

No. 00660

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# NATIONAL LAMPOON'S

JAWS 3/PEOPLE 0

Original Story by

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Second Revised Final Draft

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NATIONAL LAMPOON'S

JAWS 3/PEOPLE 0

FADE IN

OPENING CREDITS -- "JAWS 3"

1 "PEOPLE 0" 1

Over black. Match to Jaws 1. We hear strange underwater rumblings, menacing music, as in Jaws 1. Shot occurs in dark, mysterious water, rippling with dim traces of light. The floor is indistinguishable; there is no life. Although not apparent to the audience, we are in a swimming pool.

DISSOLVE TO

2 EXT. PALM SPRINGS DESERT - NIGHT - ESTABLISH 2

the cool, blue quiet of the desert night. Pan across the landscape to a rambling house with lights burning.

CUT TO

3 INT. PETER BENCHLEY'S STUDY - BENCHLEY 3

is seated at his desk, hunched over his typewriter. He is wearing a robe over a pair of shorts.

CUT TO

4 CLOSEUP - BENCHLEY'S TYPEWRITER 4

He is typing the title page of a script, reading: "JAWS 3 -- by -- PETER." He types his last name: "BENCHLEY." He then types: "Second Draft -- Final Revision."

CUT TO

5 BENCHLEY 5

He pulls the paper out of the machine, puts in a fresh sheet, and considers the blank page for a moment. He rubs his eyes and yawns. It's late and he's tired. He leaves the study.

CUT TO

6 ANOTHER ANGLE 6

He walks out the sliding glass doors adjoining the pool area. He looks up at the sky and takes a deep breath of fresh night

CONTINUED



- 6 CONTINUED 6
- air. He unties his robe and takes it off. He drapes it over a chair. He does a deep knee bend and limbers up his arms, then flips a switch by the arcadia door which turns on an underwater light in his pool, visible in the b.g.
- We hear a strain of the theme music. Benchley kicks off his slippers.
- CUT TO
- 7 BENCHLEY 7
- He steps on the diving board. He does a few preparatory bounces, then sets his feet in position for a back jackknife. His back is to the pool. He puts his arms at his sides and takes a breath.
- CUT TO
- 8 UNDERWATER 8
- Looking up we see Benchley on the end of the board. We see the board bend as he pushes off and goes into his dive. The camera begins to move up as Benchley goes into the air. The theme comes up.
- CUT TO
- 9 BENCHLEY 9
- A full shot of Benchley as he reaches the apex of the dive and turns down toward the water.
- CUT TO
- 10 BENCHLEY'S POINT OF VIEW 10
- with the camera as Benchley, we turn down and descend. Very suddenly and violently, the surface is broken by the massive shark's jaws thrusting up out of the water and directly into the camera.
- 11 EXTERIOR - BURIAL AT SEA - MIDDAY 11
- A long locked shot of a large pleasure craft bobbing on the open sea. There is a group of people gathered on the deck. We hear George Jessel's familiar, droning voice and the lapping of waves on the hull. (X)
- JESSEL  
(florid, droning  
voice)  
This was the finest man God ever  
made. He was kind, he was humble.

CONTINUED

11 CONTINUED

11

JESSEL (Cont'd)

He was the kindest and finest and most humble man God ever made. God never made a man who was as kind or as humble or as fine as this man who was the finest, kindest, most humble man God ever made. God couldn't have....

A large coffin is slid off the deck and lands in the water with a splash. It submerges, but then bobs back up like a cork. The people look over the side. We hear their murmured reactions.

JESSEL

It's not sinking!

A cloud of gulls appear and descend upon the coffin, squawking and lighting on the floating coffin.

JESSEL

It's supposed to sink.

A man appears on the deck with a submachine gun. There are several shattering bursts of fire that rip into the coffin. The coffin upends and sinks rapidly amidst bubbles and gurgling sounds.

12 BEACH - SHOOTING SITE FOR JAWS 3 - LONG SHOT - ESTABLISHING 12

equipment, trailers, cameras, cranes, lights, generators, crew, and actors (including Butch Peluso and Darlene DePuerque) assembled on the beach. Most personnel are gathered by the surf watching several grips haul a half-submerged dinghy ashore.

CUT TO

13 SURF

13

as the crew members struggle with the dinghy, we see that it is badly mauled. A Grip suddenly pops up from under the waist-deep surf holding a soaked Panavision camera.

GRIP

(to shore)

I got it!

CUT TO

14 ROAD ABOVE BEACH

14

A pair of black limousines turn off the road and drive up to the set. Canterbury climbs out of the lead car, followed by a retinue of grim-faced executives.

CUT TO

15 CANTERBERRY'S POINT OF VIEW - BEACH

15  
(X)  
(X)

The camera crew lowers a heavy camera off the dock into a small boat which sinks slowly to the bottom with the added weight.

CUT TO

16 CANTERBERRY AND DIRECTOR

16

The Director, obviously upset, is standing in profile near the dock, framed from the waist up. He is holding a bullhorn in his hand. Canterbury approaches him as his cronies fan out in the b.g. inspecting the set.

DIRECTOR

(X)

(upset)

Did you see that? Did you see that?!  
That's the way this whole picture's  
been going!

CANTERBERRY

Steven, this may not be the best  
time to tell you, but...well...

(pauses for a beat)

Benchley didn't finish the script,  
before....

DIRECTOR

(jolted)

What? He was supposed to rewrite  
the beach scenes days ago.

CANTERBERRY

(surveying the set)

Well, I'm afraid you'll have to do  
it yourself ---

The Director starts to throw a fit as the Assistant Director approaches him with a clapboard under his arm reading: "JAWS 3. TAKE 127."

ASSISTANT DIRECTOR

(with sense of  
urgency)

Steven, we're going to have to do  
the whole shot again.

CONTINUED

16 CONTINUED

16

DIRECTOR

(barks)

Forget it.

The Assistant Director nods, then runs off.

DIRECTOR

(looks at Canterbury)

Something is seriously wrong here.  
Our shooting platforms have been  
getting beat to shit. That camera  
over there is completely destroyed.  
The actors are afraid to go in the  
water.

(build to near  
hysteria)

And speaking of actors, you see that?  
(points o.s.)

CUT TO

17 CANTERBERRY'S POINT OF VIEW - BUTCH PELUSO

17

a fatuous, self-absorbed 240-pound blimp with a thirty-second attention span, a pompadour, and pencil mustache. Butch is wearing a gold brocade dressing robe; baggy white swimming trunks with "Butch" lettered inside crest on one leg; sunglasses; rope-soled deck shoes; is carrying a demitasse cup and saucer; and continuously mopping his brow with a small towel. He exits from a dressing trailer, looks around, then the camera follows him as he walks with short, tentative mincing steps to a chair under an umbrella about twenty yards from the trailer. The chair sinks into the sand as he sits.

18 DIRECTOR AND CANTERBERRY

18

CANTERBERRY

Yeah.

DIRECTOR

You know who that is?! That's Butch  
Peluso -- our leading man!

CANTERBERRY

What happened to him? He used to  
be all muscle.

CONTINUED

18 CONTINUED

18

DIRECTOR

That's right...two weeks ago he weighed 180 pounds. 'What happened?' I'll tell you what happened! Some idiot from the studio, I don't know who, brought his Mother over here from Italy.

CUT TO

19 BUTCH'S TRAILER

19

Butch's Mother emerges from the trailer carrying an enormous, dripping colander full of noodles. She is a squat, obese 65-year-old wearing a tent-like print dress and her hair in a bun. Her hose are rolled down around her knees.

(X)

BUTCH'S MOTHER  
(spotting Butch, o.s.)  
Butch, my son! Look at what  
Momma made!

She holds the colander aloft and wiggles it back and forth to get Butch's attention.

20 DIRECTOR

20

DIRECTOR  
(screams to  
Butch's Mother)  
Stop it! Stop it! Stop it! Pack  
up your goddamn noodles and get the  
hell out of here.

By now the Director is entirely out of control.

CANTERBERRY  
Steven. Steven. I know you're  
having difficulties, but we'll work  
them out.

(X)

DIRECTOR  
(high, panicky  
squeal)  
How?

CANTERBERRY  
Listen, I didn't get to be head of  
Mecca Studios by not making pictures.  
We'll find a way, believe me...and  
you'll have a film better than  
Jaws 1...

(slaps Director  
on back, says with  
phoney chuckle)  
My God, it's already better than  
Jaws 2.

DIRECTOR  
(explodes)  
Fine, but you'll make it without  
me! This picture is totally

CONTINUED

20 CONTINUED

20

DIRECTOR (Cont'd)  
screwed -- I've given enough of  
myself to these lousy fish movies.  
(holds bullhorn to  
his mouth and shouts  
at Canterbury)  
I quit!

The Director hobbles away revealing to us for the first time  
that he is missing his left leg and right arm.

CUT TO

21 CANTERBERRY

21

He has been joined by a couple of his men.

CANTERBERRY  
Call Marilyn Sellers at the studio!  
Tell her I want a new director, and  
I want a new writer!

Canterberry is distracted for a moment by someone o.s.

CUT TO

22 DARLENE DE PUERQUE

22

standing with her back to the camera by a wardrobe trailer.  
She is being ministered to by a makeup girl, a script girl  
and a couple other assistants. She is obviously a sizeable  
star. She turns her head and shoulders around to examine  
the bottom of her bikini for a tan line, looks up, sees  
Canterberry, and smiles.

(X)

CANTERBERRY (o.s.)  
And I want that!

CUT TO

23 CANTERBERRY

23

His mood has improved.

CANTERBERRY'S ASSISTANT  
Darlene DePuerque?

CUT TO

24 DARLENE - EXAMINING OTHER THIGH

24

CANTERBERRY (o.s.)  
Have her at my place tonight. I'm  
entertaining.

25 EXT. LUXURIOUS OCEAN-FRONT HOME - NIGHT - LIMOUSINES IN FRONT 25

Six or seven large, black limos are parked in front of an expensive Malibu home. Chauffeurs are standing by the cars, some chatting with one another. Camera moves around the house down to its private beach.

CUT TO

26 SIX OR SEVEN VERY OLD, VERY WEALTHY MOVIE MOGULS 26

are having a lavish cookout on the beach. They are around a roaring fire with a dozen beautiful bimbos. The base of the fire is contained in a stainless steel bin, fed by a large butane tank. Some of the men are in swimsuits; others in monogrammed terry cloth robes or smoking jackets. Most all are wearing various articles of gold jewelry, smoking cigars, and seated in deck chairs as the girls serve them drinks and giggle at their conversation. The light is soft and warm from the fire; the audio is muffled and little squeals from the girls -- match in tone to Jaws 1 opening. Five men are seated behind music stands in the b.g. playing a recognizable (X) disco melody on violins. They are wearing tuxedos and little sombreros. The music stands read: Spud Velasquez and the Ice Chests.

