



## DIVE 008 - SEA TREASURES

The lure of sunken ships lying at ocean's bottom, laden with long-lost gold and other riches from times past, or of natural treasures such as sponges and pearls, has captivated fortune seekers time and again to dive into the depths as greed or necessity drive a never-ending quest for **Sea Treasures**.

While the protagonists of the films in this genre dive with or without scuba gear in search of treasures at the ocean's bottom, you need only don your Soundtrack Zone goggles to dive into our review of **Sea Treasures** films having their scores on CD (or other source).



### 1968 – **Danger: Diabolik** (Ennio Morricone)



[Ennio Morricone](#)

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

**Trailer 2:** <https://www.youtube.com/watch?v=9dZEUWsPFLg>

**Opening Titles:** <https://www.youtube.com/watch?v=Di8SMP2CMvo&list=PLDeXJpLmQ4oAQTdBBLovOtMofhkJZD-mO>

**Film:** <https://www.youtube.com/watch?v=vKkPjz-kKZs>

**“Deep Down” Clip:** <http://www.youtube.com/watch?v=VY6PV5MeEpU&feature=related>

**Shower Scene:** <https://www.youtube.com/watch?v=H9TqHXIZ7yc&index=20&list=PLDeXJpLmQ4oAQTdBBLovOtMofhkJZD-mO>



**Plot Summary:** In psychedelic swinging 60s style, the dreaded thief (and killer) Diabolik wreaks havoc on a generic European country for his own financial gain and amusement. He shares an extravagant underground lair (and a giant bed of money) with his curvaceous, superficial girlfriend...who uses her awesome powers of wig-wearing to help Diabolik kill innocent people and steal billions from the government. Nonetheless, Diabolik is the “hero” of the film because he must face off against bumbling cops and revenge-seeking mafiosos ([www.imdb.com](http://www.imdb.com)).



### Posters

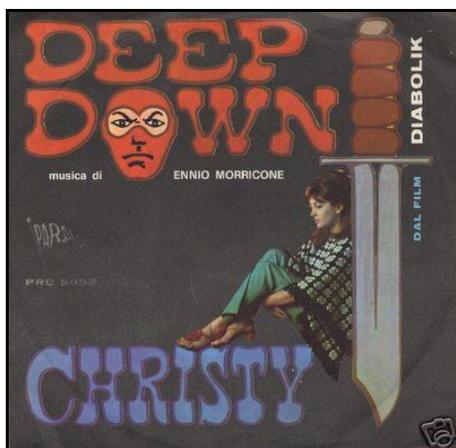
**Tagline:** Out for all he can take, seduce, or get away with...



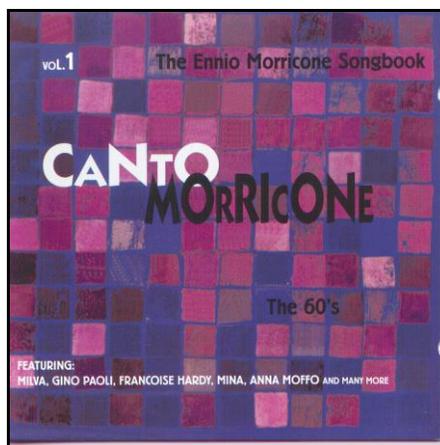
VHS



DVD



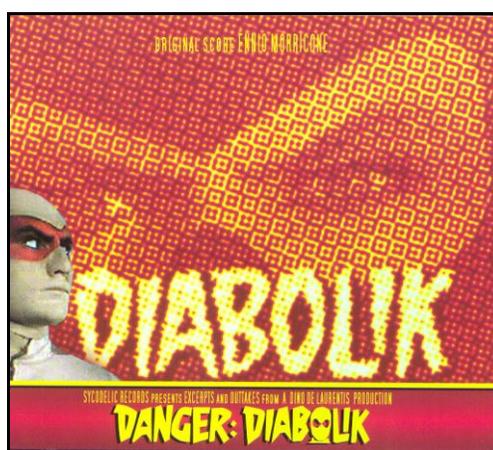
45 (Italy)



CD 1



CD 2



CD 3

45: Italy Parade PRC 5052

CD 1: “Deep Down” (3:06 vocal: Christy) on *Ennio Morricone Songbook Vol. 1 - Canto Morricone – The 60s* (Germany - Bear Family BCD 16244 AH)

CD 2: Italy - Pallottola Foro OTHR-1968

Deep Down (Christy vocal) - <https://www.youtube.com/watch?v=tAv5Ip9v1dA&feature=related>

CD 3: Italy - Sycodelic SYCO-0011

### Aqua Cues:

Deep Down (Christy vocal) - <https://www.youtube.com/watch?v=VY6PV5MeEpU>

My fascination with the score for **Danger: Diabolik** (1968) goes back to 1969 when I first saw this film on the big screen in Cali, Colombia. At the time I was unaware that Ennio Morricone, the composer of the film’s score, was already garnering fame and renown as the “King of Spaghetti Westerns” for his now classic scores for **A Fistful of Dollars**, **For A Few Dollars More**, and **The Good, the Bad and the Ugly**.

When I first saw the film, nearly 50 years ago, I was immediately captivated by Morricone's overall score for the film as well as the title song "Deep Down" (vocal by Christy). The rationale for placing **Danger: Diabolik** in the **Sea Treasures** genre derives from the following plot development in the film:

With the [Italian] government now strapped for money, [Inspector] Ginco decides to put one last plan into action. He has the entire gold reserve melted down into a 20-ton ingot so that it can make up for the lost taxes. Yet he realizes that Diabolik is going to attempt to steal it too. Rather than be outwitted again, Ginco has the container of the gold partially 'radio activated'. In this way, once it is stolen, he will be able to use radioactive detectors to lead [the police] to Diabolik's hideout, and leading him to all of Diabolik's stolen goods. The next day...Diabolik...sabotages the train carrying [the ingot] by blowing up a railroad bridge, [causing]...the railroad car containing the large ingot [to fall] into the river. Diabolik and Eve, donning wet suits [and scuba gear], ...use [a water sled and] inflatable underwater balloons to transport the large container through an underwater passage to their hideout ([IMDB synopsis](#)).

Hence Diabolik's salvage of this sea (river) treasure!

Originally the **Danger: Diabolik** score was released only on a now rare 45 rpm (Italy Parade PRC 5052) with Christy singing the film's main title vocal ("Deep Down"). Many years later the German Bear Family label reissued this vocal on CD (*The Ennio Morricone Songbook Vol. 1 – Canto Morricone*). While this film's Morricone-composed score is rumored to have long ago been lost or destroyed, the film itself has over the years attracted a cult following, even receiving the MSFT3K (Mystery Science Fiction Theater 3000) [treatment](#) when the Sci-Fi Channel screened the film with Robot and Scarecrow providing their comical alternative dialogue lines, puns, and running commentary.

Fortunately, the film is now available on DVD and, in recent years, a few enterprising enthusiasts of the film's Morricone-composed score have made the film's score available on CD through a transfer of the film's soundtrack—score, dialogue, and sound effects—from a source such as Paramount's early 1990's VHS or LaserDisc releases of the film.

<https://www.youtube.com/watch?v=EccgBS2tO5E&feature=related>

As **Danger: Diabolik** starts, a thief known as Diabolik has robbed a bank of a large sum of gold and is attempting to escape with the police in hot pursuit to the port where they have Diabolik trapped on the dock where a crane is hoisting the stolen goods onto a ship. Just then an accomplice releases a cloud of smoke and, in the confusion, the gold falls in the sea. Following suit, Diabolik swan dives into the sea, at which point the powerful Christy vocal ("[Deep Down](#)") begins as the film's opening title sequence rolls on the screen.

Diabolik proceeds to make his escape in a miniature submarine with the gold in tow. Christy's "Deep Down" vocal, the score's principal theme, brings additional excitement and quickened pace to a scene that otherwise might have seemed rather slow going once Diabolik—after a breakneck car

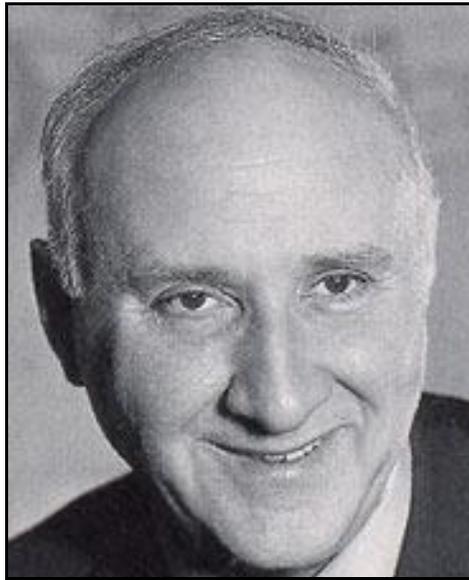
chase—must now, underwater in a mini-submarine, make his escape at a considerably slower speed. While much of the film’s score is provided for land-based scenes, the film has one other scene that takes place underwater and for which Morricone provides really effective underscore.

Under Wah-Wah - <https://www.youtube.com/watch?v=m91eWmO5cKA>

Under Wah-Wah (DVD Version) - <https://www.youtube.com/watch?v=EUVbocM7j9M>



## 1948 – **Tarzan and the Mermaids (Dimitri Tiomkin)**



**Dimitri Tiomkin**

Trailer 1: <https://www.youtube.com/watch?v=YPyJUia6W9A>

Trailer 2: <http://www.youtube.com/watch?v=I6hWT275WfU>

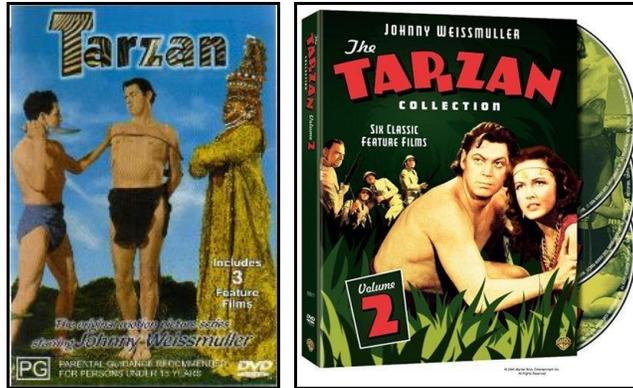


**Tagline:** Tarzan at His Best!

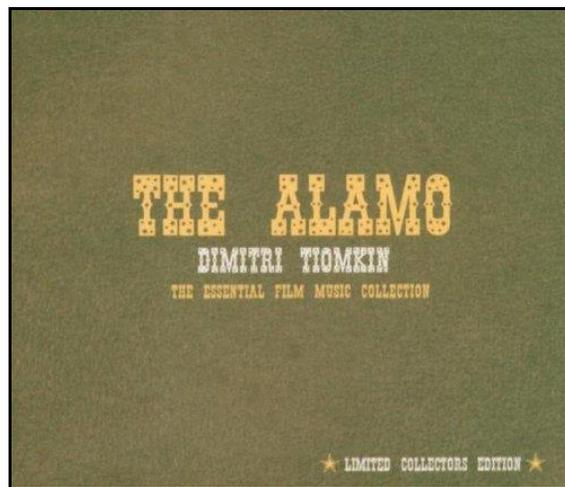


### Posters

**Plot Summary:** Varga, a villainous white pearl thief posing as the god Balu has chooses a lovely young native girl, Mara, to be his bride. Mara escapes the island of Aquatania and meets Tarzan and Jane who agree to help her and she gives Jane a rare black pearl; however, Mara is recaptured and taken back to the island, and Tarzan goes to her rescue. Tiko, to whom Mara is betrothed, meets Jane. Benji, the singing mailman, takes Jane's pearl to the region's commissioner, who decides to visit the island, picking up Jane and Tiko along the way. But they are captured and Varga's henchman, Palanth in his role as high priest, is about to sentence them to death when Tarzan, disguised as Balu, arrives to have them released. Tiko and Mara are about to be married when the real Balu appears and orders all the outsiders to be thrown to their deaths into the sea. Tarzan unmasks the false god and the two villains meet the fate they had tried to impose upon the others (<http://www.erbzine.com/mag6/0628.html>).



DVD



CD

CD: 5:47 cue on *The Essential Dimitri Tiomkin Film Music Collection* (Silvascreen TVPMCD 811)

**Aqua Cues:** “Tarzan and the Mermaids” - <https://www.youtube.com/watch?v=nhQX2wUaIBk>

While not an “underwater” film *per se* – and the “mermaids” are really tribal pearl divers, **Tarzan and the Mermaids** contains several underwater scenes, notably Tarzan wrestling an octopus and fending off the native divers as they attempt to stop him at the behest of the evil pearl trader-cum-Balu. As the New York Times’ [Hal Erickson](#) summarized the plot: “Tarzan defeats the wicked despot, but not before several underwater battles, not the least of which involves an octopus.”

While Dimitri Tiomkin’s score primarily tracks the film’s land-based action, Tiomkin composed background score for the water-related and underwater scenes (e.g., Tarzan swimming in the river, the natives diving for pearls, and Tarzan engaging in underwater fisticuffs with both the natives and a giant octopus). In the CD liner notes, David Wishart writes that “Tiomkin was specifically engaged to imbue the film with musical gravitas, and he obliges, pouring forth a torrent of inspired invention, as exemplified by the present suite comprising the prelude music, themes for daily life in Aquatania, Tarzan’s river journey and the overthrow of Balu” (CD liner notes).

[Ian Lace](#) describes the score as “exotic music [that] has a striking grandeur as befits the [the film’s] locations; there is glittering river music and thrilling material that speaks of jungle high adventure.” John Laurenz (the singing mailman Benji), although not being credited, composed and performed several songs heard during the film. Of these, two focus on Mara: “Oh, Most Beautiful Mermaid” and “Farewell, Fair Mermaid.”

**Tarzan Trivia:** “The battle with the giant octopus was recycled in Tarzan and the She-Devil (1953)” (<http://www.erbzine.com/mag6/0628.html>).



### 1952 – Mara Maru (Max Steiner)



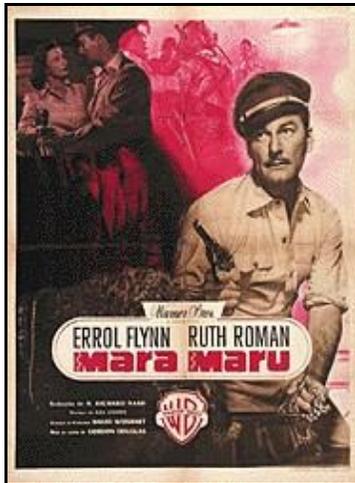
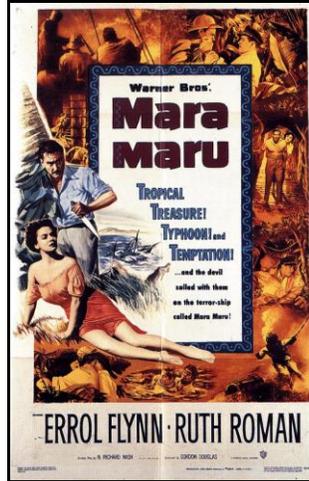
[Max Steiner](#)



**Trailer:** <http://www.videodetective.com/movies/mara-maru/428854>

**Intro:** <https://www.youtube.com/watch?v=QNrJzZ0AiWM>

**Tagline:** Tropical Treasure! Typhoon! Temptation!



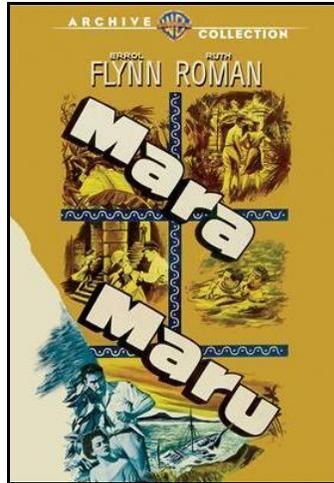


### Posters & Lobby Cards



### Photo

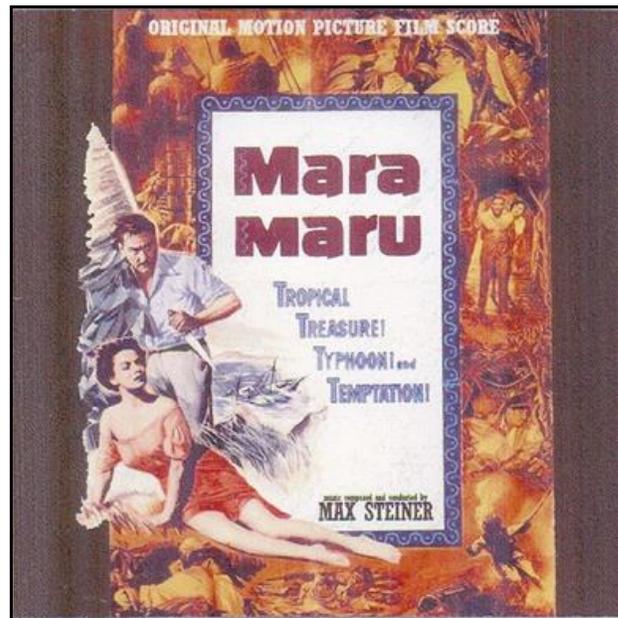
**Plot Summary:** Errol Flynn plays Gregory Mason, a deep-sea salvage diver in the Philippines, who is hired to locate a sunken PT boat bearing a diamond-encrusted religious icon. Mason's employer on this mission is the disreputable Brock Benedict (Raymond Burr), a firm believer in the old buccaneer credo that "dead men tell no tales." Aware that he's expendable once he finds the treasure, Mason stalls as long as possible, hoping that Benedict and his crooked flunkies will end up wiping out one another. He also intends to claim the treasure for himself, rather than turn it over to the proper authorities. Stella Callahan, the widow of Mason's former partner, wants nothing more than for Mason to return the gem-studded cross to its rightful owners ([Hal Erickson, All Movie Guide](#)).



DVD



Cassette



CD-R

**Cassette:** Max Steiner Memorial Society (1974)

**CD-R:** bootleg

**Aqua Cues:** Nine Tracks but No Track Titles

While Max Steiner's score for **Mara Maru** is not yet available on a legitimate commercially-released CD, the film surfaces from time to time on cable (check your local listings for the next time this film will air) and recently was released on DVD. Portions of the film's score survive (unfortunately without track titles) on a cassette (MSMS #219) released in 1974 by [The Steiner Library](#) (link no longer active). There also is a bootleg CD-R of Steiner's **Mara Maru** score, likely sourced from the cassette.

