

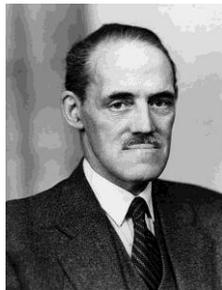


DIVE 003 - SEA BATTLES

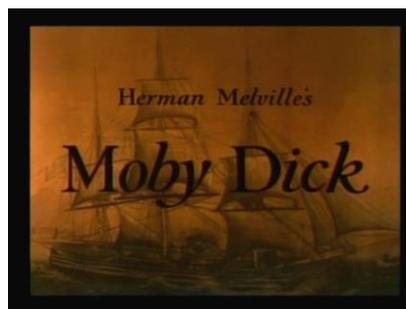
In our **SEA BATTLES** genre, the underwater-based protagonists arising from the depths to do battle with their landlubber counterparts are not the prehistoric denizens of our **SEA MONSTERS** genre but rather an aquatic menagerie of contemporary “usual suspects”—whales, marlins, sharks, octopuses, piranhas, snakes, eels, alligators, crocodiles, carnivorous seaweed—or even new, genetically-engineered species such as the Sharktopus! Against these denizens of the deep our land-based protagonists quickly find themselves out of their element, often outwitted, and swept up in potential duels to the death. Our voyage through this backwater of The Soundtrack Zone sets sail in search of the largest real-world creature of them all, Moby Dick!



1956 – **Moby Dick (Philip Sinton)**



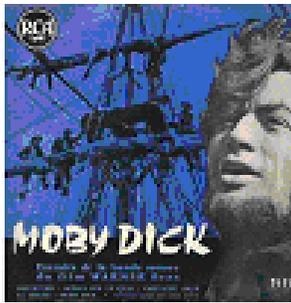
[Philip Sinton](#)



Trailer: https://www.youtube.com/watch?v=l_ibjoSB6Xs

Clip (He Rises): <https://www.youtube.com/watch?v=eLTlfljynV4>

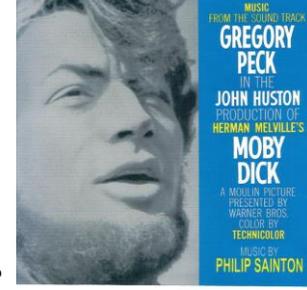
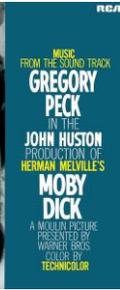
Tagline: In all the world—in all the seas—in all adventure, there is no might like the might of [Moby Dick].



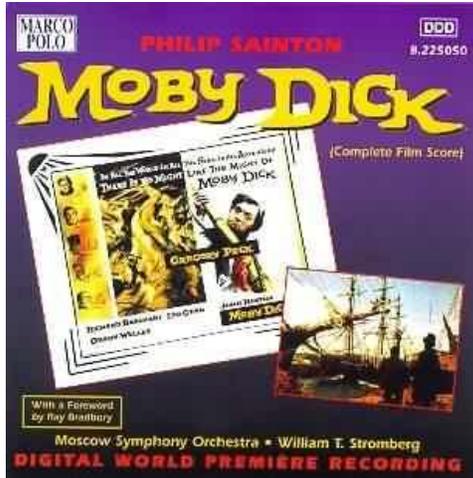
EP



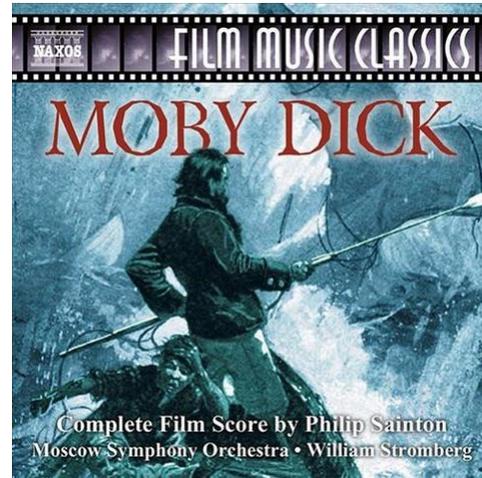
LP



CD-R



CD 1



CD 2

EP: French RCA 75339

LP: RCA LPM-1247 (original soundtrack)

LP (Source 1) - <https://www.youtube.com/playlist?list=PLxB3iu9LwU5q-uUJLAQrg4zrScQufSxG>

LP (Source 2) - https://www.youtube.com/playlist?list=PLUSRfoOcUe4buot5gLjzIQs4o_JjgB8Y0

Suite (15:00) - <https://www.youtube.com/watch?v=ZbVPYp27Dwk>

-00:00 - Opening

-01:39 - Quayside Scenes

cue known as (c.k.a.) Dock Scene / 02:19 - Going Aboard / 02:52 - Pequod's Departure

-03:55 - Captain Ahab

c.k.a. Journey Continues / 05:15 - Carnival

-06:53 - The Sea

c.k.a. Waiting

-08:15 - The Hunt

c.k.a. The Great White Whale

-08:58 - Soliloquy

c.k.a. St. Elmo's Fire

-10:21 - The Hunt

c.k.a. He Rises

-13:59 - "Moby Dick and Closing"

CD-R: non-commercial (bootleg of LP)

CD 1: Germany Marco Polo 8.225050 (re-recording)

CD 2: Naxos NXS8573367 (reissue)

<https://www.youtube.com/playlist?list=PLUSRfoOcUe4YsVEfdDLvrQrESa8Mu7tM1>

Aqua Cues:

Main Title - <https://www.youtube.com/watch?v=LYuX88ELyb0&list=PLUSRfoOcUe4YsVEfdDLvrQrESa8Mu7tM1&index=1>

The Sea - <https://www.youtube.com/watch?v=7ULf5e3AGSQ&index=2&list=PLUSRfoOcUe4YsVEfdDLvrQrESa8Mu7tM1>

Thar She Blows - <https://www.youtube.com/watch?v=7ULf5e3AGSQ&index=2&list=PLUSRfoOcUe4YsVEfdDLvrQrESa8Mu7tM1>

Moby Dick Appears - <https://www.youtube.com/watch?v=7ULf5e3AGSQ&index=2&list=PLUSRfoOcUe4YsVEfdDLvrQrESa8Mu7tM1>

Ahab's Introduction - https://www.youtube.com/watch?v=6spUdu1B_v0&index=13&list=PLUSRfoOcUe4YsVEfdDLvrQrESa8Mu7tM1

Eerie Calm / He Rises -

<https://www.youtube.com/watch?v=LROCTsYgJhY&index=25&list=PLUSRfoOcUe4YsVEfdDLvrQrESa8Mu7tM1>

While hardly any of the scenes for John Huston's **Moby Dick** were filmed underwater, the film's plot motif centers on the obsession of Ahab, captain of the Pequod, to kill "the ubiquitous, semi-supernatural white leviathan" (Ann Howard Whitaker, CD 1 liner notes). For the film's score, director John Huston commissioned Philip Sainton, a composer with "a clear-cut empathy for the sea and its ever-changing moods and perplexing mysteries" (Bill Whitaker, CD 1 liner notes). Philip Sainton "paints his very own picture of the sea for orchestra with arpeggios for flutes, clarinets, harps and celesta, as well as a scherzo describing the character of Queequeg, the harpooner and friend of Ishmael" (CD Liner Notes for 2011 version of **Moby Dick** scored by Richard Mitchell – see further below).

Sainton scored the film, at Houston's request, as an opera with multiple themes rather than a single main theme. This is reflected in the "[Main Title](#)" that encapsulates themes to represent Captain Ahab, Moby Dick, and the friendship between Queequeg and Ishmael. Sainton, wrote reviewer [Ian Lace](#), weaves in "a graphic portrait of turbulent, heaving, cross-waved seas whipped by gales" (Ian Lace, *Film Music on the Web*, Dec. 1998). The "[Sea Music](#)" cue that follows represents the sea in a "calmer friendlier mood," this piece orchestrated with flutes, clarinets, harp, and celeste in "gentle glittering arpeggios" and displaying influences of Ravel and Delius. In "[Ahab's Introduction](#)," an "almost malevolent restlessness in the orchestra with a hammering motif first sounded in the [Main Title](#) conveys Captain Ahab's dark obsession with Moby Dick." This cue plunges us "deeper into the abyss...and we are left in no doubt about the man's compulsive obsession with hunting down Moby Dick; the music positively exudes malice" (Ian Lace).

The score nears its culmination in “[Eerie Calm/He Rises](#)” (10:15) during which Moby Dick violently reappears from the depths, with the orchestra erupting as the enraged whale brings chaos down upon Ahab’s crew,

snare drums thrillingly suggesting the mad passion of the whalers as they engage a beast they can never hope to subdue, a fact driven home by the very plunging chords that introduced Elijah’s prophecy early in the film. ... The only pause...comes as Ahab, now dead and lashed forever to Moby Dick, yet beckons his whalers on, eliciting from Sainton a magnificent dirge in which the bass leads the rest of the orchestra to divide, reaching defiantly to the heights and plunging to the depths at the very same time. ... Thundering rage in the orchestra then returns...as Moby Dick not only brings about the seeming demise of the entire crew but rams the ship and creates a huge maelstrom that causes the Pequod to vanish beneath the waves, a nightmarish piece of musical wizardry that, at its most exciting, finds the orchestra caught up in a repeated four-note figure rooted in the hammering motif of Ahab. As the ship disappears, Moby Dick’s presence soars high above the waves, this time in more melancholy guise. The...plunging chords from Elijah’s dock-side prophecy eventually finish off the ship in heavily deliberate fashion (Bill Whitaker, CD 1 liner notes).

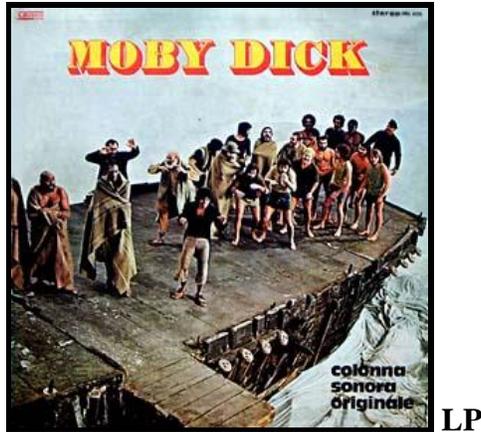


1973 – **Moby Dick (TV) (Fiorenzo Carpi)**



[Fiorenzo Carpi](#)

Plot Summary: The plot of the book is the journey of the whaler Pequod, commanded by Captain Ahab, who sailed the seas forever without stopping, to hunt whales and sperm whales, but in particular, obsessively trying to capture the ghostly white whale (which was actually a sperm whale), making this constant travel an allegory and at the same time an epic (CD liner notes).



LP: Italy - Vedette VPA 8172

LP Tracks - <https://www.youtube.com/watch?v=C0scCaWeJ-U>

Moby dick [0:00](#)

Lungo la bianca scia [3:45](#)

Devastazione [7:08](#)



CD: Italy - Cometa CMT 10020

Ballad of a Sailor - https://www.youtube.com/watch?v=dbiaaZ_asI8

Aqua Cues: [Moby Dick](#) / Tema Della Caccia / Devastazione

In March and April 1973, The Italian television network RAI broadcast in five episodes the Herman Melville story of Moby Dick as a television drama titled: "The representation of the terrible hunting

the white whale Moby Dick.” Fiorenzo Carpi was chosen to compose the score for this TV mini-series. In the CD’s liner notes, Teimar writes that every song in the score “lives of its own personality and emphasizes faithfully every character and all situations that are part of the story.” “[Ballad of Sailor](#)” which is sung by Gigi Proietti is “a perfect description of the violent, dirty and desperate life of the sailors aboard whaling ships.” The score’s instrumentation is comprised of

all those little tools that the same crew could have carried aboard to make the journey less burdensome, as the harmonica, fiddle, banjo, flute, etc. These tools are a counterpoint to a men’s chorus (the crew) that proposes always the same question (Sailor, what do you carry in your gray bag?), which is reinforced by a piano accompaniment and a solo sailor who responds. The pace is lively and paced like a dance where, willingly or unwillingly, the participants are forced to dance tirelessly on the deck of the ship plowing through the waves (CD Liner Notes).

“Song of the captain,” again sung by Gigi Proietti, describes Captain Ahab as feared by his crew (male chorus that ends the song) at the same time that the crew admires and respects him. “This arrangement, which as usual uses the piano, the accordion and other instruments cited above, is much more refined with the entrance of the spinet. It is historically proven that this keyboard instrument with plucked strings could be present on sailing because of its modest size.”



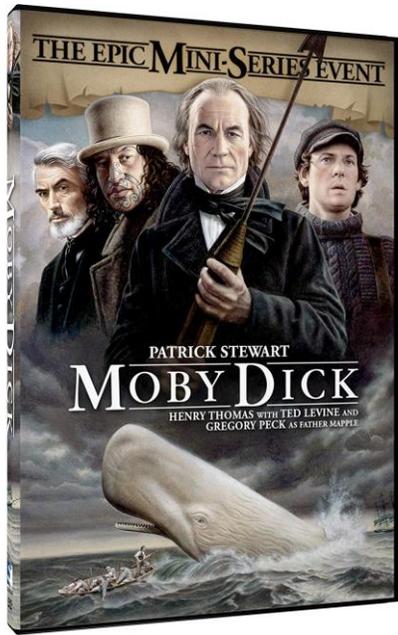
1998 – Moby Dick (Christopher Gordon)



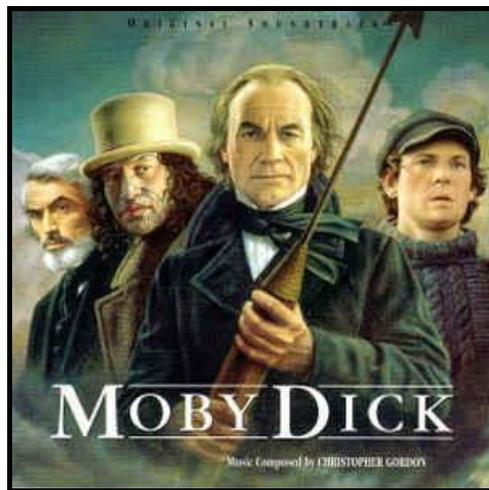
[Christopher Gordon](#)

Trailer: <http://www.youtube.com/watch?v=S3JHuxh2awU>

Plot Summary: This re-make of the 1956 version tells Herman Melville’s sea tale about the self-destructive obsession of the vengeful sea Captain Ahab to seek and kill the whale who took his leg and the captain’s willingness to forego the safety and endurance of his crew to do it. The tale is told from the vantage of the only surviving member, Ishmael, a young man who joins the crew of the Pequod for his first seafaring with the aid of his harpoonist friend, Queequeg (www.imdb.com).



DVD



CD

CD: Varese Sarabande VSD-5921

Complete Soundtrack - <https://www.youtube.com/playlist?list=PLWNxbpRnIR6Eo49yfCPrXkPInZEajwqgd>

Aqua Cues:

Moby Dick Theme - <https://www.youtube.com/watch?v=C7hDUTPsDNU&index=41&list=PLWNxbpRnIR6Eo49yfCPrXkPInZEajwqgd>

Call Me Ishmael - <https://www.youtube.com/watch?v=U54FLI0Bmd4&list=PLWNxbpRnIR6Eo49yfCPrXkPInZEajwqgd&index=1>

Jonah and the Whale - <https://www.youtube.com/watch?v=o3Doy1ScAWg&list=PLWNxbpRnIR6Eo49yfCPrXkPInZEajwqgd&index=7>

There She Blows! - <https://www.youtube.com/watch?v=w6dH2SSa7Xw&index=18&list=PLWNxbpRnIR6Eo49yfCPrXkPInZEajwqgd>

The Devil Himself - <https://www.youtube.com/watch?v=BXp5RqC-vEE&list=PLWNxpbRnlR6Eo49yfCPrXkPlnZEajwqgd&index=19>

Christopher Gordon's score for the Hallmark TV version of **Moby Dick** leads off with "[Call Me Ishmael](#)" which, wrote one [reviewer](#), provides "a wonderfully memorable main theme that swirls up from the opening" to convey the nautical adventure to come. To signal the tale's eventual outcome, "[Jonah and the Whale](#)" is scored with occasionally "weird, unerring chords [that] denote the eventual doom of the ship and her crew" (Didier C. Deutsch, *musicHound Soundtracks*, 2000, p. 382). One of the score's best cues—"There She Blows!"—is "a terrific, swirling scherzo that combines nautical adventure with a hint of mystery and danger. Gordon's equivalent of Williams' classic Man Against Beast from **Jaws**, although the music is entirely Gordon's own" (*ibid*).

While the film hardly has any underwater scenes, Gordon's score conveys not only the story's setting at sea but also beneath the waves with [The Devil Himself](#) capturing the whale's "almost supernatural power."



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



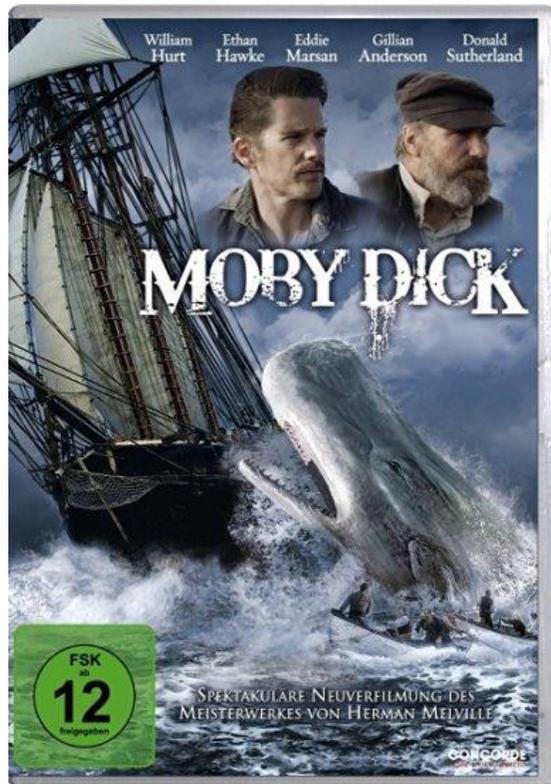
[Richard G. Mitchell](#)

Trailer: <https://www.youtube.com/watch?v=nKKIAIrtzQ8>

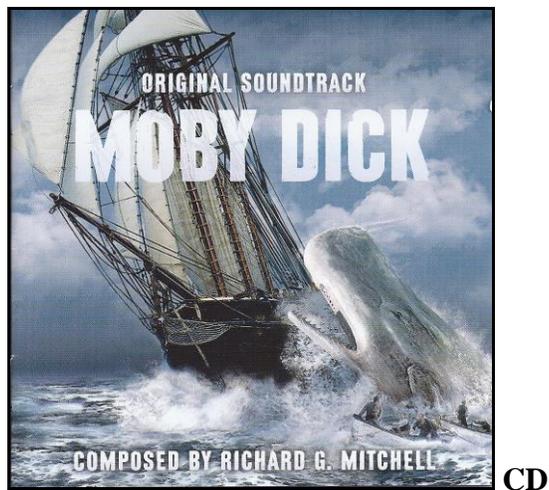
Opening: <https://www.youtube.com/watch?v=aLj95SFsT-k>

Ishmael's First Whale: <https://www.youtube.com/watch?v=-0urqw0d52s>

Plot Summary: The sole survivor of a lost whaling ship relates the tale of his captain's self-destructive obsession to hunt the white whale, Moby Dick (www.imdb.com).



DVD



CD: Germany - Alhambra A9003

Aqua Cues:

Hear samples of Mitchell's score at this [link](#):

- ▶ 26. Lowlands Theme From Moby Dick - Ali Darragh
- ▶ Opening - Call Me Ishmael

- ▶ Elijah's Prophecy
- ▶ On The Winward Side - There She Blows!
- ▶ Chasing Whales
- ▶ Ishmael's First Whale
- ▶ Moby Dick Attacks
- ▶ Ahab Harpoons Moby Dick
- ▶ Moby Takes Ahab Down - The End

Stephan Eickle's CD liner notes provide excellent analysis of Mitchell's score for **Moby Dick**.

The character of Elijah...provided the possibility for the use of another traditional song on set as a device to enhance the story. Richard Mitchell found 'Lowlands' [▶] an old Scottish song that first appeared around the 1650s, and the composer decided to use it to suggest Elijah's weird obsession with a prophecy which he sings as he confronts Ahab's wife.... The soothsayer Elijah seems to be able to foresee the death of Ahab – even before the ship sets sail and *Lowlands* tells the listeners about a dead sailor [who is] found at the bottom of the ocean. This poignant melody is then heard after the final battle which ends with the tragic death of Captain Ahab. *"I placed this theme at the beginning of the film in order to associate with a prophecy about Ahab's death and brought the tune back several times on a solo violin to remind the audience of this. Then finally at the end, the song is sung as part of the score by a female vocalist...as if we're hearing Elizabeth, Ahab's wife, observing the tragic end of her husband.* (CD liner notes).

Regarding the film's score, the CD's liner notes highlight that:

The very first sound one hears both in the movie and on the CD was meant to be the musical interpretation of a whale sound. The sound designer Heiko Muller and Richard Mitchell spend many days together in Mitchell's Somerset studio creating various sounds which would work for the whales, deciding eventually that the closest imitation wasn't necessarily the one they would use because they didn't want the whale to sound as friendly as in real life. *"Do you make the whale a nice whale or a whale that's a phantom? The thought came...that we have to make the whale a dark evil thing but leaving some ambiguity until he starts to attack the ship,"* the composer explains.

To counter that a *"modern audience may think that whales are beautiful things that should not be hunted as the whale ships did in 1850,"* states Mitchell, *"we distance the audience because they would feel nothing but empathy for Moby Dick and the whales."* Mitchell achieves this in one scene by using very high sung choral music to portray female whales with the intention of making the audience believe that Moby Dick is angry because the sailors of the 'Pequod' killed his females, and that he is motivated to attack the ship," underlining the score with dark-piano statements to demonize the Sperm Whale's intent.

The *"Main Theme"* [▶] that can be heard in Track #1 is...not a leitmotiv for Ishmael, the protagonist, but an aspirational adventure theme to introduce the viewer to a story about a man who is going to sea, with a dream of killing whales." Variations on this theme are provided by Mitchell for "many scenes of the movie, corrupting it as things become darker.

While not composing a traditional tune theme for Captain Ahab, Mitchell decided:

to use a very simple cello motif which can be heard as Ahab makes himself at home at the beginning of the voyage in his small cabin, putting away the picture of his wife and slowly preparing himself for the whaling. *“From there I created a cello motif – a minimal texture for cello which becomes a repeating line between him and Moby Dick. When he thinks about Moby Dick you can hear this very simple, repeating, undulating motif,”*

This motif defines Mitchell’s concept for Ahab and “the conversation between Ahab and Moby Dick who are hunting each other.”



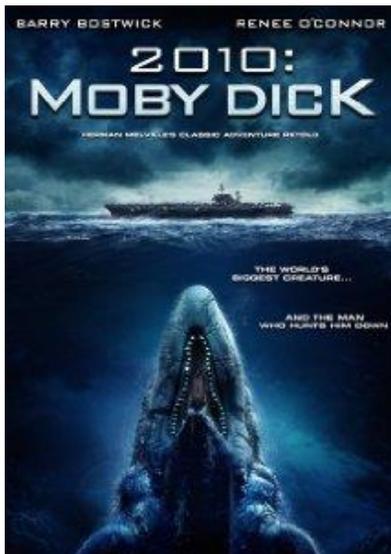
2010 – 2010: Moby Dick (TV) (Chris Ridenhour)



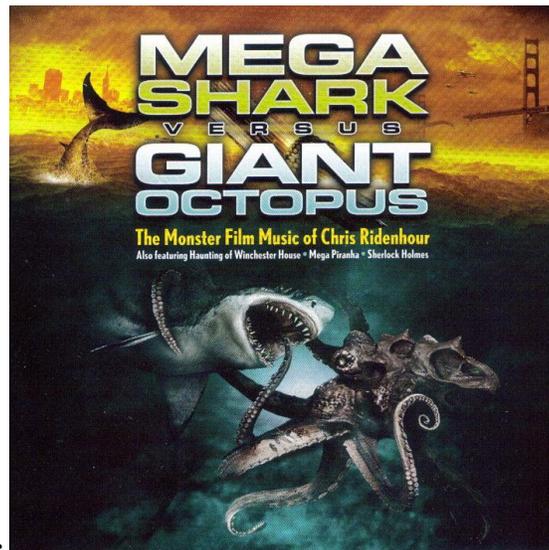
[Chris Ridenhour](#)

Trailer: <https://www.youtube.com/watch?v=3AzcOmRisGI>

Plot Summary: In this modern adaptation of the classic novel *Moby Dick*, the captain of a high tech submarine seeks obsessively to destroy the enormous prehistoric whale that maimed him (www.imdb.com).



Poster



CD

CD: Movie Score Media MMS 11006 - *Mega Shark Versus Giant Octopus: The Monster Film Music of Chris Ridenhour* (CD has bonus 1:40 cue: “[Theme from Moby Dick](#)”)

A second cue (“[Ahab Remembers](#)” – 3:11) from Ridenhour’s score for **2010: Moby Dick** can be heard at Ridenhour’s [myspace.com](#) page.



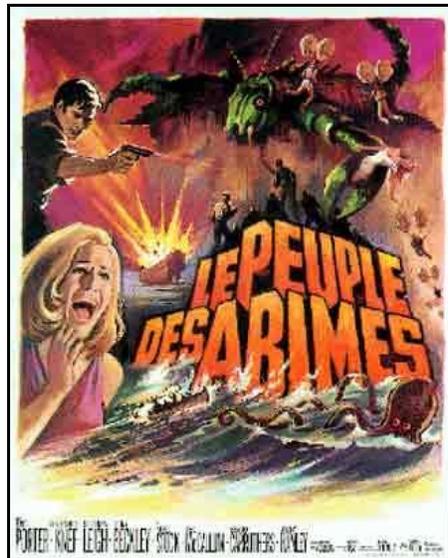
1968 – **The Lost Continent** (Gerard Schurmann)



[Gerard Schurmann](#)

Trailer: <https://www.youtube.com/watch?v=AVw5fJsnj7c>

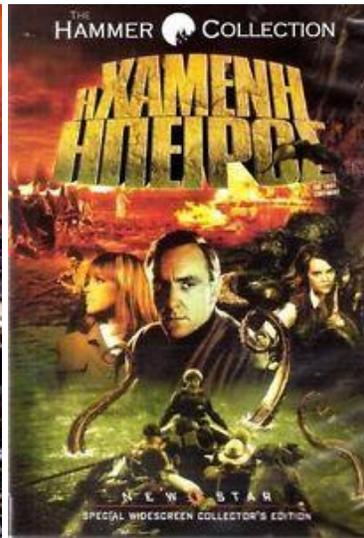
Tagline: A living hell that time forgot!



Poster (French)

Plot Summary: A cast of unpleasant characters, all with horrible secrets, take a chartered cargo ship (Corita) to escape their troubles. But the leaky ship—carrying an explosive that is set off by the rising sea water—sinks, stranding many characters in a Sargasso Sea populated by man-eating seaweed, giant monster crabs and turtles, and some Spanish conquistadors who think the Inquisition is still on (www.imdb.com).

Main Theme (The Peddlers) - <https://www.youtube.com/watch?v=4tA6cA8Xot0>



DVD



CD

CD: England - GDI Records GDICD015

Overture - <https://www.youtube.com/watch?v=5NYkcCUJ3AA>

Main Title: The Lost Continent / The Corita - <https://www.youtube.com/watch?v=psOVq1oYNkc>

The Lost Continent (Alternate Version) - <https://www.youtube.com/watch?v=8L4jpiK7WtE>

Abandon Ship! - <https://www.youtube.com/watch?v=-JzCNMmps6g>

Aqua Cues:

Shark / Webster's Demise - <https://www.youtube.com/watch?v=DREiWZ-W2Lc>

Carnivorous Seaweed Death of Hurri Curri - <https://www.youtube.com/watch?v=afj-LEi7ME>

The Cephalopod / Ricaldi's Doom - <https://www.youtube.com/watch?v=piZp07eTKYQ>

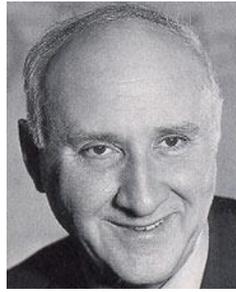
With each attack on the ship's passengers, Schurmann provides appropriate underscore:

- "[Shark / Webster's Demise](https://www.youtube.com/watch?v=DREiWZ-W2Lc)" – When one passenger keels overboard, he is quickly seized by a passing shark. "Motifs slip through the orchestra as keenly as the shark's fin through the water; interjections of brass and percussion evoke the terror" (David Wishart, CD liner notes).
- "[Carnivorous Seaweed / Death of Hurri Curri](https://www.youtube.com/watch?v=afj-LEi7ME)" – As the ship's lifeboat drifts into a morass of seaweed, the ship's steward, earlier wounded during a mutiny of the crew, is seized with delirium and plunges into the venomous weed. "Oppressive nether orchestral textures conjure the fetid morass – while stark, angular, stinging exclamations aptly embody the weed's lethal properties." The stinging exclamations are again heard later in the film in "Execution" as the Inquisitor, the ruler of the lost continent, sentences several of his subjects to be hurled into a pit of carnivorous seaweed as "spasms of brass unleash the deadly weed's lacerating motif" (CD liner notes).
- "[The Cephalopod / Ricaldi's Doom](https://www.youtube.com/watch?v=piZp07eTKYQ)" – Once back aboard the Corita (which has survived the typhoon but is now adrift with its propeller enveloped by seaweed), two of the protagonists embrace unaware that the sinuous tentacles of a giant cephalopod are rising from the sea, soon one protagonist entwined in its grasp and pulled into the ocean depths. "Extravagantly undulating orchestral figures suggest the sea-monster's many-tentacled assault" (CD liner notes).

Several of the score's cues provide underscore not so much for scenes underwater but rather for scenes above the waves in which the film's protagonists battle one sea denizen or another, be it a shark, carnivorous seaweed, or the giant cephalopod, as cited above. In evaluating Schurmann's overall score, one reviewer described the score as "an extraordinary symphonic achievement—vibrant, complex, challenging and remarkably apt" (CD liner notes).



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

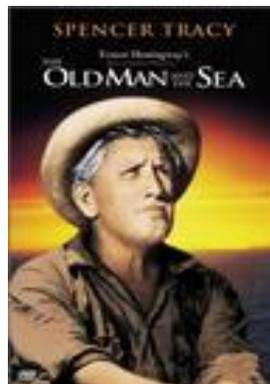


[Dimitri Tiomkin](#)

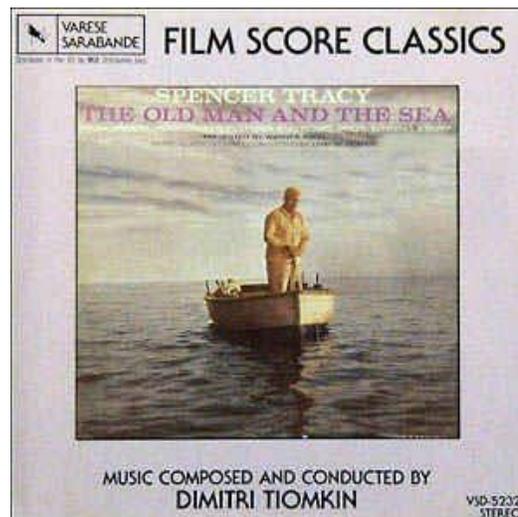
Trailer: <https://www.youtube.com/watch?v=g8rDRPOOSHU>

Intro to Film: <https://www.youtube.com/watch?v=nICPUFx5DUU>

Plot Summary: An old Cuban fisherman's dry spell is broken when he hooks a gigantic fish that drags him out to sea (www.imdb.com).