CUT TO

27 TIGHT SHOT 27

of one of the girls nuzzling a mogul's ear while laughing at a story he is telling. He is holding a tall, Polynesian-style drink.

28 PAN TO ANOTHER BIMBO 28

spoonfeeding a feeble, decrepit mogul from an extremely exotic-looking drink. He is resting his open palm on her breast as if it were a support handle. The drink is packed with an outrageous array of swizzle sticks, fruit sections, etc.

Another girl is kneeling beside him preparing to serve him a chafing dish of cherries jubilee, which a chef is cooking at a small hors d'oeuvres table. Darlene DePuerque walks in front of them -- we see only her legs. The camera follows her as she passes Canterbury. He is seated in a deck chair, smoking a cigar, and talking on the telephone. The receiver is crimped between his shoulder and his cheek, as he gestures with his hands. In mid-gesture, Canterbury reaches up and pinches Darlene. She lets out a playful screech, then falls to her knees beside Canterbury, all smiles. A formally attired British Waiter offers them a tray of food.

CONTINUED



28 CONTINUED

28

Darlene takes a pair of franks from the tray. She hands one to Canterbury as he continues to talk on the phone. Darlene tries to get comfortable in the sand, wriggling and posturing seductively.

## CANTERBERRY

Look, someone wants Jaws 3 to fall on its face...Of course, it would make me look bad, it's my project. They'd get someone else on the board to replace me...Who?...Mavin, that's who...He's a sneaky, power-crazed bastard...Yeah...Yeah...I'll talk to you later.

Canterberry hangs up the phone. Darlene leans toward him. Sensing he is upset.

## DARLENE

(tries to  
distract him)  
Wanna go for a swim?

Darlene gets up and runs coyly out of the frame. Canterbury watches her for a moment, then runs off after her.

29 BEACH

29

Darlene racing ahead of Canterbury. She takes off the top of her bikini and tosses it to the ground as she runs. In the bright blue light of a full moon, she attempts to remove the bottom of her suit as well, which becomes tangled in her legs and causes her to stumble and fall.

CUT TO

30 CANTERBERRY

30

Silhouette shot of Canterbury running down a steep hill leading to the water. Darlene is on the ground in front of him.

CUT TO

31 FRONTAL - CANTERBERRY

31

He runs past Darlene, who is on the ground laughing. He doesn't see her and is bulge-eyed because he can't stop running. His momentum carries him into the water, where he falls down.

CUT TO

## 32 LONG SHOT - CANTERBERRY

32

The tide carries him out until he is neck-deep in the ocean. We hear and see a buoy in the distance -- Match to Jaws 1 opening. We hear Canterbury faintly from the beach.

CANTERBERRY

(out of breath)

Hey, baby. Where are you?

(short pause, then

laughs as if he

suspects a joke)

I know you're out here.

## 33 MED. SHOT - CANTERBERRY

33

He still has the cigar in his mouth, as he looks around for the girl. We hear a faint crunching sound as the buoy, some distance behind him, is pulled down several feet. A series of crunching sounds follow as the buoy is jerked underwater in stages until completely submerged -- the shark is eating the buoy.

CANTERBERRY

(while buoy

is being eaten)

Come on, honey. I'm getting wet  
out here.

## 34 CLOSEUP - CANTERBERRY

34

He sighs, then, after a beat, is pulled under the water. His head pops up after a couple of seconds; he has a horrified expression on his face. He is then pulled laterally for several feet, and after thrashing about, gurgling, screaming, etc. is jerked under again. His head shoots out of the water once more, then is violently submerged for good. This should be as realistic as the attack in the opening to Jaws 1, yet (X) not necessarily as prolonged.

## 35 THE BEACH - DARLENE

35

She is scanning the water for signs of Canterbury, still naked, covering her midsection with her suit.

DARLENE

(under her

breath)

Mr. Canterbury?

CUT TO

36 BEACH 36  
Pan waves hitting the beach.

DISSOLVE TO

37 BEACH - DAWN 37  
Same pan. Camera follows a wave up to the beach, then pans the beach to a clump of seaweed.

CUT TO

38 SEAWEED 38  
Zoom in to reveal all that is left of Canterbury -- a gold bracelet tangled in the seaweed, a monogrammed Hawaiian bathing suit, and a battered digital watch. A sand crab crawls across them to a pair of false teeth with Canterbury's cigar in them. A man's feet dressed in street shoes enter the frame. His hand reaches down and picks up teeth. The camera follows his hand up to his face. It is Droner, in a business suit. He examines the teeth, looks at the other remains, then smiles approvingly.

39 EXT. MECCA GATES - DAY - ESTABLISH A LONG SHOT 39  
The gates of Mecca Studios. An iron arc spans a guard house. A pair of uniformed guards come out of the guard house as a car pulls up and stops. There is a flag flying above the gate bearing the Mecca "M". The iron arc is adorned with the large words, "MECCA STUDIOS" and below that, slightly smaller, "WHERE MOVIES ARE A RELIGION."

CUT TO

40 EXT. MECCA LOT - ESTABLISHING SHOT 40  
There is great activity with actors and actresses in costume walking to and fro, workmen carrying props, golf carts whizzing by, tourist and tour groups passing and milling, stopping to gawk at the stars. In the midst of this activity, a pair of men in gorilla suits walk by. A couple of tourists stop them and ask for autographs. As they gladly sign souvenir menus, we pan up to the Tower.

41 INT. MECCA BOARD ROOM - DAY 41  
There is nothing about the board room or the men in it that would suggest a movie studio. The room is rich and corporate, the men are all from the business side and their dress and manner conforms with that. At the end of the table stands Carl Droner, Bernie Mavin's chief aide. Nearby is Marilyn Sellers, Mavin's Production Chief.

CONTINUED

DRONER

Mr. Mavin, who as a result of this horrible tragedy, temporarily assumes Mr. Canterbury's duties and responsibilities according to the bylaws of this corporation, has asked me to tell you he wholeheartedly accepts the position, and looks forward to an era of unprecedented growth and prosperity in the future.

DESMOND

The least we can do is give Canterbury a goddamn moment of silence.

DRONER

By all means. Let us honor Mr. Canterbury with a minute of silence.

Another man, Lurkey, speaks up.

LURKEY

They gave Irving Bernard of Sterling Sterling Pictures five minutes of silence when he died.

DESMOND

Sheldon Hirschberger of Swell Pictures got ten minutes. I think we're being a little stingy with our devotion.

DRONER

You're absolutely right, Frank. But we do have a lot of other meetings today. How about if we give him five minutes today and another five tomorrow?

LURKEY

(looks at  
others)

That sounds fair.

The men all bow their heads and sit silently. We pan the room to see the solemn faces. A couple of men wipe tears away. They are all deep in thought about Canterbury, life in general, and their own mortality. Suddenly, the silence is broken by shouting out in the antechamber. It's Mavin.

CONTINUED

41 CONTINUED - 2

41

MAVIN (o.s.)

I don't give a flying tweedly fuck!  
Canterberry's dead! I'm taking his  
office and I want every last re-  
minder of him out of here! Now  
that he is dead, I can tell the  
truth. I never liked him. I kissed  
his ass, but I never liked him.

Mavin kicks the door to the board room open. The men all  
turn and look toward the door. Mavin continues scolding the  
secretary.

MAVIN

I'm running the show now, so when  
I speak you jump! When I jump, you  
speak!

He turns to the men in the board room and flashes them a  
smile and holds up his finger. He is carrying a bust of  
himself under his arm.

MAVIN

(pleasant voice)

Be with you in a moment, fellas.

Mavin walks into the room and slams the door shut. He whis-  
tles as he walks over to a large black pedestal upon which  
rests a bust of Canterbury. He stops whistling for a moment  
as he takes his index finger and pushes the bust off the  
pedestal. It crashes to the floor with a loud thud and  
shatters. The men are shocked. Mavin replaces the bust with  
one of himself. He continues whistling as he walks over to  
his place at the head of the table. Droner, who was standing  
there, quickly scoops up his notes and takes a seat elsewhere  
at the table. The men go back to their silence. Mavin is  
impatient with the show of grief.

MAVIN

What goes on here?

DRONER

They're honoring the death of  
Mr. Canterbury, sir.

MAVIN

Bullshit! You never honored his  
death when he was alive, why start  
now? He can't hear you.

Mavin starts walking around the table.

CONTINUED

41 CONTINUED - 3

41

MAVIN

Now the first order of business is Jaws 3. It's a mess, and I'm going to make sure it doesn't stay that way.

LURKEY

That was Canterbury's project. Maybe it would be best to close it down.

MAVIN

(begins a tirade,  
quickness his pace)

Close it down? For your information, Jaws and Jaws 2 made more money than the Buick Division of General Motors, the Episcopalian Church and the March of Dimes combined. I'm the guy who fought and struggled to make this picture, way the hell before Canterbury even dreamed of stealing it from me and turning it into a disaster. Hell, yes. People said, 'You can't do that! You can't make another shark movie!' You want to know what I told them?

42 BOARD

42

They stare at Mavin blankly.

CUT TO

43 MAVIN

43

MAVIN

I said, 'This is Hollywood. We can do anything here. Anything! We can make a sequel to a sequel to a sequel of a film based on a book from an idea inspired by a boil on the ass of a Hungarian Freedom Fighter!'

CUT TO

44 MAVIN

44

takes a seat at the head of the table.

CONTINUED

44 CONTINUED

44

MAVIN

I've asked Mr. Replevin, our chief counsel, to see about getting a copy of Canterbury's will to find out just who the hell he's given all his stock to.

(to Replevin)

So, did you get it?

REPLEVIN

Yes, we located a copy of the will in our files.

Replevin places his attache case on the table and starts to open it.

MARILYNN

(snaps, stands)

You can't do this Bernie! The will must be opened in the presence of Mr. Canterbury's heirs.

(X)

Mavin ignores her and points at Replevin, indicating he should start reading.

Replevin picks up a folder containing the will, puts on a pair of reading glasses, and removes the will. He skims through the first page muttering occasional words and phrases.

REPLEVIN

Let's see. 'I, Rutledge Canterbury ...mind and body...bequeath and devise...blah, blah, blah...however...'

