



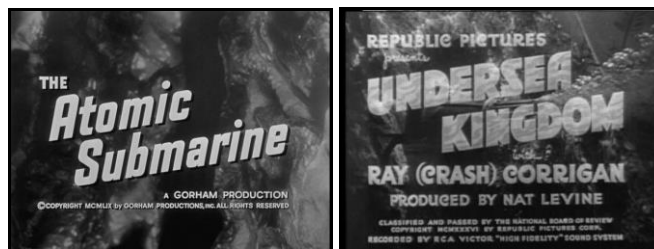
DIVE 5 - SEA SUBS - FANTASY SUBS

Paul Tonks, in an article titled “Dive! Dive! Dive!”, commented that:

Most moviegoers are familiar with what are considered film’s main genres. Then there are the more die-hard among us who champion the increasing number of sub-genres. How many though can say they really get fired up by The Sub Genre? Apparently there are plenty who love a good submarine thriller.... So what is it about lumping an all-male crew inside a tin can and watching them sweat that we adore? Is it the accumulative stir-craziness that often leads to mutiny? Is it the inevitable self-sacrifice by drowning in a sealed engine room? Or is it that “HAWOOGA” claxon? Whatever it is, music helps this type of film in very particular ways. It has to fill the spaces of the screen time that will be devoted to slow-moving underwater passes of the sub. It ratchets up the tension during hushed periods while “running silent”. It can also serve to reinforce explosive sound effects amid torpedo hits and the terse shouting of orders ([Source](#)).

The **SEA SUB** genre actually has two sub-genres—the first, **FANTASY SUBS**, is comprised of films with plot motifs built on science fiction; and the second, **WAR SUBS**, is comprised of films with plots based on wars in the real world from the Civil War to the Cold War and beyond.

Early examples of the **FANTASY SUB** genre were 1959’s **Atomic Submarine** in which a specially-equipped submarine is sent to investigate the mysterious disappearance of ships across the Arctic Sea; or, even earlier, the 1936 serial **Undersea Kingdom** in which Crash Corrigan searches the sea in a rocket submarine for the source of a string of earthquakes, Atlantis.



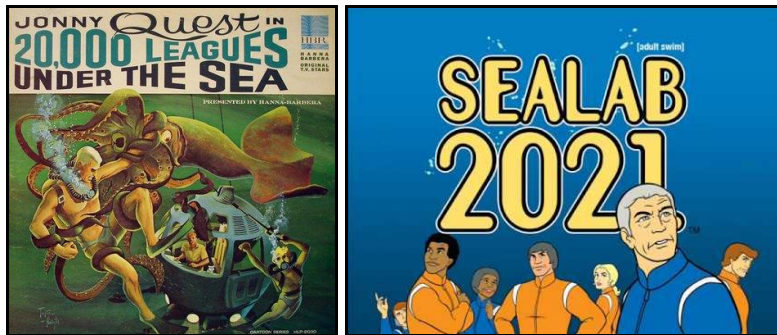
Click on Title Card to View Trailer

However, the **FANTASY SUB** genre’s real inspiration was the Nautilus, the fictional submarine that Jules Verne conceived when he penned **20,000 Leagues under the Sea**. First brought to the silver screen in a [1916 silent version](#) (in recent years given a score by Brian Benison and Alexander Rannie), it was Walt Disney’s 1954 version that brought modern day photography and film scoring to the classic adventures of Captain Nemo and his Nautilus. Verne’s tale of underwater derring-do has been re-filmed at least four times, not to mention the Ennio Morricone-scored Italian radio play [Ventimila Leghe Sotto I Mare](#) (1961) released in Italy on RCA 30-C-8/9 & RCA KLVP 301/302.



Ventimila Leghe Sotto I Mare LP – Score by Ennio Morricone

Numerous other fantasy adventures aboard submarines under the ocean blue have surfaced onto the silver screen (or TV tube) from the Seaview (**Voyage to the Bottom of the Sea**) to **Sequest DSV** – and from kiddie cartoons (**Jonny Quest**) to adult cartoons (**Sealab 2021**).



Click on Images for Theme Song



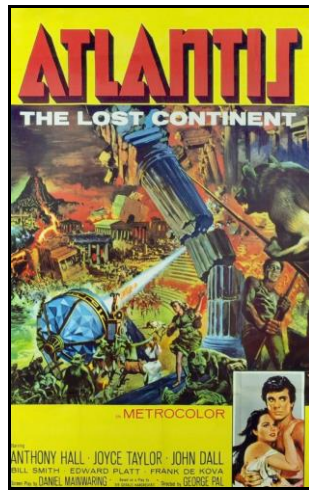
1961 – Atlantis, The Lost Continent (Russell Garcia)



[Russell Garcia](#)

Trailer: <https://www.youtube.com/watch?v=zDCWnvBk-DI>

Intro: <https://www.youtube.com/watch?v=Q3hpke20pmI>

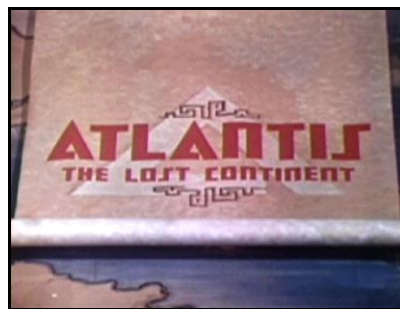


(US)



(Spain)

Posters

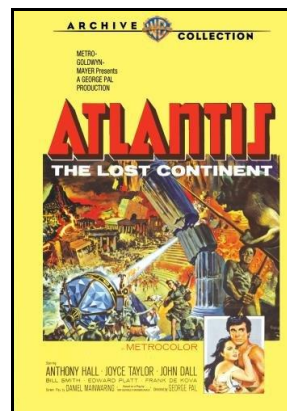


Tagline: SIGHTS NEVER BEFORE SEEN - Adventure never before experienced!

Plot Summary: A Greek fisherman brings an Atlantean Princess back to her homeland—the mythical city of Atlantis, only to be enslaved for his trouble. An evil sorcerer is manipulating the King into a plan to use a crystalline material that absorbs the sun's rays to take over the world. The slaves of Atlantis are being forced to mine the material, while the sorcerer is pressuring his chief scientist to use the crystals to make a heat ray that will destroy whatever it touches (www.imdb.com).



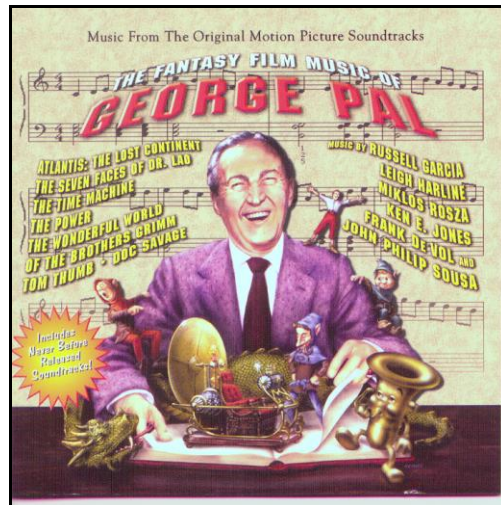
VHS



DVD



CD 1



CD 2



CD 3

CD 1: 6:59 cue '[Overture](#)' on "The Time Machine" (GNP Crescendo GNPD 8008)

CD 2: 14:32 suite on "The Fantasy Film Music of George Pal" (La-La Land Records LLLCD 1016)

CD 3: Atlantis The Lost Continent (Film Score Monthly FSM Vol. 8 No. 2) (20 tracks / 46:19)

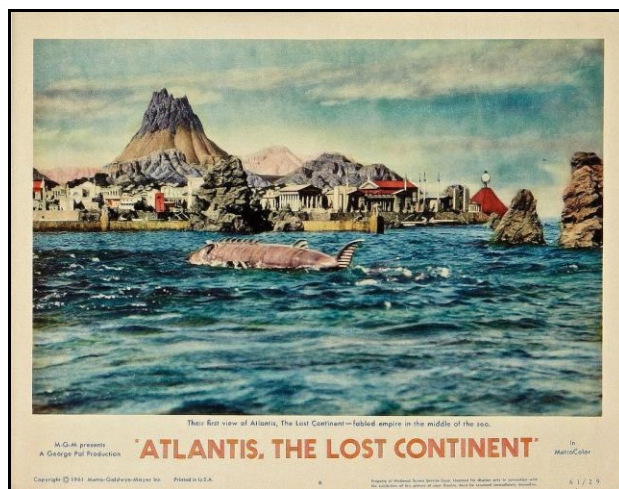
Aqua Cues: The Submarine (on CD 1) / Love Scene-Submarine Scene (5:23) (on CD2)

CD 1 - [Overture](#) / Main Title / Credits / Love Theme / Night Scene / Submarine / End Title

Director George Pal's **Atlantis, The Lost Continent** "voyaged...into the distant past, fashioning a heroic adventure fantasy set during the sinking of the fabled Atlantean continent. The film fluctuates between 'idea-fantasy' and Pal's own brand of sword-and-sandal adventure.... It also features a uniquely Nautilus-looking metallic watercraft that recalls Nemo's *Nautilus* from Disney's **20,000 Leagues under the Sea**" (CD 2 liner notes).

Garcia's score is built on a few themes. The first, heard in "Main Title/Credits" (CD 3), features a heroic theme for the uprising on Atlantis and a brief statement of the love theme. The second, heard as a march in "Credits" (CD 3), represents the ancient world of Atlantis. The third, the love theme, is heard on CD3 in "Mermaid" and "Love Scene/Submarine Scene" ([Source](#)).

Garcia recorded the "Love Scene/Submarine Scene" cue as a continuous selection. When the submarine first appears on screen, much of the sequence plays with only the drone of the submarine's engine and little to no underscoring. But the latter part of the cue includes the "underwater" or submarine-related music Garcia composed for this film, only snippets of which are actually heard in the film. These snippets include rising brass to accompany the submarine breaking the surface as well as harp flourishes conveying the unseen yet felt presence of the submarine when it dives beneath the waves. Once aboard the submarine, the only remotely "underwater" scene occurs as the fisherman and Princess talk with the submarine's crew and, in the background, one sees the ocean through one of the submarine's windows. This scene is followed by a short cue ["Fanfare" (0:36) on CD 2 and "Atlantis" (0:59) on CD 3] that accompanies arriving at Atlantis.



The potential for the film to include more "underwater" scoring was limited since the film's final cut afforded the submarine only a brief cameo role, the submarine serving only as a device to represent the Atlantean society's technological achievements. However, including a submarine in a film and not having any action take place outside the submarine, nor including shots of the submarine traveling underwater, begins to strain credulity. How does one account for such a shortcoming? Garcia recalled his efforts on the film:

That was a wonderful opportunity, [but] when the film was all scored, the head of MGM said it was too long, and insisted we cut thirty minutes out of the picture. And that just absolutely ruins the music in the film. I had to go in and work with the editor and substitute cues, cut cues. It's quite a disappointment...to have your music chopped up so much" (CD 2 liner notes).



2001 – Atlantis: The Lost Empire (James Newton Howard)



James Newton Howard

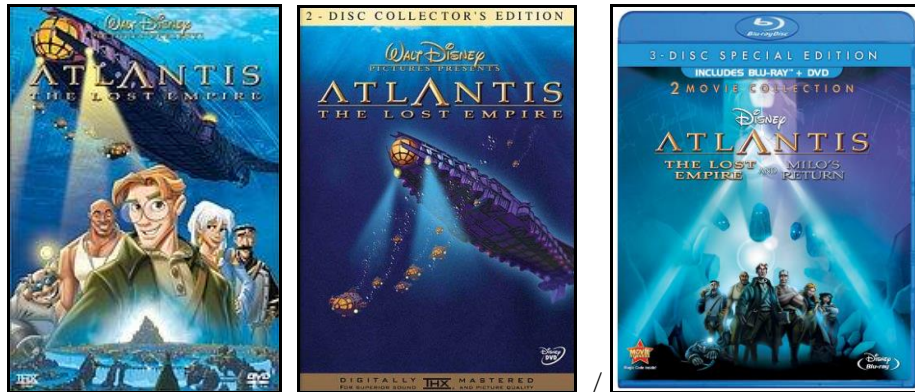
Trailer: <http://www.youtube.com/watch?v=DeOo19iAJ1E&feature=related>

Tagline: Atlantis is waiting...

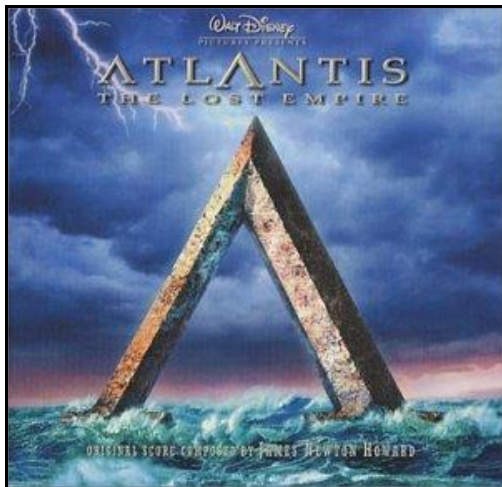


Posters

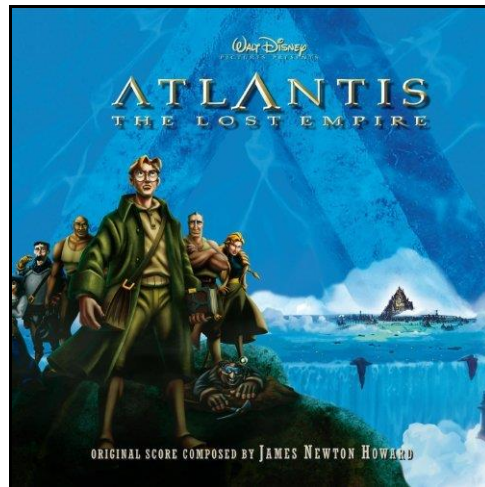
Plot Summary: 1914: Milo Thatch, grandson of the great Thaddeus Thatch works in the boiler room of a museum. He knows that Atlantis was real, and he can get there. A mysterious woman appears who takes Milo to Whitmore, an old friend of Thaddeus' grandfather. Whitmore gives Milo not only a journal to guide an expedition on a voyage to Atlantis but also a submarine and crew. They travel the Atlantic Ocean, face a large lobster called the Leviathan, and finally reach Atlantis. But does the Atlantis crew have a lust for discovery, or something else? (adapted from www.imdb.com)



DVDs – Blu Ray



CD 1



CD 2

CD 1: Walt Disney 60713-7

CD 2: Disney DSN 42333

Complete Soundtrack - <https://www.youtube.com/watch?v=mZad3r63wAI&list=PLED2CE67F176DEF30>

Aqua Cues:

The Submarine - <https://www.youtube.com/watch?v=w3iwvG2ZKuW>

The Leviathan - <https://www.youtube.com/watch?v=VL4jU7XY-AM&list=PLED2CE67F176DEF30&index=5>

The City of Atlantis - <https://www.youtube.com/watch?v=4rWmSMN0fmo>

The Secret Swim - <https://www.youtube.com/watch?v=Kolsr3bipfc>

Soundtrack Suite - <https://www.youtube.com/watch?v=lmtSgvzK3gc>

The CD presentation of James Newton Howard's score for **Atlantis: The Lost Empire** can be divided into two portions, the first half featuring "Howard's recognizable, bombastic, adventure music" and the second half being "considerably more subdued but mysteriously and exotically reflect[ing] the almost alien-like element of Atlantis and its inhabitants" ([Christopher Coleman](#)). Coleman elaborates:

Tracks 1 through 8...fully demonstrate...Howard's ability to deliver high powered, adventurous music. With only a few breathers, namely track 6, [Bedding Down](#), the first eight tracks are filled with some very potent music - possibly a bit too potent for the onset of a soundtrack. Within the barrage, the listener does get a couple full statements of the heroes' main theme as in: [The Submarine](#) (2) and [The Leviathan](#) (4). There is only the briefest indication of the some of the wonderful motifs and themes to come.

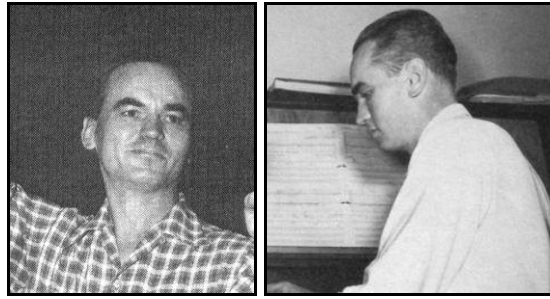
The second half the disc is where things become interesting. As the lost city becomes the focus and setting for the continuing adventure, the music becomes much more colorful. Howard takes a sharp turn towards the mysterious when track 9, [Milo Meets Kida](#), starts. A dark and mysterious atmosphere permeates the music as haunting vocals, driving percussions, and woodwind accents become the dominant features. The occasional string swell or blast of brass keeps the adventure going, but the score has already taken on a much different personality. This is where **Atlantis** will win the listener over...: harps, tubular bells, glass percussions. The final effect is stunning and only interrupted a few times by the comic motifs common to most animated films (*ibid*).

