



DIVE 7 - SEA SPIES

While not exclusively the 007 domain of James Bond, the **Sea Spies** genre features films in which the protagonists—from secret government agents to mercenaries for hire—don their scuba gear and dive to danger, seeking clues to save the world, often narrowly escaping a watery death at ocean’s bottom. Many James Bond films have included elaborate underwater action scenes underscored by film composers from John Barry to David Arnold. So pop Q’s latest high-tech underwater breather in your mouth, hop aboard Q’s special SZ-007 “sea scooter,” and hold on as we navigate through the **Sea Spies** genre of The Soundtrack Zone.



1958 – **Sea Hunt** (TV) (David Rose)



[David Rose](#)

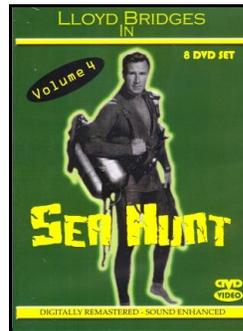
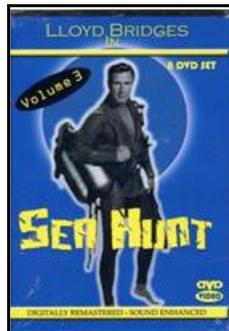
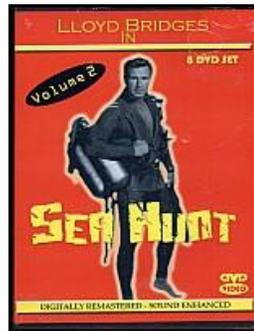
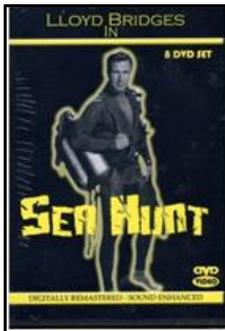
Opening & Ending Credits: <https://www.youtube.com/watch?v=tPhIAv0i7Is>

Plot Summary: **Sea Hunt** (155 episodes - 1958-1961) featured Mike Nelson (Lloyd Bridges) as an ex-navy frogman turned freelance undersea investigator, crime solver, and rescuer. Nelson traveled the world, operating aboard the *ARGONAUT*, rescuing a trapped flyer in a sunken plane, bringing up stolen goods, and encountering innumerable underwater criminals. His clients included insurance companies, salvage firms, a Hollywood moviemaker, and often the US Government.



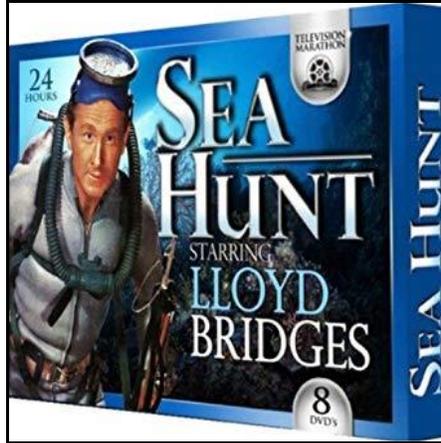


LP

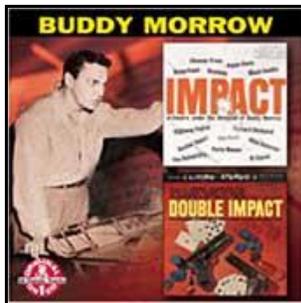


DVDs

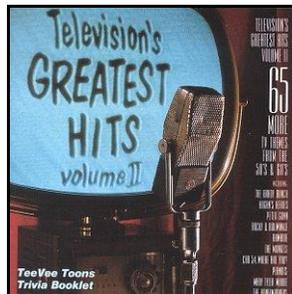




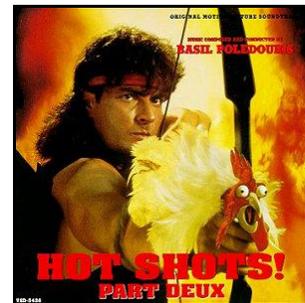
DVDs



CD 1



CD 2



CD 3

LP: Carlton CHH/17 – [Hear How to Skin Dive](#) (Lloyd Bridges)

CD 1: 1:57 cue on “Impact” (Buddy Morrow conducting) (Collectables 2803 / LP: RCA LSP-2042)

<https://www.youtube.com/watch?v=v5Wd4z1YWu8>

CD 2: "Television's Greatest Hits: (Vol. 2)" [recreation by uncredited orchestra] (TeeVee Toons TVT-1200)

CD 3: **Hot Shots Part Deux** (Varese Sarabande VSD-5426)

Aqua Cues:

Sea Hunt Theme (1:57) - <https://www.youtube.com/watch?v=2QxXk6X9GDo>

[Incidental music from Sea Hunt \(heard often in ZIV productions\)](#)

“Sea Hunt” had a great deal of action with underwater fights and sea scooter chases, with about 25 percent of the action taking place underwater. Producer [Ivan Tors](#) wasn’t sure “how much underwater stuff we could get by with.... But we soon found out that [the] audience wanted-water, water and more water.” With much of the show’s action taking place underwater, hence precluding dialogue, each episode’s plot was carried through the onscreen visuals and Nelson’s voiceovers. Finally, in 2014, DVDs (one set per season plus a four-season set) of **Sea Hunt** were finally released.

While Ray Llewelyn (or Llewellyn) supposedly composed the **Sea Hunt Theme**, this may have been a pseudonym for the actual composer—David Rose, according to music library expert [Paul Mandell](#). You can listen to a snippet of the **Sea Hunt Theme** by surfing to [tvparty.com](#) and clicking on “theme music.” A testament to this theme’s popularity was its reuse by Basil Poledouris’ in his score for **Hot Shots! Part Deux**, where Basil’s arrangement of the theme is heard in the “[Saddam Battles/Freedom Fighters](#)” track from 3:38 to 4:10 on CD 3.

[Sea Hunt \(Disco\) – Patrick Cowley](#)

The most commercially available version of the **Sea Hunt Theme** was the cover version released by Buddy Morrow in 1959 on the RCA “Impact” LP which has been now been reissued on CD (originally in Spain on the RCA label and now in the U.S. on the Collectables label). Morrow’s [cover](#) of the theme song leads off with a machine gun-like trumpet blast—much like the intro to John Barry’s opening theme for **From Russian with Love**, followed by quivering violins and the sound of ocean surf, with the theme’s melody then being played in a jazz mode (a saxophone lead with orchestral accompaniment comprised of violins, trumpets, and percussion). In mid-cue, two fog horn blasts reintroduce the sea motif, the melody then being reprised by saxophone, violin, and trumpet (conveying suspense, danger, and possibly also romance). The cue wraps up with a reprise of the sound of ocean surf and a short repetition of the machine-gun like trumpet blast. Morrow’s version, while replicating the **Sea Hunt Theme** melody, really doesn’t trigger the same spine-tingling sense of ominous danger that the [theme’s original recording](#) conveyed at the start of each week’s episode the sense that you were about to dive along with Mike Nelson into the murky depths below.



1965 – **Thunderball** (John Barry)



[John Barry](#)



Trailer: <https://www.youtube.com/watch?v=7JowkFmIIFo>

Opening Titles 1 (“Mr. Kiss Kiss Bang Bang”): <http://www.youtube.com/watch?v=wM3jly24dfQ&feature=related>

Opening Titles 2 (Tom Jones): <https://www.youtube.com/watch?v=sT0x7QjJIg>

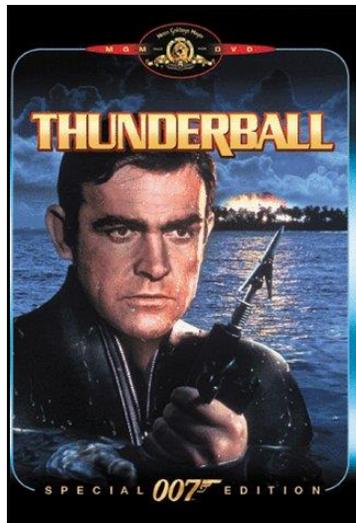
Underwater Battle (at 4:03): <https://www.youtube.com/watch?v=7JowkFmIIFo>

Tagline: Look Up! Look Down! Look Out! Here Comes The Biggest Bond Of All! ["Look" is formed from the 007 logo]

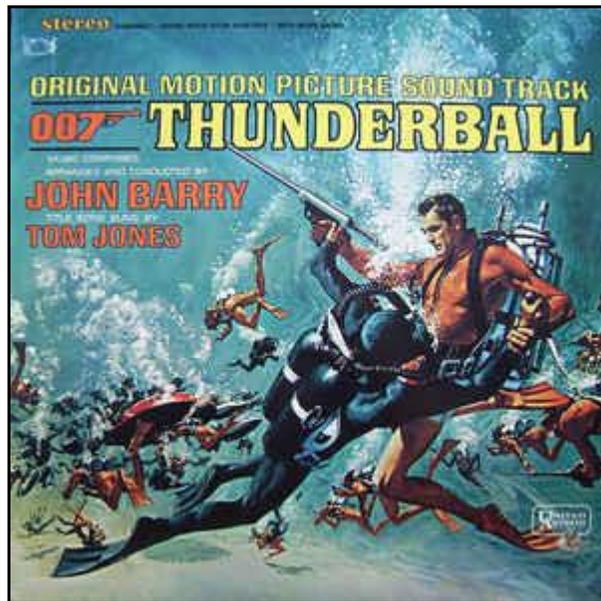


Posters

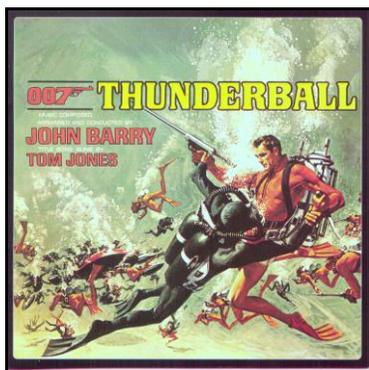
Plot Summary: The evil SPECTRE organization has hijacked a NATO plane and seized two atomic warheads. As the world is held hostage by the threat of a nuclear nightmare, Bond jumps into action, racing against the clock as the trail leads him to tropical Nassau. There he meets Emilio Largo (Adolfo Celi), a high-ranking agent of SPECTRE, and the stunning Domino (Claudine Auger), with whom he shares an irresistible attraction. The confrontation builds to an epic battle on the ocean floor, as Bond and his allies fight to avert a catastrophe of immense proportions (www.imdb.com).