On comparing the music on the cassette with the score as heard in the film, the cassette appears to include much of the Steiner's score for the film's three underwater sequences in which Mason, dressed in diving suit and helmet, dives to ocean's bottom to search for the treasure. The first underwater scene occurs near the film's beginning with Mason already underwater repairing a ship's hull. In the second scene, Mason drops anchor at the prospective site for recovering the diamonds from a sunken ship. His dive is accompanied by descending notes and chords with the horns prominently featured; when Mason is pulled up by his crewmates, his ascent is accompanied by ascending notes. During this second sequence a trumpet fanfare and violin flourishes signal danger as several sharks briefly appear.

The third diving scene occurs at night in the midst of a storm with Mason's dive again accompanied by horns, trumpets, and other orchestration, the most interesting of which is a high-pitched screeching sound, possibly produced by flutes and/or violins playing a sustained high note, heard as Mason attempts to open a locked metal cabinet using an acetylene torch—the screeching is heard only as Mason applies the torch to the metal cabinet. Interestingly, where scores for underwater films often have included a choral background (e.g., **The Abyss**), Steiner's score for the underwater sequences has no choral accompaniment, though Steiner score for the film's final scene in the basement of a Catholic church incorporates a choral background as a key element to convey Mason's redemption at the film's conclusion.

The value-added of Steiner's score for **Mara Maru** was duly noted in the following review:

Adding superbly to the [film] and keeping it afloat, so to speak, is Max Steiner's terrific score. There is a winsome ethnic piece to point up the Manila setting and eerie music for the diving sequences. But the score really comes into its own in the brilliant chase sequence in the raging storm towards the end, where swirling strings accompany Flynn as he is pursued for the cross through some thick jungle foliage. Then there is a poignant hymnal melody denoting the religious connotations associated with the cross and a beguiling waltz is the love theme for the picture's softer moments with Flynn and Roman. MARA MARU is one of the composer's unfairly forgotten scores ([Source](#)).



## 1953 – **Beneath the 12-Mile Reef (Bernard Herrmann)**



### **Bernard Herrmann**

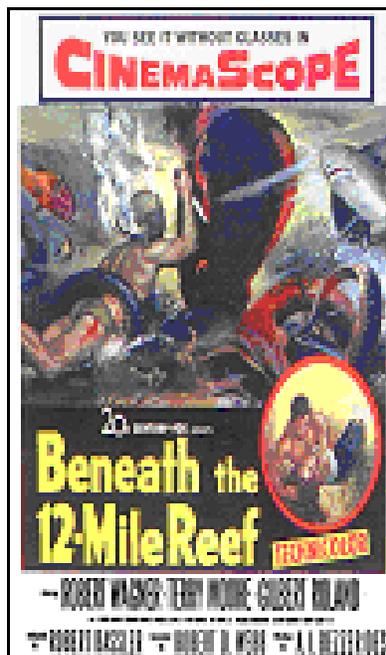
**Trailer 1:** <https://www.youtube.com/watch?v=S7MFqTv6kqY>

**Trailer 2:** <http://www.youtube.com/watch?v=dx8QEUw0Jvk>

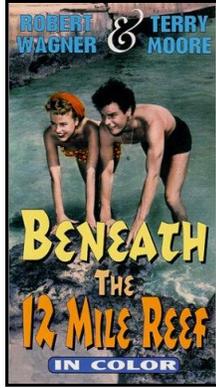
**Full Movie:** <https://www.youtube.com/watch?v=-ykueEcsyx4>

**Tagline:** You see it without special glasses!

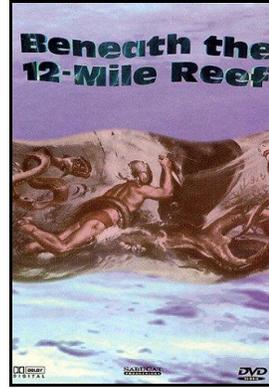
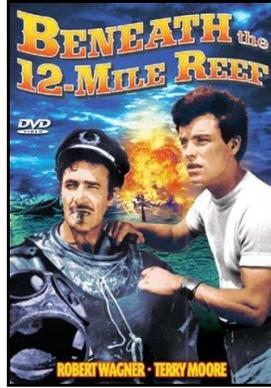
**Plot Summary:** Mike and Tony Petrakis are a Greek father and son team who dive for sponges off the coast of Florida. After they are robbed by crooks, Arnold and the Rhys brothers, Mike decides to take his men to the dangerous 12-mile reef to dive for more sponges. Mike suffers a fatal accident when he falls from the reef leaving Tony to carry on the business. But now he has a companion, Gwyneth Rhys ([www.imdb.com](http://www.imdb.com)).



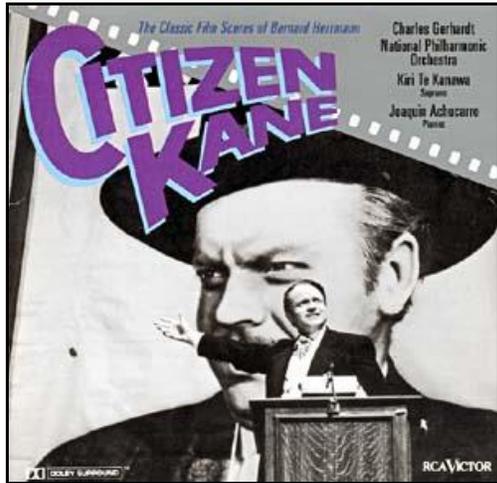
Poster



VHS



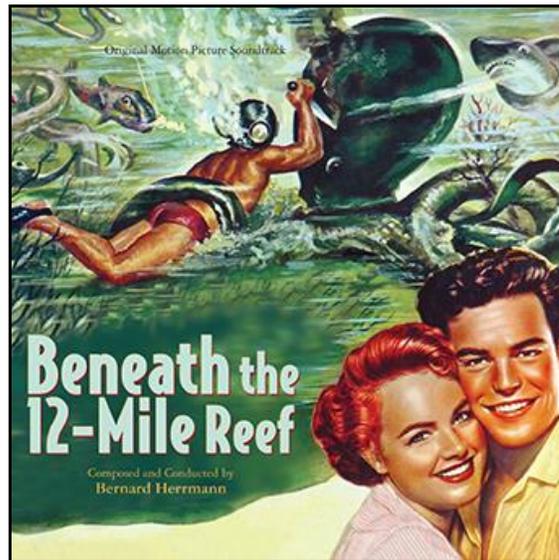
DVDs



CD 1



CD 2



CD 3

**CD 1:** *The Classic Film Scores of Bernard Herrmann* (RCA GD 80707)

**CD 2:** FSM Vol. 3, No. 10 (22 tracks)

**CD 3:** Kritzerland KR-20029-8 (30 tracks) (click on [blue-asterisked cues](#) to hear sample)

• <a href="#">Prelude</a>	Elegy
• <a href="#">The Undersea</a>	The Fire
The Boat	Sorrow
The Homecoming	The Dock
The Reef	• <a href="#">Escape</a>
The Glades	• <a href="#">The Lagoon</a>
The Quiet Sea	Consolation
The Airline	The Grave
The Conch Boat	The New Boat/The Buoy
The Harbor	Descending
• <a href="#">The Search</a>	The Sea Garden
Flirtation	The Octopus
The Departure	The Hookboat
• <a href="#">The Marker</a>	The Fight
The Undersea Forest	Finale

**Aqua Cues:** [Prelude](#) / [The Undersea](#) / [The Search](#) / [The Marker](#) / [Escape](#) / [The Lagoon](#)

### Tracks from CD 1:

The Sea – The Lagoon - [https://www.youtube.com/watch?v=Is0fcs\\_GSk](https://www.youtube.com/watch?v=Is0fcs_GSk)

Descending - [https://www.youtube.com/watch?v=Gf6HJ\\_k2ocw](https://www.youtube.com/watch?v=Gf6HJ_k2ocw)

The Octopus - Homecoming - <https://www.youtube.com/watch?v=YyUnyStkr0c>

**Beneath the 12-Mile Reef** is one of the best examples not only of a film having not only an underwater plot with lots of scenes filmed underwater but also a score rich in musical passages to accompany those underwater scenes.

Herrmann's score, in thrilling stereophonic sound, immediately drew audiences into its unusual musical soundscape, weaving an evocative spell with its incredible orchestral colors. The film may be standard issue drama, but it was those underwater sequences that held audiences in thrall. That and the completely unique Herrmann score. To evoke the underwater world of **Beneath the 12-Mile Reef**, Herrmann employed nine harps, each with its own separate part. The score perfectly captures the mysterious underwater world – sinuous, hypnotic, flowing – a spellbinding tone poem that even today mesmerizes with its intense beauty. Since this was his first score to be recorded in multi-track stereo, Herrmann went so far as to include diagrams for instrument and microphone placement on his manuscript for the score. Needless to say, the resulting score remains one of Herrmann's greatest. (Bruce Kimmel, Kritzerland CD liner notes on **CD 3**).

More than a half century after the film's original release in 1953, Bernard Herrmann's magnificent score for the film was released on CD by Film Score Monthly (CD 1). The following, drawing on Jason Foster's liner notes from the CD, provides brief descriptions of the score's underwater-related cues:

- “[The Sea](#)” – The film is introduced with a “rising glissando” that features “nine harps—each beginning on a different note”, this cue nicely defining the setting (the sea) in which the film’s narrative will develop.
- “The Undersea” – This is the first cue featuring Herrmann’s underwater music and is heard as “a narrator introduces the world beneath the ocean surface. The music strikes an exquisite balance between mystery and tranquility, with the harps sounding as gentle, steady currents obscuring light and time. As Mike Petrakis rises to the surface, so do the harps.”
- “The Quiet Sea/The Airline” – As Mike dives underwater, “the score intercuts the atmosphere of the mysterious undersea environments with nervous strings for the activities above. ... Brief cuts to Mike underwater are accompanied by more atmospheric orchestrations.”
- “The Undersea Forest” – “The beautiful yet dangerous nature of the underwater world comes forth once again as this calm, harp-dominated cue accompanies Mike’s exploration of the undersea forest. When Mike encounters trouble, the harps become more and more agitated and intense.”
- “The Lagoon” – “A lush romantic *valse d’amour* featuring strings and harp accompanies Tony and Gwyneth on a balletic underwater swim. Tension mounts as they spot a dangerous stingray.”
- “[Descending](#)/The Sea Garden” – At the reef, “Tony is rigged for a dive. Once he hits the water, overlapping harp arpeggios underscore his descent. The undersea music is reprised in full as Tony’s expedition unfolds.”
- “[The Octopus](#)” – “An ominous sustained pedal from electric organ and low brass signals the approach of a giant octopus. The previously docile harps turn sinister, as Herrmann employs low-range pedal glissandi and directs the musicians to play with picks, creating an unsettling percussive effect. Glissing, muted trombones add to the suspense until the music explodes in agitated, overlapping chromatic half-step descents...as Tony slays the animal in a murk of ink and blood. This cue is a masterpiece of color which stays true to the underwater setting by altering volume and density while maintaining a relatively static tempo.”
- “The Fight” – “As Tony and Arnold find themselves in a climactic underwater fight, the harps and underwater texture return to the fore, interrupted by insistent brass chords as the combatants gasp for air. The harps grow especially frantic when Arnold becomes entangled in seaweed and is rescued by Tony.”

In his biography of Bernard Herrmann, “A Heart at Fire’s Center” (1991), Steven C. Smith praised Herrmann’s score for **Beneath the 12-Mile Reef**, noting that with the extended dynamic range of stereo,

Herrmann could realize an even more complex, realistic presentation of his craft. (For his stereo scores, Herrmann carefully diagrammed instrument and microphone placement on his manuscript). His inspiration for the...score [for *Beneath the Twelve-Mile Reef*] came not from the script or the film’s charmless cast but from its lush photography, especially underwater. As in *The Ghost and Mrs. Muir* the sea becomes a poetical force that dominates the relationship of the story’s protagonists.

The sea's mysterious beauty had suggested to many composers the liquescent textures of the harp (Debussy's *La Mer*, for example, and many a Hollywood score); but Herrmann outdid his predecessors by using not one or two harps, but nine, each playing a separate part. The result was an orchestral palette of Rimskian vividness, using, as Christopher Palmer observed, "glissandos for the surge of waves, rapid figurations on the low resonant bass notes for the swell and rhythm of the moving water . . . all enhanced by the harp strings' very reverberant properties, which make for a characteristic haze, a film or mist as of water or light."

These properties emerge both as grandly heroic—as in the prelude, each harp glissandoing upward on a separate note, to "sweep us into the main title like a huge tidal wave"—and as mystical and portentous—as in the evocation by harps soli of Gilbert Roland's fatal sponge dive. In *12-Mile Reef's* climactic exploration of the undersea forest, the harps' pedal-rooted colorations maintain "a shadowy, murmurous continuum against which drums, low winds, electric bass and organ pedals heave and struggle as if to resist the enormous pressure of the water."

The score of Herrmann's brilliantly orchestrated score was the ideal complement to the film's handsome visuals and soggy story. Again, [the film's executive producer Darryl F. Zanuck] was enthusiastic in his praise: "I thought 'Beneath the 12-Mile Reef' was one of the most original scores I have ever heard. It really gave me a thrill. The manner in which Bernard handled the underwater sequence[s] was simply thrilling. The entire picture has been enormously enhanced by this wonderful score. It gives the picture a bigness it did not originally have—yet the music never interferes but adds to the dramatic values."

While Herrmann's score is famous for its use of nine harps, Roger Feigelson observed that the "only time you hear the harps is during the underwater sequences. I noticed this late in the film when Tony and Gwyneth are swimming in the glades. Lush, romantic theme with harps as they're underwater. As soon as they surface for air, the harps stop, while the music continues. Then they start again when they go back underwater. This pattern continues for the rest of the film" (Feigelson, 3/7/01 email posting to FILMUS-L). Rick Victor provided further insight on why the score is so effective:

Not only were the nine harps used primarily for underwater sequences but the stereo recording techniques changed drastically for surface vs. underwater scenes. Underwater musical sequences were close miked (three harps per channel) while surface musical sequences were recorded with the mics placed at a greater distance from the orchestra, giving more of a light or airy feel to the score. Below the surface, you can feel the water pressure—closely miked organ pedals and low brass along with some incredible harp work. The surface musical sequences border on almost a sort of monophonic stereo sound with the stereo separation reduced, whereas the underwater sequences yield remarkable stereo separation. This is a great example of how music recording techniques can contribute to the emotional impact of a film and must have been a real thrill for audiences to hear and see in four track magnetic stereophonic sound and CinemaScope in 1953! (Rick Victor, 3/7/01 email posting to FILMUS-L).

Lukas Kendall provides additional perspective, noting that **Beneath the 12-Mile Reef** was Herrmann's first score recorded in left-center-right stereo for film presentation. "Herrmann, who was always keen to technological innovations, made excellent use of the new sonic environment by

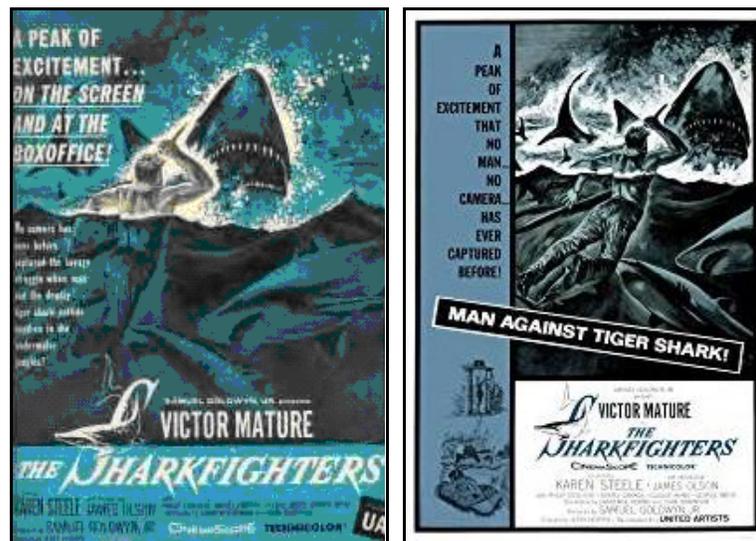
placing his nine harps throughout the stereo field. Also, the underwater cues (“The Undersea,” “The Airline,” “The Undersea Forest,” “Descending,” “The Lagoon” and “The Sea Garden”) were re-recorded on a soundstage to create a reverb track which was then dubbed with the original orchestra stem, doubling the three tracks of recorded sound to six and adding extra space and depth (‘Re-recorded’ here does not mean re-performed but broadcast out of speakers and recorded anew.)” (Lukas Kendall, CD liner notes)



## 1956 – **The Sharkfighters** (Jerome Moross)



[Jerome Moross](#)

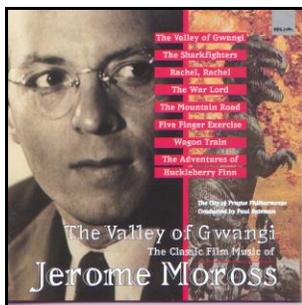




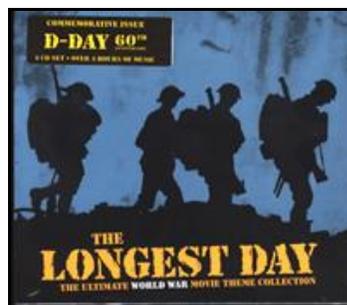
### Posters

**Tagline:** The U.S. Navy’s operation “Shark-Buster”...Caribbean adventure that hits like a tidal wave!

**Plot Summary:** Landing on a small island not far from Havana, Cuba, Lt. Cmdr. Ben Staves joins a Navy scientific project engaged in finding an effective shark repellent to help save the lives of WWII military personnel stranded in shark-infested waters. His zeal for completing the project as fast as possible is explained by his having lost a large percentage of his crew to sharks when his ship was sunk by the Japanese. Against the advice of the others on the project, Staves demands that the new repellent (derived from Octopus fluid) be tested on a live subject surrounded by hungry sharks and will allow no one but himself to be the test subject! ([www.imdb.com](http://www.imdb.com)) (A more detailed plot summary is available at: <http://www.tcm.com/tcmdb/title/17763/The-Sharkfighters/>.)



CD 1



CD 2



CD 3

**CD 1:** Overture (11:22) - *The Valley of Gwangi-The Classic Film Music of Jerome Moross* (Silva SSD 1049)

**CD 2:** same 11:22 cue - *The Longest Day: The Ultimate World War Movie Theme Collection* (Prime Time Music TVPMCD 812)

**CD 3:** “Prelude and Finale” - *Hollywood Goes to War-Music from the Great American War Films* (Silva America 1187738)



### CD booklet art

#### Aqua Cues: “Overture”

Overture - <https://www.youtube.com/watch?v=Jha6fKD6SuE>

In scoring **The Sharkfighters** Jerome Moross strayed from standard symphonic orchestration by “employing an extra-large percussion section of 9-players with all manner of exotic instruments, including Boobams, Maracas—small and large, Bongos, Timbales, Congas and Gongs.” The film’s Cuban setting stimulated Moross to compose a mix of Latin American rhythms, tunes, and melodies.

