badelt)



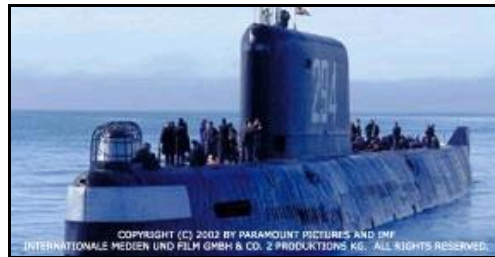
[Klaus Badelt](#)

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

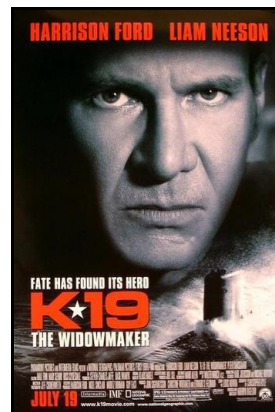
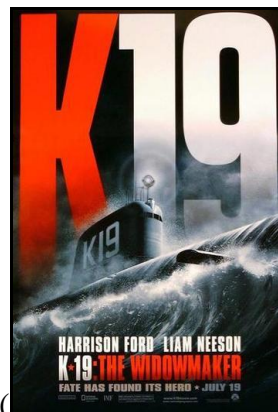
Intro: <https://www.youtube.com/watch?v=294HuNKWSQU>

Tagline: Fate has found its hero.

K19 THE WIDOWMAKER

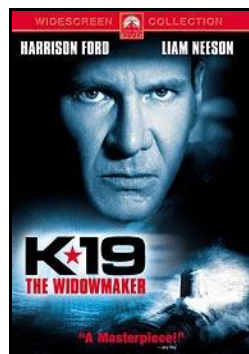


Photo

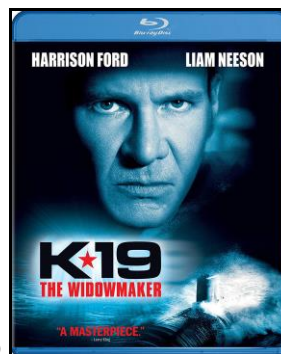


Posters

Plot Summary: In 1961, Russia's first atomic ballistic nuclear submarine is on its maiden voyage in the North Atlantic when the sub's reactor malfunctions at the bottom of the North Sea and begins to melt down. Over the next few days, with no way of communicating with other Russian ships, Capt. Alexi Vostrikov and his second in command Capt. Mikhail Polenin must put aside personal differences to handle the crisis. The submarine's crew, led by the unyielding Captain Alexi Vostrikov, races against time to prevent a Chernobyl-like nuclear disaster which threatens not only the lives of his crew, but has the potential to ignite a world war between the super powers (adapted from www.imdb.com and <http://www.k19.harrisonford.org/html/movie.html>).



VHS & DVD



Blu Ray



CD 1



CD 2

CD 1: Hollywood 2061-62371-2

CD 2: K-19: The Widowmaker (2 CD - Complete Score) (non-commercial pressing)

Aqua Cues:

Complete Score - https://www.youtube.com/playlist?list=PLLakxfJ_oioPmKgDS7UkpWQbl9QvDPSJ

Suite - https://www.youtube.com/watch?v=8J3HRoORFVI&list=PLSDIK1BNyR1V0YjYSr_FjVSJzGnqkHMaV

Main Title - https://www.youtube.com/watch?v=aSc1befHNBo&list=PL3xxmb8Yfon9DHSy0xcb22Vcgc5PUF7_s&index=1

Heroes - https://www.youtube.com/watch?v=NG2zdCqu2DA&index=6&list=PLLakxfJ_oioPmKgDS7UkpWQbl9QvDPSJ

Capt. Alexi Vostrikov - https://www.youtube.com/watch?v=vYctdmlnhDk&list=PLLakxfJ_oioPmKgDS7UkpWQbl9QvDPSJ&index=8

Reunion - https://www.youtube.com/watch?v=BoiqH6-UGHs&list=PLLakxfJ_oioPmKgDS7UkpWQbl9QvDPSJ&index=11