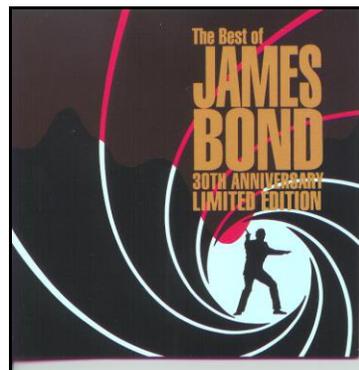
DVD



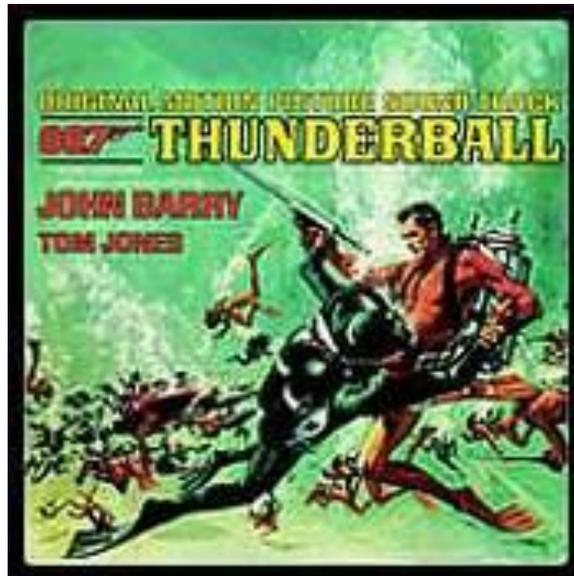
LP



CD 1



CD 2



CD 3

LP: United Artists UAS-5132 (stereo) / mono (UAL-4132 – has a different version of “Mr. Kiss Kiss Bang Bang” than the version on the stereo LP)

CD 1: EMI CDP7 90628 2 (reissue of original LP)

CD 2: *The Best of James Bond: 30th Anniversary Limited Edition* (EMI 7-98560-2-2) (2-CD set)

CD 3: Capitol 72435-80589-2-5 (Remastered)

Aqua Cues:

Main Title - <https://www.youtube.com/watch?v=rvr694Qzw2c&list=PLYNwUGudrnvqbjlOkZwzurVvVIzdpMa3N&index=2>

Bond Below Disco Volante -

<https://www.youtube.com/watch?v=QeoLKR1Q12U&list=PLYNwUGudrnvqbjlOkZwzurVvVIzdpMa3N&index=9>

Search for Vulcan - <https://www.youtube.com/watch?v=Dc6SG5TeMpU&index=10&list=PLYNwUGudrnvqbjlOkZwzurVvVIzdpMa3N>

Finding The Plane - Underwater Ballet - Bond With S.P.E.C.T.R.E Frogmen -Leiter To The Rescue -

Bond Joins Underwater Battle -

<https://www.youtube.com/watch?v=tjkzde4Emxc&list=PLYNwUGudrnvqbjlOkZwzurVvVIzdpMa3N&index=16>

Underwater Mayhem - <https://www.youtube.com/watch?v=->

[SnUULmTdlQ&index=17&list=PLYNwUGudrnvqbjlOkZwzurVvVIzdpMa3N](https://www.youtube.com/watch?v=-SnUULmTdlQ&index=17&list=PLYNwUGudrnvqbjlOkZwzurVvVIzdpMa3N)

John Barry’s score for the last half of **Thunderball**, the half that is highlighted by the underwater battle, was not included on the film’s original soundtrack LP that was rushed into production (to help promote the film’s upcoming release) before Barry finished recording the score for the film’s second half. Thankfully those score elements were included when Capitol re-released the soundtrack (CD 2) in 2002. Yet much of this music was included as the “Thunderball Suite” (21:10) on EMI’s 1992 release of *The Best of James Bond – 30th Anniversary Limited Edition*. (CD 2)

Barry's thematic material was "beautifully sandwiched between three stunning orchestral textures developed for the film: a hypnotic concoction to evoke the film's extensive underwater scenes; ...driving brass, which Barry uses to solve the pacing problems of having a final battle that takes place in the slowed down environment of the undersea; and the lush bellows of harps, strings and flutes to score the exotic beauty of the ocean" (Steve Woolston, *Music from the Movies*, Issue 37, p. 29). Two other reviewers noted that Barry used vibes "for a great, mysterious underwater effect" (Lukas Kendall and Andy Dursin, "Bondmania!", *FSM*, 11/95, #63, pp. 11-14).

For the film's underwater scenes, Barry wrote "a great deal of highly atmospheric, haunting underwater music for 007's surveillance of Largo's operation, emphasizing low flutes and undulating, suspended textures. Early on, the composer introduces a slow and subtle expression of the pulsating *007* theme he first created for **From Russia with Love**. This theme became the basis for Barry's scoring of the film's spectacular underwater battle" (Jeff Bond, CD liner notes). [Stephen Mark Rainey](#) note that the "*007*" Theme is heard in both "[Bond Joins the Underwater Battle](#)" and "[Underwater Mayhem](#)" which feature "slow, powerful orchestrations capped by shrill woodwinds and staccato percussion."

Jon Burlingame's *The Music of James Bond* (2012, Oxford) provides these underwater-related "Score Highlights" on John Barry's score for **Thunderball**:

John Barry initially approached *Thunderball* with three themes in hand: "Mr. Kiss Kiss Bang Bang" [KKBB] would become the main theme, with help from the "James Bond Theme" (in particular, its jazzy mid-section) and "007," the lighthearted adventure theme he first introduced in *From Russia with Love*. When the song "Thunderball" was added to the mix late in the game, Barry quickly modified a few cues to incorporate the new theme and make it seem more a part of the entire tapestry. ...

One of the score's highlights is "The Bomb" (31 minute in), which is actually three cues totaling nearly six minutes for a tension-filled sequence in which the Vulcan's SPECTRE pilot is murdered underwater and Largo's minions steal the atomic bombs aboard, all set to a series of variations on the midsection of the Bond theme; here, and often in later underwater sequences, Barry deploys flute, strings, vibraphone and piano in repeating patterns. The complete piece is on the album; in the film only about 4½ minutes remain, probably because of last-minute edits. ...

Bond goes diving beneath Largo's yacht (1 hour, 3 minutes into the film), and again Barry turns to Bond theme variations, but with far more urgency and what would later become a Barry-Bond trademark, strings and xylophone together; vibraphone and strings play repeating phrases while shrill bass figures denote hand-grenade tosses into the water (this cue, too, is truncated but plays full, as "Bond Below Disco Volante," on the LP). ...

Bond finds the hidden Vulcan (1 hour, 32 minutes) and Barry reprises material from the "Search for Vulcan" and "Bomb" sequences for Bond's search. A brief romantic interlude for Bond and Domino underwater (1 hour, 37 minutes) is among the most beautiful in the score, a Debussy-style impressionistic passage for harps, flutes, strings and vibraphone.

A few moments later (1 hour, 41 minutes), the intro to “007” returns as Bond dons a wetsuit and joins Largo and his SPECTRE divers; and when they reach the secret underwater location of the stolen bombs, the “KKBB” brass is heard again. Curiously, editor Peter Hunt uses the Bond-theme variations of “Chateau Flight” for Bond’s discovery and fight with a Largo lackey.

Barry’s “Bomb” motif returns, with a heroic spin and swirling strings, as NATO divers plunge into the sea (1 hour, 53 minutes) and the underwater battle begins. Although the first minute and a half is unscored, music returns when Bond reenters the water (1 hour, 56 minutes) and “007,” along with its shrieking piccolos and escalating-key variations, dominates much of the sequence (“Bond Joins Underwater Battle” on the expanded CD). Bond and Largo battle underwater briefly to “KKBB” as NATO forces rout the SPECTRE operatives (Jon Burlingame, *The Music of James Bond*, pp. 52-57).



1966 – A.D3 Operazione Squalo Bianco (“Operation White Shark”) (Robby Poitevin)



Robby Poitevin

Trailer: <https://www.youtube.com/watch?v=x34IKQFopfM>

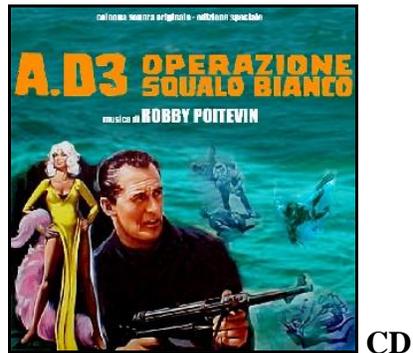
Opening Credits: https://www.youtube.com/watch?v=FRqLFu_mv4A



Posters

Plot Summary: An international criminal organization (“The Third Eye”) kidnaps a nuclear scientist and coerces him to reveal the secret of a new atomic weapon. News that this organization is in possession of a top-secret nuclear weapon induces the American counter-espionage authorities to send Agent A.D3 to infiltrate the group and stop their plan to use the device. The agent teams up with a colleague to close in on the operation—a lab beneath the ocean. However, a second band of criminals is also interested in the weapon ([Source](#)).

“there’s an atomic plant, underwater, and in it a device that will revolutionize warfare, and if we can obtain this device there’s millions to be made; ...you’re just the man to obtain it.”