[Christian Clemmensen](#), in his review of Howard's score, elaborates on the "underwater" dimension of the score's second half:

Only once the journey reaches Atlantis itself does the score begin to sweep the listener into the action...as Howard saves the most vibrant cues for various scenes of wonderment in the latter half of the film. To be greatly impressed..., all you have to do is start playing the album around the ninth track. The following collection of cues, as the submarine discovers and tours Atlantis and its fantastic scenery, are a sibling of the grand underwater cues that Howard wrote for **Waterworld**. Howard's knack for writing simplistically harmonious chord progressions, always substantiated by a strong bass of string and brass, is flavored with an array of solo vocalists. Female sopranos are well used alone and in chorus to represent the majesty of the seas, and a fuller adult chorus reflects the ghosts of the empire's citizens with haunting beauty. The choral elements, which are mixed rather flatly at the start of the album, sound better integrated with the orchestral and electronic tracks later in the score. Howard's area of expertise in electronics is well utilized for **Atlantis**, providing an exotic touch of percussion throughout the second half of the score. Chimes, bells, and synthesized metallic elements, not much different from those heard in **Waterworld**, appear in three or four tracks, and when combined with the orchestra and chorus, are nothing short of magnificent.



1954 – 20,000 Leagues under the Sea (Paul Smith)



[Paul Smith](#)

<http://legends.disney.go.com/legends/detail?key=Paul+Smith>

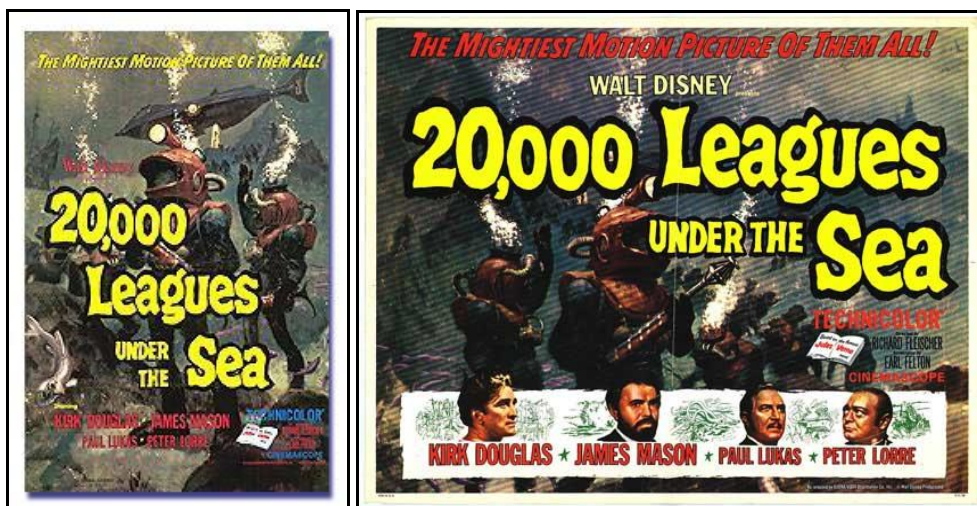
Trailer 1: <https://www.youtube.com/watch?v=Xhyuey4xU3Q>

Trailer 2: <https://www.youtube.com/watch?v=0NevqhN1lcU>

Full Movie: <https://www.youtube.com/watch?v=2q8IvcEtC2c>

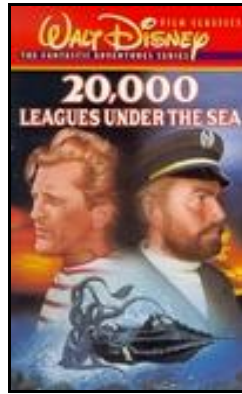


Tagline: Walt Disney's Mighty, Magnificent, Memorable 20,000 Leagues under the Sea!

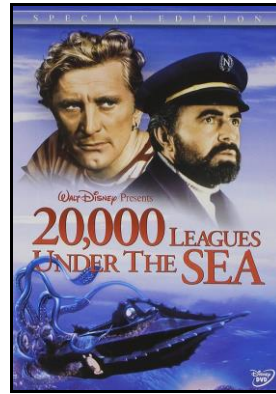


Posters

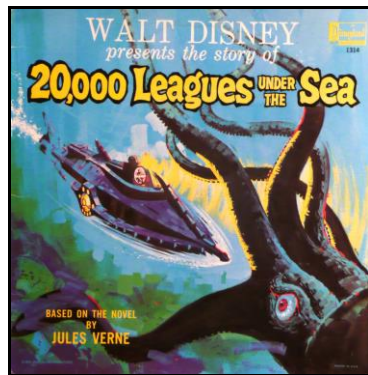
Plot Summary: The oceans of the late 1860-90s are no longer safe; many ships have been lost. Sailors have returned to port with stories of a vicious narwhal (a giant whale with a long horn) which sinks their ships. A naturalist, Professor (Pierre) Aronnax, his assistant, Conseil, and a professional whaler, Ned Land, join an US expedition which attempts to unravel the mystery (www.imdb.com).



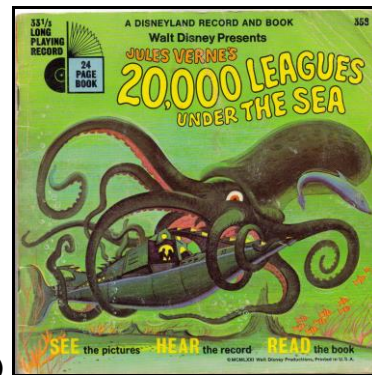
VHS



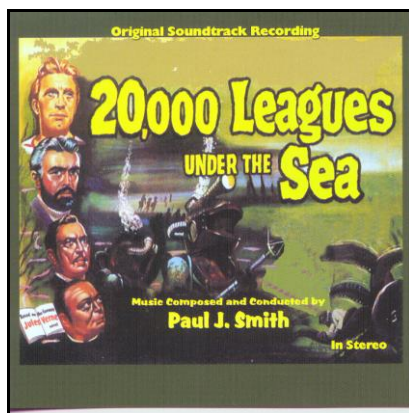
DVD



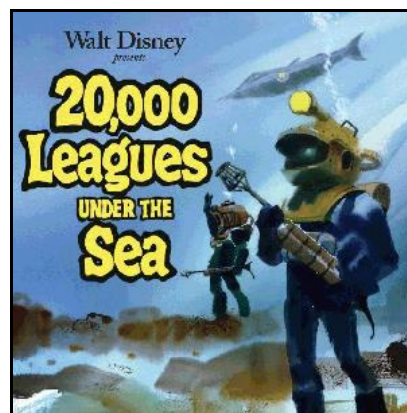
LP (Story)



45



CD 1



CD 2

LP: *Walt Disney presents the story of 20,000 Leagues under the Sea* (Disneyland 1314)

45: *Walt Disney presents Jules Verne's 20,000 Leagues under the Sea* (Disneyland 358)

CD 1: Quality Sound CD-001

CD 2: Intrada D001415702

Aqua Cues:

Soundtrack Suite (14:43) - <https://www.youtube.com/watch?v=jEWjRXp7kHY>

Main Title (Captain Nemo's Theme) - http://www.intrada.net/sound/2oK_01.m3u

The Monster Attacks - http://www.intrada.net/sound/2oK_05.m3u

Deserted Sub-Burial-Captured - http://www.intrada.net/sound/2oK_06.m3u

The Giant Squid - http://www.intrada.net/sound/2oK_17.m3u

Smith's atmospheric score for **20000 Leagues under the Sea** opens with the "[Main Title](#)" that provides a dramatic fanfare introducing a sustained movement, with stirring modulations, conveying that one is listening to music about the sea. As described by Ross Care, "the score continues under the ensuing prologue, tranquil music for a shot of a ship at sea, and then a brief but vivid musical depiction of the Nautilus and its first attack, the latter musically represented by a passage of descending tremolo strings leading to massed brass which crescendo back upward to depict the collision and explosion" (*The Cue Sheet*, July-October 2002, Vol. 18, No. ¾, p. 26).

When the Nautilus attacks the ship of the film's protagonists, throwing harpooner Ned Land, Professor Aronnax, and his assistant overboard, Smith takes over to underscore two sequences. In the first, when the castaways have discovered the empty Nautilus in a foggy sea, "the mysterious atmospheric/suspense music lead[s] into a kind of elegy as the Professor explores the submarine and watches an undersea burial from the observation window. The cue concludes with agitated music as Nemo discovers the intruders onboard" (*ibid*). In the second, a lengthy cue underscores the underwater action as the visitors and crew explore Nemo's undersea gardens, and Land and the assistant detour to a sunken treasure ship where they encounter a shark. In the cue accompanying this sequence, we hear "a watery variation on the 'Whale' tune [earlier sung by Land as "A Whale of a Tale"] and some ominous/action music for the shark sequence" (*ibid*). Scenes of the submerged submarine are scored with brief transitional cues that "might be loosely defined as a 'Nautilus' motif, and similar passages will be heard throughout the film. Smith's score will continue to develop along the[se] lines. . . , resulting in what is probably the best original score for one of Disney's live action features ever (Ross Care, *The Cue Sheet*, July-October 2002, Vol. 18, No. ¾, pp. 26-27).

In 2011, Paul Smith's score for **20,000 Leagues under the Sea** became available on iTunes. The following are accompanying notes quoting John Debney:

Paul Smith is one of my heroes. When listening to the powerful and beautiful opening strains of the Main Title to 20,000 Leagues, I am immediately catapulted back to my childhood and that magical moment when I heard this wonderful score for the first time. At the time, my father Lou Debney had worked at the studio for many years. Being the associate producer on many Disney films and television, my father was able to bring home 16 mm prints of certain films for private "movie night" at the Debney home. . . . One weekend my dad brought home a print of a newly released film called: 20,000 Leagues under the Sea. I

was fascinated by this title and promptly decided to watch the movie by myself. Turning out the lights, I moved the selector switch on the projector to “forward” and settled on the floor as I had done many times before. This time was a bit different though. For this time, Paul Smith’s music was present and a door opened for me that has stayed open my entire life. The opening credit music arrived with a flourish and fanfare that opened up my heart and made my soul leap with the gorgeous melody that erupted. There is great power and romance here. Paul’s melodies swirl and churn exemplifying the ocean’s magnificence. Oh but then... Then, the whole landscape changes...and up from the depths a light is seen. Not just any light though. It is a light of malice and foreboding. The appearance of the Nautilus is represented by the downward plunge of the low brass and woodwinds and darkly descending strings. And we know at this moment all is not well underneath the crest of the imposing waves ([Source](#)).

In 2011, Intrada issued the Disney-authorized release of **20,000 Leagues under the Sea**, several highlight cues from which can be heard at: <http://store.intrada.com/s.nl/it.A/id.7230/f>.

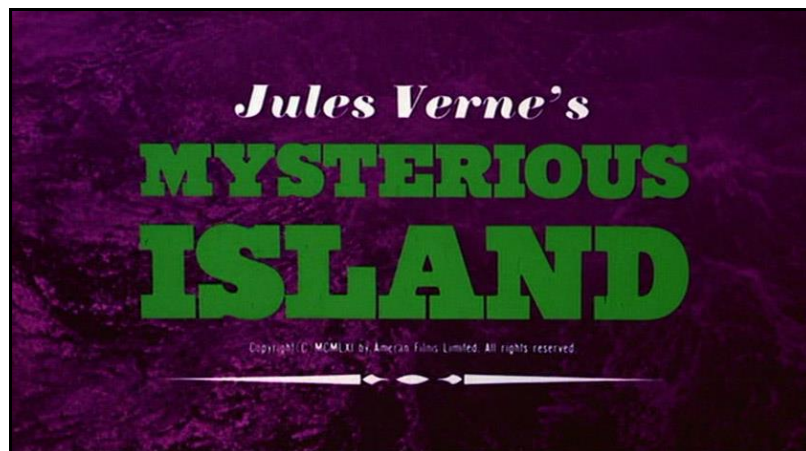


1961 – Mysterious Island (Bernard Herrmann)

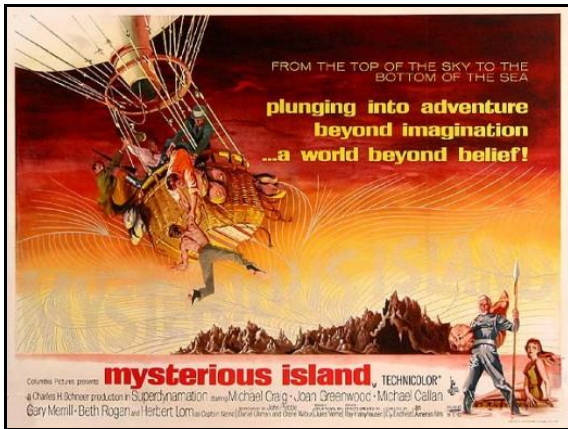
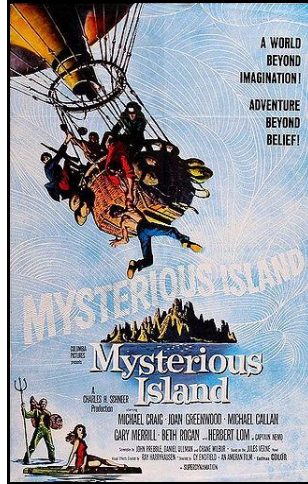


[Bernard Herrmann](#)

Trailer: <http://www.youtube.com/watch?v=rC-VgDPME9E>

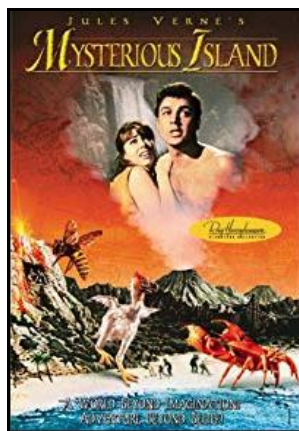


Tagline: A world beyond imagination! Adventure beyond belief!



Posters

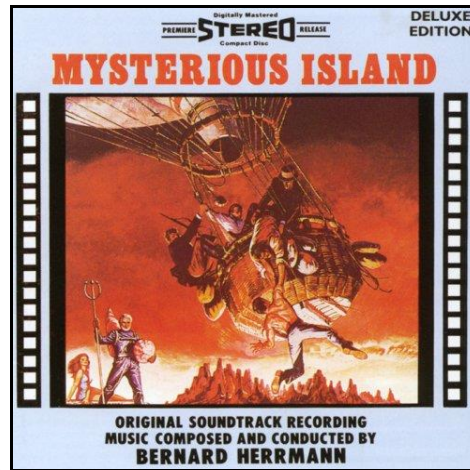
Plot Summary: Union POWs during the US Civil War escape in a balloon but are stranded on a South Pacific island, inhabited by giant plants and animals. They must use their ingenuity to survive the dangers, and devise a way home (www.imdb.com).



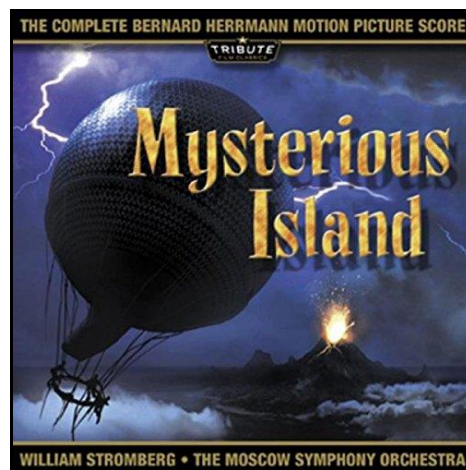
DVD



CD 1



CD 2



CD 3

CD 1: England - Cloud Nine Records ACN 7017

CD 2: England - Cloud Nine Records CAN 7017

CD 3: U.S. – Tribute Film Classics TFC-1001 (William Stromberg & The Moscow Symphony Orchestra)

Complete Soundtrack - https://www.youtube.com/playlist?list=PLqATQfy7DOpG_wC1p2j8v2Kl5N5xq15vF

Aqua Cues:

Prelude - https://www.youtube.com/watch?v=lx0isXklQE&list=PLqATQfy7DOpG_wC1p2j8v2Kl5N5xq15vF

The Giant Crab - https://www.youtube.com/watch?v=9eWUXfD61uM&list=PLqATQfy7DOpG_wC1p2j8v2Kl5N5xq15vF&index=6

Nemo/The Grotto - https://www.youtube.com/watch?v=MIUWSgWhkec&list=PLqATQfy7DOpG_wC1p2j8v2Kl5N5xq15vF&index=10

The Cephalopod - https://www.youtube.com/watch?v=kVYYAuxPiN0&index=11&list=PLqATQfy7DOpG_wC1p2j8v2Kl5N5xq15vF

Escape - https://www.youtube.com/watch?v=u5_qxg2Bhts&index=12&list=PLqATQfy7DOpG_wC1p2j8v2Kl5N5xq15vF

While most of the plot of **Mysterious Island** plays out on land, not underwater, the sea is key to the plot's development, with Bernard Herrmann's magnificent score providing several key cues to accompany the film's ocean-related scenes. The score commences with "[Prelude](#)"—clamorous Main Title music that "forcefully evokes the thunderous rise and fall of a turbulent seascape, the massive swell characterized by weighty undulating phrases for brass and woodwind—the whole dominated by a startling, repeated dual clash of huge cymbals" (David Wishart, CD liner notes).

