

# FILM MUSIC

## PREHISTORY

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FM-PH1 United States 2005

**CAVEMAN –**

**CAVEMAN (MAIN TITLE)**

**MARCH OF THE CAVEMAN**

**CAVEMAN (END TITLE)**

Soundtrack – Orchestral – Instrumental – Caveman Pic Cover

**Comp:** Lalo SCHIFRIN

**Rts:** Metro-Mayer Studios Inc. (EMI)

**Scr. (Film):** Rudy De Luca & Carl Gottlieb

**Perf:** (Studio Orchestra)

**Cond:** Lalo **SCHIFRIN**

**Dir. (Film):** Carl Gottlieb, 1981

**Prod. Co. (Film):** Turman-Foster Co.

**Prod. (Disc):** Nick Redman

**Prod. Co:** Aleph Records; Beverly Hills, CA

**Rec. Co:** CTS Studios; London

**Liner Notes:** Jon Burlingame

**Time:** (Tk 1) 10:31; (Tk 8) 2:01; & (Tk 10) 3:02

**CD:** CAVEMAN

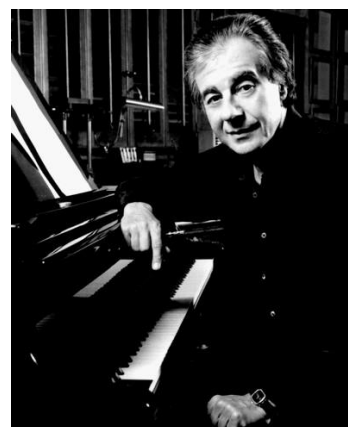
Aleph 032 (Tks 1, 8, & 10) (PC-CM)

**Notes:** A lighthearted, humorous score for a spoof slapstick film about prehistoric cavemen. Schifrin went down to Mexico City where the cast and crew were shooting. There he wrote a simple tune, which was pre-recorded with a mix of actors, professional singers and a handful of musicians to use as a guide track while filming. Burlingame writes,

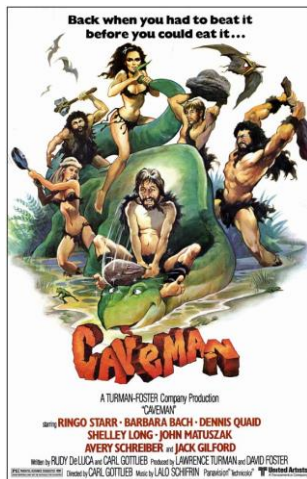
“That music ultimately became the main theme of the film. Its catchy melody, clever use of percussion and above all sense of fun, were perfect for the movie’s signature music.” (Liner Notes)

**MAIN TITLE –** This cue “is part of an opening ten minute track on this inaugural CD release, which then moves into woodwind sonorities not unlike those that open Stravinsky’s great concert work, *The Rite of Spring*. Threatening horns and swirling strings are heard, spelling danger for the caveman. Later, comical woodwinds come into play, no doubt underscoring the titular hero as essayed by Ringo Starr. Strange vocals and whispering float atop then accompany a tribal, percussive version of the catchy main theme before finally a rock & roll bass and drum set is rolled out.” (McVickar 2005)

This long piece constitutes the film’s overture. Tapping percussions introduce the tuba and woodwinds performing the main theme. Various percussions play off the ensemble as woodwinds and brass alternate the theme. Then a mysterious oriental theme on woodwinds enters followed by, menacing low



L. SCHIFRIN



register chords running under high-pitched wails. Trombones and tuba build tension. Strings and ponderous drums introduce a new slow plodding theme followed by a light, fanciful tune on clarinet. The last three minutes return to the main theme and cover the scene depicting the invention of music. "In the scene, Atouk (Ringo Starr) and his fellow tribesmen – having discovered fire, weaponry and the joys of barbecue earlier the same day – are sitting around the campfire when one of them accidentally blows into a gourd. The unique sound inspires the others to use sticks, bones, stones, hollow logs and other implements as crude percussion and wind instruments. Humming, chanting and dancing follow in a prehistoric jam session that is a highlight of the movie." (Liner notes) (A great moment, check out the [video](#)) A single note on the gourd is greeted with laughter followed by tapping and mumbling as the assembled group starts humming the primitive main theme. The crowd picks up the theme and starts chanting it over and over with assorted percussion backup. This ensemble builds in intensity constantly repeating the main theme. The excitement mounts and then fades out.

