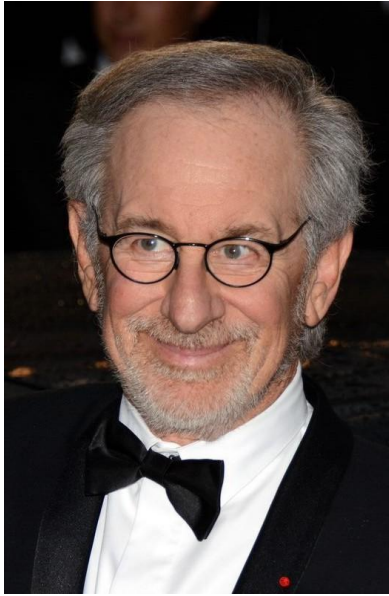


HUMANITIES INSTITUTE
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Jaws (1975)

Steven Spielberg

OVERVIEW



Auteur Stephen Spielberg's work spans many genres. While he is most famous for blockbuster films such as *Jaws* (1975), *E.T. the Extra-Terrestrial* (1982), and *Jurassic Park* (1993), each of which has a firm foothold in horror and science fiction, his filmography also reveals a deep commitment to asking questions about history and humanity. Spielberg's diverse collection of work has been widely recognized as pioneering, frequently engaging with unexplored themes and techniques that have earned Spielberg a reputation as an innovator and a master artist. He has been awarded three Academy Awards, the AFI Life Achievement Award, and the Presidential Medal of Freedom. His films have likewise collectively placed him at the top of the list of the most profitable film directors in history.

Film Based on Peter Benchley's 1974 novel of the same name, *Jaws* was Spielberg's first major critical and popular success. Produced by Universal Pictures, the film was accompanied by a wide marketing campaign and is frequently credited as the first summer blockbuster – a film that was so eagerly anticipated that people lined up around the block to buy tickets. *Jaws* was the highest-grossing film of all time until *Star Wars* overtook it in 1977. Although Spielberg did not direct them, *Jaws* had three sequels, none of which matched the original in popularity or complexity.

Background *Jaws* was a technically ambitious film, the first to have at least a third of its scenes shot on a boat on the ocean. This innovation required Spielberg's team to create new filming methods that compensated for the movement of a boat, a requirement that caused the film to go over budget and incur many delays. Spielberg originally wanted to use live sharks, but when this proved implausible, he decided to use creative cinematography and animatronics instead. For the moments when the shark was on screen, Spielberg created convincing model sharks with robotic parts. This film piloted methods for making animatronic (stand-ins for animals) look both convincing and terrifying. This interest in using animatronics to innovate in the film industry would continue in Spielberg's later work, particularly in *ET* (1982) and *Jurassic Park* (1993).

SYNOPSIS

Jaws opens with a young couple meeting at a summer beach party on Amity Island. When they impulsively decide to go swimming, the young woman is attacked and killed by a shark. Police Chief Martin Brody, who is new to Amity and has a distinct fear of the water, hears of the missing girl the next morning. When police find the remains of the body and the coroner determines that the likely cause of death was a shark, Brody moves to close the beaches. However, the mayor of Amity pushes back against the decision, saying that the island's economy depends on the arrival of summer tourists who come to swim at the beach.

Brody keeps the beaches open and the result is a series of shark attacks in which a child and a local fisherman are killed. Brody requests that a scientist, Matt Hooper, come to Amity to help him better understand the situation. When Hooper suggests that one large shark has marked Amity as its hunting territory and that the attacks will not stop, Brody again attempts to shut down the beaches while the mayor pushes back. It is not until another man is killed and Brody's son comes close to being attacked that the mayor agrees to allow Brody and Hooper to pursue the shark and ensure that it is killed.

Brody and Hooper hire Quint, a local fisherman who has famously killed many sharks, to help them catch the shark. They take Quint's boat, the *Orca*, out to sea and are able to wound the shark with harpoons. However, the shark proves to be a larger, smarter, and more determined foe than anticipated and the three men struggle to subdue it. The crew of the *Orca* weakens the shark enough to keep it close to the boat, but the shark retaliates by using its body to sink the ship. In the end, the shark kills and eats Quint but Brody emerges victorious when a scuba tank explodes in the shark's mouth, killing it. Brody and Hooper swim back to shore.