Reactor - https://www.youtube.com/watch?v=Iff_pJ0SNTA&list=RDlff_pJ0SNTA#t=61

Rapid Ascent (CD 2) - <https://www.youtube.com/watch?v=uk0qKQfdjD4>

Badelt's score for **K19** score relies "on lethargic dramatics rather than action-oriented bombast" (http://www.cinemusic.net/reviews/2002/k19_the_widowmaker.html). The CD begins with:

"[Suite for Orchestra and Chorus In G Minor](#)" – basically a fancy name for "Four Score Cues". Each movement is plucked from Badelt's score. The first cue, "[Fear – Largo](#)," opens the film, and features dramatic strings and euro-ethnic percussion. Bits here sound like...slow lumbering string figures gently rocking the onscreen action forward. "[Fate – Adagio](#)" features the album's first full statement of the score's main theme, which is fairly standard sounding though dramatically appropriate, without sounding completely Russian. "[War – Allegro](#)" deals out action licks..., though it never breaks out into that score's bustling 'action theme'. . . . The problem with [the soundtrack CD] is it's lumbering girth. At sixty-eight minutes ("that's close to crush depth, Comrade Captain!"), this album is around ten minutes too long. A bit of creative programming might be able to solve that, unfortunately it's impossible to program out a thirteen minute track ("Journey") without losing some nice smaller cues, particularly the burst of male chorus halfway through "[Journey](#)" which provides a brief bit of brightness. There are other nuggets buried beneath the surface, including "[Capt. Alexi Vostrikov](#)" used for the opening of the film as Capt. Polenin (Liam Neeson) first emerges from the K19 (why it's titled as such, might have to do with it being used in

the film more than once). Badelt scores the epic shot with righteous brass power chords and percussion. There are some genuinely gorgeous sections too, particularly the second half of “[Missile Launch - The Rescue](#)” which rounds out the album on an emotional note (*ibid*).

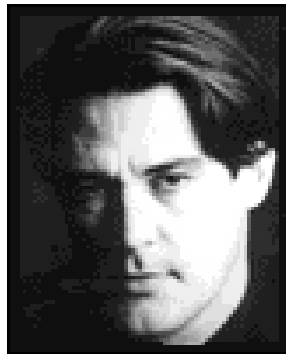
In an Amazon.com review, [Cody Smallwood](#) noted that “the use of orchestral bells and solo voices in the reactor sequence is simply spine-tingling.” [Messrob Torikian](#) provides this additional background on the composing of the “[Reactor](#)” cue:

The real heroes of the film are the ones who sacrifice themselves with quiet resolve. “[Reactor](#)” is their cue, and it’s based on selections from “Visions of Light”. This piece consists of cues originally composed by Richard Einhorn for the silent film, *The Passion of Joan of Arc*. Using it as a temp track, it was re-arranged by Walter Murch during editing, and then re-recorded again by Badelt. The result is haunting music that accompanies the courageous crewmembers as they willingly expose themselves to high doses of radiation in order to repair the sub’s nuclear reactor. Beginning with the ominous tolling of a distant bell, the piece segues into a solemn female choir. Not surprisingly, it’s a cue infused with a heavy dose of solemn dread and quiet stoicism.

This writer has seen **K19** on DVD, listened to its score on CD, and read other reviews (e.g., [Ian Lace and Gary S. Dalkin](#) – link no longer active). While a lot of the film’s action takes place in the submerged submarine, it is hard to identify any CD track as an “Aqua Cue.” Where Ryan Keaveney described Badelt’s score as a “dour symphony of submarine suffering”, perhaps “dirge for a waterlogged dirigible” would be equally accurate in capturing the score’s somber if not heroic mood. But “[Rapid Ascent](#)” on CD 2, with an arrangement providing driving rhythm, quickening pace, and ascending volume, does effectively convey the urgency of a submarine that needs to reach the surface as quickly as possible.



2002 – **Below** ([Graeme Revell](#))

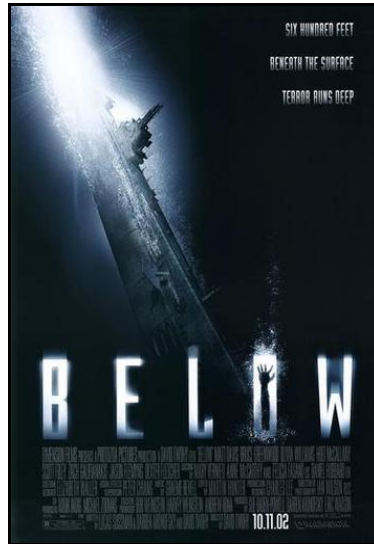


[Graeme Revell](#)

Trailer: <https://www.youtube.com/watch?v=SR5YQbHZIfw>



Tagline: Six hundred feet beneath the surface terror runs deep.