CD: GDM CD CLUB 7065

Aqua Cues: Tracks 5 & 8 – both titled “A.D3 Operazione Squalo Bianco”

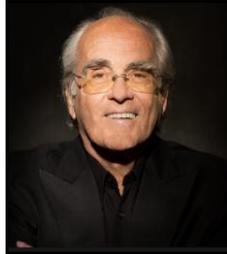
The recurrent main theme in Robby Poitevin’s score for **Operation White Shark** is “The Syndicate” - a sweeping motif of adventurous flavor with Latin elements and arrangement for harpsichord and orchestra. This theme contrasts with the sparkling Bossa Nova song titled “Bubba Dub Bossa” performed by the Cantori Moderni choir and introduced with the whistling of Alessandroni. The main theme returns frequently with variations, slow and fast, in the OST alternated to suspense cues.

While the soundtrack CD’s front insert shows scuba divers, the CD’s only three track titles – “The Syndicate,” “Bubba Dub Bossa,” and “A.D3 Operazione Squalo Bianco”—provide little to help as to which cues actually served as underscore for the film’s underwater scenes, though my guess is that the cues most likely serving as score for underwater scenes were the track 5 and 8 versions of “A.D3 Operazione Squalo Bianco.” – but one would have to check that against where these two tracks appear in the film.

Yet [Teleport-City.com](#) gives the film’s score some positive marks:

Chief among those is the musical score by Robby Poitevin; from the urgent, minor key melodies played on reverbed electric guitars, to the baroque swaths of harpsichord, to the jazzy flute swirls, to the ominous, staccato bass lines, the score delivers everything that I’d want from a 1960s spy movie soundtrack, and is propulsive and catchy to boot.

1983 – Never Say Never Again (Michel Legrand)



[Michel Legrand](#)

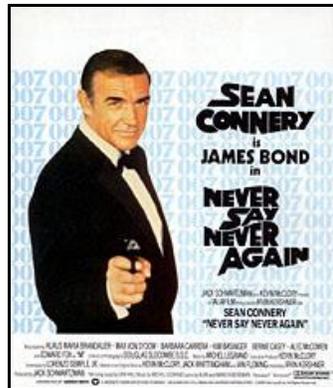
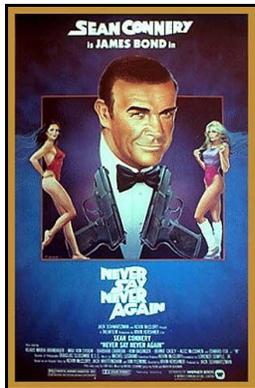
Trailer 1: http://www.youtube.com/watch?v=TKDtip_V37M&feature=related

Trailer 2: <https://www.youtube.com/watch?v=BrG1lwLtdiA>

Trailer 3: <https://www.youtube.com/watch?v=frXN0vccaEU>

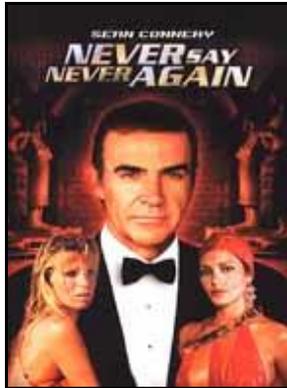
Opening Credits: <https://www.youtube.com/watch?v=ZqqYoLRTgI8>

Tagline: If you haven't seen Sean Connery in 'Never Say Never Again' then you haven't seen James Bond 007!



Posters

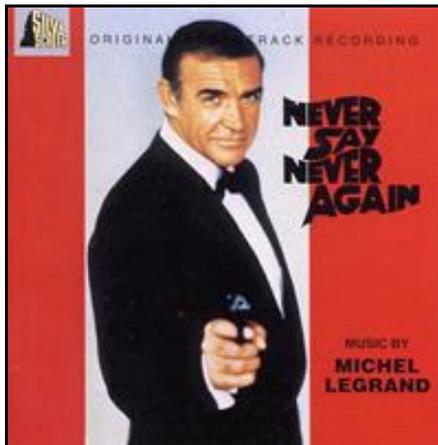
Plot Summary: SPECTRE agents under the command of Ernst Blofeld infiltrate a US air force base in the UK and steal two Tomahawk cruise missiles. When NATO is held to ransom, the British reactive their "00" agents and send James Bond to recapture the warheads and kill Blofeld. But when a lovely captive slips a knife into 007's ribs, the superspy's boss decides it's time his top agent sharpen his lethal edge. So James Bond is off to a health spa but his "vacation" is cut short by Largo, a power-mad mastermind set on carrying out his plan for worldwide nuclear blackmail. On Largo's side, the murderous femme fatale Fatima Blush and vile SPECTRE chief Blofeld. But Bond has an ally, Largo's girlfriend, the willowy Domino, who falls for Bond (www.imdb.com).



DVD



LP



CD

LP: Japan – Seven Seas K28P 4122

CD: Silva Screen SSD-1017

Complete Soundtrack: <https://www.youtube.com/playlist?list=PLUSRfoOcUe4bR791daaf0NxqryHjKPv3n>

Aqua Cues:

Plunder of a Nuclear Missile -

<https://www.youtube.com/watch?v=imSb9YmIzmQ&index=8&list=PLUSRfoOcUe4bR791daaf0NxqryHjKPv3n>

Fight to the Death - <https://www.youtube.com/watch?v=hY26Is5RHNw&list=PLUSRfoOcUe4bR791daaf0NxqryHjKPv3n&index=25>

The Underwater Cave - <https://www.youtube.com/watch?v=JVgcvWvzFEE&list=PLUSRfoOcUe4bR791daaf0NxqryHjKPv3n&index=24>

This “remake” of the original **Thunderball** has some plus moments but Michel Legrand’s original score was not one of them. Before looking at the negatives, let’s note that Randall Larson heard a couple of effective moments in the score—the “slashing string music for the shark chase [[Fight to the Death with the Tiger Sharks](#)’]. The sunken derelict is pretty good, if a bit overly reminiscent of the bom-bom-bom rhythm of *JAWS* and the brief cue for Bond’s cautious entry into the cave at the end, dominated by an up-and-down piano motif, is fairly adequate” (“Michel Legrand’s License to Kill,” *Soundtrack!*, 12/83, Vol. 2, No. 8, p. 14).

Even here, however, Stephen J. Lehti had a negative take, judging that Legrand's score committed the "fatal flaw" of being "sparse" and never taking "James Bond seriously", flavoring "the exotic locales with dramatically sterile, jazzy tracks." Lehti cites as an example the same track [["Fight to the Death with the Tiger Sharks"](#)] underscoring Bond being trapped underwater with sharks in pursuit. "One can picture very easily how Barry would approach this and underscore the peril. Legrand, though, has decided to use saxophone, of all things, for part of this scene. It adds nothing to the dramatic situation and only pushes us to care less for the situation than we otherwise would. Legrand's score thus works against the interests of the picture and that's sad" (*CinemaScore*, Fall/Winter 83, No. 11/12, p. 45).

Overall, Andy Dursin found the score "lackluster...with a hodgepodge of styles (jazz, big band, orchestral, tropical rhythms) that, however nice certain portions are, all turn out to be less than the sum of their parts" (*FSM*, 4/93, #32, p. 10). Larson provides this more detailed analysis of the score's shortcomings:

The thrust of [the] score [is] basically jazzy – a showy jazz emphasizing nightclub trumpets, saxophone, plucked double bass and percussion. It's too loud where it ought to be soft and moody, and it's quiet or nonexistent where it should move things along briskly. For example, ...[an] unnecessary loud, rhythmic piece for SPECTRE's recovery of the missiles [["Plunder of a Nuclear Missile"](#)] seems highly out of place for this quiet underwater scene. An obnoxious saxophone arrangement of the theme song underscores the love scene betwixt Bond and Fatima (Barbara Carrera) on the yacht, plodding along and going through the motions, but failing to move into the scene intimately; the cue remains during the couple's underwater exploration, and sounds dreadfully out of mood for both incidences. ... Loud, dissonant yet jazzy music is provided for the underwater scene as Largo and his men move the bomb through the cave [["The Underwater Cave"](#)]: it's an awkwardly noisy, fast-temp cue, which seems out of sync with the slow, lethargic progress of the actors ("Michel Legrand's License to Kill," *Soundtrack!*, 12/83, Vol. 2, No. 8, pp. 13-14).

Jon Burlingame's *The Music of James Bond* (2012, Oxford) provides these underwater-related "Score Highlights" on Michel Legrand's score for **Never Say Never Again**:

A portion of Legrand's dramatic "Cruise Missile" is heard...(30 minutes) as SPECTRE retrieves the nuclear missiles. ...

The longest cue in the score, nearly five minutes, begins with a sexy saxophone for Bond's tryst with Blush (48 minutes) and then turns ominous with a dramatic drumbeat and suspenseful strings as she takes him scuba diving, leaving him to be devoured by electronically guided sharks. Legrand adds wordless voices for unusual colors, although the orchestra dominates in the film mix ("Fight to the Death with Tigersharks" on the LP). ...

Off Eritrea, Bond determines where the missing nuclear warhead is hidden and his military colleagues launch an underwater expedition from their submarine (1 hour, 52 minutes, "Tears of Allah" on the LP); Legrand's music is filled with dramatic portent. He applies stealthy music for Bond and Leiter in the underground cave (1 hour, 59 minutes, drawn from "A Last Blow to Lag" on the LP but truncated). The

gun battle goes unscored, but Bond's climactic underwater fight with Largo (2 hours, 5 minutes, "Fight to the Death" on the Ce) merits a big, often dissonant, orchestral treatment (Jon Burlingame, *The Music of James Bond*, pp. 168-171).



1977 – The Spy Who Loved Me (Marvin Hamlisch)



[Marvin Hamlisch](#)

Trailer: <http://www.youtube.com/watch?v=9Eexojewr74>

Opening Credits: <https://www.youtube.com/watch?v=Wy-c8aAntWA>

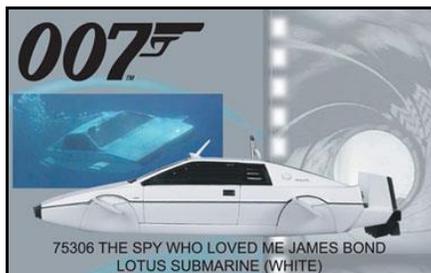


Tagline: It's the BIGGEST. It's the BEST. It's BOND. And B-E-Y-O-N-D.