A commercial re-recording of the score has now appeared on several CDs in the form of an 11:22 “[Overture](#)” recorded by Paul Bateman conducting The City of Prague Philharmonic. For this re-recording, the score’s various disparate musical elements were molded into an “orchestral tour-de-force.” Film scenes showing “sharks and fighters in action” are scored with

a punchy, vivacious huapango rhythm for drums and staccato brass. This is offset by more lyrical moments representing the beauty of both the scenery and the peace and tranquility of the deep: the leisurely central Andante being an underwater ballet as Ensign Harold Duncan...explores the wonders of the reef when searching for the life-saving Octopus fluid. The strident Allegro Nervoso returns with a trombone glissando as sharks attack the intrepid Ben Staves – here Moross musically and imaginatively conjures up far more terror and excitement than ever appeared on screen: a classic case of music not only saving a scene but breathing new life into a whole film (CD liner notes).



## 1957 – Boy on a Dolphin (Hugo Friedhofer)



[Hugo Friedhofer](#)

Clip: <https://www.youtube.com/watch?v=d4nc5GXC0Is>

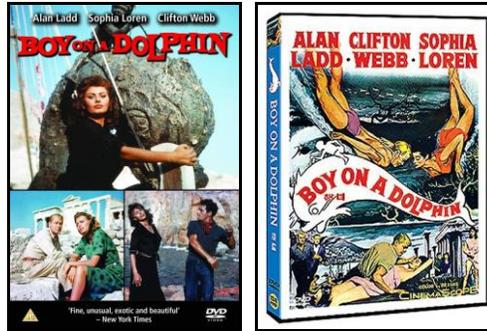
**Tagline:** An adventurous love story that will live 'til the seas run dry!



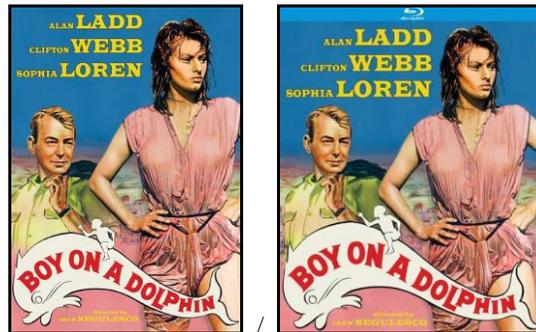
**Posters**



**Photo**

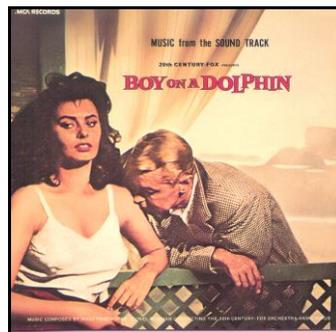


### DVDs

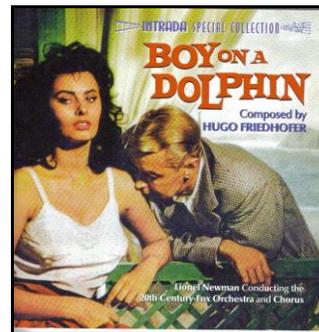


### DVD - Blu Ray

**Plot Summary:** Alan Ladd and Sophia Loren search for an antique Greek sculpture buried at the bottom of the Aegean Sea



CD 1



CD 2

**LP:** Decca DL 8580 (mono)

**CD 1:** Japan - MCA MVCM-171 (mono)

**CD 2:** Intrada Special Collection Vol. 78 (stereo)

**Aqua Cues:** [Boy On A Dolphin](#) (Main Title and End Title) / [The Dive](#) / [Phaedra Finds The Boy](#) / [Nocturnal Sea](#)

Complete Soundtrack - [https://www.youtube.com/playlist?list=PLvBthNFvugkmQFgnd\\_Ip5vLx6NXf1HQeh](https://www.youtube.com/playlist?list=PLvBthNFvugkmQFgnd_Ip5vLx6NXf1HQeh)

Hugo Friedhofer's score for **Boy on a Dolphin** focuses on this film's exotic setting, Greece, and heavily references Greek folk music. "Using the basic components at his disposal—a romantic love story, an exotic setting, and a rich musical culture—the composer created a stylishly impressionistic series of cues, effectively mixing into them elements of Mediterranean folk music to give them the right tonal colors" (Didier C. Deutsch, *musicHound Soundtracks*, 2000).

Tony Thomas observed that the film "contained more than usual footage allowing for aural description—mountains, a harbour, a monastery, the Acropolis, cafes, street scenes and several long sequences of diving for ancient treasures" (*Music for the Movies*, A.S. Barnes and Co., Inc., Cranbury, N.J., 1973, p. 155).

Friedhofer described the music as "essentially romantic, exotic, and impressionistic in style" (CD liner notes). For the liner notes of Intrada's CD issue of the **Boy on a Dolphin** score, Julie Kirgo wrote that:

the standouts here are, inevitably, two "underwater" cues, "[Phaedra Finds the Boy](#)" and "[Nocturnal Sea](#).' In both, Friedhofer—celebrated for being, in David Raksin's words, "a master of the orchestra"—deploys every bit of instrumental color at his command to give us a sense of the eerie beauty and essential mystery of the undersea world. Silky strings, sonorous brass, and undulating harp blend with perilous allure, and are then taken to sublime heights (or profound depths) by the addition of a single uncanny touch: the wordless siren song of a human voice. The piercingly lovely soprano is supplied by Marni Nixon....

***Boy on A Dolphin (Paul Francis Webster/Hugo Friedhofer/Takis Morakis)***

*There's a tale that they tell of a dolphin  
And a boy made of gold.  
With the shell of the pearls in the deep  
He has lain many years fast asleep.  
What they tell of the Boy on A Dolphin  
Who can say if it's true.  
Should he rise from the depths of the ocean  
And wish that you wish will come true.*

*You say he is only a statue  
And what can a statue achieve.  
And yet while I'm gazing at you  
My heart tells my head to believe.  
If the boy whom the God have enchanted  
Should arise from the sea  
And the wish of my heart could be granted  
I would wish that you loved only me.*

1959 – **Forbidden Island** (Alexander Laszlo)



Alexander Laszlo



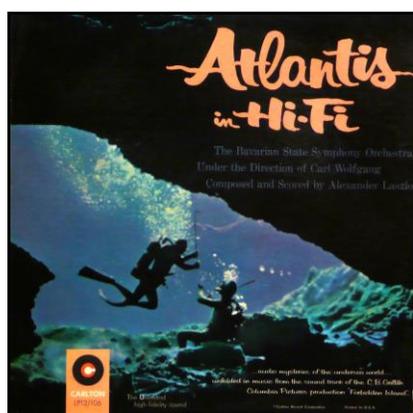
**Tagline:** Underwater fury in the South Pacific! The ocean's deadliest killer...MAN! The first underwater murder thriller!



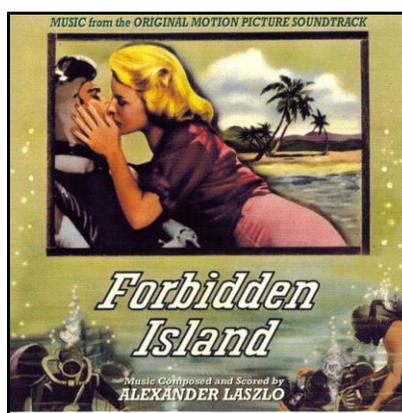


### Posters

**Plot Summary:** A psychotic treasure hunter hires a frogman (Jon Hall) to recover an emerald that went down in a shipwreck. When a diver discovers evidence leading him to believe that the treasure hunter had killed someone to obtain the gem, the treasure hunter murders the diver by damaging his aqualung, this leading to a frogmen free-for-all in which all are killed ([Source](#)).



LP



CD-R

**LP:** *Atlantis in Hi-Fi* (Carlton 106)

- The Coral Empire (04:19)
- Temple of Poseidon (05:27)
- Traffic Of A Sunken City (03:41)
- Sunset On The Ocean Floor (01:50)
- Night Below The Reef (02:23)
- Tracks 1-5 (side one) Tracks 6-9 (side two)*
- Conference Of The Sea Gods (03:58)
- Rapture Of The Deep (02:26)
- War At Ninety Fathoms (05:24)
- Exiles Of Atlantis (04:34)

**CD:** Noncommercial CD-R

**Aqua Cues:** As the reader can see from the track listing for *Atlantis in Hi-Fi* LP, each track has an underwater-related title. Unfortunately, this reviewer could find no samples of this score on the internet. However, if you look around, you can find the LP or a bootleg of the score (CD) and the film (DVD-R).

While **Forbidden Island** has yet to be released on video, and rarely appears on television (perhaps last airing years ago on cable's TNT), the film's score was released as a soundtrack LP under the title, *Atlantis in Hi-Fi* (Carlton 106). Perhaps Carlton's marketing geniuses felt that an album titled *Atlantis in Hi-Fi* would attract more sales than one bearing titled *Forbidden Island*. In the LP liner notes, Jay Arcy wrote that the film "almost wholly deals with underwater sequences. For his soundtrack setting, Laszlo has painted a modern audio picture in symphonic hi-fi of the now still, now stormy subterranean world where perhaps today...the fabled Atlantis does exist and breathe . . . e'en with gills."

Martin Denny appears in **Forbidden Island** as the piano player in a bar in two scenes at the start and end of the film, in each scene playing his original composition "Forbidden Island." However, Denny didn't compose the film's score. That accolade belongs to Alexander Laszlo (Kerry J. Byrnes, "Martin Denny and the Sounds of Exotica," *Film Score Monthly*, Vol. 2, Number 4, pp. 34-36).



**Forbidden Island (1959) – Martin Denny (right) plays piano**

Forbidden Island (Martin Denny) - <https://www.youtube.com/watch?v=AhMwbpl5BwA>

In the liner notes for the *Forbidden Island* CD, Martin Denny recalled:

Around this time I was appearing at Don the Beachcomber's in Waikiki, when my friend Charles Griffith, who had written lyrics to some of the songs I had composed, was getting ready to produce and direct the film *Forbidden Island* at Trader Vic's. The film starred Jon Hall who played a scuba diver trying to find a sunken treasure before a gang of crooks did. Charles asked me to play a cameo part of a piano player in a bar, like Sam the piano player in *Casablanca*. He also let me use the title of *Forbidden Island* for what became my third album for Liberty Records.



## 1959 – The Wreck of the Mary Deare (George Duning)



[George Duning](#)

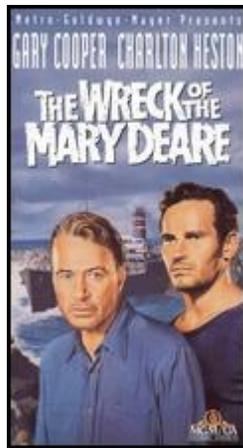
**Trailer:** <https://www.youtube.com/watch?v=o4G2sTVByKE>

**Clip:** <https://www.youtube.com/watch?v=RXcuix1fPB0>



**Tagline:** The Saga of the Derelict, Mary Deare... the strange secret she carried... the desperate voyage and plot to sink her!

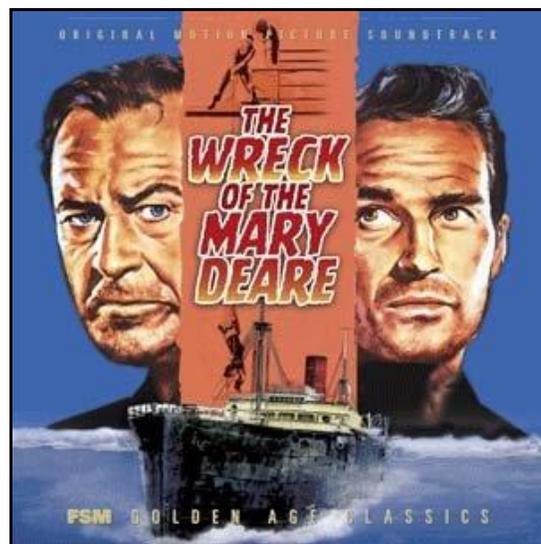
**Plot Summary:** In the English Channel John Sands, captain of a small rescue ship, finds the freighter Mary Deare drifting. Although there's only a little fire, the whole crew seems to have left the ship. John's already looking forward to a large salvage fee, but then he finds first officer Gerald Patch still on board, who sends him away. Although he doesn't understand yet what happened on the Mary Deere, Sands allows Patch to persuade him not to talk about what he saw on board and to drag out the official investigation of the incident ([www.imdb.com](http://www.imdb.com)).



VHS



DVD



CD

CD: Film Score Monthly FSM Vol. 11 No. 3

### Aqua Cues:

Villain Higgins/Patch Vindicated/Trapped Divers -

[http://www.filmscoremonthly.com/store/MP3/1103/11\\_Villain\\_Higgins\\_Patch\\_Vindicated\\_Trapped\\_Divers.mp3](http://www.filmscoremonthly.com/store/MP3/1103/11_Villain_Higgins_Patch_Vindicated_Trapped_Divers.mp3)

Bull's-Eye - [http://www.filmscoremonthly.com/store/MP3/1103/12\\_Bulls\\_Eye.mp3](http://www.filmscoremonthly.com/store/MP3/1103/12_Bulls_Eye.mp3)

Higgins Has It - [http://www.filmscoremonthly.com/store/MP3/1103/13\\_Higgins\\_Has\\_It\\_End\\_Title.mp3](http://www.filmscoremonthly.com/store/MP3/1103/13_Higgins_Has_It_End_Title.mp3)

Reviewing George Duning's score for **The Wreck of the Mary Deare**, Lukas Kendall writes that Duning's score is "relatively monothematic, featuring moody, turbulent strains seemingly inspired by the mysterious hulk of the ship itself, and a slightly nautical bass figure evocative of the dark seas in which it is found. Duning achieved a dark coloration in part from the omission of violins from his orchestra. . . . Adding a modern color is a Novachord synthesizer, suggesting a sonar ping for the seafaring scenes."

The score's underwater scoring is heard in three CD cues described in the CD's liner notes as follows:

- “[Villian Higgins/Patch Vindicated/Trapped Divers](#)” accompanies Sands and Patch as they “scuba dive into the Mary Deare to investigate the cargo hold...but they are spotted by Higgins, now working the ship's salvage, who seals the divers inside the hold. Duning walks the narrow line between enhancing the moods and tension of the underwater movement without going beyond the (necessarily claustrophobic) confines of the action itself.”
- As the next cue (“[Bulls'-Eye](#)”) unfolds, “Higgins waits for the divers above their one escape route form the ship's innards and spears Sands when the two attempt to swim past. Underwater gloom leads to an action outburst for the violence.”
- In the final underwater cue, “[Higgins Has It](#),” “Patch rigs the divers' lamps in such a way as to deceive Higgins on their next attempt to escape. The score (and film) come to an action climax as Patch drags Higgins underwater to defeat him.”

Comparing Duning's approach to scoring **Mary Deare**, Lukas adds the following observation:

One of the peculiarities of film music is the way in which certain composers become emblematic of genres, and how this in turn influences other composers in their depiction of that genre. The score to **Mary Deare** anticipates the suspenseful atmospheres of Irwin Allen's productions of the 1960s and early 1970s: Duning scored one episode of Allen's **The Time Tunnel**, and John Williams's score for Allen's **The Poseidon Adventure** accompanies subject matter not unlike **Mary Deare**. Duning did not write any scores for Allen's **Voyage to the Bottom of the Sea**, but **Mary Deare**'s use of Novachord—and Duning's eerie scoring of the scuba sequence at the film's conclusion—would certainly have worked for Allen's undersea adventure (CD liner notes).



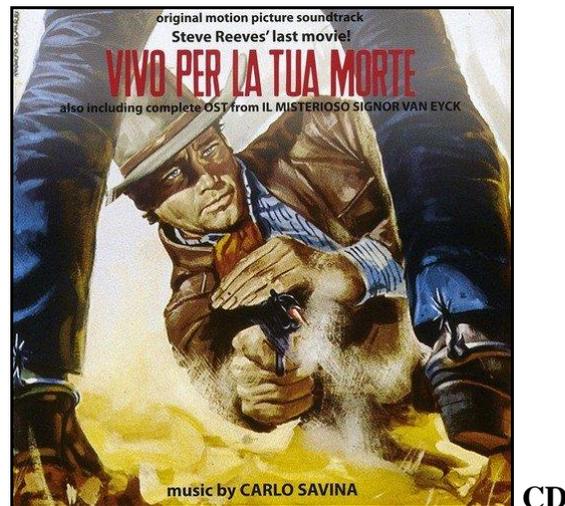
## 1966 – **Il Misterioso Signor Van Eyck** (Carlos Savina)



[Carlo Savina](#)



## Posters



CD

CD: Italy Digitmovies CDDM 115

Title Theme - <https://www.youtube.com/watch?v=5GdYKIsORKM>

**Plot Summary:** This adventure movie tells about a group of people searching for a treasure sunk with the body of mysterious Charles Van Eyck who was killed during a fight on a yacht by one of the sailors.

### Aqua Cues:

Tr.20 – Seq. 2 - <https://www.youtube.com/watch?v=TS4RboyQlcY&list=PLUSRfoOcUe4YUU1PV6qrx7G2UfhHVSWX&index=20>

Tr.21 – Seq. 3 - <https://www.youtube.com/watch?v=nI5pyc2sHTg>

Tr.25 – Seq. 7 - <https://www.youtube.com/watch?v=6YjaxV792H4>

Tr.27 – Seq. 9 - <https://www.youtube.com/watch?v=FXTj27NQcgQ&list=PLUSRfoOcUe4YUU1PV6qrix7G2UfhHVSWX&index=27>

Tr.29 – Seq. 11 - [https://www.youtube.com/watch?v=KG\\_4gZBLGkc&list=PLUSRfoOcUe4YUU1PV6qrix7G2UfhHVSWX&index=29](https://www.youtube.com/watch?v=KG_4gZBLGkc&list=PLUSRfoOcUe4YUU1PV6qrix7G2UfhHVSWX&index=29)

Tr.30 – Seq. 12 - <https://www.youtube.com/watch?v=RwDx69dphnM&list=PLUSRfoOcUe4YUU1PV6qrix7G2UfhHVSWX&index=30>

This film was originally released in Spain in 1965 as **El Misterioso Señor Van Eyck** and possibly first scored by Luis de Pablo. However, the Italian release was scored by Carlo Savina who, for this film's exotic setting, provided "a recurrent, epic and adventurous main theme for organ and orchestra." "The efforts to rescue the treasur[e] in the deep of the sea are scored with fascinating musical sequences with magic and suspended colours given by instruments like harp, vibe, organ, celesta (Tr.21,Tr.25,Tr.27,Tr.29,Tr.30)" (CD liner notes).