(chuckles to himself, looks up at Mavin)

God, when I think how much lawyers charge to write this crap....

CUT TO

45 MAVIN

45

He flashes Replevin a half-smile.

MAVIN

Get to the bottom line.

CUT TO

46 REPLEVIN

46

REPLEVIN

(continues  
skimming will)

'...Thereinafter create a life  
estate with remainder to....'

Replevin removes the first page of the will. He continues to skim the second page as he absentmindedly crumples the first page in one hand and tosses it behind his chair.

REPLEVIN

'...dadeet, dadeet, dadeet, dadeet....'

MAVIN

(suddenly remembers  
something)

Oh, by the way. My mother won't get out of her apartment in that building I own in Santa Monica. Take care of it!

CUT TO

47 NEW ANGLE - REPLEVIN

47

REPLEVIN

Fine. She'll be on the street by morning.

(looks back at the  
will, realizes he  
is to the salient  
part)

All right, here we are. 'And so, having never married, acknowledging no children, so and so and so...I bequeath my entire estate, composed principally of 678,000 shares of Mecca Studios, Incorporated, \$112 million in cash and traveler's checks and a number of great big houses, to the one woman I'll never forget...Erma Gurning.'

(looks up  
at Mavin)

CUT TO

48 MAVIN AND BOARD MEMBERS

48

They all, except Marilyn, shrug and look at each other.

CONTINUED



48 CONTINUED

BOARD MEMBERS  
 (except Marilyn)  
 Erma Gurning?

48

MAVIN  
 Who the hell is Erma Gurning?

49 EXT. DIMTER, IDAHO CITY LIMITS - ESTABLISHING SHOT

49

We see a small Idaho town from the outskirts. We can read the Chamber of Commerce sign announcing the town. It reads:

DIMTER, IDAHO, Pop. 2,001

Home of

SPUDLINT

"People making lint from potatoes  
 and putting it into pockets for people"

A pickup truck loaded with potatoes passes the camera, heading into town.

CUT TO

50 EXT. DIMTER MOVIE THEATRE - ERMA GURNING

50

is in the ticket booth of the movie theatre. She is keeping herself busy stacking pennies. She has a stack about three feet high. She smokes a cigarette. She takes a puff, leans forward and exhales out the little hole she talks to customers through. A Woman walks up to the booth and taps on the glass.

WOMAN  
 Erma? Erma Gurning?

ERMA  
 Yes?

WOMAN  
 I'm Cecile Noblock and your boy Sonny and my boy Carl were in the Trooper Scouts together and they had a banquet about eleven years and six months ago. Do you remember that?

ERMA  
 (thinking,  
 not sure)  
 I believe so. At the Veterans of Domestic Wars Hall on Highway 11.

CONTINUED

50 CONTINUED

50

WOMAN

Sure. Well, Erma, I asked you how you were and then I had to go and make a batch of punch because I was on the refreshment committee. Well, I never got to find out how you were and it's bothered me all these years but I just didn't get the chance to come down here until now. So how were you?

ERMA

I was just fine, thank you. How were you?

WOMAN

I was feeling a little punk. But tell me, how's your boy? What's he doing these days?

ERMA

Sonny's working at the Spudlint Factory....

WOMAN

How nice.

ERMA

(proudly)

He's the best boy a mother could have.

CUT TO

51 EXT. SPUDLINT PLANT - ESTABLISHING SHOT

51

A sprawling, rusted-out factory excreting dense, low-rolling clouds of noxious waste from charred smokestacks. A sign in the f.g. reads: SPUDLINT POTATO BY-PRODUCTS EXTRUSION FACILITY -- "People making lint from potatoes and putting it into pockets for people."

CUT TO

52 INT. SPUDLINT PLANT

52

It is a sweatshop-like conglomeration of massive, dirty, dark, rattling, antiquated machinery in the manner of Chaplin's Modern Times. There are a pair of huge boilers in the b.g. feeding a network of black, riveted, valve-controlled pipes, which run throughout the plant. The walls of the plant are almost entirely obscured by the crisscrossing, intertwined pipes.

CONTINUED

52

CONTINUED

52

There are several bulky machines at various places in the room; all interconnected by gigantic pulleys and belts, and a complex system of levers, drive shafts, and cables. A series of chutes runs between each of the machines. Jets of steam are intermittently released from the pipes and machinery. The clatter of old engines and gears is nearly deafening. Several workers -- most of whom are farm types in overalls, little baseball caps, hard hats, and safety glasses -- are seated at an assembly line running through the center of the plant. Each worker performs the following procedure: as men's sports coats, trousers, shirts, etc. pass by them on hangers suspended from an overhead track -- like those found at cleaners -- workers remove a garment from the hanger, place the garment on a form in front of them, and insert a long, black hose -- emanating from a vast tank overhead -- into each pocket. Thus, a worker might put four hoses into a pair of slacks. The worker then pulls a lever which fires a burst of lint into the pockets through the hoses. The sound of the burst is similar to an auto mechanic's air drill. Workers then toss the lint-filled garment into a bin beside their station on the assembly line.

CUT TO

53

TIGHT SHOT ON MACHINERY

53

Camera follows a system of pipes, pulleys, flywheels, etc. until they intersect with the clothes track. Camera follows clothes track along the assembly line, stopping on a sign reading: Station 16 On Duty -- A hook at the base of the sign holds a card reading: Sonny Gurning. The name is crudely lettered in two different colors of pen. The first one ran out of ink halfway through the last name. Camera tilts down to reveal Sonny at work on the assembly line. Sonny is wearing a zigzag striped T-shirt, safety glasses, and a plastic hard hat. He removes a sports coat from the track, and places it on a form. He puts hoses in each of the outer pockets, and then depresses the lever momentarily. Then he picks up a lint gun -- similar in appearance to a grease gun or an acetylene torch -- and shoots a spritz of lint into the coat's inside pocket. The gun doesn't function properly, he taps it a few times, and fires a test spritz onto his palm. A powerful spray of lint comes out. Sonny tries again, firing the lint gun into the inside pocket.

CUT TO

54

SONNY'S POINT OF VIEW - WENDY

54

She is pushing a dolly filled with potatoes across the factory floor. She and Sonny speak over the noise of the machinery.

CONTINUED

SONNY (o.s.)

(calling out  
to her)

Hey, Wendy. How ya doin'?

WENDY

(walks over to  
Sonny, smiles  
sweetly at him)

Good. How you doin'?

As they speak, Sonny tosses the coat he has just filled with lint into a bin beside him, removes another coat from the track, and puts it on the form. He then grabs hold of the lint gun.

SONNY

Wanna go to the movies after work?  
Great picture playing.

WENDY

Sonny, we've seen the picture a  
hundred times. Why don't we do  
something else...

(raises her  
eyebrow  
suggestively)

Read me?

SONNY

What else? What could be better  
than 'Eggplants from Beyond Space'?  
It's a classic! It's pure sci-fi  
on pure film!

WENDY

It's pure shit, if you ask me.

SONNY

If you want to make those kinds of  
remarks, I suggest you make them on  
your own side of the factory.

(X)

To emphasize his point, Sonny squeezes the nozzle of his lint gun. The nozzle on the lint gun doesn't work. Sonny tries to get it to work. He looks at the nozzle with a puzzled expression, he squeezes the handle. You would expect it to squirt in his face but it doesn't.

WENDY

Well, pardon my blooper, Mr. Spock.

CONTINUED

54 CONTINUED - 2

54

She makes a face at Sonny, and walks off.

SONNY  
(yells to her)  
Meetcha out front.

(X)

WENDY  
(walking away,  
back to Sonny)  
Okay.

Sonny looks at the nozzle again, and squeezes it but it still does not work. He's trying to make it work. He pulls it off and lint begins to spray him in the face. He looks around, trying to figure out how to stop it, hoping no one has noticed the screw-up. Desperate, he buries the end of the hose in the neck of his shirt. As he continues to look around for ways to stop the flow of lint, the hose fills his shirt up with the stuff until Sonny is expanded to twice his normal size. The lint is oozing out of his shirt sleeves. After a couple beats, (X) the pressure from the hose blows Sonny backwards.

CUT TO

55 CLOSEUP OF LEVER

55

Sonny falls on the lever that controls the other lint hoses, breaking it off.

CUT TO

56 LINT HOSES

56

The other lint hoses go berserk, spewing lint everywhere. A dizzying flurry of lint fills the screen.

CUT TO

57 EMERGENCY SWITCH

57

An old-fashioned knife switch behind a glass door near Sonny's station. The door reads: EMERGENCY ONLY -- BREAK GLASS.

CUT TO

58 SONNY

58

is slightly dazed, on all fours, and half obscured by the shower of lint. He pulls the glass door open -- it opens easily -- then attempts to break the glass, whacking it with his hard hat, to no avail. The noise level throughout this is very loud.

CUT TO

59 WIDER SHOT - FACTORY 59

The lights in the plant flicker. We hear electrical crackling and humming.

60 SONNY 60

crawls out of frame. Workers are screaming and running about in a screen full of blue lint.

61 EXT. PLANT - A DOOR 61

flies open and Sonny, covered with lint, emerges. He closes the door behind him. Through its glass window, we see the chaos continuing in the plant. Wendy is unaware of what has happened. She smiles a hello.

SONNY

(looks at  
his watch)

We better hurry, we'll miss the credits!

62 INT. LARGE CHAPEL - DAY 62

We are tight on George Jessel as he delivers a eulogy to Rutledge Canterbury.

He speaks in a high-blown, rambling voice that ranges from loud to soft, clear to muddled mumbling. He speaks in a round-about way repeating himself frequently. As he speaks, we pull back.

JESSEL

(monotone)

Rutledge Canterbury was a wonderful man possessed of many wonderful qualities including humility, kindness, and generosity.

Pull back to reveal a coffin resting on a bier surrounded by an obscene assembly of flowers and banners that say, "Rest in Peace," "Get Well Soon," "Congratulations," "Best Wishes, Bon Voyage," "Fondest Regards," etc.

CUT TO

63 REVERSE ANGLE 63

From the stage looking out into the audience, we see the first two rows of chairs are occupied by ten blondes in black

CONTINUED

63 CONTINUED

63

dresses and veils, wiping aside tears with white hankies. Their legs are in the same positions and their heads are all bowed.

CUT TO

64 BLONDE #1

64

She is somewhat tearful as she whispers to another Blonde.

BLONDE #1

He was such a beautiful man...lude?

She offers Blonde #2 a prescription bottle from her purse.

BLONDE #2

(tearful also,  
whispering)

No thanks, I'm walking.