DVD



CD

LP: Columbia CS-8013

CD: Varese Sarabande VSD-5232 (LP: Columbia CS-8013)

<https://www.youtube.com/playlist?list=PLDmdF1ma6cZoFGE2fauQr12komb7QcxmI>

Aqua Cues: The Old Man and the Sea / The Duel with the Fish / The Shark Fight

Part 1 - <https://www.youtube.com/watch?v=mOwN2ldM3vs&list=PLDmdF1ma6cZoFGE2fauQr12komb7QcxmI&index=1>

The Old Man and the Sea ([2:39](#))

Cojimar Harbor and the Old Man ([3:24](#))

The Boy ([3:17](#))

Part 2 - <https://www.youtube.com/watch?v=wN5wJO1fQxI&index=2&list=PLDmdF1ma6cZoFGE2fauQr12komb7QcxmI>

Fishermen's Cantina ([2:43](#))

The Old Man Loved the Boy ([2:00](#))

And the Old Man Rowed Out to the Ocean ([1:45](#))

Part 3 - <https://www.youtube.com/watch?v=pp0Dwp1wNlk&list=PLDmdF1ma6cZoFGE2fauQr12komb7QcxmI&index=3>

The Old Man Catches His Bait ([2:35](#))

Part 4 - <https://www.youtube.com/watch?v=BB4-cs-CLPw&list=PLDmdF1ma6cZoFGE2fauQr12komb7QcxmI&index=4>

In The Tavern At Casa Blanca ([2:20](#))

Part 5 - <https://www.youtube.com/watch?v=jT1fDh5AHIQ&list=PLDmdF1ma6cZoFGE2fauQr12komb7QcxmI&index=5>

The Duel With The Fish. ([4:43](#))

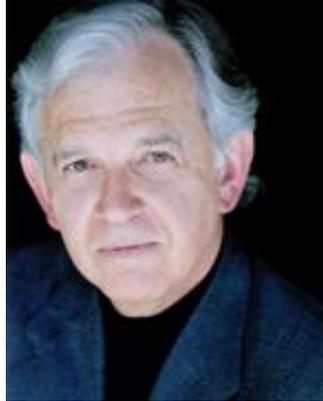
The Shark Fight. ([1:46](#))

Cubana ([1:11](#))

Hollywood veteran Dimitri Tiomkin composed the film's score which centers on the determination of the fisherman, Santiago, to succeed in "his lonely fight with the huge fish he finally nabs, and with the predator shark attracted by his prey" (Didier C. Deutsch, *musicHound Soundtracks*, 2000, p. 419). Much of the score relates to the fisherman's village (e.g., three Latin-flavored cues: "Fisherman's Cantina," "In the Tavern At Casa Blanca," and "Cubana") or Santiago's relationship with the boy (e.g., "The Boy" and "The Old Man Loved the Boy"). But Tiomkin also provides score for Santiago's relationship with the ocean in several cues: "Cojimar Harbor and the Old Man," "And the Old Man Rowed Out to the Ocean," and "The Old Man Catches His Bait."

Even though the film contains only a few short underwater scenes (e.g., when the shark attacks the fish), the score has motifs for the ocean (as initially heard in the main title theme "The Old Man and the Sea"), a lengthy cue underscoring Santiago's battle with the marlin ("The Duel with the Fish"), and the fisherman's fight to save the marlin from making the shark's day ("The Shark Fight"). Tiomkin later wrote: "Musically it was necessary to make each of the three fights with the shark top what had gone before" (Dimitri Tiomkin, "Writing Symphonically for the Screen," *Music Journal*, January 1959, p. 26).

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

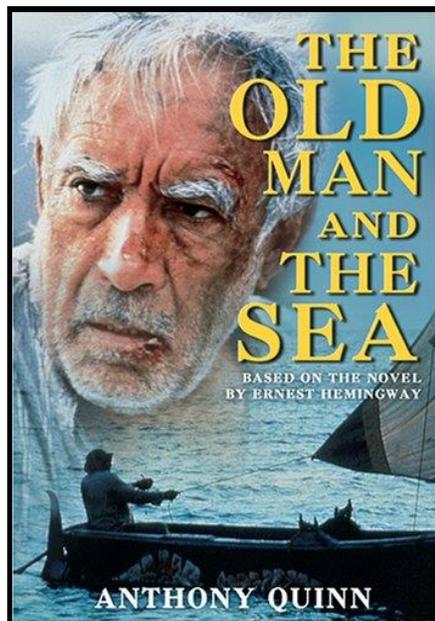


Bruce Broughton

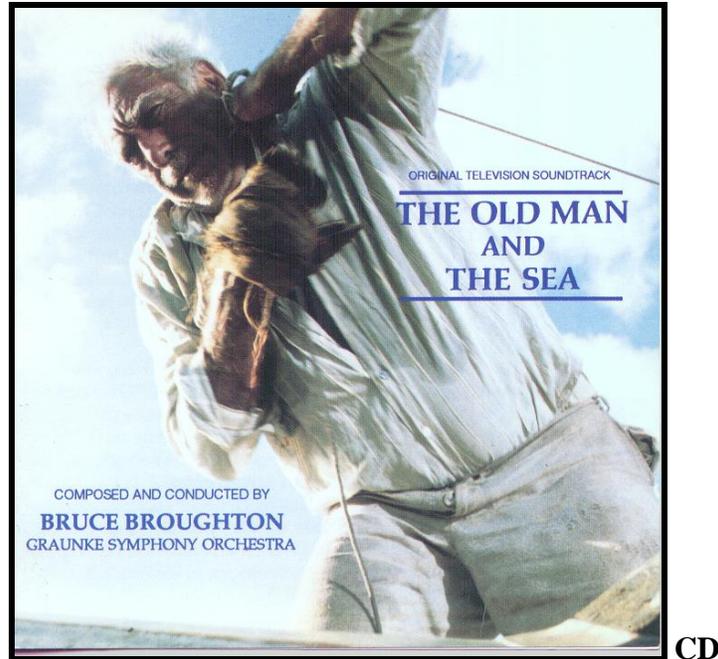
Interview: <https://www.youtube.com/watch?v=GUiGtbA2jdw>

Promo: <https://www.youtube.com/watch?v=8hf5SCIXKiQ>

Plot Summary: Based on the novel by Ernest Hemingway, Santiago goes out on his usual fishing trip and makes a huge catch, the biggest of his life. Then a shark attacks and tries to steal his catch. Santiago battles with the shark for days. He returns to the shore beaten, tattered and torn, and his catch consisting now of mostly bones (www.imdb.com).



DVD



CD: Intrada RVF 6008D

- | | |
|---|---|
| 1. Main Title (2:09) | 11. The Fish Sounds (7:03) |
| 2. Santiago (1:41) | 12. Manolo in the Shack (:55) |
| 3. Picking up Manolo (1:21) | 13. The Shark (1:38) |
| 4. Angela and Santiago (1:51) | 14. Angela and Manolo (1:05) |
| 5. Santiago Sets Off (1:46) | 15. Second Attack (3:27) |
| 6. Bonita (1:04) | 16. A Tired Old Man (3:04) |
| 7. The Fish (2:04) | 17. Santiago Returns (6:27) |
| 8. The Couple (2:25) | 18. What a Fish (1:12) |
| 9. First Blood (2:38) | 19. End Credits (1:15) |
| 10. I Would Stay (2:38) | |

Aqua Cues: [The Shark](#) / [Second Attack](#)

It's a tough act when a composer is commissioned to score a remake of a film previously scored by another composer. That was the challenge facing Bruce Broughton when he was tapped to score the 1990 re-make of the NBC TV production of **The Old Man and the Sea**. As Broughton states in the soundtrack CD's liner notes, he had never read Ernest Hemingway's book, had never seen the 1958 film, and had never heard Dimitri Tiomkin's Oscar-winning score for that film. Broughton's score provides musical themes that "represent Santiago and his essentially personal relationships with his daughter, the boy and the sea, or are larger, grander and not at all Spanish when dealing with the old man and his fight with the quasi-mythical fish" (Broughton, CD liner notes). The remake contains only a few cues for underwater scenes notably "The Shark" and "Second Attack."

[James Southall](#) provides the following review of Broughton's score for **The Old Man and the Sea**:

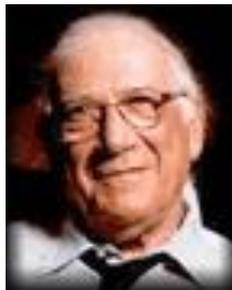
Broughton's score is beautifully introspective, often ignoring the action/adventure elements of the story and concentrating instead on Santiago himself. The opening theme is gorgeous. Composed for guitar and small orchestra, it is a sprightly piece, oddly similar to his Disney theme park music "Seasons of the Vine", written a decade later. "[Santiago](#)" has a lovely Latin feel, primarily due to the guitar of course, with another theme introduced. There is such a lovely, laid-back feel to the music, but also when necessary a great orchestral colour – "[Picking up Manolo](#)" has the kind of descriptive writing found in the brilliant, aforementioned **Islands in the Stream**.

I mentioned that there wasn't all that much in the way of action music, but when it does come, Broughton does not shy away from painting a harsh, brutal picture. "[First Blood](#)" is an incredibly violent and powerful piece, counterbalanced immediately by the stunningly beautiful "[I Would Stay](#)", which could tug at even the toughest of heart-strings. The lengthy "[The Fish Sounds](#)" is another highlight, full of wonderful orchestral writing, particularly descriptive stuff. It's a brilliant portrait of struggle, both emotional and physical. "[Second Attack](#)" is (as you may have guessed) the second major piece of action music and, while it is not as violent as the first, it is no less exciting, featuring a thunderous and particularly impressive workout for the Graunke Symphony Orchestra's brass section.

"[A Tired Old Man](#)" begins the final section of the score, featuring a lilting section before a brief burst of action. "[Santiago Returns](#)" is a lengthy, wistful, melancholic piece and is arguably the score's standout cue. Sumptuously beautiful, it showcases Broughton's wonderful ability at crafting great melody, and stands alongside anything he's written. Warm and tender, it is enough to make the hairs on your neck stand on end - knockout stuff. The whole score is a complete delight. It may be a struggle to find, but no lover of film music could fail to be charmed by its beauty.



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



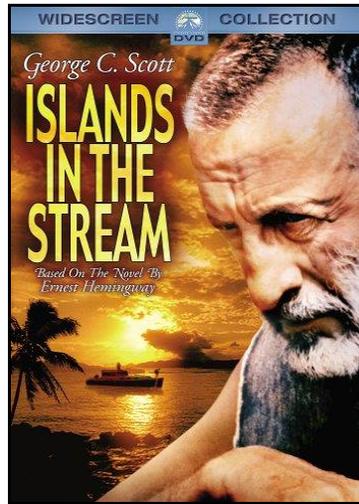
[Jerry Goldsmith](#)

Trailer: <https://www.youtube.com/watch?v=HxDWSvEtC10>

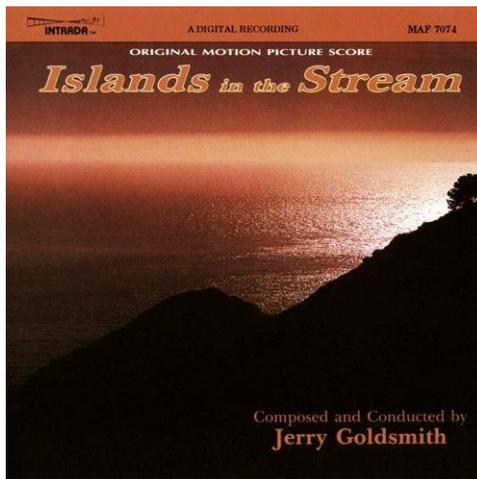
Plot Summary: This film tells the story of Thomas Hudson who lives in the Bahamas and is estranged from his family. When Hudson's sons visit, they spend time with their father on the ocean.



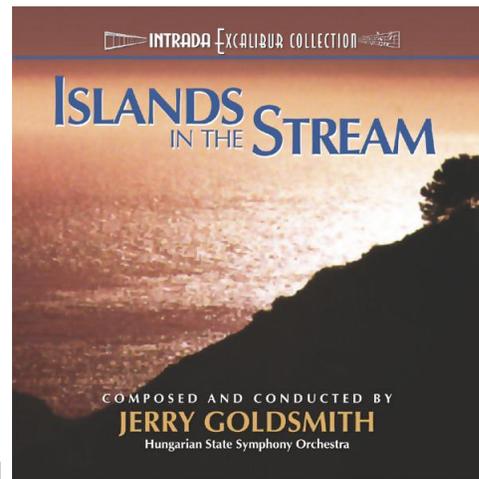
VHS



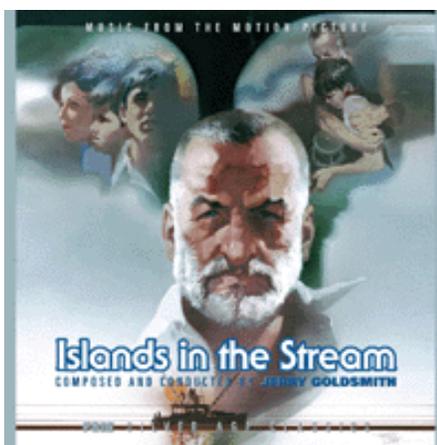
DVD



CD 1



CD 2



CD 3

CD 1: Intrada MAF 7074

CD 2: Intrada MAF 7095 (reissue)

CD 3: Film Score Monthly FSM Vol. 12 No. 20

Aqua Cues: The Island / Is Ten Too Old / Marlin

The Island - <https://www.youtube.com/watch?v=H1zIIYsY92M>

Suite - <http://www.youtube.com/watch?v=0pnRldtDRHg>

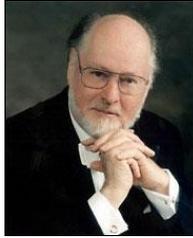
Jerry Goldsmith's score includes two Aqua Cues for scenes in which the ocean becomes a key protagonist. In the cue "[The Island](#)," "Gentle 'waves' from woodwinds establish sea atmosphere, elegiac solo French horn speaks for lonely Hudson character.... Two ideas meld in haunting musical portrait of a solitary man at peace with the sea" ([CD 2](#)). "Is Ten Too Old" underscores the scene in which a hammerhead shark has broken into the bay in which Hudson's eldest son is swimming—"the lilting theme that opens the cue, while all appears well, is gradually overtaken by a frantic violin ostinato, eventually overlaid by powerful brass" ([CD 2](#)).

"Marlin" accompanies the scene in which "Hudson's middle son...battles to catch an enormous marlin in the ocean" ([James Southall](#)). The "Marlin" fishing sequence is "highlighted by vivid flourishes from woodwinds, fanfares in brass, swirling ideas in strings. The sea comes alive!" ([CD 2](#)). The music represents two struggles: the surface-level struggle between the boy and the fish, and the mental anguish being suffered by both father and son" ([James Southall](#)).

Among the score's cues, Jeff Bond highlights the "lengthy, complex and brightly lyrical marlin fishing sequence and a post-*Jaws* shark attack sequence which Goldsmith scored with aggressive South Seas rhythms á la Jerome Moross' *The Sharkhunters*" (*FSM*, Vol. 4, No. 4, April/May 1999)



1975 – Jaws (John Williams)



[John Williams](#)

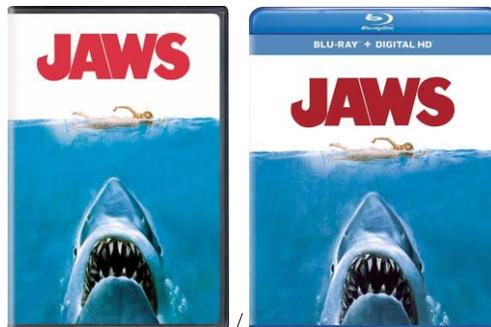
Trailer: https://www.youtube.com/watch?v=U1fu_sA7XhE



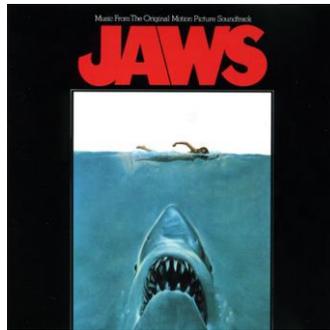
Tagline: The terrifying motion picture from the terrifying No. 1 best seller. You'll never go in the water again!

Plot Summary: The peaceful island community called Amity is being terrorized. A great white shark is attacking swimmers and the spreading fear is affecting the numbers of tourists that are normally attracted to this island. After many attempts the great white shark won't go away and sheriff Brody, Hooper (a young marine biologist), and Quint (an old fisherman and shark expert with revenge on his mind) decide to go after the shark and kill it (www.imdb.com).

http://www.commeaucinema.com/sites/dentsdelamer_v/video/dentsdelamer.mov



DVD – Blu Ray

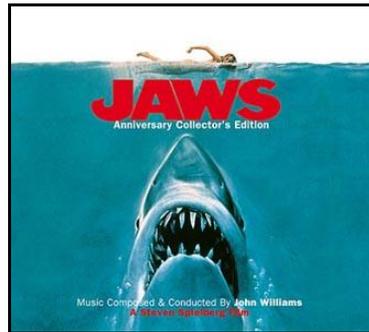


CD 1

CD 1: MCA MCAD-1660 (re-recording) (LP: MCA 2087; reissue: MCA 1660)

Complete Soundtrack - https://www.youtube.com/watch?v=8EPdSfiKCAY&list=PL9LbhhfiB_G3YCPwkLwJ8SrQ-EkhhxIwO&index=12

01. [Main Title \(Theme From Jaws\)](#) (2:24)
 02. [Chrissie's Death](#) (1:42)
 03. [Promenade \(Tourists On The Menu\)](#) (2:48)
 04. [Out To Sea](#) (2:30)
 05. [The Indianapolis Story](#) (2:27)
 06. [Sea Attack Number One](#) (5:25)
 07. [One Barrel Chase](#) (3:10)
 08. [Preparing The Cage](#) (3:26)
 09. [Night Search](#) (3:34)
 10. [The Underwater Siege](#) (2:34)
 11. [Hand To Hand Combat](#) (2:34)
 12. [End Title \(Theme From Jaws\)](#) (2:21)
- Total Album Time: 34:52

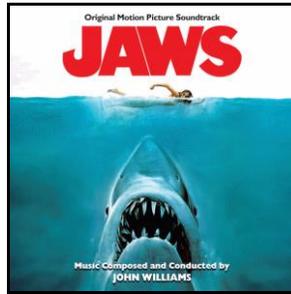


CD 2

CD 2: Decca 289 467 045-2 (original score with 12 tracks containing previously unreleased music)

Complete Soundtrack - https://www.youtube.com/playlist?list=PL2yW2adfehiUpT0xa_esdKN2uz4Py_DCq

01. [Main Title and First Victim](#) (03:26)
 02. [The Empty Raft](#) (01:21)
 03. [The Pier Incident](#) (02:22)
 04. [The Shark Cage Fugue](#) (01:58)
 05. [Shark Attack](#) (01:16)
 06. [Ben Gardner's Boat](#) (03:29)
 07. [Montage](#) (01:28)
 08. [Father And Son](#) (03:41)
 09. [Into the Estuary](#) (02:49)
 10. [Out To Sea](#) (02:58)
 11. [Man Against Beast](#) (05:32)
 12. [Quint's Tale](#) (02:39)
 13. [Brody Panics](#) (01:29)
 14. [Barrel Off Starboard](#) (01:29)
 15. [The Great Shark Chase](#) (03:27)
 16. [Three Barrels Under](#) (02:03)
 17. [Between Attacks](#) (02:05)
 18. [The Shark Approaches](#) (02:39)
 19. [Blown to Bits](#) (03:02)
 20. [End Titles](#) (01:52)
- Total Album time: 00:50:45



CD 3

CD 3: Intrada INT 7145 (2 CD) (Note: Second CD is original 1975 MCA Soundtrack Album)

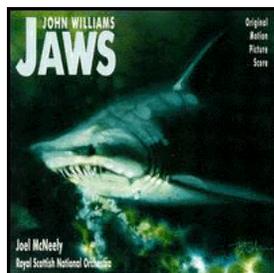
First CD

- | | |
|---|--|
| 01. Jaws – Main Title (0:59) | 21. Quint Thinks It Over (1:14) |
| 02. The First Victim (1:45) | 22. The Shark Cage Fugue (2:02) |
| 03. Remains On The Beach (0:59) | 23. The Shark Approaches (Film Version) (0:53) |
| 04. The Empty Raft (Extended Version) (1:45) | 24. The Shark Hits The Cage (2:03) |
| 05. The Pier Incident (2:30) | 25. Quint Meets His End (1:27) |
| 06. Father And Son (Film Version) (1:59) | 26. Blown To Bits (3:17) |
| 07. The Alimentary Canal (1:58) | 27. Jaws – End Title (1:57) |
| 08. Ben Gardner's Boat (3:33) | Total Score Time: 54:55 |
| 09. Montage (1:35) | |
| 10. Into The Estuary (2:53) | |
| 11. Out To Sea (Film Version) (1:01) | |
| 12. Tug On The Line (2:39) | |
| 13. Man Against Beast (Film Version) (5:34) | |
| 14. Quint's Tale (2:48) | |
| 15. Brody Panics (1:16) | |
| 16. Barrel Off Starboard (1:41) | |
| 17. Great Chase (3:02) | |
| 18. Shark Tows Orca (0:41) | |
| 19. Three Barrels Under (2:17) | |
| 20. From Bad To Worse (1:07) | |

The Extras

- | |
|---|
| 28. Jaws – Main Title (Alternate) (1:12) |
| 29. The Typewriter (0:21) |
| 30. Man Against Beast (Alternate) (5:38) |
| 31. Barrel Off Starboard (Alternate Segment) (0:54) |
| 32. Great Chase (Alternate) (3:03) |
| 33. Shark Tows Orca (Alternate) (0:42) |
| 34. The Shark Approaches (Alternate) (0:55) |
| 35. Quint Meets His End (Alternate) (1:32) |
| 36. Wild Shark Theme (1:10) |

Total Extras Time: 15:15 Total CD1 Time: 70:20



CD 4

CD 4: Varese Sarabande 302 066 078 2 (Joel McNeely conducts)

Jeff Bond, in his review of the “Jaws: Anniversary Collector’s Edition” CD (CD 2), writes that John Williams’ score for **Jaws** is “a perfect synthesis of two seemingly (and appropriately) opposing ideas: a deliberately monotonous, pounding attack motif for the film’s giant great white shark, and a fusion of swashbuckling, seafaring adventure music” (*FSM*, Vol. 5, No. 5, June 2000, p. 32). The “pounding attack motif is arguably the most famous, widely recognized, and terrifying two-note sequence (“da-dum”) ever strung together for a film.

In the film’s opening sequence, as the camera drifts through the Atlantic’s murky bottom:

Williams teases us with portions of the theme, building and embellishing the piece as we continue to see the point of view of some unnamed undersea being. What could have been a standard underwater establishing shot becomes an adventurous ascension into some camouflaged terror, some invisible ghost of the deep (Scott Essman, “What You Don’t See Can Hurt You – A 30th Anniversary Retrospective of John Williams’ **Jaws**,” *Film Score Magazine*, Vol. 10, No. 4, July/August 2005, p. 23).

For the record, there’s an E followed by an F, played by six cello and three basses. With a deceptive aural transition from the quiet slap of water and the clanging of a far-off marker buoy, Williams created a starkly powerful shark theme with these two simple notes. Subsequently, the director’s merest suggestion of a fin here or the composer’s use of a booming E-note there fools the audience into over-imagining the shark’s presence. As Bond observed, Williams’ “shark motif is simply inseparable from the image of the sea creature visualized for the film, and its psychological effect on the viewer is immeasurable. Williams instantly solved Spielberg’s seemingly insurmountable technical problem of a non-working mechanical shark by creating a simple device that could constantly suggest the presence of the beast without Spielberg having to show it” (*FSM*, Vol. 5, No. 5, June 2000, p. 33). “To this day,” as the film’s director Steven Spielberg has stated, “just hearing those two notes...immediately conjures shark, adrenaline and second thoughts about swimming” (Alan Brazier, *Music from the Movies*, Issue 4, Vol. 1, p. 6).

Williams’ main theme, wrote Andrew Keech, “has become well known, so much so that it is synonymous with underwater menace and sharks in particular” (*Music from the Movies*, August 2000, Issue 28, p. 63). “The challenge,” Williams commented, “was to find a way to characterize something that’s under water with music rather than with sound effects” (CD 2 liner notes). Spielberg suggested that Williams use a simple piano figure to score the shark’s chilling menace but Williams went in the opposite direction, stating: “I was looking for something that would describe the shark to the listener in an unconscious way. ... The music would have to be very, very primal, unstoppable” (John Williams, *People*, June 19, 2000, p. 69). Williams hit upon the idea of using the “low thumping notes” as the score’s basis: “I thought that altering the speed and volume of the theme, from very slow to very fast, from very soft to very loud, would indicate the mindless attacks of the shark” (CD 2 liner notes). “Music is often the unseen shark. ... [hence] the mindless ostinato figure at the bottom of the orchestra that keeps coming relentlessly at you” (Alan Frazier, *Music from the Movies*, Issue 4, Vol. 1, p. 6).

However, as Spielberg noted, the “art of film composition is the placement of that composition. For instance, in the case of **Jaws**, Williams didn’t want the music to celebrate a red herring—he wanted it to signal only the actual arrival of the shark” (CD 2 liner notes). Williams elaborated:

There were many opportunities in the movie to advertise the shark with music, but also others, such as the scene where kids have put on a fake fin to scare people, where we don’t have any music. Here, the audience experiences a sense of absence, because we’ve conditioned them to expect the predator only when they hear its theme. Then we go a step further, for the scenes with the Orca, where we know the shark is there – but, musically, his attacks come from out of silence, to create further surprise (CD 2 liner notes).

While the “classic, oft-imitated shark theme” is the most recognized element of **Jaws**, the balance of the score also is “truly great...in the thematic, sea-faring material accompanying the chasing and hunting of the shark” (Lukas Kendall, *FSM*, 6/72, #22, p. 5). Williams’ skill in scoring the battles between the film’s protagonists and the shark, as this action plays out on the ocean as center stage, is heard in two cues: “[Sea Attack Number One](#)” and “[One Barrel Chase](#)” (LP) or “[Three Barrels Under](#)” (on CD2’s first disc).

The merging of Williams’ sea and shark motifs is best heard in “[Sea Attack Number One](#),” “one of the most exciting, sustained action cues ever heard in a movie, brilliantly playing the shark material off the adventuresome ‘counterattack’ fugue to create a bold, modern...sound that hyped the thrills...to previously unheard-of proportions” (Jeff Bond, *musicHound Soundtracks*, 2000, p. 283). As John Caps noted, the score’s shark and sea motifs reflected that Williams had approached the film from two distinct directions:

attack and counterattack; one part fear and one part righteous revenge. The attack section...dealt with the Great White Shark himself ... in Williams’ musical design, the shark is Evil personified and he is given a taunting *idée fixe* on the basses, their bows sawing back and forth, a hollow drum and a metallic rapping sound in the background. This is punctuated by brass notes and a howling Stravinskian tuba overhead. The counterattack music consists of an almost swashbuckling fugue used to display the shark chase sequences and giving them an heroic posture approaching Captain Ahab’s similar obsessions of over a hundred years ago. The determination and optimism of the music here virtually skims across the water line (John Caps as cited by Randall D. Larson, *Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen, New Jersey, pp. 294-295).

On the first disc of CD 2, “[The Great Shark Chase](#)” begins as the LP’s “[One Barrel Chase](#),”

although there is a substantial piece of intervening material between the fugue-based opening and the emergency of the exultant sea shanty as the *Orca* takes off after the shark. It’s Williams’ use of the sea shanty that ultimately raises *Jaws* above the level of pure horror and into the realm of epic human adventure, as Hooper and the formerly terrified Brody suddenly begin to feel the giddy thrill of the chase and realize that they are in fact involved in the greatest adventure either of them will ever know. The sea shanty abruptly cuts off as the *Orca* catches the dragged barrels and the shark lurches out of the water into the camera, with an explosion of shark-motif-based action music and hammering brass until the barrels

once again disappear beneath the sea. The denouement of this cue sympathetically underscores the exhaustion and fear of the men as even Quint realizes he's never faced an animal like this before. ... "[Three Barrels Under](#)" reinforces that notion as the shark drags not two but three air-filled canisters underwater (Jeff Bond, *FSM*, Vol. 5, No. 5, June 2000, pp. 32-35).

During the final confrontation, Williams alternates and combines the two motifs—when the shark's fin is sighted knifing its way toward the boat, the shark attack ostinato is front and center; as the boat maneuvers to gain advantage, the counterattack theme surges forward. Williams elaborated: "To differentiate between what you call the Stravinskian passages and the swashbuckling fugue, ... the former passages have to do with the attack of the shark specifically, while the fugue subject... has to do with the assembly of hardware with which to fight the shark" (John Kaps as cited by Randall D. Larson, *Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen, New Jersey, p. 295).

Bill Littman identified a third motif—a man vs. fish "conflict" theme, a steady, rhythmical construction centered on a four-note motif heard as dramatic counterpoint to the shark ostinato: "Both shark and 'conflict' themes produce the same overall effect—that throbbing surge of forward-thrusting energy and determination ... the 'conflict' theme... represents the humans' side of the battle. It's surging and energetic..., but compared to the shark motif it's also weak and indecisive at points. Instead of a fluid, straight-ahead movement, the 'conflict' theme begins, stops, starts again, stops, starts once more, doubles back on itself, then repeats. Its lack of consistent strength gives us exactly the feeling we want, as per the at-odds humans; that is, the shark will be the more powerful aggressor at all times throughout the picture, musically as well as visually" (cited by Randall D. Larson, *Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen, New Jersey, p. 295).

A fourth "underwater" motif in Williams' score utilizes notes played on harp as heard in cues including "[Main Title](#)," "[Chrissie's Death](#)," "[The First Victim](#)," "[The Indianapolis Story](#)" (or "[Quint's Tale](#)"), "[Sea Attack Number One](#)," "[Night Search](#)," and "[The Underwater Siege](#)." This scoring conveys suspense about what lies beneath the ocean's surface. Interestingly, Williams' score incorporates the harp in cues accompanying both quiet (suspense) and busy (action) sequences—in the absence of the "dad um" shark theme, the harp flourishes remind that we are not far from the underwater environment from which the shark may surface at any moment.

Indeed, in the cue "[Hand To Hand Combat](#)," there is a passage where Williams' arrangement deftly shifts from the "sea faring" motif to the "underwater" motif with a flourish of ascending notes played on harp that segue, like an introduction, to the "da dum" theme for the shark. As Krasnoborski noted, the changing sea is a distinct element in the film:

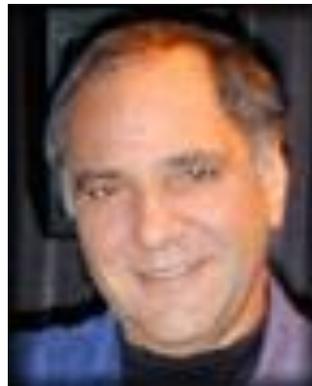
Williams provides the emotional / pictorial core in which locale and danger are constantly shifting and vying for attention. Atmosphere, action, fear and uncertainty are mercurial layers that rise suddenly to the surface or stay momentarily before drifting away again. The poem-like passages are laced with folksy glints that come and go within foamy exhilarations of bright water and spray. The uneasy depths moan softly and murkily and surprises are discreetly apportioned with sharp, shimmering percussive spikes that

make the hair bristle. Themes stand alone and overlap like crosscurrents, precariously joyful and terrifying at the same time. One moment the characters are caught up in the headiness of a search or a chase, oblivious of the danger; the next they are looking into the mouth of doom. ... But the brilliant stroke of Williams' score is the simple motif for the shark. Unaffected by the musical tides, it unrelentingly cuts through all with its chilling monotony. The insistent (but not feverish) rasp of throaty strings is rivetingly appropriate as the beast moves coldly on its targets. This icy sound also has the nastiness of grinding, saw-like teeth about it that makes it doubly great (W.K. Krasnoborski, *SCN*, 9-10/75, Vol. 1, No. 3, p. 19).

