

FILM MUSIC

WAR

FM-WR1 United States 1980

APOCALYPSE NOW – CAVE

Film Music – Contemporary – Instrumental

Comp: Mickey HART, Mike HAMILTON, & Airto MORIERO

Scr.(Film): John Milius, Francis Coppola,
& Michael Herr

Perf: THE RHYTHM DEVILS

Mickey Hart, Airto Moriera, Billy Kreutzmann,
& Mike Hinton (percussions)

Jordan Amarantha (congas)

Jim Loveless (marimba)

Phil Lesh (bass)

Greg Errico (drums)

Dir. (Film): Francis Ford Coppola, 1979

Prod. Co. (Film): Zoetrope Studios

Prod. (Disc): Mickey Hart

Prod. Co: 360 Productions

Rec. Co: Club Front; San Rafael, CA

Rec. Date: April 1979

Liner Notes: (?)

Time: 5:55

A. American **LP:** THE 'APOCALYPSE NOW' SESSIONS

Passport PB 9844

12" 33rpm (Sd 2 – Bd 4)

B. Canadian **LP:** THE 'APOCALYPSE NOW' SESSIONS

Passport PB 2017

12" 33rpm (Sd 2 – Bd 4)

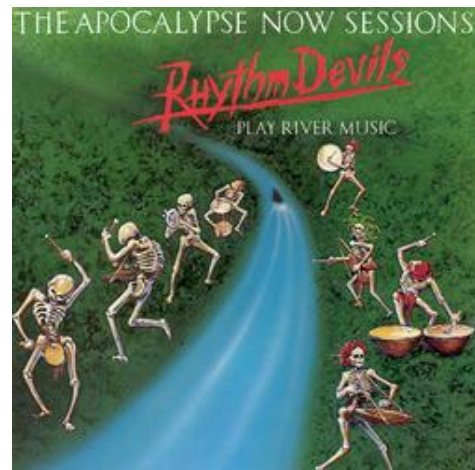
C. British Reissue **CD:** THE 'APOCALYPSE NOW'
SESSIONS (1989)

Rykodisc RCD 002 (Tk 8)

Notes: This was part of a percussion-based underscore written for the movie, but in the original released cut of the film (1979) there is no cave scene. "While a rough cut of the movie was screened, they improvised the music, some of which ended up being used on the final soundtrack. The recording sessions took place over a period of ten days. Selections from the sessions were remixed and assembled into the final album." (Anon. 2017)

This long piece does not appear on the original soundtrack album nor on the 2001 *Apocalypse Now redux* soundtrack album.

The photo of The Rhythm Devils' percussionists, taken at the Marin Civic Center February 13 & 14, 1981, shows (lt. to rt.) Billy Kreutzmann, Airto Moreira, Michael Hinton and Mickey Hart.



"Mickey Hart's extensive collection of percussion instruments was added to by master instrument builder, Jim Loveless, from designs lost in time, or only available to look at but not to touch in archeological museums. Hart assembled a unique collection, arranged in the studio in a manner to simulate the maze-like pathways of the jungle. They were grouped according to type; glass, wood, stone, metal ... It was a garden of percussion with tracks for the musicians to move through, changing instruments when they wished ... Coppola explained to the assembled musicians that their task was to conjure music not only relevant to Vietnam in the sixties, but which also extended back in time to the first man at the origins of existence." (Inner liner notes)

This experimental work is a fairly low key, eerie piece on synthesizer interspersed with odd percussion sounds. It is not known which musicians from The Rhythm Devils performed here or what instruments they played. The music starts low and shimmering, then whizzes and clinkering sounds, swirls, howls, crackling, croaking, high keyboard chords. About halfway the shuddering of helicopter blades, steady metallic tapping and low crackling, rhythm changes, gong-warbles, low whorls and crackling until wailing fade.