When their balloon collapses, stranding them on a Pacific island, our protagonists are attacked by a "[Giant Crab](#)" accompanied by "the animated, rhythmic piping of...eight horns, climaxing in a series of high, frenzied glissandos" (Randall D. Larson, *Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen, New Jersey, p. 122). Herrmann presses "the entire orchestra into service, with each section...seemingly moving and sounding like a separate uncontrollable limb of the beast—strutting strings, sharp angular woodwind and brass, irregularly placed percussion, screaming horns and flutes—until the overall effect is of an outsize[d] automatron, circuits wild, embarking on an insane mechanized rampage" (CD liner notes).

Herrmann's score concludes with three underwater-themed cues (David Wishart's CD liner notes):

- "[Captain Nemo/The Grotto](#)" – In the cue "Captain Nemo," the captain of the Nautilus rises from beneath the waves ominously accompanied by a "startling three-note phrase." "The Grotto" underscore the discovery of a cavern leading to a watery grotto housing the Nautilus, the wonder of this discovery emphasized by the dense misterioso nature of the accompanying music.
- "[The Cephalopod](#)" – In need of an escape route in the face of pending doom (the destruction of the island by the soon-to-erupt volcano), a plan is devised to refloat the sunken pirate ship by inserting the collapsed balloon in the hull and using the Nautilus' pumping system to fill the balloon with air. When our protagonists, outfitted with underwater breathing apparatus provided by Nemo, descend to the sea floor to repair the hull of the pirate ship, a giant octopus encircles one of the protagonists, entangling him in its tenacious tentacles. For this sequence Herrmann provides "a sonorous tour de force for oily woodwinds and snarling brass, rumbling in their nethermost registers, murky motifs unwind wildly like lashing tentacles, the music ever extending, ever sprawling, the darkly nebulous tone clusters punctuated by ferocious interjections from massed percussion."
- "[Escape from the Island](#)" – As the erupting volcano's lava edges ever closer, the pumps of the Nautilus are activated and the repaired ship rises from the deep to the surface, "the music graphically conveying the massive rush of air, the mighty displacement of water and the creaking bulk of the wreck as it ascends through the fathoms." The score closes with "a raucous revisiting of the Prelude music."



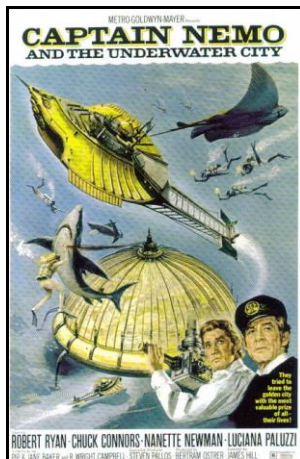
1970 – Captain Nemo and the Underwater City (Angela Morley as Walter Stott)



[Angela Morley](#)

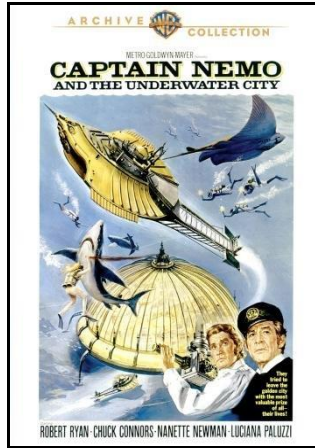
Trailer: <https://www.youtube.com/watch?v=0bg2pjUJDIE>

Tagline: They tried to leave the golden city with the most valuable prize of all-- their lives!



Posters

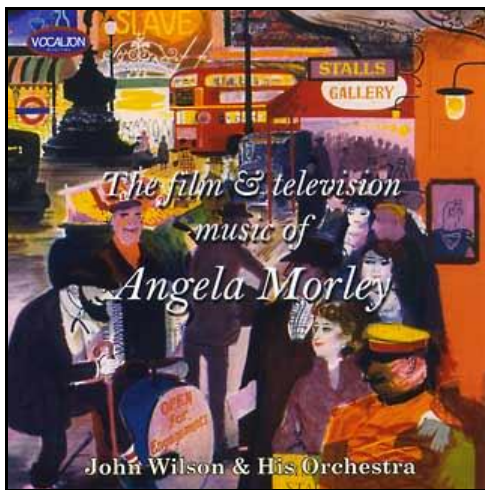
Plot Summary: Six 19th-century shipwreck victims are rescued by a submarine. The skipper is Captain Nemo who had not died at the end of **20,000 Leagues under the Sea** as viewers had been led to believe. Instead, he has installed a fantastic domed underwater city (Templemer) and is using this subterranean metropolis as a base of operations for his war against mankind. Everything there is made from gold that has been transformed from rock with a special machine that also produces the oxygen the city needs. The survivors realize that Nemo plans to keep them there indefinitely to protect his secret city while a giant manta ray hinders their efforts to escape ([Hal Erickson](#), All Movie Guide; and [The Missing Link](#)).



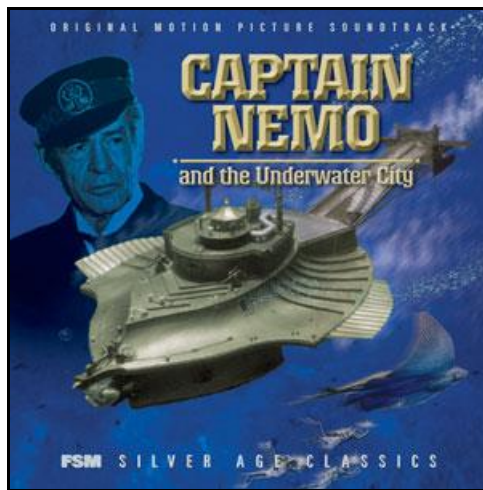
DVD



LP



CD 1



CD 2

LP: 1 cue - *Somewhere My Love and Other Romantic Movie Melodies* (Longines Symphonette SYS-531216)

CD 1: 5:35 cue - *The Film & Television Music of Angela Morley* (John Wilson Orchestra) (Vocalion CDSA 6807)

CD 2: FSM 1208

Aqua Cues:

Captain Nemo

Main Title - <https://www.youtube.com/watch?v=U4KycQN5wqE>

Underwater - <https://www.youtube.com/watch?v=BYa-x5TVEfE>

Return to Templermer - <https://www.youtube.com/watch?v=-zKMI9hYgRE>

Introduction to Banquet - https://www.youtube.com/watch?v=dQqDE03_Rcg

City View - Pool - https://www.youtube.com/watch?v=_dtTyGJ4A78

Music from **Captain Nemo and the Underwater City** was initially only available as a cue a Longines Symphonette album. Opening with a rising brass fanfare, the cue is presented as a lovely waltz with the melody sustained by a predominance of violins in slow to moderate tempo that conveys the formality of life of the inhabitants of Templemer, while at the same time creating the expectation of romance and the possibility of eventual escape from a world that is likely to be doomed to extinction. Subsequently another cue became available on a CD compiling *The Film and Television Music of Angela Morley*.

More recently, the Film Score Monthly label released the original score, with liner notes commenting that “Morley’s charming symphonic score to *Captain Nemo and the Underwater City* highlights the film’s fanciful underwater seascapes with a mixture of classical and modernist approaches. The [main theme](#) is a buoyant waltz (evoking the Victorian era) and the atmosphere generally light, though it darkens and pulses for the film’s adventure and suspense (such as scenes involving the undersea ‘Mobula’ monster).”

The “[Main Title](#)” consists of “a warmly orchestrated, charming waltz.... A three-note motive... forms the basis of this theme and acts as signature for Captain Nemo, the Nautilus and the underwater city of Templemer.”

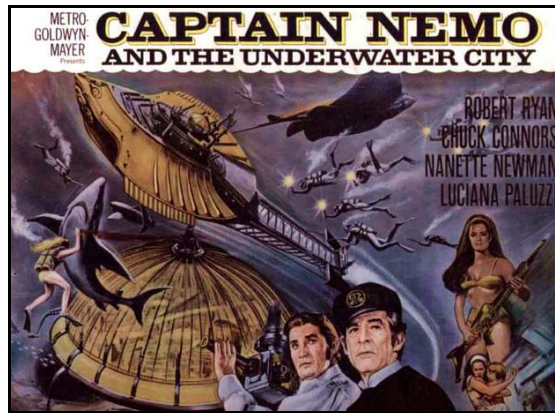
“I’m a sucker for ‘underwater’ music, and boy, that’s a beautiful, sweeping main title.”

(Jon A. Bell, *FSM* General Discussion Board, May 15, 2009)

The cue “[Underwater](#)” “lays down many of the techniques and effects Morley would bring to the film’s undersea sequences: a percolating, sonar-like bubbling effect, glissando figures for flute, harp and woodwinds and atmospheric string and bass undercurrents.”

“As the Nautilus makes its ‘[Return to Templemer](#)’ Morley introduces an important new theme, a noble, pomp-and-circumstance melody voiced by horns and warm strings, music that speaks...for the hopes and dreams represented by Templemer. This material...receives treatments that range from processional to glassy ethereal presentations for early views of the city (‘[City View](#),’ ...), to heroic arrangements that alternate with Nemo’s theme during the extended action of the finale.”

“At various points in the narrative, denizens of the deep threaten the underwater city and its inhabitants, and Morley’s score takes a consistent approach to these dangers: stabbing, harshly orchestrated figures for brass over swirling string and harp textures, first for an attack on Nemo and the outsiders by a shark during a diving expedition (‘Shark Fight’) and later during two attacks by the stingray-like sea monster Mobula (‘Mobula Attack’ and ‘Lead Up to Mobula Attack’).”



- [Underwater](#) – As a schooner and its passengers sink into the sea, “the score evokes their surroundings with rippling, octatonic textures for woodwinds and harp as well as sonar-like effects on wood block. Captain Nemo’s divers suddenly emerge, swimming toward the crew to *Misterioso*, muted brass readings of the main theme.... After a suspenseful escalation of chattering brass, Nemo’s men finally reach the passengers; the opening pitches of the main theme build optimistically to a pure statement of the waltz as the divers fix breathing masks over the mouths of the survivors and swim them to safety. The *Misterioso* setting of the theme returns for a shot of the Nautilus, with prickly xylophone joining the established textures when the newcomers are taken aboard the submarine.
- [Return to Templemer](#) – As Captain Nemo informs Senator Fraser that they are headed for Templemer: “The main theme inspires awe as Fraser stares through the bridge’s glass screen and sees the massive dome-covered city in the distance, the melody continuing through a transition to the ship entering Templemer’s main gate.”
- [City View](#) – “Nemo informs the visitors that they are ‘in a city 10,000 fathoms beneath the sea.’ A rising tone pyramid culminates in an ethereal reading of the processional theme as the captain darkens the room and opens a curtain, revealing Templemer in all its glory.”

[To Sea / Fish Farm / Shark Fight](#)

- To Sea – “Nemo, Joab and Mala offer to take the guests on a tour of Templemer’s underwater fish farm. Donning wet suits and scuba gear, Nemo’s team and the visitors board an elevator, accompanied by a mixture of a rising tone pyramid and the processional theme; a pure descending line unravels as they are transported down into the water. The main theme receives a flowing, octatonic treatment as Nemo escorts the group toward the sea doors....”
- Shark Fight – “A shark suddenly bears down on the swimmers, to the accompaniment of agitated string patterns, swelling brass and sporadic wood block. Mala stabs at the predator with a knife, the cue reaching an explanatory climax when she deals it a crippling blow. The music dies down mysteriously as the bleeding shark retreats.”

- [Mobula Attack](#) – “A gigantic mutant stingray called the Mobula approaches Templemer, chasing a group of Nemo’s divers toward the city’s main gate. As the divers shoot harpoons at the creature, Morley creates panic with a stabbing brass figure that cuts through swirling textures. The processional theme offers relief once the gate is closed and the divers are safely within the city.”

[Sting / Lead Up to Mobula Attack / Mobula](#)

- Lead Up to Mobula Attack – “The Mobula’s stabbing brass and swirling accompaniment return as the creature approaches the site, sending the divers into disarray. When the Nautilus takes defensive action and harpoons the Mobula, Morley balances the aggressive monster music with bustling strings, wavering horns and the processional theme for Nemo and his crew.”
- Mobula – “Chromatic lines struggle to climb once the Mobula’s tail becomes ensnared in one of the submarine’s propellers. After the Nautilus breaks free...suspenseful tremolo strings sound for the damaged Nautilus lying stationary on the ocean floor. Nemo resolves to ram the Mobula, with brass rising over lumbering accompaniment as a metallic spear emerges from the ship’s bow. Morley mounts a heroic rendition of the processional theme as the Nautilus and the Mobula race toward one another; a final interjection from the beat’s stabbing rhythm culminates in a dissonant exclamation when the Nautilus skewers the Mobula, killing it. The creature sinks to murky, unraveling accompaniment, the processional theme offering relief as Nemo sets a course for home.”



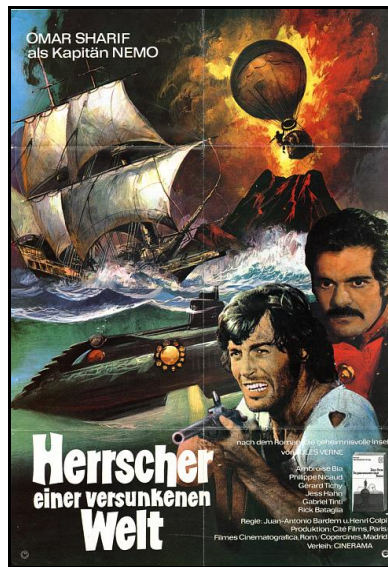
1972 – The Mysterious Island of Captain Nemo (Gianni Ferrio)



[Gianni Ferrio](#)

Opening Credits: <https://www.youtube.com/watch?v=Os01808oM9g>

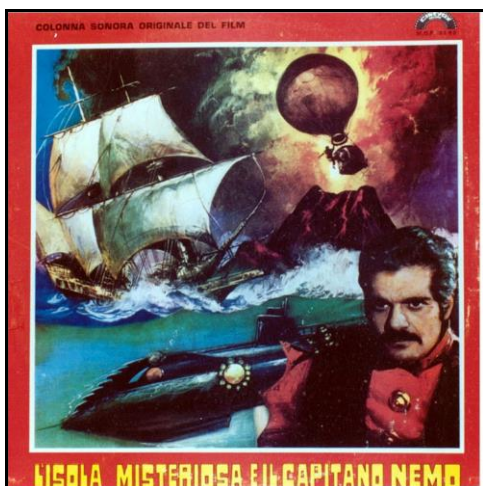
Plot Summary: While this film starts off as a retread of 1961's **Mysterious Island**, with prisoners of war escaping in a balloon and ending up stranded on an apparently uninhabited island in the South Pacific, the escapees discover that they are not alone on the island. Their explorations of the island eventually lead them to discover that the infamous Captain Nemo and his Nautilus have also been stranded on the island.



Posters



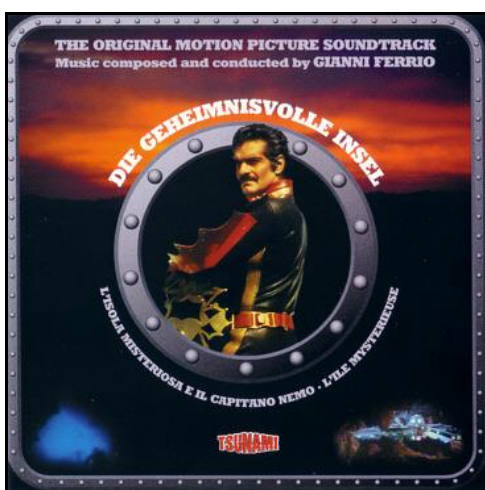
DVDs



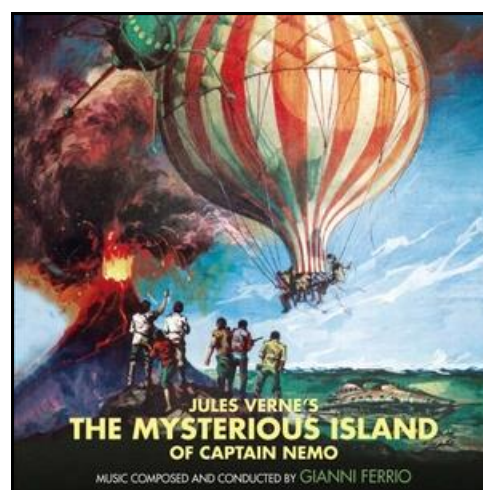
LP 1



LP 2



CD 1



CD 2

LP 1: Italy - Cinevox MDF 33/62

LP 2: France - RCA 461.013

CD 1: Germany - Tsunami TOS 0303

Complete Soundtrack - <https://www.youtube.com/playlist?list=PLDmdF1ma6cZroo4WupL01xnrCPzmD83wc>

CD 2: Jules Verne's *The Mysterious Island of Captain Nemo* (Quartet Records QR 165) (2 CD)

Aqua Cues:

Mysterious Island - <https://www.youtube.com/watch?v=Tcdjw0oy4vM&index=1&list=PLDmdF1ma6cZroo4WupL01xnrCPzmD83wc>

Captain Nemo - <https://www.youtube.com/watch?v=xHspQKqNQ88&index=4&list=PLDmdF1ma6cZroo4WupL01xnrCPzmD83wc>

The Nautilus - <https://www.youtube.com/watch?v=c73FIL76AVk&index=8&list=PLDmdF1ma6cZroo4WupL01xnrCPzmD83wc>

The Last Hour of Captain Nemo -

<https://www.youtube.com/watch?v=ItRc0NH66jM&index=12&list=PLDmdF1ma6cZroo4WupL01xnrCPzmD83wc>

Gianni Ferrio scored this TV series and theatrical film, also known by its Italian title (**L'Isola Misteriosa E Il Capitano Nemo**), “by using strings, but builds upon it a more complex wall by mixing the string carpet in combination with a female voice . . . , dramatic choral pizzicato interludes, and with some unusual instruments such as pipes, and the sitar” (Wolfgang Maier, CD 1 liner notes). The main theme, appearing repeatedly throughout the score, “is very romantic and wistful. Ferrio . . . avoids [overscoring] the movie with ‘up and down’ music. His score is more reduced rather than bombastic, but still atmospheric and moody” (*ibid*). The score’s original CD release (CD 1) features about 43 minutes of Ferrio’s score that one reviewer described as “wonderfully original, moody and atmospheric. The choir and instruments [such] as a sitar and pipes are used and give the score a haunting quality” ([Source](#)).