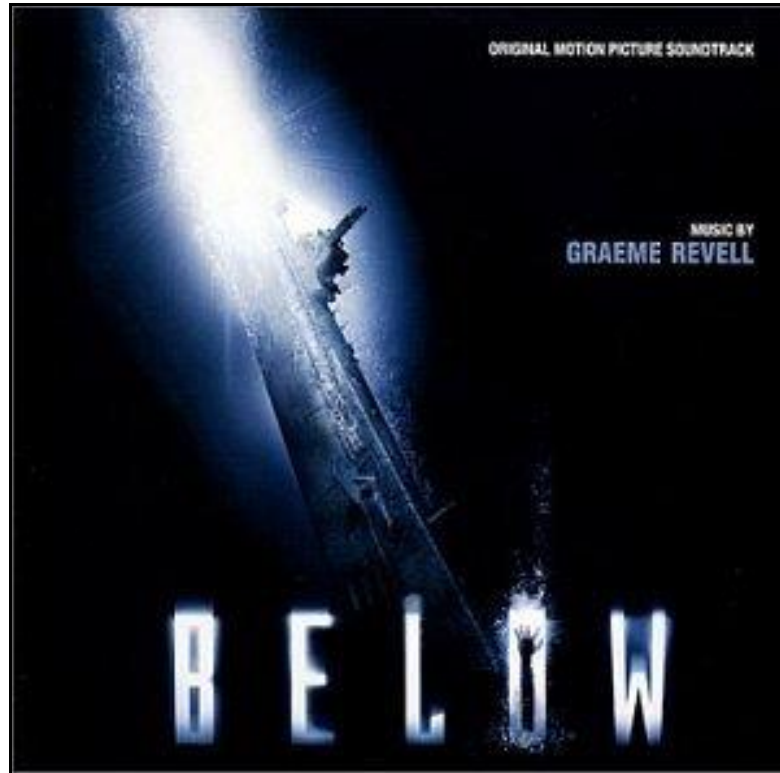


Poster

Plot Summary: An American submarine stumbles upon a downed British hospital ship while navigating treacherous waters during World War II. After rescuing the ship's three remaining survivors, Lt. Brice and his men discover that true danger may not come from the Germans pursuing them, but rather from a ghostly threat that lurks far below, or even within, the submarine itself (www.netflix.com).



VHS & DVD – Blu Ray



CD

CD: Varese Sarabande 302 066 416 2

Aqua Cues: Main Title / The Haunted Hull / Sealing Off Compartments / Going Up!

[Mikael Carlsson](#), reviewing Graeme Revel’s score for **Below**, relates that the film’s director, David Twohy, initially didn’t want any music in this underwater thriller, and is reported as having commented that the “hull creaks, whale calls, the purr of the diesel drives” would be sufficient to provide “a way to heighten reality” (*Music from the Movies*, Issue 37, p. 25). When Twohy finally decided to turn to Revell (who previously scored Twohy’s **Pitch Black**), Revell provided a “a very atmospheric, brooding and dark score combining orchestra with eerie electronic textures” (*ibid*). In the director’s words, Revell gave **Below** “a sound that is both richly muscular and deliciously creepy.”

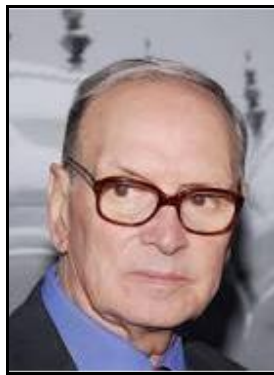
Many of the cues are indeed creepy, especially in the first half of the album: a lot of weird electronic sounds and dark string parts. With about fifteen minutes left, the album becomes more dominated by action writing, certainly some of Revell’s most complex music so far in his career. Just listen to the string writing in “Going Up!”, a rather frantic fifty-four second cue. In a moment of experimental lust, Revell adds the sound of human breathing...to the mix. Finally, when the score comes to its resolving moments, the music gets more orchestral in an almost epic fashion. “Haunted by Dishonor”, with its noble parts for strings and solo French horn, and the superb final suite, “Safe Harbor”, represent the most mature orchestral music Revell has composed to date (*ibid*).