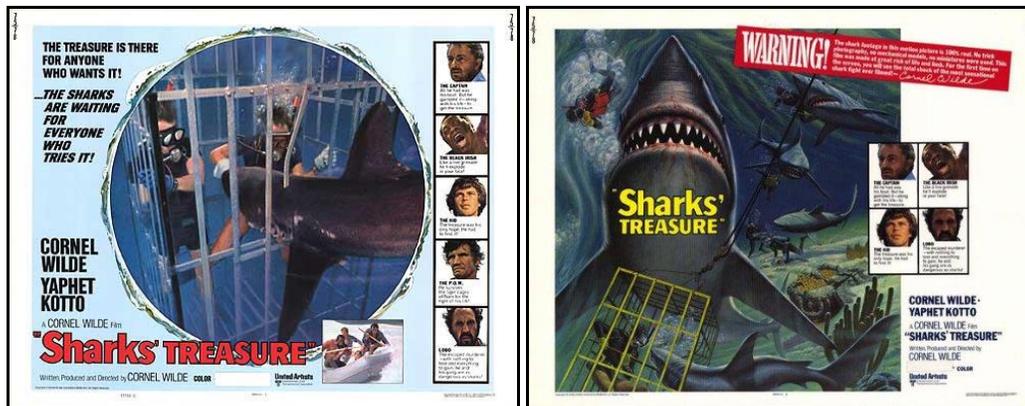


## 1975 – Sharks' Treasure (Robert O. Ragland)

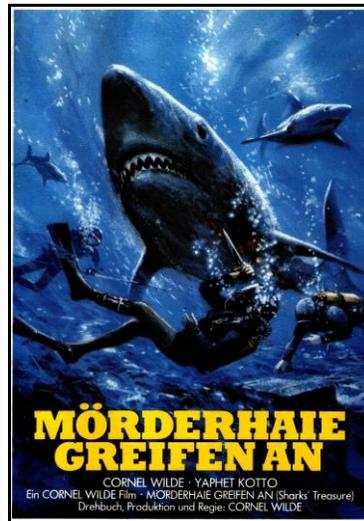
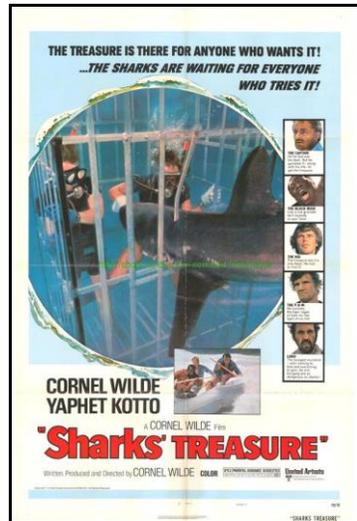
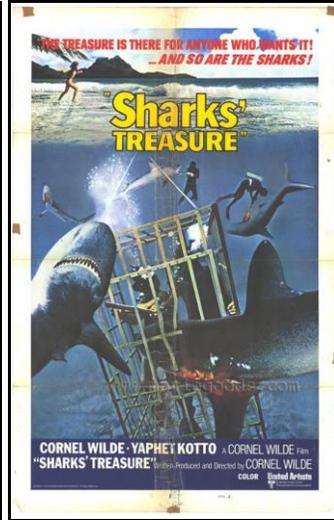
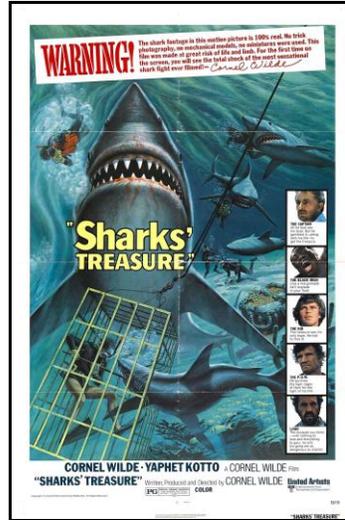


[Robert O. Ragland](#)

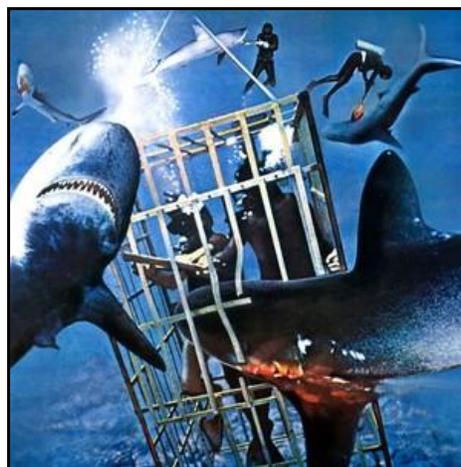
**Trailer:** <https://www.youtube.com/watch?v=CGVxNsdLPdU>



**Lobby Cards**



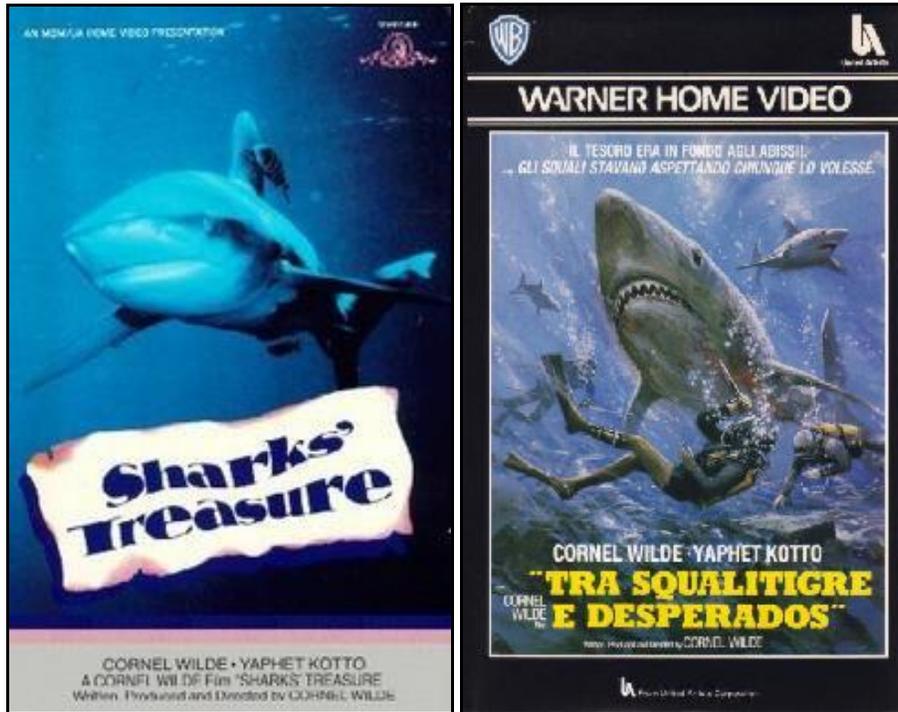
**Posters**



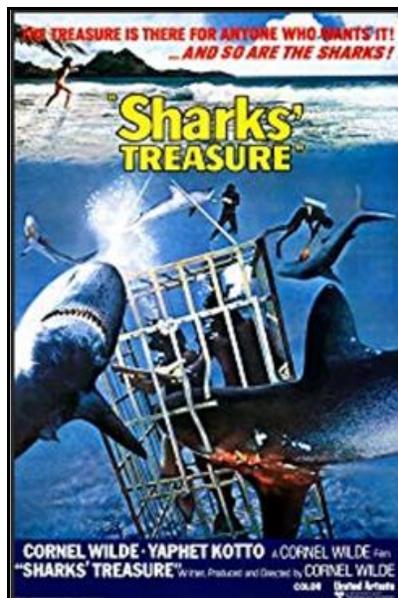
**Photo**

**Tagline:** The treasure is there for anyone who wants it! ...And so are the sharks!

**Plot Summary:** Eccentric charter skipper Jim Carnahan and his team of hard-luck dreamers battle sharks, bandits and their own greed to recover sunken treasure off the coast of Honduras ([www.imdb.com](http://www.imdb.com)).



VHS (U.S. & Italy)



Amazon Prime Video



### Shark's Treasure 45 rpm (Japan – United Artists FM-1095)

45: Japan – United Artists FM-1095

#### Aqua Cues:

[Lots of Money](#) (vocal: Ken Barrie) (02:28)

Someone Loves Me Tonight (02:55)

Clip w/ Score: <https://www.youtube.com/watch?v=UwIKV8LsXgQ>

While Ragland's [score](#) for **Shark's Treasure** has yet to be released on CD, rumor has it that the score this film is indeed a “sea treasure” – out there somewhere on a now rare (if not lost) promo CD. In the meantime, one can listen to a YouTube video of the unreleased Cornell Wilde song “[Money, Money](#)” (sung by Ken Barrie) from the opening credits **Sharks' Treasure**.



### 1977 – Fear Is The Key (Roy Budd)



[Roy Budd](#)

Trailer: <https://www.youtube.com/watch?v=Lh1RllitgfI>



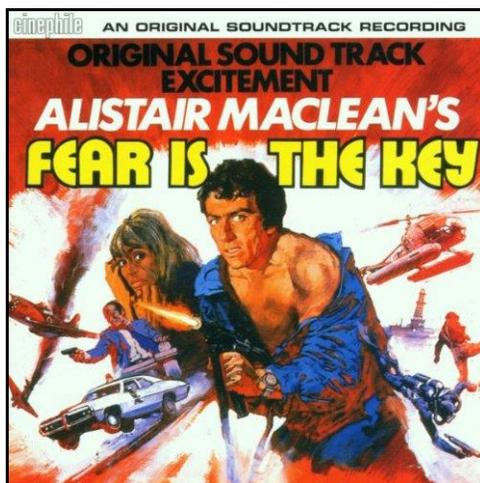
### Posters

**Tagline:** In the right hands, fear is the deadliest weapon of all.

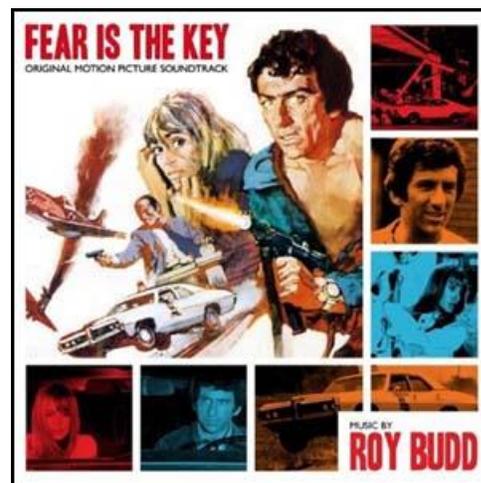
**Plot Summary:** Following his family's death in an airplane crash, a man plots an elaborate revenge scheme on those responsible. Setting himself up as a criminal, he plans to get close to a certain tycoon who has been approached by the culprits to help them retrieve the cargo of the lost plane ([www.imdb.com](http://www.imdb.com)).



### DVD (PAL Region 2)



CD 1



CD 2

**LP:** UK - Pye NSPL18398

**CD 1:** UK - Cinephile CIN CD 0002

Main Theme - <https://www.youtube.com/watch?v=wfBYVaLBin8>

Suite - <https://www.youtube.com/watch?v=IgHIZgJp99I>

**CD 2:** US - Silva Screen Records SILCD1315

**Aqua Cues:** From Sea Bed to Surface - <https://www.youtube.com/watch?v=eQ52spZ-AhE>

The standout cue in Roy Budd's score for **Fear Is The Key** is "[The Car Chase](#)" (9:40). But the film's soundtrack CD contains one underwater-related cue titled "[From Sea Bed to Surface](#)" which begins with a mix of suspended strings and other instrumentation in the low registers to accompany action taking place under the ocean, before rising trumpet flares transition into a full orchestra restatement of the score's main theme.



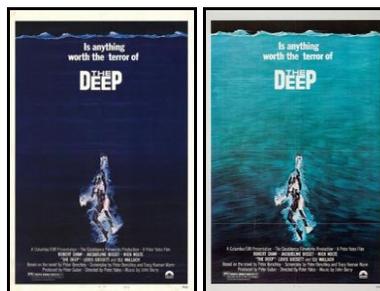
## 1977 – **The Deep** (John Barry)



**John Barry**

**Trailer:** <http://www.youtube.com/watch?v=-LQzTL2RZyY>

**Intro:** [https://www.youtube.com/watch?v=T\\_AlapNPPDE](https://www.youtube.com/watch?v=T_AlapNPPDE)



**Posters**

**Tagline:** Is anything worth the terror of The Deep?

**Plot Summary:** Two young vacationers are involved in a dangerous conflict with treasure hunters when they discover a way into a deadly Caribbean wreck. Featuring extended underwater sequences and a look into the affairs of treasure hunting ([www.imdb.com](http://www.imdb.com)).



**DVDs – Blu Ray**



**LP:** Casablanca NBLP-7060

**CD:** Intrada Special Collection Vol. 143 (2 CD: CD1: original score in mono; CD2: stereo re-recording as it appeared on the original Casablanca LP)

### **Aqua Cues:**

#### **Disc 1:**

Main Title - [https://www.youtube.com/watch?v=HzUMO\\_oAJ2M](https://www.youtube.com/watch?v=HzUMO_oAJ2M)

More Discovery - [http://www.intrada.net/sound/dEEp\\_02a\\_jb.m3u](http://www.intrada.net/sound/dEEp_02a_jb.m3u)

Your Ship is Dead; Here You'll Need This; Second Dive; Eel Attack - [http://www.intrada.net/sound/dEEp\\_04a\\_jb.m3u](http://www.intrada.net/sound/dEEp_04a_jb.m3u)

Shark Bait (Original Version); Coffin Discovers; Death Grip - [http://www.intrada.net/sound/dEEp\\_11a\\_jb.m3u](http://www.intrada.net/sound/dEEp_11a_jb.m3u)

Final Dive/Final Eel Attack; End Credits - [http://www.intrada.net/sound/dEEp\\_14a\\_jb.m3u](http://www.intrada.net/sound/dEEp_14a_jb.m3u)

## Disc 2:

Return to the Sea – 2033 A.D - [http://www.intrada.net/sound/dEEp\\_01b\\_jb.m3u](http://www.intrada.net/sound/dEEp_01b_jb.m3u)

Theme from The Deep (disco) - [http://www.intrada.net/sound/dEEp\\_03b\\_jb.m3u](http://www.intrada.net/sound/dEEp_03b_jb.m3u)

John Barry's first opportunity to dive into the waters of scoring an underwater film came in 1977, with Barry claiming that **The Deep** "was the most difficult film he had scored to date, particularly those cues relating to the underwater action shots" (Geoff Leonard and Pete Walker, "John Barry: The Seventies, Part Two," *Music from the Movies*, Spring 1995, Issue 8, pp. 84-86).

"When I first viewed the film," commented Barry, "I found it difficult to write music for it, because the eye doesn't relate to purely visuals like it does to dialogue. Naturally there was no dialogue underwater, so it was purely visuals and you had to lead the audience through the visuals, creating tension, etc. It was not easy to do that at all and that remains the most difficult film I have had to score. ... There's such a challenge in trying to transfer the terror of being underwater and communicating the nightmare that must be that situation. That was the intent with my score" ("The Martyn Crosthwaite Interviews: John Barry Part Three," *International Film Music Journal*, Dec/Mar 1980/81, No. 3, pp. 8-14).

Almost all of the score for **The Deep** "focuses on the underwater sequences which comprise one-third of the picture. This major portion of the score exhibits Barry at his best, by quite successfully portraying the mystery, suspense, and danger of being underwater, and it emphasizes the undersea terror that assaults the viewer. For example, the presence of a giant moray eel appears even more frightening by the music, as well as the sequences dealing with the climactic battle-to-the-death between the heroes and the villains" (David P. James, *SCN/12*, 11/77, Vol. 3, #12, p. 3).

With disco music being in its halcyon days at the time the film was released, Barry's score also provided several disco versions of the film's main theme: (1) "[Theme from the Deep \(Down, Deep Inside\)](#)"—an upbeat vocal sung with passion by then disco diva of the day—Donna Summer; (2) "[Theme from the Deep](#)" (instrumental); and (3) "[Theme from the Deep \(Down, Deep Inside\) – A Love Song](#)" (a slower-paced arrangement of Summer's vocal of the theme though sung with no less passion). The music for the underwater sequences is performed without a break between cues in a twenty-four minute suite under the title '[Return to the Sea–2022, A.D.](#)', a ballet based on the score (David P. James, *SCN/12/ 11/77*, Vol. 3, #12, p. 4). This cue, however, did not include the memorable 'shark attack' sequence, arguably one of the musical highlights of the film.

While the soundtrack re-recording of Barry's score for **The Deep** appeared on LP at the time of the film's release in 1977, the ensuing years only surfaced an occasional bootleg versions of the score (always with the same content as the LP or possibly expanded). However, in 2010, Intrada released a two-disc version of the Barry's score for **The Deep**, with CD2 providing the stereo re-recording of the score as presented in the original Casablanca LP release, and CD1 providing the original score in mono from the only surviving complete master elements. Commenting in the liner notes for this CD release producer Douglass Fake wrote:

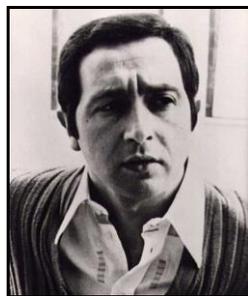
John Barry's score contains an unusual amount of underwater scoring. It is thick, dense, rippling and flowing, with an emphasis on one beautiful theme enrobed in dramatic, colorful orchestrations. Barry evokes the sea...not one of sparkle and beauty but rather one of mystery, danger and darkness, that—as the theme song suggests—comes from “down, deep inside”.