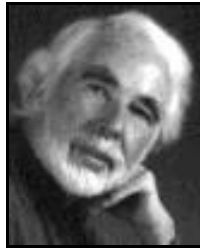
Submarine

The score’s highlight cue is “[Mysterious Island](#)” first heard during the film’s opening title sequence that shows the beauty and tranquility of underwater marine life, a world to which Captain Nemo has escaped in his submarine Nautilus. But the film is almost over before the escaped prisoners discover the Nautilus and Nemo reveals his secrets, much of this sequence accompanied by two cues: “[Captain Nemo](#)” (a slow “oriental”-sounding cue played on the sitar that reflects Nemo’s home in India and the tragedy of the world he abandoned when he escaped to the sea) and “[Nautilus](#)” (a suspenseful score that accompanies the escapees as they board and explore the interior of the Nautilus). Beyond the opening title sequence, the film has only two other underwater scenes—the first when two of the escapees suit up in diving gear for a walk on the ocean’s bottom; and the second when the Nautilus with Captain Nemo aboard is sunk (“[The Last Hour of Captain Nemo](#)”).

In 2014 Quartet Records released a 2-CD version of Ferrio’s score for **Jules Verne’s The Mysterious Island of Captain Nemo** (CD 2). The first CD is a reissue of the original Italian stereo LP (plus some alternate takes). The second CD provides the original film score (mono). Many of the Quartet’s release of this film score can be sampled at: <http://www.quartetrecords.com/l-isola-misteriosa.html>

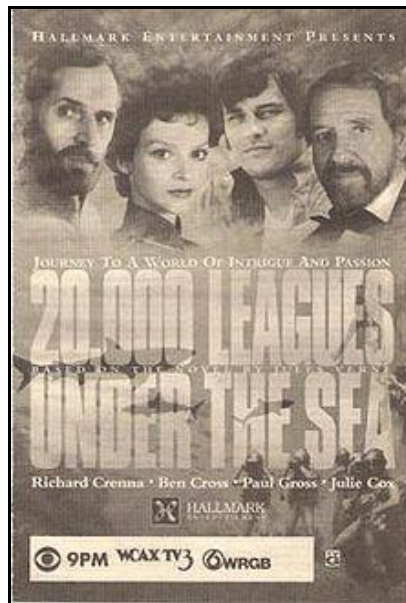


1997 – 20,000 Leagues under the Sea (TV) (John Scott)

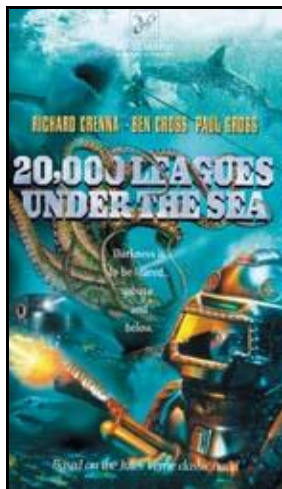


[John Scott](#)

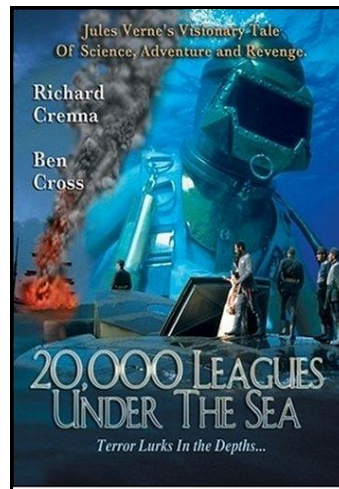
Trailer: <https://www.youtube.com/watch?v=fkAH5xXM1aw>



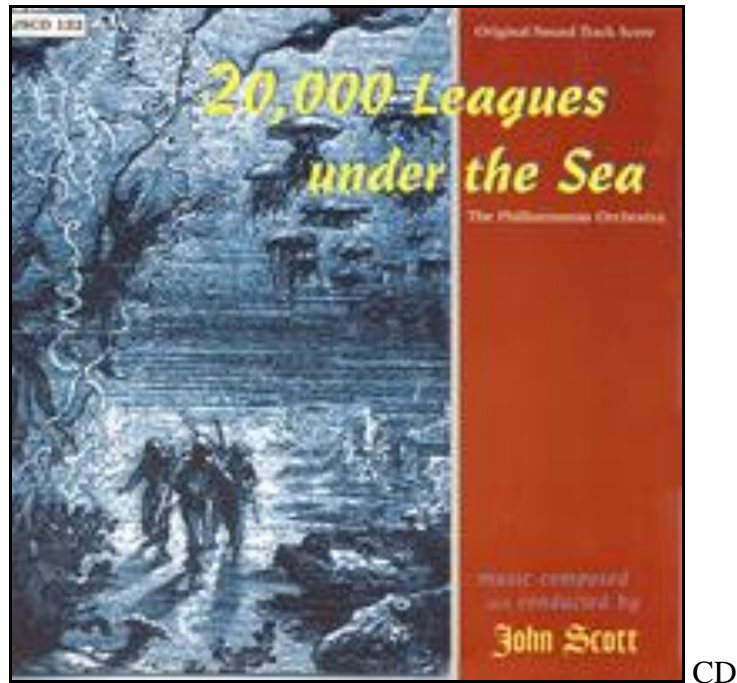
Tagline: Terror lurks in the depths...



VHS



DVD



CD: JOS JSCD 122

Aqua Cues:

Main Titles - <https://www.youtube.com/watch?v=nQxyzmcoHM>

Set Upon by Sharks - <https://www.youtube.com/watch?v=pZ3su7AZHec>

Pearls - <https://www.youtube.com/watch?v=Nw9rF22CdOQ>

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

“I’ve made this suite because I didn’t want to put a lot of tracks. Here we have the End Credits from [0:00-0:46](#) with the theme of the union of the big Nautilus and Nemo. Then, we have some adventure theme with the Lincoln Ship and the sea theme. . . . The part at [1:55-2:10](#) is extremely beautiful and then we also have some majestic instruments that give us entrance to the beautifully played Nemo theme, with elements that reminds us to the sea at [3:01-3:46](#). Finally, we have the theme of Nemo and the Nautilus in an epic way, more orchestra and more epicness around it. It’s one of the best parts of the score and I decided to put this as the ending of the suite. It could be a perfect ending actually, more glorious than the End Credits.” ([Mario Soundtrack](#)).

John Scott scored the first of two 1997 made-for-TV versions of **20,000 Leagues under the Sea**. His score, wrote Randall Larson, is “nicely nautical” with “a surging, brass-driven main theme carried...by strings and winds” to represent the overall Nemo/Nautilus theme (*Soundtrack*, 9/97, Vol. 16, No. 63, p. 24). Scott identifies this theme as a generic theme that that really was about the incredible submarine *Nautilus*:

The theme has a sense of mystery; it's all about Nemo and his underwater world. ... I saw Nemo as wandering the ocean, a type of underwater *Flying Dutchman*. During that theme there was a descending arpeggio with flute and percussion. ... That was an idea that came from the feeling of the *Nautilus* submarine. You know, the sonar kind of rebounding. I know they didn't have sonar in those days, but I saw it as a kind of submarine motif. You hear this thing and you think of below the waters" (Rudy Koppl, "John Scott: Interview with an English Gentleman," *Soundtrack*, 9/97, Vol. 16, No. 63, pp. 28-31).

Scott indicates that the score's main theme (e.g., heard in "End Credits" on CD) is followed by "a number of repeated percussive chords which are meant to suggest that somewhere under the surface of the ocean lurks the mighty Nautilus. I wanted my score to end with these percussive chords fading away to nothing—giving a feeling that the Nautilus has just gone out of range but is still wandering the 'underwater,' like the flying Dutchman, unredeemed and destined to wander" (John Scott, CD liner notes)

The score's "softer side" is heard in "Nemo's World" which Larson describes as providing not only "an evocative and inspiring glimpse into the depths of Nemo's underwater home" but also, as the cue turns darker, into "the subliminal depths of his own madness." In "Mount Atlantis," a solo female vocal lends "a nice eeriness" (Randall Larson). Scott, who had not seen the scene where the *Nautilus* travels over Atlantis, closely followed the script as a basis to inspire and, in a later interview, commented:

You have to use your imagination. You think this *Nautilus* is supposed to be sailing over Atlantis. ... Mt. Atlantis is still pouring out lava, like it did when Atlantis was ruined. They're now sailing over it and it's so hot. The *Nautilus* dare not linger here. I could see pictures of this city, thinking how it was and how it is now. This inspired me to write this particular piece of music (*op cit*, Rudy Koppl).

"Monster from the Depths," another major cue, "evokes deep chordal passages from bassoon and a flurry of ascending strings, violins swirling about each of the giant squid's tentacular appendages as Scott pushes for a new theme specifically for the undersea creature." As "Ned Slays the Monster," piping woodwinds accompany as "Ned's theme does battle with the squid's theme under chorus and surging brass and swirling violins" (Randall Larson).

Even as "Monster from the Depths" conveys the danger of the giant squid, the score's [Main Title](#) evokes "the very mysterious underwater world of the *Nautilus* and Capt. Nemo. ... This fires the imagination. We don't know what's under the sea. When we go for a swim there could be a great big creature getting ready to bite off our legs. I'm sure you've had that feeling out in the ocean when you're swimming about. So this...piece conjures up the feeling of the mystery underneath the surface of the ocean" (*op cit*, Rudy Koppl).



1997 – 20,000 Leagues Under the Sea (Mark Snow)



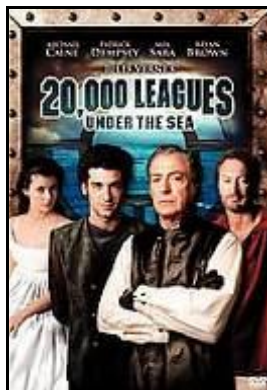
[Mark Snow](#)



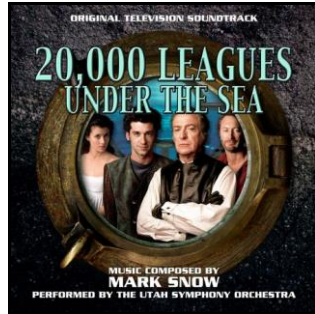
Posters

Tagline: Welcome to the last place on Earth.

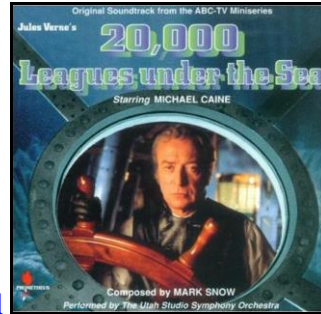
Plot Summary: The year is 1886, when New England's fishing harbors are the scene for a “creature of unknown origin” destroying ships at sea. It is the job of Professor Pierre Aronnax, a marine expert, and Ned Land, the iron willed sailor, to learn the truth of the “monster” roaming the seas (www.imdb.com)..



DVD



[Download](#)



CD

CD: Belgium Prometheus PCD 143

Aqua Cues:

Complete Soundtrack:

<https://www.youtube.com/watch?v=R8r8WZMXS2w&list=PLob6vEEIpTj0TnXlCuDApFjTWdBTUKj>

Selected Cues:

Main Title - <https://www.youtube.com/watch?v=R8r8WZMXS2w&index=1&list=PLob6vEEIpTj0TnXlCuDApFjTWdBTUKj>

The Journey Begins - <https://www.youtube.com/watch?v=Z8vGXdu4Bms>

Monster from the Depths -

<https://www.youtube.com/watch?v=7yJYMyA1Xxk&index=2&list=PLob6vEEIpTj0TnXlCuDApFjTWdBTUKj>

Reach the Surface - https://www.youtube.com/watch?v=zH_fFwaw6OY&index=11&list=PLob6vEEIpTj0TnXlCuDApFjTWdBTUKj

Exploding Torpedoes - <https://www.youtube.com/watch?v=gznMC8vhiZY&index=18&list=PLob6vEEIpTj0TnXlCuDApFjTWdBTUKj>

Many of Mark Snow's scores have been more atmospheric than thematic, and this again the case in Snow's score for **20,000 Leagues under the Sea** which Randall Larson describes as "a rich, Gothic, full-blooded symphonic work enhanced by electronics which eagerly embraces the emotive depths of this grand Jules Verne story" (*Soundtrack!*, 6/97, Vol. 16, No. 62, p. 56). Larson describes "[Monsters from the Depths](#)" as introducing Snow's "surging, glorious main theme. Beginning spookily with cymbals, and pulsating violins, the main theme is introduced from the brass – a surging, wavelike 4-note ascending melody associated with the mysterious and powerful submarine, the Nautilus, and the megalomaniacal Captain Nemo" (*ibid*). [Filmtracks.com](#) provides the following review of Snow's score:

The score is massive in scope and sound. Pipe organs, chorus, and a rich orchestra are brought together very well. Mark Snow's style is unique; his music doesn't "remind" me of any one composer, yet he takes the best bits and pieces from numerous composers and assembles them into his own style. What results is a symphonic score perfect for the sea, with the swishing noises of water and bubbling of air at the great depths. The strings sway as if lost at sea, and the choral accompaniment adds a majestic touch of beauty and awe. Brass cues accentuate the darker, urgent moments of peril when the Nautilus is attacked by giant monsters of the deep sea.

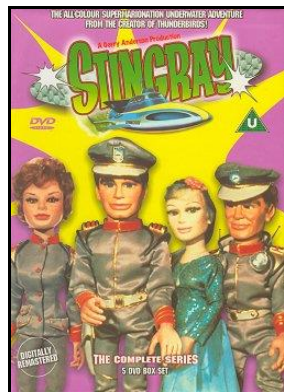
1963 – Stingray (Barry Gray)



Barry Gray

TV Intro: <http://www.youtube.com/watch?v=E06cNv55jTs>

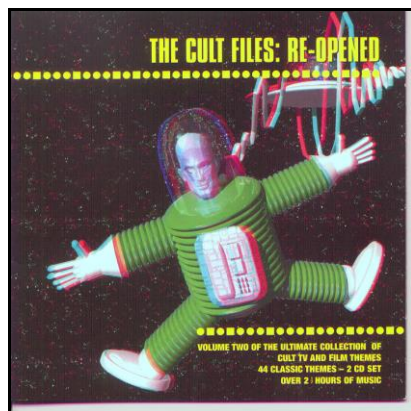
Plot Summary: This British film and television series (1963-1965) recounts the adventures of the World Aquanaut Security Patrol (W.A.S.P.) as they explored the oceans and kept the world safe from a variety of perils. The WASP's main weapon was Stingray, a super-sub under the command of Troy Tempest (www.imdb.com).