Revell's score, writes [Ryan Keaveney](#), features:

a somewhat generic main theme that alternates between the brass and strings, but **Below** also reiterates smaller motifs, like a buzzing synth chord that opens the album, which is pleasingly retro in its simplicity. The "Main Title" features plenty of percolating percussion under a statement of the main theme, this time for brass, while "Stations Ready" interpolates urgent strings against the same brass signature. The slower sections of the score ("Searching For Answers", "Charred Remains", "Strange Forces")...do their job and help sustain the album's dark mood, particularly in "The Haunted Hull", where Revell dials up a water-logged harp solo. Additional highlights include the propulsive, but brief, "Sealing Off Compartments", "Going Up!" and "Safe Harbor", which reprises many of the album's best elements into a sweet six-minute cue.



2004 – 72 Metpa (72 Meters) (Ennio Morricone)



[Ennio Morricone](#)

Full Movie: <https://www.youtube.com/watch?v=D9KwFzPUI-8>



Poster

Plot Summary: Every second is precious for a Russian submarine crew, as they are stranded 72 meters below the ocean's surface.



CD: Russia - Channel One TV Studio – IVIDEO 145-CD (41:05)

Aqua Cues:

The Grief of Parting - <https://www.youtube.com/watch?v=ml6dnmiSd4k>

The Final – The Sun Again - <https://www.youtube.com/watch?v=Nvf6y3RTZxs>

72 Metpa (72 Meters) is a Russian television adaptation of a fictional novel about a submarine trapped at 72 meters with its crew fighting for survival. The score on CD is presented as three lengthy suites and a brief coda. “The second and longest suite [and the one of greatest interest here]...presents all of the dramatic and tension material” that pulses “with urgent brass and intense strings.... The central section is brooding and tense, [with]...ticking/knocking effects...building into a dramatic crescendo” (Roy Donga, *Music from the Movies*, Issue 47, p. 73). Commenting on his score for this film, [Ennio Morricone](#) stated:

I was touched by its story of male friendship, faithfulness to their oath and to their duty. The film is about the crew of a Russian submarine, which came to belong to the Ukraine after the collapse of the USSR. Seamen refused to take the oath to another state, and they leave it. But the Russian submarine, which they are given, perishes because of the negligence of the technical personnel. ...as I see it, this is a Russian answer to the American film **K-19**. And just as the American film, this one is also based at the real events.

Intrada described Morricone’s score as “moving” and as the “composer’s memorial” for the lives of the submarine crew that is lost at sea. Intrada (www.intrada.com) provided the following score summary:

Morricone offers a superscription: “The Symphony in Memory of Submariners of Kursk”. Drawn in four lengthy movements, **72 Meters** is anchored in 12-minute extended treatment of main theme (“[The Grief of Parting](#)”) in two parts: moving idea for strings in major key gives way to gentle second subject emphasizing woodwinds. Second movement (“The Diving in the Sea”) turns upside down, introduces intense chopping motif for basses, dramatic descending lines for cor anglais, muted trumpet. Aggressive piano, staccato brass add to fray. Third part (“The Sun Again”) balances with warmly melodic theme [g]iving way to haunting oboe solo, reflective string variant of second subject material from opening movement. Highlight: solo trumpet weaving through with ascending line. Morricone concludes score with presentation of main theme for strings, emphasis on quartet colors.

Thomas I. Kiefner provides further description of the second movement (“The Diving in the Sea”) in his review of this score for MSV: “It starts with a rather disturbing sounding oboe generated and the music is reproducing the diving, tapping, radar, problems, etc. of the ‘Kursk.’ As the track/movement evolves it ends with a slow string passage showing the desperation, despair, and finally all hope is lost” (*MSV - Newsletter 101, March 2005, p. 38*). Indeed, one of the score’s highlights is Morricone’s use of the metallic sound of “tapping” that, not having seen the film, this reviewer would describe as akin to the sound that trapped seamen would make by using a metallic object to tap out an SOS against the interior wall of a submerged submarine in an attempt to communicate with the outside world. Morricone used the same technique in his score for the 1971 film **The Red Tent** in which he incorporated the sounds of a radio transmitter sending a SOS signal.