There are interesting differences between the original LP and subsequent CDs releases of the **Jaws** soundtrack. For example, CD 2 adds musical cues heard only the movie (that were not on the original LP and CD releases) and cues written for but not used in the final film. These differences and nuances are explored in great depth by Jeff Bond in "The Head, The Tail, The Whole Damned Thing" (*FSM*, Vol. 5, No. 5, June 2000, pp. 32-35).



1977 – Tintorera Killer Shark (Basil Poledouris)



[Basil Poledouris](#)

Trailer: <https://www.youtube.com/watch?v=6qxdLCl46Nw>

<https://www.youtube.com/watch?v=GZS0ANyg6jw>

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

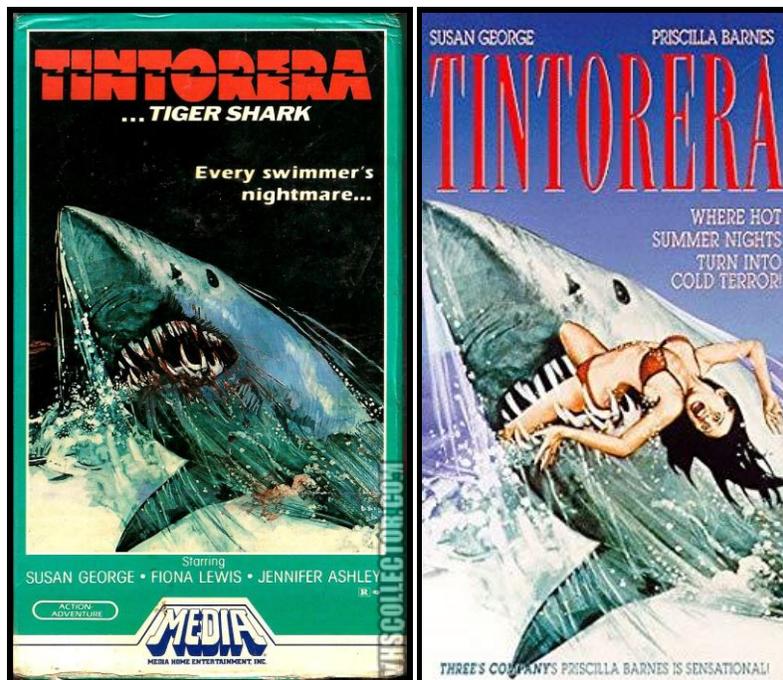


Tagline: Tintorera! Where Hot Summer nights Turn into Cold Terror

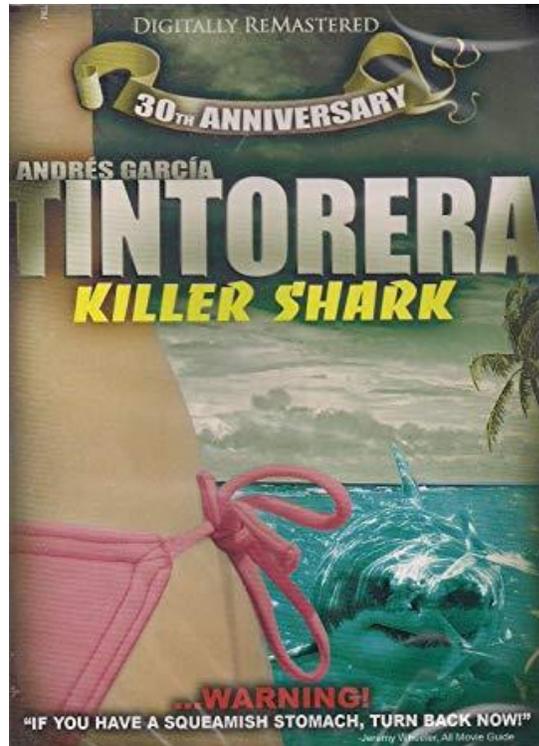
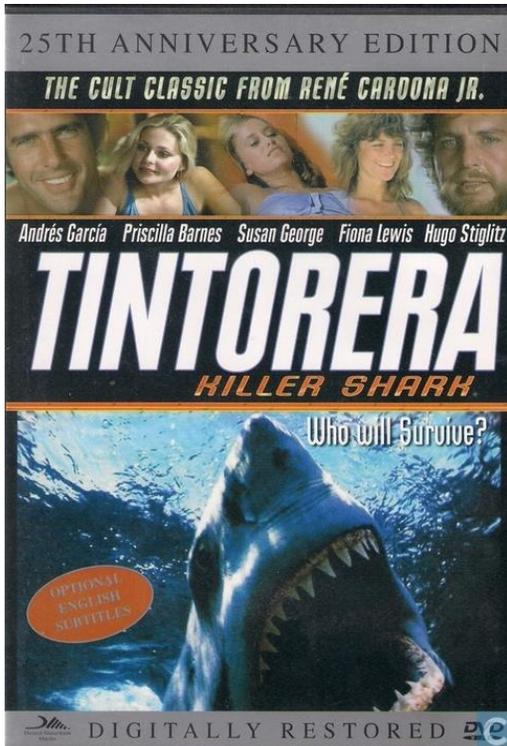


Posters

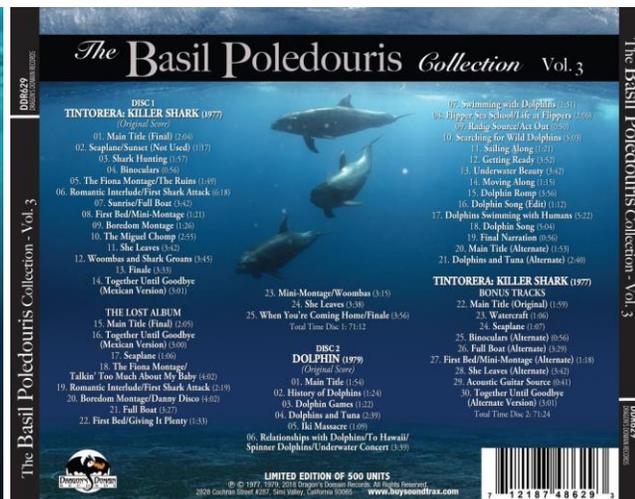
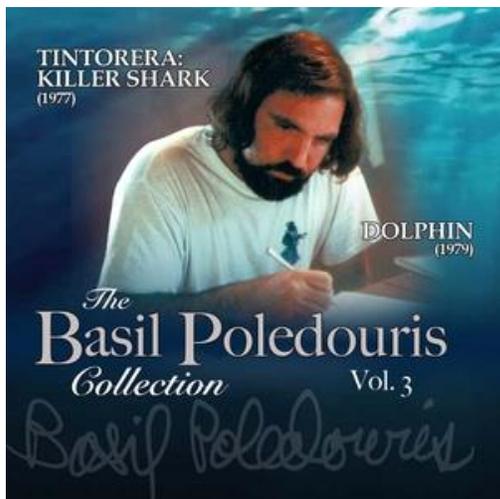
Plot Summary: Two shark hunters flirt with an attractive British lady while hunting down a large tiger shark terrorizing the Mexican East coast (www.imdb.com).



[Multiple VHS Versions](#) (two samples above)



Multiple DVD Versions (two samples above)



CD

CD: Dragon’s Domain DDR629 – The Basil Poledouris Collection Vol. 3 - **Disc 1** tracks 01-14 (Original Score) & Disc 1 tracks 15-25 (“The Lost Album”). **Disc 2** tracks 22-30 (Bonus Tracks).

Score Sample: <https://www.youtube.com/watch?v=DFG7IU6LTqY>

Aqua Cues: 1, 3, 6, 10, 12, 13, 15, 19, 23

The liner notes of the CD release of the score for **Tintorera** includes Randall D. Larson's analysis of the shark-related portions of Poledouris' score for this film.

“Basil Poledouris' musical score for TINTORERA is a mix of synth-based suspense tracks and catchy pot rhythms” One of the film's major themes is the Shark Theme which “is the first music heard in the film. Basil successfully steered away from any musical reference to JAWS in his TINTORERA score, which was indeed a challenge in the wake of John Williams' incredibly successful music for JAWS. In its Main Title, TINTORERA opens with the low growling drone of a Moog synthesizer, accompanied by percussion and keyboard dappled by some whale-like sounds in high register and other, unidentifiable underwater noises, coming from far away – and finally some metallic tapping sounds as the cue comes to its end. Basil's first take at writing a Main Title wound up not being used – it has a much lighter flavor, using flutes, sparkling synths, and bass guitar, while maintaining an edgy tempo. The director evidently wanted something darker and more mysterious and Basil's second attempt provided what he was looking for, and is what opens the film. That version's music occurs throughout the score in underwater scenes in which the tiger shark appears, attacks, or is referenced. Disc 1, Tracks 1, 3, 6, 10, 12, 13, 15, 19, 23.”

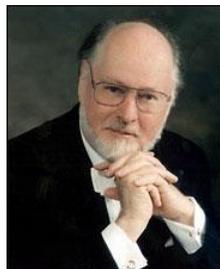
“This includes what has been termed ‘**Woombas & Shark Groans**,’ which are collected into an extended mix on Disc 1, Track 12. In addition to his synthetic shark theme, which remained mostly tonal and musical, Basil created a series of frightening, reverberant even surrealistic sound designs, often going completely atonal, to essentially create the sound of being underwater, circled by a wheezing killer shark. These the Woombas, heard on Disc 1, tracks 12 and 23b.”

“The shark groans are musically-created sound effects representing the noise made by the shark in the film. [The] sound editors or sound effects editors dubbed in the sound of the shark's heavy, labored breathing, suggesting that the shark is unwell (which may explain its heightened viciousness), TO SERVE AS AN OSTINATO OF DANGER WHEN THE SHARK IS NEAR. In reality, sharks are silent hunters and have no organs for producing sounds.”

Note: This CD also includes Poledouris' score for **Dolphin** (1979) that can be classified as being within the **Sea Docs** genre.



1978 – Jaws 2 (John Williams)



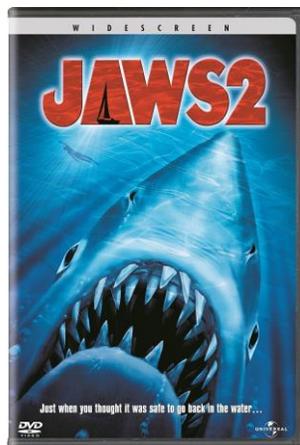
[John Williams](#)

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

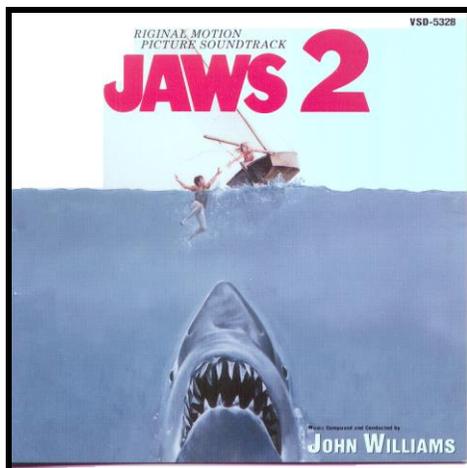


Tagline: Just when you thought it was safe to go back into the water...

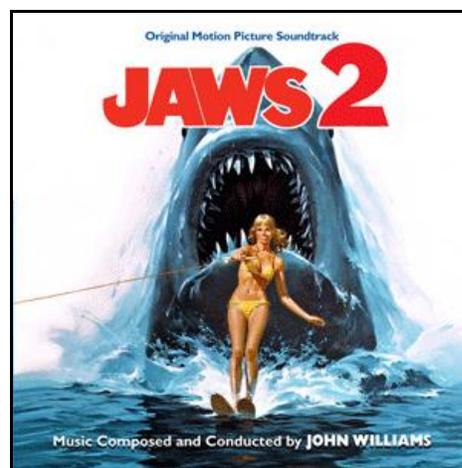
Plot Summary: Four years after the events of the original **Jaws**, the town of Amity suddenly experiences a number of mysterious boating accidents and disappearances. Chief of Police, Martin Brody, fears that another great white shark is out there. He struggles to so convince the town officials but they don't believe him and he loses his job. When more boating accidents occur and Chief Brody's two sons go out sailing, he has to reach them before the shark does (www.imdb.com).



DVD – Blu Ray



CD 1



CD 2

CD 1: Varese Sarabande VSD-5328 (LP: MCA 3045)

CD 2: Intrada INTISC331

Aqua Cues: [Finding the Orca \(Main Title\)](#) / [Ballet for Divers](#) / [The Water Kite Sequence](#)

In scoring **Jaws 2**, John Williams retained little of his Oscar-winning score for **Jaws**, though he did use the **Jaws** motif to musically foreshadow the shark's appearance on screen. But the **Jaws 2** score retains the original score's mixture of "delightful seascapes and low, guttural horror that embellished the Spielberg original. The sequel opens with a gorgeous, four-note ascending theme for intricately plucked harps, over which the familiar shark ostinato from **Jaws** soon intrudes and eventually overwhelms and devours the delicate harp theme, just as the megalithic shark did to the hapless divers at the film's opening. The score seems broader than that of the original **Jaws**, attaining a greater sense of lyricism and depth, especially in the various orchestral pieces scored for the various seagoing scenes before the shark and its motif lunges into view" (Randall D. Larson, *Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen, New Jersey, p. 299).

While Williams' shark motif is used only a few times, when heard it is "pounding away like an undersea locomotive" (Allan Bryce, *SCN/15*, 10/78, Vol. 4, No. 15, p. 9). The score's underwater-related cues are highlighted in the following:

- "[Finding the Orca \(Main Title\)](#)" – As several divers swim underwater during the film's opening sequence, they discover the remains of a boat (the *Orca* from the first film). A quote of the "Orca" theme from **Jaws** along with the famous shark motif (a two-note rhythmic figure in the basses) is heard as a shark attacks the divers.
- "[Ballet for Divers](#)" – This ballet-like cue, featuring the harp, suggests "the mystery of the ocean" as divers explore the bottom of the ocean and hunt for lobsters.
- "[The Water Kite Sequence](#)" – The shark makes several passes at a man riding a recreational water kite, alternately ascending and descending over the ocean, with the kite making contact with the water several times. "Nervous, jagged rhythms help propel the shark in its deadly path" (Kevin Mulhall, CD 1 liner notes). Williams builds up "the suspense...by almost religiously stressing an upward movement, as the water kite 'bait' suddenly ascends out of the water" (Nicolas Barbano, "Album Notes: Charting the Score," *Legend*, Issue 15, Spring 1994, p. 59).



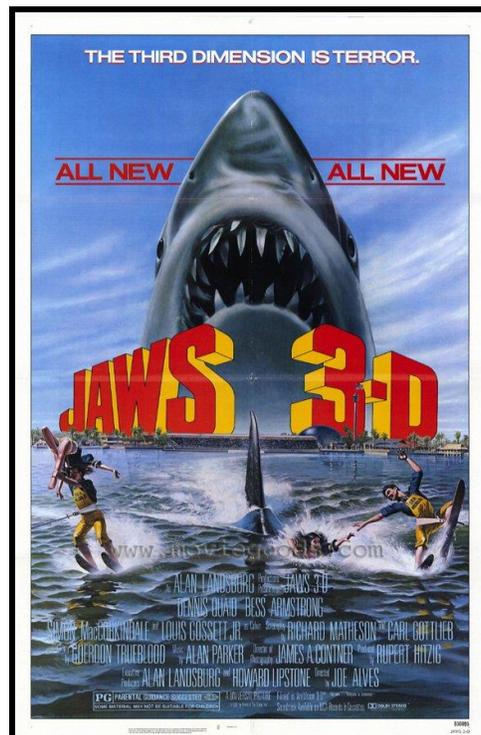
1983 – Jaws 3 (Jaws 3-D) (Alan Parker)



[Alan Parker](#)

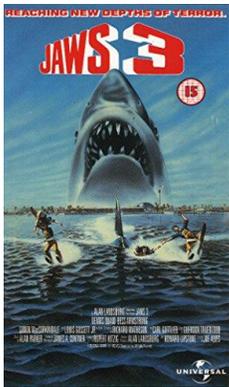
Trailer: <https://www.youtube.com/watch?v=lt4g6xyZW10>

Tagline: The third dimension is terror.

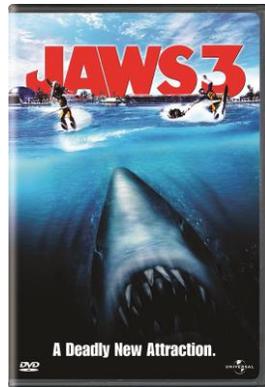


Poster

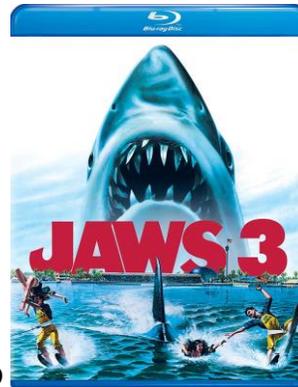
Plot Summary: A young great white shark wanders into Florida's Sea World Park. A group of marine biologists capture this shark and plan to study it. When a dead body is discovered, close examination reveals that the young shark was not the killer—the killer is the young shark's 35-foot long mother who has broken into the park and now has a bird's (shark's) eye view of the park's visitors strolling through and viewing the undersea kingdom from the safety of the plexiglass tunnels that line the seabed (adapted from www.imdb.com).



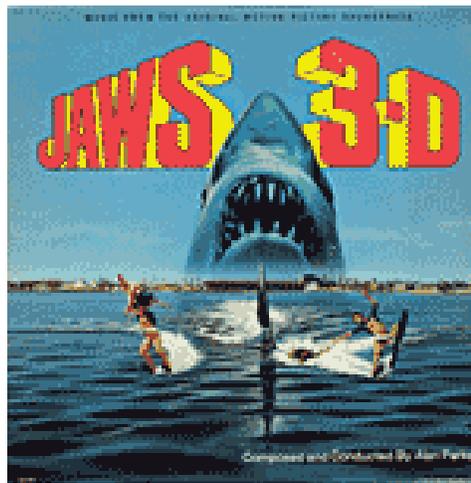
VHS



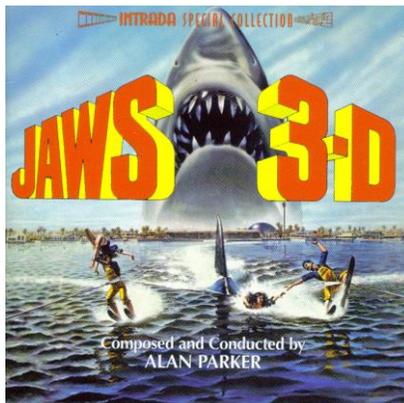
DVD



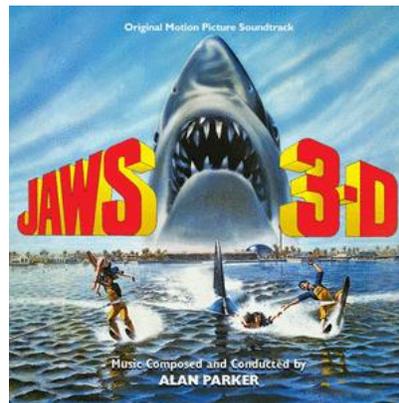
Blu Ray



LP



CD 1



CD 2

LP: MCA-6124 (CD: only a non-commercial CD-R transfer from LP)

CD 1: Intrada Special Collection Volume 54

CD 2: Intrada INTISC322 (2-CD)

Aqua Cues: [Overman's Last Dive](#) / [Underwater Kingdom and Shark Chase](#) / [Shark Chase Part 2](#) / [Saved By the Dolphins](#) / [The Shark's Gonna Hit Us!](#)

To score this third installment in the **Jaws** juggernaut, the film's producer turned to Alan Parker whose original score (released on LP) includes occasional insertions of the "da-dum" theme from the score that John Williams provided for the original **Jaws**. Parker's original theme for **Jaws 3-D** is first introduced in the "[Main Title](#)" ("Jaws 3-D") and then put to good effect in underscoring several of the film's action scenes, these cues being arranged with a driving (repetitive) beat occasionally interspersed with William's "da-dum" theme to signal the imminent arrival of the mother Shark.

Scott Bettencourt's liner notes for Intrada's release of the **Jaws 3-D** score in an expanded 2-CD format (CD 2) shares Parker's reflection on his score:

Parker put his own stamp on the film's shark music. "While the main motif is exactly the same as John Williams' (basses and cellos), I did a different horn thing for my own shark theme that would have a slight edge to it. There are two Great Whites here, a mother and a baby. So I wanted the score to differentiate their identities and level of threat. While their motif is the same, the baby has a lighter presence with two horns, woodwinds and strings. And when the mother comes in, she's scored with six horns and the entire trombone section. It's music that has more 'weight.' It's the difference between saying one shark isn't too bad and then suddenly hitting the audience between the eyes with something bigger and nastier."

One scoring technique used by Parker to accompany and heighten the suspense associated with the film's underwater scenes was to have certain orchestral parts played in the lower registers, while other parts are played in the upper registers, with the lower register parts moving up the musical scale as the higher register parts move down the scale. The effect on the listener is a sense not only of being underwater but also that a shark may be circling and closing in. This effect is first heard in the cue titled "[Underwater Kingdom and Shark Chase](#)."

In "[Overman's Last Dive](#)," Parker orchestrates this cue with a series of descending notes played by different parts of the orchestra to accompany the diver's descent, with additional orchestration conveying an ever-approaching danger—after all, is this not Overman's "last dive"? Other underwater-related cues that effectively recycle the score's basic melody and orchestration include "[The Shark's Gonna Hit Us!](#)" and "[Saved By the Dolphins](#)."



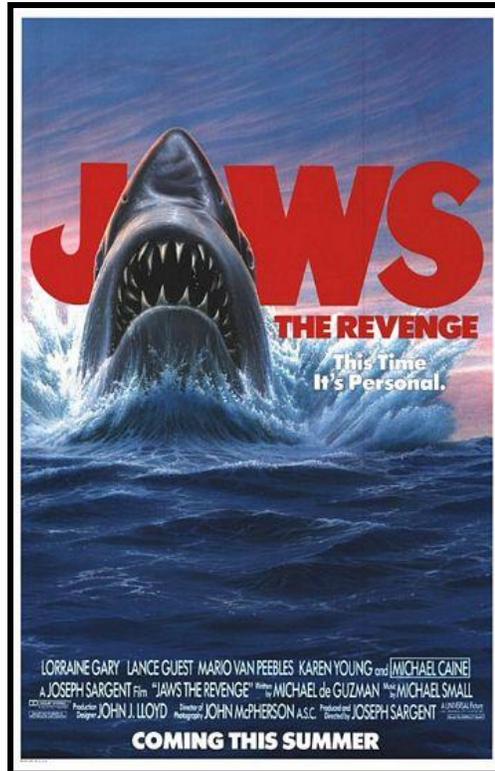
1987 – **Jaws 4 (aka Jaws The Revenge) (Michael Small)**



[Michael Small](#)

Trailer: <https://www.youtube.com/watch?v=opiCMIN3PNg>

Tagline: This time... It's personal. Man's deepest fear has risen again.

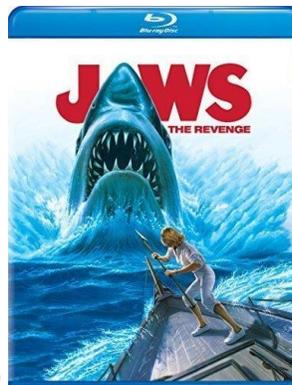


Poster

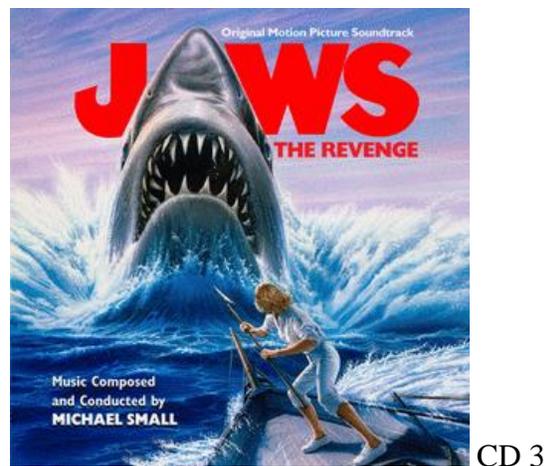
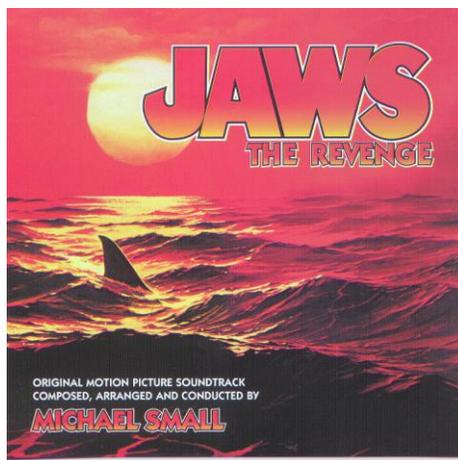
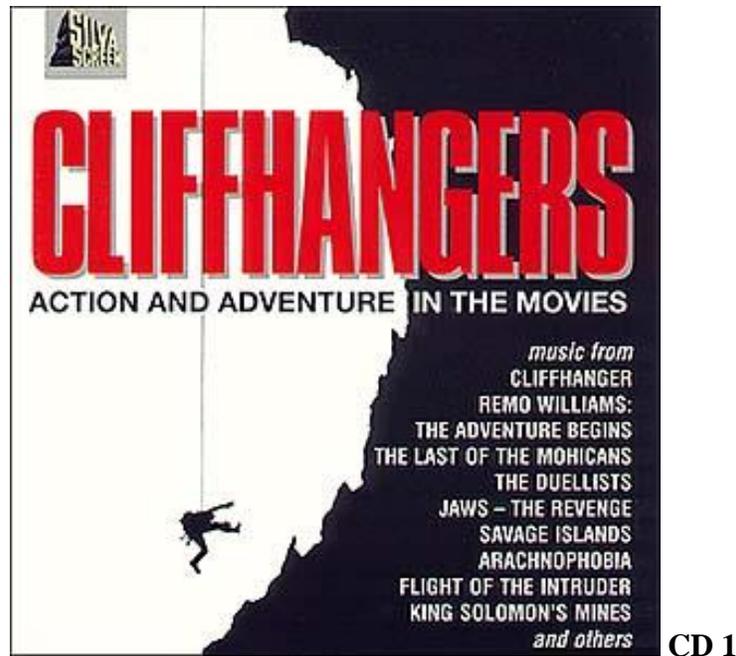
Plot Summary: The ongoing “man versus shark” battle on Hollywood’s silver screen surfaced one more time in **Jaws 4**. After her youngest son has been killed by a shark, Chief Brody’s wife (Ellen) begins to believe that the shark species personally has it in for the Brody family. She goes to the Caribbean to stay with her eldest son Mike, now a marine biologist, and recover. But she's not the only one going to the Caribbean. The shark responsible for her son's death is following her and is out to kill for revenge (www.imdb.com).



DVD



Blu Ray



CD 1: 11:03 cue (Main Title / Ending Title) on *Cliffhangers* (England Silva Screen FILMCD 155)

CD 2: MSML 1001

CD 3: Intrada INTISC307

Aqua Cues: [Main Title](#) / [Underwater](#) / [Moray Eel](#) / [Alive or Dead](#) / [The Shark](#)

Initially only the “Main Title / Ending Title” of Michael Small’s original score for **Jaws The Revenge** was available on *Cliffhangers* (CD 1). Subsequently an eight-cue version of Small’s score was released on MSML 001 (CD 2). More recently, Intrada released the full score (CD 3).

CD 2 provides several score cues that accompany the film’s underwater scenes, including the following noted in Jeff Bond’s [FSM](#) score review:

- “[Main Title](#)” provides a re-arranged version of John Williams’ original “da-dum” main theme for **Jaws**.
- “[Underwater](#)” begins with an uplifting theme featuring brass that quickly turns menacing with orchestration in the lower registers, almost growling, with percussive overlays and an interweaving of the William’s “da-dum” theme to forecast or accompany the presence of the shark and create suspense.
- “[Moray Eel](#)” combines some violins in the high registers with some interesting percussive effects to convey the underwater presence and attack of a moray eel.
- “[Alive or Dead](#)” re-tools John Williams shark motif to convey the shark’s presence and relentless pursuit of and engagement with the film’s protagonists.
- “[The Shark](#)” accompanies an underwater chase as Small shapes Williams’ original material into “syncopated octatonic developments, along with his own synth motive later taken up by a full string section.”

Scott Bettencourt provides insights into the score for **Jaws The Revenge** in the CD 3 liner notes:

Small begins his *Jaws The Revenge* score with his own adaptation of Williams’ classic *Jaws* theme, a particularly fierce rendition adding a musical sound effect like a monstrous roar. This helps set up the imminent killing of Sean Brody, one of the most brutal and prolonged shark attack sequences in the entire series. In a nice touch, Small takes one of the most memorable passages from William’s *Jaws* score—the sweeping, almost awestruck-sounding music heard when the shark is first seen swimming past the *Orca*—and plays it when the credit “Theme from *Jaws* by John Williams” appears on screen.

Ellen Brody is the principal character for the first time in the series and Small gives her a strong, emotional main theme, played in more delicate versions early in the score but heard in a forceful rendition at the story’s turning point, when she heads out to take on the shark by herself. Small also supplies a taunting, repetitive motif to suggest Ellen’s growing obsession with the shark, suggesting an unseen, menacing force just out of view. He closes the score on an end title featuring vigorous version of the Williams theme, which brings the *Jaws* scores full circle.

Randall D. Larson’s [Cinescape](#) review of Small’s score for **Jaws 4** wrote that the score’s thematic material, drawn from Williams’ shark ostinato and his sea-and-pursuit motifs, are nicely mixed with Small’s own orchestral material, including

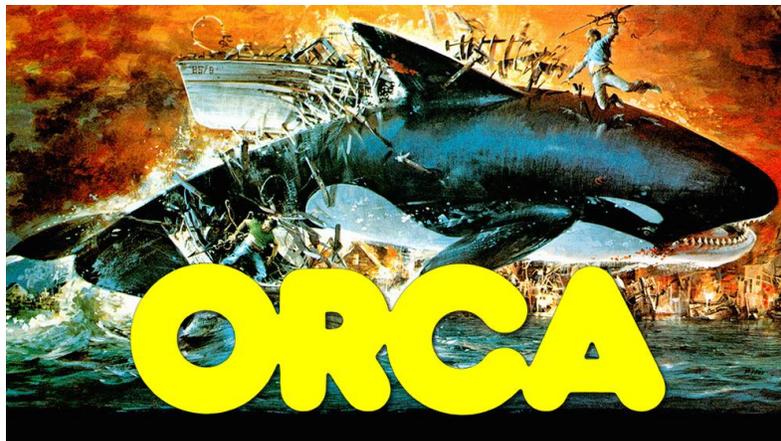
a lovely pastoral motif for brass and orchestra (“[Underwater](#)”), which is quickly absorbed by the malevolent shark theme as adventures turn dark. Small’s suspense music is full of percussive orchestral whisperings and malicious patterns; his use of Williams’ material is kept appropriately brief, building the score around his own orchestral strains and undulations. Small plays the story’s inane plotline straight, and gives the film perhaps its most redeeming component with his straightforward and very likable music.