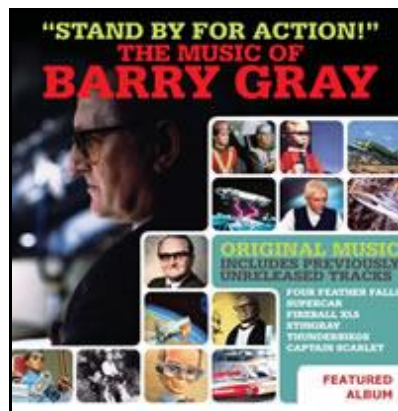
DVD



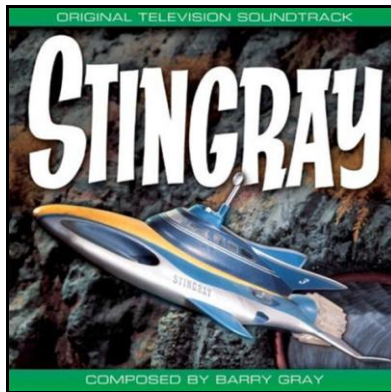
DVD



CD 1



CD 2



CD 1: 3 cues on “*The Cult File: Re-Opened*” (Silva Screen SSD-1085)

CD 2: 5 cues on “*Stand By for Action!*” *The Music of Barry Gray* (Silva Screen SILCD1279)

CD 3: Original Television Soundtrack (2-CD set) (Fanderson FANSR12)

CD 4: Stingray Mini Albums



Aqua Cues: (see also: <https://www.discogs.com/Barry-Gray-Stingray/release/8997103>)

Opening Titles - http://www.televisiontunes.com/Stingray_-_Opening_Titles.html

Stingray - <https://www.youtube.com/watch?v=kNt6fTzESBY>

Theme Song - <http://www.televisiontunes.com/Stingray.html>

Theme Song (alternate with lyrics) - [http://www.televisiontunes.com/Stingray_\(alternate_version_with_lyrics\).html](http://www.televisiontunes.com/Stingray_(alternate_version_with_lyrics).html)

Stingray (vocal version); [March of the Oysters](#); Stingray (orchestral version)

The Loch Ness Monster (4:40) - <https://www.youtube.com/watch?v=6cly8WgJTk>

Aqua Marina (1:31) - <https://www.youtube.com/watch?v=Qsi4RamTkyM>

Theme Song (CD version) - http://www.televisiontunes.com/Stingray_-_CD_Version.html

Closing Titles – Aqua Marina - http://www.televisiontunes.com/Stingray_-_Closing_Titles_-_Aqua_Marina.html

Barry Gray provided the score for the **Stingray** film and the TV series that ran for 39 episodes. Gray contributed a lively main theme song and score. Here are samples of two Aqua Notes from **Stingray** from the “Barry Gray Music Sampler” web site (<http://www.ufoseries.com/barry/>):

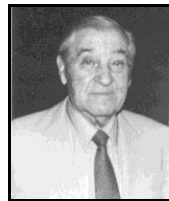
- **Opening Titles** – <http://www.ufoseries.com/barry/stingrayTitles.mp3>: this is the opening title music to the 1964 TV series **Stingray**, with vocals by the Mike Sammes Singers. Note that this is different than the Stingray theme heard on the “No Strings Attached” CD (574K, mono, 1 min 14 sec, recorded August 1963, never released commercially).
- **March of the Oysters** – <http://www.ufoseries.com/barry/stingrayOysters.mp3>: this catchy march was originally released in 1968 on a 78 RPM 12” vinyl record for radio station background music, and was not available commercially until 1992, when it appeared on Silva Screen’s *The Man from U.N.C.L.E.* CD, and then on Cinephile’s remastered *No Strings Attached* CD.



1961 – Voyage to the Bottom of the Sea (Paul Sawtell and Bert Shefter)



[Paul Sawtell](#)



[Bert Shefter](#)

Trailer 1: https://www.youtube.com/watch?v=LrpM4_fPIT4 / **Trailer 2:** <https://www.youtube.com/watch?v=IVQX5SuXxdQ>

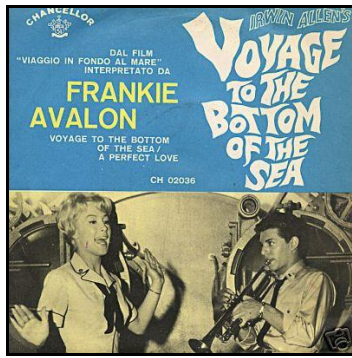


Posters

VOYAGE TO THE BOTTOM OF THE SEA

Plot Summary: The Seaview, an atomic submarine designed by Admiral Nelson, sails on its maiden voyage, with some politicians on board to see if the sub is worth all the money they poured into its development. At sea they learn that the belt of radiation covering the Earth is on fire. Nelson is asked to attend an international conference to determine what to do; at the conference, he proposes that launching an atomic missile from the Seaview into the radiation belt at a precise moment will cause the fire to burn out. But a scientist claims that the belt will burn itself out when it reaches a certain temperature. Nelson argues that waiting to see if the scientist's prediction is correct will result in missing the window of opportunity to use the atomic missile to put out the fire. Nelson leaves aboard the Seaview to rendezvous with the radiation belt; however, his driven manner causes friction between him and Captain Crane. As they push on, some crew members don't want to follow the admiral, and if that wasn't enough, there appears to be a saboteur onboard (www.imdb.com).





45 (Italy)



45 (Spain)



CD 1



CD 2

45: Italy - Chancellor CH 02-36 – Viaggio in Fondo del Mare (vocal: Frankie Avalon)

45: Spain - HISPAVOX 207-09 – Viaje Al Fondo del Mar (vocal: Frankie Avalon)

CD 1: Voyage to the Bottom of the Sea (FSM Vol. 4, No. 10)

CD 2: Voyage to the Bottom of the Sea: 50th Anniversary (La-La Land Records LLLCD 1187)

Complete Soundtrack (CD 2) -

https://www.youtube.com/watch?v=esNgKybTSZQ&list=PLUSRfoOcUe4ZScleoU8g3_MYd0QUGA0CL&index=1

Aqua Cues:

Main Title - https://www.youtube.com/watch?v=esNgKybTSZQ&list=PLUSRfoOcUe4ZScleoU8g3_MYd0QUGA0CL

Paul Sawtell and Bert Shefter co-composed the score for **Voyage to the Bottom of the Sea** which also includes Frankie Avalon singing the Russell Faith-penned title song “[Voyage to the Bottom of the Sea](#).” Jeff Bond noted that the “catchy title song” unified the score:

“[Voyage to the Bottom of the Sea](#)” is a dreamy, languid ballad benefiting from surging, Debussy-influenced orchestral textures moving beneath Avalon’s vocal. It is further enhanced by a haunting female chorus, echoing siren-like in the wake of the song over shots of a desolate polar seascape just before the Seaview makes its dramatic forty-five degree entrance from the ocean depths. Sawtell and Shefter wisely utilized the ballad’s opening neighbor-note motive as their main theme...; its romantic and optimistic

sweep represents the Seaview submarine and the film as a whole. In early sequences of the sub diving and surfacing, silky arrangements of the motive for strings and flute accompany the vessel, changing keys and effectively creating the idea of immersion through modulation. . . . For the orchestrations. . . , the composers pay homage to musical traditions for the sea with harp and arpeggiated strings. . . . As the film's action and jeopardy intensifies the romantic undersea cues. . . give way to more agitated action music. . . . The composers' other contribution to the Seaview special effects sequences is a slow, powerful, ascending horn fanfare that accompanies the sub racing along its underwater course toward the equator and during the scenes of the ship preparing to surface. With their suspenseful scoring of the film's full-scale underwater sequences and the tremulous, high-tension music provided for the Seaview's duel with a pursuing atomic sub, Sawtell and Shefter managed to provide more than half of **Voyage to the Bottom of the Sea's** running time with highly effective underscoring (Jeff Bond, CD 1 liner notes).

The score's standout Aqua Cues, as described by Jeff Bond (CD 1 liner notes), are:

- [“Main Title/Super Sub”](#) – “Russell Faith's opening ballad struggles valiantly to work the polysyllabic phrase “Voyage to the Bottom of the Sea” into its easygoing lyrics. The entrance of the Seaview is treated with a blast of heraldic brass and strings. . . .”
- [“Dive”](#) – Beautiful underwater textures for harp and woodwinds and a key-changing variation. . . of the title song's main opening phrases accompany the Seaview's descent under the polar ice. The orchestration for lush strings over arpeggios for harps, low strings and woodwinds has since become a standard for scoring vessels in space as well as at sea. . . .”
- [“Ice Block Collision”](#) – “Frenetic music for brass, xylophone and percussion gives way to a crushing panoply for full orchestra as the Seaview is buffeted by melting blocks of ice (incongruously shown floating down). The surging ‘ascent’ motif for horns accompanies the submarine to the surface. . . . The ‘ascension’ theme introduced in this track is a straightforward statement of the octatonic scale, a hybrid scale featured heavily in Igor Stravinsky's groundbreaking works of the early 20th century like ‘The Rite of Spring.’ Whereas traditional seven-note major and minor scales are asymmetrical combinations of whole- and half-steps—thus forming the basis for conventional tonality—the eight-note octatonic scale is a symmetrical pattern which alternates whole and half steps.”
- [“Brave Volunteers / Squid Attacks”](#) – The romantic Seaview theme sounds at the beginning of this lengthy and evocative sequence in which the sub locates and taps an underwater telephone cable with the help of scuba-divers. . . . Heavy use of harp glissandos marks the sub's initial exploration of an underwater trench along with artful, impressionistic variations of the title tune for cello and flute. Sawtell and Shefter paint a beautiful underwater portrait with celeste, harp and strings, sending the primary Seaview melody through numerous variations. Danger is afoot, however, and dissonant textures for brass and strings join the Debussy-like progressions as first a shark and then a giant squid emerge from the depths to menace the divers.”

- “[Minefield Explosions](#)” – When the Seaview blunders into an underwater minefield, a “pulsating bass line adds suspense as massed strings and brass underscore the sub’s attempts to extricate itself from the minefield’s cables. Warm, tonal scoring returns as two Seaview crewmen bravely volunteer for the deadly task of cutting through the tangled cables in the ship’s minisub.” Attempting to cut the Seaview loose, the minisub collides with two mines that explode, the disaster being accompanied by “[s]hrill, overpowering brass and strings.”
- “[Enemy Torpedoes/The Monster Attacks](#)” – “A musical Klaxon of shrill strings and woodwinds over barking exclamations from brass sounds as torpedoes from a pursuing U.N. sub streak past the Seaview. Sawtell and Shefter alternate militaristic brass fanfares and low-key suspense writing over the alarmist torpedo effects as the Seaview attempts to dive below the U.N. sub’s crush depth in order to escape without firing on it. The undersea monster music from ‘The Squid Attacks’ returns as the Seaview must fend off a giant octopus that attaches itself to the vessel.”

In 2011, La-La Records reissued **Voyage to the Bottom of the Sea** as a “50th Anniversary” edition. This special limited edition release features both all-new artwork and in-depth liner notes by film music writer Randall D. Larson. While the music content of this CD is the same as the FSM release, it was remastered and a damaged track (on the earlier release) fixed.



1964 – [Voyage to the Bottom of the Sea \(TV\) \(Paul Sawtell\)](#)



[Paul Sawtell](#)

Eleven Days to Zero (color pilot opening): <https://www.youtube.com/watch?v=m0CCXoV488k>

Trailer: <https://www.youtube.com/watch?v=mRn2bz5jC2c>

Season 1 Promo 1: http://www.youtube.com/watch?v=QKg88_jYR-k

Season 1 Promo 2: https://www.youtube.com/watch?v=jiDLg2gY_ec

Season 1 Promo 3: <https://www.youtube.com/watch?v=tXvPTcnXrio>

Season 3 Intro: <https://www.youtube.com/watch?v=YuqzV40V19c>

ABC Promo: <https://www.youtube.com/watch?v=sGI8VY0Frws>

Season 4 Title & Extended End Title Music: <https://www.youtube.com/watch?v=4CIZJUwMJNU>



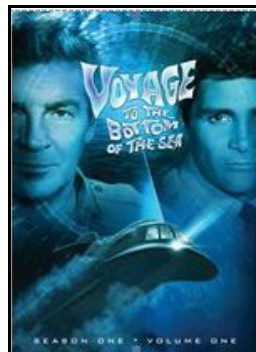
Plot Summary: The TV version (1964-1968) of **Voyage to the Bottom of the Sea** chronicled the adventures of the world's first privately owned nuclear submarine, the Seaview. Designed by Admiral Nelson, she was a tool of oceanographic research for the Nelson Institute of Marine Research. Though known for its few “monster” episodes, many of the show's plots were veiled commentaries of what was happening in the news. Such plotlines as nuclear doomsday, pollution of natural resources, foreign threat, and theft of American technology are all still relevant today (www.imdb.com). **Voyage to the Bottom of the Sea** (110 fifty minute episodes from 1964-68) was the longest running of Irwin Allen's many TV series. The series has many fans including “[Mike's Voyage to the Bottom of the Sea Zone](#)” fan page.

Dr. Winslow: *“But Commander we've done it. Look at this! I've been adapted myself. I am a true Amphibian. I can breathe air and I can breathe underwater, getting my oxygen from the water itself. I need never set foot on the land again.”*

Captain Crane: *“But why, why stay underwater?”*

“Oh Commander, if you knew the freedom, the beauty, the music of the silences of the deep. If you could but experience it, you would beg to join us.”

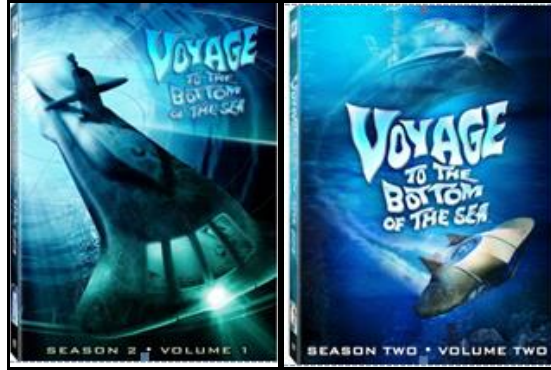
The Amphibians (Airdate: March 8, 1965) – The Seaview is called to investigate an undersea laboratory where scientists are surgically transforming humans into amphibians.



Season 1 - Vol. 1



Season 2 – Vol. 2



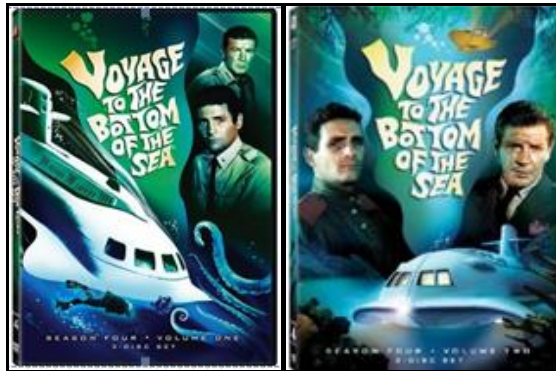
Season 2 – Vol. 1

Season 2 – Vol. 2



Season 3 – Vol. 1

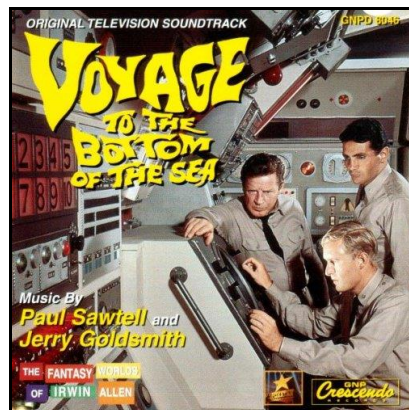
Season 3 – Vol. 2



Season 4 – Vol. 1

Season 4 – Vol. 2

DVDs



CD

CD: “Eleven Days to Zero” on GNP Crescendo GNPD-8046

Aqua Cues: Main Title / Ocean Floor Search-Squid Fight

Theme Song (short) - http://www.televisiontunes.com/Voyage_To_The_Bottom_Of_The_Sea.html

Theme Song (long) - <https://www.youtube.com/watch?v=ufYqySOf9V8>

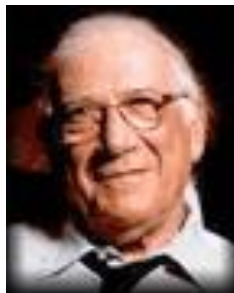
Voyage to the Bottom of the Sea 1964 - 1968 Theme and Snippets HD Dolby - <https://www.youtube.com/watch?v=QXJM0eVrGbY>

Paul Sawtell, who scored 1961’s **Voyage to the Bottom of the Sea**, was re-hired by Allen to write a new theme for the TV series of the same name and the pilot episode (“[Eleven Days to Zero](#)”). Sawtell composed “[The Seaview Theme](#)”—an opening fanfare scored as “a brass figure representing the awesome sub. Written in waltz time, the music quickly descended (a la the trip to the bottom) over a bass line suggestive of a sonar sound, and featured harp glissandi in the time-honored tradition of Debussy and other composers who have written music about the sea. All of this in under 30 seconds...; the end title, at 40 seconds, was a bit more developed” (Jon Burlingame, CD liner notes).

Jeff Bond described this piece as having “a beautifully orchestrated ringing effect that perfectly counterpointed the Seaview’s distinctive sonar ping sound and led into a memorable disjunctive brass theme for the submarine, with variations submerged in harp glissandos and other ‘underwater’-type effects” (*FSM*, 5/96, #69, p. 19). Bond notes in his CD liner notes that Sawtell, while writing a very different melody for the title theme, used the same “immersion through modulation” approach “to give the feeling of a vessel sinking into underwater depths.” Bond described this approach in his liner notes for the FSM CD of the Sawtell-Shefter score for 1961’s **Voyage to the Bottom of the Sea**. For the pilot episode (“Eleven Days to Zero”), Sawtell “repeated his orchestration style, but reprised no themes from the feature score, with considerable *Sturm und Drang* for such sequences as the squid fight” (*op cit*, Burlingame).