Mickey Hart composed or recorded two other cave-inspired pieces and on all three pieces he worked with Airtó Moreira (see under World Music – [Nigeria](#) and Rock Music – Avant-garde).

Ref: Anon. 2017, The 'Apocalypse Now' Sessions, Data, [Wikipedia](#)

Apocalypse Now, Film Credits, [imdb](#)

Apocalypse Now, Plot, [Wikipedia](#)

The 'Apocalypse Now' Sessions, Review, *Relix*, v. 7, n. 4, Aug. 1980, p. 47

Airtó Moriera, Biography, [Wikipedia](#)

Billy Kreuzmann, Biography, [Wikipedia](#)

Mickey Hart, Biography, [Wikipedia](#)

The Rhythm Devils, The 'Apocalypse Now' Sessions, [Allmusic](#) (◀AUDIO SAMPLE)

The Rhythm Devils, The 'Apocalypse Now' Sessions CD, [deadisc](#)

The Rhythm Devils, The 'Apocalypse Now' Sessions, [Discogs](#)

The Rhythm Devils, Cave, (5:58), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

FM-WR2 Germany 1996

THE ENGLISH PATIENT – THE CAVE OF SWIMMERS *

Soundtrack – Orchestral – Instrumental

Comp: Gabriel YARED

Rts: English Patient Music (BMI)

Scr. (Film): Anthony Minghella (Based on novel by
Michael Ondaatje)

Perf: ACADEMY OF ST. MARTIN IN THE FIELDS

Cond: Harry RABINOWITZ

Dir. (Film): Anthony Minghella, 1996

Prod. Co. (Film): Miramax Films & Tiger Moth Productions

Prod. (Disc): Robert Randles

Prod. Co: Polydor GmbH.; Hamburg

Rec. Co: Air Studios; London

Liner Notes: Derk Richardson

Time: 1:55

A. German & European **CD:** THE ENGLISH PATIENT

Polydor 537 325-2 (Tk 23)

B. British **CD:** THE ENGLISH PATIENT

Fantasy FCD 16001 (Tk 23)

C. American & Canadian **CD:** THE ENGLISH PATIENT

Fantasy FCD-16001-2 (Tk 23)

D. Japanese **CD:** THE ENGLISH PATIENT

Fantasy FCD 16001 (Multichannel) (Tk 23)

Notes: This World War II film had a short scene in the Sahara Desert of Egypt where the hero and his lover crash land in a bi-plane. She is injured and he carries her to a cave, where he leaves her while he walks out across the desert for help. When he is finally able to return he finds her dead. Several schematic paintings on the walls of the cave show swimmers, so the cave is called Cave of Swimmers.



G. YARED



The first [video clip](#) here shows Count Laszlo carrying his injured lover, Catherine, along a sandstone ledge to the cave followed later by his return where he finds her dead and carries her out of the cave. The second [video](#) shows a scene in the cave next to a camp fire where the Count arranges things around Catherine's camp bed.

The actual Cave of Swimmers is located in the southwestern Egypt close to the border of Libya at Wadi Sora along the western edge of the Gilf Kebir plateau in the Sahara Desert. The Hungarian explorer László Almásy discovered the main painted caves in October 1933 during the Frobenius expedition. They contain the little 'swimmer' like figures, estimated to date to 10,000BP. (Anon. n.d.) The photo (below left) shows László Almásy in the Wadi Sora in 1933.



Actual Cave of Swimmers



Rock art in cave



Katharine's deathbed in the Cave of the Swimmers

This cave inspired the fictitious Cave of Swimmers in the novel by Michael Ondaatje. So this is an unusual case of a real cave inspiring a fictional cave in a novel, which in turn is adapted in a film script and for which a musical cue is written that is also inspired by the same cave.