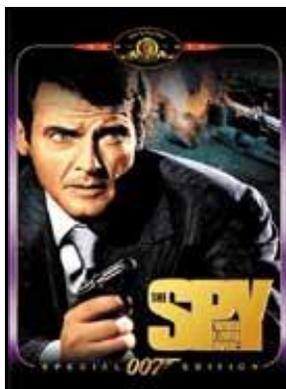


Posters

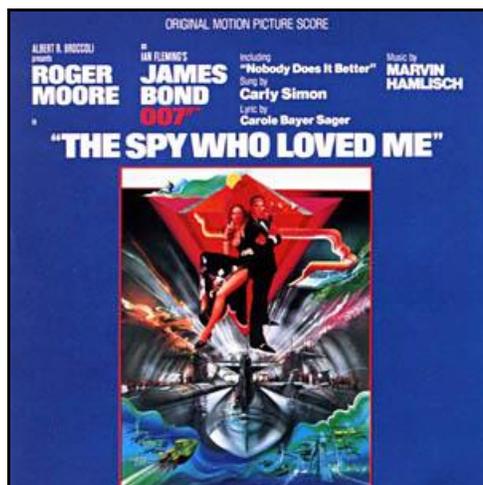


Photos

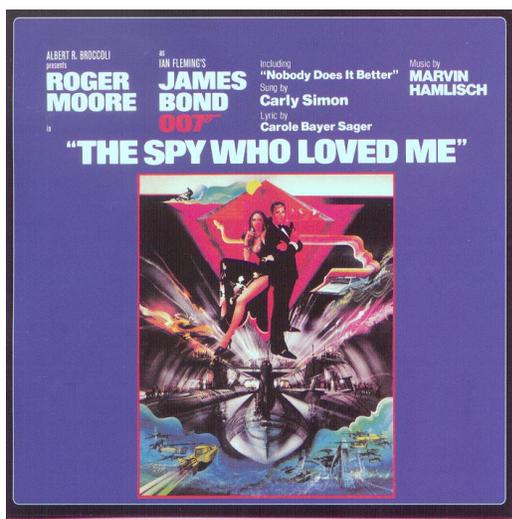
Plot Summary: The British discover that someone has perfected a way to track submerged submarines and is offering the technology to the highest bidder. An international crisis breaks when a Royal Navy Polaris submarine equipped with sixteen nuclear warheads disappears while on patrol. The British send agent James Bond to secure the tracking device and locate the missing vessel before its missiles are launched at the West (www.imdb.com).



DVD



LP



CD 1



CD 2

LP: United Artists UA-LA774-H

CD 1: EMI CDP-7-96211-2

CD 2: Capitol 72435-41469-2-3

Aqua Cues:

Complete Soundtrack - https://www.youtube.com/playlist?list=PLI6R9tIubF_0DzQ5wSPI9qNV9u8Q_LQGe

Ride To Atlantis - https://www.youtube.com/watch?v=Fy44HYd6pos&index=3&list=PLI6R9tIubF_0DzQ5wSPI9qNV9u8Q_LQGe

Bond 77 - https://www.youtube.com/watch?v=AlFqbBXalkM&list=PLI6R9tIubF_0DzQ5wSPI9qNV9u8Q_LQGe&index=2

The Tanker - https://www.youtube.com/watch?v=74VYF7PWOJY&list=PLI6R9tIubF_0DzQ5wSPI9qNV9u8Q_LQGe&index=7

Compared with John Barry's lush scores for earlier James Bond films, Marvin Hamlisch's score for **The Spy Who Loved Me** "was more spare and disco-oriented, with the most extensive use of electronics and synthesizers to be heard in a Bond film to [that] date" (Jeff Bond, CD liner notes). Didier C. Deutsch went further, deeming the score "the worst in the soundtracks for the series" (*musicHound Soundtracks*, 2000, p. 555): a "ho-hum score, a series of cues with long cascading lines, percolating rhythms, guitar riffs, and wah-wah effects that attempt to find an original tone but fail miserably" (*ibid*).

Jostein Hakestad (personal communication), however, notes that in a cue like "[Ride To Atlantis](#)" these "electronic sounds... cause the music to 'vibrate' in a sense, just like bubbles or perhaps ripples on the ocean surface. This perfectly matches the [film's] 'water-based' storyline." This cue is first heard when Bond and Russian agent Amasova travel by boat to Stromberg's submersible platform (Atlantis) and is later reprised when our two Sea Spies travel underwater in a Lotus-cum-mini-sub to return to Atlantis.

As they near Atlantis, frogmen propelled by scooters or aboard mini-subbs attempt to destroy the Lotus, the action accompanied by "[Bond 77](#)"—the [disco-like "James Bond Theme"](#) heard earlier in the film's exciting ski-jumping sequence. When the British submarine with our Super Spies aboard is captured by Stromberg's submarine-grabbing cargo ship (Liparus), a suitably menacing cue ("[The Tanker](#)") provides the underscore.

Unfortunately, the soundtrack CD does not include the other [underwater-related cue](#) heard when the Lotus escapes into the sea (at 4:21 in below clip) and journeys underwater to the Atlantis.

Clip: <https://www.youtube.com/watch?v=eM7TiNAjIIE>

Otherwise, for the film's ocean-related scenes, Hamlisch provides what sounds like light classical music (e.g., for scenes when Stromberg is looking at his underwater world through the "sea windows" of the Atlantis).

Jon Burlingame's *The Music of James Bond* (2012, Oxford) provides these underwater-related "Score Highlights" on Marvin Hamlisch's score for **The Spy Who Loved Me**:

Interestingly, there is no theme for the villain Stromberg (mastermind behind the theft of the nuclear submarines). He murders his treacherous assistant to music of Bach ("Air on a G String," 16 minutes in),

then raises his giant underwater installation Atlantis to Mozart (Piano Concerto no. 21, at 18 minutes). ...

Stromberg's assistant, Naomi (Caroline Munro) delivers Bond and Anya to his Atlantis fortress by boat to a new theme, a pleasant combination of orchestral and synthesizer sounds (1 hour, 4 minutes into the film; greatly expanded from 37 seconds in the film to more than three minutes on the LP as "Ride to Atlantis").

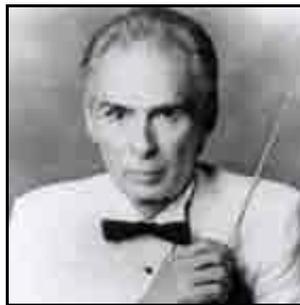
...

Hamlisch reprises his "Bond '77" music (1 hour, 12 minutes) for the car chase in which Bond's Lotus is pursued by a car containing Jaws and then Naomi piloting a helicopter. The amphibious Lotus is greeted by warm, floating strings and piano, then a reprise of the "Ride to Atlantis" music as they survey the undersea installation (1 hour, 15 minutes), but the idyll doesn't last long, for Hamlisch returns to the "Bond '77" music (1 hour, 17 minutes) when they are menaced by Stromberg's divers.

Hamlisch does not accentuate Anya's death threat to Bond. But when they are aboard a sub as Stromberg's massive supertanker *Liparus* threatens and then swallows the vessel (1 hour, 25 minutes in), Hamlisch supplies low, heavy, ominous sounds – the most sinister and melodramatic music of the entire score (called "The Tanker" on the LP, again expanded from the 1½ minutes of the film cue). Dark, suspenseful strings and brass accompany the departure of two of the subs from the *Liparus* (1 hour, 32 minutes). The "Bond '77" theme returns again (1 hour, 35 minutes) when Bond frees one of the sub crews and the battle begins with Stromberg's men. ...

Hamlisch...reprises [the Bond theme] for Bond's waterbike ride to Atlantis, with added sassy saxophone. The music for the submarine departure returns (1 hour, 46 minutes) as the two subs launch nuclear missiles at each other. The surviving sub escapes, and the *Liparus* sinks, to more grim and powerful music (1 hour, 50 minutes). Bond's final battle with Jaws and his rescue of Anya while Atlantis sinks go unscored (Jon Burlingame, *The Music of James Bond*, pp. 128-133).

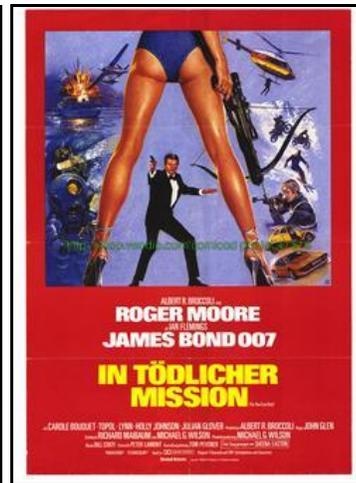
1981 – **For Your Eyes Only (Bill Conti)**



Bill Conti

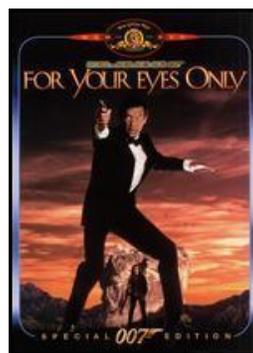
Trailer: <http://www.youtube.com/watch?v=IXO8wWdf2EA>

Tagline: No one comes close to JAMES BOND 007

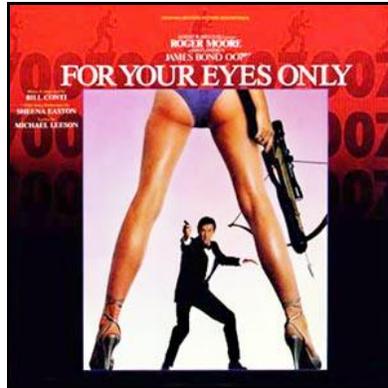


Posters (U.S. left & Sweden right)

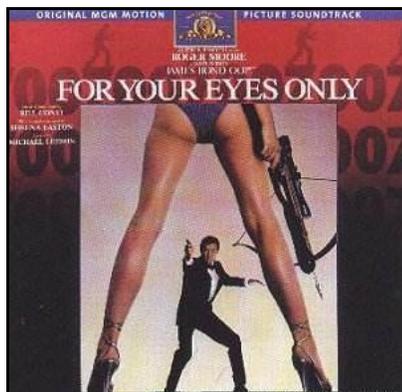
Plot Summary: A British spy-ship, the St. Georges, accidentally hits a mine and sinks near a Warsaw Pact country. On board is ATAC, a communications device that could order Western subs to attack friendly areas. 007 is sent to recover the ATAC. Once the Soviets learn of the loss the race is on to recover the device at any cost, prompting the Russians to send a message to their local “Contact.” Bond’s investigation leads to Greece where he meets Aristotle Kristatos and Milos Colombo, the evidence indicating that one of them is the Contact. Bond also meets Melina Havelock, out for revenge, as the Contact has had her parents murdered. Melina and Bond set out to recover the ATAC (www.imdb.com).