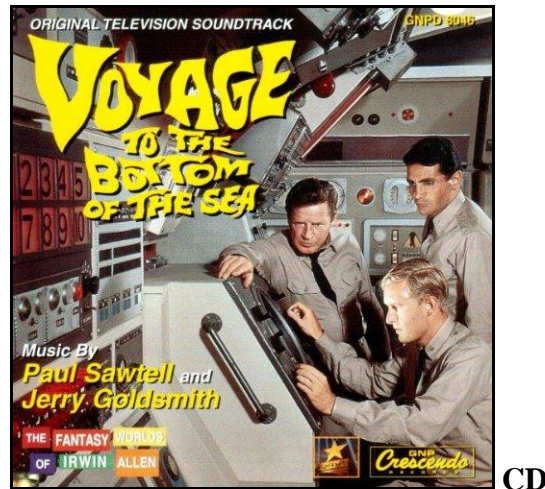
1965 – **Voyage to the Bottom of the Sea (TV) (Jerry Goldsmith)**



[Jerry Goldsmith](#)

Full Episode: https://www.youtube.com/watch?v=ubdNqqukSWs&list=PLtU6qbq_G8RYIPZVX7jHsfThF_S7gABXf

Plot Summary: This episode concerned a female Soviet scientist who becomes trapped with Admiral Nelson in a diving bell that is swallowed by a giant whale. While Nelson contemplates firing a missile that might extricate them or cause their deaths, the sub commander and two of his crew members attempt to rescue Nelson and the scientist before their air runs out (CD liner notes).



CD: Suite from “Jonah and the Whale” on GNP Crescendo GNPD-8046

Aqua Cues: Main Title & “Suite from Jonah and the Whale” (see cues in analysis below)

To score the show’s second season opener (“Jonah and the Whale”), Jerry Goldsmith was brought on board. “Goldsmith’s new theme was in stark contrast to the upbeat Sawtell signature: dark and foreboding, relying largely on brass, keyboards and percussion – music that reflected less the majesty of the Seaview than the unknown mysteries lying at the bottom of the ocean and beyond” (Jon Burlingame, CD liner notes). Jeff Bond observed that Goldsmith provided the score with:

a strikingly dark theme based around a three-note brass motif against some reverbed, metallic percussion, climaxing in...[a]...trombone slide “howl”... Built around Goldsmith’s questing three-note Seaview motif, the score opens with a striking series of variations of the theme set against an eerie, wailing novachord – Goldsmith even introduces a musical pun as the launch of Seaview’s diving bell is underscored with the low, pulsing ringing of bells. As the episode’s principal menace, a giant whale, is introduced, Goldsmith launches a volley of threatening brass effects and introduces a ripping waltz-like figure...; the post-title sequence erupts with a harrowing brass alarm and a jumpy, agitated variation of the Seaview theme as the episode titles are viewed over shots of the rampaging whale.

The rest of Goldsmith's score balances a kind of quietly relentless playing of the Seaview motif against riotous brass attacks, particularly in a sequence in which the whale rams the sub (“Collision Course I & II”), which prominently features the ripping brass waltz figures which became almost a signature piece for the “Seaview rock and roll” sequences of crew members falling from side to side of the sub’s bridge as the camera was rocked back and forth. ... The climax builds suspense through the repeating Seaview motif as

the sub's diving bell is coaxed loose from the whale, which has swallowed it: Goldsmith interpolates a reverbed pulse of woodwinds and keyboard here in a way that almost suggest a colossal burp bubbling up from the whale. The final playing of a heroic variation of the Seaview theme against a descending brass line was a standard sign-off for the show, usually playing over a miniature shot of the submarine (Jeff Bond, *FSM* 5/96, #69, p. 19).

In contrast to Sawtell's approach during the TV show's first season, with the main theme heard over the main and end titles but not used in the underscore, Goldsmith wove his theme throughout this episode's score, with the three-note motif being repeated regularly as the theme for the Seaview and its crew. In a later review of this score, Jeff Bond characterized Goldsmith's approach as "unusual... a three-note brass fanfare that repeated over a plodding rhythm for harp and a gong-rather scary descent into the deep. Goldsmith's simple motif was far more useful than Sawtell's melody and found it s way in numerous effective guises in Goldsmith's episode score to the second season opener 'Jonah and the Whale.'" (*FSM*, Vol. 5, No. 5, June 2000).

Burlingame notes that Goldsmith, always on the cutting edge of musical technology, "employed such pre-synthesize keyboards as the Novachord and electronic organ to create unusual and highly effective sonorities. There is also notable use of solo flute, harp, and a versatile brass section, always reflecting the drama of the moment (e.g. the whale attacks, the creature is anesthetized, the crewmen approach the bell inside the whale)" (CD liner notes). Bond reports that practically "all of Goldsmith's 'Jonah' score was tracked into later episodes, particularly a ripping, waltz-like piece of brass panic music for the whale's ramming of the *Seaview*, and a harmonic brass fanfare for the show's finale that became a virtual signature piece of sign-off music for the series." (*FSM*, Vol. 5, No. 5, June 2000).

More recently, [Vinylsruubber](#) posted on the FSM Board the following assessment of Goldsmith's score for **Jonah and the Whale**:

With the exception of the minor key, draggy new theme, this early Goldsmith score is one of my favorites.... One of the things one notices is Goldsmith's wonderful use of the low register woodwinds to get a 'deep water' feeling. . . . One of my favorite cues runs from 18:48 to 20:40, as the sub chases the whale that has swallowed the diving bell. The way Goldsmith alternates the brass exclamations for the shots of the whale with the low-woodwind-with-subtle-percussion for the intercut shots of the crew of the sub in pursuit is incredibly tension-building and just masterful. The new theme remains one of the few instances where Goldsmith missed the boat, IMHO. (No pun intended.) It certainly lends the show more gravitas, but it's almost dirge-like in final effect.

Interestingly, Goldsmith's new "Main Title" theme was heard only on this second season opener episode; with Sawtell's "Seaview Theme" returning under the main and title sequences of the following week's episodes as well as during the balance of the show's run.



1966 – Around the World under the Sea (Harry Sukman)



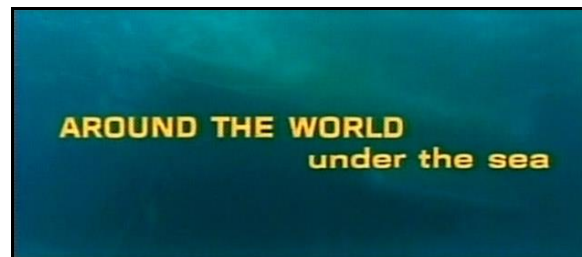
[Harry Sukman](#)

Trailer 1: <https://www.youtube.com/watch?v=R5p189pKmOY>

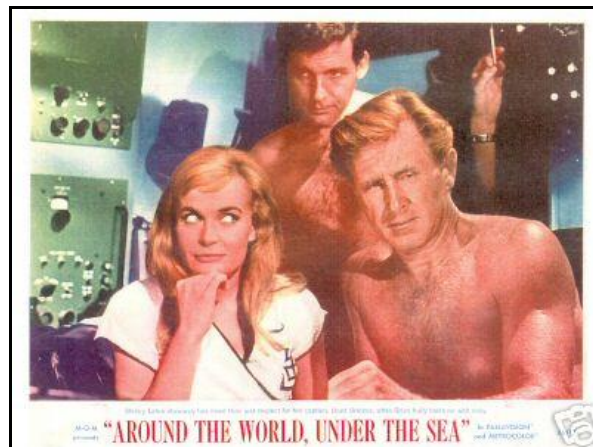
Trailer 2: <https://www.youtube.com/watch?v=3yGkXCe1H2U>

Trailer 3: <https://www.youtube.com/watch?v=rzLCzM6f8VU>

Scuba Scenes: <https://www.youtube.com/playlist?list=PLqMegGzTM5-EZbRHaODss9zIDj5HQbbmY>



Tagline: Hold your breath for the biggest undersea adventure of all.

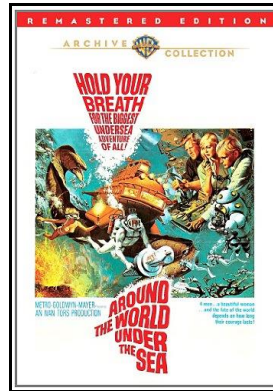


Poster & Lobby Card

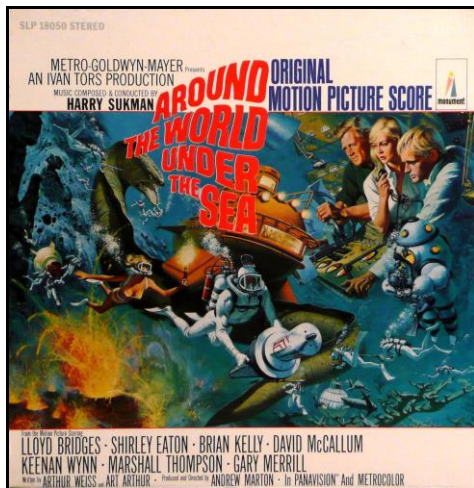
Plot Summary: The crew of a five-man submarine travels the world oceans, planting sensors on the ocean floor to warn scientists of any impending earthquakes.



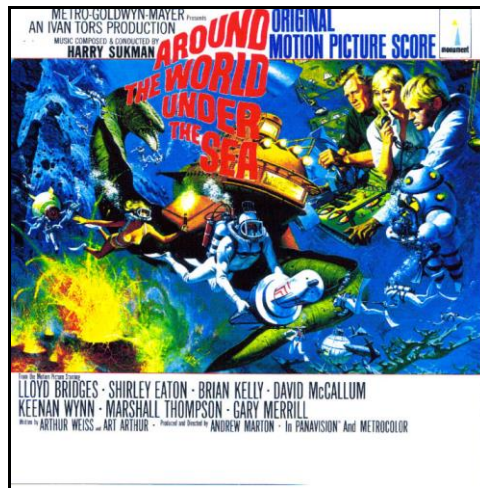
VHS



Blu Ray



LP



CD

LP: Monument 18050

CD: (bootleg CD-R)

Aqua Cues: Main Title-Around the World under the Sea / Rescue from the Sea / The Giant Eel / The Beautiful Sea / Ballet for a Dolphin / Hell's Inferno

Harry Sukman's score for **Around the World under the Sea**, was originally issued on a now rare LP but is also available on a bootleg CD. The album is chock full of Aqua Cues as follows: "Main Title-Around the World Under the Sea," "Rescue from the Sea," "The Giant Eel," "The Beautiful Sea," "Ballet for a Dolphin," and "Hell's Inferno." Army Archerd, in his liner notes to the soundtrack LP, commends Sukman's score as follows:

This is one of those rare albums you like to listen to.... Harry Sukman's loving strings convey the serenity of the sea, while his "angry" timpani conjures up the frightened and fantastic pictures of impending disaster and danger. His jolly woodwinds blow eerily for the giant eel sequence.... They also combine in a pompously-frisky arrangement for yet another unique band [track], the ballad for a dolphin. . . .

The musical suspense is as great as the visual thrills as Harry Sukman follows the Hydronaut and its crew into the mysterious, eerie undersea world. Men battle gigantic moray eels, grey whales, man-eating tiger sharks and manta rays below the surface of the sea. . . . The other audio and video treats are the Hydronaut's dive down to 26,000 feet in the Puerto Rico Trench to a mountain peak undersea in mid-Atlantic. Listen as we skirt the giant fumeroles in the Arabian Sea and the frightening sound of an erupting volcano threatening our crew with cremation 1,000 feet below the surface of the sea.



1995 – **SeaQuest DSV (TV) (John Debney) / Seaquest 2032 (TV)**



[John Debney](#)



[Don Davis](#)

Season 1 Intro: <https://www.youtube.com/watch?v=Gg6AsKsPH24>

Season 2 Intro: <https://www.youtube.com/watch?v=DIeQRlovYSA>

Alternate Opening (German): <http://www.youtube.com/watch?v=G1qIiyYEWzE&feature=related>

Seaquest 2032: <https://www.youtube.com/watch?v=M6aXs42iFYk>

Plot Summary: It is the mid-21st Century and humankind has formed the United Earth Oceans (UEO) to police the colonized oceans. Nathan Bridger, retired from the UEO after the death of his wife, has retreated to an isolated island to study dolphins. After an attempt to hijack the UEO's most powerful undersea vessel, Seaquest DSV, the UEO convinces the DSV's original designer, Nathan, to return to active service and assume command of it. In the show's pilot, Nathan's ship goes up against pirate forces commanded by a former SeaQuest captain who tried to instigate a war. The series had New Age leanings, often presenting stories that deal with environmental issues or mix myth and mysticism—from ghosts to “gods”—into its science fiction (www.imdb.com)



Season 1



Season 2

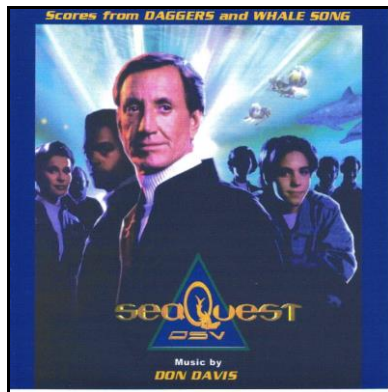
DVDs



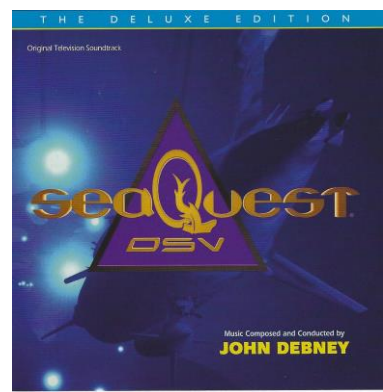
CD 1



CD 2



CD 3



CD 4

CD 1: seaQuest DSV (Varese Sarabande VSD-5565) – John Debney

CD 1 (Complete) - <https://www.youtube.com/playlist?list=PLIRbctd8Au0G6ZQwog69acmW0TSTNSn1h>

CD 2: Complete Television Pilot Score (41 cues / 67:01) (collector2collector enterprises c2c-20049)

CD 3: Suites from “Daggers” and “Whale Song” (Don Davis)

CD4: seaQuest DSV (The Deluxe Edition) (2 CD) (Varese Sarabande VCL 0520 1202) (John Debney)

CD 4 Disc One — The Pilot

To Be Or Not To Be (Air date: September 12, 1993)

1. [SeaQuest Opening Credits](#) (3:29)
2. SeaQuest Arrives (4:01)
3. Military Welcome (:37)
4. [To The Island](#) (1:30)
5. Come See Her (1:38)
6. seaQuest (3:32)
7. Playon To Seaquest (:37)
8. Hitchcock Retreats (1:50)
9. Darwin Speaks (:59)
10. Stark Prepares (1:02)
11. [Act In To Seaquest](#) (:46)
12. Transition (:34)
13. [Attack Formation](#) (2:48)
14. At The Precipice / Into The Rift (7:48)
15. Stark Plots (:42)
16. Damage Assessment (:52)
17. Hyper-Probe (2:05)
18. Impending Battle / Play On (1:51)
19. Bridger Returns (2:42)
20. Battle Stations (2:50)
21. Caught (1:21)
22. To The Bottom Of The Sea / A Tag To Bonnie The Bad Girl (6:57)
23. To The Ocean (4:15)
24. SeaQuest: End Credits (:57)
25. SeaQuest Opening (alternate version with Choir mixed down) (1:45)
26. SeaQuest (alternate version) (1:36)

CD 4 Disc Two — Season One Highlights

Episode 5: “Brothers And Sisters” (Air date: October 17, 1993)

1. SeaQuest Series Promo (2:33)
2. [Of Treasures In The Deep](#) (1:14)
3. The Discovery (1:41)
4. Mind Meld #2 (1:23)
5. Big Tension (3:38)
6. Exploring The Depot (1:30)
7. Saying Goodbye (2:40)

Episode 7: “Knight Of Shadows” (Air date: October 31, 1993)

8. Into The Ghost Ship (1:43)
9. [The Possesion Of Kristini](#) (2:47)
10. Lukas Confronts Captain (3:14)

11. The Forgiving (4:51)
- Episode 9: “The Regulator” (Air date: November 21, 1993)
12. Vern Leaves (2:09)
13. Monkey Fish (1:42)
14. Inside Us All (:56)
- Episode 21: “The Good Death” (Air date: May 15, 1994)
15. Attacked (1:12)
16. Cynthia (1:20)
17. Drug Store (1:38)
18. Narrow Escape (1:57)
19. The Plan (1:41)
20. Close Call (3:31)
21. The Escape (4:21)
22. Darwin Save Malik (1:03)
23. Cheo Checkmate (1:08)
- Episode 20: “Such Great Patience” (Air date: May 15, 1994)
24. Discovery (2:14)
25. Of Gods And Astronauts (2:28)
26. Encounter (1:44)
27. Wolf In The Fold (1:37)
28. Intruder (4:28)
29. Communication (2:29)
30. Understanding/Possible Pickup (4:31)
31. Invitation Extended (2:26)
- Episode 1: “The Devil's Window” (Air date: September 19, 1993)
32. SeaQuest: End Credits (:35)

Aqua Cues: Main Title, Uncharted Waters

<http://www.televisiontunes.com/Seaquest - Season 1 - With Voiceover.html>

Theme Song - http://www.televisiontunes.com/Seaquest_DSV.html

Seaquest DSV Main Title - <https://www.youtube.com/watch?v=npTSfOM48aw>

SeaQuest DSV offered a weekly dose of great undersea adventure led by John Debney’s “swashbuckling ‘[Main Title](#),’” and re-echoed in Debney’s underscore as heard in such cues as ‘[Preparing for Battle](#),’ ‘[Uncharted Waters](#),’ ‘[The Forgiving/Resurrection](#),’ and ‘[Lucas Meets the Alien](#),’ with occasional “reflective moments to create a welcome counterpoint” (Didier C. Deutsch, *musicHound Soundtracks*, 2000, p. 518). The commercial CD release of **SeaQuest DSV** (CD 1) provides a sampling of Debney’s scores for several of the show’s episodes, while the CD 2 version (not an official commercial release) provides 41 cues from the show’s pilot episode.