MAJOR CHARACTERS

Martin Brody	The police chief of Amity Island
Quint	A shark fisherman and the captain of the <i>Orca</i>
Matt Hooper	A marine biologist who specializes in sharks

CHARACTER ANALYSIS

Brody

Martin Brody is a police chief and a married father of two sons. He is a dedicated civil servant who is new to town and does not yet understand the community he serves. The film is in many ways about Brody's transformation from an unassertive civil servant to a man whose violent encounters with the natural world teach him how to protect his community and his family.

Dedicated – Brody, like many of Spielberg's police characters, is eager to do the right thing in his community. While the mayor insists that the beaches stay open, Brody continues to push for the protection of his people. In the end, Brody is the one who unites Hooper and Quint and heads out onto the ocean, even though he fears it, to defeat the threat to his people.

Calm – While Quint and Hooper bicker throughout the film, Brody is the one who unites them. Brody continually plays the middleman between the two so that they can work as a team. When Brody finally faces the shark alone at the end of the film, it is only his calm marksmanship that allows him to make the difficult shot at the air canister within the shark's mouth. While Hooper panics and Quint screams in their final encounters with the shark, Brody's final words to the shark - "Smile, you son of a," - are calmly delivered.

Open – Brody's final line in the film, "I used to hate the water," encapsulates his development. While he begins the story hesitant to push back against Amity's politicians and openly afraid of the ocean, he ends the film assertive and unafraid. Indeed, while the death of a massive shark would very likely attract other marine predators to the place where the *Orca* sank, Brody and Hooper swim home calmly, completely fearless.

Quint

Quint is a gruff fisherman whose singular life pursuit is killing sharks, which he does for pleasure as much as pay. Quint does not have a warm and comforting home on land; instead, he simply has his boat and his

fishing shack, which is filled with the jaws of the many sharks that he has killed. This suggests that Quint has given his life over to his violent pursuit of revenge.

Traumatized – While Quint presents himself as a capable fisherman who is in control of his life and his world, his confession of tragic memories suggests that his lifestyle is more of a reaction to trauma than a sober job choice. When Quint reveals his bodily scars and talks about his experiences aboard the *Indianapolis*, he reveals that his life-long pursuit of sharks is an attempt to regain the control that was stripped from him during a tragic event.

Traditional – While Hooper represents a scientific approach to the pursuit of the shark, Quint's methods are more traditional and determined. Quint rejects Hooper's new technology as foolish and instead falls back on fishermen's tools of rod, harpoon, barrel, and gun to kill the shark. When these tools fail against this particular shark, Quint rejects Brody's call for help using the radio. Instead, Quint smashes the radio, dooming the *Orca* to sink and suggesting that he'd rather die than give up or accept help.

Hooper

Matt Hooper is a young and enthusiastic scientist who believes that science is the best tool against the violence of nature. Hooper leans on his knowledge and his money in his pursuit of the shark, both of which ultimately fail him. While he bravely faces the shark with a needle full of poison and a state-of-the-art shark cage, he is quickly defeated, necessitating that he escape and hide at the bottom of the ocean until Brody kills the shark.

Eager – From the moment he arrives in Amity, Hooper is eager to share his knowledge and give his scientific advice. He enthusiastically advises fishermen on how many people can fit in a boat, suggests that they cut open the belly of a shark to see what it has eaten, and contributes his supplies to the crew of the *Orca*. When Brody and Hooper come across a half-sunk fishing vessel, Hooper ignores Brody's warnings and insists on going into the water to investigate. At every turn, he eagerly follows scientific methods, assured that they will provide answers and results.

Self-assured – Hooper has a great deal of faith in his scientific knowledge and methods. Although Hooper is irritated when Quint laughs at him for bringing so many tools aboard the *Orca*, Hooper laughs and dismisses the critiques. Hooper's faith in his methods and his eagerness are only shaken when he comes face-to-face with the shark at last and must flee when the shark proves too powerful. Ultimately, while Hooper's reliance on scientific methods and equipment did not result in the shark's death, it did provide him with the oxygen tank that allowed him to survive by hiding on the ocean floor while Brody killed the shark.