CUT TO

65 JESSEL

65

He continues unaware of anything.

JESSEL

This was the finest, kindest man  
God ever made. He was humble. He  
was the most humble man God ever  
made.

CUT TO

66 A MAN IN THE SEATS

66

He leans forward and taps a mourner on the shoulder. He has a puzzled look on his face.

MAN

(whispers)

Excuse me, but do you know if this  
is the George Dobkin funeral?

MAN AHEAD

(turns his  
head slightly)

No. This is Rutledge Canterbury.

MAN

(whisper)

Oh. Say, you didn't see another  
stiff around here, did you?

CONTINUED

66 CONTINUED

66

MAN AHEAD

(whisper)

What's he look like?

MAN

(whisper; moves

his hands as if

describing the

one that got away)

He's about six feet long. Heavy-set fella. He's wearing a blue suit, silver and red tie.

MAN AHEAD

(whisper)

Doesn't ring a bell.

CUT TO

67 JESSEL

67

He brushes a fly away from his face as he continues his eulogy.

JESSEL

He was more kind, more humble, more fine than any other man God ever made.

CUT TO

68 THE MOTHER WITH HER CHILD

68

A mother is trying to silence her seven-year-old boy, who is asking embarrassing questions in a loud voice.

CHILD

(loudly)

Is that guy really dead? Does he stink? Huh? Does he stink? Is he stiff? Are they going to burn him, Mom. Huh? Are they?

CUT TO

69 JESSEL

69

JESSEL

God couldn't make a finer, kinder or more humble. He was the finest, kindest and most humble man God ever made.

CONTINUED



69 CONTINUED

69

Jessel's voice is drowned out by the increasing volume of Mavin's voice.

MAVIN (o.s.)

(very loud  
whisper)

Where's Marilyn with the information on that Gurning broad?

CUT TO

70 JESSEL'S POINT OF VIEW

70

We see the seats and a cluster of people gathered around Mavin. They are having a meeting. A secretary is taking notes. Droner is there. People are turning in their seats to see what the commotion is. Jessel babbles on.

CUT TO

71 MAVIN

71

He is wearing half-glasses as he looks over some papers. There is much buzzing among his associates.

MAVIN

(very loud  
whisper)

I want to be in the theatres by next summer.

Droner is sitting in the row behind Mavin but is leaning forward as are five or six other men.

DRONER

You might want to talk to Bob Redford about that other deal.

MAVIN

(thinking)

Redford. Not bad, not bad. Catherine. Get me Robert Redford!

Catherine stands up and with her hand to brow scans the seats (X) for Redford. She spots him and cups her hand to her mouth and calls.

CATHERINE

(shouting)

Robert Redford? Mr. Redford?

Redford stands up in the back row. He waves his arm.

CONTINUED

71 CONTINUED

71  
(X)

CATHERINE  
(shouting)  
Mr. Redford? Do you have a minute  
to take a meeting with Bernie Mavin?

Redford works his way to the aisle and walks down, stopping  
a couple times to greet old friends. He worms his way up the  
aisle and sits down with Mavin.

REDFORD  
Good to see you, Bernie.

CUT TO

72 REPLEVIN

72

He works his way up the aisle to Mavin's meeting. He leans  
over to Mavin and speaks in hushed tones.

REPLEVIN  
Mr. Mavin, I've found an additional  
codicil to Canterberry's will in  
which he's voted all of his shares  
of stock to elect Erma Gurning  
Chairman of the Board of Mecca  
Pictures, Inc.

Mavin is stunned. He waits a beat and then lets out a shrill,  
pained piercing howl. It silences the chapel except for  
Jessel who rambles on with his eulogy.

CUT TO

73 JESSEL

73

still oblivious to scream. He is just concluding his eulogy.  
He turns and salutes the coffin.

JESSEL  
(with gusto)  
We'll all miss you, Jolie. We'll  
miss your music, we'll miss your  
smiling face....

CUT TO

74 EXT. CEMETERY - A PRIEST AND THE MOURNERS

74

surround the huge casket. The Priest concludes his blessing.

PRIEST  
May he rest in eternal peace, amen.

CONTINUED

74 CONTINUED

74

The mourners mumble "amen" and begin to move away from the casket. The funeral is over. As the people leave the grave site, we see two gravediggers in overalls and mud boots leaning on shovel handles. They wait a beat then approach the casket. They lower the huge casket into the conventional grave. It hits the ground with a "thud," but won't fit into the hole. The gravediggers look up to see if anyone is watching them. Then they climb up on the coffin and begin to jump up and down to force it into the ground.

75 CEMETERY - PARKING AREA - THE MOURNERS

75

are getting into their black limousines. We can hear the pounding feet of the gravediggers in the b.g. Marilyn walks over to the Bernie Mavin party which, as in the chapel, is discussing business. Marilyn interrupts.

MARILYNN

Bernie. I found her. I found Erma Gurning. She's in Idaho.

MAVIN

Idaho? Hmm. That's near Florida. Good! Get her out here. I'll handle her personally.

CUT TO

76 INT. DIMTER THEATER

76

The entire theater is empty. On the screen we see what is quite obviously a science fiction movie with a space monster being confronted by a space explorer in traditional outer (X) space gear. The explorer is carrying a disintegrator gun much like the disintegrator gun we will be using in the making of Jaws 3. We hear bits of dialogue coming from the screen -- but mostly music and sound effects. There are only two shadowy figures in the entire theater.

SONNY

(with awe)

I'd live inside this movie if I could. That man from outer space is sure believable...you really believe him. (X)

WENDY

(breathy)

I believe! I believe!

CONTINUED

(X)

76 CONTINUED

76

We see one of the figures yawn with both arms stretched out into the air. As one arm comes down in a romantic ploy, the one figure draws the other in closer.

SONNY

If I didn't have to be me and work in a lint factory, I'd make science fiction movies. Think of it! To weave dreams of the future on ribbons of celluloid.

WENDY

(distracted)

Yeah...Um...Oh, yeah....

The aggressive figure gently forces the head of the other onto its shoulder and strokes its hair. We can see that a lot of hand action is going on.

(X)

77 REVERSE ANGLE

77

on Sonny's face. Pan down to see his hand dispassionately on Wendy's tit. He doesn't even know it's there. We see that it has been Wendy who is making the moves on Sonny. He is oblivious to the assault. His shirt is all the way open and his T-shirt is covered with lipstick. Wendy is sucking noisily on his neck. Occasionally she moves his hand, which is on her breast, in a circular motion. He stares ahead, at the movie, as he mouths the dialogue. Wendy tugs at his undershirt trying vainly to yank it over his head. She can't get it off unless his shirt comes off and to try and get his arms out of the sleeves would be too difficult. Instead, she just goes up under the undershirt and plants kisses all up and down his chest and belly. Her head bobs around and we hear slurpy, wet kissing and playful blubberings as Sonny stares ahead, unmoved.

(X)

CONTINUED

(X)

77 CONTINUED

77

SONNY

(staring, monistically;  
to himself)

I could do it. I'd need some  
practice, but I could do it.

(assumes announcer  
voice as he invents  
a quote)

'Directed by...Sonny Gurning.'

(X)

Wendy has come out from under the T-shirt and is attacking his waist, where she unfastens his belt. She is lost in her passion.

WENDY

(hot, out of  
breath)

Oh, Sonny! I love you!

Wendy yanks down his pants zipper. We hear the loud "ZIIIP." Suddenly, they hear a commotion from out in front of the theatre and Sonny bilts to an upright position. Wendy immediately zips his fly back up. We hear the loud "ZIIIP" again. They leave the movie and come outside.

CUT TO

78 EXT. THEATER

78

Erma is lying on the ground. She has obviously fainted. The Mayor, Sheriff, and other town people have surrounded her. Someone is slapping her face trying to revive her. The Sheriff waves his ten-gallon hat, fanning her, trying to give her air. Sonny and Wendy rushes to her side.

SONNY

Mom! Mom! Are you all right?

Erma groans. Sonny looks up at Sheriff Boatner.

SONNY

What happened?

CONTINUED

SHERIFF

She got a telegram.

He pulls out a telegram and hands it to Sonny.

MAYOR

It says that, a guy named  
Rutledge Canterbury in Hollywood  
died and left your mother  
\$180,000,000 in cash and travelers  
checks and...and...

(stutters)

...eleven large houses, and...and....

(stutters again)

SHERIFF

(picks it up)

...a major interest in Mecca Studios.

BANKER

(picks it up)

...and furthermore, it says that in  
this guy Canterbury's will, your  
mother has been named Chairperson  
of the Board of Directors of Mecca  
Studios.

Sonny is stunned. Erma comes around.

ERMA

Oh, poor Rutledge! He's...dead!

SONNY

Mom...who's Rutledge Canterbury?  
You never told me about a Rutledge  
Canterberry.

ERMA

Oh, yes, I knew him years ago...  
We were very close....

Sheriff nods knowingly.

SHERIFF

Boy, you sure must've been close!

beat-up suitcases in hand, are boarding a bus. The towns-  
people of Dimter are gathered to send them off. The town  
musician is playing his tuba; the scene is very festive.

CONTINUED

79 CONTINUED

79

MAYOR

(shaking Erma's hand)

Well, Erma, we're gonna miss ya, you betcha.

80 SONNY AND WENDY

80

They are embracing by the bus door.

SONNY

Don't worry, Wendy. I'll send for you, I promise.

WENDY

(wistfully)

Sonny?

SONNY

(manfully)

Yes?

WENDY

How 'bout a quick one?

ERMA

(pulling Sonny into bus)

Come on, Sonny.

Sonny kisses Wendy, then stumbles up the steps as Erma waves a last good-bye to the crowd, Wendy is joined by four strapping studs. Two put their arms around Wendy. Sonny waves his last good-byes.

SONNY

(to Wendy)

Bye, Wendy.

(to crowd)

So long, everybody.

The townspeople cheer as the bus drives off.

CUT TO

81 EXT. BUS - SONNY IN WINDOW

81

We see a reflection of passing countryside on the window as Sonny presses his face against it.

DISSOLVE TO

82 SONNY IN WINDOW OF BUS 82

Same shot as before, only different countryside is reflected on the window. Sonny's head is pressed against a lower portion of the glass than in the previous scene.

DISSOLVE TO

83 SONNY IN WINDOW OF BUS 83

Same shot as before, only different countryside is reflected in the window. This time, Sonny's head is pressed against an extreme lower corner of the window -- he is asleep.