The film shoot used a cave entrance in Tunisia, "located deep inside a rocky crevice at the summit of a hill outside the desert town of Degache, and inaccessible by ground vehicles. Camera and sound equipment was carried from the base camp to the location in the gorge by donkey train. Some twenty animals were used while cast and crew climbed to the site on foot, a 25-minute hike." (Anon. 1 n.d.) The cave interiors were shot in the studio.

The cue has symphonic surge and string interlude, then the woodwinds carry on mournfully until a steady ringing rhythm coda.

Gabriel Yared won the Oscar for Best Original Score in 1996 for this film.

A spoken word CD was released of this novel that same year (see under Spoken Word – Marginal Cave Fiction).

Ref: Anon. n.d., The Libyan Desert Rock Art, [fjexpeditions](#)

Anon. 2014, The English Patient Film Locations, [movie-locations](#)

Almásy, László 1934, *Az Ismeretlen Szahara (The Unknown Sahara)*, [Translated from the Hungarian by Andras Zboray, 2002]

Cave of Swimmers, History, [Wikipedia](#)

The Cave of Swimmers, The Rock Art of Gilf Kebir, Egypt, [bradshawfoundation](#)

Duchek, Jochen n.d., The Cave of Swimmers, [showcaves](#)

The English Patient, Film Credits, [imdb](#)

The English Patient, Cave Scenes, (1:58), [YouTube](#) & (2:56), [YouTube](#)

The English Patient (film), Plot, [Wikipedia](#)

Gabriel Yared, Bio, [Wikipedia](#)

Gabriel Yared, The Cave of Swimmers, (2:00), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

Gabriel Yared, The English Patient CD, [Allmusic](#) (◀AUDIO SAMPLE)

Gabriel Yared, The English Patient CD, [Discogs](#)

Ondaatje, Michael 1992, *The English Patient*, Vintage International, New York, p. 168-174, 247-249, 260

FM-WR3 United States 1943

FOR WHOM THE BELL TOLLS – PABLO'S GYPSY CAVE

Soundtrack – Orchestral – Instrumental

Comp. & Arr: Victor YOUNG

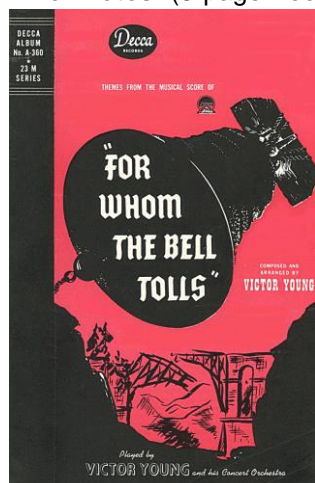
Scr. (Film): Dudley Nichols (Based on novel by Ernest Hemingway)

Perf: Victor YOUNG & his Concert Orchestra



Dir. (Film): Sam Wood, 1943
Prod. Co. (Film): Paramount Pictures
Prod. Co. (Disc): Decca Records

Liner Notes: (8-page Booklet with 78 album)



Dudley Nichols & Sam Wood

Time: 2:52

A. American Releases:

1. Original Boxed Set **78 Album:** (1943)
(Album) Decca A-360 (23M series)
(Side 2) Decca 23288 B
3X 10" 78rpm (Boxed set)
2. Reissue on **LP:** (with "GOLDEN EARRINGS") (1949)
Decca DLP 8008
12" 33rpm (Sd 1 – Bd 2)
3. 2nd Reissue on **LP:** (with "GOLDEN EARRINGS") (1957)
Decca DL-8481 (mono)
12" 33rpm (Sd)

B. Japanese LP: (with "OMAR KHAYYAN") (1976)

MCA (Tokyo) VIM-7212
12" 33rpm (Sd 1 – Bd 2)

Notes: The original 78 recording was one of the first soundtrack albums of an entire film score ever to be released. This memorable music for the 1943 Paramount movie (based on the Ernest Hemingway novel) has weathered the years and stands today as one of the great classics of film soundtrack music.

The movie still shows a scene in the studio cave set with (l. to r.) Agustín, Maria, Robert Jordan and Pablo.