1977 – Orca (Ennio Morricone)

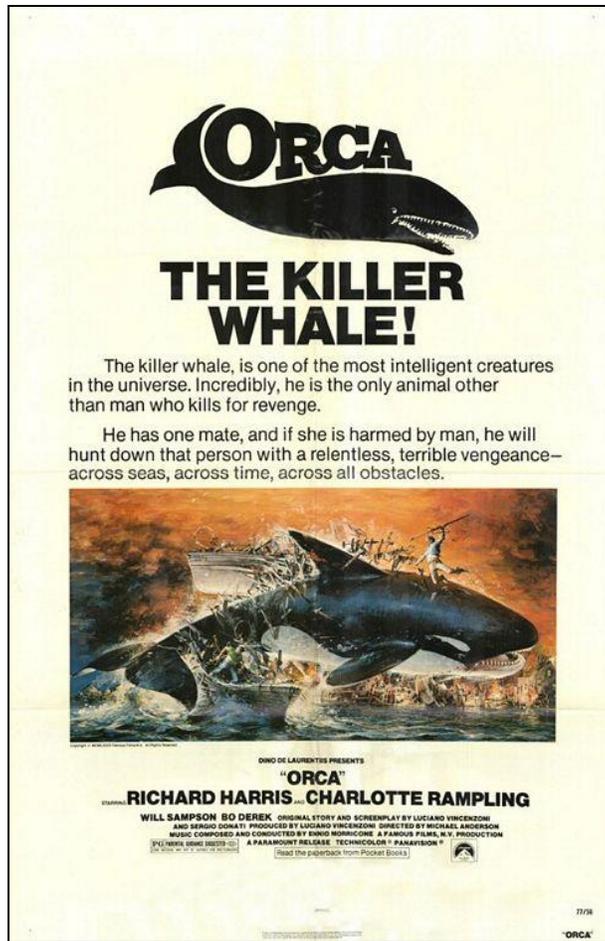


[Ennio Morricone](#)

Trailer: <https://www.youtube.com/watch?v=DRBIdo5KEJQ>

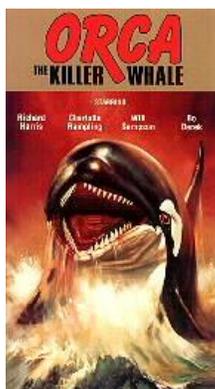


Tagline: The killer whale is one of the most intelligent creatures in the universe. Incredibly, he is the only animal other than man who kills for revenge. He has one mate, and if she is harmed by man, he will hunt down that person with a relentless, terrible vengeance - across seas, across time, across all obstacles.

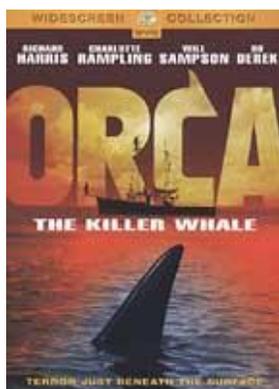


Poster

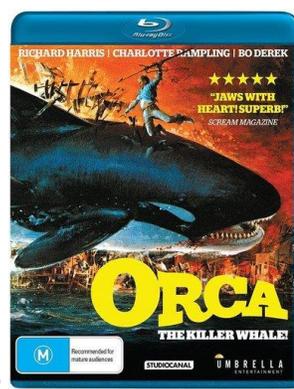
Plot Summary: When a killer whale's pregnant mate is maimed and killed by Captain Nolan during a capture attempt, the angry male orca, after grieving the loss of its mate and offspring, seeks revenge against Nolan. The whale causes serious damage to a fishing town where Nolan is hiding out, and lures Nolan, Rachel Bedford (a biologist), and a Native American to an ice field for a final confrontation...on HIS terms (www.imdb.com).



VHS



DVD



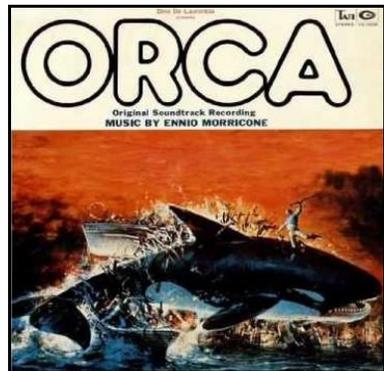
Blu Ray



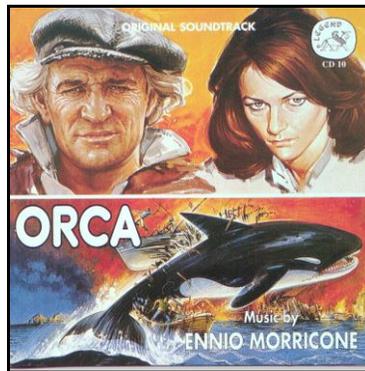
DVD (UK)



DVD (Germany)



LP



CD

LP: Japan Tam YX 7036

CD: Italy Legend CD 10

Aqua Cues: [Orca / The Fight, The Victory, The Death](#) / [Nocturne for a Remorse](#) / [Attack and Mistake](#) / [Orca \(Finale\)](#)

The “human seeks revenge on whale” plot motif was first brought to the screen in 1956’s **Moby Dick**, scored by the relatively unknown classical composer Philip Sainton. Twenty years later, with the plot twist of “whale seeks revenge on human,” Ennio Morricone provided the score for 1977’s **Orca**. Where Philip Sainton had taken an operatic or multi-themed approach to scoring **Moby Dick**, Morricone’s score for **Orca** took a more classical approach comprised of two basic themes.

The first thematic approach—heard in “[Orca](#),” “[Nocturne for a Remorse](#),” and “[Orca \(Finale\)](#)”—provides the score’s main theme that embodies the personalities and emotions of the film’s cetacean and human protagonists. Flowing strings, harpsichord, and wordless female vocal emphasize the romantic and sorrowful emotions of the whale and the human protagonist. This main theme is “first heard very subtly under the main titles, played by a solo woodwind and accompanied by the sounds of a humpback whale. The main theme then grows into a full orchestra for the first scenes of the two whales swimming playfully together. “Strings dominate the music, flowing in a beautiful melody that at this time in the film is very inspiring, adding life and love to the whales as they swim about on the screen” (Randall Larson, *CinemaScore*, Vol. I., No. 1, 1979 and “[The Music for Orca: Tragedy of a Whale](#)”).

Then the orchestra is joined by solo female voice (Edda Dell'Orso) providing wordless vocalizations of the main theme. "Through the music, we identify with the emotions of the whale—his idyllic love for his mate...and his unaccountable sorrow at her needless and cruel loss" (Randall Larson, *Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen New Jersey, p. 198). The main theme also is used in "an equally inspiring way as we see an entire pod of killer whales swimming in a cold, churning sea; their heavy, spouting breathing the only other sound over the music—which, ironically, adds to the musical effect instead of detracting from it" (*ibid*). Andrew Derrett describes this main theme as beautiful and "both haunting and musically appropriate in depicting killer whales as intelligent and misunderstood creatures" (*FSM*, 7/93, #35, p. 14). "[Nocturne for a Remorse](#)" provides "a slow rendition of the main theme on bassoon, introduced by very low notes of brass" (Martin van Wouw, *Soundtrack!*, 3/94, Vol. 13, No. 49, p. 19).

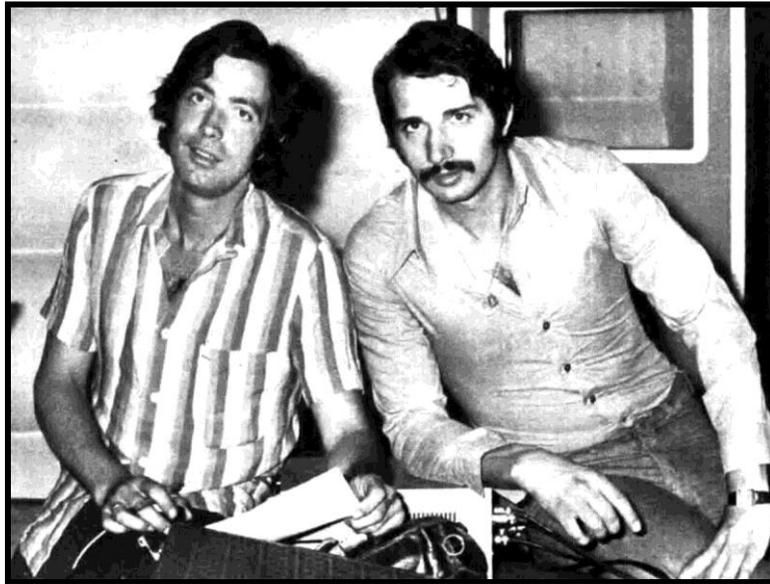
The second thematic approach focuses on what Andrew Derrett describes as "the vengeance factor" (*FSM*, 7/93, #35, p. 14) and Randall D. Larson as "the Suspense-and-Attack motif" (Larson, p. 198). For this motif, Morricone uses atonal music to underscore the havoc that a male killer whale creates after the bloody death of its pregnant mate, and the ensuing battle of wits between the fisherman and the whale. This music is comprised of "slow, deep strings coupled with weird, slashing percussion effects, and occasional additions of organ, quickly sputtering brass chords, chilling high-pitched spiraling strings, and plucked violins" (Larson, p. 198).

When the whale attacks the fishing village and the fisherman's shack, the action is accompanied by the cue "[The Fight, The Victory, The Death](#)" which features "low droning strings and...quick sputtering, growling brass chords underneath chilling, high-pitch strings which spiral higher and higher to a crescendo. This piece also, upon occasion, utilizes a number of bizarre and indescribable percussion effects, as well as rapidly-plucked strings" (Randall Larson, *CinemaScore*, Vol. I, No.1, 1979). Another version ("[Attack and Mistake](#)") is heard near the film's end that features a final battle between the whale and the fisherman. At the film's conclusion, the score's main theme accompanies the Orca as he swims, his revenge exacted, to a lonely death below the polar ice.

John Mansell, commenting on **Orca**, inexplicably describes Morricone's score as "sparse in actual melodic content" with "much of it...a collection of sounds that add up to little more than a confused and uninteresting noise" (*Music from the Movies*, Summer 1993, Issue 3, Vol. 1, p. 69). Gary Kester similarly found the score "quite painful to listen to in places due to screeching strings" (*Legend Extra: Stop Press No. 1* - Spring 1994, Issue 15). Overall, however, reviewer Luc Van de Ven judged Morricone's score for **Orca** as "effectively evok[ing] Orca's underwater presence" (p. 10, *SCN* 14, 6/78, Vol. 3 #14), with the two distinct thematic approaches providing effective underscore for the seen or felt presence of the killer whale whether seen or unseen above or below water.



1981 –L’Ultimo Squalo (Guido and Maurizio De Angelis)

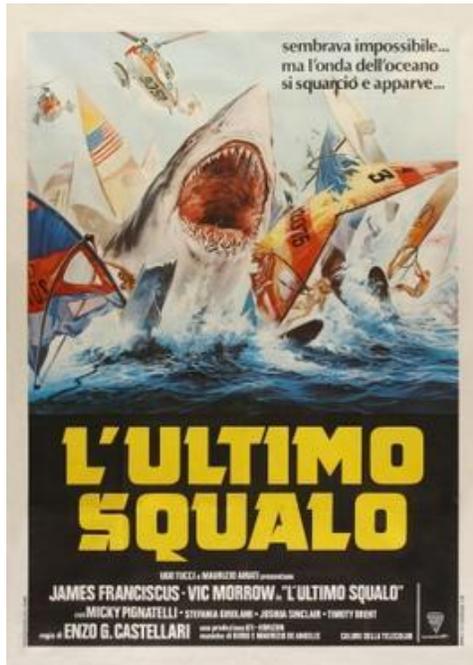


[Guido and Maurizio de Angelis](#)

Trailer: https://www.youtube.com/watch?v=KUi0YwesBDQ&has_verified=1

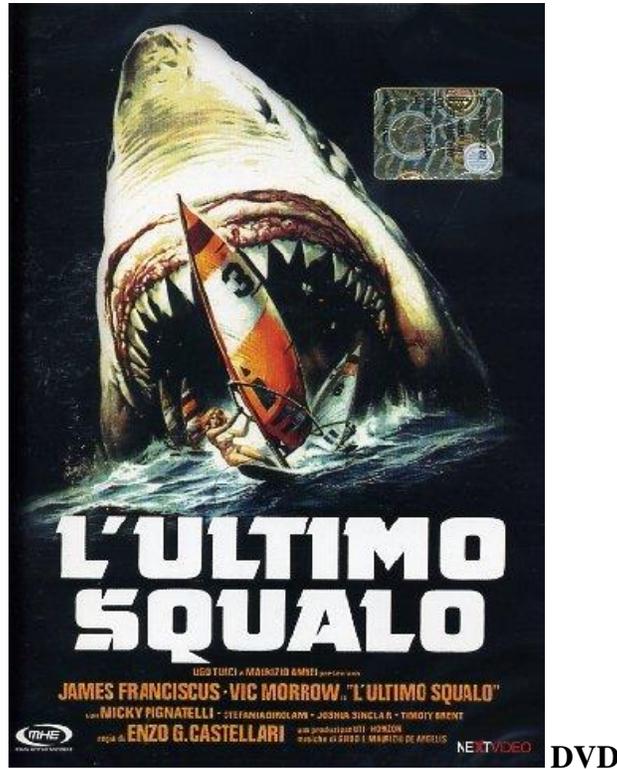
Tagline: A quiet, restful summer in the lazy coastal town of Port Harbor is abruptly about to end.

You're what's for dinner

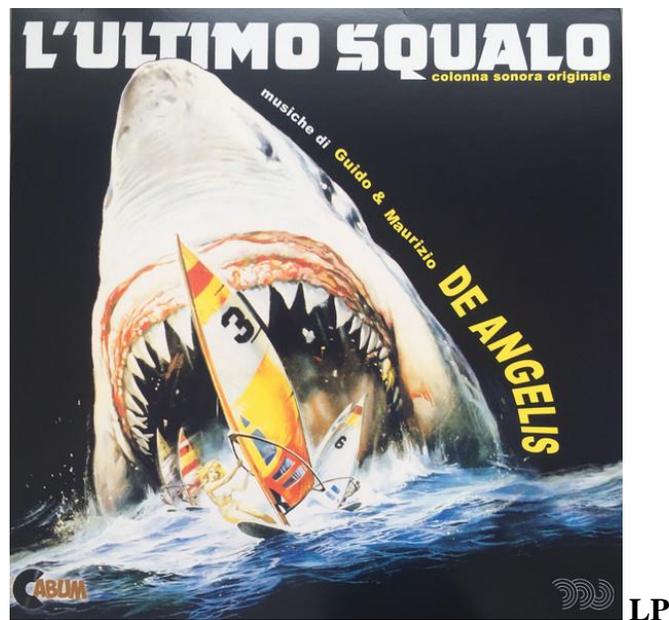


Posters

Plot Summary: An enormous and angry 35 foot Great White Shark takes revenge on humans when they build a beach just for swimmers by a coastal town. After several shark attacks, and the Mayor does nothing to stop it, James Franciscus and Vic Morrow sail in pursuit to stop it. (www.imdb.com)



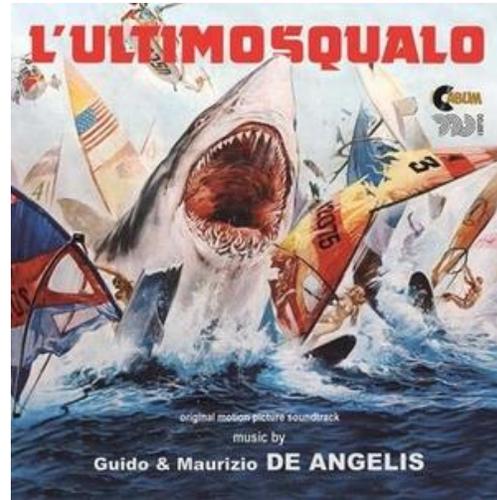
Film (English but w/ score by De Angelis brothers): <https://www.youtube.com/watch?v=4kzPN0TZYrs>



LP: Italy – Beat DDJLP04DLX



CD 1



CD 2

CD 1: Belgium - Prometheus PCD 111

CD 2: Italy – Beat DDJ051

CD 2 Tracks:

1.Hollywood big time 4:43

2.Ballad 3:34

3.You've changed the world for me 4:05

4.L'ultimo squalo - seq. 1 1:05

5.L'ultimo squalo - seq. 2 0:49

6.L'ultimo squalo - seq. 3 1:32

7.L'ultimo squalo - seq. 4 1:14

8.L'ultimo squalo - seq. 5 1:12

9.We'll fly away 4:01

10.L'ultimo squalo - seq. 6 2:32

11.L'ultimo squalo - seq. 7 2:21

12.L'ultimo squalo - seq. 8 2:55

13.The melody plays 5:07

14.L'ultimo squalo - seq. 9 1:20

15.L'ultimo squalo - seq. 10 2:05

16.L'ultimo squalo - seq. 11 1:35

17.L'ultimo squalo - seq. 12 2:18

18.L'ultimo squalo - seq. 13 0:30

19.L'ultimo squalo - seq. 14 2:14

20.L'ultimo squalo - seq. 15 2:25

21.L'ultimo squalo - seq. 16 2:55

22.L'ultimo squalo - seq. 17 2:58

23.L'ultimo squalo - seq. 18 1:39

24.L'ultimo squalo - seq. 19 2:00

Bonus tracks

25.L'ultimo squalo - seq. 20 2:36

26.L'ultimo squalo - seq. 21 2:14

27.L'ultimo squalo - seq. 22 3:35

28.L'ultimo squalo - seq. 23 3:42

29.L'ultimo squalo - seq. 24 4:00



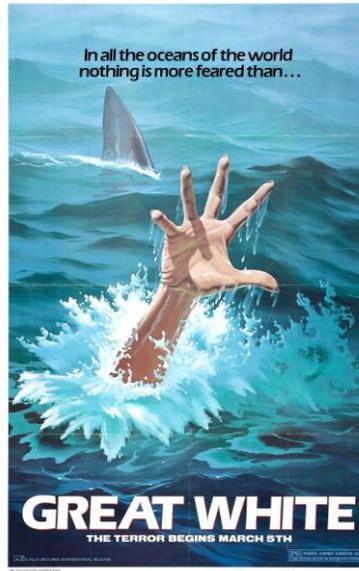
1981 – The Great White (aka L'Ultimo Squalo) (Morton Stevens)



[Morton Stevens](#)

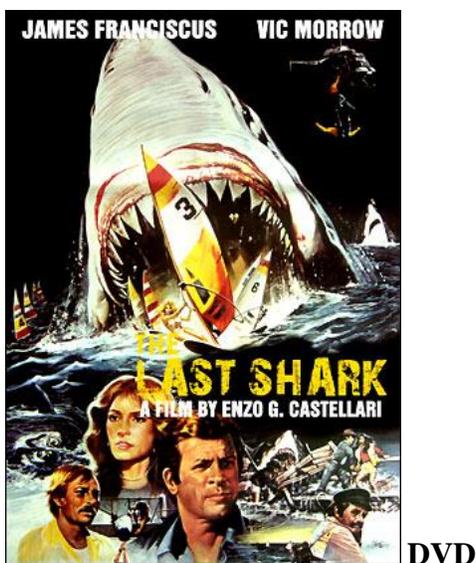
Trailer: https://www.youtube.com/watch?v=KUi0YwesBDQ&has_verified=1

Tagline: In all the oceans of the world, nothing is more feared than...Great White



Posters

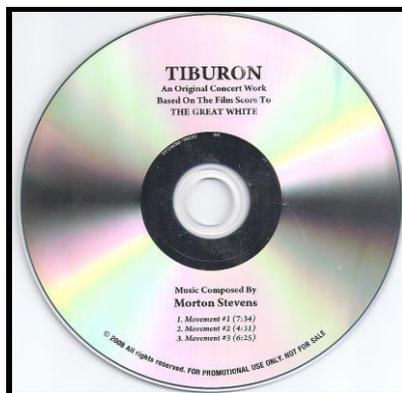
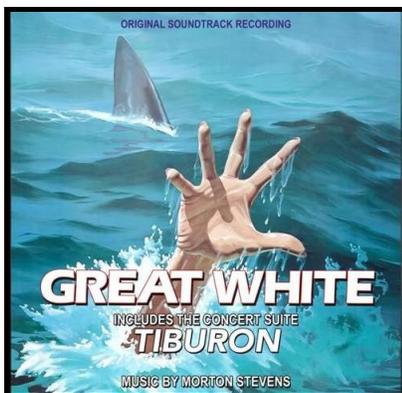
Plot Summary: In 1981, *L'ultimo Squalo* (the Italian version was scored by Guido and Maurizio de Angelis) was released in the United States as **The Great White**, with a new score provided by Morton Stevens. Universal, however, sued the producers on the grounds that the film was a total steal of **Jaws**. As part of the settlement, all rights went to Universal and the film is now locked up in that company's vaults (personal communication, Ford A. Thaxton).



DVD

Film (English but w/ score by De Angelis brothers):

<https://www.youtube.com/watch?v=4kzPN0TZYrs>



CD 1



CD 2

CD 1: "Tiburón" (promotional use only)

CD 2: Belgium - Prometheus PCD 111

16. Main Title (02:32)
17. Chewed-Up Surfboard (00:46)
18. Shark Attack (01:23)
19. Teen Folly No. 1 (02:10)
20. Shark Scare (02:52)
21. Dazed Trauma (01:00)
22. Divers Trapped (02:10)
23. Shark Attack No. 3 (02:01)
24. Divers Set Trap (01:19)
25. Coma (02:22)
26. Teen Folly No. 2 (01:00)
27. The Final Shark Attack (02:52)
28. Aftermath (01:06)

Aqua Cues: [Main Title](#) / [Shark Attack](#) / Shark Scare / [Divers Trapped](#) / Shark Attack No. 3 / [Divers Set Trap](#) / the Final Shark Attack

Tiburón (Movement 1) - <https://www.youtube.com/watch?v=Fv6lvo8XDDM>

Tiburón (Movement 2) - <https://www.youtube.com/watch?v=17r67mRdk-8>

Tiburón (Movement 3) - <https://www.youtube.com/watch?v=HBlyn95IMnU>

In 1982, the New America Orchestra performed a Morton Stevens-composed concert piece titled “Tiburón”, a rearrangement of his 1981 score for **The Great White**. In 2008 “Tiburón” was released on a “promotional use only” CD containing the concert suite’s three movements. Nearly ten years later, in 1991, the Belgian record label Prometheus released the score on CD. Unfortunately, perhaps due to some slips in quality control in the production of the CD and its packaging, this reviewer found it nearly impossible to match the 12 track titles and cue lengths as listed in the CD liner notes to the 11 tracks and their timings as heard on the disk, a task made even more difficult given that this reviewer has never seen either the Italian or U.S. versions of this film!

However, compared with the de Angelis brothers’ more pop-oriented and synthesizer-based score for the film’s Italian release (**L'ultimo Squalo**), Stevens provided a more conventional dramatic score for orchestra. This is immediately heard in the score’s “[Main Title](#)” which presents a main theme that dramatically conveys a sense of the delirium or madness inherent in the shark hunters’ battles with **The Great White**. In reviewing the score, Augustinus Ong wrote that Stevens provides “plenty of action music.... Lots of menacing chords, choppy strings, and hurried notes accompany the shark attacks. ... Stevens produced a quite complex score which avoids any exploitive riffs of Williams’ **Jaws**” (*FSM*, 8/92, Vol. 3, No. 8, Issue #24, p. 6).



1977 – Tentacoli (Tentacles) (Stelvio Cipriani)



[Stelvio Cipriani](#)

http://www.cinekolossal.com/compositori/c_d/cipriani/

Trailer: <https://www.youtube.com/watch?v=NMDDAv8g54w>

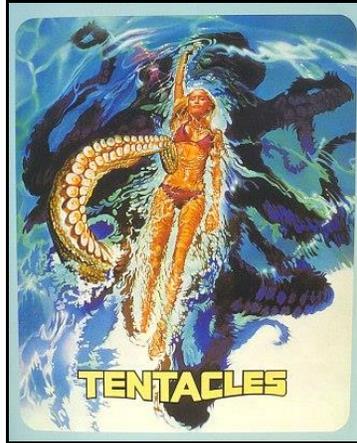


<http://www.youtube.com/watch?v=5r4bUUVYBaw&feature=related>

Tagline: Each year 10,000 tourists visit Ocean Beach. This summer Ocean Beach has attracted SOMETHING ELSE! - It's angry. It's hungry. It's extremely well armed...and it's descending on a small seaside town to sample the local cuisine! - It's turning the beach . . . into a buffet!



Posters



Artwork

Plot Summary: A child and fisherman have disappeared at sea off Solana Beach, California. When their bodies are found gnawed to the skeleton, even the marrow is missing, the scientists have no idea what animal could have done this. Dr. Turner begins to suspect that the company that builds a tunnel beneath the bay has poisoned the environment, causing an octopus to mutate to giant dimensions. Just at the same time a great sailing regatta has started, including many children, among them Turner's nephew Tommy. The town inhabitants rally to capture and kill the octopus but, in the end, two killer whalers tamed by an oceanographer destroy the beast (www.imdb.com).



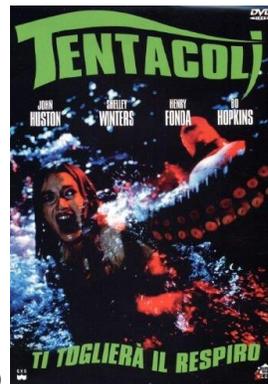
VHS



Blu Ray



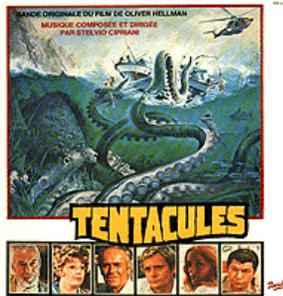
DVD (U.S.)



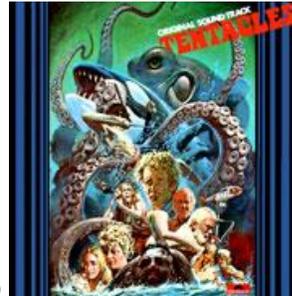
DVD (Italy)



(Italy)

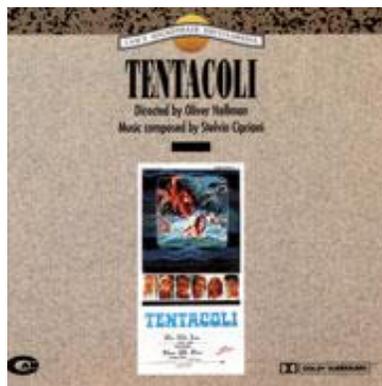


(France)



(Japan)

LPs



CD 1



CD 2

LP: Italy - Cam SAG 9079

LP: France - Barclay 900.535

LP: Japan - Polydor MPF 1065

CD 1: Italy - Cam CSE 023

CD 2: Italy - Digitmovies CDDM 199 - <https://www.youtube.com/watch?v=slaDgvPZMwQ>

Aqua Cues: [The Killer Whales' Games](#) / [The Capture of the Giant Octopus](#) / [Tentacles](#)

The feeding frenzy rip-offs on **Jaws** led film producers to look for other denizens of the deep for a “sea battle” plot motif. A new kid on the reef was the octopus featured in this 1977 film. The score for **Tentacoli**, penned by Italian composer Stelvio Cipriani, is a mix of lighter pop compositions (e.g., “[Small Town Pleasures](#)”) that combine orchestra, special instrumentation (e.g., electric sitar as popularized in the U.S. by artist Vinnie Bell), and possibly even synthesizer-produced elements.

Cipriani’s score “was basically an array of easy-listening, contemporary pop, hardly complementary for this film of a rampaging giant octopus” (Randall D. Larson, *Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen, New Jersey, p. 210). But Cipriani also composed several underwater-related cues, notably, “[The Killer Whales' Games](#)” (Track 10) and “[Tentacles](#)” (Track 13), the instrumentation conveying the menace of the deadly octopus through “an effective underwater suspense motif for piano, synthesizer and percussion effects” (*ibid*).



1979 – Up From the Depths (James Horner)



[James Horner](#)

Trailer 1: <https://www.youtube.com/watch?v=YZznHIA84IA>

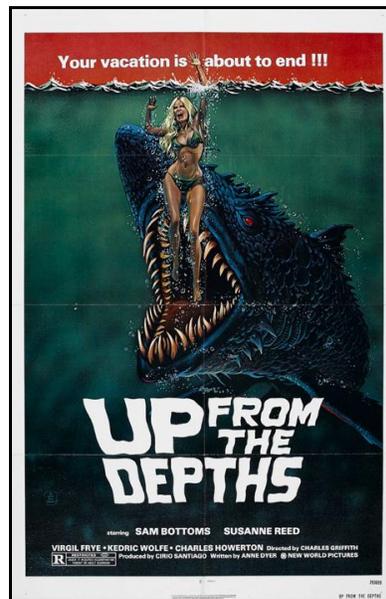
Trailer 2: <http://www.youtube.com/watch?v=XCiFg2mjI30>

Full Movie: <https://www.youtube.com/watch?v=p0Po3F8rqhY>

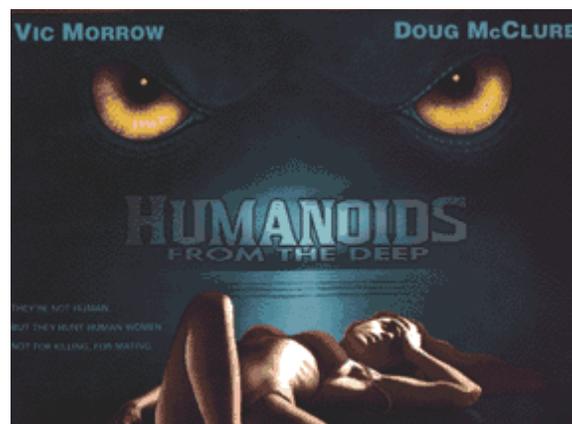
Up from the Depths (Trailer & Full Movie)

Tagline: Your vacation is about to end!!!

Plot Summary: A series of mysterious aquatic attacks in a Hawaiian tourist community indicate the presence of some huge, previously unknown giant species of shark that has risen to the surface and is preying on tourists, fishermen, researchers, etc. A local beachcomber and scam artist, Sullivan, will have to put out to sea to defeat it (www.imdb.com).



Poster



CD

CD: *Humanoids from the Deep* (18 tracks) / *Up from the Depths* (6 tracks) (Private Release)

One of James Horner's earliest contributions to film scoring was his score (albeit uncredited) for **Up from the Depths** (1979). A "private release" CD includes a 12-minute suite of six cues: Discovery and Main Titles (4:08); Treasure of the Kahuna Maru (3:13); Back by Christmas (dialogue) (0:14); The Final Battle (2:01); End Credits (1:01); Bonus Track (1:08)

[Jonathan Broxton](#) cautioned that “a lot of the music contained [on] this CD can be effectively summed up by one small word: weird” and that the CD’s “sound quality...is...noticeably poor, as the music is taken directly from a mono VHS source,” also noting that “the score completely lacks any kind of quality, structure or depth. Quite a bit of the music is made up of...bubbling water noises overlaid with wandering strings and harp scales.” Paul Bouthillier offered the following: “An unremarkable score with only a few minutes of score mixed among the source cues, this **Jaws** rip-off is best forgotten” (*FSM*, February 2004, Vol. 3, No. 2, p. 26).