84 INT. L.A. BUS DEPOT 84

A bus pulls into the station; Sonny and Erma get off. The driver gives them their luggage, and they wander inside the terminal.

SONNY  
(walking through  
glass doors)  
Hollywood!

CUT TO

85 SONNY'S POINT OF VIEW - TERMINAL 85

As Sonny says "Hollywood," camera pans the terminal. The room is strewn with hacking, snoring scum, asleep on benches and feeding candy bars to their squalling babies.

86 SONNY AND ERMA 86

An asexual, piggish female Haré Krishna in civilian clothes accosts Sonny and Erma. She exercises the usual smiling, zombie-like, monotone delivery -- insistently dogging the Gurnings.

KRISHNA  
How would you like to give me  
ten dollars for patio furniture?

ERMA  
That's ridiculous.

KRISHNA  
(to Sonny,  
still coy)  
Hey, if you give me nine dollars  
now, I could come by your house

CONTINUED



86 CONTINUED

86

KRISHNA (Cont'd)  
later on and you could give me  
the other three.

87 FAT GIRL

87

A short, filthy fat Girl wearing an enormous backpack approaches Erma from the other side. The Krishna tries to melt Sonny by playing with his lapels as the backpacker speaks.

GIRL  
Hey, you wouldn't like have a  
spare Tampax, would you, sister?

ERMA  
(taken aback)  
Well, no, I don't.

GIRL  
That's cool. I love you anyway.

The Girl with the backpack leaves.

KRISHNA  
(suddenly pushy,  
pulls on Sonny's  
shirt pocket,  
raises her voice)  
Why don't you just give me my  
twenty dollars.

CUT TO

88 MARILYNN

88

She enters the front door of the terminal, surveys the room,  
and spots Sonny and Erma.

CUT TO

89 SONNY AND ERMA

89

KRISHNA  
(screams at  
the Gurnings)  
You owe me fifty dollars!  
(suddenly serene  
to Sonny)  
How about forty-nine; God will  
let you meditate on my tits.

CONTINUED

Marilynn enters the frame.

MARILYNN

Erma Gurning?

ERMA

Yes?

(X)

MARILYNN

Hello, I'm Marilyn Sellers from Mecca Studios -- Welcome to Los Angeles.

KRISHNA

(to Marilyn)

Hi, would you like to help these people give me the \$100 they owe me?

MARILYNN

(to Erma)

Excuse me, won't you.

Marilynn grabs the Krishna by the collar, drags her kicking and shrieking across the terminal, jams her into a bus locker, kicks the door shut; then returns to Erma and Sonny as the depot lowlife award her slurred cheers and sporadic applause.

MARILYNN

Once again, welcome to L.A.

ERMA

Well, thank you for meeting us. Miss Sellers.

(puts her  
arm around  
Sonny)

Ah, this is my boy, Sonny.

MARILYNN

(shakes Sonny's  
hand)

Glad to meet you, Sonny. How was your trip?

SONNY

Fine, but to be honest...

(looks around  
depot)

I thought we'd see some movie stars by now.

CONTINUED

89 CONTINUED - 2

89

MARILYNN

(motherly)

Well, I think I saw Fred Astaire  
in the coffee shop. We can take  
a look on the way out.

Marilynn ushers the Gurnings across the depot, past the coffee  
shop. Sonny looks in as Marilynn points toward the counter. (X)

CUT TO

90 SONNY'S POINT OF VIEW - COFFEE SHOP COUNTER - FRED ASTAIRE 90

is sitting at the counter in an expensive suit, perfectly  
groomed, eating a donut. The patrons on either side of him  
are disheveled, rotting bums hunched over their coffee.  
Astaire turns toward Sonny, smiles, and gives a small wave  
with his donut. Just prior to cutting away, one of the bums  
beside Astaire slumps forward into his coffee, knocking the  
cup to the floor.

CUT TO

91 SONNY 91

waves to Fred Astaire.

MARILYNN

Well, folks, it's time to meet  
good old Bernie Mavin, the head of  
the studio -- for the moment.

They walk a few steps.

MARILYNN

-- Mrs. Gurning -- there are  
a few things I'd like to talk to  
you about.

CUT TO

92 MAVIN'S FRONT DOOR - MARILYNN, SONNY, ERMA 92

Marilynn rings the bell. We hear a cacophony of cathedral  
chimes, horns, trumpets and bells. Droner opens the door.  
He gives his crooked, insincere smile.

DRONER

Welcome, out-of-towners! Come in.  
I'm Donald Droner, administrative  
aide and personal representative  
to Mr. Bernie Mavin.

CONTINUED

92 CONTINUED

92

He steps aside to let the guests enter. He nods his head reverently at Erma, he makes his hand into a pistol and "shoots" Sonny, making a little "pop" sound with his lips. He raises his eyebrows and clucks his tongue sexily as Marilyn steps in.

CUT TO

93 INT. HALLWAY - DRONER

93

is conducting a brief tour of the house as he leads the group to Mavin's living room. He stops and points out a vase.

DRONER

This is Mr. Mavin's ancient Chinese spit mug. It's from the Mung period. It's expensive and, as we've been told, it's lovely to look at. This way please.

He steps aside and ushers the Gurnings and Marilyn into the living room.

DRONER

And this...is Mr. Mavin's living room.

CUT TO

94 MAVIN

94

He is in an adjoining room peeking out through a cracked door.

CUT TO

95 LIVING ROOM - DRONER

95

begins walking to camera, he stops, bows and sweeps his arms into the room; a regal gesture of greeting.

DRONER

And this...is Bernie Mavin.

96 REVERSE ANGLE

96

The door opens and Mavin strolls out in suit and tie, looking very groomed and very relaxed. He makes a beeline for Erma, locking his eyes with hers. He raises an eyebrow seductively. He is smiling in the most obsequious way possible. He drips insincerity.

CONTINUED

96 CONTINUED

96

MAVIN

(to Droner)  
Is this Erma Gurning?

DRONER

Indeed it is! And this is her son,  
Sammy!

Droner claps Sonny on the back and gives him a squeeze.

MAVIN

(overblown)  
Erma Gurning! My, my, my! Erma  
Gurning! How was I to know Erma  
Gurning was so lovely? Lovelier  
even than my own home.

Erma smiles and can't help but blush under such intense  
flattery.

ERMA

(politely)  
I'm pleased to meet you, Mr. Mavin.

Mavin reaches down and takes Erma's hand. He brings the hand  
to his lips. Just before he kisses it, he asks permission.

MAVIN

May I?

Erma smiles and shrugs her shoulders, embarrassed with the  
attention. Mavin kisses.

MAVIN

My humble lips do not deserve so  
rich a delight from such enchanting  
knuckles. Do you do your own nails?

ERMA

Yes, I do.

Mavin turns his attention to Sonny. Sonny is studying Mavin's  
wall of photos in wide-eyed wonder.

MAVIN

(mock surprise)  
This can't be your son, can it? Of  
course not! Why, you're hardly old  
enough to buy liquor!

Erma proudly puts her arm around Sonny.

CONTINUED

ERMA

This is my boy, Sonny.

Mavin leans back and strokes his chin as he examines Sonny. He shakes his head and smiles. He clucks his tongue.

MAVIN

What a strapping lad you are! And smart as a whip, aren't you? You bet!

SONNY

(awed to be  
in the presence  
of a real movie  
mogul)

I was just looking at your photographs, sir.

ERMA

(proudly)  
Sonny's hobby is filmdom.

MAVIN

How delightful. You'll have to make it a point to stop by the studio some time.

Marilynn stands up and puts her hands in her pockets. She looks at Mavin.

MARILYNN

I think they'll probably be spending a lot of time at the studio, Bernie. Erma has decided to accept the job as chairperson of the Board of Mecca Pictures.

A lock of Mavin's hair springs up as he hears this horrible news. He subtly registers a look of shock. His eyebrows raise slightly, his lips tighten, he swallows. He pats down the lock of hair.

MAVIN

Oh? Droner!  
(to the guests)  
Excuse me.  
(to Droner)

Droner, will you see that these good people get something to choke on...

CONTINUED

96 CONTINUED - 3

96

MAVIN (Cont'd)

(quickly corrects  
himself)...to drink. Something to drink  
while I have a brief chat with  
Miss Sellers.(smiling to  
Marilynn)

Marilynn?

Marilynn looks at Erma and winks, Erma looks very nervous, she waves to her as though she is going away for good. Mavin puts his arm in Marilynn's arm and walks her to the study door. He turns his head around and smiles at Erma.

MAVIN

Won't be a minute. Don't you run  
away!

CUT TO

97 STUDY - MARILYNN

97

takes a seat on a leather couch. Mavin sits on the edge of his desk. He looks at his fingernails for a moment. He exhales loudly out his nose.

MAVIN

(falsely calm  
tone of voice)

You did this all wrong, Sellers.  
I don't understand. I do all kinds  
of nice things for you. I respect  
you. I always put down the toilet  
seat in the executive john. I don't  
call you broad or twat. And what  
do you do? You blow the whole  
thing!

(becomes suddenly  
enraged)You fucked up!

MARILYNN

No, I didn't fuck up, Bernie. I may  
have fucked you, but I didn't fuck up!

(X)

MAVIN

(facetiously)

Right! You fucked me! You just  
went and picked up Erma Gurning and  
you said to her, 'Erma....'

(X)

CONTINUED

97 CONTINUED

97

MARILYNN

(boldly finishing

Mavin's sentence)

The job is yours -- take it! And  
watch Bernie Mavin. He'll steal  
the elastic out of your underwear.

(X)

Mavin is dumbfounded. He cocks his head and stares curiously at Marilynn. Her lack of loyalty is a surprise to him. He is not a man used to opposition, certainly not from a woman.

MAVIN

You said that?

MARILYNN

And more.

MAVIN

Why?

MARILYNN

Because second of all you're a  
jackal. And because first of all,  
she's entitled to the job. It's  
her's legally and morally.

(X)

(pause)

And because it's about time a woman  
ran a major studio ---

98 MAVIN

98

just stares at her. He shakes his head. He's never heard anything so ridiculous.

MAVIN

You wanna know why a woman's never  
run a major studio? You wanna know  
why?

MARILYNN

I think I know.

MAVIN

Because women do things like this.  
They betray the people who help  
them. Women are like cats. They  
keep themselves clean -- but you  
can't trust them.

CONTINUED



98 CONTINUED

98

MAVIN (Cont'd)

(anger builds  
and his voice gets  
louder; looks up  
with arm outspread)

Goddamn it all! Whatever happened  
to good old-fashioned loyalty?