2005 – Lorelei: The Witch of the Pacific Ocean (Naoki Satô)



[Naoki Satô](#)

Trailer 1: https://www.youtube.com/watch?v=No8_82KeRJo

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



Posters

Plot: A drama set during World War II where a submarine carrying a secret weapon attempts to stop a planned third atomic bombing of Japan (www.imdb.com).

In the last months of the Second World War, the Empire of Japan receives a final gift from the collapsing Nazi Germany: the *I-507*, a highly advanced submarine equipped with experimental technology. The mission, as revealed by the grim Chief of Staff Asakura (Shinichi Tsutsumi) following the Atomic bombings of Hiroshima and Nagasaki, is to intercept U.S. ships transporting a third nuclear weapon to Tinian Island, the principal base from which American B-29s are striking the Japanese home Islands. The man charged with the mission is Commander Masami (Yakusho Koji) - a brilliant destroyer of enemy ships relieved of his command when he opposed the Navy's increasing reliance on suicide tactics. Given a last chance to redeem himself, he is burning with zeal, but is ignorant of the various secrets the *I-507* carries on board. Once at sea, Lt. Takasu (Ken Ishiguro), the owlish technician in charge of the imaging system, refuses to tell Masami what it is or how it works. Masami also discovers that two crew members belong to the "kaiten" suicide corps. He has no idea why they are there, and neither, for the moment, do they. Meanwhile, the U.S. Navy is tracking the *I-507* with more than usual interest. A teenaged girl (Yu Kashi) is part of the master plan and one of the minisub pilots (Satoshi Tsumabuki) becomes her protector (Wikipedia.com).



DVD



CD

CD: Japan – Universal UCCS-1070

Conduit: A Witch of Steel
 Unbreakable Spirit
 Toward Daybreak
 Crime and Punishment
 The Heart of the Witch
 Oceanic Warzone
 The Door to Freedom
 The Menace Above
 Nagasaki, August 9th - The Second Blast
 Abyss of Despair
 A Beacon of Hope
 Frantic Recovery
 1945: The Last Hope
 Threat - The Third Nuclear Device
 A Journey's Recompense
 Fighting to Protect the Future
 Wiegenlied (Mozart's Lullaby)

Aqua Cues:

While this writer found three YouTube videos of selected tracks from the **Lorelei** soundtrack CD none of the “titles” for these CD tracks matches any of TohoKingdom.com’s posting (see above) of the CD track titles. This may be due to variation in how the CD’s track tiles were translated from Japanese to English. Nevertheless, below are the links to those three YouTube videos so that you can sample the flavor of Sato’s score for this film.

Captain Masami's Speech - <https://www.youtube.com/watch?v=04CzIAGZMi4>

Attack on Tinian - <https://www.youtube.com/watch?v=29YktmpwSW4>

B-29 Takeoff - <https://www.youtube.com/watch?v=EmrhjP2FCfI>

Given that this reviewer has not seen **Lorelei** and does not speak or read Japanese, there was a bit of apprehension in trying to include here a review of the film's score as presented on CD having its track titles in Japanese. But thanks to the Internet I stumbled not only upon TohoKingdom.com that provided – in English – the CD's track titles (see above) but also a review of Sato's score for this film:

Sadly, this release is more of a miss for Sato. It's not bad, in fact mediocre is the best description for it, but this makes it all the more disappointing given the composer's other work.

In terms of the cues that work here, leading the way is the...rousing "Unbreakable Spirit" that gives a nice march-like motif that carries the piece and makes it quite energetic to hear. ... Sato also delivers [a] great "warfare" piece in "Oceanic Warzone". It's a longer cue, at just over seven minutes, but is a great action piece that holds its own during the long theme and never overstays its welcome. "The Door to Freedom" is also a soothing piece, before building up to a brief, but great, flute sequence that steals the show.