The cover of the booklet that accompanies the original boxed set album is shown above.

This original cue closely resembles, "Travel to the Cave," the Ray Heindorf 1958 version (see below).

Ref: For Whom the Bell Tolls, Film Credits, [imdb](#)

For Whom the Bell Tolls (film), Plot, [Wikipedia](#)

For Whom the Bell Tolls, Various Releases, [soundtrackcollector](#)

For Whom the Bell Tolls & Golden Earrings LP, [Discogs](#)

Scott 2009; Patrick & Eric 2012, For Whom the Bell Tolls, Movie Reviews, [thremoviebuffs](#)

Victor Young, Bio, [Wikipedia](#)

Victor Young & his orchestra, For Whom the Bell Tolls LP, [deezer](#) (◀AUDIO SAMPLE)



FM-WR4 United States 1958

**FOR WHOM THE BELL TOLLS –
TRAVEL TO THE CAVE (LP)**

ROBERTO AND ANSELMO CLIMB TO THE CAVE (CD)

POLITICS IN THE CAVE (CD)

Soundtrack – Orchestral – Instrumental

Comp: Victor YOUNG

Arr: Leo Shuken & George Parrish

Scr. (Film): Dudley Nichols (Based on novel by Ernest Hemingway)

Perf: THE WARNER BROS. STUDIO ORCHESTRA

Cond: Ray HEINDORF

Dir. (Film): Sam Wood, 1943

Prod. Co. (Film): Paramount Pictures

Prod. (Disc): (LP)Rod McKuen; (CD) Steve Hoffman & Michael M. Arick



Rec. Date: July 3, 1958

Liner Notes: Richard Oliver

Time:(Bd 2 or Tk 2) 5:29;(Bd 4 or Tk 4) 3:17

A. American Releases:

1. Orig. **LP:** FOR WHOM THE BELL TOLLS
Warner Brothers B-1201 (mono)
Warner Brothers BS-1201 (stereo)
(Titled: Travel to the Cave – The Gypsy)
2. Reissue on **LP:** FOR WHOM THE BELL TOLLS (1963)
Warner Brothers 1635 (stereo)
3. Reissue on **LP:** FOR WHOM THE BELL TOLLS (1973)
Stanyan SRQ-4013 (quadraphonic)
(Titled: Travel to the Cave – The Gypsy)
4. Reissue on **CD:** FOR WHOM THE BELL TOLLS (1991)
Stanyan SYZ-112-2 (Tk 2 – Pt 1 & Tk 4 – Pt 1)

B. Australian Reissue on **LP:** FOR WHOM THE BELL TOLLS (1982)
Stanyan POW 4026

Spec: (Nos. A1, A2, A3, & B) 12" 33rpm (Sd 1 – Bd 2 – Pt 1)

Notes: On this album of studio recordings, these two long cues are given different titles on the LP and CD releases. They are grouped on one band (or track) with other cues and, on the first one, it is very difficult to tell where one cue ends and another begins. We are given longer cues here than the originals conducted by Victor Young himself.

TRAVEL TO THE CAVE (Retitled – ROBERTO AND ANSELMO CLIMB TO THE CAVE) – the full orchestra begins vigorously; the woodwinds state the theme followed by Spanish guitar and then the violin section. For the bridge, there is a distinctly Spanish feel in the rhythm and a passage very reminiscent of Joaquin Rodrigo's "Concierto de Aranjuez." The flute plays a few bars, the tone becomes menacing, and then the violins restate the theme. The second part of this first cue, for Pablo the gypsy, begins in low register and features a Spanish guitar solo. It closes with the full orchestra and guitar again in a menacing mood.

POLITICS IN THE CAVE – starts gaily followed by a melancholy theme on Spanish guitar then the full orchestra takes up this theme in low register. For the second part (at 2:10), where Maria warns Roberto about Pablo, the violin section brings in a very melodic theme of great power with a short coda on guitar.