**MARCH OF THE CAVEMAN** – "March of the Caveman' finally returns to the great main theme in a solid, two minute, brass and drum slice of fun." (McVickar 2005)

Pounding drums and stirring brass and woodwinds usher in a vigorous march, which builds steadily and brings in the main theme. A short drum roll reintroduce the main theme played in a higher register.

**END TITLE** – "Caveman (End Title)' returns proudly and mightily to the groove-infected main theme and with its sharp snare accents it could almost be marching band material." (McVickar 2005)

A return to the same orchestration used in the first two minutes of the Main Title. This finale closes with snare and bass drums and a flourishing brass ensemble.

**Ref:** Caveman CD, Soundtrack, [Allmusic](#) (◀3 AUDIO SAMPLES)

Caveman CD, Soundtrack, [Amazon](#) (◀3 AUDIO SAMPLES)

Caveman (Main Theme), (10:32), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

Caveman Theme Song Scene, Last 3 minutes of Main Title, (2:52), [YouTube](#) (◀MUSIC & VIDEO SAMPLE)

Caveman (film), Film Credits, [imdb](#)

Caveman (film), Plot & CaveSpeak, [Wikipedia](#)

Klossner, Michael 2005, *Prehistoric Humans in Film and Television*, McFarland & Co.; Caveman, p. 25-28, [google.fr](#)

Lalo Schifrin, Bio, Home Site, [schifrin](#)

Lalo Schifrin, Bio, [Wikipedia](#)

McVickar, Brian 2005, Caveman CD, Review, [soundtrack](#)

**FM-PH2** United States 1986

## **THE CLAN OF THE CAVE BEAR – THE BEAR SKULL**

### **AYLA FINDS THE CAVE**

Soundtrack – Synthesizer – Instrumental – Caveman Pic Cover

**Comp:** Alan SILVESTRI

**Rts:** (US & Canada) Warner Brothers Inc.

(Outside US) The Guber-Peters Co.

**Scr. (Film):** John Sayles & Clair Noto

(Based on novel by Jean M. Auel)

**Perf:** Alan SILVESTRI (synthesizer)

**Dir. (Film):** Michael Chapman, 1986

**Prod. Co. (Film):** Decade, Guber-Peters Co., Jonesfilm,  
Jozak, PSO, Warner Bros. Pictures

**Prod. (Disc):** Alan Silvestri

**Prod. Co:** Warner Brothers Inc. & Jonesfilm

**Time:** (Bd 2) 1:32 & (Bd 3) 1:36

A. American & Canadian Releases:

1. **LP:** THE CLAN OF THE CAVE BEAR (PC-CM)

Varèse Sarabande STV 81274

12" 33rpm (Sd 1 – Bd 2 & 3)

2. **CD:** THE CLAN OF THE CAVE BEAR

Varèse Sarabande VCD 47252 (Tks 2 & 3)

B. French Releases:

1. **LP:** THE CLAN OF THE CAVE BEAR (PC-CM)



Silva Screen STV 81274

2. **CD:** THE CLAN OF THE CAVE BEAR (Jan. 1989) (PC-CM)  
Silva Screen VCD 47252 (Tks 2 & 3)

C. West German **LP:** AYLA UND DER CLAN DES BÄREN  
(THE CLAN OF THE CAVE BEAR) (1986) (PC-CM)

Colesseum CST 8013

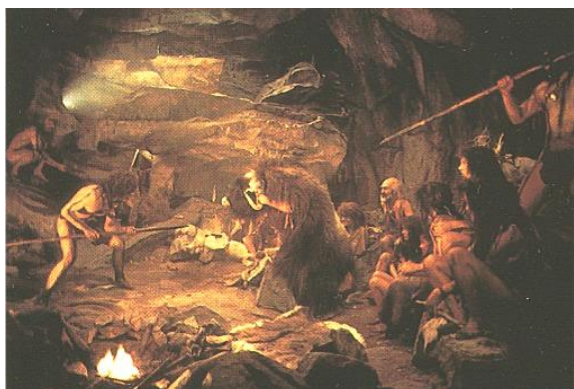
12" 33rpm (Sd 1 – Bd 2 & 3)

(Bd 2 – Der Bärenschädel & Bd 3 – Ayla findet die Höhle)

**Notes:** In a sense everything on this album indirectly concerns caves because all the scenes in this film deal with cavemen and their experiences. But I have selected only two cues here, which have a direct connection with caves.

