

JAWS 3-D

BY

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FADE IN:

1 AN UNDERWATER WONDERLAND 1

Crystal green. Beautiful fish of all colors and faces swarm happily by. A spectacular undersea garden blooms like plants touched by springtime. A quick-silver surface of color mirrors lush reef growth.

2 SURREALISTIC CREATURES 2

Swim, creep, crawl, stalk, hide in their endless quest to survive.

3 FISH 3

A beautiful aquarium of peace and tranquility.

4 TERROR 4

The fish suddenly explode in panic, darting in all different directions, swimming instinctively for their threatened lives.

5 GROUPER 5

300 pounds. Awesome and ugly, swimming away as fast as it can go.

6 ANOTHER ANGLE -  
GROUPER

6

As we come closer on it.

Closer.

It glances back, eyes wide with fear of impending death. It reverses course, ATTACKING CAMERA, and the grouper gets

7 TORN IN HALF 7

Shredded by some unseen monster. There's a violent THRASHING SOUND and clouding of the ocean, then quiet again as chunks of tissue float in the bloody brine.

8 GROUPER'S HEAD 8

Drifts along, torn from its body. Bug eyes open wide in death.

9 CAMERA 9

Swoops around, moving quickly again. On the surface, high above, something attracts its attention. It goes to investigate.

10 UNDERWATER SHOT OF WATER 10  
SKIERS

Speeding over the surface.

11 CAMERA  
11

Let's now refer to it as SHARK, even though we do not see it. It starts after the skiers.

CUT TO:

12 WATER SKIERS  
12

Tanned, healthy, all-American boys and girls. They come SHOOTING across the water in formation.

13 SHARK POV  
13

Follows after them, curious as to what's going on.

14 SKIERS  
14

Start forming a PYRAMID, climbing up onto each other. One of the girls is KELLY. She's blonde and adorable and is climbing onto TOD's broad shoulders.

TOD  
The space shuttle has landed!

KELLY  
Hold still, damn it!

TOD  
What're you doing later?

KELLY  
Taking my boyfriend to the airport.

TOD  
(smiling)  
I thought I was your boyfriend.

15 SHARK POV  
15

Following along, piqued.

16 SKIERS  
16

The pyramid is formed. The COACH in one of the speed-boats speaks through his bullhorn.

COACH  
Looking good, kids. Real good.  
That's the way. Keep it nice  
and tight.

TOD  
Keep it nice and tight, Kelly.

KELLY  
(giggling)  
I don't talk that way.

TOD  
Remember, skiers stay up longer.

KELLY  
Shut up, Tod! Be serious!

TOD  
I am serious.

17 SHARK POV  
17

As it follows the skiers' wake...

CUT TO:

18 INT. PRESS TENT - ARNOLD  
CALVIN

18

Slick corporate vice president. Sea Kingdom is his baby. He points to a large SCALE MODEL of the park as he talks to the crowd of press people and V.I.P.'s.

CALVIN

Two years in the making, at a cost of seven million dollars, our new Under the Sea Kingdom is an exploration of earth's inner space, capturing the excitement and adventure of man beneath the sea. No other amusement park offer exhibits like...

(points)

... Monsters of the Deep fun tunnel, with giant squids, manta rays, and moray eels.

(points)

We've added to the fantasy of lost underwater treasure ships for kiddies, sunk in...

(points)

... a reproduction of incredible coral reefs and caves where we've imported thousands of rare beautiful tropical fish...

(points)

And in this enclosed exhibit is Shark Encounter, where moving walkways take you safely through shark-infested waters.

A pretty woman REPORTER has a question.

REPORTER

What kind of sharks, Mister Calvin?

CALVIN

Doctor Allen is our Marine Biologist and Mammalogist, formerly in charge of the state's Conservation Marine Laboratory. I think she can answer better than I.

They all turn to

19 KATHRYN  
19

Dark hair, mid-twenties. The brain matches the beauty. She is far more comfortable in the company of her dolphins.

KATHRYN  
Domesticated sharks, mostly.  
Mako. Tiger. Nurse. Sand.

REPORTER  
Don't they attack each other?

KATHRYN  
Contrary to popular belief, when sharks are well fed, they will not hunt.

CALVIN  
(smiling)  
And we keep them well fed, so be kind what you say about us, or...

They all chuckle. Except Kathryn.

REPORTER  
You don't have a Great White.

KATHRYN  
No... And I really do have to get back to my own mammals, so, if you'll excuse me, please.

CALVIN  
Yes, of course. Thank you for stopping by, Doctor.

Kathryn gets out of there.

REPORTER  
It seems what you've created here is a combination Art Nouveau and Jules Verne.

CALVIN  
Exactly.

CUT TO:

20 WATER SKIERS  
20

Up in their pyramid formation. The Coach gives them praise through his bullhorn.

COACH  
Great, gang. Beautiful! Making me proud of you.

21 KELLY  
21

Fighting for her balance, her legs are wobbly.

KELLY  
Watch it, I'm gonna fall. I'm gonna go!

TOD  
Balance, Kelly. Bal-lance!

JILL  
No, Kelly. Not now!

TOD  
Lean back!

KELLY  
Ahhhhh!

BILL  
You fall, I'll kill you. I swear I'll drown you.

KELLY  
Oh, God. I can't...

The Coach doesn't know what's going on.

COACH (V.O.)  
Now tomorrow, there's gonna be this great big banner that we break through here -- so now isn't the time to fall, Kelly.

That's all Kelly needed to hear.

KELLY  
Ahh... ahhh... ohhhh...

SKIERS  
NO!

TIMBER!

Kelly falls, sending the entire pyramid pitching into the water.

TOD

Aw... shit!

22 SHARK POV  
22

Up ahead, shadows thrashing through the water. The shark rises to see what's going on.

23 SKIERS IN WATER  
23

Start reassembling as the speedboat idles, Evinrude RUMBLING. The Coach barks at them through the bullhorn.

COACH

What the hell was that all about?  
Kelly!

The skiers grab hold of their lines, looking at Kelly.

KELLY

(guiltily)  
Sorry, guys.

STEVE

... She did it again.

COACH

Concentrate out there! We can't  
have mistakes tomorrow!

They're about ready to go again. The boat starts to pull away.

24 SKIERS  
24

In their starting positions. They come RISING out of the water as

25 SHARK  
25

Comes trailing in their wake, just seconds behind. We see the tip of a giant triangular FIN cutting through the water, following them. The fin is like a monstrous gray sail. Up ahead, we see a giant set of

26 GATES  
26

Start closing, coming down.

27 SHARK POV  
27

It swims under the closing, heavy wire mesh gates.  
Gonna be a tight squeeze.

WHAM-THUMP

There's a shuddering vibration as the gate hits on  
something BIG. The shark swims away as the gate  
CLANGS.

CUT TO:

28 DAISY AND BOBBY  
DOLPHIN

28

Going through their "paces." Kathryn is in the water  
with them. She blows a whistle and uses hand signals,  
giving affectionate rewards.

KATHRYN  
(to dolphins)  
What, Daisy? What do you want?  
Tell me.

The dolphin "talks" back to her.

KATHRYN  
(to other dolphin)  
Come here, Bobby. Come on, give  
me a kiss.

The dolphin gives her (and audience) a big wet kiss.

KATHRYN  
Thank you.

MIKE (O.S)  
Want another one?

She turns to him and smiles.

KATHRYN  
Sure do.  
(to dolphin)  
Kiss me again, Bobby.



29

MIKE AND KATHRYN  
29

Laughing. Take each other in their arms. A soft, tender kiss, which the dolphins and penguin appreciate. MICHAEL BRODY is late twenties. Tan and fit. Head engineer.

KATHRYN  
Well, not much longer to go.

MIKE  
What is it, 97 days?

KATHRYN  
(laughing)  
Till this opens, not our wedding.

MIKE  
Hope I make it through both.

KATHRYN  
(kissing him)  
You will. I'll see to it.

Mike points to the nervous, chattering dolphins.

MIKE  
Look, Kathryn. They're jealous.

KATHRYN  
They're acting very strange suddenly.

MIKE  
Pre-opening jitters.

KATHRYN  
I guess.

Mike's BEEPER goes off. He sighs and speaks into it.

MIKE  
Brody here.

VOICE  
Mike, we're having a problem with the gate.

CUT TO:

30

INT. CONTROL ROOM  
30

This is Mission Control underwater. All the inner workings of Sea Kingdom are monitored down here. The

two OPERATORS watch the dials and gauges and 20 TV screens.

MIKE (V.O.)  
What kind of trouble?

OPERATOR  
It's not closing, Mike.

MIKE (V.O.)  
That's impossible.

OPERATOR  
I know. But we show it's not closing.

MIKE (V.O.)  
Okay, okay... We'll get someone on it.

CUT BACK TO:

31 MIKE AND KATHRYN  
31

MIKE  
Damn it. I can't understand!  
(to her)  
I gotta go, hon.

KATHRYN  
Don't forget you have your brother.

MIKE  
Yeah.

KATHRYN  
See you later.

They kiss and Mike turns at a RUMBLING SOUND.

32 CRANE  
32

Comes lumbering towards the water's edge. Seated high on the boom with a camera is

33 PHILIP HUTTON  
33

A very refined, well-educated, aristocratic Englishman, 30. IKE directs the crane and SHELLY drives. If you didn't know better, you might suspect there's something

between the three of them.

PHILIP

Bring the crane over. Come down.  
Easy down.

MIKE

Hey.

Mike comes over to them.

MIKE

Hutton, how the hell did you get  
my crane?

PHILIP

Calvin said it was all right.

MIKE

Yeah, well I didn't!

PHILIP

Well, we're not going to hurt it,  
old boy.

(to Kathryn)

I say, love, is Flipper ready to  
go?

KATHRYN

Go where?

PHILIP

On the telly. We're to film him  
for the evening news.

KATHRYN

Nobody told me.

PHILIP

I just did. Can you make them  
do tricks?

KATHRYN

They're not tricks. They're  
behavior patterns.

PHILIP

Fine. Have them do some.

KATHRYN

I don't know. They're nervous  
and skittish right now.

PHILIP

Yes, aren't we all.

Kathryn turns in disgust, looking at Michael.

KATHRYN

That macho pompous English --

MIKE

Don't let him get you. Just  
continue your patterns and  
pretend he's not around.

KATHRYN

My imagination isn't that good.

MIKE

Honey, I gotta go.

KATHRYN

Okay, bye.

Another soft kiss.

As Mike passes Philip, he slaps the crane and calls  
up to Philip who's readying his camera.

MIKE

Make sure you put this back.

PHILIP

Aww, can't I keep it?

Mike stares at him. Takes an angry beat. Philip  
still looking into the lens. Mike leaves.

Philip calls to Kathryn.

PHILIP

Okay now. Have Flipper flip or  
something.

KATHRYN

Make this quick!

She turns to her dolphins.

CUT TO:

34 WATER SKIERS  
34

They're up in the pyramid once again, riding smooth.  
All but Kelly.

KELLY

Ahhh, ahhh...

TOD

Now what?

KELLY

Gotta sneeze.

TOD

Don't you dare.

KELLY

Can't help it... ahh...

JILL

No, Kelly! We're almost in!

KELLY

Ahhhh...

35 UNDERWATER - SHARK POV  
35

Staying right below the skiers. It starts to rise.

36 EXT. PRESS TENT  
36

The media munch on hors d'oeuvres and champagne. From their vantage point, Calvin points out the skiers for them.

CALVIN

In addition to the aerobatics that our skiers are performing, they'll be doing the comedy ski show "The Hatfields and McCoys," choreographed by world-famous skier Janet Turner.

CUT TO:

37 SKIERS  
37

Coming onto shore now. The Coach speaks to them through the horn.

COACH

Beautiful. Hold it, hold it...

Kelly's hanging on, eyes tearing, mouth ready to explode in a sneeze.

COACH

Get ready. Here we go now...  
Make me proud of you.

SKIER

Release.

They let go of their ropes and come out of the pyramid, gliding in to shore as Kelly lets out a huge SNEEZE and stumbles onto shore.

TOD

God bless you.

38 UNDERWATER - SHARK  
38

Swoops in close, then turns and heads back out. No fun here.

CUT TO:

39 MIKE IN ZODIAC BOAT  
39

Comes speeding up to a WORKBOAT deck. Mike does a hot dog 180-degree spin through the water and eases up to the workboat where SINGER holds a crackling walkie-talkie.

MIKE

What happened?

SINGER

I don't know. It's off the track.

MIKE

Give me the walkie.

Singer does. Mike talks into it.

MIKE

Overman!

OVERMAN'S VOICE

We get time and a half for this?

MIKE

No, Overman.

OVERMAN'S VOICE

Then we'll be done in a minute.

Singer leans into the walkie-talkie.

SINGER

Let's go, guys. I got a date tonight.

OVERMAN'S VOICE  
She have a friend?

MIKE  
Yeah, but you don't. Get to work.

CUT TO:

40 UNDERWATER - DIVERS  
40

OVERMAN and HARRIS. They are arc-welding on the GATE. The sparks flash brilliantly through the water. They replace a pin, HAMMERING it in place.

CUT TO:

41 MIKE IN HIS BOAT  
41

MIKE  
Stay on top of it.

SINGER  
Right.

CUT TO:

42 KATHRYN POPPING OUT OF WATER  
42

She calls to Philip, who holds his camera but isn't filming the background. The dolphins dart about.

KATHRYN  
It's no use. They won't come into the lagoon.

PHILIP  
Well then, can you have them jump to the camera over here?