For the CD's liner notes, Julie Kirgo provides the following comments on the underwater highlights of Barry's score:

- “First Discovery (Main Title)” conveys “the gentle water-drop plinking of piano backed by strings, swelling into long, undulating string-and-woodwind passages, alternatively sweetly melodic and ominously discordant, that will reappear throughout. Somehow, Barry gives us an aural equivalent of the new descending, now rising movement of deep-water dives. . . . Barry...captures the...upward stream of silvery air bubbles; the downward drift of the shafts of light; the languid, liquid of bodies in water....”
- In “[Your Ship is Dead; Here You'll Need This; Second Dive; Eel Attack](#),” Barry's score moves “from dread expressed by strings in querulous mode, layered with the siren wail of a synthesizer) to outright terror (potently expressed by a blast of brass and woodwinds).”
- Kirgo highlights the synth as “one of Barry's most powerful tools in this score; he uses it abundantly, sometimes layering it with or segueing into strings or brass, whenever he wants to evoke the seductive , mysterious, and occasionally perilous call of the sea.” “[Shark Bait \(Original Version\); Coffin Discovers, Death Grip](#),” notes Kirgo, is a “particularly rich with this remarkable instrumentation, as is ‘[Final Dive/Final Eel Attack; End Credits](#)’.”



## 1978 – **Bermude: La Fossa Maledetta (Cave of the Sharks) (Stelvio Cipriani)**



**[Stelvio Cipriani](#)**

**Trailer:** <https://www.youtube.com/watch?v=wtMZ45VVfaE>

**Opening Credits 1 (Italian):** <https://www.youtube.com/watch?v=w7ZpplGcOcw>

**Opening Credits 2 (English):** <https://www.youtube.com/watch?v=rFmh7CWR-V0>

**Clip (Sharks Attack the Sub):** <https://www.youtube.com/watch?v=JFoegE224I8>

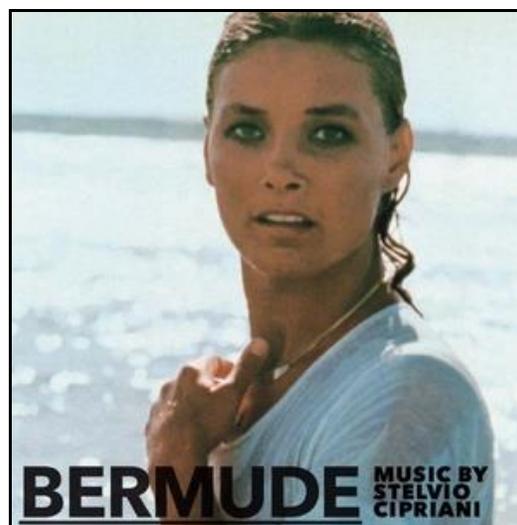


**Posters**

**Plot Summary:** When Andres and his partner are hired to recover some valuables from an airplane that went down in the Bermuda Triangle, they face not only human treachery but also the mysterious powers of an underwater civilization ([www.imdb.com](http://www.imdb.com)).



CD 1



CD

2

**CD 1:** Italy - Digitmovies CDDM 143 (Disc 2)

**CD 2:** Chris's Soundtrack Corner CSC 018

**Aqua Cues:** Missione Subacquea / Forze Oscure / Don't Answer the Phone / Forze Oscure (#2) / Missione Subacquea (#2) / Forze Oscure (#3) / Incubo Nel Profondo

Magic Dawn - <https://www.youtube.com/watch?v=ah2LCuc9e1w>

Sail Boats - <https://www.youtube.com/watch?v=ninNcuUcW0o>

Magic Dawn (version 4) - <https://www.youtube.com/watch?v=jaJzFVFauEw>

For this film, Italian composer Stelvio Cipriani provided a score with a mix of

mysterious and fascinating themes which get alternated with lounge, Latin, disco and rock music tracks as well as love themes and electronic atmospheres. Listening to [the score as heard on the soundtrack CD] will almost be like exploring oceanic depths with the mind between wonders and dangers that exist in the deep (Claudio Fuiano and Perluigi Valentini, CD liner notes).

On Disc Two of CD 1, featuring the score to...**Bermude: La Fossa Maledetta**, Cipriani wrote:

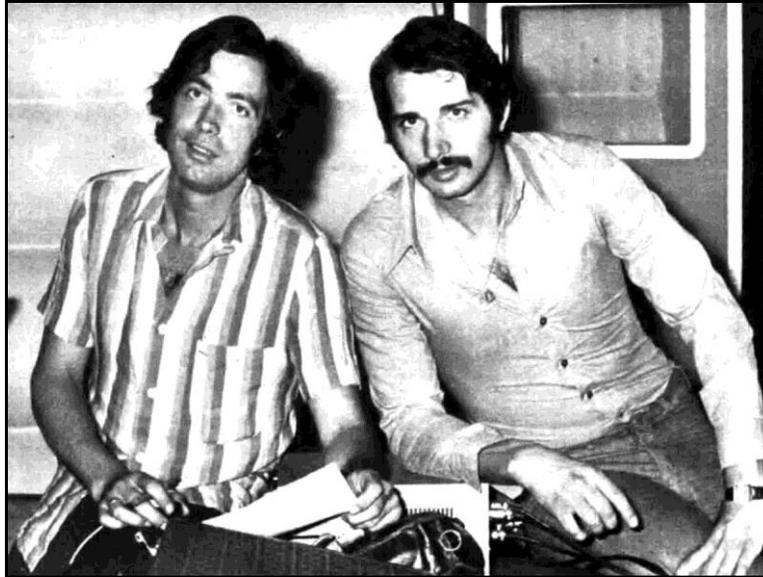
a more pop-oriented score than for the other films...[but]...[s]lithering electronic sounds and bubbling effects conjure visions of vast depths in “Missione Subacquea,” .... With “Incubo Nel Profondo” and “Forze Oscure,” the composer returns to the chilling texturing of the *Uragano* score as ghostly female and male voices ascend from deep waves of sorrowful strings. Tingling electronics and slow strings dominate the latter track, which builds to a crescendo of cold, rising synth timbres. ... An introduction of bittersweet violins colors “Angelica” with mournful regret. However, an undercurrent of creeping dread also infuses the piece with a supernatural flavor, articulated by a rising wave of urgent strings (CD liner notes).

In CD 2’s liner notes, John Bender notes that the music for the film’s underwater sequences are the bonus tracks (#26 – #31) in this expanded edition of the score originally released on Disc 2 of CD 1 which contained only one underwater-related cue (“Missione Subacquea”). Bender provides the following comments on Cipriani’s cues for the film’s “deep sea sequences”:

The music for the deep sea sequences proves that Stelvio Cipriani is not just a composer of pretty, romantic and sexy music – the darker passages for CAVE OF THE SHARKS puts him on equal footing with John Barry and his score...for THUNDERBALL.... The impressionistic semi-abstractions Stelvio invented – his “water music” – employ a few of the common tropes, for instance a pseudo “sonar ping”. By at least the 1950s this device had been adopted by film composers as a sub-aqua soundtrack signifier. But most of Cipriani’s ideas emphasize all that is eerie, strange and unearthly – this is genre music in keeping with horror and science fiction and rightly so, for CAVE OF THE SHARKS features several elements of monstrosity and the occult. Atypical for the composer is his use here of choral voices as tools with which to render the macabre, and the effort (quite successful) demonstrates this composer’s complete dedication to director Ricci’s blueprint.



**1980 – Il Cacciatore di Squali (aka Guardians of the Deep & The Last Jaws)  
(Guido & Maurizio de Angelis)**



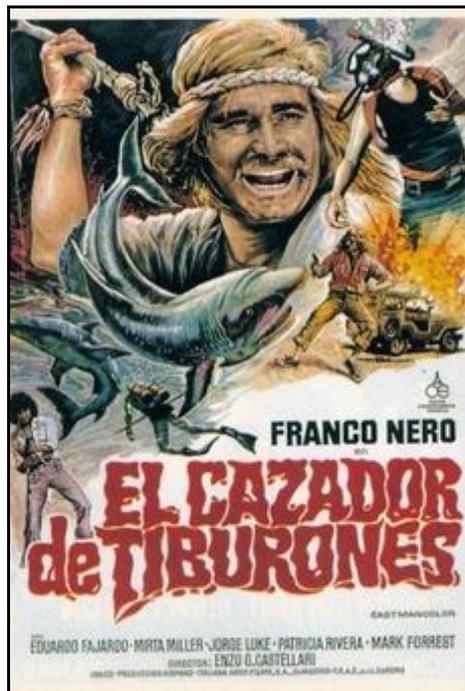
[Guido and Maurizio de Angelis](#)

**Trailer 1:** <http://www.youtube.com/watch?v=z0I9f29zdBQ>

**Trailer 2:** [https://www.youtube.com/watch?v=c\\_sFGnWlWmg](https://www.youtube.com/watch?v=c_sFGnWlWmg)

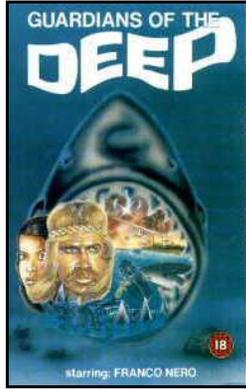
**Full Movie (Italian):** <https://www.youtube.com/watch?v=LaWt-0VHT8o>

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

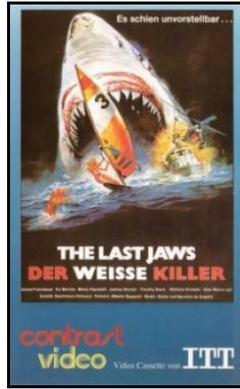


Poster

**Plot Summary:** The early popularity of the **Jaws** films spawned several copycats, notably an Italian film titled **Il Cacciatore di Squali** (aka **L'ultimo squalo**). In this film, 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 the mayor does nothing to stop a series of shark attacks, James Franciscus and Vic Morrow sail in pursuit to stop it ([www.imdb.com](http://www.imdb.com)).



(UK)

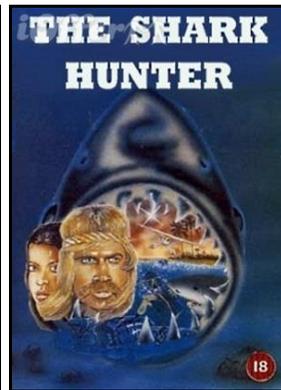
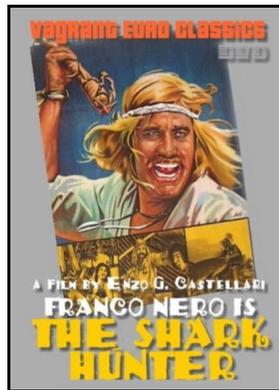


(Germany)



(Greece)

VHS



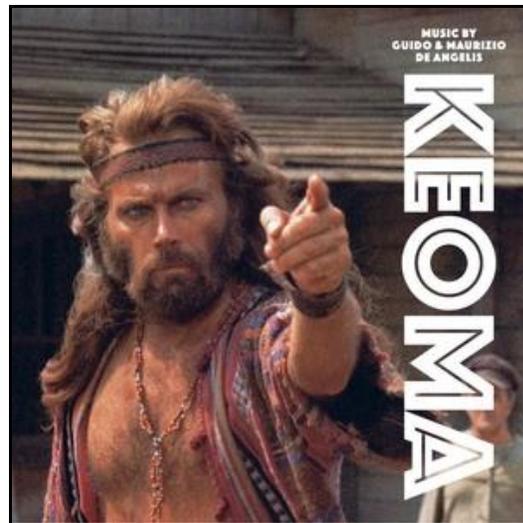
DVDs



LP



CD 1



CD 2

**LP:** Cinedelic CH LP 1001 (6 cues)

**CD 1:** “Adventure Film World of Guido & Maurizio De Angelis” (Italy - Hexacord HCD 9301) (6 cues)

Il Cacciatore Di Squali (sung by The Sharks) (4:05)

Otra Fiesta (instrumental) (2:35)

Il Cacciatore Di Squali (instrumental) (0:54)

Valzerinho E Fuego (instrumental) (1:53)

Il Cacciatore Di Squali (instrumental) (3:12)

Nebuige (instrumental) (1:32)

**CD 2:** KEOMA / IL CACCIATORE DI SQUALI (CD) – Chris’ Soundtrack Corner CSC 029

**Aqua Cues:** [Il Cacciatore di Squali](#) (short and long versions)

The soundtrack CD presents only six cues from the de Angelis score for **Il Cacciatore di Squali**. A vocal version of “Il Cacciatore de Squali” is sung by The Sharks. Two similarly titled tracks (at 0:54 and 3:12) provide underscore for the film’s above and below the water shark-hunting scenes. The shorter cue, with a persistent and rhythmic beat, is heard as arranged for synthesizer and some orchestral elements to produce a repetitive beat that accompanied footage of a shark swimming through the ocean. The other two tracks (“Otra Fiesta” and “Valzerinho E Fuego”) probably accompanied land-based scenes (e.g., a party).



## 1980 – Raise the Titanic (John Barry)



[John Barry](#)

**Trailer:** <https://www.youtube.com/watch?v=pOF16kG8kDE>

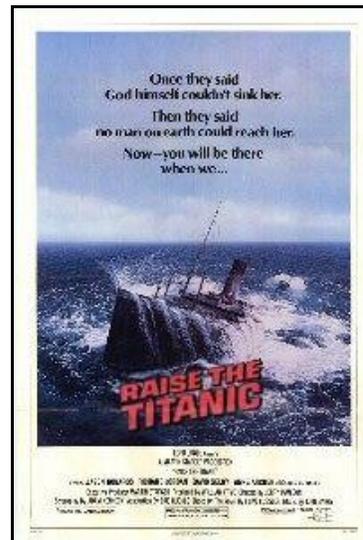
**Opening Titles:** <http://www.youtube.com/watch?v=ENpQiivoBLQ&feature=related>

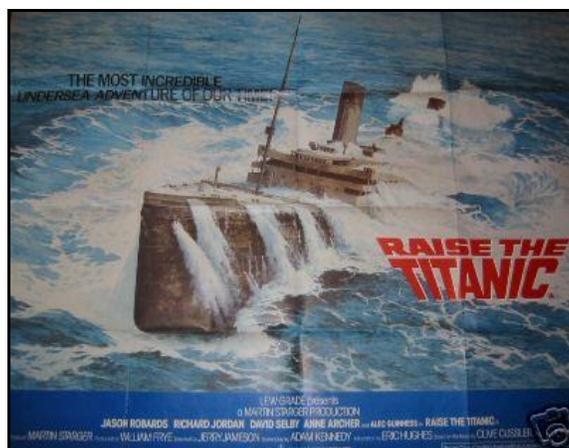
**Clip (“Titanic Is Raise”)** - <https://www.youtube.com/watch?v=pwyrddvDvTw>

**Full Movie:** <https://www.youtube.com/watch?v=9PYla-XON4s>



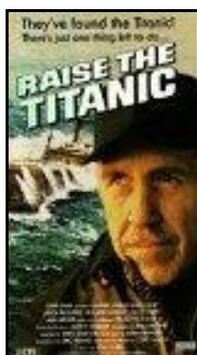
**Tagline:** Once they said God himself couldn't sink her. Then they said no man on earth could reach her. Now - you will be there when we Raise The Titanic.



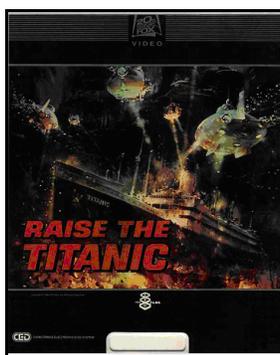


## Posters

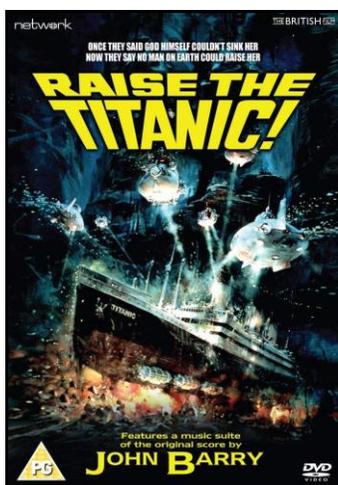
**Plot Summary:** The American military has an experimental defense system that requires an extremely rare mineral to power the system's laser, and the Soviet Union is the only known source for this mineral. However, around the turn of the century, a miner exported some of the mineral, shipping it aboard the Titanic that ran into an iceberg and sank without a trace. When the American military finds out the Russians have plans to raise the Titanic from its watery grave, the race is on to raise the Titanic and salvage the mineral before the Russians ([www.imdb.com](http://www.imdb.com)).



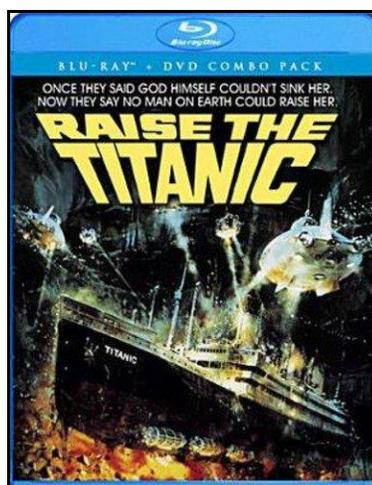
VHS



CED



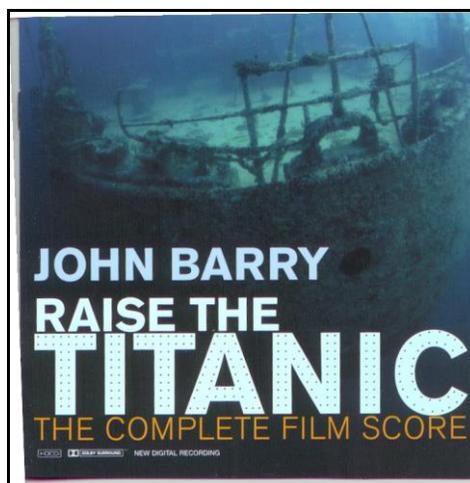
DVD



Blu Ray



45



CD

45: Japan - Seven Seas K07S-9003

CD: Silva Screen Records SSD 1102

#### Aqua Cues:

##### Deep Quest / Flood!

[https://www.youtube.com/watch?v=4wPrrT36Ht8&list=PLGJfexxSvXle\\_NTYO3vJxPJJ05rVIQdqk&index=7](https://www.youtube.com/watch?v=4wPrrT36Ht8&list=PLGJfexxSvXle_NTYO3vJxPJJ05rVIQdqk&index=7)

##### Finding the Cornet / Spy On Board / The Smoke Stack

[https://www.youtube.com/watch?v=OrJfx0k-2dU&list=PLGJfexxSvXle\\_NTYO3vJxPJJ05rVIQdqk&index=8](https://www.youtube.com/watch?v=OrJfx0k-2dU&list=PLGJfexxSvXle_NTYO3vJxPJJ05rVIQdqk&index=8)

##### The Titanic Uncovered

[https://www.youtube.com/watch?v=XIcVsPQp7XA&index=9&list=PLGJfexxSvXle\\_NTYO3vJxPJJ05rVIQdqk](https://www.youtube.com/watch?v=XIcVsPQp7XA&index=9&list=PLGJfexxSvXle_NTYO3vJxPJJ05rVIQdqk)

##### Gene Explores the Titanic / Deep Quest Trapped

[https://www.youtube.com/watch?v=Qoh0yxT63vQ&index=10&list=PLGJfexxSvXle\\_NTYO3vJxPJJ05rVIQdqk](https://www.youtube.com/watch?v=Qoh0yxT63vQ&index=10&list=PLGJfexxSvXle_NTYO3vJxPJJ05rVIQdqk)

##### Rescue Attempt / Blowing the Tanks

[https://www.youtube.com/watch?v=2RZmw9t8dQ&list=PLGJfexxSvXle\\_NTYO3vJxPJJ05rVIQdqk&index=11](https://www.youtube.com/watch?v=2RZmw9t8dQ&list=PLGJfexxSvXle_NTYO3vJxPJJ05rVIQdqk&index=11)

##### Raise the Titanic / Deep Quest Saved

[https://www.youtube.com/watch?v=bHxpGr704GE&list=PLGJfexxSvXle\\_NTYO3vJxPJJ05rVIQdqk&index=12](https://www.youtube.com/watch?v=bHxpGr704GE&list=PLGJfexxSvXle_NTYO3vJxPJJ05rVIQdqk&index=12)

“While plunging the depths of abysmal films scored by John Barry,” noted [James Southall](#), “most people would place **Raise the Titanic** very near the bottom.” When first released, the film’s box office take sank faster than the Titanic and the hopes of soundtrack aficionados were dashed that Barry’s score—a “long lost treasure” (*ibid*)—would ever resurface. To make matters worse, over the years word circulated that the master tapes of the original recording sessions from 1980 had been lost, thus precluding the possibility of realizing a release of the score as originally recorded for the film.