The cues are presented completely out of order on this album. For instance, cue 5 "The Glacier Trek" and cue 6 "The Clan Finds Ayla" accompany scenes, which take place at the very beginning of the film. Concerning the two chosen cues here, the beginning of cue 2 corresponds exactly with the end of cue 3 quite simply because cue 3 comes before cue 2 in the film.

AYLA FINDS THE CAVE (Cue 3) – covers the scene in the beginning where she discovers a cave and as she explores it birds fly out. For cue 3 the synth-woodwinds state the theme with a sustained underlying bass line. Two drum rolls introduce deep bass sounds and raucous animal wails then all fades.



Mock battle with a man disguised in cave bear's pelt



Cave bear skull (Ursus spelaeus)

THE BEAR SKULL (Cue 2) – The cave bear skull (Ursus spelaeus), the clan's totem, is found in this cave. And the cue starts with those same threatening bass sounds, drumbeats, and shaker sounds, then switches to an airy keyboard theme backed with the ominous bass line and tinkling wind chimes.

Olivieri comments that – "...la musique électronique échoue souvent lorsqu'elle veut empiéter sur le domaine réservé au grand orchestre...Silvestri a composé une partition estimable quoique trop répétitive."

[...electronic music often fails when it wants to encroach on the domain reserved for full orchestra ... Silvestri composed a respectable score though too repetitive.]

Borie writes – "Silvestri sait allier des recettes symphoniques parfois simples à l'emploi des synthétiseurs pour conférer à sa partition un côté tout à la fois lyrique et sauvage, dans lequel la noblesse atteint, avec sobriété, des accents d'une grande ampleur."

[Silvestri knows how to blend a few simple symphonic recipes with the use of synthesizers to confer on his score an aspect both lyrical and savage, wherein nobility moderately attains emphasis with great breadth.]

This was an early example of simultaneous release of an album on both LP and CD.

Alan Silvestri also composed the music for *Ferngully* – see under [Animation](#).

**Ref:** Alan Silvestri, Bio, Home Site, [alansilvestri](#)

Alan Silvestri, Bio, [Wikipedia](#)

Ayla und der Clan des Bären LP, [Discogs](#)

Borie, Bertrand, Actualité musicale, *L'Ecran Fantastique*, n. 68, Mai 1986, p. 9

Cave Bear, Data, [Wikipedia](#)

Cave Bear (Ursus spelaeus), [prehistoric-wildlife](#)

The Clan of the Cave Bear CD, [Allmusic](#) (◀2 AUDIO SAMPLES)

The Clan of the Cave Bear CD, [alansilvestri](#) (◀2 AUDIO SAMPLES)

The Clan of the Cave Bear, The Bear Skull, (1:33), [song365](#) (◀COMPLETE AUDIO SAMPLE)

The Clan of the Cave Bear, Ayla Finds the Cave, (1:37), [song365](#) (◀COMPLETE AUDIO SAMPLE)

The Clan of the Cave Bear LP & CD, [Discogs](#)



The Clan of the Cave Bear (film), Film Credits, [imdb](#)

The Clan of the Cave Bear (film), Data, [Wikipedia](#)

Klossner, Michael 2005, *Prehistoric Humans in Film and Television*, McFarland & Co.; Caveman, p. 29-35, [google.fr](#)

Olivieri, François 1986, Critiques, *Soundtrack*, v. 5, n. 18, June 1986, p. F2

**FM-PH3** France 1981

## **LA GUERRE DU FEU (QUEST FOR FIRE) – L'ATTAQUE DE LA CAVERNE (CAVE ATTACK) \***

Soundtrack – Synthesizer – Instrumental – Caveman Pic Cover

**Comp:** Philippe SARDE

**Rts:** Editions Musicales RCA (SACEM)

**Scr. (Film):** Gérard Brach (Based on book by J.H. Rosny-Aîné)

**Perf:** (Studio Orchestra)

**Cond:** Peter **KNIGHT**

**Dir. (Film):** Jean-Jacques Annaud, 1981

**Prod. Co. (Film):** Belstar Productions, Ciné Trail, Famous  
Players Ltd., International Cinemedia Center, & Stéphan Films