KATHRYN  
Wait a minute. These aren't kangaroos, Mr. Hutton. They're dolphins.

PHILIP  
I thought they were clever.

KATHRYN  
I can have them walk backwards.

PHILIP

No, no. That won't do.

KATHRYN

I told you, something's upset them.

PHILIP

Well, I have to get this into the networks. If you can't do it, you can't do it, that's all.

KATHRYN

I'm sorry.

PHILIP

Well, we'll just try again, dear. Keep working on it. Maybe you'll get it one of these years.

(to his men)

Pack up, boys. Flipper's a flop.

43 KATHRYN  
43

Watches with scorn as the start the crane up and leave. Kathryn goes into the water, a look of determination.

44 KATHRYN IN WATER  
44

Stands to her knees, BLOWING a whistle and SLAPPING the water hard.

45 BOBBY and DAISY  
45

Look at her and respond in a cute but frustrating way.

KATHRYN

No! That is wrong! What is the matter with you?

Again, she blows the whistle and slaps the water three times as

46 MIKE PULLS UP  
46

In his Zodiac.

MIKE

(smiling)



You called, Doctor?

KATHRYN

Everything's going wrong. I'm having more trouble with Bobby than I ever have before. I can't get him to respond.

MIKE

How come?

KATHRYN

I don't know. I can't understand it. Something's bothering them.

MIKE

And what else is bothering you?

KATHRYN

... Hutton. He really pisses me off.

MIKE

Yeah, you really don't like him.

KATHRYN

I don't like what he does.

MIKE

It's his work.

KATHRYN

He doesn't need the money. He inherited a fortune. He kills for kicks. TV battles between non-predator fish and divers. The diver always wins.

MIKE

Okay, forget him now. I'm going to pick up Sean. Take a ride?

KATHRYN

I can't leave now. We taking Sean out?

MIKE

Sure. Want to try that new Italian place?

KATHRYN

No, you don't need all that starch. You're getting too fat.

MIKE

Not enough loving.

KATHRYN

Get out of here!

She playfully splashes water at him. He yells and heads to shore.

MIKE

We'll have sushi.

She smiles and shakes her head.

CUT TO:

47 WORKBOAT DECK  
47

As Overman and Harris pull themselves out of the water. They hand Singer the equipment and start getting out of their tanks.

OVERMAN

It's Miller time!

HARRIS

You buying?

OVERMAN

Sure am.

HARRIS

(to Singer)

Coming with us? Overman's buying.

SINGER

No, I'll take the money instead.

Overman looks around the deck.

OVERMAN

You see the three-quarter socket?

HARRIS

Yeah. Down there.

OVERMAN

Shit.

SINGER

... Way to go, guys.

OVERMAN

You two go ahead. I'll meet you at Captain Kidd's.

SINGER

Okay.

Singer and Harris put the equipment into the boat as Overman puts his mask back on.

48 OVERMAN  
48

Dives back into the water.

49 UNDERWATER - OVERMAN  
49

The diver enjoys this freedom; not encumbered with weights and tanks, he swipes at passing fish as he descends into the deep. But suddenly, all the fish that were curiously inspecting him turn and scatter.

50 ANOTHER ANGLE -  
OVERMAN

50

Looks about, apprehensive eyes peering through his mask. He looks again and continues diving.

51 SHARK'S POV - OVERMAN  
51

As we come MOVING IN on him from behind. Overman turns. His face freezes in a horrifying SCREAM of terror.

52 OVERMAN  
52

As a MONSTROUS unseen force plows into him, and there is a vicious thrashing and explosion of water.

CUT TO:

53 727 ON APPROACH  
53

It comes in like a giant bird, flaps down out, gear down. It lands in our laps and continues past.

54 INT. AIRPORT  
54

Arriving passenger SEAN BRODY moves with the others. Sean is a junior in college. Athletic, good looking, he looks around and sees his brother rushing up to him.

MIKE (O.S.)

Sean!

55 MIKE AND SEAN  
55

A warm, macho, brotherly hugging and punching exchange.

MIKE

Hey, what's goin' on, little brother!

SEAN

Damn! You sonuvabitch! Look at you!

MIKE

Look great, don't I?

SEAN

Got a job for me?

MIKE

Yeah, we'll find something for you. Shoveling shark shit or something.

SEAN

(apprehensive)  
Sharks???

MIKE

(reassuringly)  
In a restaurant. You sit there and they swim around you.

SEAN

... I'll go to McDonalds.

56 WITH THEM ON THE TRAM  
56

MIKE

How'd you do in school?

SEAN

Great. I got one B, two C's, and eight incompletes.

MIKE

Hey, I'm proud of you, kid.

SEAN

So was Dad.



SEAN  
I want to see Kathryn.

MIKE  
Just find your own. Like Dad  
says, there's plenty of fish in  
the sea.

They laugh.

CUT TO:

59 INT. AIRPORT - KELLY  
59

Moving through the terminal, licking an ice cream  
cone, she sees Mike and Sean and comes running over.

KELLY  
Mike!

Mike and Sean stop.

KELLY  
Give me a ride?

MIKE  
Sure.

KELLY  
'Preciate it.

Mike's BEEPER gives off a faint signal.

MIKE  
(harassed)  
What do they want now...?

He looks around for a phone.

MIKE  
Kelly, this is my brother Sean.  
Don't let him get lost.

Mike heads for the phones in the b.g. as Sean and  
Kelly study each other, liking what they see.

KELLY  
So, you just get here?

SEAN  
Yeah, from Boston.

KELLY  
I was seeing this guy off. He  
flew in from Dallas. Wants to

marry me. He's okay, but Texans  
are so possessive.

SEAN  
Massachusettans aren't.

KELLY  
'Course they're also so rich.

SEAN  
... Massachusettans aren't.

KELLY  
How long you staying?

SEAN  
I don't know, it depends.

KELLY  
You like Florida?

Sean looks at her, in her shorts and tank top.

SEAN  
I haven't seen that much, but  
so far it looks great.

KELLY  
(suggestively)  
Well, wait till you see the rest.

They smile at each other.

60 MIKE ON PHONE  
60

Whatever he's hearing isn't good.

61 SEAN AND KELLY  
61

The romance continues to build.

KELLY  
You gonna work at The Kingdom?

SEAN  
Depends on big brother.

KELLY  
I'm a water-skier.

SEAN  
Are you really?

KELLY

Sure am.

SEAN

That's too bad. I don't like water. I don't like being around in. I never go in it.

KELLY

How come?

SEAN

Goes back to when I was a kid. Mike's okay, he's gotten over his fears, but I haven't. I can't even drink it.

Mike comes over in a hurry.

MIKE

Come on, let's go.

SEAN

Something wrong?

MIKE

You know Overman?

KELLY

Musclehead?

MIKE

He's missing.

KELLY

Hope with none of my girl friends.

CUT TO:

62 EXT. AIRPORT - DAY  
62

Mike and Sean and Kelly walk to the parking lot.

MIKE

Kelly, could you look after Sean for a while? Show him around for me?

KELLY

Sure. No problem.

MIKE

Thanks.

SEAN



Yeah, thanks.

The brothers wink at each other.

CUT TO:

63 KATHRYN RIDING WHALE  
63

She takes it through a series of moves, not noticing Mike and Sean and Kelly pull up in the Blazer.

SEAN  
Hi-yo-Silver!

64 KATHRYN  
64

Sees them and leaps off the whale.

KATHRYN  
Sean!

She hops out of the tank and warmly embraces Sean.

KATHRYN  
MMMM. It's good to see you again.

SEAN  
(meaning Mike)  
You really gonna marry this guy?

KATHRYN  
Well, I can't wait for you forever.

SEAN  
Why not? Younger guys are in.

MIKE  
Okay, you two, have a good life without me. I gotta go.

SEAN  
Don't hurry back.

Mike leaves. Kelly turns to Kathryn.

KELLY  
Doctor Allen, you think I could ride the whale sometime?

KATHRYN  
Sure, Kelly.

KELLY

That'd be great. I was a seal  
once, in another life, and  
whales were always my closest  
friends.

They look at her. Uh-huh.

CUT TO:

65 EXT. BREAKWATER -  
LATER

65

Mike's there with Harris and Calvin.

MIKE

Why didn't you stay with him?  
You never let a diver go down  
alone!

HARRIS

We were done, Mike. He left a  
piece of equipment down there and  
went back for it.

CALVIN

And hasn't been seen since.

HARRIS

I waited for him. When he didn't  
show, I went back. There's no  
sign of him. His gear's still  
on deck. I went in looking for  
him. All I found was this.

We see the missing three-quarter socket wrench.

MIKE

I don't understand. Overman's  
too good a diver to disappear.

CALVIN

Have you checked the bars? The  
guy's irresponsible; he's done  
this before.

HARRIS

Yes, Mr. Calvin. We've called  
all over. Nobody's seen him  
and his truck's still here.

CALVIN

I want him found. He could be  
in the bars, he could be shacking  
up. He could be out to sea

MIKE

I'll need more men to look.

CALVIN

Can't help you, Mike. Don't have the manpower.

MIKE

We're going to have to cover the entire lagoon.

CALVIN

I know, but you're just going to have to find another way. So you better start.

Calvin leaves.

CUT TO:

66 SUBMARINE AT DOCK  
66

A small two-seater, bobbing on the surface near the dolphin pen. Kathryn turns to RUTH, one of her assistants.

KATHRYN

I think they'll come out now.

RUTH

They still seem nervous.

KATHRYN

I know.

Mike turns to Kathryn.

MIKE

They're coming with us?

KATHRYN

We play hide and seek all the time. They find a lot of things.

Mike looks at the tiny sub.

MIKE

(skeptically)

Where's the rubber band?

KATHRYN

Look, Michael... you don't have to come.

MIKE

I don't have a choice.

She understands.

KATHRYN

Well, let's go then.

They ease into the sub.

MIKE

How many coupons is this ride?

67 INT. SUB  
67

He squeezes into the front seat. She's behind him.

MIKE

What do I do now?

KATHRYN

Take a deep breath and hold it.

MIKE

That's cute, Kathryn. Real cute.

KATHRYN

(smiling)

Just put your mask on.

He inserts his respirator while she starts the engine.  
She puts her mask on.

KATHRYN

Control, we're preparing to leave  
the dock now with the sub.

CUT TO:

68 INT. CONTROL ROOM  
68

One of the CONTROLLERS responds.

CONTROLLER

Roger. We'll keep an eye out  
for you.

CUT TO:

69 INT. SUB  
69

Kathryn pulls the canopy CLOSED. It shuts with a

BANG. The sub starts filling with water.

70 MIKE  
70

Watching through his mask as the water surrounds him.  
The claustrophobia sets in.

CUT TO:

71 SUB  
71

Eases away from the dock and starts its journey,  
sinking from view.

72 UNDERWATER - SUB  
72

Drifts down into the lagoon, spotlight on, scanning  
the beautiful underwater garden.

73 CAMERA - POV  
73

Something is FOLLOWING IT.

74 INT. SUB  
74

Mike looks very apprehensive, and Kathryn knows it.  
He holds on tight.

KATHRYN  
Honey... you all right?

MIKE  
No.

KATHRYN  
Are you scared?

MIKE  
Yes.

They settle into the water.

SUDDENLY, from NO PLACE

75 BOBBY AND DAISY  
DOLPHIN

75

Come SWOOPING INTO IT, their faces at the sub's window, scaring the shit out of Mike.

MIKE  
(reacting)  
Damn it!

KATHRYN  
(smiling up)  
Hi, baby.

MIKE  
Baby goddamn scared me to death!

KATHRYN  
They just wanted to say hello.

MIKE  
(low, to himself)  
... Friggin' fish.

He takes a deep breath and holds on.

MIKE  
Let's head to the gate and work our way back.

KATHRYN  
That's a lot of ground to cover.

MIKE  
I know, I built it. I've just never seen it this way.

CUT TO:

76 WALRUS EXHIBIT  
76

Sean and Kelly are peering into the tank. A big old, whiskery WALRUS shoots up, SPITTING water on them. The kids get a bath.

77 SEAN AND KELLY  
77

Dripping wet, laughing. So is the walrus.

SEAN  
Well, I needed a cold shower.

KELLY  
Come on! Check this out!

Kelly takes Sean's hand, and they skip away.

CUT TO:

78 EXT. SUB - SERIES OF SHOTS  
78

Moves through an underwater coral forest with an unlit glass TUNNEL extending through it. The dolphins follow.

79 SUB - HEAD-ON  
79

A slow-moving fish, sneaking past the fake cave openings. The spotlight searches, lighting the shades of pink, white, and lavender formations.

80 MIKE AND KATHRYN  
80

Eyes searching as she turns the spotlight.

KATHRYN  
It's romantic down here.

MIKE  
Oh, yeah. Very.

KATHRYN  
You know, on our honeymoon, we should go scuba diving.

MIKE  
Let's not talk about that now, okay?

81 SPANISH GALLEON  
81

Wrecked in 1982, it looks like it's been down here for centuries. Masts broken, cannons rusting, wood eaten away. The sub circles it.

82 PANNING GALLEON  
82

The sub comes in low. Nothing there, other than "priceless gold and treasure." The sub moves in close as

83 DOLPHINS POP OUT  
83

Frightening both of them.

KATHRYN  
Now I'm getting paranoid!

CUT TO:

84 INT. CONTROL ROOM  
84

Underwater, with enormous windows overlooking the lagoon. On one entire wall is a schematic showing the electrical system of Sea Kingdom, lights flickering on it. There are also banks of instrument panels and TV monitor screens. In the b.g. is a lock which connects the lagoon with the control room. A crew of men and a woman are working in the room. Outside, the submarine appears.