However, in 1999, Nic Raine (who had worked with Barry over the years and conducts the City of Prague Philharmonic) was afforded the opportunity to reconstruct, orchestrate, conduct, and re-

record the film's entire 50-minute score. While judging Barry's **Raise the Titanic** score as the best score ever composed for a movie about the Titanic, [Christian Clemmensen](#) felt the score's "dramatic music doesn't really kick in until the seventh track, when the very slow and melodramatic search theme occupies sole possession of the score; the falling strings offer a great 'sinking feeling' while the mini-submersibles are crawling along the depths of the ocean." The main Titanic theme, adds Clemmensen:

is the one that most tickles the fancy.... A glorious performance of the theme opens the film as we see pictures of the ship as it first prepares to sail. Then, appropriately, we don't hear the theme again until the Titanic is discovered at the bottom of the sea (and even then, it's a muddled, stifled performance). But in the last 20 minutes of the film (or the last 4 tracks on the album), the title theme is magnificent. Bursting onto the screen with barely any sound effects and no dialogue, the Titanic theme is simply incredible in the actual "Raise the Titanic" scene. The theme re-surfaces as the ship heroically sails into New York Harbor; in the film, the sounds of all the ships' horns blowing perfectly harmonize with Barry's music, making it the highlight of the entire score, if not (arguably) the single highlight of Barry's entire career. Sans the horns, the cue will still send shivers up your spine. The end credits provide one last performance of this theme (*ibid*).

The key underwater-related score cues on the Silva Screen CD are listed below:

- "[Main Title / The Mine Shaft](#)" – "There...sea-deep and shrouded in murk long rests the barnacle-encrusted hulk which was the Titanic. . . . *Deep, resonant musical timbres allude to the turbid depths of the ocean and the final unholy resting place of the Titanic.*"
- "[Deep Quest / The Flood!](#)" – "The submersible 'Deep Quest' commences the...undersea search for the remains of the Titanic. A second submersible, 'Starfish', delving too deep inherits pressure of more than six thousand pounds per square inch, blows its seals, is instantly flooded with seawater...and implodes, killing its crew members. 'Deep Quest' surveying *the ocean floor is occasion for John Barry's august requiem music and an allied motif, a 'search' theme accompanies 'Starfish' until matters become fraught, then tragic, the music becoming alternatively ponderous and edgy.*"
- "[Finding the Cornet / Spy on Board / The Smoke Stack](#)" – "'Deep Quest' amends its search pattern—soon discovering...the very cornet played by...a member of the Titanic's band. . . . Soon ['Deep Quest'], scanning the sea bed with sensitive sonar, pinpoints a major discovery—one of the Titanic's towering smokestack's...proof the vessel itself must be nearby. *The Search theme announces the discovery of the cornet, and later the requiem music accompanies the finding of the smokestack, but sinister scoring intervenes to accentuate that the mission may be subject to espionage.*"
- "[The Titanic Uncovered](#)" – "'Deep Quest', venturing dangerously into a yawning undersea chasm, finally chances on the stricken Titanic—the submersible's...searchlights...revealing the decaying intricacy and encrusted...liner. . . . *the requiem music mingles with echoes of the Titanic theme as the wreck of the liner is finally located.*"
- "[Gene Explores the Titanic / Deep Quest Trapped](#)" – "A myriad of lights are lowered to the depths to illuminate the salvage operation. Gene Seagram [a scientist working for the Navy] boards 'Deep Quest' to

survey the Titanic, but the submersible becomes tortuously entangled with the wreck, and whilst Dirk Pitt, manning 'The Turtle', a second submersible, valiantly attempts to [pry] 'Deep Quest' free, the tiny vessel is held fast. The situation becomes more fraught as inside 'Deep Quest' toxic battery acid leaks to pollute the air. *A chaste waltz gracefully chaperons the illuminations being lowered to the depths, but earthy flutes signal the onset of more assertive strains as 'The Turtle' encounters problems, whilst the Search theme assists 'Deep Quest' in its rescue efforts.*"

- "[Rescue Attempt / Blowing the Tanks](#)" – "Dirk Pitt initiates emergency measures to immediately raise the Titanic and bring both liner and ailing submersibles to the surface. Alternating explosive charges are set and detonated to 'rock' the liner from its ancient resting place, and huge tanks of expanding buoyant foam positioned with the Titanic's hulk are triggered into life. *Dense, dark tonalities pervade the scoring as circumspect horns and nervous motifs for strings and percussion suggest impending danger—prior to an urgent symphonic countdown to the blowing of the tanks.*"
- "[Raise the Titanic / Deep Quest Saved](#)" – "Wrested from deep silt and sand the Titanic's creaking hulk commences to rise and race toward the ocean surface, her once-proud bows first breaking the waves prior to the entire vessel breaching like a monstrous growling leviathan, her decks and promenades and funnels cascading water. The Titanic has been raised. . . . *A full flowering of the glorious Titanic theme proclaims the momentous salvaging of the ship—whilst a handsomely optimistic melody is reserved for the surfacing of 'Deep Quest'.*"

Despite Barry's score for **Raise the Titanic** having several different themes and motifs, Southall deemed much of the score to be "very, very similar; all underwater music, mostly rather slow, with only a few variations around the same theme" (*ibid*). But Graham Vassie found Barry's Titanic theme to be "achingly romantic, longing, tinged with hurt and sadness as well as the loss of her potential and the massed souls torn down to the depths at the death of the titan" (p. 13, *Swept by the Sea, Legend* 31). At the same time, Barry's "eerie, low-key strains aptly evoke the metaphorical murkiness of the politicians behind the scheme, and then later the more literal murkiness of the Atlantic. Most of his music in [the film] is quite dark and disturbing, albeit still very melodic" (Gary Kester, *Soundtrack*, Fall 1999, Vol. 18, No. 71, p. 12).

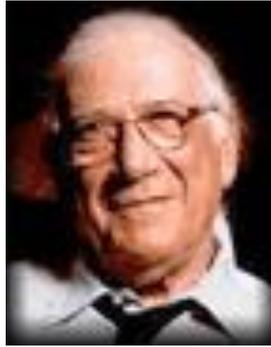
Interestingly, for a film about raising the Titanic, Barry chose not to score the ship's actual surfacing. "As the iron colossus makes its journey towards the surface, heavy under the weight and pressure of its watery chains, the only sounds are the effects, the grinding, groans and roars. It is only as the proud bow is in full view of the sun that the noble, heartfelt, unashamedly romantic music comes into play" (*op cit*, Graham Vassie).

Soundtrack Suite - <https://www.youtube.com/watch?v=lu4Xc8jAT3I>

(Allegedly) Original Score (Not Re-recording) - <https://www.youtube.com/watch?v=Av3i2QTbtqw>



## 1980 – CaboBlanco (Jerry Goldsmith)

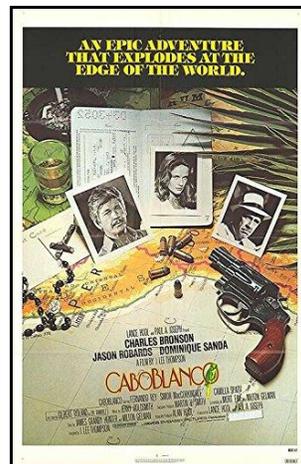


[Jerry Goldsmith](#)

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

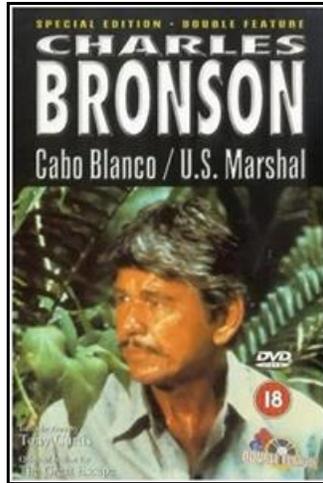
**Full Film:** [https://www.youtube.com/watch?v=dro8\\_x9oxEE](https://www.youtube.com/watch?v=dro8_x9oxEE)

**Tagline:** An epic adventure that explodes at the edge of the world.

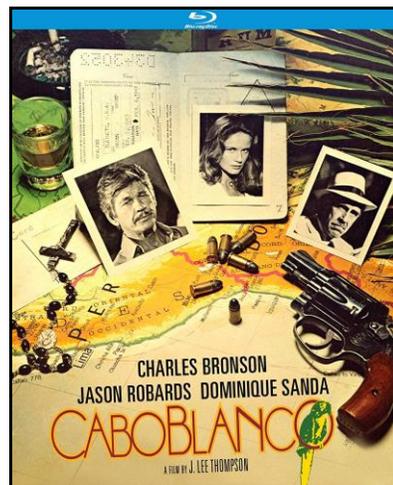


**Poster**

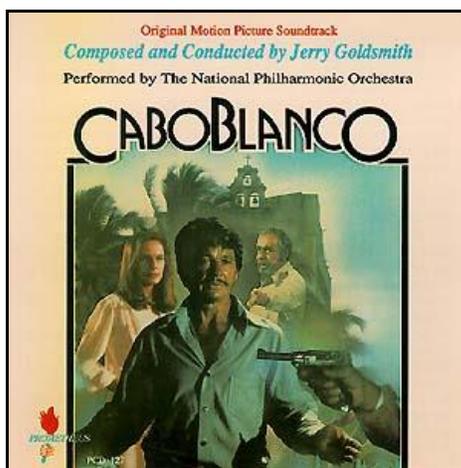
**Plot Summary:** Set in 1948 in a remote fishing village (**CaboBlanco**) on the coast of Peru, Giff Hoyt is an American expatriate adventurer who is seeking a treasure in a World War II ship, the Brittany, sunken off the coast. Near CaboBlanco, an explorer of sea wrecks is murdered offshore. But local authorities decide that the official cause of death is “accidental drowning.” But Giff, a longtime Cabo Blanco resident and innkeeper is skeptical, and his interest is further piqued when Marie arrives in town. Her passport is confiscated by a corrupt local official, and Giff protests. Further, a Nazi named Beckdorff lives in a well-fortified compound near town, and he might be responsible for the explorer’s death. Beckdorff himself is seeking sunken treasure in the area, as well as protection from local interference. Can Giff stifle the evil Beckdorff, save the lovely Marie, and possibly even locate the sunken treasure? ([www.imdb.com](http://www.imdb.com))



DVDs



Blu Ray



CD 1



CD 2

CD 1: Belgium - Prometheus PCD 127

CD 2: Belgium - Prometheus PCD 127 (reissue)

## **Aqua Cues:** The Diving Bell / The Drowning

Goldsmith opens the film's score with the "CaboBlanco Theme" ([Main Title](#)) which is presented as "rolling, Herrmannesque title music" (string pizzicato and staccato trumpets in a Fandango-like setting), setting the...mood with a Spanish/Polynesian flavor (Jeff Bond, *FSM*, Vol. 4, No. 4, April/May 1999) - "perfectly evoking an exotic romantic adventure" ([Jerry Goldsmith Online](#)).

"The Diving Bell" (to hear a one-minute sample click track 2 arrow at [Musilla.net](#)) - This cue plays as a diving bell is lowered from a salvage ship to search the floor of the bay. As the ship's commander monitors the crewman inside the bell, sinister brass signal the arrival of several frogmen out of the murky depths. Dissonant string arpeggios evoke the crew's terror as the frogmen plant an explosive charge against the diving bell, the bell exploding to the accompaniment of a cacophonous musical finale. The cue "introduces an ominous underwater environment focusing on sinister brass, spotlighting Tuba along with swirling strings as frogmen appear from the murky depths and assault the descending Bell. As a charge is set by them Goldsmith builds the anxiety of those stuck inside with a terrifying cacophony of strings as the Bell explodes" ([Jerry Goldsmith Online](#)).

"The Drowning" (to hear a one-minute sample click track 5 arrow at [Musilla.net](#)) - When a local fisherman dives from his small boat to hunt for clams in the bay but strays too near something he should not see, Goldsmith again calls on the brass to signal the arrival of the frogmen who brutally stab the diver to death beneath the water. This cue "initially reprises the infectious **CaboBlanco**...but...Goldsmith again provides growling brass and swirling strings for the ensuing under water struggle and his violent demise" ([Jerry Goldsmith Online](#)).



## 1988 – **The Big Blue** (Eric Serra)



[Eric Serra](#)



**Trailer 1:** <http://www.youtube.com/watch?v=82onGmBx9ZM>

**Trailer 2:** [https://www.youtube.com/watch?v=pvU\\_qqOnlAM](https://www.youtube.com/watch?v=pvU_qqOnlAM)

**Trailer 3:** <https://www.youtube.com/watch?v=CWxaxYN7o9A>

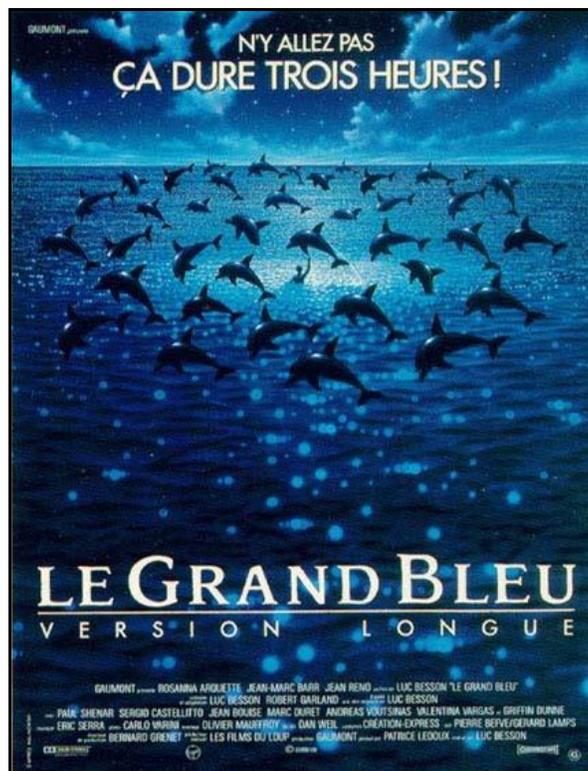
**Trailer 3 (w/ Serra score):** <https://www.youtube.com/watch?v=FQ4w0XflrZo>

**Trailer 4:** [https://www.youtube.com/watch?v=NAZaRub0P\\_U](https://www.youtube.com/watch?v=NAZaRub0P_U)

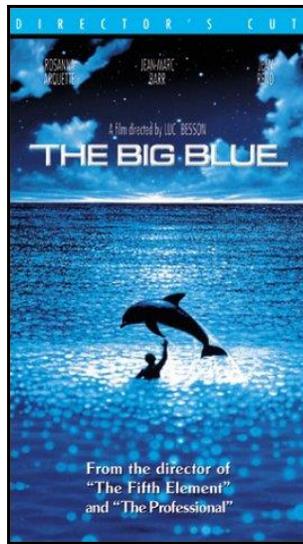
**Clip (Cruise of the Dolphin Tribe):** <https://www.youtube.com/watch?v=YY6XJ5SswPw>

**Official Video (My Lady Blue):** <https://www.youtube.com/watch?v=dnfztV1mh0o>

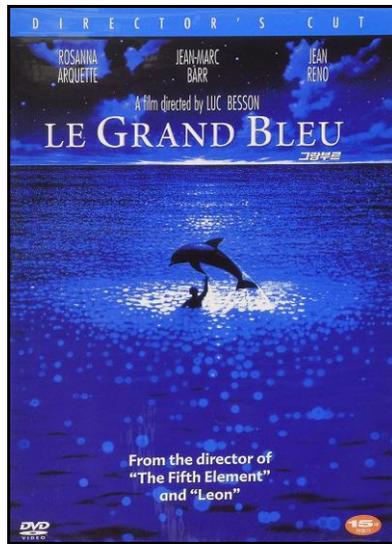
**Tagline:** Between what you know and what you wish, lies the secret of... [The Big Blue].