THEMES

Science Hooper, as a marine biologist, is a character that privileges scientific knowledge and process. From the moment he arrives on Amity Island, he urges those around him to understand the scientific facts: that the shark is biologically wired to create a hunting territory and has marked Amity as that spot. He urges those around him not to understand the shark as a monster but rather as an animal that can be rationally understood. When Hooper joins the team to hunt the shark, he brings a variety of scientific instruments – a cage, a needle – which he plans to use to kill it. *Jaws* as a film, however, ultimately suggests that scientific knowledge is not the best resource available to the crew of the *Orca*. When Hooper enters the shark cage and attempts to use his scientific methods to kill the shark, he is defeated and must rely on Brody's grit to save his life. This film understands nature and humanity as stronger than scientific knowledge.

Quest When Brody, Quint, and Hooper board the *Orca* and begin to pursue the shark, they begin a very recognizable quest. Arguably starting as early as *Beowulf*, the hero's pursuit and defeat of a marked foe is a common theme in film and literature. The shark within the film, however, proves to be more complicated than a standard villain. Although Hooper insists that the shark is an "eating machine" that merely "swims and eats and makes little baby sharks," the shark that the crew meets in the open water proves to be more multifaceted than the "perfect engine" that Hooper describes. Instead, it is a complex villain that understands its enemy, makes plans, and seeks revenge. This is particularly evident when the shark begins to gnaw at the ropes that the crew have used to tie its body to the ship so that they can kill it, demonstrating a level of understanding that belies Hooper's description. As with many heroes who survive

their quest, the defeat of this complex villain allows Brody to return home a better man who no longer fears the sea but instead is prepared to properly protect his island community.

Revenge While it seems at first that many residents of Amity seek vengeance against the shark, the man who comes forward most eager for revenge is Quint. While on the *Orca* and waiting for the shark to reappear, Quint tells Brody and Hooper of his experiences on the *Indianapolis*, a real ship that in 1945 sank in the Philippine Sea. Although Quint is fictional, he suggests that he was one of the 890 sailors who were stranded in the ocean for several days and were famously attacked by a large number of sharks. This true story brings clarity to Quint's character, who throughout the film is obsessed with killing sharks. His fishing shack is decorated with boiled shark jaws and teeth, Quint's trophies. Further, when Brody attempts to use the radio to signal that they need help from the shore, Quint smashes the device so that the call cannot go through. All of this suggests that Quint's singular obsession in life is to kill sharks not for money or because it will help the people of Amity, but instead for revenge for the traumatic experiences he suffered. Like many who seek revenge, Quint's inability to sate his desire for vengeance ultimately leads to his destruction.

Violence Although it is rated PG, *Jaws* includes many graphic scenes that question the nature of violence. The most violent presence in the film – the shark – does not simply enact violence in order to eat. While the shark does consume its first two victims, the young woman and the child, it does not consume the fisherman whose boat is destroyed or the entirety of the man who is attacked in the pond. Instead, the shark increasingly attacks humans without a rationale that can be understood as part of the shark's biology. While a shark killing to eat would suggest that violence is merely a part of nature, the shark's increasing portrayal as vengeful troubles the split between what is understood as a human and an animal capacity for violence. While some suggest that man is the only creature on earth that kills for pleasure or vengeance, the film's portrayal of the shark's unclear and unstated reasons for enacting violence suggests that our human understanding of the connections between nature and violence may be simplistic.

Society Alongside the theme of violence, the question of the relationship between society and nature is prominent within *Jaws*. While Hooper and others are eager to understand the shark as purely animalistic and operating under natural laws, the shark's complex characterization towards the end of the film allows for connections to be made between the shark and human characters. The shark and Quint, for instance, are foils to each other: both are obsessed with killing each other and die in pursuit of vengeance. The town of Amity represents society in this film, with the mayor in particular suggesting that nature should be controlled or ignored in the pursuit of economic gain. When this fails, Brody is forced to journey into the natural world to attempt to protect his society and his family. In the natural world, the shark manages to strip Brody of nearly every piece of human society that he relies upon for safety: even the human-made boat that is his only refuge sinks beneath him. It is only when Brody meets the shark stripped of nearly all social trappings that he is finally able to defeat the shark. Interestingly, Brody uses Quint's rifle and Hooper's air tank to defeat the shark, suggesting that Brody – the film's representative of law and order – has to rely both on vengeance and science to defeat nature.