A man at one of the control panels throws a switch activating radio communication between the control room and the sub as a BUZZER sounds.

WOMAN  
Any luck?

MIKE'S VOICE  
Not yet.

WOMAN  
We haven't seen anything either.  
Not a sign of him.

MIKE'S VOICE  
Let us know.

CUT TO:

85 STADIUM STANDS  
85

Sean and Kelly sit in the top row now. They're the only ones there.

SEAN  
This is where to be. High and dry.

KELLY  
And alone.



They kiss.

CUT TO:

86 INT. SUB  
86

Kathryn works the controls, but the sub starts SINKING!

MIKE  
(apprehensive)  
What's wrong?

KATHRYN  
Nothing.

She's flicking all the switches. The sub hits the bottom hard. He watches her try the controls again.

MIKE  
... If nothing's wrong, why are we stopping here?

KATHRYN  
... Electrical connection malfunctioning.

MIKE  
You sound like Houston Mission Control. What the hell does it mean?

KATHRYN  
That we swim.

MIKE  
(aghast)  
Swim where? Out there? Oh, no, forget it, not me! You go, I'm staying.

KATHRYN  
Michael, the sub's dead.

MIKE  
Yeah, and so will I be if I start swimming in that blackass jungle.

KATHRYN  
Okay, stay. We'll come back for you.

She gets ready to leave.

MIKE  
Where are you going?

KATHRYN

Up.

MIKE

And leave me down here???

KATHRYN

(getting impatient)

Make up your mind.

MIKE

What mind? If I had a mind, I'd never have let you talk me into this.

KATHRYN

I talked you into this?

MIKE

I'd have fallen in love with a pilot or a mountain climber.

KATHRYN

Are you coming...?

MIKE

No, I don't want to leave now. I'm having too good a time... Of course I'm coming! You'd think you're gonna leave me?

They start to evacuate.

MIKE

(continuing)

You would, wouldn't you? I'd end up whale shit, you wouldn't care.

KATHRYN

Get your reserve bottle and let's go.

87 EXT. SUB  
87

Mike and Kathryn emerge and start swimming but the

88 DOLPHINS  
88

Won't let them go into the direction they want. Bobby and Daisy keep bumping them, refusing to let them go. Mike is getting pissed. He pushes Bobby; Kathryn PUNCHES Mike.

89 KATHRYN  
89

Grabs Mike and points in the direction they were heading.

90 GREAT WHITE SHARK  
90

Ten feet of killer, coming at them.

91 MIKE  
91

Utter fear, his eyes terrified as he stares at the shark.

92 FLASH CUT - JAWS I  
92

Young Michael Brody being yanked from the water an instant before the Great White can eat him up.

93 MIKE, KATHRYN AND DOLPHINS  
93

Mike gaping at the o.s. shark as Kathryn grabs onto Daisy's fin and pulls her to Mike. She gestures for him to take the fin. He doesn't respond, looks at the shark.

94 THE WHITE  
94

Coming closer, a chilling monster.

95 MIKE, KATHRYN AND DOLPHINS  
95

Kathryn grabs Mike's hand and forcibly puts it on Daisy's dorsal fin, taps Daisy. The dolphin and Mike are gone in a flash. Looking at the shark, Kathryn feels for Bobby's fin, taps his head. As quickly as Mike went, she is gone from view.

96 RACE FOR SAFETY SEQUENCE  
96

Shots alternating between the dolphins, their speed

reduced by the weight of pulling Mike and Kathryn, and the Great White in pursuit of them, getting closer and closer.

97 EXT. DOLPHIN PEN GATE  
97

The dolphins carry Mike and Kathryn through the narrow opening. The instant they are inside, the Great White hurtles into FRAME and BANGS against the gate sides, too big to get through.

98 MIKE AND KATHRYN SURFACE  
98

Scramble for dear life out of the water, rolling onto the dock. They lie there, gasping, chests heaving. Mike slides over to Kathryn.

KATHRYN  
You all right?

MIKE  
I think so. I'm not sure...  
Are you?

KATHRYN  
I'm okay.

He holds her close. She's trembling.

KATHRYN  
Michael...

MIKE  
It's all right, baby. We're  
safe...

99 DAISY AND BOBBY DOLPHIN  
99

Break the surface, chatting away. Mike and Kathryn look at them and smile.

MIKE  
Thanks, guys.

The dolphins almost answer "that's okay, but watch it next time." Mike helps Kathryn to her feet, and they walk away, arms around each other.

KATHRYN  
How the hell did it get in here?

MIKE

God, they're horrible. I hate them. Did you see its eyes? How black they are? The look in them?

KATHRYN

Don't think about it. It's over.

MIKE

It's never over... Here comes another six years of bad dreams.

100 DOLPHINS  
100

Watch them walk away, then DIVE back into the water.

CUT TO:

101 UNDERWATER  
101

The shark is looking for something to eat. Finds it. Gulp.

CUT TO:

102 EXT. FLORIDA FESTIVAL TENT - SUNSET  
102

Calvin's called an emergency meeting. Mike, Kathryn, Philip. Calvin's eating his dinner through SCENE. Ike and Shelly stand in b.g. There's a heated discussion.

CALVIN

What you're saying is we have a Great White shark in the lagoon.

MIKE

And a missing man.

PHILIP

Unhappy combination. Most likely one's inside the other.

KATHRYN

Sharks are man-biters, Mister Hutton. Not man-eaters --

PHILIP

(cutting her off)

That's a load of codswopple. A Great White doesn't fear man. It doesn't fear beast. It's an orgy

of food and blood.

KATHRYN

I think we can capture it. I'd like to try.

PHILIP

That's preposterous!

CALVIN

Go on, Doctor.

KATHRYN

No one's ever caught a Great White except indirectly in fishing nets. I want to dart it and keep it alive.

CALVIN

It would make a marvelous attraction; the only Great White in captivity.

KATHRYN

(confidently)

I can get it.

PHILIP

You can get killed!

KATHRYN

I've handled sharks before. Bigger than this one.

PHILIP

Calvin, let me go down there and kill the bastard.

KATHRYN

No!

PHILIP

(continuing to Calvin)

It'll chop up half a million dollars of your tropical fish in two minutes.

KATHRYN

Calvin, I insist I be allowed to capture it!

PHILIP

Three hundred million years of evolution have created the greatest butcher the world's ever known.

KATHRYN

It's one of the world's greatest creatures.

PHILIP

A shark could have a hundred embryos in its sack. You know how many are born? Maybe five. They eat each other before birth! They're born killers!

KATHRYN

The only Great White in captivity, Calvin. All those people standing in line...

CALVIN

All right, Kathryn. Go ahead and get it.

KATHRYN

I will.

PHILIP

Well, then I'm going to film it.

KATHRYN

Like hell!

PHILIP

(to Calvin)

Make a lovely item for "Good Morning, America"

CALVIN

Absolutely. Good idea.

KATHRYN

(to Calvin)

With those camera lights and...

CALVIN

(interrupting)

He's going with you, Doctor.

KATHRYN

No, it will be too much distraction. I don't want that many people in the water. I'll go in, give it a belly shot, and get out.

CALVIN

And Philip will be there to film it. Now that's the end of it!

Kathryn bites her lip, realizing. She turns to Calvin.

KATHRYN  
I want that shark alive.

PHILIP  
So do I, love.

CALVIN  
Well, you'd better get started!

He walks away. Kathryn stares at Philip, who smiles and moves off with his men. Mike comes up to Kathryn.

MIKE  
You're going down there again?

KATHRYN  
Yes.

MIKE  
After what happened to us?

KATHRYN  
I know I can capture it.

MIKE  
Kathryn, you're crazy. Really  
crazy. A suicidal maniac.

CUT TO:

103 EXT. LAGOON  
103

The WORKBOAT comes through the darkening fog. It's very moody. Back lit, all that stuff.

104 ON WORKBOAT  
104

RUTH AND BRIAN

Are preparing a large syringe.

RUTH  
Twelve cc's

BRIAN  
That should do it.

105 OVER TO PHILIP AND SHELLY  
105



Preparing their cameras.

PHILIP

We'll shoot this with an .18,  
boys.

SHELLY

That bugger moves fast.

PHILIP

Give me a 400-foot magazine; we  
may be down there for a while.

SHELLY

(smiling)

I wouldn't mind going down with  
her.

PHILIP

She is a lovely bit of crumpet  
at that.

106 OVER TO MIKE  
106

Welding some kind of object. Ike comes up to him.  
Ike's in his diving suit.

IKE

Aren't you suiting up, mate?

MIKE

No.

IKE

Well, don't worry about your  
fiancee. We'll watch over her.

MIKE

She can take care of herself.  
She doesn't need you.

IKE

Never know down there. Helps  
to have a friend, sometimes.

MIKE

How many sharks have you killed?

IKE

Me? I don't know. Twenty,  
thirty. I love them, think  
they're the greatest.

He walks away. Mike looks out at the water, staring  
at it.

107 FLASH - FROM JAWS I  
107

Young Mike Brody sees the lifeguard taken by the shark.

108 BACK TO MIKE  
108

He comes out of it in a gasping sweat.

KATHRYN (V.O.)  
Well, how do I look?

He turns.

MIKE  
What?

109 KATHRYN  
109

Wears an iron CHAIN LINK SUIT over her diving suit.  
She has a light-hearted nervousness.

KATHRYN  
Do you like it?

She models it for him.

MIKE  
Oh, yeah. Really nice. Who's  
your designer? Sassoon Shark?

KATHRYN  
I got it on sale.  
(touches links)  
A real steel.

MIKE  
Here.

KATHRYN  
What's that?

MIKE  
Bracelets.

It's what he's been welding. Forearm protectors  
which he places on her.

KATHRYN  
Fine piece of engineering.

MIKE

Should protect you a little, from  
the compression. If that thing  
gets ahold of you.

KATHRYN

Thank you.

She kisses him. He takes her in his arms.

MIKE

Kathryn...

KATHRYN

Yes?

He looks at her. Wants to tell her to take that damn  
suit off. To get off this boat and forget the fucking  
shark. To go home with him, to bed.

MIKE

... I love you.

She smiles.

KATHRYN

Love you too.

Mike nods and takes his beeper.

MIKE

Okay, hit it.

CUT TO:

110 INT. CONTROL ROOM  
110

The team of OPERATORS are at the instrument panel, all  
the monitor screens are on. They flick some switches.

MIKE (V.O.)

Let us know as soon as you have  
anything.

OPERATOR

Right, Mike.

CUT TO:

111 LAGOON  
111

Like a flower of sunshine unfolding, lights pop on  
from beneath the water, illuminating the lagoon.

CUT TO:

112 WORKBOAT  
112

Mike and Kathryn watch the lights come on.

MIKE  
Wouldn't this whole thing be a  
little safer in the daytime?

KATHRYN  
It's easier to lure sharks at  
night.

MIKE  
Why? 'Cause they're hungrier?

PHILIP (V.O.)  
They're always hungry. They  
eat anything.

Philip enters. He's wearing a bright orange diving  
suit.

PHILIP  
(continuing; touches  
her suit)  
... even steel.

Mike looks again at her protective suit. She looks  
at Philip.

KATHRYN  
You look like an orange worm.

PHILIP  
Shark bait. Draws them over for  
closeups.

KATHRYN  
What in hell is that?

She points to a

HAND GRENADE

Strapped on his waist, right by his large knife.

PHILIP  
Lunch for Whitey. Something to  
munch on in case things get  
dicey.

KATHRYN  
We're taking that shark alive!

PHILIP

Let's hope he knows that.

KATHRYN

I know it and I will not go down  
into this lagoon as long as you  
carry that!

PHILIP

Why?

KATHRYN

Because I don't trust you, that's  
why.

MIKE

You set that thing off down there,  
you don't know what will happen.

PHILIP

Precisely.

KATHRYN

I insist you get rid of that bomb.

PHILIP

Afraid I can't do that.

KATHRYN

You're supposed to film it, not  
turn it to hash!

PHILIP

Look, Doctor, this isn't one of  
your pet porpoises we're after.  
It's a torpedo of muscle.  
Murderous expertise! I've seen  
bleeding sharks try to eat  
themselves! Don't be so  
concerned about them. Worry  
about yourself.

He turns to go.

MIKE

Hutton!

He stops. Turns.

MIKE

You heard the lady. Take it off.

Tense pause. Philip stares at Mike. At Kathryn.  
Then his hand moves to the grenade. He unclips it,  
holds it in his hand, and

FLINGS IT TO MIKE

Who catches it. Philip walks away, smirking. Mike makes a move after him, but Kathryn stops him.

CUT TO:

113 INT. CONTROL ROOM  
113

One of the Operators sees something on a screen. He focuses in on it.

114 TV SCREEN  
114

It's the shark.

OPERATOR

We see him, Mike. Between the stadium and the ski show island.

MIKE (V.O.)

All right, hit those lights too.

CUT TO:

115 MORE LIGHTS  
115

Start popping on.

CUT TO:

116 WORKBOAT  
116

Mike turns to Kathryn. Tightens her tank straps. She holds a large SPEAR GUN.

MIKE

Change your mind?

KATHRYN

No.

MIKE

You amaze me. I'm more scared than you.

KATHRYN

No, you're not.

Mike pulls her face mask down and "kisses" her over it. She goes over the side.

CUT TO:

117 PHILIP AND IKE  
117

In their tanks and masks, ready to go. Mike comes over to Philip. Gives him back the grenade.