Ref: For Whom the Bell Tolls, Stanyan LP, 1991, [soundtrack](#)

For Whom the Bell Tolls, Various Releases, [soundtrackcollector](#)

Ray Heindorf, Bio, [Wikipedia](#)

Ray Heindorf, For Whom the Bell Tolls CD, [Allmusic](#)

Ray Heindorf, For Whom the Bell Tolls LP, [Amazon](#) (◀AUDIO SAMPLE)

Ray Heindorf, For Whom the Bell Tolls LP, [Discogs](#)

Victor Young, Bio, [Wikipedia](#)



FM-WR5 United States 1993

GETTYSBURG –

BATTLE AT DEVILS DEN *

Soundtrack – Orchestral – Instrumental

Comp: Randy EDELMAN

Arr: Ralph Ferraro

Scr. (Film): Ronald F. Maxwell (Based on novel
"The Killer Angels" by Michael Shaara)

Perf: (Studio Orchestra)

Dir. (Film): Ronald F. Maxwell, 1993

Prod. Co. (Film): Turner Pictures Inc.; New Line Cinema;
TriStar Television; & Esparza/ Katz Productions

Prod. (Disc): Randy Edelman & David Franco

Prod. Co: Milan Entertainment Inc.

Time: 1:45

A. American Releases:



R. EDELMAN

1. CD: GETTYSBURG

Milan 73138 35654-2 (Tk 14)

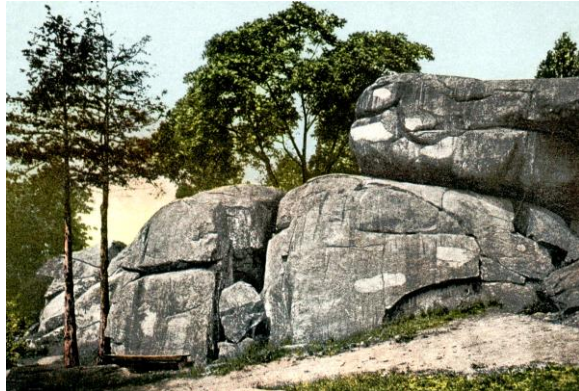
2. Reissue on Deluxe Commemorative CD: GETTYSBURG (1998)

Milan 35847 (2XCDs) (Disc 1 – Tk 14)

B. European CD: GETTYSBURG (1993)

Milan 74321 17008-2 (Tk 14)

Notes: A restaging of the battle of Gettysburg during the American Civil War from July 1 to 3, 1863. This particular battle took place on the second day. "Devils Den, a mass of diabase boulders facing Little Round Top across Plum Run, became the scene of bitter fighting. After the Confederates had taken Devils Den, they used sharpshooters, sheltered by huge boulders, to pick off [Union] troops on Little Round Top, throughout much of the day." (Brown 1962) Brown only repeats the oft told but erroneous lore connected with Devil's Den.



"The fight for the Devil's Den was perhaps the most confusing, strange and intense fight of July 2, 1863, a day of so many individual struggles. The heat, the breakdown of the Southern command structure, the peculiarities of the terrain and the short time in which so many events elapsed made the Devil's Den fight one to be remembered. The sheer intensity of the battle made both sides exaggerate the opposition." (Adelman & Smith 1997)