Fear While Spielberg initially intended to use live sharks throughout the film, the cost and impractical nature of this idea made it impossible. Instead, Spielberg shot many of the early scenes from the shark's perspective, showing human bodies swimming underwater as if the shark was passing them and selecting its next victim. The absence of an identifiable villain in the early scenes of the film is chilling and suggests that anonymous violence is the most frightening thing in the film. When the sharks are eventually displayed in the second half of the film, their huge size and sheer ferocity are terrifying. Here the villain is given a body and fear shifts from the unknown to the natural, suggesting that the natural world contains horrors that our socialized human lives allow us to ignore. The film as a whole suggests that these are perhaps the things that scare us most: the unknown and the natural world.

Safety vs. Money The majority of the tension in the first half of *Jaws* revolves around the question of whether keeping the citizens of Amity safe from the shark is worth the financial cost. While Brody's desire to close the beaches suggests that citizen safety is more important, the mayor of Amity's insistence on keeping the beaches open privileges economic security. However, the last time the film shows the mayor, he is murmuring incoherently about how much he regrets keeping the beaches open, an action that cost one man his life. The mayor then eagerly signs the order that hires Quint to chase and kill the shark. In showing the mayor's regret, the film takes a strong stance on the question of whether it is ever

acceptable to risk innocent lives in the pursuit of financial gain. While it is acceptable for Brody, Quint, and Hooper to choose to risk their lives to keep the town safe, *Jaws* suggests that human lives are always more important than financial security. This theme persists in several of Spielberg's later films, including the *Jurassic Park* and *Indiana Jones* franchises.

SCENES

Beach Bonfire A group of young people sit in a circle around a bonfire on the beach at night. They play music, smoke cigarettes, laugh, and play music. A blonde man, sitting on the outside of the circle, smiles at a woman who is sitting in the dunes. He crosses to her and they begin to speak. The two run away and she announces that they're going swimming. Laughing, he follows her as both remove their clothing and run into the water. The woman swims far out into the water and calls for the man to come in, though he struggles to remove his shoes.



First Attack The woman continues to swim, waiting for her friend to join her. The camera shifts to show the woman from below and the pace of the music increases. The woman bobs in the water, her face confused, before she screams and is dragged back and forth through the water. She begins to thrash and flail as the man falls asleep on the beach. The woman attempts to cling to a buoy, but she is pulled away and dragged beneath the waves.



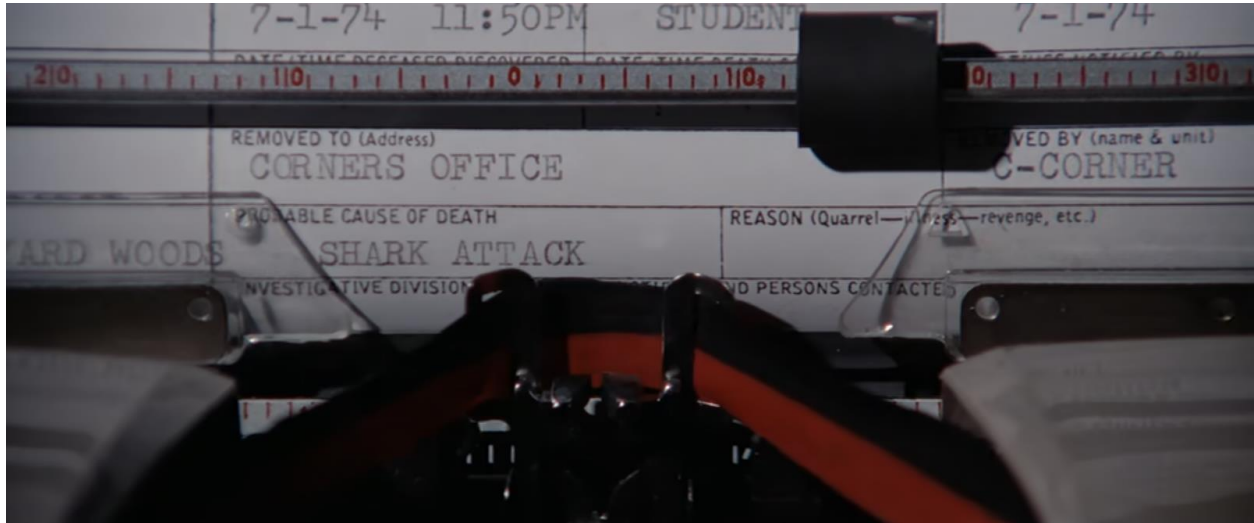
Opening Season Chief Brody wakes up with his wife in their home. The couple go downstairs, where the house is already busy – their son has cut his hand while playing outside and one of two phones in the kitchen is already ringing. Brody answers the phone and promises to go and attend to whatever is wrong in about twenty minutes. He bids goodbye to his family and leaves the house in a large car that reads “Amity Police Dept” on the side door.