On the downside, and this is really something that impacts the entire score, the music on this CD just sounds a little too simplistic. This is in part because of Sato's composition style and also due to the fact that it sounds like he has a very small orchestra to utilize. [Sato's score for] [Space Battleship Yamato](#) (2010) sounded rich, majestic and very powerful in its orchestrations. There was an added feeling of an event that the score was able to translate to its themes. This soundtrack has a lot of the same style of motifs, but lacks that sense of grandeur. This is summed up quite well in the theme "The Menace Above". The cue is actually not all that bad, but is simple and uses such sparse orchestration that makes it sound almost more at home in a video game than a theatrical production. "Crime and Punishment" is another cue that suffers this same fate, of lacking that deep orchestra feel and seeming like it would have been more at home in a smaller production....

Score aside, the soundtrack also features one song in the form of "Wiegenlied", or "Mozart's Lullaby", which is a German song sung by a New Zealand singer...and in a Japanese film no less.... It's done by Hayley Westenra, who at this stage in her career was only 17, and demonstrates her great vocal skills as a soprano. It starts a little heavy handed in its approach, but becomes quite enjoyable later in the theme to make an overall enjoyable listen.

Bottom line, this is a decent score that I'm probably being too hard on because I expected more from a Naoki Sato soundtrack. It has a different flavor from his other work, for better or worse, and is sure to have some fans. All the same, though, it doesn't match up to well with some of the great scores the composer has done throughout his career.



2006 –[Deguchi No Nai Umi \(Sea Without Exit\)](#) ([Minori Kabasawa](#))



[Minori Kabasawa](#)

Trailer: https://www.youtube.com/watch?v=9bq9_0BiPkE

Plot Outline: Koji Namiki, a talented young pitcher, who had won the National High School Baseball Championships enters university, but soon afterwards injures his elbow. He and his teammates work hard to get back on the field placing all his hopes on a new slow-ball, “the magic pitch.” However, the outbreak of WWII wipes out the baseball ambitions from everyone. They join the military and in the navy undergo the severe training that prepares them for death. Death awaits them in a “kaiten” (special attack submarine or “human torpedo”) within the gloomy ocean depths, but Koji never gives up his dream of the “magic pitch” (www.imdb.com).



Poster



DVD



CD

CD: Japan JRoom COCQ-84208

Used by the IJN in the final stages of WWII, the Kaiten Type 1 was a Type 93 torpedo modified as a one-man suicide weapon, although provisions were made for the pilot to escape before impact. In practice, however, none attempted to escape. With over 400 Kaitens built, only 100 were ever sent on missions, and out of those 100 missions only two succeeded in sinking enemy ships. In the end, the unmodified, unmanned Type 93 torpedo used conventionally was a much more effective weapon ([Source](#)).



2019 –Torpedo (U-235) (Hannes de Maeyer)



Hannes de Maeyer



Trailer & Facebook: <https://www.facebook.com/TorpedoU235/>

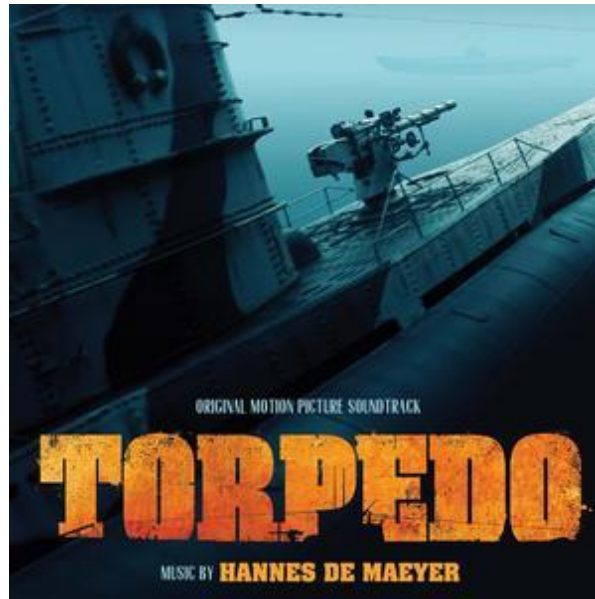
Plot Outline: During the height of World War II, commander Stan and a courageous group of resistance fighters are given a suicide mission to deliver a stolen Nazi submarine filled with atomic uranium. Hunted down by Hitler's army, the motley crew must outwit and outmaneuver relentless German destroyers and more powerful submarine killers which will stop at nothing to send the U-boat to the bottom of the ocean before it reaches safe shores in America. (www.imdb.com).