**Prod. Co. (Disc):** RCA Victor

**Rec. Co:** EMI/Abbey Road

**Time:** 4:14

A. French Releases:

1. **LP:** LA GUERRE DU FEU (PC-CM)  
RCA PL 37 581 & RCA PL 73591 (stereo)  
(Gatefold cover) (4-page photo insert)

2. Reissue on **CD:** QUEST FOR FIRE (1991)  
Milan CD FMC 1 (Tk 3)

B. American & Canadian **LPs:** QUEST FOR FIRE (1982) (PC-CM)

RCA ABL 1-4274 (stereo) (Titled – *Cave Attack*)

C. British **LP:** QUEST FOR FIRE (1982)

RCA RCALP 6034 (Titled – *Cave Attack*)

D. West German **LP:** AM ANFANG WAR DAS FEUER (1981)  
(PC-CM)

RCA PL 37591 (stereo) (Titled – *Cave Attack*)

E. Dutch **LP:** QUEST FOR FIRE – STRIJD OM HET VUUR

(1982) (PC-CM)

RCA BL 14274 (Titled – *Cave Attack*)

F. Swedish **CD:** QUEST FOR FIRE (1987) (PC-CM)

Milan CD FMC 1 (Tk 3) (Titled – *Cave Attack*)

G. Italian **LP:** LA GUERRE DEL FUOCO (PC-CM)

RCA 37581 BL (stereo)

H. Japanese **LP:** QUEST FOR FIRE (PC-CM)

RCA RPL 8133 (stereo) (Titled – *Cave Attack*)

**Spec:** (Nos. A1, B, C, D, E, G, & H) 12" 33rpm (Sd 1 – Bd 3)



**Notes:** The scene, from the beginning of the film, where the Neanderthals (Wagabu

tribe) attack the Ulam tribe, was filmed at Greig's Caves on the Bruce Peninsula, Ontario, Canada (See still on It.).

In an interview, Sarde said – "We could have used so-called ethnic music, which would have irritated everybody... He [*the director*] was horrified by that kind of music, the small flute kind of thing, music from an era we don't even know. He wanted the opposite effect. I used the Strasbourg percussion, which has its roots in ethnic music anyway: it's people knocking on wood, but it's not a Central African group. I transformed everything, which



P. SARDE



would have turned away the audience. We were showing people from the Stone Age, and I didn't want documentary music but real film music." (Pecqueriaux 1985)

Doherty writes – "Sarde mixes the Stone Age-evoking sounds of the pan flute and a battery of percussion instruments with symphonic passages of incredible magnitude, to produce one of the most "serious" scores in recent years ... it takes on many of those hard to define qualities of serious concert music, especially in the "Cave Attack" track ... Usually this type of heavier scoring is unsuited to motion pictures, as it tends to overpower or distract from the scenes; however, Sarde had a rare chance to employ this type of scoring in QUEST FOR FIRE because of its absence of understandable dialogue and its reliance on other areas of the soundtrack to establish atmosphere and character."

And Larson writes – "Sarde has provided for this prehistoric drama an earthy score ...which evokes a spirit of humanity among the more primitive sounds. This is especially noticeable in the "Cave Attack" cue, where this 'human' motif surfaces frequently amid the brawling brass."