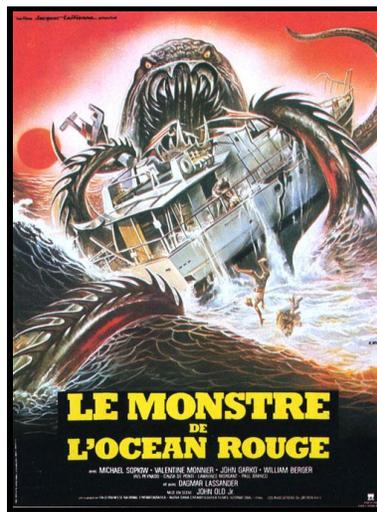
1984 – **Shark: Rosso Nell’Oceano (aka Devil Fish / Devouring Waves / Monster Shark) (Fabio Frizzi)**



[Fabio Frizzi](#)

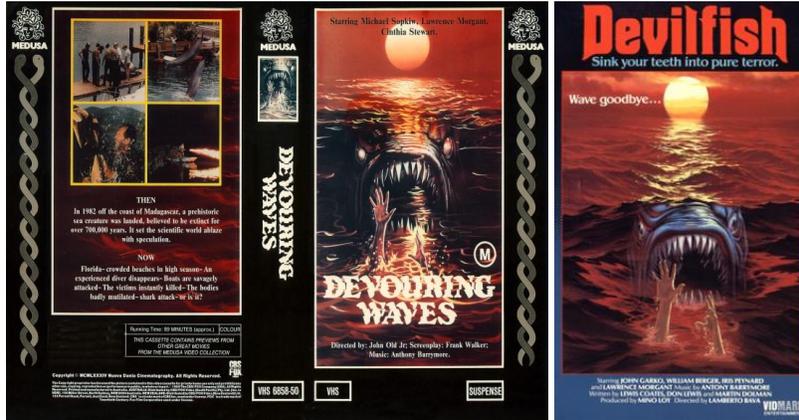
Trailer: <https://www.youtube.com/watch?v=VZbRTFZBHMk&t=45s>

Tagline: Sink your teeth into pure terror.



Poster (France)

Plot Summary: Several boats are torn apart, badly wrecked corpses are washed ashore... something horrible is out in the Caribbean Sea. The teeth marks on the bodies don't lead to any known animal, so scientist Dr. Stella Dickens suspects it's a so far unknown life form and strives to catch it alive. She doesn't know yet that ruthless scientists have genetically created this creature as a bioweapon, or that it has been designed to reproduce by asexual means. And that the company she works for created the creature and will stop at nothing to keep their secret (www.imdb.com).



VHS (Australia) & VHS (US)



DVDs – Blu Ray



LP



CD

LP: DDJLP02 DLX

CD: Italy – Beat DDJ044

Aqua Cues: All cues have same title: “Shark rosso nell ‘oceano – Seq 1”, etc.

The score for **Shark Rosso Nell’Oceano** was composed by Fabio Frizzi in the style of 1980s electronic/synth sounds; below are two samples:

Sample: https://youtu.be/K85vJ_BrILE

Ending Theme: <https://www.youtube.com/watch?v=ZCn9UXzdz38>



1996 – **The Beast** (TV Mini-Series) (Don Davis)



[Don Davis](#)

Trailer 1: <https://www.youtube.com/watch?v=6mFw6fQ9QGQ>

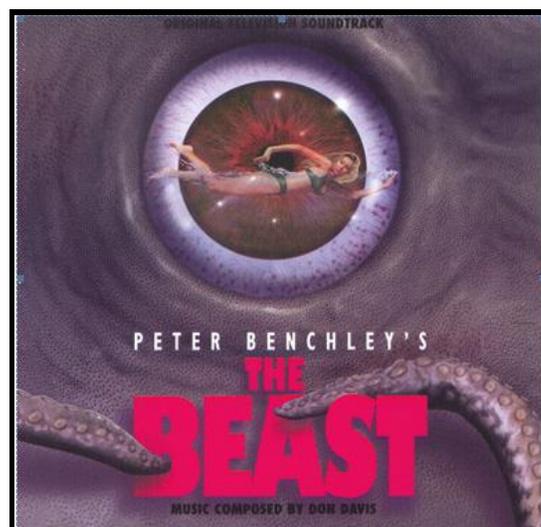
Trailer 2: https://www.youtube.com/watch?v=Xysntx_pKfU

Plot Summary: Fishing and jobs are becoming scarce in a small New England seaport community, and mysterious things have been happening on the Graves Point coast. An empty boat lies at the shore, and divers have vanished. The only evidence is a large claw stuck in the raft but there is no sign of the raft's occupants. A marine biologist identifies the claw as belonging to an extremely rare giant squid and the hunt is on (www.imdb.com).

20 years after 1977's **Tentacoli**, another denizen of the deep "on a rampage" surfaced in **The Beast**, a film involving "yet another deep sea predator, a giant squid, coming too close to shore for the safety of the swimmers unaware of the potential deleterious results" (Didier Deutsch, *musicHound Soundtracks*, 2000, p. 45).



VHS - DVD



CD

CD: Varese Sarabande VSD-5731

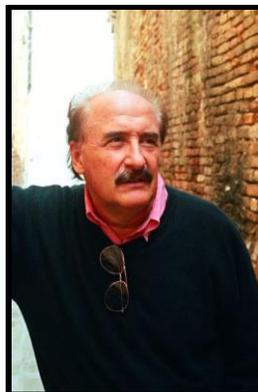
Aqua Cues: [Main Title/Schooner Trouble](#) / [Eau de Squid](#) / Squid Thinking / It Lurks / [Swimming in Danger](#) / Scuba Attack / [The Submersible Disaster](#) / [The Squid Expedition](#) / [The Squid Takes the Bait](#) / [Squid Death Finale](#)

While relatively little has been written about Don Davis' score for **The Beast**, what they have written about the score shows great variation in reviewers' assessment of it:

- Didier Deutsch noted the score as sounding “like it was written by the numbers, with ominous strains signaling the approach of the monster and sudden crescendi informing of the unforeseen attacks on humans” (*musicHound Soundtracks*, 2000, p. 45).
- Lyn Williams found the score to have “all the feel of an oceanic adventure with swirling harps and dissonant brass and heavy anvil swipes relating the menace that lurks in the water” (*Legend*, Issue 21, Summer 1996, p. 36).
- Howard Maxford found the score lacking “an easily identifiable central theme. . . . listened to in CD form, each track gradually blends into the next one, and at nearly seventy-five minutes, the end result is fairly numbing” (*Music from the Movies*, Issue 13, Autumn 1996, p. 17).
- Jason Foster noted the “atmospheric music for the underwater scenes” as “appropriately dark and mysterious” (*FSM*, 9/96, #73).
- Ken S. wrote that the score’s “music is in most parts wild, extremely dramatic, and incredibly melodic though pure horror music. This is undoubtedly the greatest horror score in television history!” (<http://www.moviemusic.com/comments.asp?id=beast&author=1109&rn=1>)



1978 – **Piranha** (Pino Donaggio)



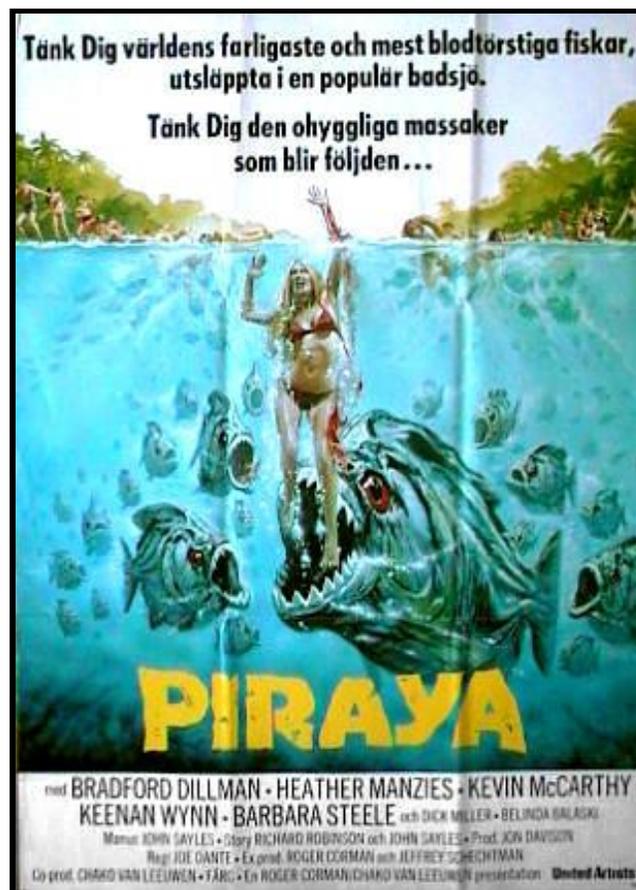
[Pino Donaggio](#)

Trailer 1: <http://www.youtube.com/watch?v=eyG2IEB2we0>

Trailer 2: <https://www.youtube.com/watch?v=cjmlrza6Zi0>



Tagline: Lost River Lake was a thriving resort - until they discovered... / Then you were shocked by the great white shark. NOW...you are at the mercy of 1000 JAWS!



Poster

Plot Summary: Two self-righteous idiots accidentally release a genetically-altered species of piranha into a stream. From there, both the piranha and the idiots slowly make their way downstream to various swimming holes and resorts, each in their own way wreaking havoc (www.imdb.com).



DVDs



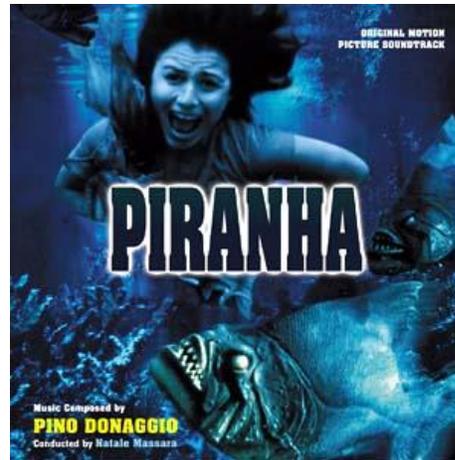
Blu Ray



LP



CD 1



CD 2

LP: Varese Sarabande STV-81126

CD 1: 5 cues (11:22 suite) on “Symphonic Suites” on Varese Sarabande CD Club VCL 8903.3

CD 2: 16 cues on Varese Sarabande CD Club VCL0804 1031

Aqua Cues: Aquarena, Homonculus (Track 3) / Piranhas Upon Us (Track 4) / Yes, We Have No Piranhas (Track 16)

CD 2 (complete) - <https://www.youtube.com/watch?v=D0NNFcLeSio>

- | | |
|---------------------------------|---|
| 1. No Trespassing [0:00] | 9. Nightmare In The Sun / Betsy's Death [14:24] |
| 2. Main Title [2:06] | 10. Empty Tubes [16:44] |
| 3. Aquarina / Homonculus [3:22] | 11. Operation Razorteeth [19:03] |
| 4. Piranhas Upon Us [5:24] | 12. Escape In The Night [20:37] |
| 5. Lost River Theme [7:43] | 13. Premonition / Beyond The Darkness [21:27] |
| 6. Fatal Rescue [9:03] | 14. Restricted Area [26:46] |
| 7. Summer Dreams [11:13] | 15. End Title [28:03] |
| 8. Dr. Hoak [13:27] | 16. Yes, We Have No Piranhas [30:18] |

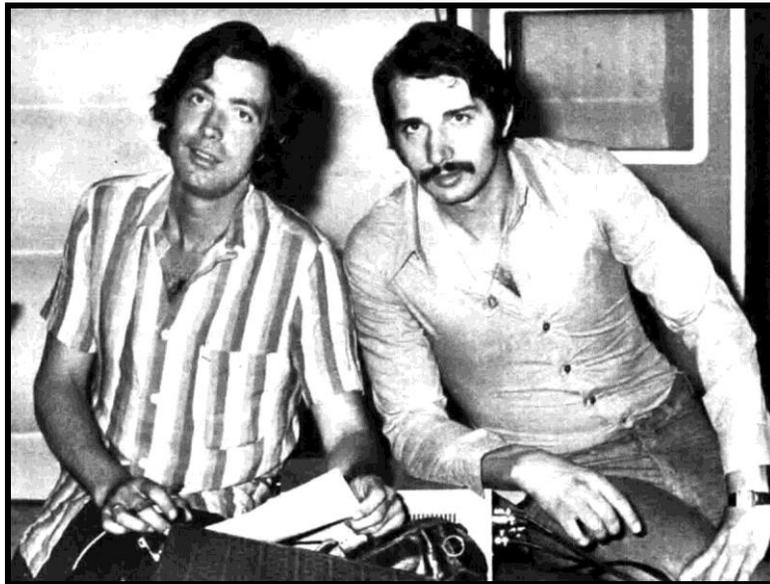
By the late 1970s, varied deadly denizens of the deep were surfacing not only “down by the seashore” but also “up a lazy river” as film producers hungry to cash in on **Jaws** fever quickly discovered the river as a breeding ground for a new batch of underwater protagonists—Piranha! The score for 1978’s **Piranha** was provided by Italian composer Pino Donaggio.

Overall, while the score lacks “the continuity of a strong, central theme,” there are some very effective moments, notably “Donaggio’s rich, sustained string chords” (Randall D. Larson, p. 204, *Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen, New Jersey). While the score provides both promenade-like marches (a la **Jaws**) for the land-based scenes, the score also features “electronic echoing effects and synthesizer warbles, the latter heard interestingly during the fish attacks” (*ibid*). Stephen B. Armstrong provides additional review of Donaggio’s score:

The “Lost River Theme” track [Track 5] opens with an adagio arrangement of strings and a spray of chimes; a weird pulse from the synthesizer follows; and then a sugary melody materializes on piano and guitar. “No Trespassing” [Track 1] is similarly eclectic, but much less pretty, as the composer combines moaning strings and stark sequences of electronic notes.... The moaning strings may remind some of us, as well, of Williams’ famous music from *Jaws*. “Fatal Rescue” [Track 6]...makes use of a see-sawing cello, which Donaggio spikes with chimes, to create a menacing rhythm that suggests the movement of swimming fish as they search for, find and then feast on their victims. “Yes, We Have No Piranhas” [Track 16] also simulates the eating habits of these mean-spirited creatures, these ‘wolves of the water.’ A rapid-fire onslaught of electronic notes, it approximates the slashing movements of their little mouths, and the bubbles that swirl and pop around them, as they tear into prey ([Source](#)).

The track titled “Piranhas Upon Us” (Track 4) is “furious and descriptive of the mutant fish” (*op cit*, Randall D. Larson). Two other cues with an underwater motif are worthy of comment: “Aquarina” starts off in a classical vein, with “Homunculus” shifting into “a more macabre composition using electronic tonalities for shading” (Gary Radovich, *CinemaScore*, 1/15/81, Vol. 1, No. 8, p. 4).

1978 – Killer Fish (Guido and Maurizio de Angelis)



[Guido and Maurizio de Angelis](#)

Trailer: <https://www.youtube.com/watch?v=dnqKrZNd9K0>

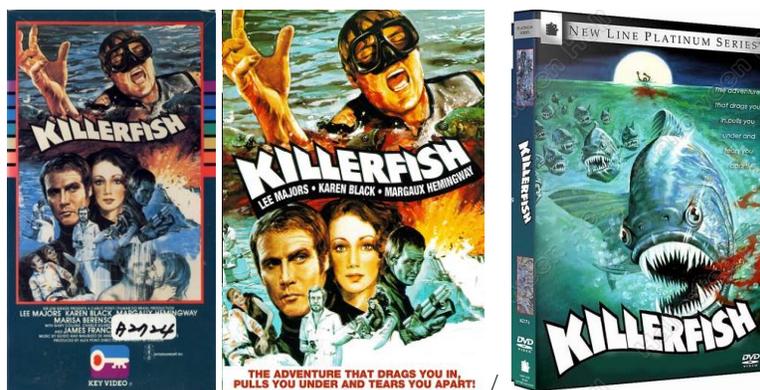
Film Opening Titles: <https://www.youtube.com/watch?v=yY3r5Vw6MX8>

Tagline: The adventures that drags you in, pulls you under and tears you apart!

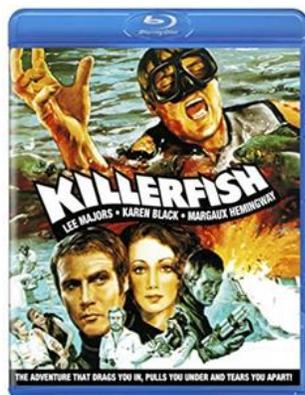


Posters

Plot Summary: Jewel thieves attempt to recover treasure from piranha-infested waters (www.imdb.com).



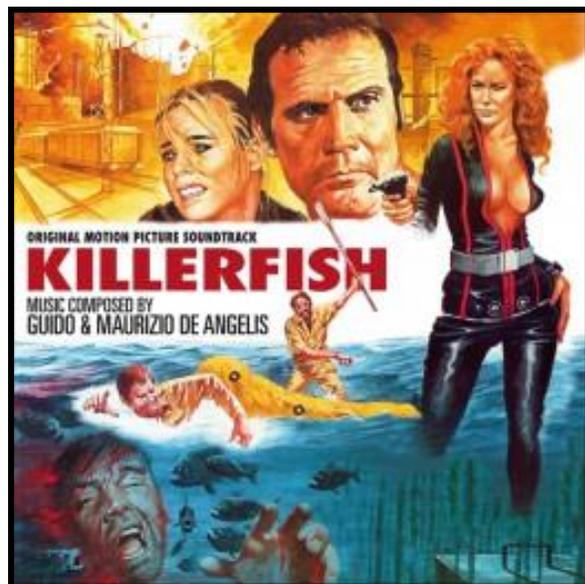
VHS – DVD



Blu Ray



LP



CD

LP: ATV ATVL2501 (Italy)

CD: Quartet Records QR179

Aqua Cues: Killer Fish

The following provides the [Soundtrack Geek](#)'s review of the **Killer Fish** score:

We start with 'Margaux' which is a cool and seedy saxophone and synth mix. This is very 70s and early 80s sounding by the way. It's not an uplifting theme, but rather one of mystery and intrigue. The music is very sexy. It's basically an instrumental version of 'Don't Ever Let Me Hear You Say Goodbye' performed by Amii Stewart. 'Flying Into Love' is a slow guitar version of the title song 'The Winner Takes All' performed by Amii Stewart. The second half is more synth friendly and removes the guitar from the equation. Time for suspense with 'Killer Fish' which is string heavy at first. The music is not scary, but rather very depressive. It has put a damper on things. After two good 70s style sexy and cool cues, 'Killer Fish' comes along and is absolutely killing the mood. It's too slow for starters. It would be much more fun and interesting with it being a lot faster.

'Welcome To Brazil' is more like it. All 70s, all dancing, all Copacabana. ... 'Diamonds' is the instrumental version of 'The Winner Takes It All (Titoli)' performed by Amii Stewart. A very good 70s style disco music theme. It's the best cue on the score. 'Dinner For Two' is another seedy and sexy piece of music, slow rhythms and a guitar playing the main motif. 'Run Away...Man' is the second suspense cue. It adds tension with some shrieking strings, but the thing I will remember from this cue is the high pitched synth used for the melody and the disco inspired drums. Yeah this was weird. It's like two worlds colliding and disaster happens. 'Killer Fish' is the last cue and it's trying to mix the non-scary music from cue nr. 4 also called 'Killer Fish' with some guitar and some disco music plus sound effects. It's a mess.

Sadly, as the above review reflects, little of the heavily disco-oriented score for **Killer Fish** seems to focus on such underwater elements as this film may have though some of the cues may provide underscore for some of the film's scenes that take place on, in, or under the water.



1981 – **Piranha II: The Spawning** (Stelvio Cipriani as Steve Powder)

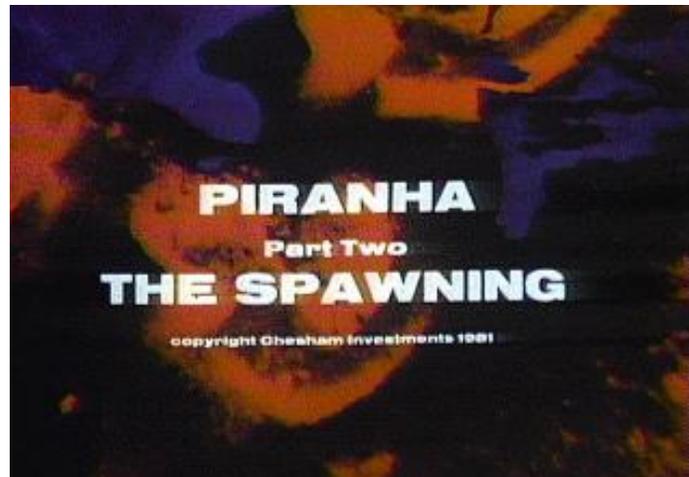


[Stelvio Cipriani](#)

Trailer: <https://www.youtube.com/watch?v=mLmnR-hHMj4>

Full Movie: <https://www.youtube.com/watch?v=L5d9I3mzv5k>

Score (Profondo Sinfonico): <https://www.youtube.com/watch?v=HbHMIK2gBM&feature=related>

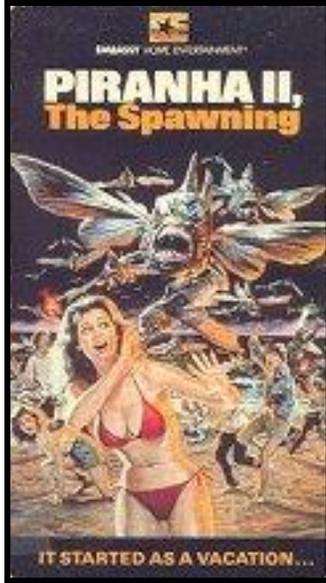


Tagline: It all started as a vacation...

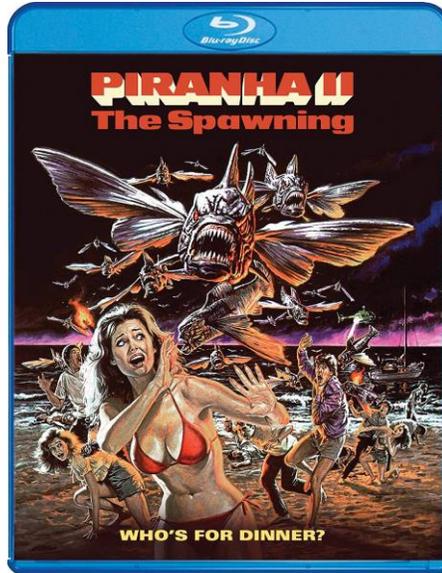


Posters

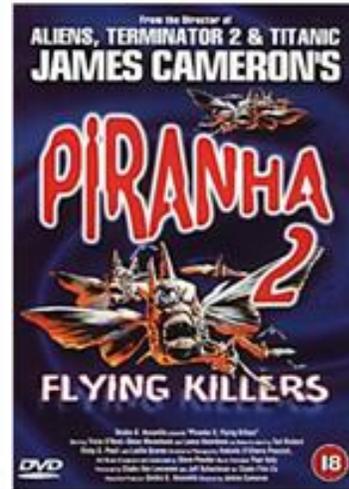
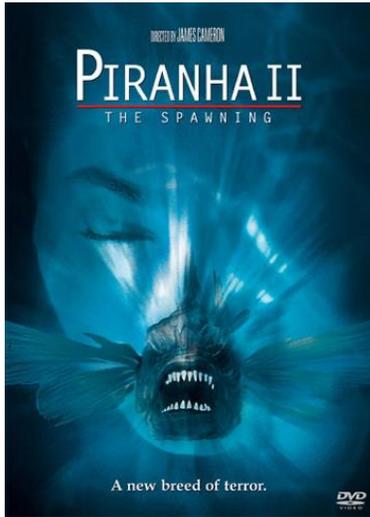
Plot Summary: Set in a Caribbean island beach resort, the film's plot revolves around a covert government operation to breed a special strain of piranha that not only can survive out of water but also fly. But "the feds have misplaced a whole barrel of NEW and IMPROVED piranha eggs that naturally HATCHED not long after a Navy supply ship went down off the coast" (G. Noel Gross, <http://www.dvdtalk.com/reviews/read.php?id=5444>), with the genetically-engineered piranha escaping and attacking the beach resort. Investigating the death of one of her son's companions after a scuba-diving trip, Anne Kimbrough breaks into the morgue with holidaymaker Tyler Sherman, only to discover that the fish have wings and can fly. But the hotel manager refuses to call off the annual fish fry on the beach, with inevitable consequences (www.imdb.com),



VHS



Blu Ray



DVDs



LP



CD

LP: Piranha Paura - Italy - Polydor 2448 133

CD: Italy Digitmovies CDDM005

Aqua Cues: Prelude (Track 1) / Profondo Sinfonico (Main Titles) (Track 2) / The Wreck (Track 5) / The Deep (End Titles) (Track 13)

Expanded Score (CD) - <https://www.youtube.com/watch?v=DcOthWZ0SaM>

- 1 - Prelude ([0:00](#))
- 2 - Profondo Sinfonico (Main Titles) ([2:49](#))
- 3 - Theme From Piranha II (Single Version) (Alternate Version)([6:27](#))
- 4 - Club Elysium ([8:53](#))
- 5 - The Wreck ([12:03](#))
- 6 - Profondo ([15:53](#))
- 7 - Escape To Paradise ([18:28](#))
- 8 - Theme From Piranha II ([22:27](#))
- 9 - Fun At Elysium ([26:49](#))
- 10 - 6.30 A.M. Explosion ([30:40](#))
- 11 The Spawning ([33:41](#))
- 12 Underwater Symphony ([35:20](#))
- 13 The Deep (End Titles) ([38:07](#))

While the film's Italian soundtrack LP identifies Steve Powder as the composer of the score for **Piranha II**, this was an English translation of the composer's real name—Stelvio Cipriani—who had previously scored 1977's **Tentacoli**. John Wright, in reviewing the score for **Piranha II**, describes Cipriani as having “opted for a big, symphonic sound (with added beat), as in ‘Profondo Sinfonico’ [Track 2] (wherein the main theme on piano is backed by full orchestra...), ‘Theme from Piranha II’ [Track 3] or ‘Underwater Symphony’ [Track 2]” (*Soundtrack!*, 9/83, Vol. 2, No. 7, p. 21). Cipriani, added Wright, was “remarkably adept at suggesting approaching horrors, as in ‘Prelude’ [Track 1], where a quietly menacing opening progresses through a harp interlude and gradually increases in orchestral volume, reaching a crashing climax with thundering drums” (*ibid*). The CD's other underwater-theme tracks include ‘The Wreck’ [Track 5] and ‘The Deep (End Titles)’ [Track 13].



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



[Stelvio Cipriani](#)

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

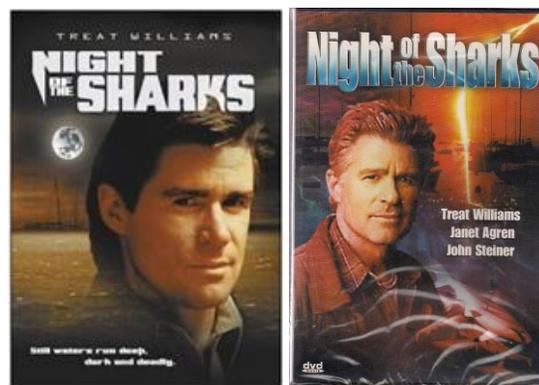


Tagline: Still waters run deep, dark and deadly.

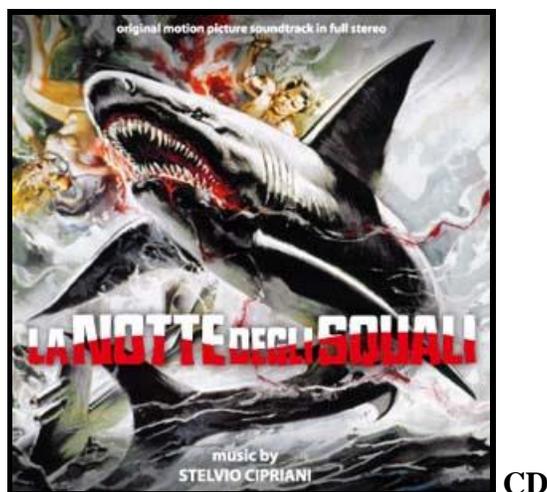


Posters

Plot Summary: “This convoluted actioner is set in beautiful Cancún, Mexico and centers upon a voracious gigantic one-eyed shark, stolen diamonds, a sunken ship, a murdered brother and corporate villains.” (Sandra Brennan, Rovi). David is an ex-adventurer who has settled into the peaceful existence of a Mexican fishing village. Now he must fight the two biggest battles of his life against the corrupt corporation that murder his brother and the shark that threatens the village.



DVDs



CD: Italy Digitmovies CDDM189

Full CD - <https://www.youtube.com/playlist?list=PLGYhg2og4O0SxSMZvqf4Bt6cKojG-DXHe>

- | | |
|---|---|
| 01. Preludio e titoli di testa (4:50) | 12. Juanita (1:41) |
| 02. Acque pericolose (1:33) | 13. Falsa identità (1:32) |
| 03. Cacciatore di squali (3:32) | 14. Attività illegali (1:56) |
| 04. David in azione (2:06) | 15. Due innamorati (1:23) |
| 05. Bandidos (3:34) | 16. Inseguimento (1:41) |
| 06. Piano misterioso (4:15) | 17. Fuga nella giungla (1:40) |
| 07. David e Liz (1:39) | 18. Agguato e caccia (3:51) |
| 08. Paco (2:45) | 19. La caccia continua (3:36) |
| 09. Notturmo d'amore (1:46) | 20. David si vendica (3:40) |
| 10. David fugge (1:36) | 21. Scontro finale (3:49) |
| 11. Momento indimenticabile (1:51) | 22. Titoli di coda (3:13) |

Aqua Cues: [Acque pericolose](#) / [Cacciatore di squali](#) / [Agguato e caccia](#)

Claudio Fuiano, in his liner notes for the **La Notte degli Squali** CD, highlights Cipriani's "electronic" approach to scoring this film with "the typical disco/rock sound of the 80s by writing a rhythmic action theme for the protagonist David, introduced in [Titoli di testa](#) (Tr.1), which gets alternated with mysterious and dark atmospheres and with a recurring love theme."

Cipriani's score for **Night of the Sharks** is one those for which few, if any, reviews are be found on the Internet. One exception is the following review by Christopher Jenkins:

Stelvio Cipriani, whose resume boasts films ranging from action to westerns, has a special connection to nautical-themed pictures. Of particular note are scores including *Tentacles*, *Piranha II: The Spawning*, *Encounters in the Deep*, *The Bermuda Triangle* and [Night of the Sharks](#).... Blue waters and murky depths seem to bring out the best in the composer.... As the film is also known as *Night of the Sharks*, one might cringe at the thought of another potential "homage" to John Williams' timeless *Jaws* theme being employed ad nauseum; rest assured, no such crime is committed....

While this Treat Williams action thriller sunk without a trace..., the score is a treasure trove of moving electronic music that will certainly appease fans of the composer, and of scores created within this medium. The style of the music is an equally compelling change of pace from the Cipriani's lush, signature, Euro-centric string scoring, with the same energy and power instead coming via atmospheric and pulsing electronic timbres.... Cipriani fully embraces the then-in vogue electronic action film scoring style: lots of varied percussion and robust, pumped-up suspense music executed via brooding, stark synths. However, there are touches of symphonic instrumentation such as brass and strings, albeit in limited doses.

The exciting and hypnotic main title, "[Preludio e Titoli di testa](#)" [Track 1], is an infectious mix of energetic rhythms and adventurous synth chords, displaying Cipriani's penchant for authoring great, memorable themes. It's deftly interspersed throughout the score, mixing driving percussion with a melodic fanfare. "[Acque pericolose](#)" [Track 2], dominated by relentless percussion and tingling keyboards, is followed by the equally suspenseful yet more upbeat "[Cacciatore di squali](#)" [Track 3] played for eerie rhythms and busy, insistent synthesizers. A surge of stringed activity closes the cue.