MIKE  
Here. Don't let anything happen  
to her.

Philip smiles and nods, clips the grenade to his waist and dives, taking us

118 UNDERWATER  
118

Kathryn and Philip and Ike all start kicking down.

CUT TO:

119 MIKE ON WORKBOAT  
119

Watches the bubbles break the surface. He turns to Shelly.

MIKE  
This is ridiculous. We should  
blow the mother's head off.

SHELLY  
Couldn't agree more.

CUT TO:

120 UNDERWATER  
120

As the three kick downward. Philip and Ike prepare to film. Kathryn notices Philip checking his powerhead and reacts sharply. He notices and gives her a mocking salute, making her angrier yet. Turning, she starts toward the circling shark.

121 THE SHARK SEQUENCE  
121

Intercutting between Kathryn, Philip and Ike and, on the deck of the workboat, Mike and Shelly. Kathryn moves toward the shark until it starts to circle her, Philip and Ike beginning to film.

Her expert maneuvering is not lost on Philip, and he watches with interest -- Mike, on the boat deck, watches what he can with apprehension -- as Kathryn slowly lures the shark toward her.

Suddenly, it darts in at her and she jabs the spear at it (into the audience), causing it to veer away. Kathryn seems surprised by this. The shark begins to circle her again, CAMERA PANNING with her as she keeps an eye on it. Philip and Ike keep filming, Mike keeps watching tensely on the deck as Kathryn positions herself, holding the spear extended, moving it back and forth.

Abruptly, the shark darts in, moving so precipitously that it goes all the way to Kathryn. She ducks and the shark's jaws clamp shut on her air tanks. Philip reacts to this and starts forward to help her as the shark begins to shake her violently from side to side.

Letting go of the spear, she tries to hit the shark in the eye but has no success. Philip shows up, and she waves him off. He cannot believe her reaction but doesn't draw his powerhead, only hitting the shark on the head with the camera. This makes it let go of Kathryn's tanks and back off fast. Philip shoving it aside as it passes him, drawing his powerhead just to be safe. The shark does not attack him though, but retreats. Philip looks at Kathryn. She is shaken up, but the chain-mail suit has protected her from injury. She waves him back irritably. Shaking his head either at her or her stupidity, he backs off to Ike, keeping a wary eye on the shark as Kathryn kicks up to the surface to get another spear. On deck, Mike tries to speak to her as she grabs the spear, but she is under again before he can say a word. Kathryn grimly sets herself again. Seeing this, Philip casts his eyes heavenward, as though thinking, "Dear God, the woman's suicidal." She jabs the spear toward the still lingering shark. Finally, after making a few nervous passes, it goes for her. This time, she is able to shoot the sedating spearhead into its stomach, then kicks up toward the surface as fast as she can, the shark starting after her.

122 SURFACE  
122

As she breaks through.

KATHRYN



Michael!

Mike and Shelly rush there, reach down, and grab her hands to haul her up. As they do, the shark comes after her. They yank her over the railing an instant before it lunges out of the water and almost bites her feet off, jaws slamming shut in close shot as it misses, its body crashing back into the water. Kathryn looks at Mike, her face decidedly pale. She attempts to smile.

KATHRYN

(meekly)

... I told you I'd get it.

The shark bellies up.

MIKE

I can use a shot of what he's got.

KATHRYN

... Me, too.

Her legs go watery, and she leans against the railing. Mike embraces her.

CUT TO:

123 INT. TANK ROOM - UP ANGLE ON CEILING  
123

The roof has been opened, and the shark is being lowered into the room on the litter. CAMERA DOWNPANS with it to reveal Brian and Ruth preparing to get the shark into the tank, Philip, Shelly, and Ike filming it.

124 MIKE AND KATHRYN  
124

He is drying her off with a large towel, rubbing her down good. She is cold and shivering.

MIKE

After this has opened, when everything's settled down, you and I are going away. Just the two of us. No dolphins, no sharks, no whales, no penguins. Just you and me.

KATHRYN

Sounds wonderful.

MIKE

We'll go to Palm Springs, Death

Valley, Arizona desert, anyplace  
where there's no water.

She kisses him and turns at a familiar SOUND.

125 DOLPHINS  
125

In an adjoining tank, curiously watch the shark being lowered. The dolphins chatter away. Kathryn tells them:

KATHRYN (V.O.)  
Don't be afraid, it's okay now.

The dolphins don't believe her. They dive for safety.

126 BACK TO MIKE AND KATHRYN  
126

Smiling. She shrugs off the towel as Brian calls her.

BRIAN  
We're ready for you.

KATHRYN  
I have to walk him till the drug wears off.

MIKE  
You want me to stay?

KATHRYN  
(kissing)  
Get some sleep. And tell Sean I'm sorry.

MIKE  
(remembering)  
Sean, that's right...

Mike turns to leave, accidentally crossing in front of Philip's shot.

PHILIP  
Watch it, Brody. You're ruining the shot.

MIKE  
Kind of dull in there for you, isn't it? Why don't you throw in another shark?

He walks out.

Kathryn hurries into the tank with Brian and Ruth.  
They unfasten the shark from the litter and start to  
walk it. The litter is raised back up.

RUTH  
He's a young one.

KATHRYN  
And big for his age.

They walk on.

CUT TO:

127 GRASSY KNOLL  
127

Sean and Kelly are lying on the ground making out as  
Mike's voice comes over the park P.A. system.

MIKE (V.O.)  
Sean. Sean, where are you?

KELLY  
Someone's looking for you.

SEAN  
That's Mike. Let him look.

He kisses her some more.

MIKE (V.O.)  
Sean? You there?

Kelly gets to her feet, pulling Sean up too.

KELLY  
Come on, it's getting late, and  
I have an early call.

They walk off, arms around each other.

CUT TO:

128 INT. TANK ROOM - LATER  
128

Ruth sleeps on a floor mat. Kathryn and Brian are  
still walking the shark. Both look very tired.

KATHRYN  
Why don't you take a rest, Brian?

BRIAN  
I'm only walking him. You caught

him. You have to be exhausted.

KATHRYN  
Go on, you're tired.

BRIAN  
No, I'm fine, thanks.

They stop talking, keep walking.

PHILIP

Comes in, wearing his jogging suit.

PHILIP  
How's sleeping beauty?

KATHRYN  
Still sleeping.

PHILIP  
Kiss him, maybe he'll turn into  
a frog.

KATHRYN  
(smiling)  
Should be coming out of it soon.

PHILIP  
Just watch it when he does.

Philip lowers himself into the water and moves to  
Brian. Taps him on the shoulder.

PHILIP  
May I cut in?

Brian looks over at Kathryn, who's about to say no,  
then nods it's okay.

BRIAN  
He's all yours.

Philip takes his place alongside the shark. He smiles  
at Kathryn.

PHILIP  
Could be a new dance... Walking  
the Shark.

KATHRYN  
(smiling back)  
Thanks for helping.

PHILIP  
Not at all.

KATHRYN

Why are you?

PHILIP

I like it when they wake up.

KATHRYN

So do I. But for different reasons.

PHILIP

And I like you.

They keep walking it.

PHILIP

You were quite daring in capturing him. Very skillful indeed.

KATHRYN

Skillful? I missed my first shot.

PHILIP

Some miss all their shots.

KATHRYN

Somebody could have gotten hurt.

PHILIP

That's what life is, Doctor. Full of chances to hurt yourself, or somebody else.

KATHRYN

You're a strange man, Mr. Hutton.

PHILIP

Philip.

KATHRYN

Before, you were ready to feed this shark a hand grenade. Now you're helping to nurse it back to life.

PHILIP

That's because I am the shark.

KATHRYN

We're all from the sea, Mr. Hutton. Our destiny is linked to the fate of the oceans. By continuing to destroy fish, man destroys himself.

PHILIP

The grenade's just to intimidate

Whitey. He knows I have it, so  
he watches out. Same is true when  
I film lions, tigers, rhinos...

She studies his smile.

KATHRYN  
I think that you and I are  
natural enemies.

PHILIP  
And here I thought I was  
charming you.

The shark quivers, showing signs of waking.

PHILIP  
Hello. I think his nap's over.

KATHRYN  
Get ready to go.

PHILIP  
Believe me, I am.

KATHRYN  
(calls)  
Brian, he's coming around!

They walk it a little more and

129 THE SHARK AWAKENS  
129

Comes INSTANTLY back to life with an EXPLOSIVE recovery.  
Kathryn and Philip leap aside to get out of there, but  
the shark SLAMS Kathryn against the side of the tank,  
knocking the breath out of her.

130 PHILIP INTERVENES  
130

So does Brian, who comes jumping into the tank. Philip  
uses his feet to keep the shark away from Kathryn, but  
they both almost get CRUSHED by the body. Philip flips  
her out of the tank as the shark comes lunging around  
at him.

131 ANOTHER ANGLE - PHILIP  
131

Gets out of there just in time, as the shark just  
misses chomping his evacuating ass. Brian's out of  
there safe.

132 KATHRYN AND PHILIP  
132

Look down as the shark swims in rapid circles.

PHILIP  
Well, Doctor. You've got your  
shark.

KATHRYN  
Thanks to you.

There's a near moment of tender contact between them.  
Philip smiles and nods at her and leaves, doing his  
best Bobby Darin.

PHILIP  
(singing "Mack the  
Knife")  
Oh when the shark bites,  
With his teeth, dear,  
Scarlet billows start to spread...

She watches him with an intrigued smile.

CUT TO:

133 INT. BEDROOM - NIGHT  
133

Kathryn comes quietly in. Starts undressing in the  
dark. Mike softly speaks to her from the bed.

MIKE  
All well in the Kingdom of the  
Sea?

She smiles and sits on the bed.

KATHRYN  
Finally.

MIKE  
How's your patient?

KATHRYN  
Recovering nicely.

MIKE  
Me, too.

She falls into his arms, and they kiss.

KATHRYN

Mmmm... you smell good.

MIKE

(smiling)

You don't.

KATHRYN

It's my new perfume. Great White,  
the Man-Eater.

She nibbles his ear, neck. He pulls her down to him,  
they kiss passionately.

CUT TO:

134 LAGOON - NIGHT  
134

All is still and quiet. A NOISE is heard from beneath  
the water. A faint almost ROAR, and the water is  
shaken by a giant form that sends a wave rolling to  
the CAMERA. Then, whatever it was turns and returns  
to the deep. The surface of the water rocks and  
trembles.

CUT TO:

135 SHARK ATTACK  
135

They're in a feeding frenzy. They rip, tear, chewing  
on tuna, each other. Anything in the water.

PHILIP (O.S.)

Playful bastards, wouldn't you  
say?

136 REVEALING  
136

Philip and Ike and Shelly watching the footage on a  
Moviola screen. They drink beer and watch.

IKE

Brings back such pleasant  
memories.

PHILIP

Was a rather enjoyable afternoon,  
wasn't it?

SHELLY

You want to show this?



PHILIP  
Absolutely. The audience will  
stain their drawers.  
(smiles)  
I did.

He walks for the door. Opens it.

137 PHILIP  
137

Stands outside his EXHIBIT BOOTH, taking in the start  
of a new day. There's photos and signs: PHILIP HUTTON  
PRESENTS KILLERS OF THE DEEP. There's books and T-  
shirts and toys too. Ike joins him outside.

IKE  
Gonna be a beautiful day.

PHILIP  
And a profitable one.

They smile at each other.

PHILIP  
Come on, I'll buy you breakfast.

CUT TO:

138 OPENING DAY SHOTS  
138

As final last-minute preparations are made.

- A. Mini-buses being washed and decorated.
- B. Sea shows in final rehearsal.
- C. The Skiers getting dressed.
- D. The mini-sub being worked on at the dock.
- E. Food trucks delivering.
- F. The ushers and usherettes, looking good.
- G. Divers reaching the lagoon.
- H. Control Room Underwater -- all is ready for lift-off.
- I. Maintenance crews washing, scrubbing, polishing.

139 TWO DIVERS  
139

Come up. They shake their heads "nothing." They  
dive again.

CUT TO:

140 INT. TANK - DOLPHINS  
140

Activating one of the symbol controls again and again.

141 INT. CONTROL ROOM  
141

Mike and BOB talk.

BOB

We've been looking all night,  
Mike. I don't think he's out  
there. If he drowned, I think he  
went down on the bay side of the  
gate and the current pulled him  
out. It was pretty strong when  
the men were working there.

MIKE

Did you look in the intake passage?

BOB

You can't even get in there, the  
incoming flow is so strong. It  
would wash the body out anyway.

MIKE

Well, I don't know. Maybe he  
isn't down there. Keep checking  
with everyone who knows him.  
I'll be at my office.

He leaves.

CUT TO:

142 ENTRANCE TO SHARK ENCOUNTER TUNNEL  
142

Mike's walking as Kathryn comes from the other side.

KATHRYN

Mike!

He turns and she skips up to him.

KATHRYN

(continuing)

They said you'd be here.

MIKE

What's up?

KATHRYN

I need more pressure in the shark tank.

MIKE

Okay.

KATHRYN

I want to make sure the White is getting enough flow. Would you do that for me?

MIKE

Sure. Let's go.

She stops him.

KATHRYN

No, we'll go through here.

MIKE

... Mean through the tubes?

KATHRYN

Yes. It's faster.

MIKE

No, I'm not going through there.

KATHRYN

Michael, come on, don't be silly. This is the quickest way. You're not going to walk all the way around?

MIKE

I'm not going to walk through that shark arcade.

KATHRYN

They're not going to hurt you. They're encased in plastic.