MARILYNN

Got me, Bernie. But I know what  
happened to good old-fashioned  
screwing and that's just what you  
were going to give those people.

MAVIN

What do you know about screwing.  
A guy needs a Congressional Committee,  
a letter from the Pope and a frost-  
bite kit to get into you!

(X)

MARILYNN

God knows you've tried, Bernie.  
Luckily, I happen to prefer human  
males.

99 MARILYNN

99

shakes her head and rubs her forehead, amazed at Mavin's  
crudity. Mavin stands and puts his hands in his pockets. He  
turns his back on Marilynn, throws his head back and lets out  
a pained howl. He finishes the howl and then slumps down in  
his desk chair. He scowls at Marilynn.

MAVIN

I knew I shouldn't have put a woman  
in a woman's job. What I needed  
was a, a....

MARILYNN

A dumb bimbo.  
(very seriously)  
Bernie, Erma has a right to that  
position and you can't do a goddam  
thing about it.

Mavin stands up and walks to the door. He looks down at  
Marilynn.

MAVIN

-- We'll see.

CONTINUED

99 CONTINUED

99

MAVIN (Cont'd)  
(twists his  
face into an  
ugly scowl and  
spits out her  
name)  
...Mizzzzzzzz Sellers.

CUT TO

100 WIDE SHOT - MAVIN

100

He is a different man; pleasant, charming and calm as he  
glides across the living room toward Erma. He offers his arm

CONTINUED

100 CONTINUED

to her. She stands and accepts it as he directs her to the sliding glass doors that lead out to his deck.

MAVIN

(very  
pleasantly)

Erma, I'm sorry I had to interrupt our conversation. Why don't we step out on the...lawn? I had this house built so that the sun would set just outside my door. It's a lovely convenience.

CUT TO

101 MARILYNN

101

She puts her hands on her hips and looks at Mavin.

CUT TO

102 LAWN

102  
(X)

Outside the house is a wide lawn that stretches to a cliff overlooking the ocean. There is a gazebo and swing on the edge of the cliff. Erma stands looking out over the sea. Mavin stands behind her and puts his hands on her shoulders.

MAVIN

(overblown)

God is the greatest of all artists.  
The sky is his canvas.

ERMA

The view is so beautiful.

MAVIN

(leans close)

When was the last time you went for a ride on a swing?

ERMA

(giggles)

Oh, heavens. Years and years!

Mavin coyly motions to the edge of the cliff where in the gazebo a large, bench-type swing is set up. It is a decorative, wooden chair-like swing suspended by long ropes from the top of the gazebo. So that if pushed hard, it would swing out over the ocean.

ERMA

You're not serious?

CONTINUED

102 CONTINUED

102

MAVIN

(playfully)

Oh, I certainly am!

Mavin coaxes Erma over to the swing. He sits her down. She is very giddy and embarrassed by the attention. Mavin begins pushing her.

MAVIN

I'm delighted that we had a chance to meet one another, Erma.

Mavin begins pushing harder. The scene becomes very serious and very tense as the swing becomes an evil instrument. It is positioned so that when it reaches its apex, Erma is out over the ocean which is about seventy feet below her. We hear the menacing Jaws music.

CUT TO

103 ERMA'S POINT OF VIEW

103

The camera swings out over the sea in a stomach-turning moment. We see how dangerous the situation is.

CUT TO

104 ERMA

104

Her fear grows. She's nervous and begins to shift to a more steady position.

CUT TO

105 CLOSE - MAVIN

105

He is pushing harder. His face is twisting into a maniacal grin.

MAVIN

(shouting)

You're --

(push)

-- one of the --

(push)

-- sweetest --

(push)

-- women --

(push)

-- I've ever met!

(push)

CUT TO

- 106 BEHIND MAVIN 106  
 We see the swing being pushed furiously, Mavin is raised off the ground as he gives it everything he has.  
 CUT TO
- 107 CLOSE - ERMA 107  
 She is now in terror. She swings up to the camera and then back to Mavin. Up to camera, back to Mavin. She is holding on desperately.
- MAVIN  
 (cackling like  
 a maniac)  
 I like you very much! I really like  
 you!
- CUT TO
- 108 ERMA'S POINT OF VIEW 108  
 Camera speeds out over the sea and back, out over the sea and back. Music builds, suddenly, the camera sees that a shark is in the ocean below and that if Erma should fall in, one would expect her to be eaten.
- 109 CLOSE - ERMA 109  
 ERMA  
 Mr. Mavin! Please! Stop!!  
 The camera is locked on the bench, looking at Mavin. He draws close then recedes, draws close, recedes. As she comes down, Erma reaches over the bench trying to grab Mavin.
- CUT TO
- 110 CLOSE - MAVIN'S CHEST 110  
 Erma's hand grabs at his chest and then is whisked out of frame.  
 CUT TO
- 111 BENEATH THE GAZEBO 111  
 We see the swing flying out over the cliff. (X)  
 (X)
- CUT TO
- 112 CLOSE - ERMA 112  
 She is reaching desperately over the bench, grasping at Mavin. She wants to grab him, to get him. She has a very determined look. She's fighting back.
- CUT TO
- 113 CLOSE - MAVIN'S CHEST 113  
 Erma's hand slaps Mavin's chest and clutches his tie.

114 CLOSE - OUT-TAKE OF SHARK'S MOUTH 114  
115 MAVIN 115

His eyes bulge and his tongue squirts out of his mouth as the tie tightens around his neck.

CUT TO

116 LONG SHOT - LAWN 116  
(X)

We see the full swing. It is suddenly silent as we see Erma has grabbed Mavin's tie and as the swing flies out over the ocean, she yanks Mavin off the gazebo, under the swing and up (X) into the sky in a high arching tumble. Erma is still gripping his tie which is now eight feet long. She lets go and he hurtles into the sea.

CUT TO

117 SHORE - DRONER, MARILYNN, SONNY AND ERMA 117  
are running down the beach. Sonny stops and points out to sea.

SONNY  
(shouting)  
Look! Look at that!

CUT TO

118 SONNY'S POINT OF VIEW 118  
We see Mavin floundering in the surf as the fin charges him.

CUT TO

119 SONNY, MARILYNN, ERMA, DRONER 119  
They watch in horror. Droner buries his face in his suit coat.

CUT TO

120 MAVIN 120  
The fin pushes him in toward the shore then moves out to sea, leaving him unharmed.

CUT TO

121 SONNY 121  
He shakes his head. Droner wades into the surf ahead of him, to assist Mavin.

SONNY  
Did you see how close that shark came? Did you see that?

CUT TO

122 DRONER AND MAVIN

122

Droner helps Mavin onto the shore. He is groggy and exhausted. His tie trails behind him in the water. They walk up onto the beach and stop at Erma, Sonny and Marilyn. Mavin, choking, shakes a finger at Erma but can't say anything.

CUT TO

123 CLOSE - MARILYNN

123

She is coldly studying the situation. She speaks aloud but to herself.

MARILYNN

We're going to have to do something about this shark situation. We need help. We need an expert.

124 INT. COCKATOO'S BOAT - DUSK

124

Tight on Cockatoo's feet pacing across a plush carpet. His shoes leave wet prints on the rug although they are completely dry. Camera pulls back to reveal Cockatoo inside his lavishly furnished, Louis XIV boat cabin, with gilded settees, chandeliers, and formal curtains. He is wearing a smoking jacket and an ascot. Cockatoo speaks with an aristocratic French accent. He is high-strung, yet refined and dignified like the real Cousteau; continually wringing his hands and whirling about to face his visitors when he wishes to emphasize a point. He pronounces the word "shark" with an exaggerated, very hard "k", as if the letter were a second syllable. Simultaneous to his pronunciation of the "k", he momentarily contracts every muscle in his body, producing a rigid jerk of the head, shoulders, and arms. There are a number of shark jaws and harpoons on the wall inside ornate gold frames. Cockatoo walks to a corner of the room, pivots, and speaks to Marilyn.

COCKATOO

(authoritatively)

I, Pierre Cockatoo, the most high-quality explorer of water and adversary to dangerous fish, have examined extremely forcefully and dependably the dead corpse of this Mr. Canterbury, and I can assure you....

(X)

Cockatoo takes a quick, deep hit of oxygen from an aqualung resting on a shelf. The oxygen is obviously a form of drug to him; he whips the mask away from his face and throws his head back dramatically, momentarily savoring the high.

CONTINUED

124 CONTINUED

124

COCKATOO

Mr. Canterberry was thoroughly eaten by a legitimate, 100% shark in the category of the great number-2 gray marine shark which is simultaneously identical to the same shark who had a mouthful of your Mr. Benchley in addition also.

Cockatoo stops to play with two dead fish he has inside a hanging parakeet cage. One fish is laying across the swing; the other is tail-up in the food bin. He opens the door to the cage and holds his finger up to it, as if the fish might walk onto it. He coaxes the fish to come to him with loud kisses.

MARILYNN

That's why I've come to see you, Mr. Cockatoo.

COCKATOO

(to the fish,  
oblivious to  
Marilynn)

Come on you double pair of small rascals.

MARILYNN

(tries to get  
his attention)  
Mr. Cockatoo....

COCKATOO

(to fish,  
petulantly)  
If that's the way you are, then...  
(closes cage door)  
...good-bye.

MARILYNN

Mr. Cockatoo, I'm afraid these attacks may somehow be related to our Jaws 3 project. I need your professional opinion, Mr. Cockatoo. Is our movie in danger?

COCKATOO

That type of question is a large one, to be certain. Perhaps you are hungry for an item of snack...

CONTINUED



124 CONTINUED - 2

124

COCKATOO (Cont'd)  
(yells to galley)  
Antoine! Something for our guest  
to chew up, if they please.  
(to Marilyn)  
Antoine is a magic carpet in the  
stove.

MARILYNN  
What about the shark?

(X)

Cockatoo rises as Antoine enters the room carrying a tray of a dozen or so six-inch-high penguins wrapped in bologna slices and bacon strips, skewered with a toothpick, garnished at either end with olives. Antoine is a humpbacked Igor-type, dressed in a dripping wetsuit, swim fins, mask on his forehead, and a very small tank resting across his hump. He does not growl or contort himself -- his face is exotic, but extremely deadpan. He is a silent, proper, and bored assistant who happens to be a misshapen French troll. Antoine offers the tray of appetizers to Marilyn, as Cockatoo takes another deep hit of oxygen from the tank on the shelf.

COCKATOO  
Aaaah, Antoine has assembled the  
snack item of my preference, which  
are called exactly the Polar Dreams  
Bars, of course.