Going into greater detail, another reviewer describes the music in Debney’s score as “great – large, brassy and wrapped around a great theme...but [having] a wonderful punchy rhythm to it” (Gary

Kester, p. 10, *Legend*, Issue 17, 1995). This theme is first heard after a (possibly synthesized?) choral opening and is featured throughout the CD, “sometimes aggressive (‘Preparing for Battle’), sometimes full of the wonders of the deep through soft harp arpeggios and strokes of the bell tree as in ‘[Bridger’s Dream](#)’), in one instance whimsical (‘[Darwin Speaks](#)’)” (*ibid*).

Particular highlights of Debney’s scoring for **SeaQuest DSV** are two cues from the episode titled “Knights of Shadows” in which SeaQuest finds a sunken ship full of ghosts, with Debney providing “a suitably spooky feel through low instruments and clinks from the piano, with a hint of tragic romance offered by the violins” (Gary Kester, *Legend*, Issue 17, 1995, p. 10).

Two additional CDs have appeared including music from John Debney’s score for the pilot show of **SeaQuest DSV** (CD 2) and cues from Don Davis’ scores for two **SeaQuest DSV** episodes (“Daggers” and “Whale Song”) on CD 3.

Going into its third season **SeaQuest DSV** was renamed **SeaQuest 2032** due to the ship and crew being transported ten years into the future. Russ Landau provided a new title theme song.

SeaQuest 2032 Teaser 1 - <https://www.youtube.com/watch?v=LJdAyhmuGCc>

SeaQuest 2032 Teaser 1 - <https://www.youtube.com/watch?v=Qy7C-M8X8jU>

Seaquest 2032 Opening - <https://www.youtube.com/watch?v=M6aXs42iFYk>

Seaquest 2032 Theme Song - http://www.televisiontunes.com/SeaQuest_2032.html

In 2020, Varese Sarabande issued a 2-CD set of selected scores from the original **SeaQuest DSV** program, with Disc One having Debney’s score for “The Pilot” episode (“To Be or Not to Be”) and Disc Two other Debney-scored highlights from the show’s first season. The score for the “The Pilot” episode was based on his score for the demo presented to NBC.

The score for the demo sequence is reliant on what became the main seaQuest theme – a whooping seafaring, swashbuckling fanfare that winks at buccaneers like Erich Wolfgang Korngold. “It’s one of those situations where I just got lucky,” [Debney] says. “I knew it had to be sort of oceany, had to be flowing, and I knew that I wanted to use some choir.” (The “Opening” theme features sopranos and six boy singers.) “I wanted it heroic, of course. You just sort of write and you hope something sticks on the wall. I don’t remember agonizing too much about it, because I think I found something, the basic chord structure, and that became the theme. My favorite part of the theme is the B section. I remember I was very influenced by Korngold, and of course Jerry Goldsmith and John Williams – just sort of trying to come up with that ocean, sea feeling to it.”

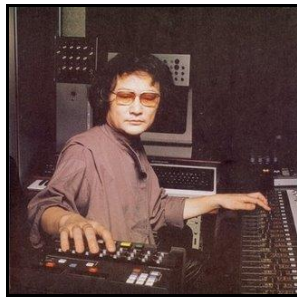
The pilot was a movie-sized canvas for Debney to liberally splash his seaQuest theme around on, in various colors and combinations – from the semi-spiritual opening to exciting martial action to romantic swells. There are also moments of reflection, quiet heroism, wonder, as well as bubbling menace and villainous danger. Debney’s score is a constant motor of suspense and forward momentum – there are few moments *unscored* in the premiere episode – but in the midst of it all there is a passage

where Lt. Hitchcock sends a probe out and controls it via virtual reality, which tapped into the magic of the ocean. That cue, “Hyper Probe,” was one of my favorite pieces that I wrote for the pilot,” says Debney, “where this rover’s traveling and looking at underwater caverns. It gave me the opportunity to write this sort of flowing, Ravel-like thing with these dancing strings lines and rhythms and woodwinds. It was very impressionist, and I sort of pulled out my bag of tricks for doing Ravel or Debussy, and doing that kind of *La Mer* thing. It was just a joy, being able to open the floodgates for me to be creative like that.”

Debney score all but two episodes in the show’s first season.... There were two key themes for the series overall – the main theme and one for Darwin, often performed on electronic flute – and then each episode had its own thematic identify. The second disc of this release features selections for some of that aesthetic assortment. (Source: CD liners notes by Tim Greiving for Varese Sarabande’s Deluxe Edition release of **seaQuest DSV**).



1968 – **Mighty Jack (TV) (Isao Tomita & Kunio Miyauchi)**



[Isao Tomita](#)

&



[Kunio Miyauchi](#)

What is Mighty Jack? - <https://www.youtube.com/watch?v=mdJP3s6CvuQ>

Full Movie: <https://www.youtube.com/watch?v=qd1m317R9ts>



Plot Summary: The Mighty Jack organization is formed to combat the criminal syndicate known as “Q”, and is given a large array of advanced weapons, chief among them being a high-tech submarine. Harold Hatari is abducted by Q, and Mighty Jack is dispatched to rescue him. Hatari is interrogated and threatened with blinding lights, but the Mighty Jack crew rescue him in the nick of time. Later, Q is discovered to be using “hot ice” (water that remains solid at room temperature) to create weapons and a secret ocean base disguised as an iceberg (though it's not precisely clear how hot ice could be a major world threat). Q then attempts to take over the Mighty Jack sub.



CD

CD: Japan - Columbia COCC-72239

Aqua Cues:

The Mighty Jack soundtrack CD contains 11 tracks, the first being this TV series' theme song (a vocal). The remaining ten tracks are instrumental but the track titles are in Japanese, thus precluding this non-Japanese speaking reviewer to be able to identify which tracks may have been scored for water- or underwater-related scenes. Also, the CD may compile score selections from more than just one TV episode. Hence no score analysis is provided here.

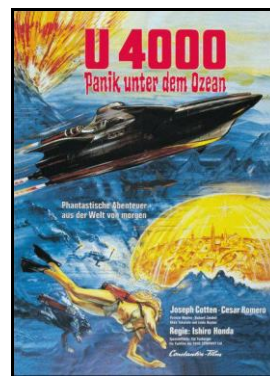
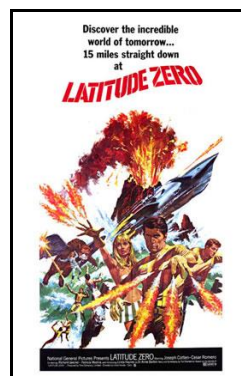
1969 – **Latitude Zero** (Akira Ifukube)



[Akira Ifukube](#)

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

Trailer 2: <https://www.youtube.com/watch?v=BG2kRfZvlnw>



Posters

Plot Summary: A journalist is saved by a giant submarine captained by a 200 year old man who takes him to an underwater paradise city where no one ages. That's when monsters and mutants sent by the captain's rival, a 200 year old scientist, attack.



Lobby Cards



DVD & 3 Disc Collector's Edition DVD



CD 1



CD 2

45: Japan - TC-1134

CD 1: Japan - Futureland / Toshiba EMI TYCY-5506 (1 disc)

CD 2: Japan - Toho Music TFSCD-22-1/TFSCD-22-2 (2 discs)

Aqua Cues: The Change of Deep Sea / The Undersea Volcano / The Submarine Alpha / The Black Shark 1 / The Black Shark 2 / Attack of the Black Shark / Appearance of Black Shark

Main Theme: <https://www.youtube.com/watch?v=kPP2Dn2G9nE>

Suite: <https://www.youtube.com/watch?v=QUd7zRPU1xs>

Akira Ifukube's score for **Latitude Zero** provides what appear from the CD's track tiles (in English) a number of cues (noted just above) for the film's underwater setting. While little discussion (in English) of this film's score is to be found on the Internet, one exception is TohoKingdom.com's analysis of the differences between the earlier release of the score on CD 1 (see above) and CD 2, plus the differences in CD 2's two discs, the first presenting the International version of the soundtrack and the second the Japanese version of the soundtrack. The original English version for the international market was made in 1969 and the length was 105 minutes. This soundtrack is on Disc 1. For Japan, the film was shortened to 89 minutes and dubbed into Japanese. The original soundtrack was also edited for this version, with the Japanese version of the soundtrack on Disc 2.



1996 – **Super Atragon** (Masamichi Amano)



[Masamichi Amano](#)

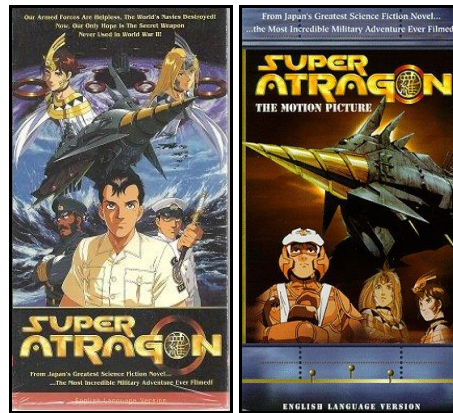
Trailer: <https://www.youtube.com/watch?v=Fg3hxOqnIvg>

Tagline: Our Armed Forces Are Helpless, The World's Navies Destroyed! Now, Our Only Hope Is The Secret Weapon Never Used In World War II!



Posters

Plot Summary: At the end of World War II, a top-secret Japanese submarine and an American submarine have a fatal encounter and both are lost. Fifty years later the descendants of the submarines' officers are sent by the United Nations in a new secret submarine to investigate mysterious incidents in the Antarctic that could be linked to the old submarines' disappearances, and could also be the precursor to an invasion by aliens from deep inside the Earth (www.imdb.com).



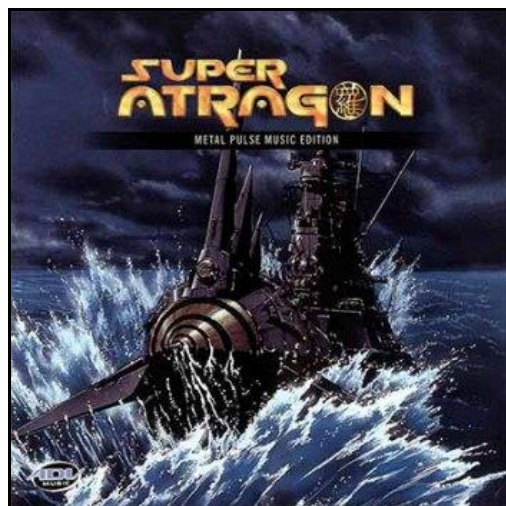
VHS



DVD



CD 1



CD 2

CD 1: Japan - King Record Co., Ltd. KICA-308

CD 2: Japan - ADV Music CSA/001

Zero Hours to Destruction

1. 1945, Day of Destiny
2. Theme of the Hyuga Family
3. Theme of the Undersea Battleship (Main Title)
4. Departure for the South Pole
5. Giant Column Indra
6. Menace of the Gravity Lenses
7. Theme of the UN Forces
8. Fortress Bimarna, Spotted
9. Theme of Eternal Love - To the Ends of the Deep Blue Sea (Theme of the Voyage of the Ra)

Memories of the Ocean

10. The Mystery of the Giant Meteorite
11. A Battle in the Sky
12. The Return of the Ra
13. The Truth of 1945
14. Go and Annette
15. Deepening Love
16. Triangle Battle
17. Launch of the Water Dragon
18. Attack of the Super Vibration Wave
19. Decisive Battle - When the Pacific Ocean was Dyed Red (Ra vs. Liberty)
20. Launch into the Unknown (Ending)

Aqua Cues:

<https://www.youtube.com/playlist?list=PLDD040690B972D186>

Super Atragon Theme - <https://www.youtube.com/watch?v=gL3YRIVzezo>

TohoKingdom.com provides the following score review:

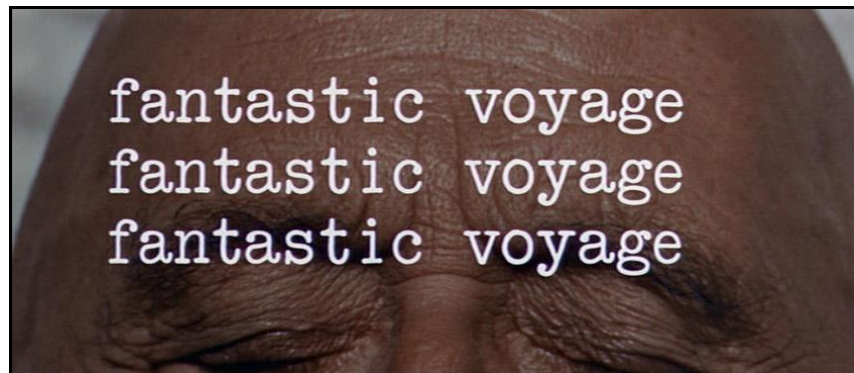
The soundtrack has a nice range to it...in terms of theme style, featuring some more action oriented pieces like “Menace of the Gravity Lenses” and “Decisive Battle” while also displaying some more soothing themes such as “Go and Annette”. The real strength of this disc, though, is that nearly every cue is solid from beginning to end, which makes this a great standalone listening experience. This release, produced by ADV Music, is pretty much identical to the Japanese one done in 1996. The tracks are broken up into two broad categories, “Zero Hours to Destruction” and “Memories of the Ocean”, as the movie itself was released in two parts to maximize profits upon its distribution.

1966 – **Fantastic Voyage (Leonard Rosenman)**



[Leonard Rosenman](#)

Trailer: <https://www.youtube.com/watch?v=VcMwNSiQ8Jk>



Poster

Tagline: A Fantastic And Spectacular Voyage... Through The Human Body... Into The Brain.

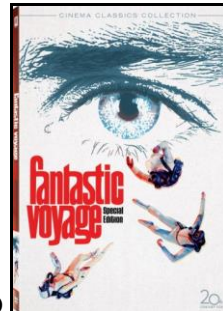
Plot Summary: An agent (Benes), who knows the secret to keeping soldiers shrunk for an indefinite period, has escaped from behind the Iron Curtain, assisted by C.I.A. agent Grant. When Benes is being transferred to a top secret lab, an assassin makes an attempt on his life. While not hit, a bump to Benes' head causes a blood clot to form on his brain. To save him, a submarine (Proteus) and its medical crew is shrunk to microscopic size and injected into his blood stream. The sub's crew have just begun their voyage when it becomes clear there is a saboteur on board—and they have only one hour to get in, remove the clot, and get out of Benes' body or else they will be attacked by the body's natural defenses and die (www.imdb.com).