MIKE

I don't want to see them, Kathryn.

KATHRYN

Michael, I don't have time. Please! It's time you dealt with

this and got over it. Now come on!

She takes his hand and leads him into the tunnel.

143 SHARK TUNNEL  
143

Mike is very apprehensive as the SHARKS encroach upon them from all angles. He can't look at them.

KATHRYN  
Calvin wants me to move the White  
for tomorrow.

MIKE  
... He ought to put him in here.

KATHRYN  
It's too soon to move him.

MIKE  
So tell Calvin.

KATHRYN  
I did. He wants it on exhibit.

MIKE  
Well, that's why you got it.

They walk on a bit, then Mike leans against the tunnel wall, eyes closed.

KATHRYN  
Mike... you okay?

He's taking deep breaths. He's very pale and perspiring.

MIKE  
It's back...

She goes to him.

KATHRYN  
What's back?

He's fighting some inner demon, and losing. The sharks come swimming by him. He stares them in the eye. There seems to be thousands of them.

KATHRYN  
Honey, what is it?

MIKE  
Hydrophobia...

KATHRYN

Michael, take deep breaths.

MIKE

I have to get out of here.

KATHRYN

Come on.

MIKE

I can't take water, Kathryn.

KATHRYN

Yes, you can.

MIKE

I can't! My dad had it, and I don't know if you can inherit it or what, but I got it, and I hate it. I can't stand it!

He RUNS out of there, running for his life, leaving her behind. She watches him go.

144 MOVE FROM THEM THROUGH THE WINDOW  
144

Out into the water. A shark. We move in on its black eye, till the eye fills the SCREEN.

SHOCK CUT TO:

145 EXT. LAGOON - DAY - CLOSE ON CANNON MUZZLE  
145

The same size as the eye in the previous shot, ROARING as the cannon is fired. CAMERA PULLS BACK to reveal the cannon on the deck of a motorized pirate vessel which is carrying on its deck a gathering of politicians, press representatives, TV newsmen, and celebrities. It sails across the lagoon, flags whipping in the wind, cannons THUNDERING. CAMERA PANS UP and we see the words THE NEW SEA KINGDOM WELCOMES YOU moving across the sky, towed by a single-engine plane.

146 CROWD ARRIVING  
146

The great American Tourist invasion. They come in cut-offs and sandals, Kodaks and sunglasses. They come in every size, shape, and colored getup. Old and young, they CHARGE.

P.A. VOICE

Welcome to Sea Kingdom, and the

excitement and discovery of  
earth's inner space. For the  
whale and dolphin shows, please  
stay to the right. The underwater  
tunnels are straight ahead...

147 THREE MERMAIDS  
147

Very pretty in their fishtail suits. They answer the  
tourists' questions.

CUT TO:

148 DOWN SHOT OF SEA KINGDOM  
148

As we come floating over the park.

149 PHILIP  
149

Dangling out of the HOT AIR BALLOON, filming. Ike is  
the pilot.

IKE  
Hardly like the Falklands.

Philip calls over the bullhorn to the gaping tourists  
below:

PHILIP  
If you'll all squeeze a bit  
closer, everybody, you can  
see yourself tonight on the  
evening news.

150 FAT WOMAN TOURIST  
150

A 200-pounder in shorts, hat, and sunglasses squeezes  
into the shot. She looks up, smiling and waving at  
the hot air balloon. She shoves in closer, loses her  
balance, and falls into the lagoon.

151 PHILIP  
151

Watches woman splashing about.

PHILIP  
Well, seems a new whale show has

been added.

They laugh.

CUT TO:

152 LITTLE GIRL CRYING  
152

She's scared of the performing WALRUS. Her mother comforts her.

CUT TO:

153 SIGN - FILLS THE  
SCREEN

153

"WELCOME TO SEA KINGDOM"

154 WATER SKIERS  
154

Come BURSTING through the sign like John Madden in the Lite Beer commercial. The skiers are in their pyramid formation.

155 KELLY  
155

As usual, is fighting for balance. Teetering on the edge, she lets out a desperate warning cry.

KELLY

I'm gonna fall, I'm gonna fall!

SKIERS

No, Kelly! Jesus, you can't!

KELLY

Ahh--- Ohhh----

TOD

Back, Kelly. Lean back!

KELLY

Ohhhhh shhhhiit.

There she goes.

No, she doesn't.

Yes, she does.

Nope, still up there.

Hang on, Kel.

156 CROWD  
156

Applauding the skiers as they come zooming by in formation.

157 SKIERS  
157

Make their sweeping turn and head in to shore. They come neatly out of the pyramid.

158 KELLY  
158

Makes a graceful 3-point landing, gliding onto the dock. She EXPLODES in joy, all bubbly and happy, thrilled at her accomplishment.

KELLY  
I did it, I did it!

She leaps on Tod, hugging him exuberantly.

SKIERS  
Way to go, Kelly!  
You were great!

KELLY  
I knew I could do it!

They all slap palms and give high-fives and hugs. Kelly is the center of the adulation.

CUT TO:

159 MONSTERS OF THE DEEP FUN  
TUNNEL

159

Everyone enjoying the scary walk. We see the giant squid tentacles reaching over the glass. Kids scream. Now it seems as if one tentacle has actually BROKEN THROUGH, but it's only an illusion. An EEL flies out of a cave and charges.

CUT TO:

160 THREE TEENAGE GIRLS  
160



Screaming, yelling, giggling as they react to the ravenous "monster." The girls are LINDA, BECKY, and ALI. They love it.

161 TOURISTS  
161

Moving happily along. They eat, take pictures, push strollers. Everybody's having fun.

CUT TO:

162 DAISY AND BOBBY  
162

Doing their act for the laughing, clapping crowd. Kathryn looks pleased.

CUT TO:

163 CONTROL ROOM  
UNDERWATER

163

All the gauges and dials and monitors registering.

164 OPERATOR  
164

Looks at one flashing gauge. He calls his partner over. They look a bit concerned as they check it.

CUT TO:

165 KATHRYN RUNNING THROUGH THE CROWD  
165

She forces her way through those in line to see the live "Great White Shark."

KATHRYN

Excuse me, sorry. Let me through, please. I have to get through!

CUT TO:

166 INT. EXHIBIT  
166

Brian and Ruth are walking the shark. The exhibit is PACKED with tourists, gaping down, watching.

167 KATHRYN  
167

Bursts through onto the floor, kicking her shoes off on the run. She jumps into the tank.

KATHRYN  
When did this happen?

RUTH  
Ten minutes ago.

BRIAN  
It hasn't adjusted.

KATHRYN  
Get the hose! We've got to force more water through the gills and oxygenate him!

Brian scampers out of the tank for the hose.

KATHRYN  
I knew it; it's my fault. We moved it too soon.

RUTH  
Don't blame yourself.

KATHRYN  
I should have never listened to Calvin.

They walk the shark.

RUTH  
Kathryn...

KATHRYN  
... Goddamn it.

The shark is dead. It floats over, belly up.

KATHRYN

Takes a painful moment, looking at the shark.

RUTH  
No one's ever done it before.  
It was a good try...

KATHRYN  
Not good enough.

RUTH

We got it to live for ten hours.  
That's some kind of record.

She turns from the shark and looks up at all the

168 TOURISTS  
168

Gaping down, taking pictures, grumbling.

TOURISTS

Big deal.  
Let's get our money back.

LITTLE GIRL

Look, Mommy, the shark's dead.

MOM

Yes, dear. Come on.

They start to leave with the others. Some still stare  
and wait.

169 KATHRYN  
169

The disappointment and disgust is evident. Brian puts  
a comforting arm around her.

BRIAN

Don't feel bad.

KATHRYN

(resigned)

Okay... Have them get it out of  
the tank.

She climbs out of the tank.

CUT TO:

170 SEA LION SHOW  
170

The audience laughs.

CUT TO:

171 KILLER WHALE SHOW  
171

It leaps and dives, having as good a time as the

tourists.

CUT TO:

172 SHOTS OF PARK  
172

The tourists going from one show to the next.

CUT TO:

173 BACKSTAGE SKI SHOW  
173

Mike and Sean stand to the side as the girls hurry past them, changing costumes.

SEAN

Mike, this is fantastic. I mean, you're responsible for building all this. What a job you've done! Maybe I'll quit school and come down here and work with you. Brody Brothers Construction. We've always wanted to do that together. Boat building.

MIKE

It's not that easy. Worked construction every summer to get through school. Three years apprentice in the park's engineering department, and two years to build all this. Finish school first, Sean. Then make up your mind. If you still want to work with me, we'll have plenty of time.

SEAN

You and Kathryn gonna stay here?

MIKE

This company's expanding. They got parks in Texas, Ohio, California. I think I'm gonna be going to Waco.

SEAN

Well, Dad asked me to ask you this, about the wedding. Is there any chance you and Kathryn will get married in Amity?

MIKE

Tell Dad we're getting married  
in Las Vegas. In one of those  
chapels. He can meet us there.

SEAN

(laughing)

Yeah, he'll really go for that.

MIKE

It's all up to Kathryn. Amity's  
fine with me if it's fine with  
her.

KELLY (V.O.)

Sean!

Sean looks over as he hears his name called. Kelly's  
running over to them.

MIKE

She still talking to you?

SEAN

We're in love.

MIKE

Sure.

SEAN

No, really. I've never met  
anyone like her before. This  
is it.

MIKE

Yeah, right. That's what you  
said about Janet, and Beth, and  
Barbara --

SEAN

Puppy love. This time it's real!  
We can have a double wedding.

Kelly is upon them. She's in her warm-up suit and  
looks adorable. Sean greets her with a hug and a  
kiss.

SEAN

You were great out there!

KELLY

Did you see me?! Wasn't I  
terrific?

SEAN

As always.

They kiss again. Kelly sees Mike.

KELLY

Hi, Mike.

MIKE

How you doing, Kelly?

KELLY

(sniffling)

I'm Neo-Senephrened out. Think  
I'm catching a cold.

MIKE

Better than catching Sean's  
herpes.

An astounded glare.

KELLY

Herpes?

SEAN

Why you sonuvabitch...

MIKE

(leaving)

See you tonight.

Mike smirks away as Kelly grabs Sean.

KELLY

Sean, do you have herpes?

SEAN

No. Of course not. Don't listen  
to him. He's - he's...

(laughing)

... my brother.

They kiss.

KELLY

I'm not in the next show. What  
do you want to do?

He looks at her and grins.

KELLY

Besides that.

SEAN

I don't know, what else is there?

KELLY

(excitedly)

I know! We can take the gondola

ride!

SEAN

The one that goes underwater?

KELLY

Yes, it's great!

SEAN

No, Kelly, I don't want to...

KELLY

Come on, it's fun!

SEAN

Not for me. I don't go in the water, remember?

KELLY

You're not in the water. You're in a gondola.

SEAN

No, think of something else.

KELLY

Sean, this is ridiculous. You're acting very immature.

SEAN

I'm not acting! I don't want to go in it, okay?

She's dragging him by the hand.

KELLY

Well, I do! Time you got over this wet dream. Nothing's gonna hurt you. Now c'mon, we're going on it!

He very reluctantly goes with her.

CUT TO:

174 INT. TUNNEL  
174

Kids and adults laughing and jumping at the creatures from the deep.

175 OUR THREE TEENAGE  
GIRLS

175

Linda, Becky, and Ali ask the ATTENDANT at the

entrance.

ALI  
Is this one scary?

ATTENDANT  
No. This one's fun. You'll  
like it.

BECKY  
Oh, good. Because the last one  
really scared us.

They head into the tunnel.

CUT TO:

176 INT. CONTROL ROOM  
176

The Woman Controller sees something on one of the  
monitors.

WOMAN  
Did you see that?

MAN  
What?

WOMAN  
On monitor three. Was a glimpse  
of something.

MAN  
That?

WOMAN  
Yes, there is goes.

MAN  
It's disappeared.

They wait and watch.

WOMAN  
I'll have the guard look.

She picks up the phone.

CUT TO:

177 ATTENDANT AT TUNNEL  
177

He's on the phone to Control.



ATTENDANT

I'll go check on it.

He hangs up and starts down the tunnel.

CUT TO:

178 OUR THREE TEENAGE  
GIRLS

178

Having a good time as a giant, mad-eyed squid appears with all its tentacles reaching.

BECKY

Wow, look at that!

LINDA

Yeah. Reminds me of my date last night.

ALI

Hey, look at that thing over there. What's that supposed to be?

They press to the glass for a closer look. We see some kind of FORM, floating.

BECKY

I don't know. Some kind of crab?

ALI

It looks like a man.

LINDA

It is!

179 THE FORM  
179

Rolls over as the girls SCREAM in horror. We see it is

OVERMAN

What's left of him.

CUT TO:

180 DAVEY JONES LOCKER  
180

Mike sits at the bar, on a stool. He's had a few, and it shows. There's a good crowd in the restaurant.

181 PHILIP, IKE, AND SHELLY ENTER  
181

Move for a spot. Philip spots Mike.

PHILIP  
See you later, mates.

Philip moves over to Mike.

182 MIKE AND PHILIP AT BAR  
182

Philip puts an arm around Mike.

PHILIP  
Your friend Overman picked a hell of a time to come back.

MIKE  
Yeah, poor bastard.

PHILIP  
I lost a good cameraman in Australia last year. A Great White chopped him in half with one bite.

MIKE  
Hey, I don't want to hear.

PHILIP  
That's how they do it, you know. Seizes its prey and shakes its body savagely. Teeth gnaw through a man like a buzz saw.

MIKE  
Buzz off.