ANTOINE  
(quick to add)  
In a blanket.

COCKATOO  
Of course.

Marilynn hesitantly takes one, and somewhat repulsed, holds it in her lap.

COCKATOO  
Now I will explain to you the way  
of the shark.

CUT TO

125 COCKATOO ET AL AT END OF PIER

125

They are standing by a medium-sized shark Cockatoo has strung up on a beam.

CONTINUED

125 CONTINUED

125

COCKATOO

The sharks, mademoiselle, are a human vacuum cleaner. So, also yourself or another person from your specific movie may be within danger.

(X)

MARILYNN

In other words, a shark won't leave the table until he cleans his plate.

COCKATOO

No -- until he has eaten the plate and the table and a full portion of the entire room. Sharks are, how you say, compulsive about eating everything. For example, we have here a shark from the Marine Institute because of its purchase by myself for visual assistance. Antoine....

(X)

Antoine cuts open the shark with a knife. The shark is hanging in the f.g.; Antoine is behind it so we cannot see him make the actual incision. As Cockatoo speaks, Antoine speedily removes the following items from the shark's stomach: a telephone, bag of McDonald's hamburgers, potted plant, power mower, sports coat, violin, Cuisinart food processor, one of his own Dream Rolls, and Egyptian vase, bag of pot, a dead racoon, wallet (Antoine looks in the wallet and puts it under his belt), and a bowl with a goldfish in it. Cockatoo talks as Antoine tosses everything onto the deck.

COCKATOO

Entirely obviously, this shark attacked a family, and in his feeding frenzy could not stop until he ate everything they owned as well. This is known as the 'licking bowl syndrome.'

(X)

MARILYNN

So...the shark could be after everyone in the movie.

COCKATOO

My guessing conclusion is that, as you say, he probably intends to eat only the people who are making your movie, and possibly some Panavision equipment, a

(X)

CONTINUED

125 CONTINUED - 2

125

COCKATOO (Cont'd)  
portable generator or two, who can  
say?

MARILYNN  
Mr. Cockatoo. If we run into trouble,  
do you think you could stop the shark  
for us?

COCKATOO  
(shrugs)  
Of course.

CUT TO

126 EXT. MECCA STUDIO LOT

126

Mavin and Droner are guiding Sonny around the backlot.

127 TIGHT - SONNY'S FACE

127

Sonny is awed to be wandering through this magical, unreal  
terrain. Such familiar sights as the house from "Psycho"  
obviously mean a lot to him.

CUT TO

128 MAVIN AND DRONER

128

They are pressing Sonny, talking faster and louder.

MAVIN  
How would you like to write a movie?

SONNY  
(surprised, his  
dream is coming  
true)  
Huh?

DRONER  
How would you like to direct a movie?

SONNY  
Me?

Sonny turns and sees an actor in Frankenstein makeup walk by.

MAVIN  
You've got talent and it's just  
sitting in your gut, rotting!

CONTINUED

DRONER

Festering.

MAVIN

I want you to write and direct  
Jaws 3.

DRONER

You're qualified to do it, Sonny.  
You yourself said you've seen  
thirty thousand motion pictures.  
That's fifteen thousand more than  
the union requires.

MAVIN

All you have to do is be decisive  
and follow your instincts.

DRONER

Listen to your balls, Sonny.  
Listen to them when they speak.

Sonny glances at his balls.

MAVIN

You can do it, you can be a big  
hit. You can be a star.

Sonny stares intently at Mavin, then at Droner, then at Mavin  
as he thinks. Two actors in space suits stroll by.

SONNY

(suddenly bold and  
sure of himself)

I don't know what your reasons are  
Mr. Mavin, but I've always wanted  
to do this and I know I can. I  
know I can do it.

MAVIN

(smiles, talks  
down to Sonny)

Sure you can. Good luck to you.

DRONER

(amused at Sonny's  
spunk)

See you at the movies.

Mavin and Droner begin to walk away. Sonny watches. He is  
thinking, sorting things out.

CUT TO

129 CLOSE - MAVIN AND DRONER

129

They are beaming.

MAVIN

We're back to plan one.

DRONER

He'll ruin the picture. The stockholders will have his mother for breakfast.

MAVIN

The kid's an asshole.

CUT TO

130 ERMA

130

walks up behind Sonny. She's been sightseeing nearby. She looks over his shoulder at Mavin and Droner leaving. She shakes her head.

ERMA

That Mr. Mavin...he's such an asshole.

131 EXT. WENDY'S MAILBOX - DAY

131

Tight on a rural postbox. We see a house in the b.g. Written on the postbox, in prominent lettering is:

"DR. RAYMOND FINCH, M.D., SURGEON;  
GYNECOLOGIST, NOTARY PUBLIC"

CUT TO

132 INT. WENDY'S BEDROOM - DAY

132

Wendy's bedroom is done in typical "girl" style with lots of frill and lace, stuffed animals, a canopy bed, a bulletin board buried beneath little remembrances. A suitcase is lying open on the bed and Wendy is hurriedly packing it with little concern for neatness. She's obviously in a rush to get out. Her Mother pokes her head in the door to see what is going on. She is a very pleasant-looking, small-town housewife with a simple knit pants suit, a little bulge belly, flat shoes, a hair-sprayed bubble hairdo and glasses around her neck on a chain. A sweet-middle-aged woman.

MOTHER

(concerned)

Wendy? Are you going somewhere, dear?

CONTINUED

132 CONTINUED

132

Wendy holds up a pair of white underpants, balls them up, and tosses them into the suitcase.

WENDY

(excited)

I sure am! I'm going to Hollywood!

MOTHER

Sonny's sent for you like he said he would -- he's a wonderful boy.

Wendy picks up her pet toy poodle, strokes it, kisses it, and flips it into the suitcase and closes it. She sits on it and snaps the locks shut. We hear the muffled barks of the dog.

WENDY

All I got from Sonny was a lousy postcard. I'm going out on my own. Sonny's made the big time. He's hot shit on a stick with flaming gazzogas. And I'm going to go out and glom onto him!

(smacks her fist  
into her hand with  
determination)

If he won't make me rich and famous,  
someone will!

Mother puts her hand on her hip and wags her finger at Wendy in a cautionary manner.

MOTHER

(firm, serious)

If you're talking about sex, young lady, you just remember who you are and where you were raised. If he porks your brains out, you thank him! Work your hips like truck pistons and holler when he goes bingo!

Wendy kisses her Mother.

WENDY

I will, Mom, I sure will!

MOTHER

You might want to stop out there and see that Fredrick's fella and get one of those bras with the holes in the ends. That'll put a lump in Sonny's scivvies.

133  
thru OMITTED  
154133  
thru  
154

154-A SONNY - IN FRONT OF BUNGALOW ON LOT

154-A

It has a huge star on the door. Sign says: Darlene De Puerque. Sonny is carrying a large cactus which is pressed painfully against his chest. His face is not completely visible. He wants to knock on the door but holding the cactus, can't, because of its weight and size. Finally, he raps the door with the edge of the pot, breaking off the edge. He quickly turns the pot around so that the broken edge is pressed against his body and unseen. The door opens and a sour looking female stares at him -- it's Darlene's secretary whom we have seen with her on the opening beach location scene.

DIDI

Yeah?

SONNY

I'm Sonny Gurning.

DIDI

Drop that off at the delivery gate.  
(she closes  
the door in  
his face)

Sonny pauses -- unsure, then again raps the door with the edge of the pot. This time a bigger piece drops off and clatters to the floor. The door opens again.

DIDI

Yeah?

SONNY

Wait! This isn't a delivery. I'm  
Sonny Gurning. I'm directing Jaws  
3. I'm here to meet Darlene  
De Puerque.

DIDI

(pushes the  
cactus aside,  
so she can  
look at Sonny's  
face)

Wow! The directors get younger and  
dumber looking all the time.

154-B INT. BUNGALOW

154-B

Sonny follows Didi down the hall, still carrying the cactus which leaves behind a trail of dirt as he walks.

DIDI

What are you carrying?

SONNY

Flowers?

DIDI

That's not a flower, it's a cactus.

SONNY

I was gonna bring flowers but my mother said they would die in a day or two. Cactus live forever.

(X)

They come to another door.

DIDI

Oh....

SONNY

...And on very little water. They come from the desert....

DIDI

Oh!

She swings open the door.

154-C INT. DARLENE'S DRESSING ROOM

154-C

She is slipping into a dress which, as they enter, is up to her hips. She looks up and Sonny sees her breasts and her face. A rather Effete Man is looking at the dress, the hem of which he holds in his hand.

EFFETE MAN

It just isn't you.

(X)

Darlene stands up. The dress is still at her waist. Her breasts are still bare. She turns to Sonny and smiles. He quickly lowers his cactus from his chest to his crotch, obviously covering a physical reaction.

DARLENE

(to Sonny)

Do you think this dress is me?

CONTINUED



154-C CONTINUED

154-C

SONNY  
(speechless and  
hopelessly in  
shock)  
I...Oh...Um....

DIDI  
This is Sonny Gurning. The new  
Director of Jaws 3.

Darlene smiles broadly, pulls the dress up over her shoulders and opens her arms to greet Sonny. He reacts accordingly, opening his arms. The cactus drops to the floor in a pile of dirt, pot and cactus. Everybody in the room stops immediately and looks down at the cactus.

SONNY  
Um...Oh...I....

DARLENE  
Cactii? I love them!

SONNY  
Oh...I...Um....

Darlene looks at Sonny fondly.

DARLENE  
Didi, call Burt Reynolds and cancel  
lunch.  
(takes Sonny's  
hand)  
I'm going to the Commissary for  
lunch with my new director.

SONNY  
(completely  
stunned)  
Um...!

154-D INT. COMMISSARY

154-D

They are seated at a table in the Commissary. We see Darlene is chatting away. Sonny can't take his eyes off her. Tourists keep walking over to their table asking Darlene for her autograph which she pleasingly gives. There are dishes and bottles of Perrier water on their table already.

Camera moves in tight.

DARLENE  
So, you're from Iowa?

CONTINUED

154-D CONTINUED

154-D

SONNY

Idaho. We're potatoes, they're corn.

As they're speaking, a group of tourists is seated at the table next to them and an Old Man in a wheelchair is wheeled to the table. One wheel comes to rest on Sonny's foot. Sonny gulps in pain but is afraid to move. He fiddles nervously with one of the empty Perrier bottles. Suddenly, his finger is stuck in a bottle. Another person comes over to ask for Darlene's autograph. She smiles and gives it. A Man and a woman approach the table and go directly to Sonny.