Human Remains Brody drives across Amity Island, arriving at the beach where he meets with the young man from the opening scene who has reported that the young woman he met last night disappeared. When Brody suggests the woman ran out on him, the young man disagrees. The two walk along the beach where the woman disappeared. Hearing a sharp whistle, Brody and the young man run down the beach to meet another officer. They come to an abrupt stop on the beach. While another officer crouches in the dunes with his hand over his face, Brody walks forward, looking down at a group of crabs feeding on something. A woman’s hand is visible beneath the crabs.



Beach Closed Brody takes the young man back to his office and types up a report of what was found. The coroner calls and Brody types on the report that a shark attack was the probable cause of the young woman's death. Brody leaves the office, asking his workers where the "Beach Closed" signs are. When he can't find them, Brody works his way through the busy town to the hardware store where he gathers supplies to make new signs. As he leaves the store, one of his lieutenants stops him, saying that Boy Scouts have been spotted swimming in the open water.



No Swimming Brody goes to the beach to call the Boy Scouts in from their swim, asking a local ferryman to take him over to the boys. Before they can leave the dock, a car pulls onto the ferry and the mayor climbs out. The mayor speaks politely to Brody, but forcefully suggests that they should not close the beaches because Amity is a "summer town" that needs "summer dollars." While Brody insists that the danger is real, the mayor suggests that perhaps Brody was mistaken. The ferry returns to the dock without retrieving the Boy Scouts.



At the Beach Many people are gathered at the beach, including Brody and his family. A young boy goes out into the water on a yellow float. Brody watches the water anxiously, flinching when he sees a dark shape in the water and hears a woman scream. When each of these incidents proves innocent, Brody sits back down next to his wife with a sigh. Children splash in the water, laughing and screaming. The camera changes to focus again on a shot of the children's legs beneath the water, focusing in on the boy on the yellow float.



Second Attack Fins appear in the water, rolling the boy over. Blood fills the water and people on the beach start to see what is happening, standing and yelling that there is an attack. Brody sees and runs for the water, yelling for everyone to get out. Parents grab their children and one woman frantically shouts "Alex?" as the yellow float washes onto the shore, torn and bloody.



Bounty The dead child's grieving mother posts a three-thousand-dollar reward for whoever kills the shark that killed her son, which causes a furor in the town. The mayor and Brody hold a press conference. Brody informs the public that he plans to bring in more cops and place shark spotters on the beach. The boy's mother asks if he plans to close the beaches and Brody says that he does, which upsets many of the business owners in the town. The mayor promises people that the closure will only last twenty-four hours, which Brody protests.



Nails on Chalkboard The citizens bicker, unable to agree on the best plan of action. To get attention, one man in the back of the room drags his nails down a chalkboard, causing everyone to turn to him. The man, Quint, details how difficult it will be to catch the shark but says that he can do it. He states that his fee is ten thousand dollars. The mayor thanks him for his offer and says that they'll take it under advisement. Quint leaves and the room falls quiet.



Night After Brody goes home and performs research on sharks, looking at many images of shark attacks. Meanwhile, two locals pierce a large piece of meat with a giant hook and tie both to a tire. They toss the meat into the water as bait for the shark, speaking of how much they want the reward money. The chain attaching the tire to the dock starts to run. Excited, the fishermen stand and watch. However, the chain jerks tight and pulls so hard that the dock collapses, dragging one of the men into the water.