A truncated but welcome return of the main theme sounds during "[David in azione](#)" [Track 4]. Breezy yet filled with an insinuating danger, "[Bandidos](#)" [Track 5] is a pleasant percussive dance.... Gentle electric piano tones evoke the main theme in the jazzy "[David e Liz](#)" [Track 7], softly rendered in Cipriani's warm, trademark style. A salsa-flavored backbeat comprises "[Paco](#)" [Track 8], while hyper percussive snaps and jangly chords highlight "[David fugge](#)" [Track 10], a style revisited in the later cues "[Juanita](#)" [Track 12] and "[Inseguimento](#)" [Track 16], both of which are touched with a funky gloss.

Slinky beats and moody synth chords create a nice sense of danger with "[Falsa identità](#)" [Track 13], a mood also explored in "[Attività illegali](#)" [Track 14], which briefly quotes the main theme. "[Agguato e caccia](#)" [Track 18] is another deliberately-paced suspense piece, with bell-like sounds ringing amidst a swirl of chugging synths. More diverting rhythms and sparkling synths are featured in "[David si vendica](#)" [Track 20], with the album coming to a close with "[Titoli di coda](#)" [Track 22], which again features the main theme. If you're a fan of the Italian electronic scores of composers such as Carlo Maria Cordio and Claudio Simonetti, *La Notte Degli Squali* comes highly recommended (Source: *Film Score Monthly* (FSM Online), Aug 2011, Vol. 16, Issue 8, p19).

1989 – **Killer Crocodile (Riziero “Riz” Ortolani)**

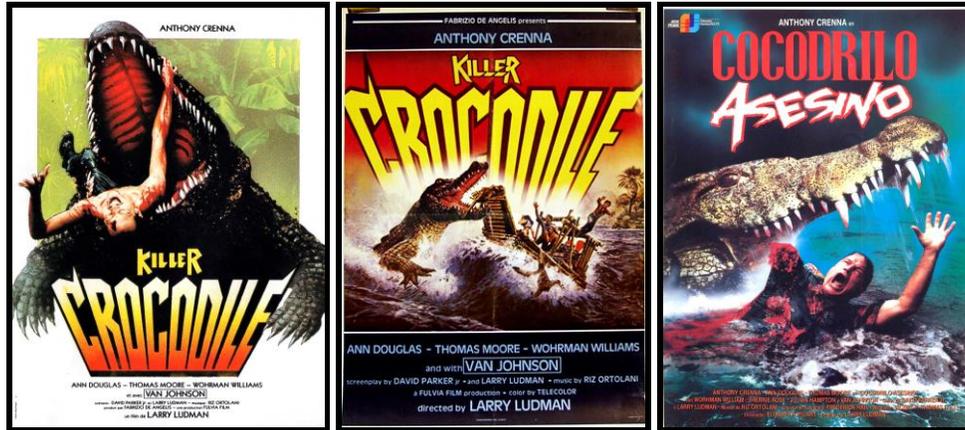


Riz Ortolani

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

Full Movie: <https://www.youtube.com/watch?v=taK3bkFcIVQ>

Tagline: [No Tagline Identified Yet]



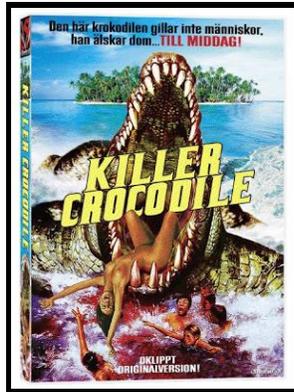
Posters



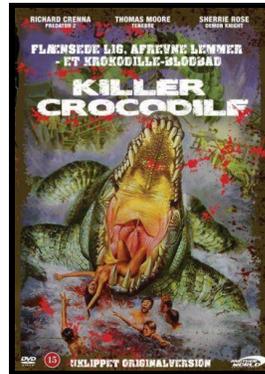
Lobby Card

Plot Summary: A group of environmentalists arrives at a faraway tropical delta where toxic waste is being dumped. However the water also hides a giant crocodile (IMDB).



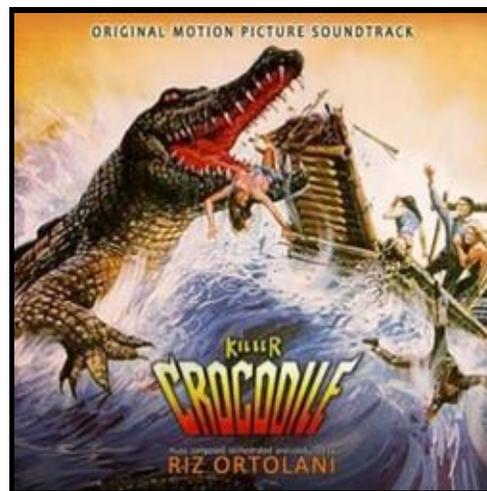


(Sweden)



(England)

DVDs



CD

CD: [Kronos Records KRONCD020](https://www.kronosrecords.com/KRONCD020)

Aqua Cues: The CD's 21 tracks all have the same title "Killer Crocodile – Seq. #"

Main Theme: <https://www.youtube.com/watch?v=3mlJAX3NgYU>

Sound samples for several cues of the **Killer Crocodile** score can be heard at:

<http://www.kronosrecords.com/K20.html>

With the CD not providing track titles, there is no indication as to which CD tracks were composed to score underwater scenes and/or the crocodile. However, just in listening to the first track ([Main Theme](#)), one is rather quickly reminded of the repetitive “da dum” theme that John Williams composed for the shark in the film **Jaws** (1975). Indeed, one [reviewer](#) (dogcow) noted Ortolani’s “decent **Jaws** ripoff score.” Another [reviewer](#) (Sandcooler) similarly commented not only that the film was a ripoff of **Jaws** but also that “even the music is just John Williams’ theme with one or two different notes to avoid a lawsuit.”

At *Movie Music International*, [jonman492000](#) provides the following **Killer Crocodile** score review:

The musical score is by respected Italian Maestro Riz Ortolani, who produced a soundtrack that not only serves the movie well but also has moments within it that are more than your run of the mill horror music. There is the obligatory *JAWS* sounding cue within the soundtrack that accompanies the hulking beast of a croc and announces his entrance, his attack and also his departure back into the dark depths of the murky river. Plenty of driving strings are present throughout the work, and a fair amount of what I refer to as tense lurking music, i.e., the croc is hiding in the weeds so the composer underlines this with a dark but subtle musical presence, which gradually builds into a full blown version of the predator's theme as it positions itself to strike at its unsuspecting victim. Although comparisons will be made between Ortolani's croc theme and John Williams Shark theme, and yes there are blatant similarities, that some would say verges on plagiarism, Ortolani's central theme is made up of two very different sounding sections. There is the darker murky side and also a full blown symphonic string theme which although dramatic is also melodic and sweeping in its overall impact. The composer makes effective use of strings for the action passages and punctuates and enhances these strings with percussive elements and added synthetics to heighten the tension and provide the listener with some highly dramatic writing. There are also a number of cues within the score that are hauntingly melodic.

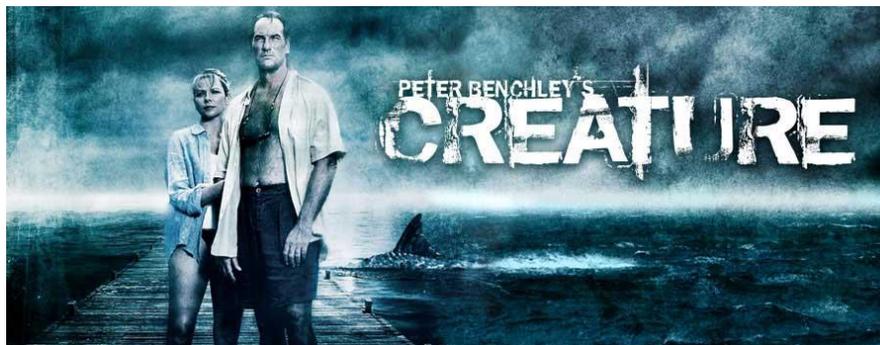


1998 – *Creature* (TV) (John Van Tongeren)



[John Van Tongeren](#)

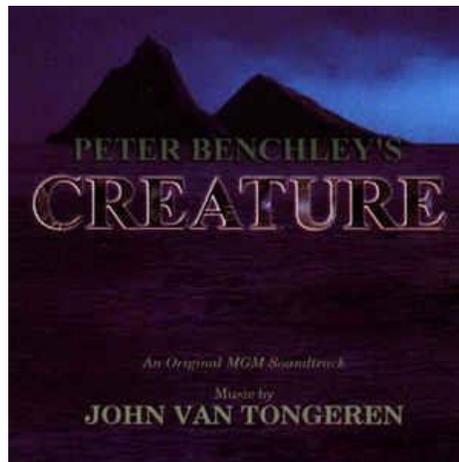
Opening Titles: [http://www.youtube.com/watch?v=tuEU0LCPYNQ&feature=related\[/youtube\]](http://www.youtube.com/watch?v=tuEU0LCPYNQ&feature=related[/youtube])



Plot Summary: The story begins in 1972, at a secret Navy base off St. Lucia, where researchers, by crossing a dolphin with a great white shark, have created a potential deadly weapon that could be unleashed in the war in Vietnam. The experiment, however, goes awry and is covered up; flash forward 25 years— islanders are disappearing and a scientist— seeking a cancer-shark connection— has moved to the island just in time to do battle with the “creature” that has resurfaced.



DVD – & Blu Ray



CD: Intrada MAF 7081

- | | |
|----------------------------------|---------------------------------------|
| 01. Main Title (01:35) | 07. "We Will Take Care Of It" (07:26) |
| 02. Shark's Tooth Island (06:48) | 08. Trouble In The Jungle (17:47) |
| 03. Grab That Wheel (11:49) | 09. Into The Island (04:20) |
| 04. Werewolf (02:49) | 10. The Next Move (02:38) |
| 05. Middle of Nowhere (04:51) | 11. The Hatch (08:34) |
| 06. Night Visit (03:57) | |

Aqua Cues:

Main Title - <http://www.hans-zimmer.com/fr/mv/promo/creature/creature.mp3>

A sample of each track of the **Creature** CD can be listened to at this [link](#).

For the film's exotic locale with a voodoo undercurrent, composer Van Tongeren employed ethnic drums and pipes, playing rhythmic phrases or melodies. "Another timbre," wrote Van Tongeren, "is a percussive prepared piano palette to supply the urgency and attitude of the situation, usually associated with the Creature. A jagged three note motif was the basis for the Creature, presented in various forms and meters throughout the score." Also, he added, "the score became an eclectic blend of orchestral and tribal, with a variety of rhythmic grooves to support the action. The 9/8 figure used for the various escape sequences and the maniacal percussive groove version of the Creature motif stand out to me. I also sampled some new sounds to enhance the Creature" ([Source](#)).



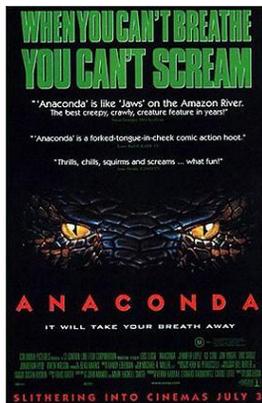
1997 – **Anaconda** (Randy Edelman)



[Randy Edelman](#)

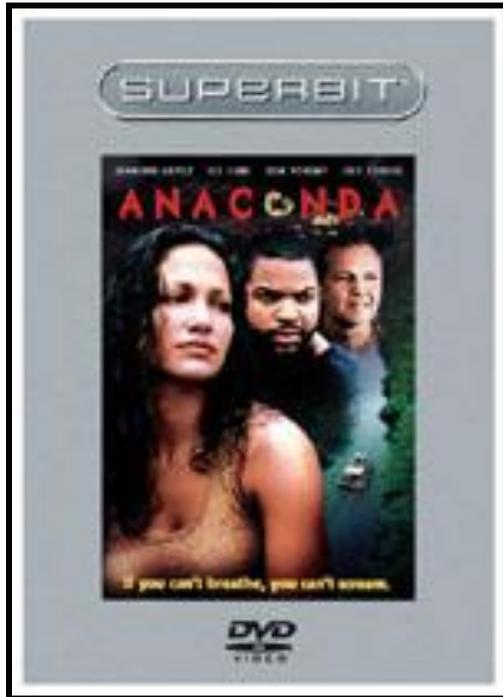
Trailer: <https://www.youtube.com/watch?v=roodZA8JLNO>

Tagline: You can't scream if you can't breathe.

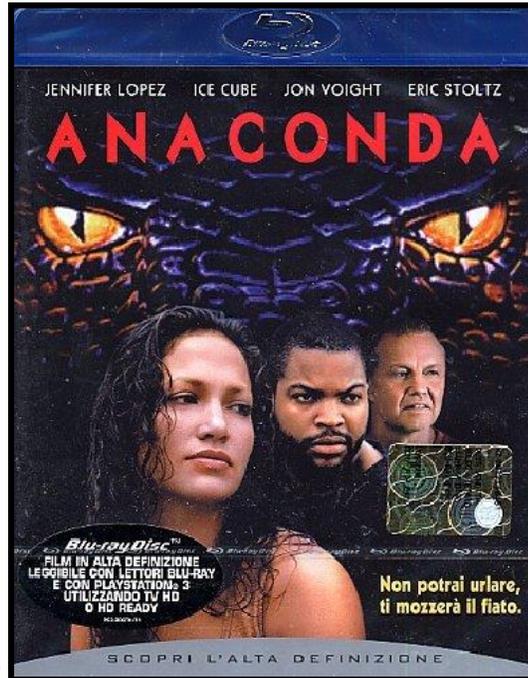


Poster

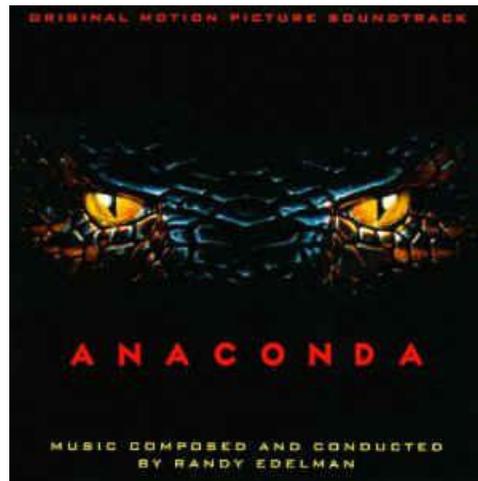
Plot Summary: A “National Geographic” crew heads down the Amazon in a jungle boat to make a documentary on a long-lost tribe of natives. En route, they rescue a hunter from his sinking boat and take him on board. After the ship's captain is attacked by a poisonous insect and goes comatose, the hunter commandeers the boat, takes the crew hostage, and drags them along on his insane quest to capture a giant anaconda (www.imdb.com).



DVD



Blu Ray



CD

CD: Edel 0036852EDL

Aqua Cues: Anaconda (Main Title) (Track 1) / Watching and Waiting (Track 2) / Down River (Track 5) / This Must Be Heaven (Track 4)

Full Soundtrack - <https://www.youtube.com/watch?v=7bDGcKQckU>

- | | |
|--|--|
| 01. Anaconda (Main Title) (0:00) | 07. Travelogue (20:00) |
| 02. Watching And Waiting (4:44) | 08. Baiting The Line (22:44) |
| 03. Night Attack (9:26) | 09. My Beautiful Anna... (Conda) (25:29) |
| 04. This Must Be Heaven (12:13) | 10. The Totem's Sacred Ground (28:24) |
| 05. Down River (13:50) | 11. Sarone's Last Stand (30:49) |
| 06. Seduction (16:33) | |

Nearly two decades after the piranha were on the loose in 1978's **Piranha**, yet another river-based predator, a giant Anaconda snake, slithered across the silver screen in 1997's **Anaconda**. With much of this film's action taking place in, on, or along a South American jungle river, Randy Edelman's score includes a mix of suspense and action cues to score the film's underwater-related elements, notably, the Anaconda and the scenes where the boat's crew members are in the water and fearful that the Anaconda will attack at any moment.

"Anaconda (Main Title)" (Track 1) introduces "the first of the film's recurring elements—a wandering, floating flute melody which wafts above Edelman's trademarked synth lines and string figures to create an ambience redolent of the jungle and its mysterious, unknowable qualities. 'Watching and Waiting' [Track 2]...is tense and nervous, and heralds the second recurring element—a dangerous-sounding five-note brass leitmotif for the film's slithering bad guy" (<http://www.moviemusicuk.us/anaconcd.htm> - link no longer active).

The rest of the score alternates between recapitulating the flute melody and a series of action and suspense cues, for example, "Night Attack" (Track 3), "Baiting the Line" (Track 8), and "Sarone's Last Stand" (Track 11). But the cue "Down River" (Track 5) "make the listener edgy through good use of tom-tom style drum pads and unusual creaking effects" (*ibid*).



1999 – Lake Placid (John Ottman)

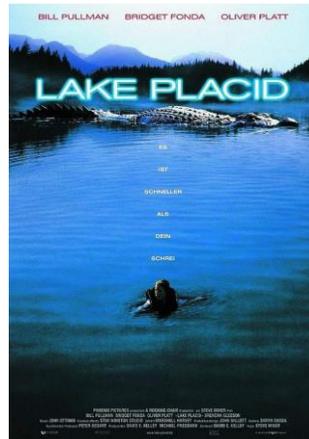


[John Ottman](#)

Trailer: <http://www.youtube.com/watch?v=ajAt06lpg6E>

Tagline: You'll never know what bit you.

Plot Summary: When a man is eaten alive by an unknown creature, the local Game Warden (Pullman) teams up with a paleontologist (Fonda) from New York to find the beast. Add to the mix an eccentric philanthropist with a penchant for “Crocs” (Platt), and here we go! This quiet, remote lake is suddenly the focus of an intense search for a crocodile with a taste for live animals...and people! (www.imdb.com).



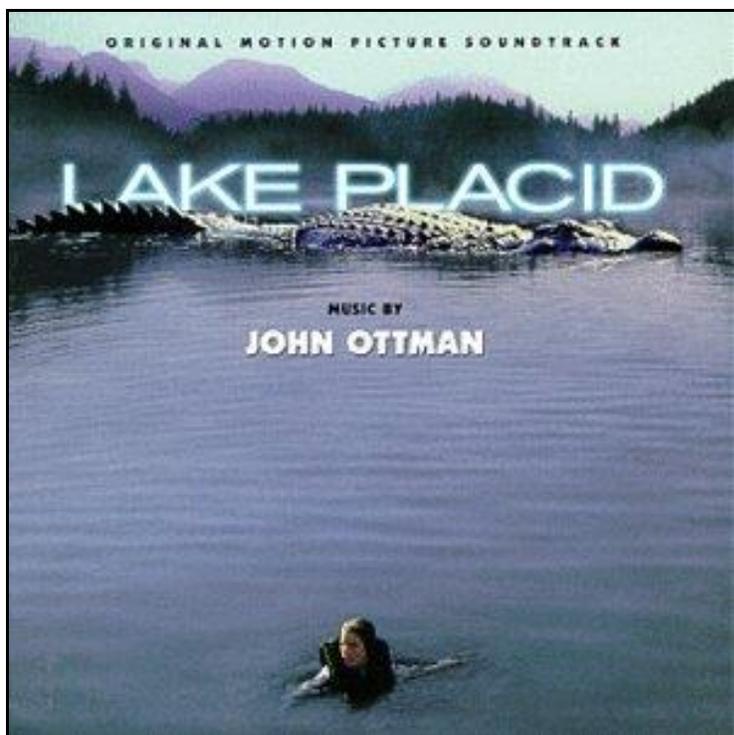
(Poster – Germany)



VHS



DVDs – Blu Ray



CD

CD: Varese Sarabande VSD-6055

Complete Soundtrack - https://www.youtube.com/playlist?list=PLo-37oIZ5M6Ler2PcJEEkYGiaWiKB7_sW

1. [Main Title](#)
2. [Hector's Here](#)
3. [Close Call](#)
4. [Under Preparations](#)
5. [Love Games](#)
6. [Reluctant Passengers](#)
7. [Morgue - Scary Beaver](#)
8. [Scouting](#)
9. [Here He Comes!](#)
10. [Making A Move - Jack](#)
11. [Swimming With Croc](#)
12. [Hector's Mind](#)
13. [Weird Things - Dinner Time](#)
14. [Ground Rules](#)
15. [Trapping Croc - Resolution](#)
16. [The Lake - Hitching A Ride](#)

Aqua Cues: [Main Title](#) / [Hector's Here](#) / [Here He Comes!](#) / [Swimming With Croc](#) / [Trapping Croc - Resolution](#)

1999's **Lake Placid** is the next entry in the "alligator on the loose" genre. In reviewing John Ottman's score for **Lake Placid**, Mikael Carlsson found "no...distinct musical treatment is introduced to characterize the monster (a huge alligator) – the low brass isn't unique enough" (*Music from the Movies*, Winter 1999, Issue 25, p. 36). While [Filmtracks](#) noted that the "Swimming with Croc" [Track 11] cue "references Williams' **Jaws** theme," the score does not achieve "the stomach-churning terror [of that] infamous Jaws motif."

However, [Ian Lance](#) (link no longer active) felt that

Ottman comes close enough with his powerful and... varied musical shock effects. He uses considerable resource and ingenuity. The swirling currents, the watery patterns of light and shade, and the murky depths of the lake are very vividly evoked together with a hidden presence of danger that you feel will leap out at you at any second. Ottman uses deep tuba, fluttering higher brass, numerous swift-stated, staccato, dotted rhythm chords, twisting, curling, gyrating figures on harp and strings, clanking metallic and dead wooden block strokes to evoke water disturbed by the giant beast, its swift, silent passage and its sudden, deadly attacks.

Reviewing the **Lake Placid** score at *Filmtracks.com*, [Christian Clemmensen](#) felt the score was consistent with the “horror genre”

but really doesn't build upon any motifs or themes, especially for the crocodile. In fact, it's the lack of thematic development for the beast and supporting characters that causes this score to wash out in the end. ...this score flails about with an adequate main title, but nothing to really latch onto. The crocodile itself doesn't have strong thematic representation, so the music doesn't predict when it's about to strike, nor does it relish in its victories.the score does create an ambience suitable for the misty lake experience. A woodsy feeling holds the style of the score together.



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



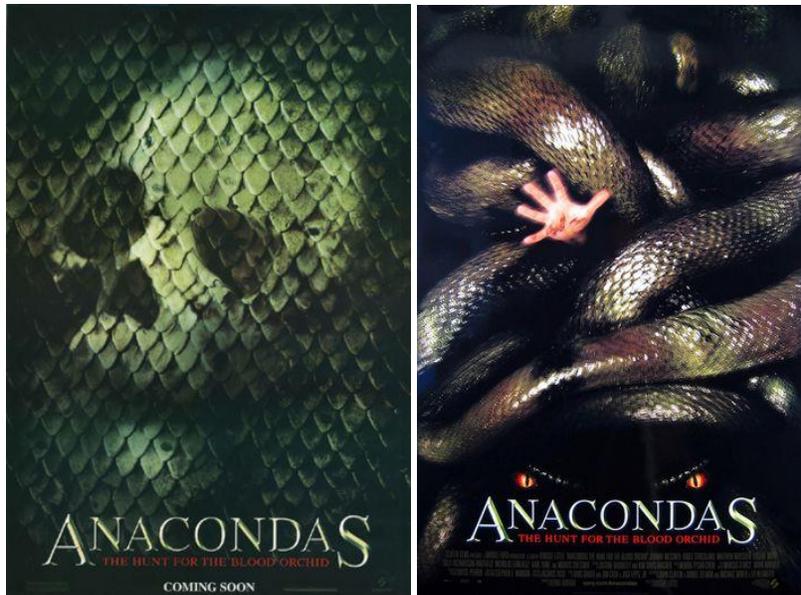
[Nerida Tyson-Chew](#)

Trailer 1: <https://www.youtube.com/watch?v=9YUGqvahnK4&list=PLMJScu29ZpkVJNYHriZJt7xFxcZzW6vUI>

Trailer 2: <https://www.youtube.com/watch?v=ciRqdeEvjT4>

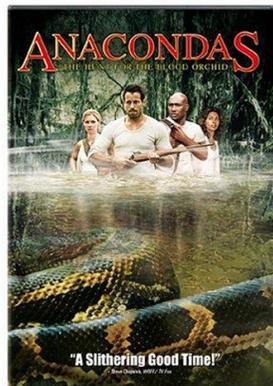
Full Movie: <https://www.youtube.com/watch?v=-1KYIHn367I>

Tagline: The hunters will become the hunted.

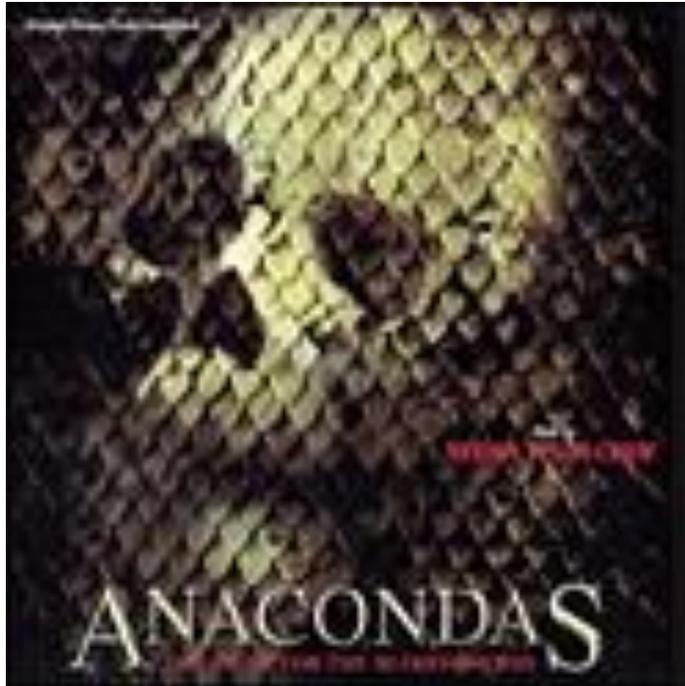


Posters

Plot Summary: A scientific expedition sets out for the island of Borneo. They are in search of a flower named the Blood Orchid. Reports say that this flower can lead to a longer life. But what they find inhabiting the rainforest of Borneo are a group of anacondas. But they aren't ordinary...the Blood Orchid made the anacondas longer, faster, and smarter. Now the scientists must find a way out of the rainforest by outsmarting, outrunning and outliving the anacondas (www.imdb.com).



DVD



CD

CD: Varese Sarabande 302 066 607 2

Aqua Cues: Predator in the Water / Crossing the Bog

Score Sample 1 - <https://www.youtube.com/watch?v=Lhy1dvr1ft8>

Score Sample 2 - <https://www.youtube.com/watch?v=TR5Be2xY1qM>

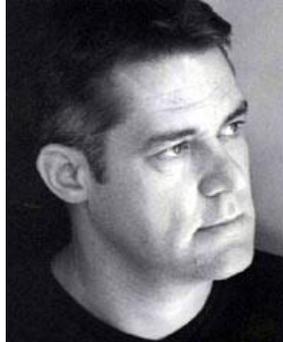
[Filmtracks](#) noted that Tyson-Chew built her score for **Anacondas**:

largely around the ethnic elements of Borneo, with nohkran and shakuhachi flutes fluttering in the higher ranges while diverse arrays of percussion—both in drums and in non-traditional metallic elements—constantly rumble in the lower ranges. ...Tyson-Chew [layers] the score, with the overwhelming Asian drums resonating deeply in the background while the woodwinds dance wildly in the mid-ranges, and the chopping strings and crystal-clear brass occupy the forefront. Other spine-tingling percussion meanders through those three levels, and the resulting wall of horrifying sound is strangely enticing even during its most brutal moments.

The score has a very subtle thematic construct at the start (heard in brass in the first cue) that is not established further, although the relentless ambition of the score—either to represent the snakes or the search for eternal life...—is what causes the score to transcend its genre. Several downright kick-ass sequences of rhythmic mayhem allow the drums and brass to intermingle at rates of speed and levels of brutality that will impress you with their ability to make convincing noise without really going anywhere or accomplishing any larger musical construct. A well balanced mixing causes even the low-level groans and snarls of percussion and base strings—presumably the sounds of the snakes in preparation of a nice meal—to be easily audible despite the best efforts of the brass section to steal the show.



2004 – Open Water (Graeme Revell)



[Graeme Revell](#)

Trailer 1: <https://www.youtube.com/watch?v=Z9q1qJi1nMs>

Trailer 2: <https://www.youtube.com/watch?v=Gws1Xz4soxg>

“Was that a shark?”: <https://www.youtube.com/watch?v=JdeH3lqGvgY>

“Feeding Frenzy”: <https://www.youtube.com/watch?v=oUxsU2oZ27s&list=PLxp7YaU8iW2C2ITe6cGULiMVBik2C0IUU>

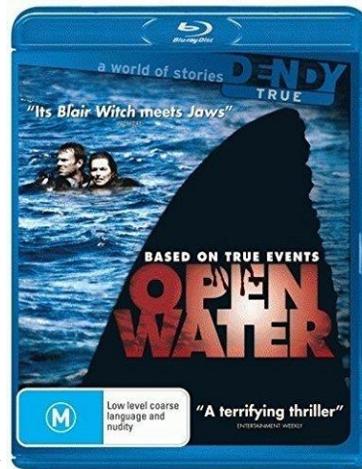
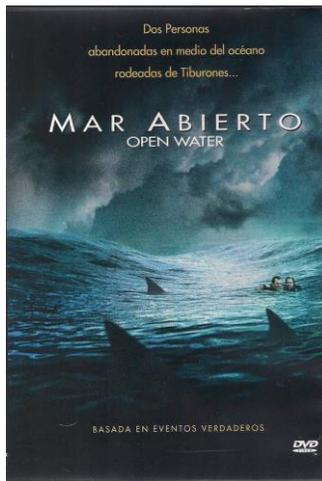
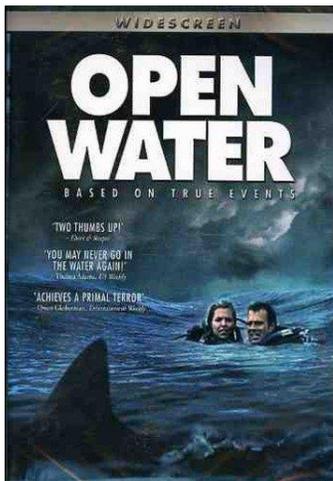
Tagline: Drifting into theaters this summer. Who will save you? Don’t get left behind. Inspired by true events.

Plot Summary: Susan and Daniel are a happily married couple hoping to have a memorable vacation in the islands. Their relaxing vacation soon ends when they are left in the middle of the ocean by careless diving boat crew. As the reality of isolation sets in, they turn to one another for support. Unable to support each other, they begin to panic and are soon prompted to question their own fates as encircling sharks start to appear...