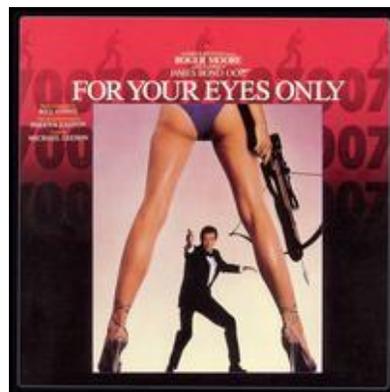
DVD



LP



CD 1



CD 2

LP: Liberty LOO-1109

CD 1: Rykodisc RCD-10751

CD 2: Capitol 72435-41449-2-9 (Remastered)

Aqua Cues:

<https://www.youtube.com/watch?v=vsEMeXATt00>

Sinking the St. Georges (starts at 1:44) - <https://www.youtube.com/watch?v=oJJDRhBTIk>

Submarine - <https://www.youtube.com/watch?v=MtLjTnG16rk&list=PL8A2E3630FFFF9846&index=9>

Recovering the ATAC - <https://www.youtube.com/watch?v=AhcSBOwn9G4&list=PL8A2E3630FFFF9846&index=17>

Sub vs. Sub - <https://www.youtube.com/watch?v=hPIQg41W3i0&index=18&list=PL8A2E3630FFFF9846>

For Your Eyes Only was the first (and so far only) James Bond film scored by Bill Conti (**Rocky**). The film's underwater sequences include the sinking of a British spy trawler, an underwater battle with a diver in steel pressure armor, and a mini-sub demolition derby. Jeff Bond's liner notes for the CD provide these descriptions:

- “[Sinking The St. Georges](#)” – This cue is heard as roughly the latter third of the CD’s bonus track 13 beginning at 1:44).
- “[Submarine](#)” (track 9) – “As Bond and Melina descend to the underwater grave of the British spy trawler, a triangle rhythm and brushed metal chimes create a dreamy, submerged feeling before rhythm section, strings and synthesizers bleat out a distorted version of the James Bond theme. This marks a turning point in the score as it begins to hearken more toward the traditional 007 sound, with wah-wah bass and some dramatic brass playing for the discovery of the underwater wreck.”
- “[Sub vs. Sub](#)” (track 18) – This cue “provides an *almost* atmospheric backdrop for the effectively chilling scenes of Bond underwater, as he is ambushed while investigating the wreck of the St. Georges, the ATAC ship, on the ocean bottom” ([Stephen Mark Rainey](#)).

Jon Burlingame’s *The Music of James Bond* (2012, Oxford) provides these underwater-related “Score Highlights” on Bill Conti’s **For Your Eyes Only** score:

Conti brings the flugelhorn back for a gorgeous arrangement of “For Your Eyes Only” (1 hour, 20 minutes) as Bond joins Melina during her underwater archaeological dig; longtime Bond trumpeter Derek Watkins plays the solo. Bond and Melina take a two-man submarine down, and Conti brings the “Bond Theme” back in a synth-driven version (1 hour, 23 minutes); it becomes more dramatic as they sight the sunken St. George’s ship and settle on the ocean floor. On the LP, this cue is titled “Submarine.”

Their search for the ATAC machine (1 hour, 26 minutes), the fight with one of Kristatos’ men who also wants it, and the underwater battle of submarines (1 hour, 33 minutes) are all scored with dark, suspenseful and often intense orchestral combinations, including the pairing of high strings and very low piano. The memorable sequence of Bond and Melina being tied together and dragged through the water is unscored. (Jon Burlingame, *The Music of James Bond*, pp. 150-155).



1985 – [A View to A Kill \(John Barry\)](#)



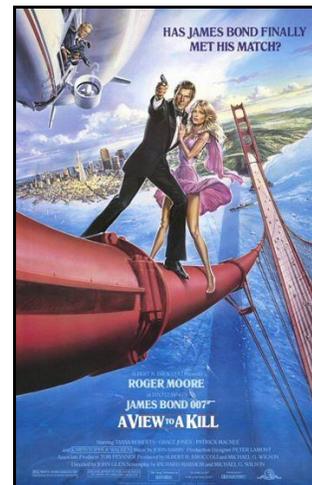
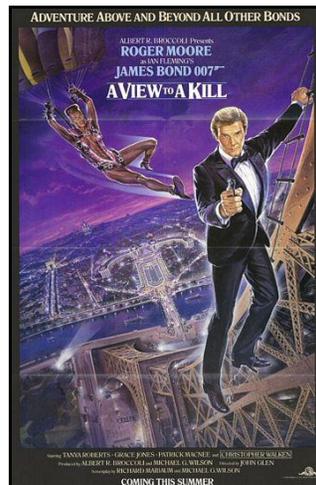
[John Barry](#)

Trailer: <http://www.youtube.com/watch?v=4qBORhEUKeM>

Opening Titles: <https://www.youtube.com/watch?v=hWVbVT3igdw>



Tagline: Has James Bond finally met his match?



Posters

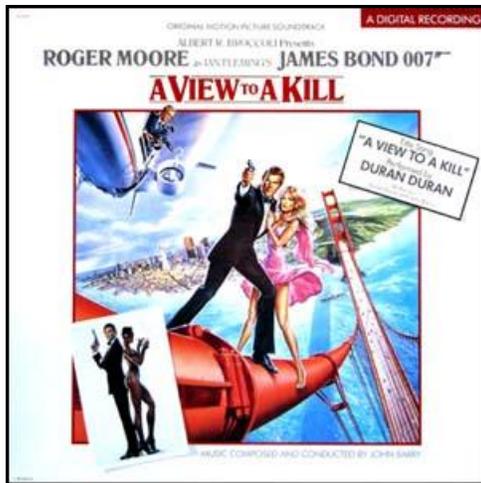
Plot Summary: When Bond is sent to investigate a security leak at the high-tech Zorin Industries, he discovers a hotbed of murder and deception. The company's mysterious owner, Max Zorin (Christopher Walken) has devised a plan to corner the world microchip market, even if he has to kill millions to do it! But before Bond can stop Zorin, he must confront the madman's beautiful and deadly companion May Day (Grace Jones). With help from the gorgeous Stacey (Tanya Roberts), Bond will launch an all-out assault on Zorin's deadly scheme, climaxing in a spine-tingling duel on the upper spans of the Golden Gate Bridge (www.imdb.com).



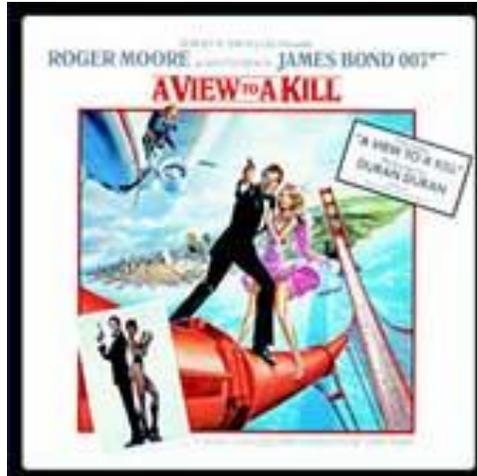
VHS



DVD



LP



CD

LP: Capitol SJ 12413

CD: Capitol 72435-41448-2-0

Aqua Cues:

Bond Underwater - <https://www.youtube.com/watch?v=PP9N7CeZHig>

John Barry scored 1985's **A View to A Kill** which includes two scenes where James Bond finds himself underwater. In the first, Bond is knocked unconscious and bundled into the back of the car which is driven to a remote lake; there the villain (Zorin) and his female sidekick May Day push it under the water. However, Bond revives and, using air from the tires, hides underwater until the pair have left.

Clip (How Bond Survives Underwater): <https://www.youtube.com/watch?v=ciXON7KAmFs>

Later, at night, Bond dons diving gear to sneak up on a pumping station where he sees two figures lurking beneath the pier eavesdropping on Zorin discussing Project Main Strike. When Bond investigates the pumping device, he is almost killed when the gates are opened and he is nearly sucked into a massive set of prop blades, only escaping by using his air tank to jam the propeller and barely managing to get to the surface alive. Bond escapes as Zorin's own divers begin to explore the pipe ([Source](#)). For Bond's underwater swim, Barry provided the cue "[Bond Underwater](#)."

Jon Burlingame's *The Music of James Bond* (2012, Oxford) provides these underwater-related "Score Highlights" on John Barry's score for **A View to A Kill**:

The British submarine scene, with its breathy-voiced blonde pilot (5 minutes into the film), offers the first use of "View" as a love them, complete with sexy saxophone. ...

There is no score for the steeplechase until the very end, when Bond discovers Tibbett dead. When May Day pushes their Rolls-Royce into a lake (53 minutes, "Bond Escapes Roller" on the LP), Barry uses

repeating flutes with muted brass for Bond's survival underwater. ...