Close Call The man in the water attempts to swim back to his friend, but what is left of the dock floating in the water suddenly turns, heading for the man. The man still on the dock calls urgently for his friend to swim, but the dock moves steadily towards him. The swimming man begs for help and grasps his friend's hand, who urges him to pull himself up and get his feet out of the water. Finally, the fisherman gets to safety on land, and his friend, exhausted, asks if they can go home now.



Hooper The next morning, a great number of locals climb aboard boats to catch the shark and claim the reward offered by the dead child's mother. Brody is worried that they're being unsafe, overloading boats and using sticks of dynamite to hunt the shark. A short man, Matt Hooper, arrives via boat and introduces himself to Brody as the scientist they called in to help them stop the attacks. Brody greets Hooper, who asks to see the remains of the first victim.



Chumming the Water Hooper inspects the victim's remains as the search for the shark gets increasingly frantic and reckless. Some locals shoot guns into the water as others dump blood and meat into the ocean, hoping to lure the shark to the surface. Hooper is shocked when he sees the victim's remains, saying that the shark must be gigantic. He angrily asks Brody why they haven't taken more extreme measures to stop the animal. The locals catch and hang a large, bloodied shark by the tail, an arrow sticking from his skin. Everyone celebrates, believing that they have caught the shark.



Bite Radius Hooper cautions Brody against celebrating too much. He measures the mouth of the shark and says that its bite radius does not match that of the victim he just inspected. Hooper urges Brody and the mayor to be sure that they have caught the right animal. Hooper urges Brody to cut open the belly of the shark and see if there are any human remains within the shark's slow digestive system. The mayor refuses, saying that it would not be good to have the little boy's remains spilled onto the dock.



Mourning Mother The little boy's mother arrives, dressed in black. She slaps Brody, saying that he should be ashamed of himself for keeping the beaches open after he knew that a woman died of a shark attack before her son. The mother leaves and Brody walks away with his head hanging. He spends a quiet night at home with his wife and his children.



Hooper Visits Hooper arrives at Brody's house bearing wine. He sits at the table with Brody and his wife and helps himself to some dinner. Brody pours wine for all three while Hooper reiterates his conviction that the shark caught that afternoon was not the correct shark. The three share information about sharks before Brody suggests that they go and cut the shark open so that they can know if it is the correct shark. When his wife asks if he can do that, Brody replies, "I can do anything. I'm the chief of police."



Shark Autopsy Hooper narrates his scientific process while cutting open the shark. Brody crouches behind him, holding a flashlight so that they can both see. Hooper removes several objects from the shark's stomach, including a whole fish, a tin can, and a license plate. When he's finished, Hooper points out that the killer shark is still "out there." As they leave, Hooper informs Brody that the shark is a "night feeder" with a distinct territory and they will have a good chance of spotting him in the area that night.



Shark Hunt Brody, a bottle of wine in his hand, walks around the deck of a mid-sized boat while Hooper drives. Brody and Hooper chat about their jobs as police chief and scientist. One of Hooper's pieces of technology, a fish finder, begins to alert them that there is something ahead. Brody and Hooper move forward through the dark water, their eyes scanning the waves.



A Wreck Brody and Hooper stumble upon a wrecked boat that Brody says he recognizes as belonging to a local fisherman. Hooper insists upon getting into the water to check the hull before they haul it in. Hooper puts on scuba gear and enters the water with a flashlight. He swims beneath the boat and inspects the hull. When he finds a hole, he dislodges a large shark's tooth. Hooper pulls at the damaged hull and the severed head of a dead man suddenly appears, missing an eye. Hooper screams, dropping his flashlight and swimming for the surface. He climbs back into the boat.



New Plans Hooper and Brody meet with the mayor, letting him know that the shark is a Great White that will continue to hunt in the waters off of Amity Island, which it now considers its territory. Hooper and Brody yell at the mayor, insisting that the beaches be closed. The mayor still says that the island relies on the beaches being open to attract tourists. The three continue to fight and the mayor points at a recent vandalization of the town's sign, suggesting that Brody needs to refocus his attention.