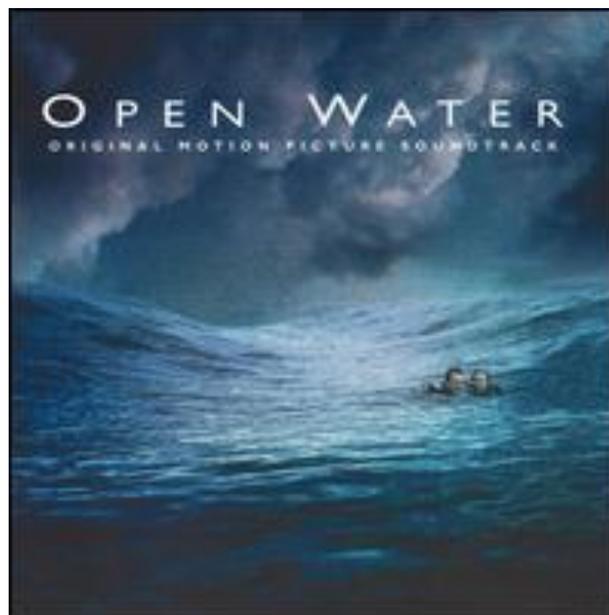


Posters

OPEN WATER



DVDs – Blu Ray



CD

CD: TVT Soundtrax TV-6710-2

Aqua Cues: <http://www.allmusic.com/album/open-water-mw0000390068>

Graeme Revell's score for **Open Water** comprises only six cues totaling less than 12 minutes, supplemented by a cue by Yoav Goren and Jeff Fayman ("Dive Boat Leaves the Site" – Track 11 at allmusic.com link noted above) and a collection of hymns, chain gang songs, and blues music that serves as source music for the region. The allmusic.com site provides [samples](#) of all six of Revell's **Open Water** score as follows: Main Title Overlay (Track 9 at allmusic.com link) / The Dive Begins (Track 10) / Cleaner Fish (Track 12) / Sharks Close (Track 13) / Finding the Dive Bag on the Boat (Track 14) / Sharks Circle (Track 15).

Mike Brennan describes Revell's score for **Open Water** as:

a mix of ambient electronics that clearly enhance the conditions of the film: the harshness of the open water, and the muddled tones of underwater... Revell adds some light percussion and chimes in "Cleaner Fish". "Finding the Dive Bag on the Boat" has a very brief moment of pounding drums at the end. "Sharks Close" and "Sharks Circle" slowly crescendo throughout the cues as the tension builds, ending the album with the latter track with a powerful timpani roll (Source: [Filmmusic](#))

[Christian Clemmensen](#) wrote that the most interesting aspect of the score is that:

Revell made no attempts to hide the outcome of the expedition. The music drones without character before dive just as much as it does as the primary characters die. There was definitely no George Fenton-like **Deep Blue** inspiration to be heard before everything goes wrong. Only three subtle deviations from the monotone droning can be discussed. First, Revell uses the chopping of a helicopter blade to represent the arrival of the sharks. As they close in for the kill in "Sharks Circle," Revell presents a slow banging of a drum to signify death. Otherwise, the only break from the constant droning is the short blast of drums heard as the discovery of the couple's absence is finally realized. . . . The lack of imagination in Revell's work here far outweighs any effectiveness that he was hoping to achieve through the intentionally droning and singular approach.

"This movie isn't another 'Jaws,' and thankfully, it doesn't try to be. 'Open Water' strived to show sharks out in the open like they really behave. They circle their prey, and you won't hear strains of John Williams' 'duh dum.... duh dum...' musical score underneath you before they swim up for a taste of your leg. And that's what makes 'Open Water' so scary. The thrill moments are not built up at all. In fact, it's just the opposite. There will be dead calm on the screen, and then BAM, something happens that makes you jump in your seat" ([Jackie Cronkhite](#)).



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



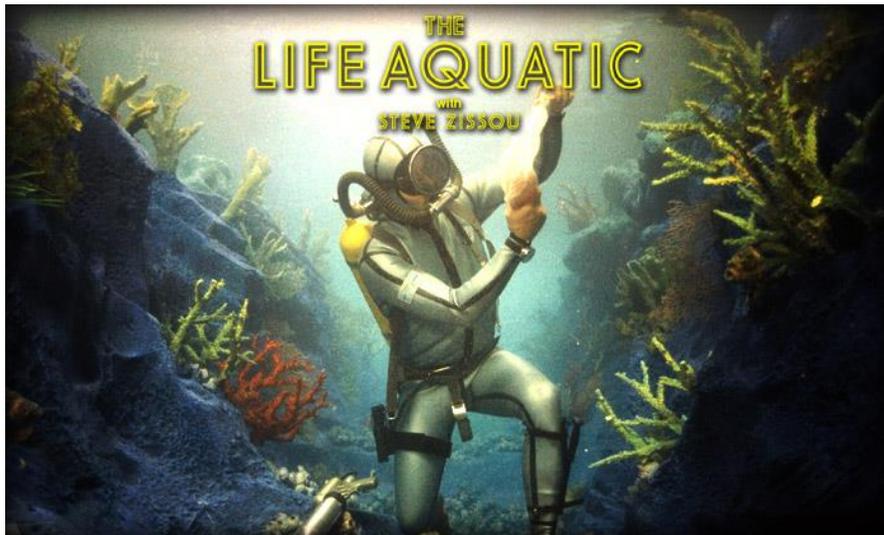
[Mark Mothersbaugh](#)



[Sven Libaek](#)

Trailer: <https://www.youtube.com/watch?v=yh401Rmkq0o>

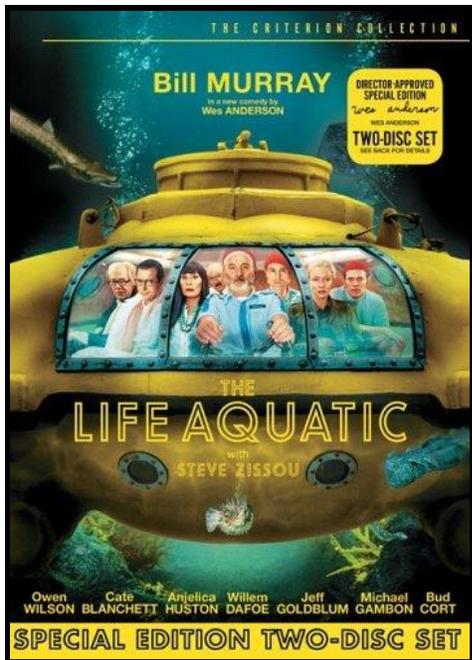
Full Movie: <https://www.youtube.com/watch?v=rpg4vqhqCpk>



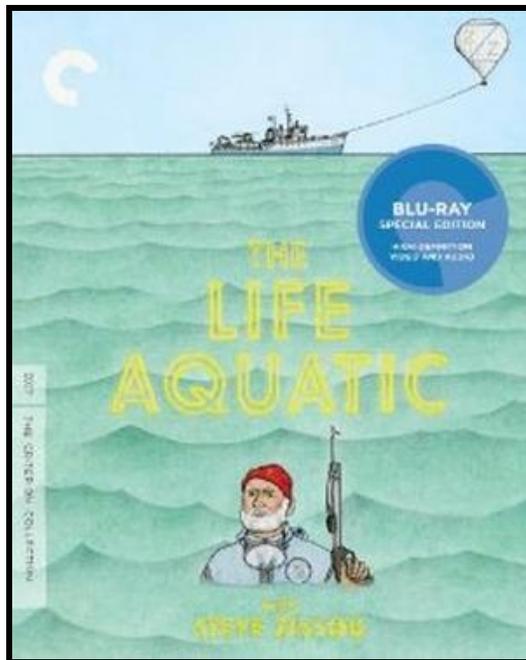
Official Movie Home Page: <http://lifeaquatic.movies.go.com/main.html>

Plot Summary: Internationally famous oceanographer Steve Zissou and his crew—Team Zissou—set sail on an expedition to hunt down the mysterious, elusive, possibly non-existent Jaguar Shark that killed Zissou’s partner during the filming of their latest documentary adventure. They are joined by a young airline co-pilot who may or may not be Zissou’s son, a beautiful journalist assigned to write a profile of Zissou, and Zissou’s estranged wife and co-producer. They face overwhelming complications including pirates, kidnapping, and bankruptcy (www.imdb.com).

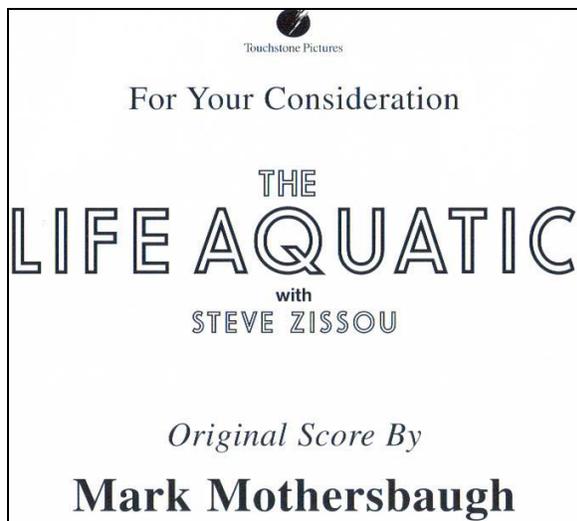
“The movie...is about a hapless "Moby Dick"-ish ocean adventure in which the aging, famous but recently flop-ridden underwater documentarian Steve Zissou [Bill Murray] takes his trusted crew and a few newcomers on an obsessive sea hunt. His Ahab-esque goal: to avenge, on camera, the death by jaguar shark attack of his beloved assistant, Esteban du Plantier” ([Michael Wilmington](#)).



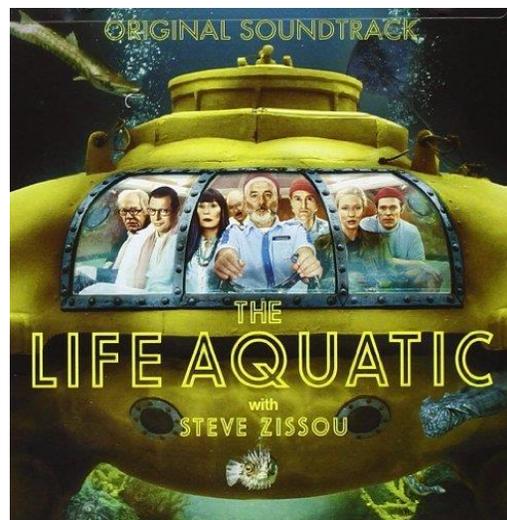
DVD



Blu-Ray



CD 1



CD 2

CD 2: Hollywood 2061-62494-2 (commercial soundtrack)

CD 1: For Your Consideration (Oscar promo CD of score)

Aqua Cues: Full commercial soundtrack CD can be listened to at:

https://www.youtube.com/watch?v=FkLcIy9v5Lw&list=PLN-3ij4w3F4wDYtv7By13_uu2yX1g4rhM

Shark Attack Theme (Track 1):

https://www.youtube.com/watch?v=FkLcIy9v5Lw&list=PLN-3ij4w3F4wDYtv7By13_uu2yX1g4rhM&index=1

Open Sea Theme (Track 9):

https://www.youtube.com/watch?v=6LFBLE7hVTs&list=PLN-3ij4w3F4wDYtv7By13_uu2yX1g4rhM&index=9

The score for **The Life Aquatic** is comprised of original music composed by Mark Mothersbaugh, two tracks by Norwegian film composer Sven Libaek, and miscellaneous pop vocals. While there are two CD sources of Mothersbaugh's score for **The Life Aquatic** – the soundtrack CD containing five tracks and the “For Your Consideration” CD containing 11 tracks, only the latter CD contains an underwater-theme (“Diving with Team Zissou”). Generally, Mothersbaugh's score “has a ‘60s retro feel that's not all bad, but it sounds cheap to the point of distraction” (Steven A. Kennedy, *Film Score*, Vol. 10, No. 1, Jan.-Feb. 2005, p. 53).

The soundtrack CD includes two underwater-related Libaek-composed themes -- “Shark Attack Theme” (Track 1) and “Open Sea Theme” (Track 9) -- both drawn from Libaek's score for Ron and Valerie Taylor's 1974 underwater series **Inner Space**. [Andrew Keech](#), in his *Music from the Movies* review the score for **The Life Aquatic**, described these as “wonderfully ‘nice’ jazz cues that are somehow stuck in the 1970s, but still retain a delicious fascination.”

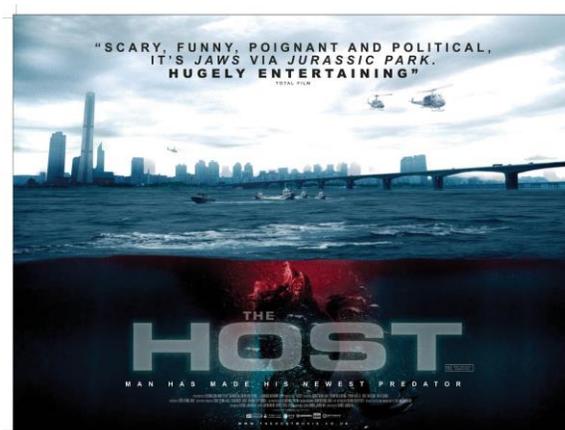


2006 – **The Host** (Byeong Woo Lee)



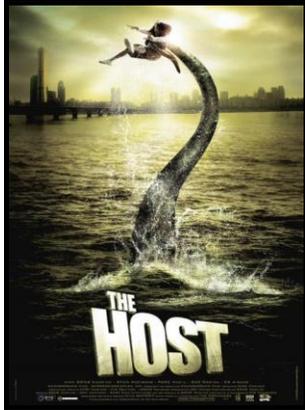
[Byeong Woo Lee](#)

Trailer: http://www.youtube.com/watch?v=7kHKfN_VdUc&feature=related



Poster

Tagline: It is Lurking Behind You

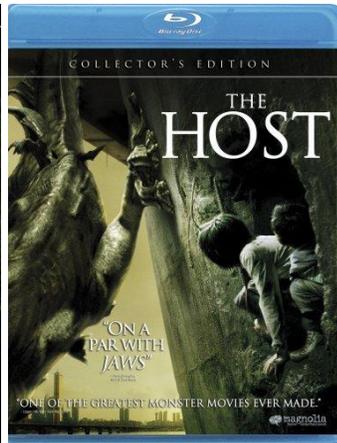
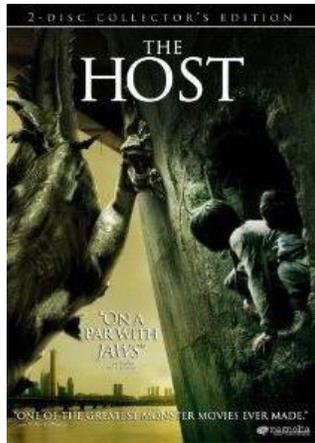


Poster

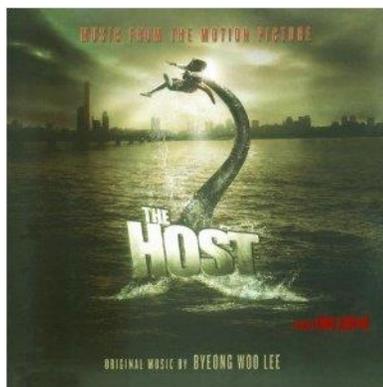


Photo

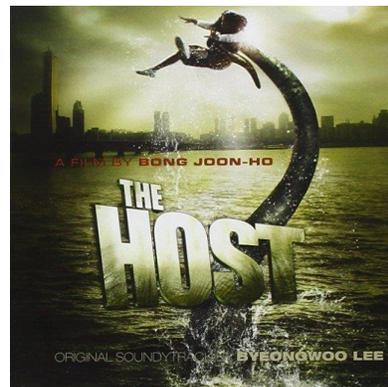
Plot Summary: Careless American military personnel dump chemicals into South Korea's Han River. Several years later, a creature emerges from the tainted waters and sinks its ravenous jaws into local residents. When the creature abducts their daughter (Ah-sung Ko), a vendor (Song Kang-ho) and his family decide that they are the only ones who can save her.



DVD – Blu Ray



CD 1



CD 2

CD 1 (U.S.): Milan M2-36254

CD 2 (France): Milan 399 083-2

Aqua Cues:

Complete Score - <https://www.youtube.com/watch?v=sm74aBe0qKI&list=PL02B03207BDADD90B>

Prologue / Mighty Han River / Monster is Growing -
<https://www.youtube.com/watch?v=sm74aBe0qKI&list=PL02B03207BDADD90B>

Hyun Sun! - <https://www.youtube.com/watch?v=vlfvByyarOc&list=PL02B03207BDADD90B&index=6>

At *Soundtrack.net* [Tim Clark](#)'s review of Byeong Woo Lee's score for **The Host** leads with the observation that Lee's score provides a "knockout theme" around which to build the film's score:

Because it shifts its shape so effectively, it's hard to say which track carries the theme's purest expression. "[Hyun Suh!](#)" perhaps comes closest.... The piece develops beautifully, its driving strings and irregular time signature pushing the melody ever forward. Not only does it express the hope and desperation of the family's quest to save their beloved Hyun Suh, it adds some needed momentum to the story and captures the distinctly melodramatic tone of the film.

"[In Praise of the Han River \(trumpet version\)](#)" gives the theme a slightly more comical treatment, its bouncing bass line and solo trumpet lending a sinister, wry quality to the music. This is echoed in a vocal version which cases the theme as a song with verse and chorus, moving into a surreal arrangement with trombone and piano accordion providing a circus-like atmosphere and electric guitars adding to the confusion. The strained vocals of Jae Hyung Jang are not always easy to take, but the octave-stretching melody would, I imagine, prove a challenge for any vocalist. A similar arrangement forms the second half of "[Yellow Virus](#)", used to great effect in the film to underline the farcical element of the family's escape from hospital.

"Most Wanted" gives the theme an iteration on solo guitar to accentuate the isolation of the siblings when they find themselves separated. It works astonishingly well. Fragments of the melody are used in "[The Monster's Lair](#)" and "[Checkpoints in the Rain](#)" to express the hopelessness of Hyun Suh's situation and in "[Wet Newspaper](#)", "[Reunion](#)" and "[Abandoned Song](#)" to lend a poignancy and emotional depth to the story. "[Running Lonely](#)", and its [second version](#), feature rich, haunting piano phrases that add another layer to the musical texture of the score.

But I don't want to give the impression that this score is a one-trick pony; it contains some other tremendously effective elements. Lee's use of strings is particularly colorful, exploring the range of effects attainable by violin and viola. Hyun Suh's initial abduction, which takes place in near silence except for a delicately held note on the violins, shows how subtly Lee can employ them. At other times, as in "[Yellow Virus](#)", the strings take on an unhinged, *Psycho*-esque quality. "[Unreachable Hand, Can't Let Go of the Hand](#)" marks a pronounced departure from the melody, signaling a change in our hero's mental state.... Its arpeggiated violin motif, underscored by steadily rising and insistent strings, perfectly conveys his psychological shift and newfound sense of purpose, as well as keeping the story rocketing along.

Percussion is another important part of Lee's approach. In "[Sudden Attack in Broad Daylight](#)", the steadily increasing rhythm echoes the heartbeats of both characters and audience as the creature makes its first unceremonious appearance on land. In "[Smart Fugitive](#)", the almost primal rhythms, accompanied by

distorted electric guitar, project a sense of the characters' increasing madness in their seemingly hopeless search for Hyun Suh.

Lee's use of synthesized sounds is generally well judged. I wouldn't want to forget to mention the wonderfully creepy openings of "[Prologue: Mighty Han River](#)" and "[The Monster's Lair](#)", where a subtle synthesized vibraphone hints at the way the film balances its B-movie excesses with a more delicate, humane approach to the storytelling. There is one moment that jars, though, in "[Starving Brothers](#)" where Lee relies a little too heavily on obviously artificial orchestration. Amidst the otherwise wonderful orchestral and synth performances, it sticks out like a sore thumb, even though it only lasts about twenty seconds.

As another minor quibble, it's worth noting that in December 2006 Milan Records released this soundtrack for France with forty listed cues [CD 2]. The overall difference in length is less than three minutes, but I imagine that the sequencing on the French release makes more sense than that on the US release, which clumps together short and unrelated cues.

2007 – [Rogue \(Francois Tetaz\)](#)



[Francois Tetaz](#)

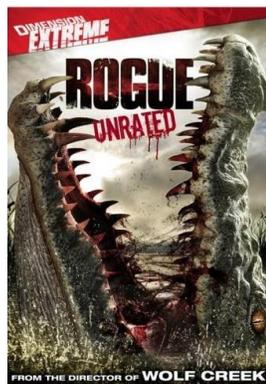
Trailer: <http://www.youtube.com/watch?v=iInDq8bn81g>

Tagline: Welcome to the Territory. How Fast Can You Swim?

Plot Summary: An American journalist on assignment in the Australian outback encounters a man-eating crocodile while trapped on a rapidly flooding mud island (www.imdb.com).



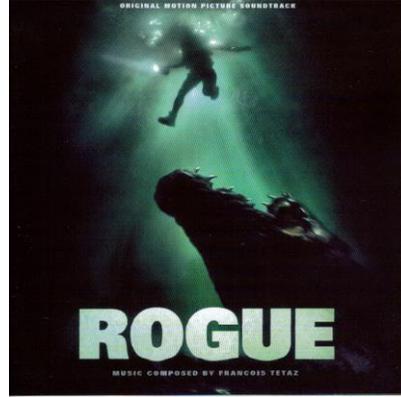
Posters



DVD – Blu Ray



CD 1



CD 2

CD 1: Australia Renovatio Records (promotional) – (13 tracks)

CD 2: Australia Rubber Records RUB 238 (31 tracks)

Aqua Cues: Complete soundtrack CD at:

<https://www.youtube.com/watch?v=M1-4RBIJc4A&list=PL0A1F6B197B89209B>

Bite: <https://www.youtube.com/watch?v=AkM1HHzAEmE&list=PL0A1F6B197B89209B&index=6>

Drowning: <https://www.youtube.com/watch?v=c2yS71J5dfc&list=PL0A1F6B197B89209B&index=10>

Swimming: <https://www.youtube.com/watch?v=3oKBOq2A4-k&list=PL0A1F6B197B89209B&index=11>

The Attack (Part 3): https://www.youtube.com/watch?v=_1aIvF99afY&list=PL0A1F6B197B89209B&index=14

The Attack (Part 1): <https://www.youtube.com/watch?v=9t8nfcjUd0U&list=PL0A1F6B197B89209B&index=15>

The Attack (Part 2): <https://www.youtube.com/watch?v=dUCpkVLpfe4&list=PL0A1F6B197B89209B&index=16>

Andrew L Urban credited film composer Francois Tetaz as having provided a “wonderful, rich and melodic orchestral score” for **Rogue** ([Source](#)). The Renovatio Records [website](#) provides the following comment on Tetaz’s **Rogue** score:

The film is...heightened by its accompanying score, which relies heavily on a powerful string ensemble. In **Rogue**, you will hear almost everything that can be done with a group of strings: from soft and dramatic themes, to melodic ostinatos, to frenzied and dissonant shrieks, to a low and aggressive motif that emulates the growling of an actual crocodile! This is not all the music has to offer; you will also get to enjoy an impressive vocal work for the locale and the delightful “[River Suite](#)” track, a true standout of the soundtrack. For these reasons, this score can be considered a prominent entry in the genre for its originality and experimental choices.



2010 – Piranha 3D (Michael Wandmacher)



[Michael Wandmacher](#)

Trailer 2; <https://www.youtube.com/watch?v=hKVY94MpUiE>

Trailer 2: <https://www.youtube.com/watch?v=RdFx7-u4Q68>

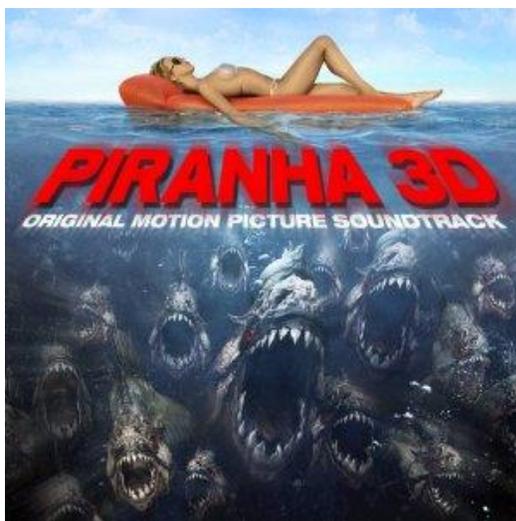
Tagline: There's something in the water. It's Jaws Gone Wild!

Plot Summary: After a sudden underwater tremor sets free scores of the prehistoric man-eating fish, an unlikely group of strangers must band together to stop themselves from becoming fish food for the area's new razor-toothed residents (www.imdb.com).

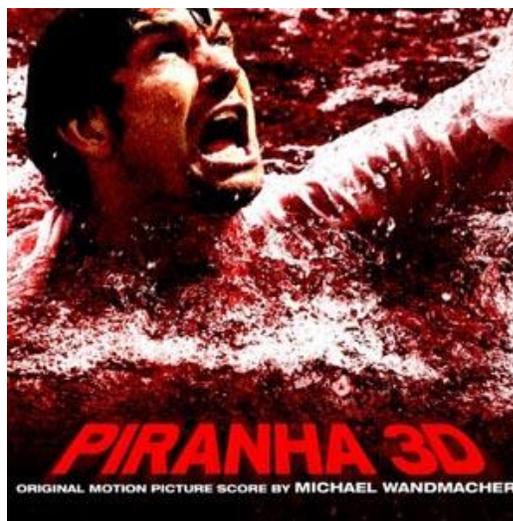




Poster & DVD – Blu ray



CD 1



CD 2

CD 1 (Songs): Lakeshore Records LKS034178 (songs)

CD 2 (Score): Lakeshore Records LKSO34187 (score)

Aqua Cues:

Complete soundtrack - <https://www.youtube.com/watch?v=YYo-72HyISk&list=PLDmdF1ma6cZpFvn6ktr97IJWyb2dANPbT>

Whirlpool - <https://www.youtube.com/watch?v=YYo-72HyISk&list=PLDmdF1ma6cZpFvn6ktr97IJWyb2dANPbT&index=1>

Piranha - <https://www.youtube.com/watch?v=UdXkAxBf3mQ&list=PLDmdF1ma6cZpFvn6ktr97IJWyb2dANPbT&index=2>

Pack Attack - https://www.youtube.com/watch?v=V0QI3yqxH_o&index=6&list=PLDmdF1ma6cZpFvn6ktr97IJWyb2dANPbT

Marina Attack Part 1 - <https://www.youtube.com/watch?v=sFy-xXsGKOY&index=10&list=PLDmdF1ma6cZpFvn6ktr97IJWyb2dANPbT>

Marina Attack Part 2 - https://www.youtube.com/watch?v=hUo_aJmtrX0&list=PLDmdF1ma6cZpFvn6ktr97IJWyb2dANPbT&index=11

Army of Teeth - <https://www.youtube.com/watch?v=u0GcYaoEf-Q&list=PLDmdF1ma6cZpFvn6ktr97IJWyb2dANPbT&index=19>

Michael Wandmacher's score for **Piranha 3D** uses “the expected tools, including low, throbbing strings for the moments of anticipation and sharp, stabbing strings for the violent sequences. Heavy percussion, played by the composer himself, underlies both” ([Source](#)). Marius Masalar provides the following analysis of Wandmacher's score on [Tracksounds!](#):

“[Whirlpool](#)” [Track 1 on CD 2] starts us off with a bang: screaming orchestra swirls over a bed of deep bass beats and large percussive hits before dissolving into a flurry of buzzing strings. “[Piranha](#)” (2) introduces the deliciously old-fashioned X-Files-like main theme on a creepy piano, hovering over some seriously distorted string elements, before things calm down briefly for the ambient “[Empty Boat](#)” (3). “[Cold Feet](#)” (4) is an unassuming solo guitar line that broods and hints at peace while maintaining a sense of uneasiness, one which “[The Cave](#)” (5) expands upon — there are no safe shores in these waters.

“[Pack Attack](#)” (6) marks the entry into the score's main body, which covers a lot of very similar ground. The track is violent, and obscene synth elements fry the mix as the orchestra tortures itself. ... “[Mutiny](#)” (7), “[Swimming for Blood](#)” (8), and “[The Bucket](#)” (9) offer a brief ambient respite, leading up to the two-part gore-fest that is “[Marina Attack Part 1](#)” (10) and “[Marina Attack Part 2](#)” (11). As expected, these two variations on the theme of oh shit are brutal and uncompromisingly loud. Rock elements emerge sporadically through the mix, fighting with the instruments and synth distortions for dominance.

“[Bits and Pieces](#)” (12), the aftermath, is hardly noticed on the way to “[Trapped](#)” (13), where the creepy theme of the film is finally reprised more clearly. “[Seasick](#)” (14) is an unexpectedly tender and dramatic cue that propels us into “[Massacred](#)” (15). This is a challenging scene and Wandmacher's music unleashes an extra layer of psychosis with the thick distorted guitar sound and deep bass rhythms that tear into some unbelievable brass rips and truly evil choral dissonances in the latter half. This is the sound of an orchestra self-destructing.

“[Rescued](#)” (16) is one of the only fully tonal and clearly listenable tracks on the album (which could have ended here), with a gentle guitar reprise of the main theme. Clearly we're not getting off the hook that easily though, as “[Prey](#)” (17) and “[Sunbathers](#)” (18) dutifully remind us with their slow build back to anger. Having already reached the pinnacle of evil, “[Army of Teeth](#)” (19) sounds more like a formulaic continuation. The brutality is desensitizing us by now. “[Connect the Boats](#)” (20) is an exercise in tension, building into “[Blood Red Sand](#)” (21) with its fairly terrifying guitar solo ending.

As we approach the final stretch, “[Tightrope](#)” (22) continues the tense atmosphere with increasing force, adding in the main theme for good measure. “[Bait](#)” (23) is the final offering of action, a final spasm. Both “[Pressure Wave](#)” (24) and “[Breathe](#)” (25) are beautiful reconciliations and offer a surprisingly satisfying denouement to the CD. The “[End Titles](#)” (26) track is, of course, a heavy rock reprisal of the main theme with the orchestra playing a bit more sanely along. It's very effective and the perfect send-off for this kind of album.

In the Soundtrack Geek review of Wandmacher's score for **Piranha 3D**, [Jorn Tillnes](#) wrote that what surprised him was how heavily the score focused on action:

It can easily be mistaken for an action score at times, but it does have plenty of chills, perhaps most with the Piranha theme. It's a 4-note motif that sounds like little knives or perhaps little teeth gnawing away at their victims. It starts high and goes lower in progression. Fantastic in the movie, and you immediately recognize the prehistoric fish coming your way. It also goes a long way to build tension on the album and gives you a reminder that this is actually a horror score. ...the Piranha theme can be heard in the title cue 'Piranha' and it is a truly excellent track that goes from scary to Charlie Clouser in a little over a minute. I felt the ending of this cue is quite similar to Clouser's work on the Saw series of films. It hasn't gone out of style yet! As for the action I was talking about, there's pretty much of that in cues like '[Whirlpool](#)' which is perhaps THE action cue of the track. Very tense and fast-paced. "[Pack Attack](#)" and "[Marina Attack, Pt. 1](#)" & "[Marina Attack, Pt. 2](#)" are other examples of Wandmacher's excellent action scoring. ... I love the fact that [the main theme] really gives me an image of Piranha teeth's coming at me.

Overall, most of the film's action takes place on the surface of the piranha-infested lake, with only an occasional underwater scene – e.g., the piranha attacking, people falling into the water, etc. As others have commented at various web sites, Wandmacher's score for **Piranha 3D** is more of an action score, with only a few cues here and there playing to the film's occasional underwater scenes. Wandmacher's score, concludes [Marsala](#), is a "profoundly stupid masterpiece, eschewing the sophisticated terror of a Christopher Young score in favour of sheer raucous noise and gleeful blasts of dissonant shocks."