**Ref:** Doherty, Jim 1982, LP Reviews, *Soundtrack*, v. 1, n. 2, June 1982, p. 26

La Guerre du feu, Film Credits, [imbd](#)

La Guerre du feu, Info & Photos, [jjannaud](#)

La Guerre du feu, LPs & CD, [Discogs](#)

La Guerre du feu, L'Attaque de la caverne (Cave Attack), (3:16), [dailymotion](#) (◀VIDEO & AUDIO SAMPLE)

La Guerre du feu (film, 1981), Plot, etc., (in French), [Wikipedia](#) & (in English), [Wikipedia](#)

Klosser, Michael 2006, *Prehistoric Humans in Film and Television*, McFarland & Co., Jefferson, NC, p. 120-128

Larson, Randall D. 1982, A Second Opinion, *Soundtrack*, v. 1, n. 2, Jun. 1982, p. 26-27

McNichol, Phil, *Sun Times*, Owen Sound, Ontario, Apr. 24 & 29, 1981 (Regarding film shoot)

Pecqueriaux, Jean-Pierre 1985, A Conversation with Philippe Sarde, *Soundtrack*, v. 4, n. 15, Sept.1985, p. 14, 6F

Philippe Sarde, Bio, [Wikipedia](#)

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**FM-PH4** United States 1984

**ICEMAN –  
ICE CAVE  
VIVARIUM**

Soundtrack – Orchestral – Instrumental – Caveman Pic Cover

**Comp:** Bruce SMEATON

**Rts:** MCA Music (ASCAP)

**Scr. (Film):** Chip Proser & John Drimmer (From story by J. Drimmer)

**Perf:** **UNIVERSAL CITY STUDIO ORCHESTRA**

**Cond:** Bruce **SMEATON**

**Dir. (Film):** Fred Schepisi, 1983

**Prod. Co. (Film):**

**Prod:** (LP) Bruce Smeaton

(CD) John Steven Lasher

**Prod. Co:** (LP) Southern Cross Records; Walnut Creek, CA

(CD) Fifth Continent Music Corp.

& Fifth Continent Australia Pty. Ltd.

**Rec. Co:** The Record Plant Scoring

**Liner Notes:** (CD) John Steven Lasher

**Time:** (Bd 3) 1:16 (Bd 5) 2:22

A. American Releases:

1. **LP:** ICEMAN (PC-CM)

Southern Cross SCRS 1006

12" 33rpm (Sd 1 – Bds 1 & 5)

2. **CD:** ICEMAN (1992)

Southern Cross SCCD 1006 (Tks 1 & 5)

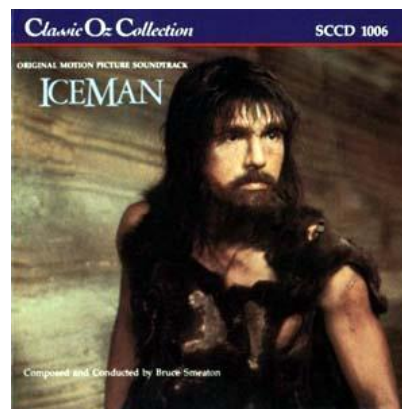
B. Australian Compilation **CD:** BRUCE SMEATON: AT THE MOVIES (1996)

Fifth Continent Music Classics Label "X" ATM CD 2006 (Tks 3 & 7)

**Notes:** The film tells of an Arctic research team discovering inside an Arctic ice cave the body of a Neanderthal man in a deep sleep after 40,000 years. He is removed to a cave in a glass-domed vivarium where he thaws out and is studied by scientists. The still photo shows the director, Fred Schepisi, talking



B. SMEATON



with John Lone who played the iceman. They were shooting in Panorama Studios in West Vancouver, British Columbia. Set builders are pretty good nowadays, it looks like a real sandstone cave (see photo below).



Film critic Kael wrote, "the new Schepisi film begins with perhaps the greatest opening shot I've ever seen: a wide screen image of Artic ice and snow, with fluttering helicopters, and small figures of men moving around a blue-white glacial cave. Somehow, Schepisi and his two longtime collaborators, the composer Bruce Smeaton and the cinematographer Ian Baker, achieve that special and overwhelming fusion of the arts which great visual moviemaking can give us." This "Ice Cave" cue is the music for that scene. There is a glacial snout [cave](#) in the Bear Glacier Provincial Park, Stewart, British Columbia and Stewart, B.C. was one of the film's locations.