Holiday Weekend While Hooper and Brody make frantic phone calls seeking help, a large ferry arrives, dropping off tourists for the holiday weekend. Amity fills with more and more people and Brody walks along the beach, communicating via radio with Hooper, who is on one of many police boats watching the waters for signs of a shark. Although the beaches are packed, no one is swimming. The mayor frowns as he walks around, kneeling by some citizens and asking why they aren't swimming. When the man hesitates, the mayor begs him to go in the water, which he does. Seeing others brave enough to enter the water encourages many to swim.



False Alarm People begin to swim in the ocean and Brody stops his son before he goes boating with his friends, asking him to go in the “pond” instead of the open ocean. Brody’s son is disappointed but he agrees. People crowd into the water. One of the police on a boat reports that he sees a shadow in the water. It is noted as a false alarm. The camera begins to show shots from below of people swimming, their legs pumping in the water. A fin appears in the water behind two girls. A woman sees the fin and begins to scream. People flee from the water.



Panic The police in the boats spot the fin and send a call out on the radio, telling Brody to get people out of the water. A lifeguard begins to whistle. There is widespread panic as people surge towards the shore; some are trampled in the rush. The fin glides through the water but is suddenly overturned, revealing that it was not a shark but instead two kids playing a prank. The kids turn when they hear a radio and see more than ten rifles pointed directly at them.



True Threat Loudspeakers announce that the shark was a prank but a woman standing by the inlet to the “pond” sees the real shark. She screams “shark” and points to it. Brody begins to run towards it. The shark’s fin disappears into the water, heading straight for two small boats, one of which holds Brody’s son. Both boats suddenly shake and are overturned. All of the people inside the boats spill into the water. A shot from above reveals the shark in its entirety for the first time, its jaws open as it moves towards a man. The man begins to scream as the shark bites him. His severed leg drifts to the ocean floor.



Mild Shock Blood fills the water as the shark swims past Brody’s son and disappears under the bridge, leaving the “pond.” Brody hauls his son from the water, but the boy is in shock. The scene shifts to a hospital, where Brody’s son is awake and being wheeled out of an examination room on a gurney. Brody speaks with the mayor, who apologizes to Brody. Angry, Brody pulls a contract from his pocket which will allow him to hire Quint to kill the shark. The mayor hesitates, but Brody insists. The mayor signs the contract.



Quint Brody and Hooper go to meet with Quint in his fishing shack. Quint takes the job and they toast it with liquor Quint brewed himself, though Brody spits it out. Quint and Hooper butt heads, with Quint suggesting that Hooper doesn't have the working man's knowledge of the seas to do the job well. Quint tosses Hooper a rope, requiring that he tie a seaman's knot to prove himself. When Hooper passes his test, Quint grabs his hands and says that Hooper has "city hands." Quint says he'll go alone and Brody insists that he's in charge of the mission. Quint says they can come, but asserts that he's the captain of the ship. Brody agrees.



The Orca Brody and Hooper board Quint's ship, the *Orca*, alongside him. Quint laughs at Hooper's variety of scientific equipment, including a large anti-shark cage. Brody's wife bids him a worried goodbye as Quint and Hooper continue to bicker. Brody boards and they pull away from the dock.



Gone Fishing Quint sits back in a fisherman chair drinking beer while Brody chums the waters, disgusted by the smell. Hooper inspects some of his equipment, searching for the shark. Brody accidentally knocks over some air tanks and Hooper yells at him, saying that the compressed air is very volatile and must be strapped down. The three continue, bored, until the reel on Quint's fishing rod begins to tick and spin.



First Bite Quint straps himself into a fisherman's chair and secures his rod. Brody is shocked to see the line start to run and Quint orders Brody to get behind him. Brody does as told and Quint indicates that the bite is strong, barking instructions to Hooper about how to drive the boat to keep up with the fish on the line. Hooper is dubious that it's a shark, but the line snaps, and the animal gets away. Quint uses the snapping of the line as proof that the animal was very large.



First Sight Quint orders Brody to chum the waters again. Brody sighs, saying Hooper should take a turn. When Quint says Hooper drives, Brody reluctantly stands and begins to scoop blood and dead fish into the ocean, grumbling. Suddenly, a huge shark surfaces. Brody stands up straight in shock and backs into the cabin, saying, "We're going to need a bigger boat." Eager, Quint looks out over the water as the shark swims directly for their boat.