Bond investigates Zorin's oil pumping station (1 hour, 2 minutes), ("Bond Underwater" on the LP) to some of the score's most dramatic music yet. ...

...although the mine-flooding sequence is mostly without music, the inflation and launch of Zorin's airship—intercut with Bond and May Day swimming through the mine—gets a dramatic, powerful orchestral musical treatment (1 hour, 53 minutes, "Airship to Silicon Valley" on the LP) (Jon Burlingame, *The Music of James Bond*, pp. 177-181).



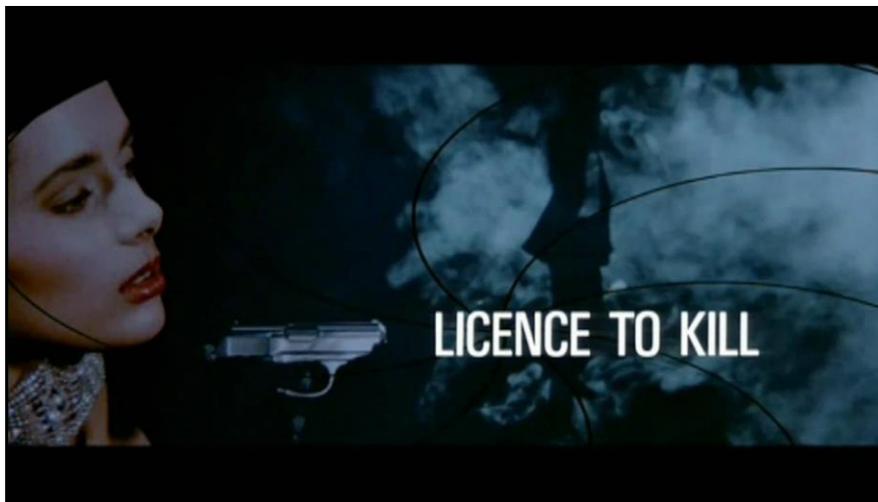
1989 – Licence to Kill (Michael Kamen)



[Michael Kamen](#)

Trailer 1: <https://www.youtube.com/watch?v=quHQAuO0lkg>

Trailer 2: <https://www.youtube.com/watch?v=sW9eKpbJXUk>

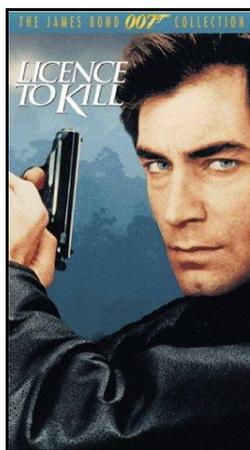


Tagline: How many times can one man leave you breathless...? If you get on his bad side, your number is up.

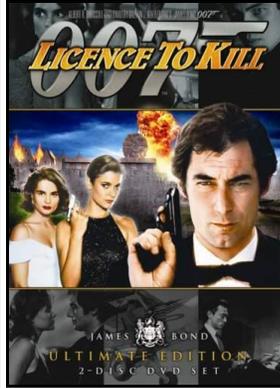
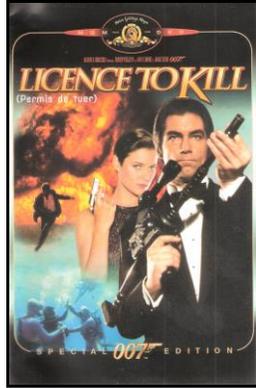


Posters

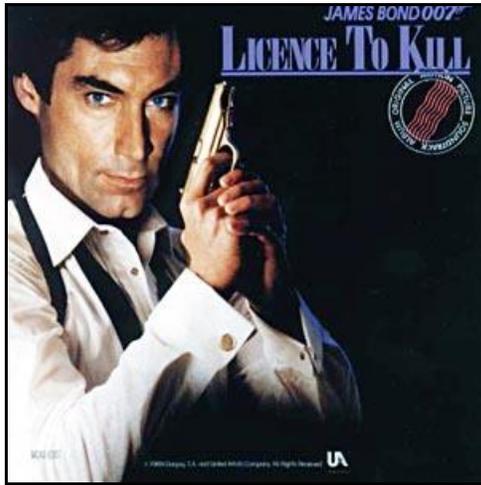
Plot Summary: Bond angrily leaves the secret service to avenge a Latin American drug lord's attack on his CIA contact and friend, Felix Leiter. ([Source](#))



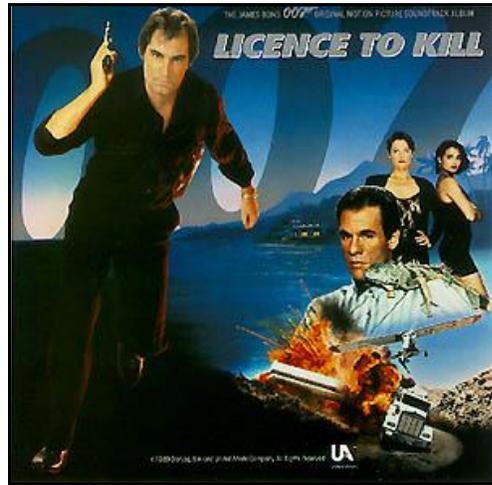
VHS



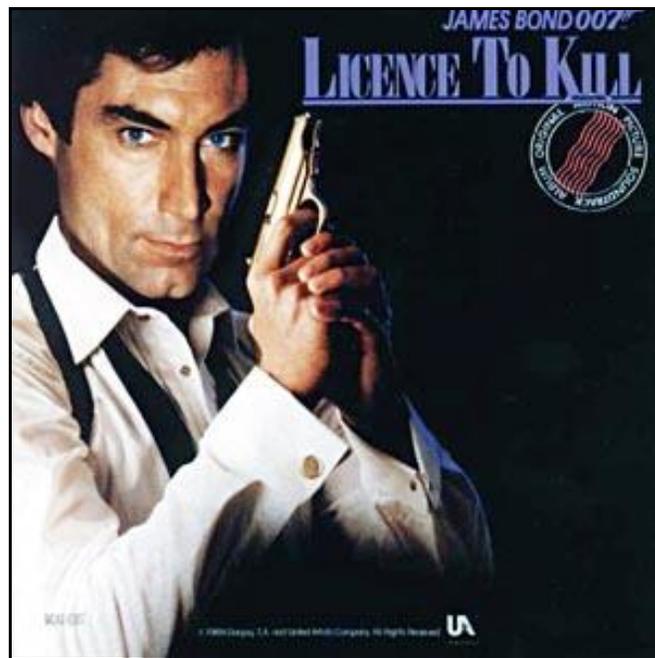
DVD



LP 1



LP 2



CD

LP 1: MCA Records 6307-1

LP 2: Germany - MCA Records 256 436-2 YS

CD: MCA Records MCAD-6307

Complete Soundtrack - <https://www.youtube.com/playlist?list=PLUSRfoOcUe4YJaiOO9sCQO0Db9gv8O10S>

Aqua Cues:

James and Felix on Their Way to Church -

<https://www.youtube.com/watch?v=EdjBiffhHY4&index=6&list=PLUSRfoOcUe4YJaiOO9sCQO0Db9gv8O10S>

Sanchez in the Bahamas / Shark Fishing -

<https://www.youtube.com/watch?v=KJtY0lWdh8s&index=8&list=PLUSRfoOcUe4YJaiOO9sCQO0Db9gv8O10S>

Licence Revoked - <https://www.youtube.com/watch?v=PAYZ6niRQN4&index=10&list=PLUSRfoOcUe4YJaiOO9sCQO0Db9gv8O10S>

[Filmtracks](#) provides a generally negative review of Kamen's score for **Licence to Kill** as well as the score's presentation on the MCA Records album (LP and CD), that

Trying to seek [the score's] few highlights on MCA Records' album will frustrate the hell out of you, though. Few soundtracks have been as badly mangled in their presentation as **Licence to Kill**, and, unfortunately, no subsequent re-issue (as with the other Bond scores through **Goldeneye**) has ever rectified the situation. The placement of the songs near the start of the album is fine, though they include two worthless source pieces. The score cues are butchered severely in how they were edited for the album, and evidence of these badly managed edits can be clearly heard within nearly all of the score tracks. Some of the sudden transitions are distractingly severe and amateurish. There is no flow to the album as a result, and anyone trying to assemble a chronological presentation of the music as heard in the film will have better luck proving the existence of God to an atheist.

Nevertheless, Jon Burlingame's *The Music of James Bond* (2012, Oxford) provides comment on the underwater-related "Score Highlights" in Kamen's score:

Much of Kamen's score is atmospheric or textural, with few warm or melodic moments, although he invokes the "James Bond Theme" some 17 times (according to the film's official cue sheet) and offers fresh and compelling variations on it throughout. ...

[Villian] Sanchez escapes when his truck transport plunges into the ocean and he's rescued by divers (16 minutes, 1:10 to 2:59 of "James and Felix on Their Way to Church" on CD....

More Bond theme variations underscore Bond's underwater surveillance of Krest's boat and his encounter with Lupe (38 minutes). What follows is the longest single musical sequence of the film (44 minutes in), a six-minute-plus series of continuously exciting Bond Theme variations as Bond is attacked, waterskis away, hops a seaplane, commandeers it and escapes with millions in drug money (last six minutes of "License Revoked" on CD) (Jon Burlingame, *The Music of James Bond*, pp. 107-109).