Regarding the oft repeated stories about the Confederate "sharpshooters" there – "One popular tradition is that of the 'Devil's Den sharpshooters.' Although there was no organized unit of sharpshooters in any of the Southern regiments that fought around Devil's Den, hardly a visitor can leave Gettysburg without having heard stories of Confederate marksmen perched on the rocks sending bullets into any Union soldier who showed his head on Little Round Top. That there were such marksmen in both armies is indisputable... Hundreds of Union soldiers in the area were part of Berdan's Sharpshooters. The Southerners at Gettysburg, however, did not always differentiate between someone who could shoot really well and a 'sharpshooter,' which by definition is 'an expert marksman;' It is also an oversimplification to state that the Southerners were firing at the Union line only from the Devil's Den. Undoubtedly, Rebel skirmishers were positioned advantageously along the entire length of their line from the base of Big Round Top, across Devil's Kitchen, through the Den and into Rose Woods. Of course, with its eerie appearance and central location in front of Little Round Top, the Devil's Den attracted the attention of early writers." (Adelman & Smith 1997)

The Devils Den Cave has two entrances with two right-angled passages joining them in a roughly rectangular layout, totaling over 80 feet (27m) long. (Hauer 1968) It is a diabase boulder cave formed within the displaced and exfoliated masses of the intrusive diabase sill here. The old postcard photo dating to 1903 shows the northeast entrance to left of center.

For the scenes filmed at Devil's Den – "Maj. Gen. John Bell Hood, commanding one of the divisions, protests to [Lieut. Gen. James] Longstreet; with the Union holding the high ground, he would lose half his forces if he attacked as ordered. Longstreet, despite his own protests to Lee, orders Hood to attack; Hood is later wounded fighting at Devil's Den." (Anon. 2017)

The cue has an insistent lively rhythm and a rousing theme with strings and brass. About halfway a strident call announces the pounding percussions that carry on the same rhythm followed by a return to the theme

Ref: Anon. 2017, Gettysburg (1993 film), Synopsis, [Wikipedia](#)

Adelman, Garry E. & Smith, Timothy H. 1997, *Devil's Den: A History and Guide*, Thomas Publications, Gettysburg, PA, p. 54, 56, & 109

Brown, Andrew 1962, *Geology and the Gettysburg Campaign*, Educational Series No.5, Pennsylvania Dept. of Internal Affairs, Harrisburg, PA, p. 12-13

Devil's Den, History, [Wikipedia](#)

Gettysburg, Film Credits, [imdb](#)

Hauer, Peter 1968, Devils Den Cave, *York Grotto Newsletter*, v. 9, n. 4, Feb.-Mar. 1968, p. 46,48

Randy Edelman, Bio, [Wikipedia](#)

Randy Edelman, Battle at Devil's Den, (1:45), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

Randy Edelman, Gettysburg CD, [Allmusic](#) (◀AUDIO SAMPLE)

Randy Edelman, Gettysburg CD, [Amazon](#) (◀AUDIO SAMPLE)

Randy Edelman, Gettysburg CD, [Discogs](#)

FM-WR6 United States 1989

RAMBO 3 – THE CAVE

FM – Orchestral

Comp: Jerry GOLDSMITH

Scr. (Film): David Morrell, Sheldon Lettich, & Sylvester Stallone

Perf: HUNGARIAN STATE OPERA ORCHESTRA

Cond: Jerry **GOLDSMITH**

Dir. (Film): Peter MacDonald, 1988

Prod. Co. (Film): Carolco Pictures

Prod. Co. (Disc): Intrada

Time: 3:30

1. **CD:** RAMBO III

Intrada RVF 6006D (Tk 18)

2. Reissue **CD:** RAMBO III (2005)

Intrada MAF 7094 (Remastered) (Tk 18)

Notes: Helen Gynell gives a detailed description of the cave scenes – “Rambo is wounded by a flying stick of wood from a blast. Rambo, Mousa, and the boy escape to the safety of the caves. Rambo sends Masoud and the boy away, and now is truly all on his own. He removes the piece of wood from his side, pours gunpowder in the wound, then lights it on fire! (see [video](#))