Contact The shark swims directly by the boat and Quint announces it is twenty-five feet long. All three men spring into action, Hooper announcing that the shark is circling the boat. Quint assembles a spear gun, which he uses to shoot the charging shark with a short spear that is attached to a rope and a barrel. Hooper attaches a beacon to the barrel. The shark, in its retreat, pulls the barrel from the boat and drags it beneath the surface of the water.



Waiting Game The crew waits for the shark to resurface as the sun sets. Darkness falls but the shark does not reappear. The men go inside and begin drinking. Hooper and Quint pass the time showing each other their scars and telling the stories of how they got them. Quint tells the story of how he survived a horrific military shipwreck in the Philippine Sea where the majority of the crew were eaten by sharks. The three hear a whale singing outside the ship and loudly begin to sing themselves.



Second Contact Outside the ship, the yellow barrel resurfaces and moves towards the *Orca*. The men at first sing too loudly to hear the shark pounding against the ship, cracking it, but soon they spring to action. Quint shoots a rifle into the water while Hooper tells him not to waste his time. The sea goes quiet as the shark disappears.



Third Contact The sun rises and the men work to repair the damage done to the boat. The barrel suddenly resurfaces behind the boat. The shark stays close to the *Orca* and Brody moves to the radio, making a mayday call. Quint, wanting to face the shark without any aid, comes into the cabin and smashes the radio. Hooper calls to both men, indicating that the shark is back, and Quint dashes to the front of the boat with the spear gun, attaching another barrel to the shark.



Chase – The boat chases the barrel, catching up with the shark and attaching a third barrel. Brody aims at the shark, shooting at it with a pistol. The barrels disappear beneath the surface and the men express their amazement at the shark's strength before the barrels appear again and stay still at the surface. The boat puffs a great deal of smoke as it pulls closer to the barrels. Hooper and Brody grab the lines attached to the barrels and tie them to the boat, securing the shark to the boat itself. The shark hauls the boat sideways through the water and then begins to gnaw on the ropes.



Last Stand While the shark is tied securely to the boat, it pulls hard enough to rip the cleats off the *Orca* and attempts to run. However, once it is free, the shark resurfaces and begins to ram the boat. Quint begins to drive for shore, saying that the shark will chase them, which it does. The boat, however, strains to keep up with Quint's pace and puffs a great deal of black smoke. They are forced to stop. Quint surveys his boat, which is half-swamped and riding low in the water.



The Cage Quint asks Hooper about his supplies and Hooper says that if he can get close to the shark in his cage, he can use a needle to shoot strychnine into the shark's mouth. Brody protests but Hooper yells at him, asking if he has any better ideas. The men put the cage together and place it in the water. Hooper, wearing scuba gear and an oxygen tank, climbs inside and the cage is lowered beneath the water. The shark surprises Hooper by approaching from behind, shaking the cage and causing Hooper to drop the needle with the strychnine. The shark attacks again, mangling the bars and wedging its face inside. Hooper escapes the cage unharmed, hiding on the ocean floor.



Quint's End Quint and Brody attempt to raise the cage, but the shark is on top of it. When the shark finally swims away and they raise the cage, they are worried to see that it is mangled and empty. The shark suddenly launches itself out of the water, breaking the hull at the stern of the boat and advancing across the deck with its jaws wide. Quint is unable to stop himself from sliding down the deck and into the shark's mouth. The shark bites down and drags Quint beneath the waves.



Brody's Stand The shark comes back for Brody, breaking into the cabin of the ship where Brody hides. Brody panics and shoves one of Hooper's air tanks into the shark's mouth. While the shark swims away, Brody scrambles to the highest point on the sinking vessel, grabbing Quint's rifle and a gaff as he goes. The shark circles. When it again attacks, Brody stabs at the shark with the gaff, which he loses. Brody settles himself in the mast, the only part of the ship still above water, aiming with the rifle. When the shark resurfaces, Brody shoots, aiming for the tank. His sixth shot lands and the tank explodes, blowing up the shark with it.



Swim Home The shark's corpse drifts to the floor of the sea as Brody shouts in celebration. Hooper resurfaces and Brody laughs in surprise. Hooper asks about Quint and Brody simply says "No." They use two of the yellow barrels to construct a raft. They swim to shore as Brody says "I used to hate the water" and Hooper replies "I can't imagine why."