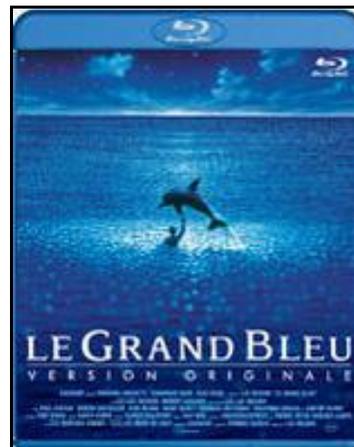
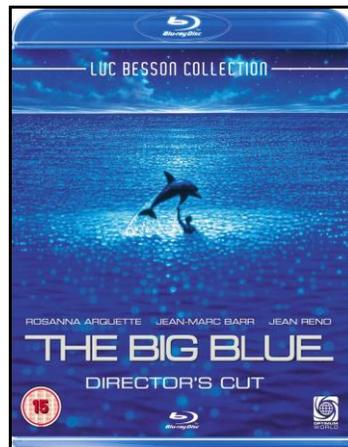
Poster (France)



VHS



DVD

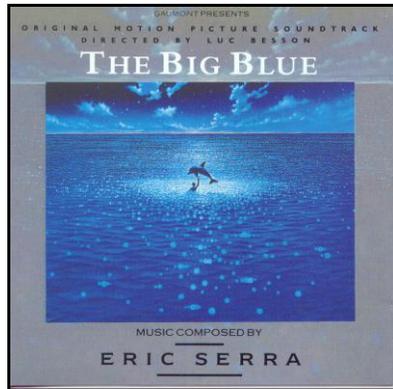


### Blu Ray

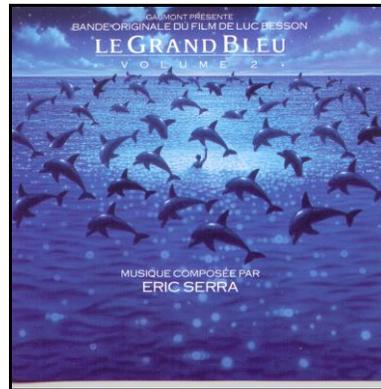
**The Big Blue** has been released in three lengths: (1) the 132-minute French version features a musical score by Eric Serra (reviewed here); (2) the 118-minute American version features a musical score by Bill Conti (reviewed further below); and (3) the 168-minute uncut version, originally available only in Europe and Japan, features a musical score by Eric Serra; this version is now available as the “Director’s Cut” DVD release.

**Plot Summary:** Enzo and Jacques have known each other since their childhood days in the Mediterranean, where they first learned to dive for “sea treasures.” They grow older and their passion for diving takes different paths. Enzo sells his diving services for the best price the market will bear—e.g., before agreeing to rescue someone trapped in a capsized ship, the price must be negotiated. On the other hand, when we next see Jacques as a young man, he is working for a group of scientists in Peru—he dives for some minutes into ice-cold water of a Peruvian lake and the scientists monitor his physical state. Johanna, an insurance adjuster from the U.S. arrives at the scientists’ research site to investigate a claim.

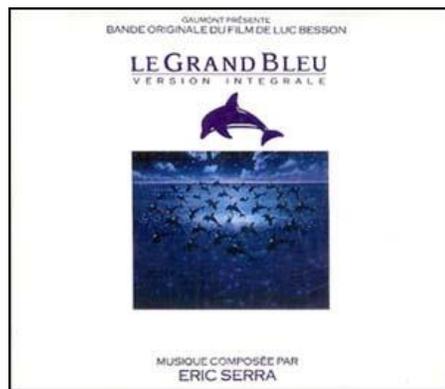
There she meets Jacques but cannot believe his ability to stay underwater for so long. She becomes interested in Jacques but she's unable to really get acquainted with him. Some weeks later, back in her office, Johanna notices that a championship for divers will take place in Taormina, Italy. To see Jacques again she makes up a story to persuade the firm to send her to Italy for business purposes. Enzo, also in Taormina, is the reigning world diving champion. He knows that only Jacques can challenge and possibly beat him. This time Johanna and Jacques get closer, but Jacques cannot really commit and his rivalry with Enzo pushes both men into dangerous territory (adaptation of [www.imdb.com](http://www.imdb.com) plot summary).



CD 1



CD 2



CD 3



CD 4

**CD 1:** *The Big Blue* (Virgin CDV 2541)

Overture - [https://www.youtube.com/watch?v=CM4gy6O5BNE&list=PLBYN0G9h\\_13FeK2Y-1Eipz4yc6NV3PJYN&index=1](https://www.youtube.com/watch?v=CM4gy6O5BNE&list=PLBYN0G9h_13FeK2Y-1Eipz4yc6NV3PJYN&index=1)

**CD 2:** *Le Grand Bleu (Volume 2)* (France - Virgin 860782)

Complete Soundtrack - <https://www.youtube.com/watch?v=8J5ptf0POnA>

**CD 3:** *Le Grand Bleu (Version Intégrale)* (2 CD) (France - Virgin 30193 PM 529)

Disc 1 - <https://www.youtube.com/watch?v=F2lZbLHB-I>

Disc 2 - <https://www.youtube.com/watch?v=XiZxPUjc6Ig>

#### CD 4: France - Wagram Music 32694-2 (22 tracks)

Soundtrack (Remastered) - [https://www.youtube.com/playlist?list=PLBYN0G9h\\_13FeK2Y-1Eipz4yc6NV3PJYN](https://www.youtube.com/playlist?list=PLBYN0G9h_13FeK2Y-1Eipz4yc6NV3PJYN)

#### Aqua Cues:

##### The Big Blue Overture -

[https://www.youtube.com/watch?v=CM4gy6O5BNE&index=1&list=PLBYN0G9h\\_13EB-SrLY6-IvxrLzm5hUz](https://www.youtube.com/watch?v=CM4gy6O5BNE&index=1&list=PLBYN0G9h_13EB-SrLY6-IvxrLzm5hUz)

##### Deep Blue Dream -

[https://www.youtube.com/watch?v=3AM\\_DWzbnqc&index=2&list=PLBYN0G9h\\_13EB-SrLY6-IvxrLzm5hUz](https://www.youtube.com/watch?v=3AM_DWzbnqc&index=2&list=PLBYN0G9h_13EB-SrLY6-IvxrLzm5hUz)

##### Rescue in a Wreck -

[https://www.youtube.com/watch?v=HidRPk0R-Hk&list=PLBYN0G9h\\_13EB-SrLY6-IvxrLzm5hUz&index=4](https://www.youtube.com/watch?v=HidRPk0R-Hk&list=PLBYN0G9h_13EB-SrLY6-IvxrLzm5hUz&index=4)

##### La Raya -

[https://www.youtube.com/watch?v=dX385zu\\_nmc&index=5&list=PLBYN0G9h\\_13EB-SrLY6-IvxrLzm5hUz](https://www.youtube.com/watch?v=dX385zu_nmc&index=5&list=PLBYN0G9h_13EB-SrLY6-IvxrLzm5hUz)

##### Homo Delphinus -

[https://www.youtube.com/watch?v=ITT-FqvbJHk&index=13&list=PLBYN0G9h\\_13EB-SrLY6-IvxrLzm5hUz](https://www.youtube.com/watch?v=ITT-FqvbJHk&index=13&list=PLBYN0G9h_13EB-SrLY6-IvxrLzm5hUz)

##### Cruise of the Dolphin Tribe -

[https://www.youtube.com/watch?v=POB3suPCc6Q&index=16&list=PLBYN0G9h\\_13EB-SrLY6-IvxrLzm5hUz](https://www.youtube.com/watch?v=POB3suPCc6Q&index=16&list=PLBYN0G9h_13EB-SrLY6-IvxrLzm5hUz)

##### Second Dive -

[https://www.youtube.com/watch?v=ryaF7cXOAYU&list=PLBYN0G9h\\_13EB-SrLY6-IvxrLzm5hUz&index=17](https://www.youtube.com/watch?v=ryaF7cXOAYU&list=PLBYN0G9h_13EB-SrLY6-IvxrLzm5hUz&index=17)

##### Rescue in a Wreck -

[https://www.youtube.com/watch?v=HidRPk0R-Hk&index=4&list=PLBYN0G9h\\_13FeK2Y-1Eipz4yc6NV3PJYN](https://www.youtube.com/watch?v=HidRPk0R-Hk&index=4&list=PLBYN0G9h_13FeK2Y-1Eipz4yc6NV3PJYN)

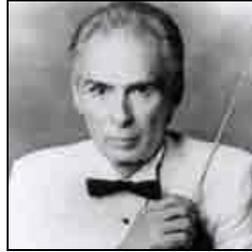
Commenting on the film's score, [MichaelDVD.com](http://MichaelDVD.com) wrote:

**Eric Serra's** score in *Le grand bleu* is a magnum opus and works masterfully with the impressive visuals. ... **Serra's** score is light and gentle in a calypso rhythmic sense at first and then builds to an emotional climax which incorporates various percussion instruments, saxophones, guitars, deeper synthesised tones and the sounds of the ocean. It's a brave emotional score, with all the hallmarks of **Serra's** eclectic soundscape and was bizarrely dropped from the U.S version of *Le grand bleu* for a conventional score by **Bill Conti**. The film concludes with **Serra's** infectious *My Lady Blue* - which was released as a single in France.

Searches of the Internet surfaced little to no analysis of Conti's score other than general references, as in the above MichaelDVD.com review to the score's overall approach or feel – but definitely no track by track analyses that would allow linking a specific analysis narrative to its corresponding musical score as found on the Internet (e.g., YouTube.com). However, selected underwater-related cues found on YouTube.com for Serra's score for **The Big Blue** are provided in the above links.



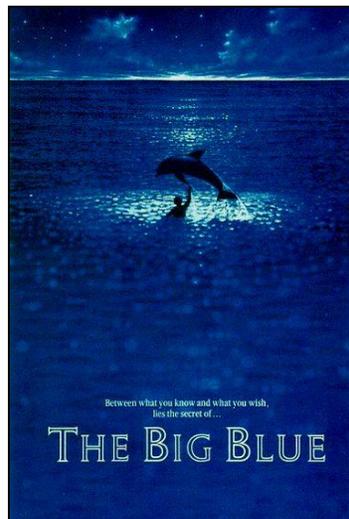
## 1988 – **The Big Blue** (Bill Conti)



**Bill Conti**

**Trailer (w/ Conti score):** [https://www.youtube.com/watch?v=YGEZ\\_936HEY](https://www.youtube.com/watch?v=YGEZ_936HEY)

**Opening Titles:** <https://www.youtube.com/watch?v=P4zOn6SBdUA>

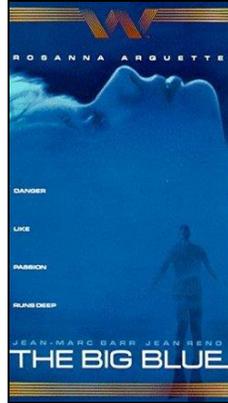


**Poster**



**Tagline:** Between what you know and what you wish, lies the secret of... [The Big Blue].

**Plot Summary:** For the release of **The Big Blue** in the United States, the film's producer commissioned composer Bill Conti to provide a new score by Bill Conti.



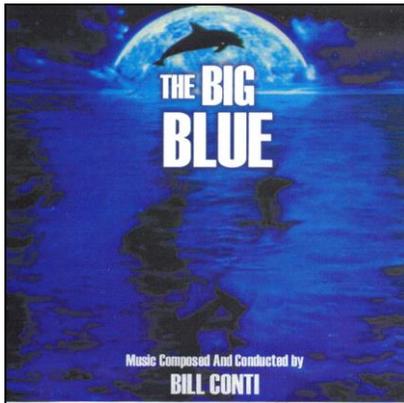
VHS (w/ Conti Score)



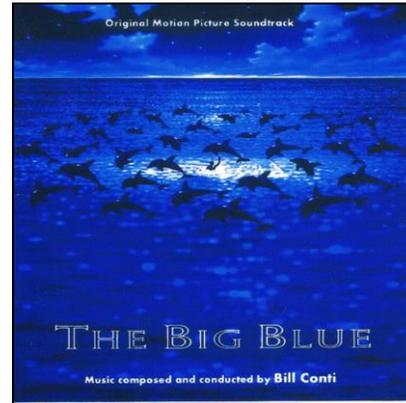
CD 1



CD 2



CD 3



CD 4

**CD 1:** *Screen Themes 2* (Velvet Satin Disques VSD-5209 Limited Edition) (6:29 cue)

**CD 2:** *The Film Music of Bill Conti* (The Big Blue Suite – 18:49) (Australia - Paradise PR-CD 2301)

**CD 3:** Rare Scores RTCD-4343-02 (22 cues / 64:20)

**CD 4:** The Big Blue (CD-R) (22 cues)

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

Where Eric Serra took what might be described as a “new age”-style approach to scoring **The Big Blue**, Bill Conti’s approach was more lyrical (melodic). Conti’s score provides a synthesized melody that incorporates haunting vocals. To this reviewer’s ear, Conti’s score is more engaging (warm) and beautiful (touching) than Serra’s. But Conti’s score did not have a commercial LP or CD release, and the score (apart from listening to it on the U.S. VHS version) has only circulated on several bootleg issues (such as those noted above).

One (but not the only) problem with these bootleg CDs, especially if there are multiple version, is that there is lack of or no consistency in the track titles. Case in point – consider CD 1 through CD 4.

CD 1 – Only a single cue (6:29) from Conti’s score for **The Big Blue**.

CD 2 – Provides an 18:49 track titled “Suite”, so no way to relate a specific musical cue as being underscore for a specific underwater-related scene in this film.

CD 3 – This CD has a total time of 64:20 and individual track titles (and timings), making it easy (if you have seen the Conti-scored U.S. version of **The Big Blue**) to identify the following underwater cues: Coin Competition, \$10,000 Rescue, First Dive, 360 Feet, With the Dolphin, Oil Rig Gig, 400 Feet, and Suicide Dive.

CD 4 – This CD has a total time of 65:03 but also exactly 22 tracks (like CD 3). But CD 4 provides no track timings and each track is differently titled compared with the correspondingly numbered track on CD 3. Hence one would have to compare by ear the #1 track on CD 3 and CD 4 to see if they’re the same (e.g., their timing) – and ditto for each of the remaining 21 tracks. In fact, CD 4’s track titles are so differently named that one might think they refer to score cues for some movie other than **The Big Blue**.

In my view, the best representation of Conti’s score for **The Big Blue** is that provided by CD 3 ([Rare Scores RTCD-4343-02](#)). Now, the difference between the Serra and Conti scores – and the superiority of the latter’s score – has not gone unnoticed as the film’s re-release on DVD with Serra’s score prompted several Amazon.com customers to voice their preference for Conti’s score:

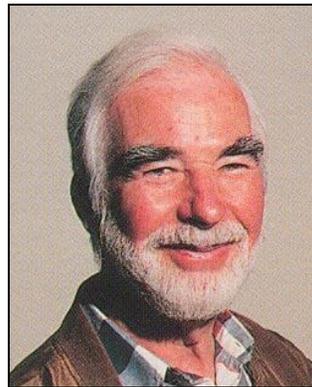
- I must admit that Bill Conti’s music is much better and moving...I miss it very much. Why couldn’t we have both versions on one DVD???...it’s not impossible you know. This version is a major let down. ... Rent it, don’t buy!! This DVD gets one star...US version (if you can find it) gets Five stars!!
- I first watched this movie on VHS video, and loved the movie soundtrack and recurring theme-- I \*hate\* the music soundtrack on the DVD, which for reasons I cannot figure out is completely different from the videotape, the DVD music sounds like elevator music. Yuck! So if you own this movie on VHS videotape, do not dump it when you get or order the DVD version.
- I bought this CD [Eric Serra’s score] four years ago, went home in eager anticipation and was justifiably appalled. I returned it the same day. For the tone-deaf who didn't find it musically bereft, buy an economy pack of Q-tips and cleanse your ears thoroughly. For the rest of you, don’t make my mistake. Write to Bill Conti and plead to him to release his version, which is musically and spiritually superior.

- I LOVE the movie “The Big Blue” and loved the music so much that I made many calls to LA from Georgia before I finally found someone with the Soundtrack. Imagine my disappointment when I popped in the tape and started listening too...the wrong music!!! After doing some research I found out that the Soundtrack was the one to the original foreign film. However the soundtrack was completely rewritten from scratch by Bill Conti for the US version. Why the decision was made to not release this version as a soundtrack I’ll never understand. I’ve been looking for it for years and it’s just not available. ... The foreign film soundtrack is okay, but nowhere near as mystical and beautiful as Bill Conti’s score ([Source](#)).

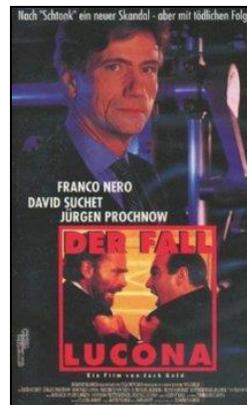
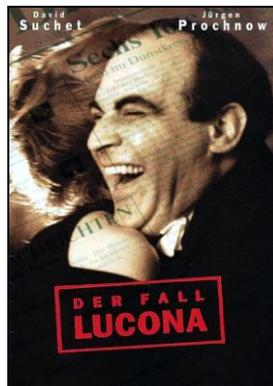
Unfortunately, the U.S. version of the film did not do well at the box office and this, combined with the high cost of issuing Conti’s score, due to the high re-use fee, probably spelled the death knell for Conti’s score receiving a commercial release. Indeed, as Conti commented in an interview: “at some point I used real strings. So with this...you are talking about a lot of people, therefore the re-use fee became too much for anyone. There was a lot of music in that movie, and some place there’s an album already to go, but someone has to pay...” ([Source](#)).



### 1993- **The Lucona Affair (TV) (John Scott)**

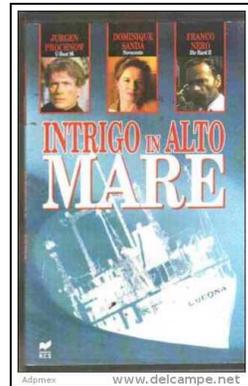


[John Scott](#)



Posters

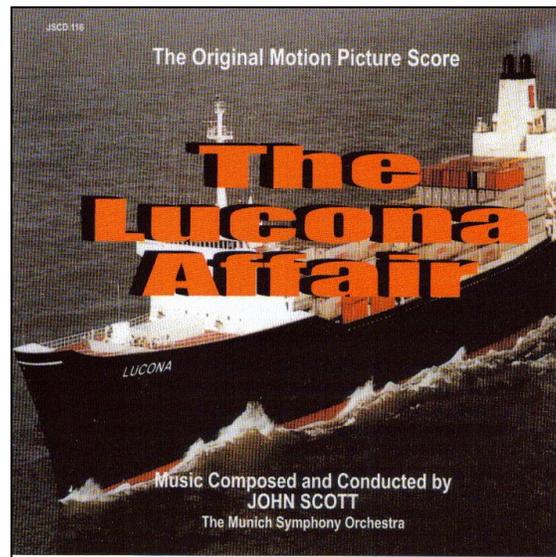
**Plot Summary:** The film begins in 1977 and tells the true story of a well-known Viennese business man who hires an old freighter and loads it with an alleged uranium milling machine and makes it sink in the Indian Ocean to collect \$20,000,000 in insurance. He is protected by several Austrian Government members. Only a determined journalist succeeds to bring him into jail ([www.imdb.com](http://www.imdb.com))



VHS



DVD



CD

**CD:** JOS Records JSCD 116

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

**Aqua Cues:** The Lucona Sinks in the Deepest Ocean (:58) / Searching the Depths (3:42) / Discovering the Wreck (5:47)

This film's soundtrack CD, with score composed by John Scott, includes three underwater-related tracks (as described in the CD's liner notes):

The Lucona Sinks in the Deepest Ocean (:58) – “At the right place and at the right time, the Lucona explodes. The captain and some of the crew are thrown into the water, but it is miles from anywhere and the chances of survival are extremely slim.”