PHILIP  
I will, old boy, tomorrow. Our work is done here. Just came to say goodbye, and good luck.

MIKE  
Yeah? Well, in that case, have a drink.

PHILIP  
Thanks.  
(to girl bartender)

Bullshot.

MIKE

So where you go off to, Hutton?  
Some expedition in New Guinea or  
Outer Mongolia?

PHILIP

No, South Georgia.

MIKE

What the hell's there?

PHILIP

Polar bears.

MIKE

Polar bears in Georgia???

PHILIP

South Georgia, Antarctica.

MIKE

Oh...

PHILIP

The world's southern most reaches.

MIKE

How come you're so brave with all  
this stuff?

PHILIP

Tradition. Royal sense of  
adventure that's been in my family  
for centuries. Dates back to the  
Crusades and King Richard. What  
I was born to do.

MIKE

Yeah, tradition's a bitch, ain't  
it?

PHILIP

Reach for the limit I always say.

MIKE

I'll remember that, my Lordship.

183 KATHRYN ENTERS  
183

She takes a beat, looks around, and moves quickly to  
the bar.

KATHRYN

Michael.

They both look at her as she comes up to them.

KATHRYN

Michael, look at this.

She shows us what's in her hand.

A VERY BIG SHARP TOOTH

Mike looks at it.

MIKE

Put it under your pillow and  
sleep on it and the tooth  
fairy will --

KATHRYN

It's a shark's tooth!

MIKE

So?

KATHRYN

It was removed from Charlie  
Overman's body.

PHILIP

May I?

He takes the tooth. One look and he knows.

PHILIP

... The bigger to eat you with.

He and Kathryn exchange an understanding that Mike  
doesn't.

MIKE

(confused)

What's the big deal? A shark got  
Overman, and we got the shark.

KATHRYN

That's just it, Michael. We  
don't!

MIKE

What do you mean, we don't?

KATHRYN

This tooth is from another shark.  
A shark that could be 30 feet long!

MIKE

Thirty feet???

PHILIP

Actually, thirty-five is probably more accurate.

MIKE

That's impossible. If it's that big, why hasn't anybody seen it? Huh? Tell me that. It's like not seeing the Goodyear blimp in a swimming pool.

KATHRYN

That's what I've come to ask you. Is there any large place that has a strong current of water flowing?

MIKE

I don't understand.

His BEEPER starts signaling. He ignores it.

KATHRYN

Sharks have to keep moving. They can never stop or they'll suffocate. If water isn't always flowing through them, they'll die.

PHILIP

Is there such a place? A cave or something with such a flow?

MIKE

I don't know... I can't think offhand of one.

He reaches for his signaling beeper.

MIKE

Yeah, what is it?

184 INT. CONTROL ROOM  
184

The Woman Controller is watching one of the rising gauges.

WOMAN

Mike, we got a heat build-up in filter system number four. We're running high temperature.

CUT TO:

185 MIKE AT BAR  
185

MIKE  
Switch to intake three and keep  
it there.

WOMAN (V.O.)  
Right, Mike.

186 UNDERWATER INTAKE TUNNEL  
186

MOVING - CAMERA PANS across the gate. The bubbles  
stop. Through the grate, we SEE the GRAY FORM begin  
to move.

CUT TO:

187 INT. BAR  
187

MIKE  
What did you just say before?  
About water flowing through them?

KATHRYN  
That's why they're always moving.  
They have to have it.

MIKE  
(to Philip)  
You wanted to know about a cave?

PHILIP  
Filter system number four. Is  
it large enough?

MIKE  
(solemnly)  
It's large enough...

CUT TO:

188 INT. VIEWING TUNNEL - PEOPLE  
188

A dark cloud passing overhead, covering them in  
shadows. We see the underside of a massive white  
shark.

CUT TO:

189 INT. BAR - MIKE, KATHRYN, AND PHILIP  
189

PHILIP  
How far away is filter number four?

MIKE  
Five hundred yards.

PHILIP  
You have a man near it?

KATHRYN  
Somebody better get down there!

MIKE  
It's all controlled from the  
Control Room.

PHILIP  
I've heard of a White that big,  
in Australia...

KATHRYN  
How'd it get in here?!

MIKE

Slumps on his stool, head in his hands, half-bagged,  
mumbling low.

MIKE  
Oh, no... not again. A thirty-  
five-foot fuckin' shark...  
Goddamn... what's wrong with my  
family? First my father... now  
me...

MIKE

Sees something REFLECTED in his glass. He leans  
forward, curiously, watching whatever it is growing  
larger and larger.

MIKE  
What the hell...

He turns and SEES

190 JAWS!  
190

In all it's full, awesome, HORRIFYING form. Mouth  
open, it tries to eat the viewing glass, then turns.  
Its body thunders against the window, shaking it as  
people SCREAM and panic for the door.

KATHRYN (V.O.)

Oh, my God!

191 KATHRYN AND PHILIP  
191

Can't believe it themselves. They stare in awe.

PHILIP

He's big as a bloody bus!

KATHRYN

The water ski show! We have to  
get them out!

MIKE

Come on!

KATHRYN

You two go! I'll call Calvin!

CUT TO:

192 EXT. RESTAURANT  
192

Mike and Philip come jumping into Mike's golf cart.

MIKE

Watch it! Out of the way!

The tourists look at them. Who are these rude men?

MIKE

Coming through, please!

Philip is standing and screaming.

PHILIP

Move your bloody asses!

Mike tries to drive through-around the crowd. They  
yell back at him. Mike grabs his beeper and calls in.

MIKE

This is Brody, get the skiers  
out of the water! We got a  
shark loose! A Great White!

CUT TO:

193 THE SHARK  
193



Sweeping past one of the tunnels. People run in fear.  
Total PANIC.

CUT TO:

194 WATER SKIERS  
194

They are doing "The Hatfields and McCoys." The skiers are in mountaineer costumes, and the MUSIC is loud bluegrass as the skiers do their twists and turns.

CUT TO:

195 SKI SHOW AUDIENCE  
195

Stomping and clapping and cheering for their side.

AUDIENCE

Hatfields!

AUDIENCE

McCoys!

CUT TO:

196 KATHRYN ON PHONE  
196

She's finally gotten Calvin.

KATHRYN

Yes, Calvin, yes! It's the biggest shark I've ever seen. A female. I think the other one was hers. You have to get the skiers out.

CUT TO:

197 SHARK POV  
197

Up ahead, the skiers' wake. The shark rises.

CUT TO:

198 MIKE AND PHILIP  
198

Now there are so many tourists in front of them, the cart is useless. They jump out of it and RUN for the ski show stadium. Those in their way get knocked aside.

TOURISTS

Hey, where the hell you going?!  
Why don'tcha watch it?! Asshole.

CUT TO:

199 EXT. LAGOON - DORSAL FIN  
199

Slicing through the water, CAMERA draws around, revealing that the shark is heading for the lighted stadium, the ROAR of the crowd.

200 SHOT OF THE SKI SHOW  
200

The audience applauds.

201 MOVING POINT OF VIEW SHOT - WHAT THE SHARK  
SEES 201

Headed toward the stadium.

202 MIKE AND PHILIP  
202

Come running in, in back of the stadium. They hurry to where the other skiers wait backstage.

PHILIP

Looking toward the lagoon, sees something.

PHILIP

Oh, Christ.

203 WHAT HE SEES - THE FIN  
203

Heading toward the skiers.

204 MIKE AND PHILIP  
204

Keep running, pointing, and yelling.

MIKE

Shark! Shark!

But his warning is drowned out by the participating audience caught up in the show.

AUDIENCE

Hatfields!  
McCoys!

Mike grabs one of the show's MANAGERS.

MIKE

Get them in! There's a shark out there!

MANAGER

You're kidding, aren't you?

MIKE

Get them out of the water!

MANAGER

Jesus...

He runs off, while Mike sprints for the Master of Ceremonies.

CUT TO:

205 WATER SKIERS  
205

Doing their twists, turns.

206 SKIER - TOD  
206

Does a fancy turnabout. Skiing backwards, he looks aghast as he spots something in the water coming after them.

TOD

Holy shit!

He completes his turn-around and skis on, looking back over his shoulder. One of the GIRL SKIERS notices him looking.

GIRL

Hey, what'd you lose?

TOD

Huh... nothing... just don't fall. Just don't fall!

He glances back again. The fin follows, then dives beneath the surface.

CUT TO:

207 SKI SHOW - MASTER OF  
CEREMONIES

207

The M.C. is giving the audience a running play-by-play commentary as Mike comes bursting upon him, grabbing the microphone. The M.C. keeps pushing Mike back.

M.C.

What are you doing? I'm doing a show. Give me that.

MIKE

(into microphone)

All skiers in! There's a shark out there! Get out of the water! There's a shark!

208 AUDIENCE  
208

Almost in unison, EVERYBODY in the entire stadium rises to their feet, looking.

CUT TO:

209 WATER SKIERS  
209

Having heard Mike's announcement, they're all looking about with great concern.

210 SKIER  
210

Does a JUMP, coming off a ramp. Airborne, he glances down in disbelief as he FLIES over the monstrous form swimming beneath him.

SKIER

Holy shit!

He lands and keeps going.

211 SKIERS  
211

As the boat comes roaring in at top speed. The skiers

make their sliding breakaway and clamber up onto the pad and safety.

212 MIKE AND PHILIP  
212

Are amongst those helping them out. The skiers collapse thankfully.

SKIER  
God, that was close!

213 GIRL SKIERS  
213

All out of breath, looking out at the lagoon.

GIRL SKIERS  
I don't see it.  
Where is it?

CUT TO:

214 SHARK POV - UNDERWATER  
214

A GRINDING-SPLASHING NOISE has its attention. It heads in that direction.

CUT TO:

215 CALVIN ARRIVES  
215

Runs up and responds to

216 SHARK FIN  
216

Speeding to one of the GONDOLA CARS as it glides along the water.

CALVIN  
Good God!

CUT TO:

217 GONDOLA CARS  
217

One rises up from the water as the next one descends.

CUT TO:

218 INT. GONDOLA CAR  
218

Sean and Kelly sit holding hands.

KELLY  
Isn't this fun!

SEAN  
(low, sarcastic)  
Can hardly wait to do it again.

She laughs and kisses him.

KELLY  
Told you you'd like it.

SEAN  
(apprehensively)  
Now what's this do?

KELLY  
Goes up.

Sean looks out at the water and sees

219 THE FIN  
219

Knifing through the water.

SEAN  
(aghast)  
No... It can't be.

KELLY  
What, hon?

Unable to speak, he can only point at the rapidly  
approaching dorsal fin.

KELLY  
Oh, my God!

CUT TO:

220 SHARK POV  
220

The splashing Gondola Car.

CUT TO:

221 SEAN AND KELLY  
221

White-knuckled as the car starts to rise up.

SEAN  
Let's go, let's go!

KELLY  
It's okay, Sean.

SEAN  
Take it up.

KELLY  
He's diving!

222 THE FIN  
222

Disappears.

223 THE GONDOLA  
223

Slowly rises. Now ten feet above the water.

KELLY  
(big sigh)  
We made it. It can't get us.

Sean still stares through the glass bottom at the water.

SEAN  
Take it up!

KELLY  
SEAN!

Kelly has reason to scream, for

224 THE SHARK  
224

Comes BURSTING out of the water at them.

SEAN  
NO!

225 SHARK  
225

Lunges high into the air, giant jaws open wide, rows of teeth bared. It clamps down on the rising gondola.

SHOCK CUT TO:

226 SEAN AND KELLY  
226

As they look into the jaws of death. Kelly SCREAMS.

CUT BACK TO:

227 SHARK AND GONDOLA  
227

As the car comes crashing back into the water, being torn apart by the giant. Kelly's SCREAM is still heard.

DISSOLVE TO:

228 AMBULANCE SCREAMING  
228

It's SIREN crying out as the ambulance RACES through the street, light flashing.

CUT TO:

229 AMBULANCE DRIVER AND HIS POV  
229

He's doing seventy and WEAVING in and out of traffic, barely avoiding head-ons and blind-sides by inches.

CUT TO:

230 INT. HOSPITAL CORRIDOR  
230

MIKE

Paces the hallway, nervously, outside a room.

231 NURSE  
231

Comes out room door. Mike goes up to her.



MIKE  
Can I see him now?

NURSE  
He's very sedated. You can't  
talk to him.

MIKE  
I just want to see him.

NURSE  
Only for a minute.

Mike nods appreciatively and enters.

CUT TO:

232 INT. ROOM - SEAN  
232

Lies in bed with tubes sticking out of him. Mike  
stands looking at his still brother.

233 KATHRYN  
233

Enters. Comes up to Mike, takes his hand. Mike  
looks at her.

MIKE  
... Kelly?

Kathryn barely shakes her head "no." Mike shows his  
pain.

KATHRYN  
How is he?

MIKE  
Couple of fractures, lacerations.  
They say he's gonna be all right.

KATHRYN  
... I have to go, honey. Phillip  
and I are going down together to  
kill the shark.

MIKE  
... Okay.

She kisses his cheek and leaves. Mike just keeps  
looking at his brother.

DISSOLVE TO:

234 INT. PRESS TENT -  
LATER

34

Kathryn, Calvin, Philip, and staff execs seated around the table-top model of the Kingdom.

PHILIP

We can assume he's back in the water intake passage.

KATHRYN

She, Mister Hutton.

PHILIP

He. She. Let's blow the bitch up!

CALVIN

You can't do that. We're talking millions of dollars of filtering system.

PHILIP

We're talking a bloody dinosaur's down there!