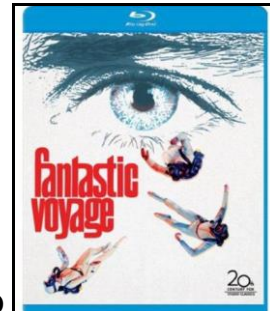
VHS



DVD



DVD

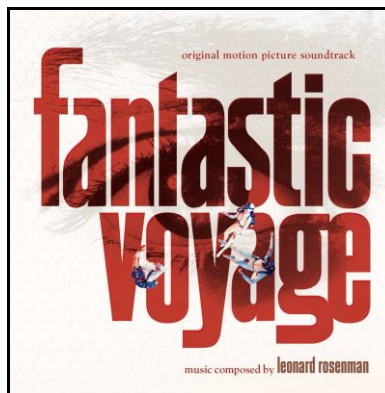


Blu

Ray



CD 1



CD 2

CD 1: FSM Vol. 1, No. 3

CD 2: La La Land Records LLLCD1279

CD: <https://www.youtube.com/playlist?list=PLC427EDA887CD7997>

Aqua Cues:

Main Title Sound Effects Suite - https://www.youtube.com/watch?v=Z4cC6_bMP5w&index=1&list=PLC427EDA887CD7997

In scoring **Fantastic Voyage**, Rosenman left the film's early portion unscored; the musical score only begins as the sub crew enters Benes' body. Jeff Bond's liner notes for the soundtrack CD provide an excellent interweaving of the plot's development and analysis of Rosenman's score:

- [“The Proteus”](#) – The score’s primary motif is heard as the crew reacts for the first time to their view of blood corpuscles outside the windows of the submarine immediately after the sub has been injected into Benes. “Rosenman adds layers of individualistic lines from harp, strings and woodwinds to characterize the numerous living elements of the bloodstream as well as some impressionistic writing for flute for a mysterious luminescent element briefly glimpsed outside the vessel. The four-note motif emerges out of the chaos, played by high strings and flutes as we see a wide external shot of the submarine—a technique Rosenman employs throughout the film. . . . After another presentation of the primary theme, a low, coiling effect from cellos and violas emerges as a current begins to drag the sub off course. A violent rhythm from low brass is introduced as the ship shakes, and the cue becomes extremely agitated, with heavy brass trills as the sub enters a whirlpool and is pulled through the wall of the artery into a vein.”
- [“The Chart”](#) – When the Proteus is thrown off-course and forced to travel through Benes’ heart, “Rosenman introduces a rustling, thunderous effect of grinding double basses to underscore the threat and power of the heart. . . . Mysterious tones escort the sub closer to the entrance to the heart. . . . [When the heart has been stopped], the composer employs a brass tone pyramid. . . .to underscore the Proteus’ engines building as it races toward the valve ahead. An agitated brass figure erupts and crescendos as the sub reaches the heart valve, only to cascade downward in a clatter of piano and harp notes as the immense chamber of the heart is finally entered. Rosenman balances slowly building tones with the rumbling of the double brass to build tension as the sub slowly navigates the interior of the heart, reaching a final crescendo as the sub bullets through the pulmonary valve just before Benes’ heart is restarted.”
- [“Pulmonary Artery”](#) – The primary motif is again heard as the Proteus travels through a pulmonary artery. “A menacing brass chord sounds as the ship suddenly begins to lose air pressure. . . . After deciding to siphon air from Benes’ lungs, the crews begins to suit up and leave the ship, but an alarming brass chord announces the discovery of another problem: damage to the surgical laser which is essential for the operation on Benes. . . .the primary theme returns as the Proteus ‘lands’ at the bottom of the capillary it has entered.”
- [“Group Leaves”](#) – When the crew leaves the Proteus to attach a snorkel to the capillary wall adjoining Benes’ lung alveoli, brief, “repeated xylophone notes, flute trills, harp ostinatos and high-pitched string tones evoke the fluids in which the crew finds themselves swimming, with a crescendo as Grant approaches the lung.”
- [“Proteus Moving through the Sac”](#) – “After a subtly foreboding opening with several variations of the primary theme, the score introduces rustling, agitated effects for the jungle of fibers [impeding the sub’s progress], with high-range strings gradually voicing alarm. Here Rosenman features bubbling woodwinds, rustling low strings and wild, swirling high string glissandos for the small, voracious antibodies which are attacking viruses and germs outside the ship.”
- [“Channel to Ear”](#) – As the sub journeys toward the inner ear, reticular fibers clog the sub’s intake vents causing the sub’s engines to overheat. As crew members go outside to clear the sub’s vents, “Rosenman brings back some of the percussive xylophone and piano effects” from the earlier sequence in which the crew was swimming outside the sub.

- “[Cora Trapped](#)” – When dozens of antibodies swarm toward Cora (Raquel Welch), a “stuttering brass figure and a shrieking, impressionistic piccolo flourish announce the danger before Rosenman reprises his antibody music, this time with much more ferocity as the entities pursue Cora and Grant. A plaintive rendition of the primary melody sounds as they near the safety of the ship, but the angry antibody music redoubles as the objects reach Cora and enshroud her body.” Once Cora has been pulled inside the sub, “Rosenman employs buzzing, stuttering brass alarms to underscore the sequence of the men tearing the antibodies off of Cora’s body, while a touch of chimes underscores the crystallizing effect of the antibodies exposed to air.”
- “[The Human Brain](#)” – As the Proteus enters the Benes’ brain, “Rosenman’s score takes on a fragile, crystalline quality.”
- “[Get the Laser](#)” – The saboteur (Michaels) hijacks the sub and maneuvers it onto a collision course with the clotted nerve ending. “A rapid-fire brass tone pyramid erupts again as the sub’s turbines engage. Heavy orchestral rhythms and an explosion of brass are heard as the sub rockets toward the nerve—until Grant [who already had left the sub to operate on the blood clot with the laser] commandeers the laser and tears open the sub’s hull with a blast from the weapon, resulting in a riot of horn glissandos as the sub crashes into a nest of dendrites. The score dips into subdued suspense as Grant boards the ship and helps the pilot, but menacing low string textures emerge as immense white corpuscles gather to attack the ship. Unable to free the trapped, panicking Michaels, Grant watches in horror as the traitor is engulfed by a white corpuscle as it eats away at the Proteus—heavy brass, coiling strings and a brisk tone pyramid accompany the death of Michaels. Another heavy low brass chord presages a terrifying wall of the primary theme from tense, high-pitched strings—in effect the death scream of the Proteus as it’s dissolved by white corpuscles.”
- “[Optic Nerve/End Cast](#)” – As the surviving crew members swim along the optic nerve toward the eye, light impulses flash along the length of the nerve, the light effects accompanied by a blending of “high range woodwinds, plucked strings and buzzing flutes in repeated pulses.... Rumbling double basses, bongos, snare drums and timpani suspensefully accompany the removal of the crew from Benes’ eye on a glass slide. Strings and brass ascend along with the exhausted adventures as they return to normal size....”

Dan Schweiger hailed Rosenman’s “brilliantly abstract score” as providing “a disorienting sound” by using “instruments in a dissonant, up-side-down way, constructing his music out of brassy, high-pitched tonal clusters, which are shrieking more often than not. Subtle themes also manage to cling to these bizarre passages, like tiny bits of melody attached to a lumbering collection of atonal music” (*musicHound Soundtracks*, 2000, p. 174). Randall D. Larson described the score as “an excellent mixture of orchestral and electronic music” that lends “an appropriately eerie and otherworldly atmosphere” (*Musique Fantastique*, 1985: The Scarecrow Press, Inc., Metuchen, New Jersey, p. 314). Larson observed that Rosenman experimented with:

varied counterpoints of klangfarben (tonal colors of sound), ...the score...largely comprised of nonmelodic motifs. . . . The first real musical passage is heard as the microscopic Proteus enters the bloodstream and floats amid large globules of liquid—this is a woodwindy motif over harp, with a slight, subtle four-note adventuresome melody, suitable for the start of this “fantastic voyage.” Rosenman provides varied musical

textures for the subsequent sequences as the Proteus makes its way to the brain: long, drawn-out string passages are used for the journey through the heart; heavy percussion and woodwind sounds are heard as the crew removes ventricular fibers from the Proteus's clogged intake valves; high-woodwind warbles over harp and strings accompany the attack of the antibodies, while deep, percussive rumbles underscore the attack of the white corpuscles. The score is bound together by a single recurring thematic motif, a four-note melody with the accent on the third note—this theme reaches its fullest variant during the deminiaturization at the successful completion of the mission (*ibid*).

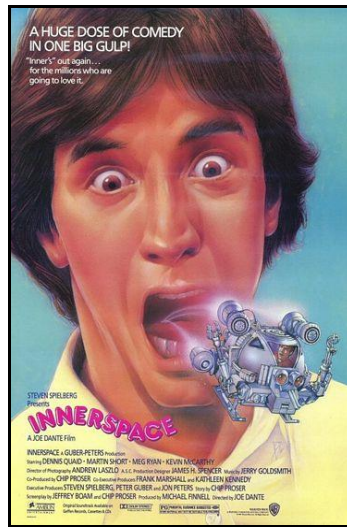
1987 – InnerSpace (Jerry Goldsmith)



[Jerry Goldsmith](#)

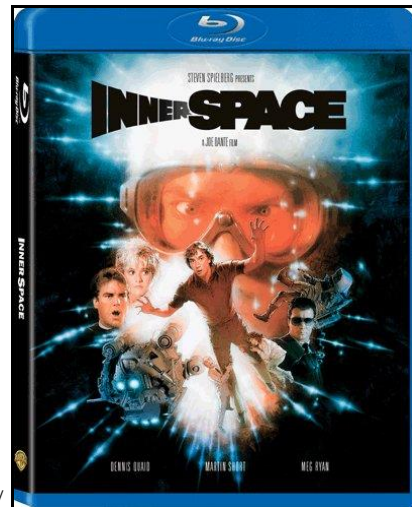
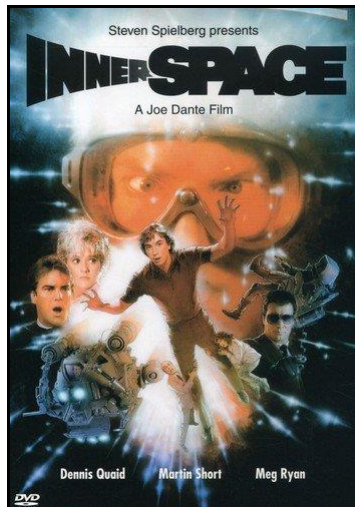
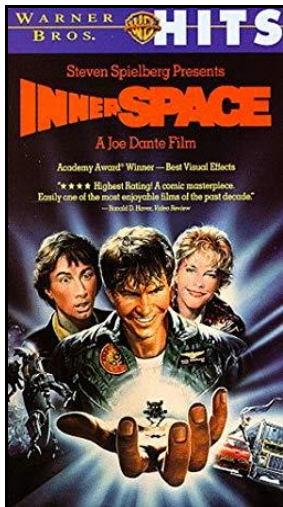
Trailer: <http://www.youtube.com/watch?v=HLAbTbGQcr8>

Tagline: An Adventure of Incredible Proportions.



Posters

Plot Summary: Cocky space ace Tuck Pendleton volunteers to be miniaturized inside a submarine-like craft to be injected into a lab rabbit. But some techno-terrorists foul up these plans and Tuck is mistakenly injected into hypochondriac Jack Putter instead. Now the terrorists are after Jack with all-American hero Tuck shrunk inside him. Unless Jack and Tuck can retrieve some material stolen by the techno-terrorists, they won't be able to restore Tuck before his oxygen is depleted (www.imdb.com).



VHS - DVD - Blu



CD 1



CD 2

CD 1: Geffen 9 24161-2

CD 2: La-La Land Records LLLCD 1114

Aqua Cues: Environmental Adjust / Gut Reaction (both on CD 1)

Soundtrack Suite 1 - <https://www.youtube.com/watch?v=Ycx3YNcFlyY>

Soundtrack Suite 2 - <https://www.youtube.com/watch?v=imMLvh8YVGY>

Geffen's original soundtrack CD release (CD 1) contained only 25 minutes of Goldsmith's score for **InnerSpace**, the score split among five cues, with the balance of the CD being rock songs. However, CD 2 (La-Land Land) provides a fuller presentation of Goldsmith's score (28 cues), albeit with cues often having different names and/or timings. As presented on CD2, the "Main Title" is heard as

the camera floats through what appears to be some crystalline, microscopic void. Goldsmith introduces two rhythmic elements of the score: a thrumming heartbeat, obviously designed to convey the idea of being inside a human circulatory system, and a wispy, sonar-like ping later associated with the miniaturization chip that will eventually put pilot Tuck Pendleton in the body of grocery clerk Jack Putter. ...the sci-fi soundscape develops (with the eerie, glassy sound of waterphones and random drumbeats adding to the texture) (CD2 liner notes by Jeff Bond).

The key cue for the submarine-like craft, once it has been inserted into Jack's body is "[Environmental Adjust](#) (on CD 1)" (Chris Shaneyfelt, *The Soundtrack Club Newsletter*, #20, April, 1992, p. 6). Another "underwater" or, more accurately stated, "in the bloodstream" cue is "[Gut Reaction](#) (on CD 1)" which Shaneyfelt described as the score's "highlight...without a doubt" (*ibid*). As Tuck tries to successfully maneuver his craft through the heart, violin flourishes to help propel the craft."

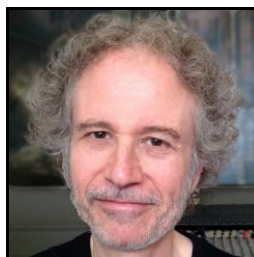
Given the similarity of the film's plot to 1966's **Fantastic Voyage**, it is of note that Goldsmith's **InnerSpace** score opens with an atmospheric, dissonant main title sequence very reminiscent of the *avant garde* score that Leonard Rosenman composed for **Fantastic Voyage**. However, compared with Rosenman's score, Goldsmith's score is more upbeat, one [reviewer](#) calling it "pulsing and dynamic. The pace of this film is brisk and Goldsmith's peppy music helps keep things moving along." In reviewing the score, [Filmtracks.com](#) offered the following:

Goldsmith approaches the science-fiction elements with a serious eye for action and suspense. Several lengthy cues of brass-ripping heroism alternate with the same kinds of electronic sound effects that you heard Goldsmith use for similar efforts in the 1980's... the twisting of metal, the tingling of light keyboarding, and the occasional rumble of an instrument that can only be the cousin the infamous blaster beam from the original **Star Trek** film score.

Indeed, in an earlier review of Goldsmith's score for **InnerSpace**, Jeff Bond noted that Goldsmith's cues often play like an extension of his wonderful *Star Trek: The Motion Picture* with its undulating, V'Ger-like textures for the insides of the human body" (FSM, Vol. 4, No. 3, March 1999).



1998 – **Race for Atlantis** (Gary Guttman)



[Gary Guttman](#)

Race for Atlantis (The Whole Ride): <http://www.youtube.com/watch?v=Ntv-HVlhkpI&feature=related>



Plot Summary: The mythical city of Atlantis has risen from the depths in The Forum Shops at Caesars Palace, and champions are being called from around the empire to Race for Atlantis, the world's first giant-screen Imax 3-D ride. The effect created is an unbelievable chariot race through the streets of Atlantis, where the diabolical Ghashtlius will stop at nothing to win (www.imdb.com).



CD

CD: *Race for Atlantis – The Music* on Caesar’s Palace (tracks: The Fountain Chamber / The Heavens / Race For Atlantis / The Victory Procession)

Race for Atlantis - http://www.garyguttman.com/mp3/race_for_atlantis.mp3

Historical Note: **Race for Atlantis** was a 3-D IMAX motion ride that once played exclusively at Caesar’s Palace in Las Vegas. A 4-track CD of the complete score (15:54 minutes) was issued and sold for \$6 at the souvenir stand outside the theater. When this writer visited Caesar’s Palace in October 2004, the ride no longer existed; the CD is now a collector’s item.



DECOMPRESSION

Surfacing the best score in the **SEA SUBS (FANTASY SUBS)** genre is not that difficult a task, when one eliminates films in which the film’s submarine protagonist is given little time on screen (or underwater!) and/or limited scoring accompaniment – e.g., **Atlantis: The Lost Continent** (Russell Garcia) or **Ventimili Leghe Sotti I Mare** (Ennio Morricone), the latter actually being a radio drama).

While interesting scores in their own right, the plots for **Fantastic Voyage** (Leonard Rosenman) and **InnerSpace** (Jerry Goldsmith) – two mini-sub movies – are somewhat at a disadvantage in that the actual environment being scored is within the human body (“in the bloodstream”) rather than underwater.

This reviewer has not seen three of the films (all Japanese) – **Mighty Jack**, **Latitude Zero**, and **Super Atragon** – and is less familiar with their scores compared with having seen and being familiar with scores for **Around the World Under the Sea** (Harry Sukman) and **Voyage to the Bottom of the Sea** (Paul Sawtell and Bert Shefter). Of course, the latter’s title theme became forever etched in one’s mind by the film’s repackaging into a multi-year run as a popular television show, a feat not equaled by the title theme Jerry Goldsmith composed for the show’s second season’s first episode titled “Jonah and the Whale” or the title theme John Debney composed some thirty years later for **SeaQuest DSV**.

The adage “often imitated, never duplicated” never “pings” (rings) more true when one compares the scores that composers provided for multiple versions of **20,000 Leagues under the Sea**. Of the nearly half dozen scores reviewed here for various film versions of this Jules Verne classic, several offered exceptionally interesting cues – Bernard Herrmann’s innovative score for **Mysterious Island**, Angela Morley’s waltz-like title theme for **Captain Nemo and the Underwater City**, and John Scott’s mystery-toned score for **20,000 Leagues under the Sea**. Fortunately, the Intrada label finally issued a legitimate CD of Paul Smith’s score for the original (1954) version of **20,000 Leagues under the Sea**.

But, all things considered, the score that surfaces as my personal favorite (if not the best) was that provided by Paul Sawtell and Bert Shefter for 1961’s **Voyage to the Bottom of the Sea**.

The **FANTASY SUBS** sub-genre comprises only half of the **SEA SUBS** genre, the other half to which we now turn in our next dive. “Down Periscope!” as we next descend into the **WAR SUBS** sub-genre.

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