Poster



Blu-ray & DVD



CD

CD: Quartet Records QR389

Aqua Cues:



[MovieScore Media](#) takes a dive under the sea with the Belgian world war 2 adventure *Torpedo* (known as *U-235* internationally) with music by composer Hannes De Maeyer. . . . As composer Hannes De Maeyer explains “I have always been a big fan of music from WW2-related films and games such as *Medal of Honor* by Michael Giacchino & Christopher Lennertz, *Saving Private Ryan* by John Williams or *Band of Brothers* by Michael Kamen: all instant classics! In preparation of ‘U-235’ I have completely immersed myself in that world. The major difficulty was finding the balance between nostalgia without making it sound too old-fashioned. . . . There was no doubt that we needed this score to be one recorded with large symphonic orchestra full of prominent brass instruments and percussion (snare, timpani, cymbals). That was just what this film needed. The references to and the atmosphere of nostalgic films such as ‘The Great Escape’ and ‘Indiana Jones’ lie in all aspects of the film, including the score.” ([Source](#))

Streaming: <https://open.spotify.com/album/0d1QHc4NGmSneUqLNHXRfm>



DECOMPRESSION

In picking the best score in the **SEA SUBS (WAR SUBS)** genre, one certainly would not want to provoke an international incident. But, having not yet seen this category's four most recent films [2004's Russian film **72 Meters** (Ennio Morricone) and two Japanese films – 2005's **Lorelei: The Witch of the Pacific Ocean** (Naoki Sato), 2006's **Deguchi No Nai Umi (Sea Without Exit)** (Minori Kabasawa)], and 2019's **Torpedo**, this writer will leave it to the reader to judge whether any of these scores is better than the one that will be crowned below as best in its genre.

While this genre's three oldest films – 1943's **Destination Tokyo** (Franz Waxman and William Lava - uncredited), 1954's **Hell and High Water** (Alfred Newman), and 1957's **The Enemy Below** (Leigh Harline) – each has a serviceable score, none surfaces as this writer's personal favorite. This also would be the case for three other WWII period films: 1963's **Torpedo Bay** (Carlo Rustichelli), 1968's **Submarine X-1** (Ron Goodwin), and 1987's **U Boats: The Wolfpack** (Christopher Young). But, if I had to pick a favorite WWII-themed score, though not the best overall **WAR SUBS** score, it would be either Richard Marvin's driving score for 2000's **U-571** or Graeme Revell's suspenseful score for 2002's **Below**.

Within the **SEA SUBS (WAR SUBS)** genre, one also can compare the films set during the “cold war” period, notably the 1959 and 2000 versions of **On the Beach** (Ernest Gold and Christopher Gordon, respectively). Unfortunately, these films were not rich with either submarine- or underwater-themed scoring. Three more recent films also set in the “cold war” period have, by comparison, extensive scoring for their submarine and/or underwater scenes: 1990's **The Hunt for Red October** (Basil Poledouris), 1995's **Crimson Tide** (Hans Zimmer), and 2002's **K-19: The Widowmaker** (Klaus Badelt); however, none resonates as the best of the **WAR SUBS** genre.

By this process of elimination, we are left with only two films pinging for the best score of the films in the **WAR SUBS** genre: 1984's WWII thriller **Das Boot** (Klaus Doldinger) and 1968's “cold war” thriller **Ice Station Zebra** (Michel Legrand). While Doldinger provides a melodic and driving main theme to propel the film's submarine protagonist into battle, Legrand's score for **Ice Station Zebra**, as Jeff Bond described, is “majestic”—“especially with the four-note theme for the Tigerfish” (*FSM* 2/98, Vol. 3, No. 2). So, while this writer likes Doldinger's score for 1984's **Das Boot**, Marvin's score for 2000's **U-571**, and Revell's score for 2002's **Below**, my vote for best score in the **SEA SUBS (WAR SUBS)** genre goes to Michel Legrand's score of 1968's **Ice Station Zebra**.

An underlying plot motif in the **SUB WARS** genre is the altruistic goal of keeping the homeland free from oppression in a world threatened or torn by war, with the submarine as a central vehicle propelling the plot forward. In our next genre, this plot motif remains but the central vehicle is not a submarine but rather a scuba tank or something even more high tech! Indeed, the scuba tank or high tech versions thereof figure prominently in our next two **SEA GENRES**, starting with **SEA SPIES**.

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