CALVIN

You're not going to blow that equipment away.

PHILIP

Well, what else do you propose?

MIKE (V.O.)

We net it...

They all look to see

235 MIKE  
235

Coming through the door, joining them.

MIKE

(continuing)

After all, that's how you catch fish, isn't it?

PHILIP

You could also try a bamboo pole and a worm.

CALVIN

What's your plan, Brody?

MIKE

It's easy. Put a net on the derrick. Put the net in the water by the intake passage. Turn off the intake passage. Shark comes out into the net and is hauled up.

PHILIP

A piece of pie on Sunday.

KATHRYN

The net would have to be secured by the intake passage.

MIKE

That's right.

KATHRYN

Who's going to do it?

MIKE

Me.

KATHRYN

Michael, you're not going down there.

MIKE

I am. You're not.

KATHRYN

But you --

MIKE

(cutting her off)

It's a construction job. I'm the only one that can do it.

PHILIP

I'll go with you.

MIKE

No way.

PHILIP

I'll stay out of your way. I won't interfere.

MIKE

I'm sure you won't. But you're going to have to wait till we come up. Then you can film all you want.

He starts for the door as Kathryn grabs him.

KATHRYN  
Michael, you don't have to go  
down there.

MIKE  
I want that shark, Kathryn.

KATHRYN  
You don't have to prove anything.

MIKE  
Only to myself.

She watches as he leaves.

CUT TO:

236 DERRICK  
236

A giant heavy-duty CRANE sits beside the shore. It is  
strongly reinforced by supporting cables. Nothing  
could budge this baby.

237 GIANT NET  
237

Is fastened to the derrick beam and guided over to the  
water's edge by workers.

238 MIKE  
238

In diving suit, overseeing the operation. He moves  
about, hand signaling the crane operator to lower the  
net.

239 NET  
239

Comes crashing into the lagoon, submerging to the deep.

240 MIKE  
240

Is with Bob, ready to go in. He holds Kathryn.

KATHRYN  
Be careful.

Mikes smiles at her and repeats her own words.

MIKE  
Don't worry. I've handled sharks  
before.

A quick kiss and he goes into the water. Kathryn  
watches.

241 UNDERWATER  
241

Mike and Bob dive to the

242 TUNNEL ENTRANCE  
242

Mike stops there, and Bob continues to the bottom.

243 CLOSE ON MIKE  
243

Looking into tunnel. PULL BACK to include ominous tail  
of shark. It WIPES FRAME.

244 MIKE  
244

Signals for them to send down the equipment.

245 SHORE  
245

Men lower the gear to the divers below.

246 UNDERWATER ANGLE  
246

As the gear comes down.

247 BOB WITH JACK HAMMER  
247

Driving in anchor pins. PULL BACK AND UP to

248 MIKE  
248

Welding hook eyes to tunnel mouth.

249 REVERSE ANGLE  
249

Mike is intense and worried as he welds. ANGLE DOWN,  
the shark's tail is swishing, more agitated.

250 BOB  
250

Glances up toward the shark, concerned about the JACK  
HAMMER NOISE. He suddenly startled by something  
touching him.

251 REVERSE - IT'S MIKE  
251

He's finished with the welding and motions for them to  
get the net assembly.

252 CAMERA MOVES PAST THEM  
252

The shark is STIRRING.

253 WIDE ANGLE  
253

Mike and Bob move the assembly toward the tunnel mouth.

254 CLOSER ANGLE  
254

They reach the tunnel mouth.

255 CLOSE ON HAND  
255

Attaching a cinch ring hook.

256 MIKE AND BOB  
256

They maneuver about the mouth, from hook to hook.

257 ANGLE PAST RESTLESS TAIL  
257

To Bob swimming down to attach anchor pins to net.

258 WIDE ANGLE  
258

Mike joins Bob.

259 CLOSE on SHIVES  
259

Being attached.

260 JOB IS FINISHED  
260

Mike signals return to surface.

261 MIKE AND BOB  
261

Quickly get the hell out of there.

262 SURFACE  
262

Mike breaks through, followed by Bob. They pull themselves up onto shore. Clasp hands tightly. Machismo.

MIKE

Way to go, Bob. Way to go!

263 KATHRYN

263

Hurries over to Mike. She's greatly concerned.

KATHRYN

Are you okay?

MIKE

(smiling)

I'm fine.

They hug.

264 PHILIP  
264

It's his turn now. He grabs Ike.

PHILIP

Let's go.

They start into the water. Mike comes over to Philip.

MIKE

(warning)

He's big, Hutton. You never saw anything so big. Watch yourself.

PHILIP

Always do.

They submerge into the water.

265 MIKE  
265

Grabs walkie-talkie.

MIKE

Okay, turn them on.

266 CONTROL ROOM  
266

As the lagoon lights start to be turned on. We see them come on outside the windows.

267 FULL SHOT - LAGOON  
267

As the lights come on, section by section.

268 PHILIP AND IKE  
268

Reacting as the lights go on. Immediately, Philip switches on his head lantern and begins to check the camera. Ike looks uneasily toward the tunnel entrance.

269 TUNNEL ENTRANCE  
269

The net across it, cables raising from each anchor pin. The shark cannot be seen inside the tunnel.

270 PHILIP AND IKE  
270

Philip flathands Ike on the shoulder, startling him. He points to Ike's lights, and Ike nods jerkily, turns them on, turns on his head lantern. Philip gestures for them to get closer to the center of the net. Ike



hesitates. Again, Philip hits him on the shoulder, gestures impatiently.

271 MIKE  
271

On the walkie-talkie.

MIKE  
Turn off the water.

272 CONTROL ROOM  
272

As they begin to turn off the water entering the tunnel.

273 SHOTS  
273

As the water current slows down in the tunnel. The shark begins to stir. The principals on shore wait, looking toward the lagoon.

274 PHILIP AND IKE  
274

Philip gestures for them to get closer yet to the center of the net. Ike holds back. Philip gestures angrily, and Ike has to go along but is most unhappy about it.

275 SHOTS  
275

The water current getting weaker and weaker. The shark begins to move. Philip wants to be closer yet. Ike holds back, and Philip grabs his arm, pulling him. Ike looks toward the tunnel with mounting dread.

276 REVERSE ANGLE  
276

Philip grabs Ike, pulling him closer.

277 SHARK  
277

Slowly starts BACKING OUT. Philip stays close, photographing. Ike drifts back.

278 CONTROL ROOM  
278

The Operator watches the monitor closely.

OPERATOR  
Shark's backing out.

279 MIKE  
279

Turns to his crew. Speaks into the walkie-talkie.

MIKE  
It's coming out. Get ready.

280 UNDERWATER - PHILIP  
280

Stays right on top of it as the shark continues to back out. Philip looks over his shoulder and sees Ike taking off, terrified.

281 CONTROL ROOM  
281

The shark's three-quarters out now. Ike is leaving FRAME.

282 PHILIP  
282

Obsessed, he continues to film, despite incredible risk. The shark slowly, ominously backs up, backs up...

283 SHARK  
283

Is now OUT of the tunnel. Philip keeps filming.

284 SHARK  
284

Suddenly SWINGS AROUND, its incredible, massive head now turned to Philip and CAMERA. It is JAWS!

285 PHILIP  
285

Stunned, backpedals frantically as the

286 SHARK  
286

Thrashes forward into the NET.

287 PHILIP  
287

Mesmerized. Unable to stop, Philip brings camera up to resume filming.

288 CLOSE ON PINS  
288

They begin popping out.

289 SHARK  
289

Comes HEAD ON, smashing into the net.

290 CONTROL ROOM  
290

The Operator sees this chaos in the monitor and reports.

OPERATOR  
The pins are going!

291 MIKE  
291

Acts at once, speaking into the walkie-talkie.

MIKE  
Pull up the rear net lines!

292 EXT. CRANE CAB  
292

The OPERATOR responds, pulling the levers hard.

293 FULL SHOT - NET FLOATS  
293

Being hoisted out of the water.

294 MIKE  
294

Gives a new order.

MIKE  
Too much, ease off, ease off!

295 REAR OF SHARK IN NET  
295

The mighty tail is tearing back and forth. Between the excessive pull-up and the thrashing tail, the strain on the anchor pins is too much.

296 CLOSE ON PIN  
296

Violently being pulled out by an unseen force.

297 CONTROL ROOM  
297

OPERATOR  
The tail's knocking out the bottom lines!

298 MIKE  
298

MIKE  
(to Crane Operator)  
Take up the cinch line on tunnel mouth!

299 PHILIP  
299

Refuses to yield. He's still in from of the shark, filming. The shark's ENRAGED.

300 ANCHOR PINS  
300

Start popping out in rapid order.

301 PHILIP  
301

Realizes and starts retreating.

302 MIKE  
302

MIKE  
Harder on the cinch lines!

303 CRANE OPERATOR  
303

CRANE OPERATOR  
It's full bore now!

304 SHARK - HEAD-ON  
304

Its assault on the net is more frenzied than ever. It plows into it. The seam starts to go!

305 SIDE ANGLE - CRANE  
305

The derrick starts to TOPPLE, bracing cables snapping, the rear wheels starting to lift. Mike and everybody look around in SHOCK.

306 CRANE ARM  
306

Comes toppling toward CAMERA.

307 MIKE  
307

Sees and warns Bob. Look out! They LEAP into the water, barely avoiding the falling crane.

308 UNDERWATER - MIKE  
CLOSE

308

No mouthpiece, no mask up. He's gagging for air.

309 MIKE  
309

His foot and leg tangled in net and cinch line.

310 CLOSE ON TANGLED LEG/FOOT  
310

311 ANOTHER ANGLE  
311

Mike struggles to free himself.

312 SHARK  
312

With tremendous thrust, the shark splits the seam of the net, coming right at us. Its vast JAWS fill the screen.

313 ANGLE ON PHILIP  
313

Panic-stricken, total shock, he tries to escape.

314 PHILIP SWIMMING  
314

The shark right behind. It wants Philip BAD.

315 IKE  
315

Looks down in horror as he sees

THE SHARK EAT PHILIP

316 FRONT ANGLE  
316

As Philip is scooped into the massive mouth.

317 ANGLE ON MOUTH  
317

Philip's airline is hooked over a shark's tooth as

318 PHILIP  
318

slides into the shark's throat WHOLE.

319 PHILIP INSIDE SHARK  
319

Panics as air is replaced by water, as he continues further into the shark. He is still alive, in one piece, at the edge of INSANITY. Then he remembers the

320 GRENADE  
320

His hand gropes frantically for it.

321 NEW ANGLE  
321

Philip, arm extended with grenade, fights to free his pinned arm to pull the grenade pin.

322 PHILIP  
322

His mask now filled with water, struggles, bug-eyed, as his breath give out.

323 ANGLE ON GRENADE  
323

In Philip's hand. A dead man's grasp on the grenade as the mouth of the shark closes into blackness.

324 IKE  
324

Surfaces near platform, CAMERA moves in as

325 BOB  
325

Surfaces unexpectedly in f.g., startling Ike.

326 UNDERWATER - ANGLE ON MIKE  
326

He finds air.

327 CLOSER ON MIKE  
327

He clears mask, puts in his respirator, looks...

328 MIKE'S POV  
328  
Through mask as water clears, the shark coming around  
the tunnel toward Mike.

329 SHARK  
329  
Heading for Mike.

330 ON THE PLATFORM - BOB  
330  
Climbs out, exclaiming:  
BOB  
Mike's caught in the net lines!

331 ANGLE PAST SHARK  
331  
Closing fast on Mike, still trapped.

332 CLOSE ON KATHRYN  
332  
With Bob in b.g.  
KATHRYN  
(to roustabouts)  
Pull the cinch lines in! Hurry!

333 MIKE  
333  
Suddenly yanked upside-down and out of the tangled flipper.  
as the shark, on its kill run, lunges where Mike had been  
moments before.

334 MIKE  
334  
Is bumped hard by the passing shark.

335 MIKE  
335  
Swims down as the shark, overhead, turns.



336 SURFACE  
336  
Flipper, empty, is pulled from water. CAMERA moves in on Kathryn, grief-stricken.

337 MIKE  
337  
Perplexed, looks for way out. Begins to swim down.

338 MIKE'S POV  
338  
The cave. We move toward it.

339 MIKE  
339  
Looks over his shoulder at the pursuing shark. It's gaining fast. Mike's kicking as fast as he can.

340 MIKE'S POV  
340  
The shark, closing in once again.

341 MIKE  
341  
Swims frantically, the cave seeming so close yet so far.

342 SHARK  
342  
Alarmingly close, mouth open for the kill.

343 ANGLE ON MIKE  
343  
At mouth of cave, desperately reaching for the lip.  
He swings into the cave... and out of the shark's path  
as

344 THE HUGE BEAST  
344

Immediately surges past, crashing into the cave's entrance.

345 MIKE  
345

Reacts to the close call.

346 MASSIVE TAIL  
346

Whips past, colliding with cave overhang, causing the overhang to fracture from the heavy blow.

347 CLOSE ON MIKE  
347

His face reflecting concern as light changes and there is a

348 CAVE-IN  
348

We see that Mike is blocked by fallen debris.

349 KATHRYN - ON SHORE  
349

Grabs Bob as he is helped from the water. Shelly pulls ashore a traumatized Ike.

350 KATHRYN AND BOB  
350

KATHRYN  
Where's Michael? What's happened  
to him?

Bob shakes his head mutely.

BOB  
... I don't know. The shark got  
him.

Kathryn grabs a walkie-talkie.