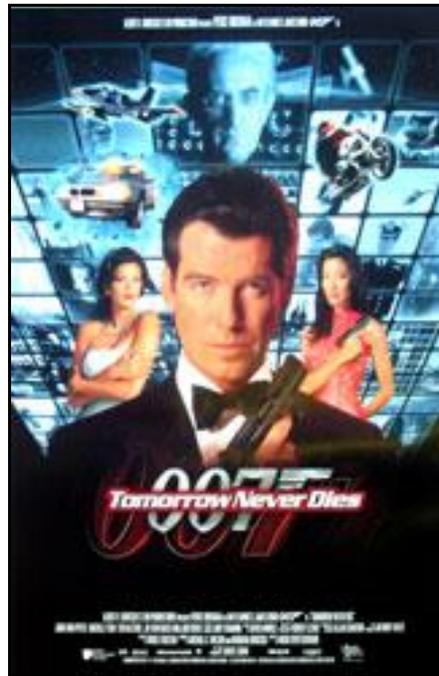
1997 – Tomorrow Never Dies (David Arnold)



[David Arnold](#)

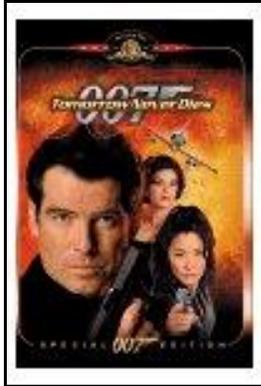
Trailer: <https://www.youtube.com/watch?v=eqrk7-mx2D0>

Intro: <https://www.youtube.com/watch?v=nEBf09VoKwU>

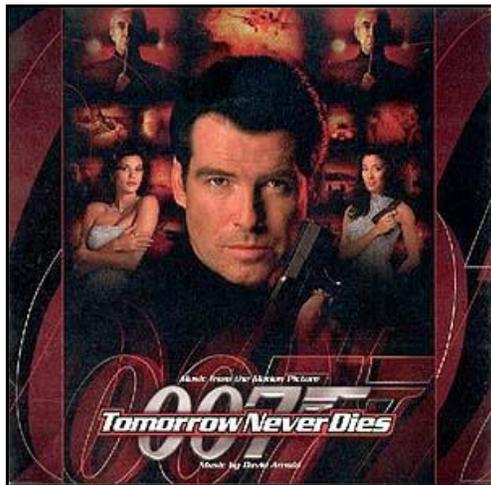


Poster

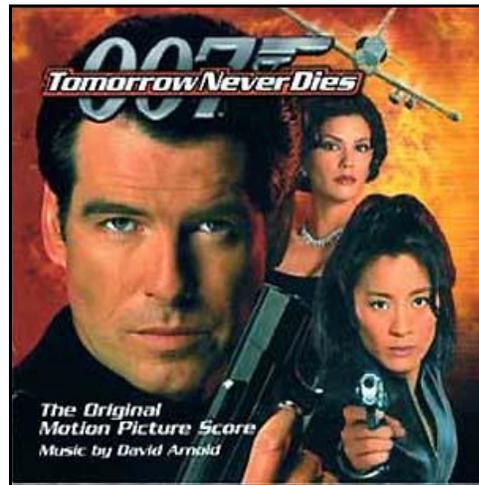
Plot Summary: A megalomaniac media mogul (Carver) only needs broadcasting rights in China to complete his global communications empire. The Chinese, however, are proving stubborn so he hatches a diabolical plan to thwart the Chinese by starting a war between them and the British. When a British war ship is sunk in Chinese waters and its deadly payload stolen, James Bond embarks on a dangerous mission against the clock to discover the truth. The Chinese also want to know what is happening and dispatch their agent, Wai Lin (www.imdb.com).



DVD



CD 1



CD 2

CD 1: A&M 31454-0830-2

CD 2: Chapter III CHA-0125

Aqua Cues:

Complete Soundtrack: <https://www.youtube.com/playlist?list=PL3CD06F1ABB7B659C>

The Sinking of the Devonshire - <https://www.youtube.com/watch?v=54IFAH2ro0s&index=2&list=PL3CD06F1ABB7B659C>

Underwater Discovery - <https://www.youtube.com/watch?v=cDsW9RbtqoI&index=12&list=PL3CD06F1ABB7B659C>

“Clocking in at just over seven minutes,’ wrote [Stephen Mark Rainey](#), “[The Sinking of the Devonshire](#)” “is dark and atmospheric, if devoid of any memorable melody. It’s very standard action-suspense music.” The cue “[Underwater Discovery](#)” “comes off as generic action music—aptly similar to ‘Sinking of the Devonshire’—as Bond and Wai Lin explore the sunken British warship. The strains here are actually reminiscent of the climactic action music from **Dr. No**” (*ibid*).

Jon Burlingame’s *The Music of James Bond* (2012, Oxford) provides these underwater-related “Score Highlights” on David Arnold’s ’s score for **Tomorrow Never Dies**:

Military rhythms, low grim brass and drumbeats accompany the South China Sea action in which the HMS *Devonshire* is attacked and sinks; sample choir and urgent, high brass for our glimpse of Carver follow (12½ minutes, “The Sinking of the Devonshire” on CD). ...

Bond finds the missing *Devonshire* and explores it, to eerie string passages with electronic effects and finds Wai Lin there already; the two must escape the rapidly sinking ship (1 hour, 8 minutes, “Underwater Discovery” on CD) (Jon Burlingame, *The Music of James Bond*, pp. 213-217).

1999 – *The World Is Not Enough* (David Arnold)



[David Arnold](#)

Trailer: <https://www.youtube.com/watch?v=8COXJSYpuMg>



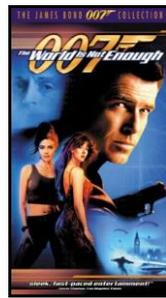
Tagline: Some men want to rule the world... Some women ask for the world... Some believe the world is theirs for the taking... But for one man, The World Is Not Enough!!!





Posters

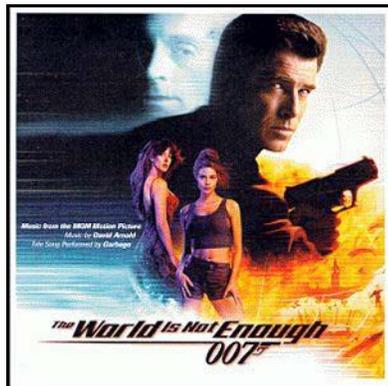
Plot Summary: Her mind twisted to the border of insanity by the combination of her brutal kidnap by notorious global anarchist Renard, and the discovery that her father allowed the British Secret Service to use her as ‘bait’ to apprehend her captor, Elektra King plans to destroy Istanbul by exploding a nuclear submarine in the Bosphorus, which will force the world to use the oil from the King pipeline. Pierce Brosnan leaps into action as James Bond in the 19th film of the long-running adventure series. Bond's mission is fraught with danger and beauty—in the form of the sultry oil heiress (Sophie Marceau) and a stunning nuclear scientist (Denise Richards)—as he faces off against a ruthless enemy who'll stop at nothing to accomplish his devastating plan (adapted from <http://www.007.info/FactfileTWINE.asp> and www.imdb.com).



VHS



DVD



CD1



CD2

CD 1: MCA 088 112 101-2

CD 2: La-La Land LLL



Aqua Cues:

- CD 1 - Submarine - <https://www.youtube.com/watch?v=19h-5wVlz68>
- CD 2 - Disc One: Submarine Surfaces (previously unreleased)
- CD 2 - Disc Two: Submarine #1 (4:11)
- CD 2 - Disc Two: Submarine #2 (6:26) (contains previously unreleased material)
- CD 2 – Disc Two: Sub Gets It (0:46) (previously unreleased)
- CD 2: Disc Two – Submarine (10:19)

The reviews for **The World Is Not Enough** generally didn't heap a lot of praise on David Arnold's score for the film, as illustrated by reviewer Dan Goldwasser's observation that there is:

one problem with this score - there is too much underscore. Whereas the older Bond films (and older films in general) tended to be scored by major thematic material, Arnold has chosen the more conventional route of accentuating virtually every action that happens on screen. This has the unfortunate side effect in that just when a theme gets going, it changes to match some other action on screen. So while there are plenty of themes to go around, none of them seem to really get going to have a real climax - and that's the problem with the album. There is no real "climax" cue. I would assume it to be '[Submarine](#)', since it's the last action cue on the album, but it's full of so much incidental underscore that it's rather hard to feel a sense of satisfaction (<http://www.filmmusic.com/soundtracks/database/?id=2258>).

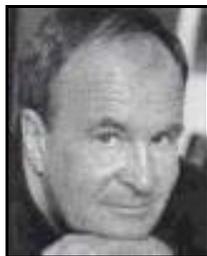
The film's climax is a lengthy underwater scene as the Elektra's plan is put in motion to destroy Istanbul by exploding a nuclear submarine in the Bosphorus Sea. In a desperate effort to locate the submarine, Bond allies with a former enemy, Zukovsky (a Russian mafioso), who has the movie's best line: "I'm looking for a submarine. It's big, and black and the driver is a very good friend of mine." Beneath the Bosphorus, Bond breaks into the submarine and pursues a villain by popping outside the sub and then in again. This long action sequence culminates in a final dramatic showdown in the claustrophobic confines of the submarine as it begins to flood. This sequence is underscored by "[Submarine](#)", a cue that is 10:19 in length on the CD.

Jon Burlingame's *The Music of James Bond* (2012, Oxford) provides these underwater-related "Score Highlights" on David Arnold's score for **The World Is Not Enough**:

For the final, in which Bond wreaks havoc aboard Renard's submarine and then battles him to stop the impending nuclear disaster, Arnold provides more than 10 minutes of nonstop suspense and action music that includes grand orchestral gestures, a driving electronic pulse and references to the "Bond Theme" and to his main theme (1 hour, 50 minutes, "Submarine" on CD) (Jon Burlingame, *The Music of James Bond*, pp. 220-225).



1980 – Ffolkes (aka North Sea Hijack and Assault Force) (Michael J. Lewis)



[Michael J. Lewis](#)

Trailer: https://www.youtube.com/watch?v=KN_g2aHK878

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

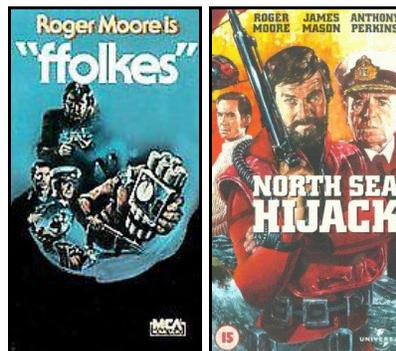


Tagline: Roger Moore is “ffolkes” the man who loved cats, ignored women and is about to save the world.