ICE CAVE – Strong, pounding into then screeching strings sing high, backed with roaring sounds. Water drops are heard here and there. A smooth, calm

passage, then keyboards lead to a strident ensemble that tapers off. One critic simply described this as – "a minor motif for high, wavering strings heard in the opening cue." (Broxton 2014)

VIVARIUM – refers to the glass-domed space with an artificial cave for the Neanderthal man to use. The cue, played on a shakuhachi (Japanese bamboo flute) with tinkling water-drop percussion, has a suitable pastoral, cave-like feeling. "The 'Vivarium' cue is an unusual mix of a light, airy solo shakuhachi performance accompanied by odd, watery electronic sounds, accompanying Charlie [the iceman] as he tries to adjust to his new life inside a specially-built primordial habitat inside the Arctic research station." (Broxton 2014)

Caps writes about Smeaton – "He has run into the same problem ...that Philippe Sarde had trying to score the prehistoric adventure QUEST FOR FIRE. The problem is to decide which era of music will be the most meaningful to us for interpreting that pre-human world. Both Smeaton and Sarde started with the pan flute, but then scored for a more typical orchestra, added chorus and lots of drums, and end-up with little more than a sophisticated Tarzan score...a sadly conventional soundtrack."

Ref: Broxton, Jonathan 2014, *Iceman*, Review, [moviemusicuk.us](http://moviemusicuk.us)

Bruce Smeaton, Bio, [Wikipedia](http://Wikipedia)

Bruce Smeaton: At the Movies CD, [Allmusic](http://Allmusic)

Bruce Smeaton: At the Movies CD; [soundtrack](#) (◀2 AUDIO SAMPLES)

Caps, John 1984, Record Reviews, *Soundtrack*, v. 3, n. 12, Dec. 1984, p. 20

Kael, Pauline, The Current Cinema, *The New Yorker*, April 30, 1984

Klosser, Michael 2006, *Prehistoric Humans in Film and Television*, McFarland & Co., Jefferson, NC, p. 234-236

*Iceman* (1984 film), Film Credits, [imdb](http://imdb)

*Iceman* (1984 film), Plot, [Wikipedia](http://Wikipedia)

*Iceman* LP, [Discogs](http://Discogs)

*Iceman* LP & CD, [soundtrackcollector](http://soundtrackcollector)

FM-PH5 Italy 1970

**QUANDO LE DONNE AVEVANO LA CODA  
(WHEN WOMEN HAD TAILS) –  
PANTOMIMA DELLA CAVERNE  
(PANTOMIME OF THE CAVERN)**

Film Music – Orchestral – Instrumental – Caveman Pic Cover

**Comp:** Ennio MORRICONE

**Arr:** Bruno Nicolai

**Scr. (Film):** Lina Wertmüller, Ottavio Jemma, Marcello Costa,  
& P. F. Campanile

**Perf:** (Studio Orchestra)

**& I CANTORI MODERNI DI ALESSANDRONI**



E. MORRICONE



**Cond:** Bruno **NICOLAI**

**Dir. (Film):** Pasquale Festa Campanile, 1970

**Prod. Co. (Film):** Clesi Cinematographica

**Prod. Co:** CAM

**Time:** 3:04

A. Italian Releases:

1. **LP:** QUANDO LE DONNE AVEVANO LA CODA (**PC-CM**)

CAM SAG 9032

12" 33rpm (Sd 2 – Bd 4)

2. Reissue on **CD:** QUANDO LE DONNE AVEVANO LA CODA / QUANDO LE DONNE PERSERO LA CODA (2000) (**PC-CM**)  
CAM 49537-2 (Tk 9)

B. American Bootleg **LP:** WHEN WOMEN HAD TAILS (1974) (**PC-CM**)

EM M-1002

12" 33rpm (Sd 2 – Bd 4)

**Notes:** After learning fire, the wheel, weapons, and tools the caveman meets a cavewoman with a tail. Nothing is known about this particular cave scene for which Morricone wrote this cue.

The music begins with plick-plock sounds that lead into a slow, lackadaisical piece backed by a voice repeating three mild grunts.