KATHRYN  
Can you see Michael?

351 CONTROL ROOM  
351

Man looking at the monitor screens for the Fun Tunnel area.

MAN  
We're not sure.

KATHRYN (V.O.)  
Look!

CAMERA moves in fast on the screen to show the cave entrance.

352 ANGLE ON CAVE ENTRANCE - MIKE  
352

Trying to pull loose some of the fallen concrete to get out, looking for the shark. The concrete pieces are too heavy.

353 KATHRYN AND BOB  
353

KATHRYN  
Well?!

OPERATOR (V.O.)  
We think he's trapped inside a cave beside the glass tunnel. The shark broke up the entrance.

KATHRYN  
Where is the shark?

OPERATOR (V.O.)  
Near the bay gate.

Kathryn hesitates, then runs out of FRAME, Bob and the others watching her go in surprise.

354 SHOTS  
354

Kathryn running desperately toward her compound. Mike trying, in vain, to get out of the cave.

355 SHARK COMPOUND DOCK - KATHRYN  
355

Running to the sub, untying it, jumping in, pulling the canopy shut, and turning on the engine. As the

SUB moves into the lagoon, she puts on the scuba mask.

356 BOBBY AND DAISY  
356

Seeing her leave, they begin to butt frantically at the still-unrepaired gate opening of their pen.

357 SUB  
357

Moving through the lagoon.

358 SUB - KATHRYN  
358

Looking around uneasily as she drives the sub.

359 WHAT SHE SEES - THE LAGOON  
359

O.S., we hear the SOUND OF THE SUB. No sign of the shark.

360 MIKE  
360

Trapped in the cave. He hears the O.S. SOUND of the sub and looks out, trying to see.

361 THE SUB  
361

Emerging from the water, coming straight at CAMERA.

362 INT. SUB - KATHRYN  
362

Camera draws around to show the cave ahead. She looks around again for the shark.

363 FULL SHOT - THE SUB  
363

Coming up to the cave. Kathryn starts to push the sub front against the fallen concrete.

364 MIKE  
364  
Pushing to one side to avoid the concrete piece the sub is pushing in.

365 FULL SHOT - THE SUB  
365  
Pushing at the concrete piece.

366 KATHRYN  
366  
Inside the sub, concentrating on the cave. Suddenly, a dark form flashes into FRAME just overhead, making her jump in shock. Then she sees --

367 BOBBY AND DAISY  
367  
Swimming around the sub.

368 KATHRYN  
368  
Returns to the concrete piece.

369 FULL SHOT - THE SUB  
369  
Pushing in the concrete piece.

370 MIKE  
370  
Pressed against the cave wall, is almost touched by the concrete piece. Now there is room enough for him to get out.

371 FULL SHOT - MIKE  
371  
Starts to push out through the cave opening. CAMERA ZOOMS IN on his face as he sees --

372 THE SHARK  
372

In the distance, approaching again.

373 KATHRYN AND DOLPHINS  
373

She reacts, seeing the dolphins dart out of FRAME.  
She looks after them.

374 POINT OF VIEW SHOT - THE DOLPHINS  
374

Speeding toward the shark to intercept it.

375 KATHRYN  
375

Her face reflecting her fear for the dolphins as she  
opens the canopy for Mike to get in. He closes the  
canopy, both looking apprehensively toward the shark.

376 WHAT THEY SEE - THE SHARK  
376

Being butted by the two dolphins, deflecting its charge.

377 MIKE AND KATHRYN  
377

Kathryn starting to drive the sub away.

378 FULL SHOT - SUB  
378

As it starts away from the Fun Tunnel area.

379 INT. SUB - MIKE AND KATHRYN  
379

Kathryn looking back toward the shark.

380 WHAT SHE SEES - THE DOLPHINS  
380

Still attacking the shark with some diversionary success.

381 FULL SHOT - SUB  
381

Starting to rise as it passes over the Spanish Galleon.

382 INT. SUB - MIKE AND KATHRYN  
382

In the b.g., the shark suddenly comes toward them at high speed, its massive size blotting out everything in b.g.

383 FULL SHOT  
383

As the giant shark hits the sub broadside.

384 INT. SUB  
384

Turning over in a complete circle, then righting itself, Kathryn trying to keep it moving forward.

385 FULL SHOT - THE SHARK  
385

Attacking the submarine again, flinging it around like a cork, the attack by the dolphins only diverting it slightly.

386 INT. SUB  
386

The shark seen outside, trying to close its jaws around the sub.

387 FULL SHOT - THE SHARK  
387

Grabs the sub from behind and starts to shake it.

388 INT. SUB - ANGLE PAST MIKE AND KATHRYN  
388

The shark seen in b.g., its enormous jaws closed around the back part of the submarine. Kathryn reaches for something.

389 INSERT - CONTROL  
389

As Kathryn's hand in the violently shaking sub manages

to increase the revolution of the propellers.

390 FULL SHOT - THE PROPELLERS  
390

Spin faster, cutting the shark's maw. Bleeding, it backs off, wheeling away.

391 INT. SUB - KATHRYN  
391

Tries to drive it away, but the propellers will not turn now, they are jammed. The sub starts sinking toward the bottom. They both twist around.

392 THEIR POV - THE SHARK  
392

Moving away.

393 INT. SUB - KATHRYN  
393

Points toward the galleon. Mike hesitates, then sees that they have no other chance and they slide back the canopy quickly, push out of the sinking sub, and swim toward the galleon. The dolphins suddenly appear in FRAME, and Mike and Kathryn grab their fins, looking around to see where the shark is, reacting as they see

394 THE SHARK  
394

Rushing back toward them.

395 MIKE, KATHRYN, AND DOLPHINS  
395

The dolphins speed them to the opening of the galleon hold where they let go of the fins and kick down fast into the hold as the dolphins wheel around to attack the shark again.

396 INT. HOLD OF GALLEON - UP  
ANGLE

396

Mike and Kathryn swimming downward toward CAMERA. They kick into the dark hold, CAMERA pulling down from them, stopping. They swim past CAMERA and, in the next moment, the berserk shark appears, trying to follow



them into the hold. It can't get through, the opening too small, but shatters part of the framing.

397 MIKE AND KATHRYN  
397

Ducking away from and pushing aside large, falling pieces of lumber. They look up, reacting as they see

398 THEIR POV - THE SHARK  
398

Lunging down into the opening again, breaking off more of the hold framing.

399 MIKE AND KATHRYN  
399

Evading more falling wood, backing away as they look up at

400 THE SHARK  
400

Trying once more, getting stuck in the hold opening which is now enlarged enough for it to wedge in part of its enormous form.

401 FULL SHOT - THE SHARK  
401

Trying to get into the hold all the way, the two dolphins butting its side.

402 MIKE AND KATHRYN  
402

Mike looks around, sees something and, grabbing Kathryn's arm, pulls her further into the body of the sunken hull, CAMERA PANNING to show them moving toward the hole in the ship's side.

403 EXT. HULL  
403

As Mike and Kathryn push out through the opening and kick up with extreme caution.

404 ANGLE ON DECK EDGE  
404

As Mike and Kathryn appear, looking warily toward

405 THE SHARK  
405

Still in the opening to the hold, trying to break through, the dolphins still butting its sides.

406 MIKE AND KATHRYN  
406

Look at each other, then, abruptly, decide and kick upward, CAMERA with them. As they move toward the surface, they look down at

407 THE SHARK  
407

Starting to back out of the opening it has battered into the hold entrance.

408 MIKE AND KATHRYN  
408

Kicking upward as fast as they can go.

409 SURFACE  
409

As they break through, looking down.

410 WHAT THEY SEE - THE SHARK  
410

Coming up at them.

411 MIKE AND KATHRYN  
411

Not knowing what to do. They start spasmodically as the two dolphins rush up from beneath the water and appear nearby. Without a word, Mike and Kathryn grab the dolphins' dorsal fins, and the dolphins start to rush them away.

412 THE CHASE  
412

Shots alternating between Mike and Kathryn being pulled along by the dolphins and the giant shark pursuing them, getting closer and closer. When it becomes apparent that the shark is going to overtake them, the dolphins make a sharp turn and elude its heavier, straight-forward impetus. Seeing where they are, Mike points downward. Kathryn hits Bobby on the side and he dives abruptly. Daisy follows.

413 UNDERWATER  
413

The dolphins diving with Mike and Kathryn as they put their mouthpieces back in. We see that they are outside the Control Room, the men inside looking out at them in shock. Mike lets go of the fin and swims to the lock, gesturing for Kathryn to do the same. She does and both take refuge in the concrete recess as the shark zooms into FRAME from behind CAMERA, rushing at them.

414 INSIDE THE RECESS  
414

As the huge shark comes at them. Mike activates the outer door of the lock, and they are washed in just as the shark smashes its head against the concrete, jaws missing their feet by inches.

415 INT. LOCK  
415

The shark still trying to get at them. Mike shuts the outer door and starts to drain the water from the lock. As it comes below their heads, they pull out their mouthpieces and look at each other with dazed relief. He puts his arms around her, and they lean their foreheads together, breathing hard. The water is out of the lock in seconds; inside, men activate the inner door.

416 INT. CONTROL ROOM  
416

As Mike and Kathryn are helped in by the technicians. One of them looks toward the o.s. window suddenly.

MAN

Oh, my God!

They whirl and look.

417 THE SHARK  
417

Coming straight at the window as fast as it can. With a deafening CRASH, it hits the window and the glass is shattered, a wall of water roaring in.

418 FULL SHOT - MIKE AND KATHRYN AND THE MEN  
418

Swept across the Control Room by the giant wave of water flung around. One man is smashed against a wall and killed. Several others make it to the door, getting out just before the water slams it shut.

419 MIKE AND KATHRYN  
419

Putting their mouthpieces in again as the Control Room fills with water. They look toward

420 THE SHARK  
420

With one of the technicians in its JAWS and is subdividing him.

421 CONTROL ROOM  
421

Starts flooding. A tape bank topples , crushing female technician.

422 IMPALED SHARK  
422

Thrashes violently, working its way in. It's caught on a huge section of thick glass piercing its side.

423 MIKE AND KATHRYN  
423

Staring at the shark. Suddenly, the air in Mike's tank runs out and, reacting, he taps Kathryn's arm. She sees his problem, takes a deep breath, and gives him her mouthpiece. They look toward the window at a loud SOUND.

424 THEIR POV - THE SHARK  
424

Still very much alive, throwing its gigantic weight forward, getting closer and closer to CAMERA, each violent lurch cutting its side open more, blood pouring from the jagged rent.

425 ANGLE PAST SHARK ON MIKE AND KATHRYN  
425

As it gets closer and closer to them. They back away, are blocked by a console.

426 ANGLE PAST MIKE AND KATHRYN  
426

Showing the shark closer yet. Despite the impaling blade of glass, despite the internal injuries, the shark -- in seconds -- will have them.

427 CLOSE ON MIKE AND KATHRYN  
427

Sharing the mouthpiece, huddled together, helpless now. Then Kathryn's eyes widen, both react.

428 THE SHARK  
428

Shaking its head as it inches forward, jaws open wide.

429 MIKE AND KATHRYN  
429

Drawing back. Kathryn SCREAMS.

430 THE SHARK  
430

Emerging from its maw is Philip's body.

431 PHILIP'S BODY  
431

We see the GRENADE locked in his fist.

432 MIKE  
432

Quickly grasps a metal strip from the tape bank and fashions a crude hook.

433 MIKE  
433

Times his move perfectly and KNOCKS the grenade out of Philip's locked fist. The grenade comes to rest between the shark's TEETH. Kathryn gives Mike some air, then

434 MIKE  
434

Leaps forward and SNATCHES the grenade out of the shark's mouth.

435 MIKE  
435

Hurriedly wraps a metal strip around the grenade.

436 KATHRYN  
436

Acts as a decoy and lures the shark's attention as

437 MIKE  
437

PULLS the grenade pin and  
SHOVES GRENADE  
Into the distracted shark's mouth.

438 MIKE GRABS KATHRYN  
438

And they roll behind a Control Room desk and computer terminal console.

439 FULL SHOT SHARK  
439

As the shark is BLOWN OUT backward through the window opening, torn in half by the explosion, its massive remains starting to slide toward the lagoon bottom, turning the water crimson.

440 MIKE AND KATHRYN  
440

Grabbing the stunned Kathryn, Mike pulls her to the window and out, starting upward through the bloody water.

441 UNDERWATER - MIKE AND KATHRYN  
441

Sharing the air, they slowly float to the surface, buddy-buddy breathing.

442 SURFACE  
442

Mike and Kathryn break through. Helping each other, they make their way over to a camera pylon.

443 MIKE AND KATHRYN  
443

Cling to the pylon and each other.

444 KATHRYN  
444

Suddenly looks alarmed as she remembers:

KATHRYN  
Bobby and Daisy.

Mike looks about, no sign of the dolphins.

445 KATHRYN  
445

Slaps the water hard three times.  
No dolphins.  
She does it again.  
And again.

446 KATHRYN  
446

And now, in total ANGER AND FRUSTRATION, she pounds the water like Rocky on the punching bag until she is drained, and Kathryn breaks down sobbing as Mike holds her, trying to comfort her.

447 DOLPHINS  
447

Come shooting to the surface! They're banged and bruised, but are chirping excitedly and as HAPPY to see Kathryn and Mike as they are to see them.

448 DOLPHINS  
448

Slowly swim around the hugging Mike and Kathryn as CAMERA PULLS UP to show the Sea Kingdom, in all its entirety, safe at last.

FADE OUT.

THE END