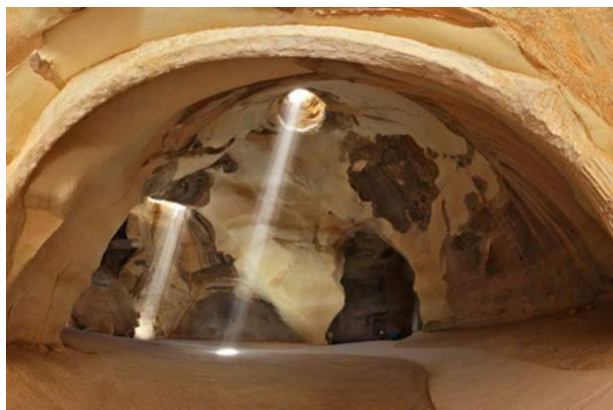


Rambo cauterizes his wound in cave



Rambo descends rope pursued by fire ball

Later “Rambo and Trautman are at a severe disadvantage since they have no numbers to match the army that is after them... Rambo uses his exploding tip bow and arrow to take yet out another helicopter. A furious Zaysen retaliates from his 'copter by dropping a barrel explosive as Rambo just barely makes it into a hole leading to a cavern... The exploding barrel blows up and rains liquid fire down into the drop hole where Rambo is still descending on the rope to take cover. The cave half fills with fire and incinerates the rope. Rambo drops the rest of the way and has to roll as a shower of flame hits the ground right behind him. He sprints through fire to seek cover with Trautman... The commandos pour into the caves from above, rappelling on lines as a trail of dust follows them... (see [video](#)) One by one, Rambo picks them off



as only he can in a variety of lethal ways... Rambo climbs back up the rope hand over hand to reach the surface where Trautman is already scouting around.” (Gynell n.d.)

By the look of the cave scenes the filming was done in a large underground quarry with high ceilings, large rooms, and side passages. Location filming was in the Bell Caves, Beit Guvrin-Maresha National Park in Israel. “The Bell Cave complex is a series of 70 large caves connected by passageways. The tallest of the Bell Caves are more than 16 feet high. Dug out as quarries during the Early Arab period in the seventh-11th centuries CE, the caves got their name because the digging was done in the shape of a bell. Arabic

inscriptions and crosses can still be seen on the walls. Even Hollywood finds the area awesome; Sylvester Stallone’s *Rambo III* was filmed here.” (Leichman 2012)

This Intrada release includes the complete original score, whereas 1988 CD releases on the Scotti Brothers or Polydor labels only had a selected portion of the score and did not include this cue.

The cue begins with steady humming then low long swish sounds, quick buzzes, silence, a crash sound, fierce rush sound, Morse beeping in background, a bang, whorls, quick rushes, low keyboard chords then loud keyboard chords, scurrying rushing rhythm builds to brief crescendo.

Gerry Goldsmith also did the scores for “The 13th Warrior” (see under Film Music – Adventure) and Planet of the Apes” (see under Film Music – Science Fiction).

Ref: Beit Guvrin-Maresha National Park, [tripfreakz](#)

Gerry Goldsmith, Bio, [jerrygoldsmithonline](#)

Gerry Goldsmith, Bio, [Wikipedia](#)

Gerry Goldsmith, Rambo III CD, [Allmusic](#)

Gerry Goldsmith, Rambo III CD, [Discogs](#)

Gerry Goldsmith, Rambo III, Various releases, [soundtrackcollector](#)

Gerry Goldsmith, Rambo 3, The Cave, (3:28), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

Gynell, Helen n.d., Rambo III, Action Movie Freak, 2. Bell Cave, [actionmoviefreak](#)

Leichman, Abigail Klein 2012, Escape the heat in Israel's top 10 caves, [israel21c](#)

Rambo 3, Wounded in Cave Scene, (1:52), [YouTube](#) (◀VIDEO SAMPLE)

Rambo 3, Cave Fight Scene, (2:51), [YouTube](#) (◀VIDEO SAMPLE)

Rambo III, Film Credits, [imdb](#)

Rambo III, Plot, [Wikipedia](#)

caveinspiredmusic.com