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



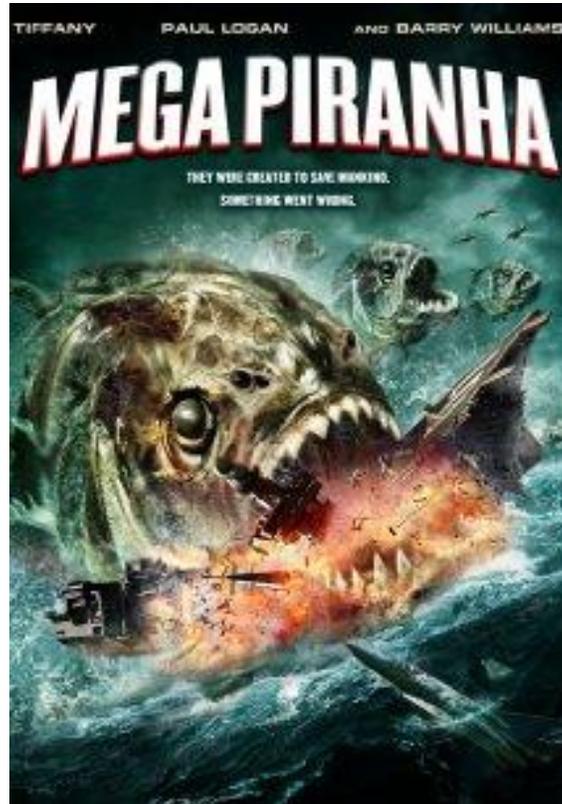
[Chris Ridenhour](#)

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

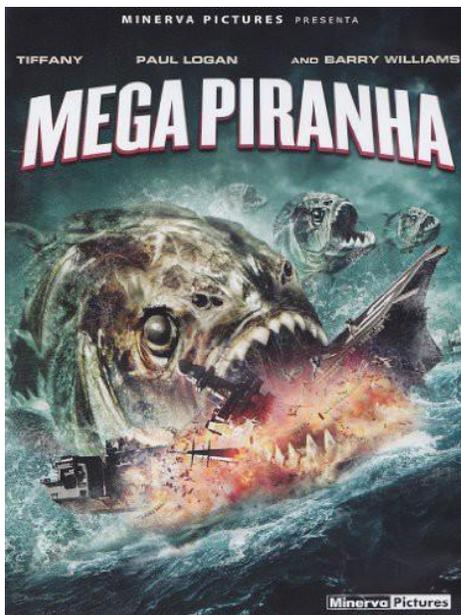
Trailer 2: <https://www.youtube.com/watch?v=j-7aEsFSfGU>

Tagline: They were created to save mankind. Something went wrong.

Plot Summary: A strain of genetically modified piranha escaped into an isolated tributary of the Orinoco River in Venezuela. Killing all that crosses their path, the mega piranha make their way toward Florida at the height of the tourist season (www.wikipedia.org).



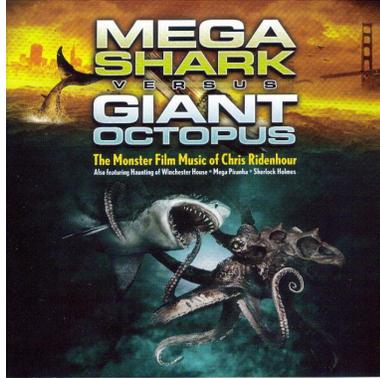
Poster



DVD



Blu Ray



CD

CD: *Mega Shark Versus Giant Octopus: The Monster Film Music of Chris Ridenhour* (Movie Score Media MMS 11006)

Aqua Cues: 19:45 suite with the following cues: Red Water / Overture / The Escape / Awaken / The Search / Diaz Dominates / Military Might / Final Battle / Victory

Ridenhour recalls the pressure he was under to complete his score for **Mega Piranha**:

This film had my shortest deadline. I only had four days to produce this score. I actually didn't know I was capable of that kind of pressure until I started working on these films," Chris Ridenhour explains. The score features an abundance of action music with fast jungle rhythms, percussion and even some heavy metal (CD liner notes).

The [Soundtrack Geek](#) provides the following review of the film's score, a 19:45 suite of which is included on the CD:

A mutant strain of ferocious piranha escape from the Amazon and eat their way toward Florida. The scene is set and Chris Ridenhour is more than up to the task to set this up beautifully. After the ominous ambient beginning, we really get to hear a massive degree of complexity, but it works great. Then at 1:52 and onward, there is the main theme of Mega Piranha, and with added choir scores high on my meter. Action stuff from 2:20 onwards with some fast percussion never fails to impress. Like "Mega Shark vs. Giant Octopus", this 19:44 long suite is mostly an action score that I think sounds great from beginning to end.



2010 – **Sharktopus (TV) (Tom Hiel)**

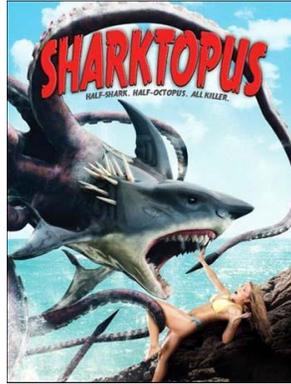


[Tom Hiel](#)

Trailer: <http://www.youtube.com/watch?v=U87zVkIXN10>

Theme Song: <https://www.youtube.com/watch?v=dkhz3E4wCno&list=PLxOLbxcr0ebaFIMBCZqxhIFDLPAOiFfUf&index=6>

Plot Summary: A half-shark, half-octopus creature created for the military, creates a whole lot of terror in Mexico while a scientist who helped created it tries to capture/kill it. (www.imdb.com)

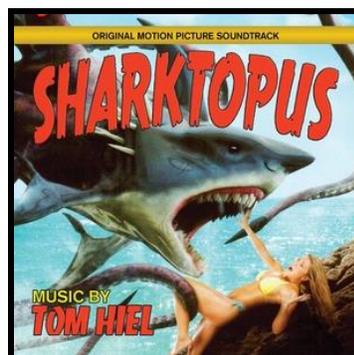


Poster

Tagline: Half-Shark. Half -Octopus. All Terror.



DVD – Blu Ray



CD

CD: Buysoundtrax BSXCD 8918

Aqua Cues:

Shark Attack - <https://www.youtube.com/watch?v=N4dlGvyfibU>

Dive - <https://www.youtube.com/watch?v=Hej3UtP2jxU>

End Credits - <https://www.youtube.com/watch?v=tjr7WeFf8w>

Tom Hiel composed the score for **Sharktopus**, using synthesizers and sampled symphonic WAVE files to closely replicate a live orchestral performance without the expense, while at the same time taking advantage of the synthesizer's ability to create unique musical sounds. Randall Larson provides the following analysis of Hiel's score (from CD liner notes and web link cited further below):

SHARKTOPUS features a powerful score that gives the film a wonderful sense of gravitas and energizes its drama while adding a good deal of coherency to the story. The main and end titles surge with a splendid rock tune written by New York rock band The Cheetah Whores, but it's the dramatic underscore by composer Tom Hiel that really gave this torrid tale of teeth and tentacles its expressive ebb and flow....

When the sharktopus first escapes its captivity, the music builds to a rising tide with its central motif, surrounded by tentacular eddies of swirling accentuations. . . . Hiel's SHARKTOPUS score is rooted in a recurring 4-note, rising motif that is heard each time the Sharktopus is threatening or about to attack.

"Many times I was able to build that motif for a while as the attacks became imminent. When the Sharktopus did attack, I tended to use rising chromatic stabs over brass chords (alternating from lower brass to horns and trumpets) and heavy percussion loops. Also I used glissando effects and sampled sounds (a garden rake across metal) to accentuate the horrific elements of the attacks. After the attacks or when the action was slow, but where I wanted the audience to think Sharktopus might be around, I used this electronic pulsing loop that really adds another sonic dimension of creepiness for me." . . .

That pulsing synth loop in SHARKTOPUS becomes Hiel's JAWS ostinato, a recurring measure that adds a strident undercurrent of menace as the story plays out. That loop was actually created for a demo score Hiel had written in 2002 when he was being considered for the TV series, WITHOUT A TRACE. The studio wound up going with a different composer, so Hiel held onto his demo music until he found a suitable project for it, parts of which gave SHARKTOPUS much of its powerful propellant.

Hiel also provided a vivid action melody in the horns, punctuated by a string and wind ostinato on top, along with a driving percussion beat to push the action when Eric Roberts' and his crew try to recapture the creature. For Roberts' character himself, Hiel used a repetitive motif in the lower strings and brass along with another percussive loop which emphasized his own relentless pursuit of his own ends – inevitably Roberts' theme and that for the Sharktopus merge, enhanced by electric guitars, as the two have their final encounter at a yacht harbor. . . .

Hiel said his biggest challenge in scoring SHARKTOPUS was simply getting the right feel for each of the

creature's attacks. "It's easy to be heavy handed," he said. "Each attack tended to be different enough where you couldn't cut-and-paste the same motifs. Sometimes you needed a building progression – I would use that chromatic ostinato thing – it's in the dive sequence, for example, where the strings would play in clusters, and that goes on for a while sometimes, where he's dragging the body off. But that ended up being fairly challenging, just finding the right tone for each attack." . . .

"I always score it straight and just try to pump it up," said Hiel. "In SHARKTOPUS, for example, sometimes the monster was bigger than life, other times it looked more the size of a normal shark, so there were some size and [spatial] issues going on. But I didn't score those scenes any differently – it's just a big monster and he's trying to attack. I just tried to make it as believable as possible. There's a scene where Eric Roberts dies, and that whole scene takes forever. But I got a little chance to do my thing there, and I just scored it straight."

Source: <http://cinefantastiqueonline.com/2010/11/the-tuneful-tentacles-of-sharktopus-composer-tom-hiel/>



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

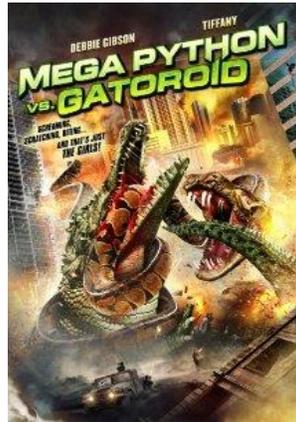


[Chris Ridenhour](#)

Trailer: <http://www.youtube.com/watch?v=R4yBv4sSKTw>

Plot Summary: There's a crisis in the Florida Everglades as giant pythons are threatening the alligator population (www.imdb.com).

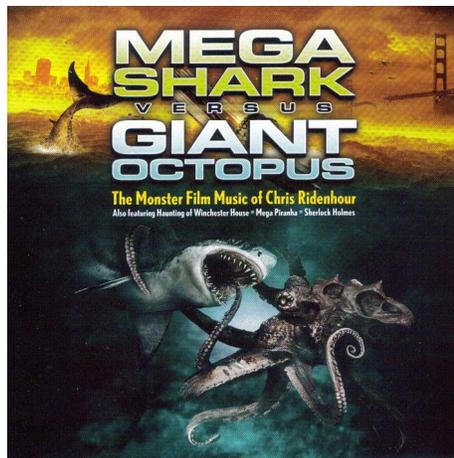
Tagline: Screaming, Scratching, Biting... And that's just THE GIRLS!



Poster



DVD – Blu Ray



CD

CD: Overture from Mega Python vs. Gatoroid (1:14) as bonus track on CD: *Mega Shark Versus Giant Octopus: The Monster Film Music of Chris Ridenhour* (Movie Score Media MMS 11006)

Main Musical Theme: <https://www.youtube.com/watch?v=WsWvOgHtpVw>



2011 – Shark Night 3D (Graeme Revell)



[Graeme Revell](#)

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

Plot Summary: When seven college friends pack their swim suits for a weekend of fun-in-the-sun activities at their friend Sara's lake house [in the Louisiana Gulf], they think it will be the perfect vacation. But the tables immediately turn when the lead football star, Malik, gets his arm ripped off during a water skiing accident. While the friends are to believe his wound was a freak accident, they soon come to discover that there was a primal attack involving a shark. Now while they think that one shark is no problem, they soon come to the realization that 15 species of sharks are lurking in the water, and with no form of boat or transportation, and no signals for phone's, the group of seven now face a fate they would never imagine. Being fed to these sharks by crooks for real life footage on an Internet website (www.imdb.com).





Posters

Taglines: Terror runs deep.



DVD – Blu Ray



CD-R

CD-R: Cutting Edge CE008

Complete Soundtrack: <https://www.youtube.com/playlist?list=PLDmdF1ma6cZqjd5p4FXbRQbLeFnjT3aWh>

Opening Titles - https://www.youtube.com/watch?v=ZhbjjySBJL0&index=3&list=PL_PBwvwxronIDn94TxLhrrDc8sb6Kjv2

Malik Injured - https://www.youtube.com/watch?v=AzqAngEtfLg&list=PL_PBwvwxronIDn94TxLhrrDc8sb6Kjv2&index=18

Nick Searches - https://www.youtube.com/watch?v=m0h8_gVPvOk&list=PL_PBwvwxronIDn94TxLhrrDc8sb6Kjv2&index=37

Blake Freaks Out https://www.youtube.com/watch?v=ER641vLcOpU&list=PL_PBwvwxronIDn94TxLhrrDc8sb6Kjv2&index=14

5 Minutes to Showtime - https://www.youtube.com/watch?v=4Mqq_-eDBfs&index=22&list=PL_PBwvwxronIDn94TxLhrrDc8sb6Kjv2

Gordon Attacked - <https://www.youtube.com/watch?v=-MtonGI4ybk&list=PLDmdF1ma6cZqjd5p4FXbRQbLeFnjT3aWh&index=10>

Shark Cam - https://www.youtube.com/watch?v=i-v1KSJLpd4&index=38&list=PL_PBwvwxronIDn94TxLhrrDc8sb6Kjv2

Beth Goes In - https://www.youtube.com/watch?v=cIOJgURzrXY&list=PL_PBwvwxronIDn94TxLhrrDc8sb6Kjv2&index=32

Blake Attacked - <https://www.youtube.com/watch?v=-MtonGI4ybk&list=PLDmdF1ma6cZqjd5p4FXbRQbLeFnjT3aWh&index=10>

[Jorn Tilnes](#), in reviewing Graeme Revell's score for **Shark Night 3D**, writes:

What might sound like a traditional horror score is actually very exciting and thrilling at times. I like the impact cues like "[5 Minutes to Showtime](#)," "[Gordon Attacked](#)," and "[Everything's Fine](#)." It's very tense and exciting to listen to. Some tracks build up to something massive and crazy. There [are] killer sharks out there after all and [this] requires a lot of percussion, quick string sequences and action.



2012 – Piranha 3DD (Elia Cmiral)

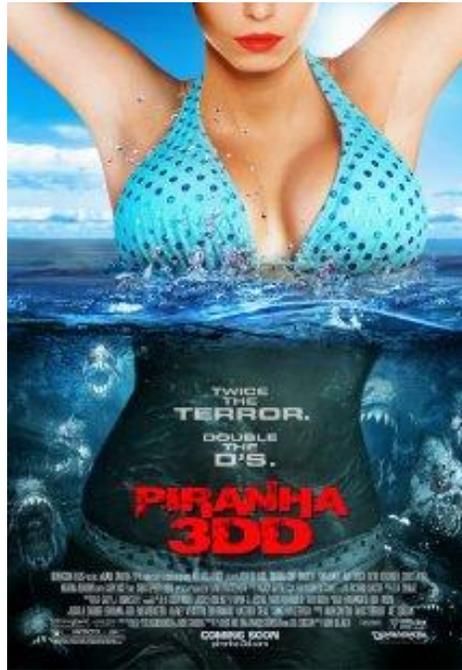


[Elia Cmiral](#)

Trailer: <http://www.youtube.com/watch?v=QBvMWj4O-6I>

Piranha 3DD Clip: https://www.youtube.com/watch?v=8TgJx7_S1JQ&list=PLvXpVo-GhU1hqK7dCEW7jdxasrends-B

Plot Summary: After the events at Lake Victoria, pre-historic blood-thirsty piranhas make their way into a newly opened waterpark (www.imdb.com).



Poster

Taglines: Twice the TERROR. Double the D's. / Double the drama. Double the terror. Double the Ds.



DVD – Blu Ray



CD 1



CD 2

CD 1 (Songs): Lakeshore LKS342802

CD 2 (Score): Lakeshore LKS342632

Aqua Cues: Return of the Piranhas / Piranhas in the Pool / Struggle at the Pier / Inspecting Lake / Depths of the Lake / School of Piranhas / Battle for the Water Park

[Official Score Preview:](#)

- | | |
|--|---|
| 01. Return of the Piranhas 0:00-0:30 | 06. Shelby and Josh 2:30-3:00 |
| 02. Trident Aria 0:30-1:00 | 07. Family Photo 3:00-3:30 |
| 03. Kiss of Life 1:00-1:30 | 08. Depths of the Lake 3:30-4:00 |
| 04. Eaten in Van 1:30-2:00 | 09. Bathtub Dream 4:00-4:30 |
| 05. Searching for the Cow 2:00-2:30 | 10. Battle for the Water Park 4:30-5:00 |

In his review of Elia Cmiral's score for **Piranha 3DD**, [Justin Richards](#) writes that:

A sense of urgency is set up very quickly by the soundtrack's opening track "Return of the Piranhas", with some Vangelis inspired keyboards and stringed orchestration, and continues on through "Piranhas in the Pool" with its strident strings accompanied by its driving drums and guitar riffs. In fact guitars feature fairly heavily throughout the score with "Barry's Heroic Rescue" featuring some hints of aggressive guitar in amongst the more classical type of electronic and orchestral arrangements.

There's even a slight spaghetti western feel conjured up in "Sheriff's Redemption" with the use of voice and harps. This western feel is captured again in the final track, "Battle for the Water Park", which features lots of moody strings and discordant keyboards, lending the listener a sense of prevailing dread.

As with most film scores featuring aggressive or fearsome water creatures there are shades of "Jaws" to be heard within some of the string arrangements, (check out track six, "Eaten in Van", and track 17, "School of Piranhas" as examples of shrieking Psycho-lite string compositions), although Elia manages to avoid most of the obvious clichés. In fact Elia Cmiral flits between the classical orchestral arrangements and more modern, almost prog rock, compositions, making for an interesting and fairly fresh soundtrack.

From the more moody and dangerous sounding tracks such as “Goodman’s Laboratory” and “Depths of the Lake” (the latter, in particular, makes you feel like you’re swimming amongst rusting wrecks at the bottom of a lake with its industrial theme) to the more sensuous tracks like “Searching for the Cow”, (which features the harp again), the soundtrack never gets complacent and keeps the listener engaged.

Cmiral also manages to squeeze in a pleasing operatic aria in track four, “Trident Aria”, which helps to break up the menace and drops a chink of much needed aural hope into the mix.”

Randal Larson’s review of **Piranha 3DD**, [Randall Larson](#) writes:

Elia Cmiral’s music for the bulging sequel to Alexandre Aja’s 2010 **PIRANHA 3D** remake is an excellent dramatic adventure score.**PIRANHA 3DD** is a lavish mix of humor and horror, the delectable water park victims of the ferocious fish providing their own form of three-dimensional imagery as suggested by the film’s tongue-in-cheek title. Cmiral plays straight man to the over-the-top silliness of the film, providing a score that is both heroically adventurous (“Theme from Piranha 3DD”) and strikingly serene (“Trident Aria” and its reprise...in “Sheriff’s Redemption”). ...

On the soundtrack, Cmiral’s music [at times doesn’t sound] anything like music from a gnarly exploitation horror movie; it’s often elegant and placid, rich in unruffled determination. Only when the ravenous schools of barbarous prehistoric piranha swarm onto their prey (“Eaten in Van,” “Struggle at the Pier,” “Depths of the Lake,” and “Battle for the Water Park”) does the score reveal its gore-infested horror conceit (the latter is an especially cataclysmic track for raging percussion, fatalistic strokes of violins, and heralding trumpet measures, a kind of submerged *1812 Overture*-styled thematic display as fish and females face off to the death in the film’s splashy climax).

The final “Battle” track is also heralded by a vicious assembly of cyclical violin figures reaching hysterical velocity, in “School of Piranha,” sounding not unlike an elegant and wonderful string quartet played by raving madmen. “From the first scenes of the movie that I watched,” said Cmiral, “I immediately recognized a great opportunity to write a very different score from any of the others in my career.” “I felt as though the score should enhance the ridiculousness as much as possible rather than trying to smooth over the mood shifts and flatten all of its ups and downs,” explained Cmiral. “Musically speaking, playing it ‘straight’ based on what happens on screen helped to give the film an enjoyable ‘over the top’ feel. My approach to select from a variety of genres turned out to work very well.” The result is a fun and very effective score that works quite well on its own, continuing Cmiral’s ability to surpass B-movie formulae with music of exceptional depth and sensitivity.

Darren Rea’s present an overall positive review of Cmiral’s score to **Piranha 3DD**, noting that Cmiral

approached this project as a serious film (for the most part). His music stands up incredibly well and is wonderful as a standalone project. While there’s the odd bit of filler material, on the whole this album is full of great little moments and incredible themes. The album, which is made up of 18 tracks, lasts for 44 min, 12 sec. Personal favourite tracks include “Return of the Piranhas”; “‘Trident Aria’ (which is a beautiful aria); ‘Kiss of Life’ (which starts off beautifully before transforming into a track that almost doesn’t work. The drum beats could so easily have turned everything sour, but it works beautifully); and the beautiful ‘Sheriff’s Redemption’. Also of interest is the Bernard Herrmann-esque piranha theme which is used in quite a lot of the tracks towards the end of the album ([Source](#)).

2012 – Bait (Joe Ng & Alex Oh)



[Joe Ng & Alex Oh](#)

Trailer 1: <https://www.youtube.com/watch?v=wi4wcCVXd6o>

Movie Clip: <https://www.youtube.com/watch?v=qwSwyJNTBB8>

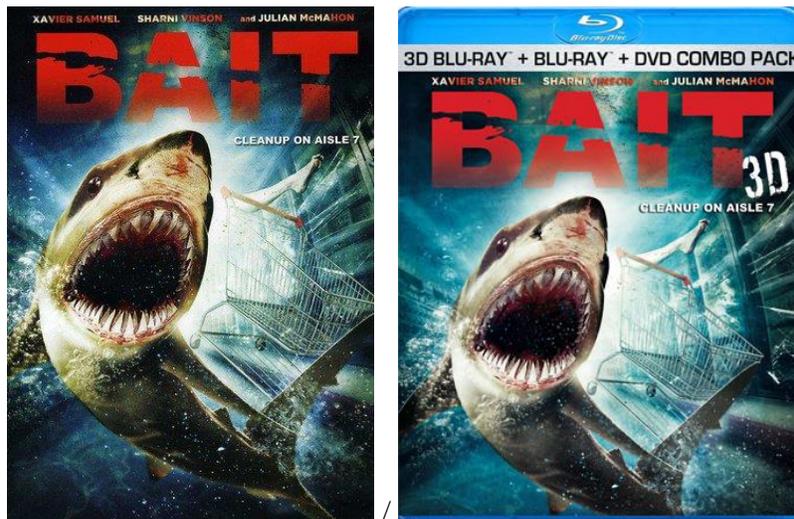
Plot Summary: A freak tsunami traps shoppers at a coastal Australian supermarket inside the building - along with 12-foot Great White Sharks. (www.imdb.com)



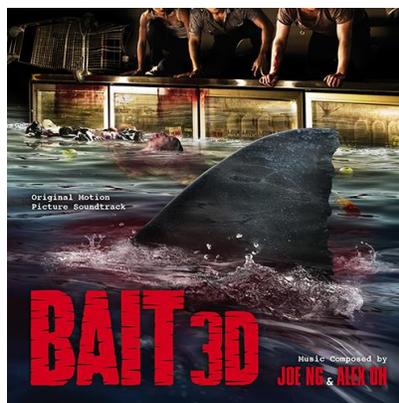


Posters

Tagline: A tsunami just flipped the food chain.



DVD – Blu Ray



Bait 3D Soundtrack (Digital Download)

CD: Screamworks Records Digital Download: [iTUNES](#) | [AMAZON](#) | [eMUSIC](#) | [SPOTIFY](#)

Aqua Cues: Shark Bait / Get Out of the Water / Shark Encounter / Crabs / Hammerhead / Bait

Sample all tracks at - <http://www.amazon.com/Bait-Original-Motion-Picture-Soundtrack/dp/B009JDULP8?tag=soundtonline-20>

The Singaporean team of Joe Ng and Alex Oh provided the score for the Australian **Bait 3D** film. Moviescore Media described the team as having contributed “a mature and impressive score where elements of hard-hitting horror action [are] beautifully juxtaposed by beautiful, richly textured and melodic string writing. While a lot of horror scores only focus on the dread and violence, *Bait 3D* also underpins emotions such as love, loss and reflection.” [Jørn Tillnes](#) reviewed the **Bait 3D** score as follows:

This isn't your typical horror score, even though it certainly displays the usual horror ingredients. Joe and Alex mix and match true and tested horror scoring with some interesting themes and laid back music heard in cues like “Opening” and “Secret World”. It represents a stark contrast to the terror that's going on in the film most of the time....

The score isn't very scary, but it's not that kind of film either. It's an action horror [film] and there's a lot of good action material in this score to add to the on-screen mayhem. What's again striking...is the mixture of themes and horror. Cues like “The Dead-Human Connection” use a beautiful violin section to represent heroism, horror and sadness. “Requiem” uses choir in a great way and the string section adds a wonderful theme as well.

Randall Larson's [Soundtrax](#) provides a more analytical review of the score, noting that the score avoids

any reference to a **JAWS**-like semblance whole evoking considerable tension; the score also underlines the character relations with fluidly expressive string writing. ...the music is a very pleasing amalgamation of creepy interludes, growing clusters of shock-inducing chords, and sympathetic melodies for the character interactions, including the conflicted relationship between the main hero and heroine, who have a past stained by tragedy. ...“Crabs” is a wickedly sardonic track as another character tries to make a getaway and winds up with a face-full of scuttling arthropods, the pensive set-up music erupting into a confluence of scrabbling strings, drums, and the abrupt incursion of the shark attack theme. The composers generate satisfying suspense and shock at those shark attack moments – and any composer scoring such a scene after **JAWS** has a terrific and thankless challenge to avoid any kind of reference in rhythm and tone to that famous score, which Ng and Oh manage quite well with their use of growing bundles of strings, gathering percussion, wrapped in a sinewy cartilage of tenuous strings growing ever more taught beneath rolling waves of timpani (“Shark Bait,” “Get Out of the Water,” “Shark Encounter,” the climactic “Shotgun and Electric Shark”); this more dissonant material is nicely handled both in the orchestration and the performance, maintaining a driving sensibility of panic, peril, and power without becoming too discordant. The latter cue culminates in a female soprano melisma that evokes a profound sense of relief and survival, while also perhaps suggesting a kind of sympathy for the death of the great white (who after all was just doing what nature made him to do); that cue nicely segues into “Getting Out,” a poignant denouement for strings that resolves the score with a strings-and-choral lament as the characters finally

emerge from their entrapment to see the extent of the damage the earthquake and tsunami inflicted on the coastal town. “Bait” provides a compelling coda in the form of a suite of the score’s primary elements, used in the latter half of the end credits after the obligatory raucous rock song concludes.



2013 – **Beneath** (Will Bates)



[Will Bates](#)

Trailer 1: https://www.imdb.com/title/tt2325518/videoplayer/vi3514082841?ref=tt_ov_vi



Posters

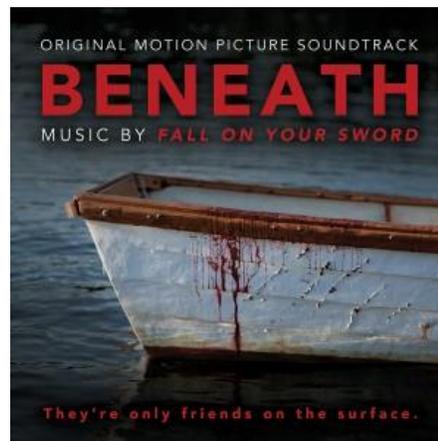
Tagline: They're only friends on the surface.

Plot Summary: Six high school seniors celebrating with day's excursion find themselves on rowboat attacked by man-eating fish and must decide who must be sacrificed as they fight their way back to

shore (www.imdb.com).



DVD – Blu Ray



CD

CD: Milan M2-36636

Aqua Cues: Click on Track Title to listen to a sample (* cues by Graham Reznick [Beneath](#))

- | | |
|--|---|
| Beneath (2:00) | Row You Heroes (2:08) |
| Packing (1:48) | Remorse (3:28) |
| Only Friends on the Surface (2:51) | Kitty and the Axe (2:45) |
| Cast Off (1:48) | Choke (1:47) |
| Goddess of the Lake (1:48) | Things That Catch Up to You |
| Interior Sounds of Unsteady Senses (3:55)* | (3:52)* |
| Something in the Water (2:58) | Last Stand (1:55) |
| Eulogy (2:10) | Blue Hull (1:40) |
| Big Fish (2:31) | Eulogy (Reprise) (2:16) |
| Burial at Sea (1:47) | Try Your Luck Again (0:32)* |

Overall, SoundtrackGeek.com was not enthused by the score for **Beneath**:

Fall On You Sword (Will Bates) has been prolific recently and as far as I know, this is the first horror score I've heard from them. I watched **Beneath** and sadly it's laughably bad as a movie and the music (the original songs) seems completely wrong and placed at the wrong scene. This doesn't bode well for the composer as the director's thinking might be all wrong. It starts off well enough with a few decent cues, but then it goes off in limbo. Cues like 'Big Fish' should be scary at least, but like pretty much all cues on here, it doesn't even reach creepy level.

DECOMPRESSION

Our exhaustive (bet you couldn't hold your breath) review of film scores in the **SEA BATTLES** genre covered some 25+ films awash with battling denizens of the deep. While Philip Sainton's score for **Moby Dick** (1956) was an early standout in this genre, no score has had more impact on scoring films in this genre—and had more written about it—than John Williams' score for **Jaws** (1975).

While other scores have their moments of brilliance, including Dimitri Tiomkin's score for **The Old Man and the Sea** (1958) and Ennio Morricone's score for **Orca** (1977), only a few of these scores are genuinely original, with many subsequent scores becoming poor copycats that pale in comparison with the genre's original, namely, John William's brilliant score for **Jaws**. Thus, my vote for the best score among all those reviewed here in the **SEA BATTLES** genre goes to John Williams' **Jaws**, a score based on the most terrifying two-note sequence (“da-dum”) ever strung together for a film.



Before diving into our next **SEA GENRE**, take notice that our review of film scores in the **SEA BATTLES** genre did not include six films having “battling sharks” plots though those battles did not take place “in the water” (or underwater) but rather “in the air.” These films are those that comprised the **Sharknado** series originally premiering in the U.S. on the SyFy Chanel. The first of these films was scored by [Ramin Kousha](#) and the last five by [Christopher YOUNG](#) and [Christopher Cano](#). While a soundtrack CD was released for each of the first three films (see photos below), the plot for all these films turned less on a premise of battling sharks “in the water” or underwater and more on battling them “in the air” (more specifically, battling sharks being flung “through the air” by a tornado). Nevertheless, Randall D. Larson's “Scoring the Sharknados” on the [Musique Fantastique](#) web site presents some analyses of these **Sharknado** scores.



CDs



MP3s

Randall’s review also references the **2-Head Shark Attack** film (scored by Chris Ridenhour) and its three sequels (co-scored by Chris Ridenhour and Chris Cano); however, CDs of their scores for these films have yet to be released as of this writing.



To this point, the aquatic protagonists of our first three Sea Genres—from **SEA MONSTERS** to **SEA MUTANTS** to **SEA BATTLES**—have largely been foes and not friends, the few friendly exceptions being several residents of the **SEA MUTANTS** genre (**The Little Mermaid**, Neri of **Ocean Girl**, and the Mariner of **Waterworld**). However, The Soundtrack Zone’s ocean depths are populated not only by menacing denizens but also by “kinder and gentler” creatures that occasionally also rise to the surface as we now shall see as we cruise to our **SEA BUDDIES** chapter.

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