“Searching the Depths (3:42) – “The Austrian court has ordered an extensive search for the Lucona. Without the evidence Rudy Waltz cannot be convicted. The Lucona sank in the deepest part of the Indian Ocean so the chances of finding it are very slim. After 14 days the search is called off.”

“Discovering the Wreck (5:47) – After a phone call from Strasser it is decided to search one more day in an area allowing for more tidal drift from where the survivors were picked up. By a miracle the Lucona is discovered and photographs are taken showing the name “River S.A” clearly stenciled on debris.”

## 2001- Ocean Men: Extreme Dive (Cliff Eidelman)



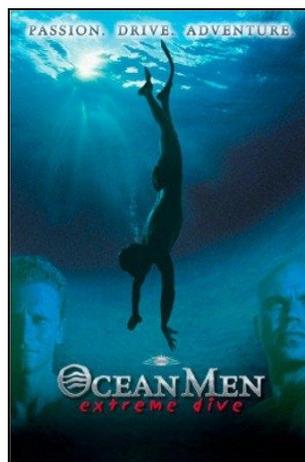
[Cliff Eidelman](#)

**Trailer:** <https://www.youtube.com/watch?v=Tk-CnVCWNno>

**Trailer:** <https://www.youtube.com/watch?v=aJewTSqB754>

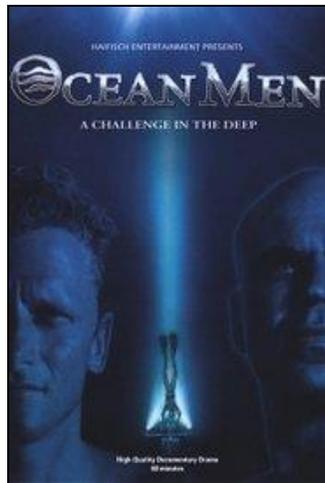
**Trailer:** <https://www.youtube.com/watch?v=NUbQ7h-X4oU>

**Clip:** <https://www.youtube.com/watch?v=wUG11isLuyE>



Poster

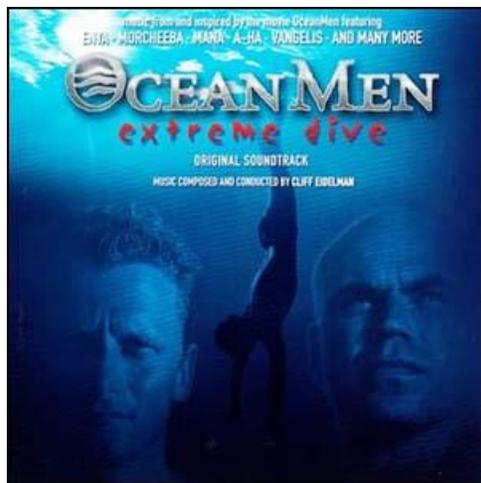
**Plot Summary:** This IMAX film offers a 40-minute glimpse of two competing freedivers – Pipin Ferreras and Umberto Pelizzari – whose contrasting personalities and heated rivalry inspired Luc Besson’s **The Big Blue**. One is astonished on viewing the diving footage to realize how long these two can hold their breath and remain underwater, thereby enabling them to break the record of diving to a depth of over 500 feet in the ocean on a single breath. The film also shows these freedivers as they dance with dolphins, tunnel through gleaming underwater caves, and weave through barnacle-crusted shipwrecks without a breathing apparatus ([http://www.filmtracks.com/titles/ocean\\_men.html](http://www.filmtracks.com/titles/ocean_men.html) / <http://www.filmscouts.com/scripts/review.cfm?File=3002>).



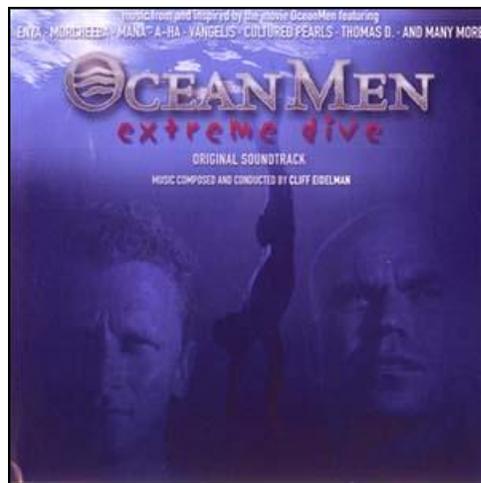
DVD



Blu Ray



CD 1



CD 2

**CD 1:** Germany – Warner Music 0927\_41425-2

**CD 2:** Germany - Warner 8573 89479-2

**Aqua Cues:**

Rivalry - [http://www.teletracks.com/audio/ocean\\_men13.ra](http://www.teletracks.com/audio/ocean_men13.ra)

Climbing the Mountain - [http://www.teletracks.com/audio/ocean\\_men14.ra](http://www.teletracks.com/audio/ocean_men14.ra)

Ocean Being - [http://www.teletracks.com/audio/ocean\\_men16.ra](http://www.teletracks.com/audio/ocean_men16.ra)

Umberto's World Record - [http://www.teletracks.com/audio/ocean\\_men21.ra](http://www.teletracks.com/audio/ocean_men21.ra)

Composer Cliff Eidelman provides some 32 minutes of underscore for this film that runs about 40 minutes. The film's haunting score includes four instrumental/vocal tracks with female solo ("Stargate," "Climbing the Mountain," "Into the Blue," and [Umberto's World Record](#)) and eight instrumental tracks ("The Birth of Free Diving," "[Rivalry](#)," "[Ocean Being](#)," "The Science of Free Diving," "Water Dance," "Pipin's World Record," "Prelude," and "Ocean Men").

[Filmtracks.com](#) noted that Eidelman had written music for nearly every scene in the film:

Eidelman's [score] for **Ocean Men** clocks in at about 32 minutes in length. It is substantiated by a strong presence of strings that often perform a lengthy theme of epic scope. ... Unlike most IMAX scores you hear for surface level aquatic subject matter, Eidelman has tailored this score specifically for the depths. Thus, the theme is very slow in tempo and haunting in style, extended in all of its incarnations. He employs the voice of Francine Poitras once again (continuing a collaboration that proved quite successful in **Free Willy 3: The Rescue**) to provide the expected female vocals to represent the sea in several cues.

While the score never becomes as grand in scope as you might hope (except, perhaps, during its primary statements of theme), Eidelman maintains a consistent feeling of awe for oceanic depths with the string section of the ensemble. Brass only plays an accompanying role occasionally, with woodwinds and a rumbling piano used to punctuate certain shots in the film with additional layers of drama. An acoustic guitar performs the contemporary cues of faster tempo for the two men and their preparations for diving.

... Harmonious at every turn, the music for **Ocean Men** is a consistently pleasant and steady listening experience. Perhaps the score's main weakness is an element of restraint that was applied to the performances of the composition. Eidelman may have restrained his thematic potential and instrumental choices due to the stark professionalism of the two divers portrayed. Therefore absent, however, is any of the creative instrumentation that often accompanies these large-screen short films. The last thing this score makes you want to do, interestingly, is go diving. But Eidelman stays conservatively beautiful for the majority of the running time....

The album for **Ocean Men** exists only on one of Warner Brothers' many European branches, out of Germany in this case. It features a very generous 32 minutes of score and a better than usual array of popular new age and rock songs, many of which with a distinctly European tilt. Some were actually used in the film, while others were included on the album because their rights were, not coincidentally, owned by Warner. Selections from score regulars Enya and Vangelis highlight the first ten song tracks of the product, and Eidelman's portion is presented uninterrupted at the end. A very strong and easily listenable album, **Ocean Men** was available to Americans as an import through soundtrack specialty outlets in early 2003, and copies initially sold out quickly.



## 2005- Into the Blue (Paul Haslinger)



[Paul Haslinger](#)

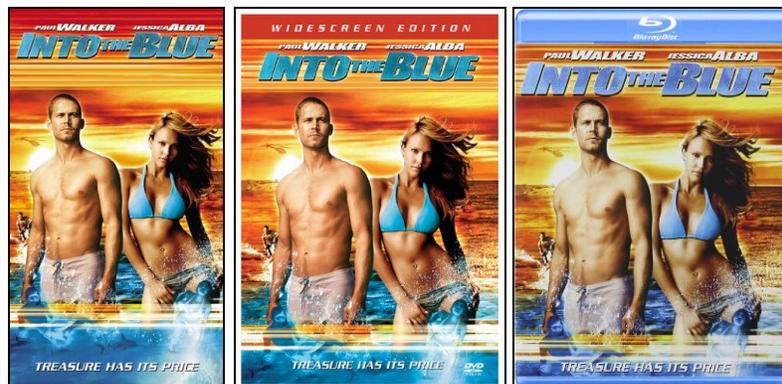
**Trailer:** <https://www.youtube.com/watch?v=4QIZQFbZzQ4>



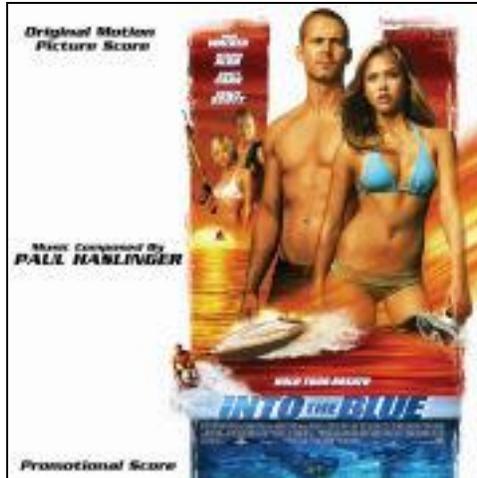
**Posters**

**Tagline:** Temptation is bliss. Treasure has its price. Hold your breath.

**Plot Summary:** A group of divers find themselves in deep trouble with a drug lord after they come upon the illicit cargo of a sunken airplane ([www.imdb.com](http://www.imdb.com))



**VHS – DVD – Blu Ray**



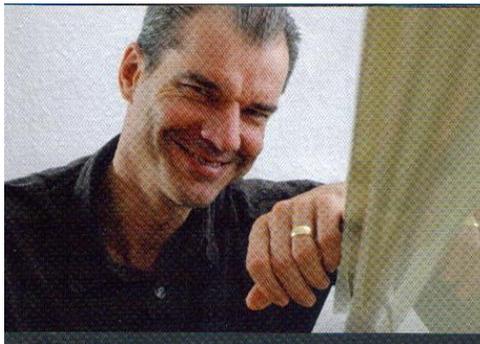
### CD (bootleg CD-R)

**CD:** Paul Haslinger's score for **Into the Blue** was not commercially released on CD although a bootleg CD-R of the score is available.

**Aqua Cues:** Underwater Chase / Finding the Coke / Plane Explosion



### 2008- **Lost City Raiders (TV) (Gert Wilden Jr.)**

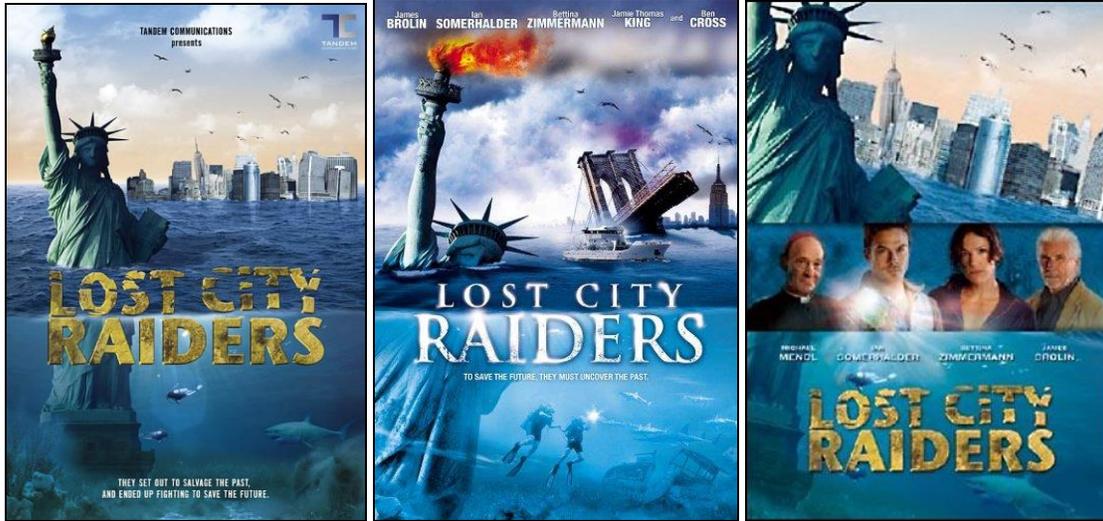


### Gert Wilden, Jr.

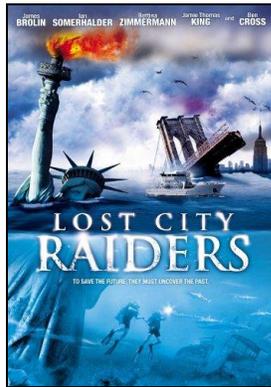
**Trailer:** <https://www.youtube.com/watch?v=HhmjCiKqA7g>

**Plot Summary:** The year is 2048, and global warming has flooded much of Earth's land areas. A father and his two sons try to salvage treasures from sunken buildings when they are given an important assignment by the New Vatican ([www.imdb.com](http://www.imdb.com)).

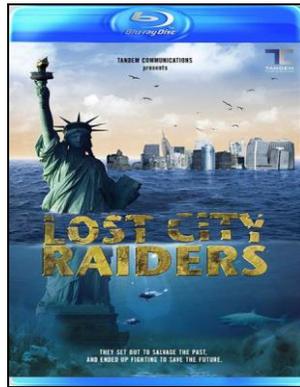
**Tagline:** They set out to salvage the past and ended up fighting to save the future.



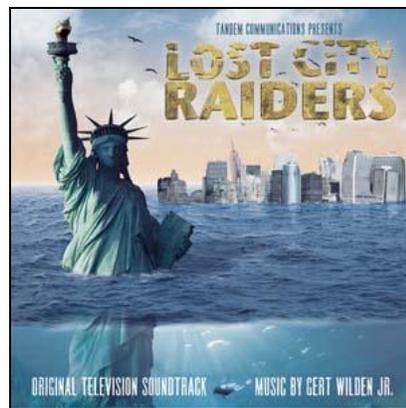
## Posters



DVD



Blu-Ray



CD

**CD:** Germany -Alhambra A 8979

**Aqua Cues:** Shark Attack / Vatican Dive

In the CD's liner notes, Gert Wilden, Jr. provides the following comments on his score for **Lost City Raiders**:

In the music to “LCR” both the classical orchestra and experimental electronic music play equal roles; they partially fuse with each other and the orchestra’s sound often displays the compactness and energy of a rock band. The score is made up of two main elements. The world of the ‘good guys’ – Team Kubiak, which together with the Vatican tries to save the world from the relentless floods with the help of an ancient scepter – is mainly represented by the classical orchestra. Whereas the underwater world of sunken cities – the main domain of specially developed electronic soundscapes and the power greedy antagonist Filimonov – is ruled mostly by harsh urban electronic sounds (Gert Wilden Jr., CD liner notes).



## DECOMPRESSION

The **SEA TREASURES** genre offers scores ranging from the lesser known to those almost a household name. Yet the scores for several of this genre’s more recent films, if measured by the originality of their content from melodic to mysterious, don’t quite seem to compare with the high bar set in the earlier (1950s) golden-age film composers such as Dimitri Tiomkin (**Tarzan and the Mermaids**), Max Steiner (**Mara Maru**), Bernard Herrmann (**Beneath the 12-Mile Reef**), Jerome Moross (**The Sharkfighters**), Hugo Friedhofer (**Boy on a Dolphin**), and Alexander Laszlo (**Forbidden Island**).

As we move into the 1960s-1970s, well into the era of the silver-age film composers, the score that Robert O. Ragland composed for **Sharks’ Treasure** sadly has not been released on LP or CD. Yet one composer clearly rises above all others when it comes to scoring an underwater film in the **SEA TREASURES** genre—the one and only John Barry (**The Deep** and **Raise the Titanic**). To my tastes, Barry’s scores for these two films have more melodic (as well as atmospheric) scoring for their underwater scenes, while Carlo Savina’s scoring of **Il Misterioso Signor Van Eyck** (1966) and **Cave of the Sharks** (1978) is considerably more atmospheric than melodic.

Moving into the 1980s, the two differently-scored versions of **The Big Blue** offered a unique opportunity to hear the two completely different approaches to scoring this film taken by Eric Serra and Bill Conti, with Conti’s melodic score resonating more warmly to this writer’s ears than Serra’s new age score. Several films reviewed in the **Sea Treasures** genre have relatively short scenes filmed underwater and correspondingly limited underscore for those scenes, thus hardly candidates to surface as having the best score in the **SEA TREASURES** genre. Examples of such films include **The Wreck of the Mary Deare**, **Fear Is the Key**, and **The Lucona Affair**, though my favorite in this “limited score for underwater scenes” group would be Goldsmith’s score for **CaboBlanco**.

Across all these scores, the score that is my personal favorite is Bernard Herrmann’s innovative score for 1953’s **Beneath the 12-Mile Reef**. A special “Miss Mermaid” award is given for a tie between Christy’s 1960’ mod delivery of “Deep Down” from Ennio Morricone’s score for **Danger: Diabolik** and Donna Summer’s 1970’s disco delivery of “Down, Deep Inside” from John Barry’s **The Deep**.

If our various protagonists in the **SEA TREASURES** genre had ulterior motives—altruistic or materialistic—for diving into The Soundtrack Zone, not so the unfortunate landlubbers who by dint of accident or catastrophe find themselves plunged unwillingly—and unprepared—into the ocean’s dark and unforgiving depths. When disaster strikes at sea, you may try to grab the nearest life vest or climb aboard an already overcrowded lifeboat; however, it’s too late as you and everyone around you are being pulled down into the depths below. In a last ditch effort to save yourself, will you be fortunate enough to survive in the **SEA ESCAPES** genre?

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