**Ref:** Klosser, Michael 2006, *Prehistoric Humans in Film and Television*, McFarland & Co., Jefferson, NC, p. 160-161

Lee, Walt 1974, *Reference Guide to Fantastic Films – Vol. 3*, Chelsea-Lee Books, Los Angeles, CA, p. 536

Quando le donne avevano la coda LP, [chimai](#)

Quando le donne avevano la coda, [soundtrackcollector](#)

When Women Had Tails LP, [Discogs](#)



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## QUEST FOR FIRE (See above – LA GUERRE DU FEU)

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**FM-PH6** United States 1983

### **YOR: THE HUNTER FROM THE FUTURE – FLIGHT FROM THE CAVERN**

Film Music – Orchestral – Instrumental

**Comp:** Guido & Maurizio DE ANGELIS

**Rts:** Edizioni Cabum S.R.L./ Dibi Music/ Magister Music Verlag GmbH

**Scr. (Film):** Anthony M. Dawson & Robert Bailey (Based on comic book, *Henga, el cazador*, by Juan Zanotto & Ray Collins)

**Perf:** (Studio Orchestra)

**Dir. (Film):** Anthony M. Dawson, 1983

**Prod. Co. (Film):** Diamant Film & RAI Radiotelevisione Italiana

**Prod. (Disc):** Chris Neal

**Prod. Co:** Southern Cross Records Inc.; San Francisco, CA

**Rec. Co:** Cabum Studios; Rome

**Time:** 3:27

A. American **LP:** YOR: THE HUNTER FROM THE FUTURE (**PC-CM**)

Southern Cross SCRS 1005 (stereo)

12" 33rpm (Sd 1 – Bd 1)

B. Australian **CD:** YOR: THE HUNTER FROM THE FUTURE

Fifth Continent Music Classics Label "X" (Tk 1)

**Notes:** "The movie opens with Yor jogging around the stone towers of Cappadocia, Turkey while a rock ballad plays in the background. In a nearby village, Kala, a seemingly primitive cave-woman, and her older protector Pag are hunting. Suddenly, they are attacked by a Stego-Ceratops. Yor appears suddenly and kills the dinosaur with his axe, drinking some of its blood immediately



Maurizio & Guido DE ANGELIS



afterwards. Yor is befriended by the village and together they cut the choice meats to be feasted upon in celebration.

"While Yor is there, a band of cavemen with bluish skin attack the village. Only Yor and Pag escape. Yor immediately swears to get Kala back. Yor and Pag track the blue cavemen to their lair where Yor shoots a giant bat with his bow and arrow. He uses the dead bat like a hang glider to storm the lair and starts flooding sections of the cave, the diversion helping his escape out the back with Kala. The flood kills everyone inside the cave, including the other kidnapped villagers (who had been locked in cages) as well as the blue cavemen. (Anon. 2016)

This first half is prehistoric, but later the story becomes science fiction. "Yor discovers that his parents were from a small band of nuclear holocaust survivors, revealing the 'twist' that Yor's world is actually Earth after a nuclear holocaust, the radiation from this war apparently having somehow resurrected dinosaurs. An evil man called the Overlord has taken control of the remaining nuclear technology with his android army." (Anon. 2016)



The film composer, John Scott, wrote the first score for this film, but the producers called in other composers to write additional material and only a small portion of Scott's music was used in the final cut. Scott comments – "I'm proud of the score I did, but perhaps it could have been performed better by the musicians in Italy. I believe the De Angelis brothers sold Columbia Pictures on the idea of adding 'heavy metal' and since Columbia didn't really know where they were going with the film, they went with them. I felt let down, because I think my score lifted the film into something more than was otherwise there. The final score, which ended up being

seven-tenths De Angelis and three-tenths my score, let the film down. The movie never was a masterpiece." (Kraft 1986)

Full orchestra with rat-a-tap drums and cricket sounds behind roars out the heavy theme and sustains the threatening, growling mood throughout until the fade;

**Ref:** Anon. 2016, Yor, the Hunter from the Future, Synopsis, [Wikipedia](#)

Guido & Maurizio De Angelis, Bio, [Wikipedia](#)

Kraft, Richard & David 1986, An Interview with John Scott, *Soundtrack*, v. 5, n. 18, Jun. 1986, p. 5

Yor, the Hunter from the Future, Flight from the Cavern, (3:30), [YouTube](#) (◀**COMPLETE AUDIO SAMPLE**)

Yor, the Hunter from the Future LP, [Discogs](#)

Yor, the Hunter from the Future, Credits, [imdb](#)

Yor, the Hunter from the Future (soundtrack); [Wikipedia](#)

[caveinspiredmusic.com](http://caveinspiredmusic.com)