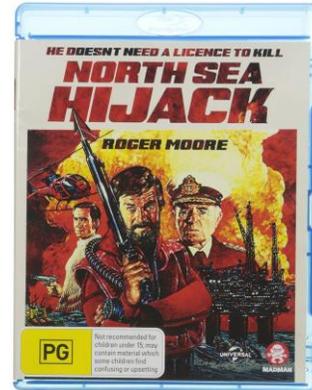
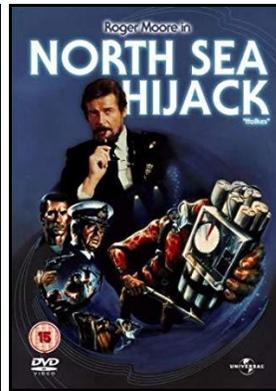
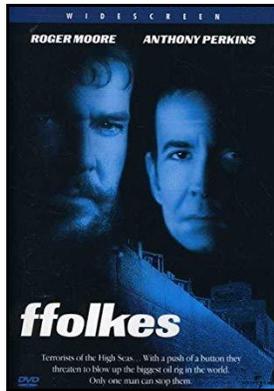


Posters

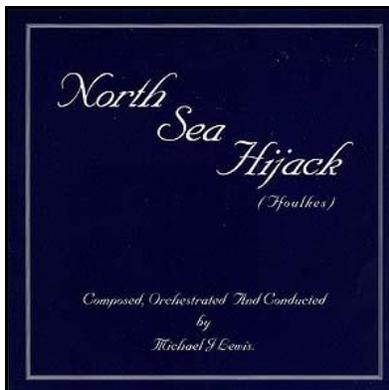
Plot Summary: When terrorists take over two North Sea oil drilling rigs and threaten to explode them if their ransom demand is not met, a unique frogman commando unit, led by James Excalibur ffolkes (Roger Moore), a wealthy misogynistic eccentric, is called to mobilize a crack team of soldiers in to stop the terrorists. With few other options available, the British Government reluctantly accepts his help (www.imdb.com).



VHS



DVDs – Blu-Ray



CD – promotional

Aqua Cues:

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

Other Cues: Fast Ahead / Submerging / Stormy Water / Finale

Michael J. Lewis composed the score for **Ffolkes** (aka **North Sea Hijack**), a very Bond-like action/adventure film of 1980 for which [Christian Clemmensen](#) provided this analysis:

Aside from the very early synthesized noises, which are really quite simple and unobtrusive, the score is dominated by the power of the orchestra. . . . Every time Ffolkes shoots someone (or, say, launches a spear through Anthony Perkins), the multi-layered brass kicks in with a continuous burst of energy and theme. The suspense-driven moments rival the better of the Bond scores. . . . The main and ending titles are surely the most memorable from the film, with the bold (and sometimes trite in a royal, British way) theme taking center stage. My favorites, however, are some of the action sequences in between. Track #3 [“Fast Ahead”] is a great two minutes of solid brass, bouncing from speaker to speaker as it goes. Track #14 [“Oil Rig Jennifer”] is the longest on the CD and...exhibits some of the best music on the score. Strings are added to the brass, slowly building the tense suspense that explodes in the next track. Rumbblings of percussion round out the fully orchestral finale cues.

1993 – Lara Croft Tomb Raider: The Cradle of Life (Alan Silvestri)



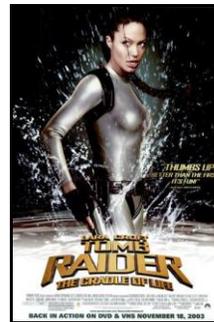
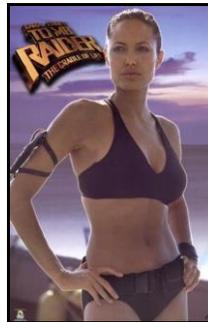
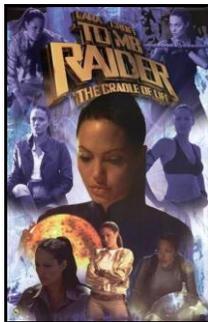
[Alan Silvestri](#)

Trailer 1: <http://www.youtube.com/watch?v=BWxh1R8JIro>

Trailer 2: <http://www.youtube.com/watch?v=P2WsWrupKNE&feature=related>



Tagline: Born into Wealth. Groomed by the Elite. Trained for Combat.



Posters

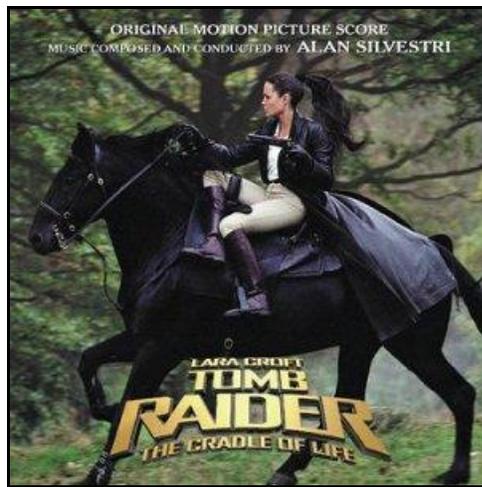
Plot Summary: Archaeologist and explorer Lara Croft journeys to a temple that is sunken underwater that leads to a sphere containing the mythical Pandora's Box, only to have it stolen from her by Chen Lo, the leader of a Chinese crime syndicate, who's in league with a villain named Reiss who wants to use the Box as a doomsday weapon. Facing her greatest challenges yet, the intrepid tomb raider pursues Lo, in order to get her hands back on Pandora's Box, and fulfill the desire of the Queen (www.imdb.com).



DVD



CD 1



CD 2

CD 1 (songs): Hollywood Records 162417 - songs and one score cue – “[Pandora’s Box](#)” (5:24)

CD 2 (score): Varese Sarabande VSD 302 066 502 2 – score

Full Soundtrack: <https://www.youtube.com/playlist?list=PLEb5z09R4wXtR26ax0qyH8OmiG-ShGEhB>

Aqua Cues:

The Luna Temple - <https://www.youtube.com/watch?v=k8oEWQ5qs-M&index=2&list=PLEb5z09R4wXtR26ax0qyH8OmiG-ShGEhB>

Shark Attack - <https://www.youtube.com/watch?v=cwFyH867nHE&list=PLEb5z09R4wXtR26ax0qyH8OmiG-ShGEhB&index=3>

Alan Silvestri’s score for **Tomb Raider: The Cradle of Life**, wrote [Mikael Carlsson](#), “is dominated by his strong, kinetic orchestral writing with ostinato-driven strings, rousing percussion and majestic parts for horns.” The score has two underwater cues: “[The Luna Temple](#)” and “[Shark Attack](#)”.

The first cue provides underscore as Lara Croft dives deep under the Mediterranean, off the coast of Greece, to search for “[The Luna Temple](#)” that holds the treasure of Alexander the Great, this treasure including a mysterious yellow glowing orb.

As the temple begins to collapse, Lara's subsequent attempt to escape is accompanied by the "[Shark Attack](#)" cue that Lyn Williams describes as "a pounding electronic pulse, rhythm that repeats beneath a string and brass exchange which is later taken into a brief screaming guitar and then into an almost repeat of the first cue '[The Opening](#)'" (*Legend*, Issue 42, p. 22).

[Morag Reavley](#) provided this assessment: "Traditional action movie orchestral sound is played off throughout against the digital and synthetic elements of sci-fi. Techno loops, synthetic drum sequences and reverb are laid on with a trowel." The net effect of cues such as "Shark Attack," adds Reavley, "is horror flick angst" (*ibid*),



DECOMPRESSION

The **Sea Spies** genre sports only a few contenders for this genre's best underwater score, so picking the best score is not too great a challenge in terms of finding one has gotten himself in too deep or over one's head. The score, reportedly composed by David Rose, for the late 1950s' **Sea Hunt** television series can be heard almost daily on cable channels or at various internet sites (youtube.com). Unfortunately, while a couple of cover versions of the series' main title have surfaced on LP and CD, the show's original score, much of which accompanied each episode's extensive underwater scenes, has yet to be commercially released, so don't hold your breath!

While a much more recent contender might be **Lara Croft Tomb Raider: Cradle of Life** (Alan Silvestri), the film had only one major scene filmed underwater with accompanying score, which generally also was the case for Michael J. Lewis' excellent score for **Flokes**.

With the above contenders eliminated from the running (or swimming), the list of candidates for best score in the **Sea Spies** genre boils down to which of five James Bond films has, including the scoring of the underwater themes, the best overall score. Several James Bond films – notably, 1985's **A View to a Kill** (John Barry), 1997's **Tomorrow Never Dies** (David Arnold), and 1999's **The World Is Not Enough** (David Arnold) – contain only one or two underwater scenes with accompanying score. However, overall, the scores for these films are not (in this writer's judgement) particularly memorable.

While significant portions of 1977's **The Spy Who Loved Me** (Marvin Hamlisch) and 1983's **Never Say Never Again** (Michel Legrand) take place underwater, the scores for these two films arguably suffer from the disco or jazz flourishes of the day that obviously "inspired" these composers in how they approached scoring these films. With this process of deduction, our list of suspect contenders for best overall score for the **Sea Spies** genre boils down to the one and only – and original – score that John Barry provided for 1965's **Thunderball**.

If an underlying plot motif in the **Sub Wars** and **Sea Spies** sub-genres was the altruistic goal of keeping the homeland free from the threat of oppression and world domination by some egomaniacal mad man, our next genre's plot motif is found at the opposite end of the rainbow, where at ocean's bottom lie sunken ships and the lure of a pot o' gold or other long-lost treasures. Don your scuba gear—or take a deep breath and hold it—as we now dive deep for **SEA TREASURES**.

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