MAN

Can we have your autograph, please?

SONNY

(trying to  
get bottle  
off his finger)

Me...? Why do you want my autograph?

DARLENE

You're important now. Give it to them.

Sonny signs the autograph with bottle on finger, smashing glasses and dishes all over the table. He gives the pencil and autograph book back to the Man. (X)

MAN

Thank you. This means a lot to us. We're retarded.

The Old Man in the wheelchair is fast asleep. His head comes to rest on Sonny's shoulder. Sonny is still trying to get the bottle off his finger.

DARLENE

Here, let me help you. Maybe you can hold the bottle and I'll pull.

154-E A SLIMY SHYSTER TYPE - AT A NEARBY TABLE

154-E

shoving his ugly puss across a table waving a fat cigar in somebody's face, being as insincere and smarmy as is humanly possible.

MAN

I swear on the lives of my children,  
my wife, my mother -- God rest her

CONTINUED

154-E CONTINUED

154-E

MAN (Cont'd)

soul -- I swear to you that this is  
a good deal. Would I cheat you?

CUT TO

154-F SONNY AND DARLENE

154-F

They are tugging mightily on the bottle.

SONNY

It's coming!

CUT TO

154-G SLIMY MAN

154-G

MAN

If this deal isn't on the up and  
up, may God strike me.

CUT TO

154-H SONNY AND DARLENE

154-H

Darlene loses her grip on the bottle, it comes out of her hand  
at the same time, coming off Sonny's finger. It flies across  
the room.

CUT TO

154-J SLIMY MAN

154-J

There is a clunk sound as the Man is struck by the Perrier  
bottle; he shakes his head, stunned.

MAN

On second thought, Al, it's prob-  
ably not a good deal for you. Let's  
call it off.

CUT TO

154-K OLD MAN

154-K

The Old Man's head is now on Sonny's chest. Sonny raises him  
up slowly and then takes a grip on the wheelchair and quickly  
pulls his foot from under the wheel.

The chair suddenly plummets down the aisle. The Old Man is  
startled awake and starts waving his cane.

CONTINUED

154-K CONTINUED

154-K

OLD MAN  
(shouting)  
Over the top boys! Kill the goddamn  
Krauts!  
(starts singing  
at the top of  
his lungs)  
Over here! Over there!  
(voice trails  
off)  
The Yanks are coming!

154-L PEOPLE AT THE OLD MAN'S TABLE

154-L

rush off after the wheelchair. We hear a loud crash.

CUT BACK TO

154-M SONNY AND DARLENE

154-M

SONNY  
(has to say it)  
You are the most beautiful girl  
I have ever seen.

DARLENE  
(smiles)  
Well...you are certainly different.

CUT TO

155 PICKUP TRUCK

155

pulls up with a nice-looking farmer at the wheel. Wendy, with part of her bra around her neck, is seated next to him. He opens the door and takes her suitcase out. He leans toward her and blows her a kiss.

30'S MAN  
Listen, if you ever get to Denver,  
look me up, won't you? You're  
dynamite!

Wendy is pulling her panties up. The truck pulls away as she (X) adjusts her clothing.

CUT TO

156 EXT. BEACH MOTEL NEAR SHOOTING SITE - DAY - ESTABLISHING SHOT 156  
Sonny writes Jaws 3 script. Zoom in on the door to a guest room.

CUT TO

157 INT. SONNY'S ROOM

157

Open tight on Sonny's face. He is weary, rubbing his eyes. Pull back to reveal him dressed in a sweatshirt reading: "You'll never have enough carbohydrates." He is also wearing nurd-length cut-offs, to the knees, badly frayed. He is seated on the bed, hunched over a portable typewriter on his

CONTINUED

157 CONTINUED

157

nightstand, typing with two fingers. The lighting is dreary and the room is a mess. There are half-eaten sandwiches and coffee cups on the bed among piles of wadded up typewriter paper and dirty laundry. Sonny types, occasionally stopping as if stuck. He lowers his head, types two more letters, then looks at the ceiling in despair.

SONNY

(to himself)

Okay...the movie stars in Amity. All the townspeople are really from outer space. They're an advance task force preparing the way for invasion.

He stops, reads what he's typed, brightens and continues typing.

During the preceding, we have heard two knocks on the door which Sonny, deep in thought, has not heard. Now, the door opens and a seedy, slothful 50-year-old Bell Captain enters the room laboriously carrying a heavy TV set.

BELL CAPTAIN

Where do you want the TV set?

Sonny ignores him, gets up and paces the room. Sweat is now breaking out on the face of the Bell Captain.

SONNY

(loud, to himself)

So where's the shark?

BELL CAPTAIN

(looking around as though Sonny is nuts)

Where? What shark?

SONNY

(turns to Bell Captain)

One of the space people has taken the form of a giant shark to create a panic at the beach and kill the tourist trade.

BELL CAPTAIN

(with great difficulty)

Listen, where do you want...

CONTINUED

157 CONTINUED

157

BELL CAPTAIN (CONT'D)  
(suddenly realizes  
what Sonny has said)  
...Are you writing another Jaws  
movie?

SONNY  
Yeah. How did you know?

BELL CAPTAIN  
I used to do a little writing for  
the movies myself. Monster movies  
mostly. Last one I did was about  
these little killer puppies that  
took over the minds of everybody  
in Latin America, so in the end,  
the Americans dropped five million  
tons of chicken bones on Mexico  
City...

(grunts)  
...Maybe you saw it?

SONNY  
You wrote Chihuahuas From Hell?  
I saw it, it was great!

CUT TO

158 OMIT

158

159 SONNY'S ROOM - THE BELL CAPTAIN

159

has replaced Sonny at the typewriter. Sonny has replaced the Bell Captain and is holding the heavy TV. The Bell Captain has his jacket off, shirt sleeves rolled up, and a cigarette behind his ear. He types intently, as Sonny laboriously holds the TV set. The Bell Captain looks at what he has written. (X)

BELL CAPTAIN

Whew! This has got me on pins and needles. I can hardly wait to see what I'm going to write next.

CUT TO

160 DOOR TO ROOM - MARILYNN

160

lets herself in. She is all smiles until she sees Sonny with the TV set. (X)

MARILYNN

(hesitantly)

Well, Sonny, how's the script coming?

SONNY

You wouldn't believe how great it is. Look. Tell me if it isn't great, or what.

(indicates to Bell Captain)

(X)

Bell Captain hands Marilyn a stack of typing paper from the nightstand. Marilyn scans it. Her expression turns to incredulity, then shock. (X)

MARILYNN

(looks back and forth at Sonny and the Bell Captain)

Did you write this?

SONNY

(proudly)

Yeah, we both did.

BELL CAPTAIN

A fish from outer space who decides to chuck it all and become a chiropractor in a tiny coastal village. I feel really good about this one. (X)

MARILYNN

Well, Sonny...

CONTINUED



160 CONTINUED

160

MARILYNN (Cont'd)

(looks at  
Bell Captain)  
...and whatever you are, this is...  
(looks at the set)  
...this is worse than television!  
It's even worse than that, it's worse  
than daytime television!

(X)

SONNY

(snaps back)  
What? Why?!

MARILYNN

(professorial)  
Sonny, audiences will not stand  
for fish from outer space.

SONNY

(straining, sweating)  
Well...well...I don't agree!

(X)

BELL CAPTAIN

The kid's right. There's a million  
schmucks out there who'll watch  
anything. The people who lock  
their car doors and leave their  
windows down. The light beer  
drinkers, the low-tar cigarette  
smokes, people who use scented  
bathroom tissue. This is their  
kind of movie!

MARILYNN

(somewhat overwhelmed)  
I don't know, Sonny...  
(thinks)  
It might just be shitty enough  
to work.

SONNY

(still clutching  
TV set)  
It's what people really want to  
see. Romance, adventure, nice  
beaches...excitement!

(X)

CUT TO

161 BEACH - SHOOTING SCENE FOR JAWS 3

161

A mass of screaming bathers runs at camera in an extreme version of the water evacuation scene in Jaws. More people, more terror, more confusion. They are carrying children, towels, ridiculous beach gear and water toys. It should have the look and feel of a true dramatic scene.

MOTHER WITH HER CHILD

Shark! Where's my baby?!

CUT TO

162

REVERSE ANGLE

162

We see that the bathers are running into the water. Pull back as the shot ends and the bathers slowly walk out of the water and return to their places. Sonny is sitting in a director's chair wearing bush clothes and holding a bullhorn. He is very busy playing the role of the film director.

SONNY

(through  
bullhorn)

Thank you. That's a keeper!

The Assistant Director has been watching and holding his tongue. Finally, he steps forward and asks Sonny about the shot.

ASSISTANT DIRECTOR

You're probably already aware of it but I thought maybe I should point out to you that you have the people fleeing the shark by running into the water.

SONNY

(through  
bullhorn)

You're right...

(realizes he  
does not need  
to talk through  
the bullhorn)

Sorry. You're right about that,  
Gene. I got confused.

ASSISTANT DIRECTOR

Don't worry about it...

(fishing for  
an answer)

Well...we'll run the film backwards.

SONNY

(relieved)

Good!

Throughout the following scenes we see extras, some in bathing suits, some in alien suits -- the aliens are carrying prop alien disintegrator guns. At one point, we see boxes clearly labeled, "Alien Disintegrator Guns." At another, an extra playfully fires one of the guns which emits little sparks.

163

DARLENE

163

She is standing outside of Butch's Winnebago, waiting impatiently. She is in a bikini.

CONTINUED

163 CONTINUED

163

DARLENE

Come on, Butch, I want to rehearse before we start.

BUTCH (o.s.)

All right, all right, hold on. I have to protect myself a little or I'll be in the hospital tonight.

The door to the Winnebago opens and Butch steps out.

BUTCH

Let's go.

He is completely covered in white zinc sunscreen. He has a plastic nose protector. He is wearing a turtleneck and sweat pants and a dopey sun hat, sunglasses, and a towel around his neck. His lips are coated with creme.

BUTCH

I have sensitive skin. I burn easily.

(walking away)

One summer, my entire body peeled in one gigantic piece. I slipped out of my skin like a sock.

CUT TO

164 WIDE SHOT - BEACH LOCATION

164

The beach is a tangle of wires, equipment, trucks, extras, lights, sound equipment, caterers, animal trainers, wardrobe, Winnebagos, and scaffolding. An establishing shot reveals the two hundred yards of confusion.

CUT TO

165 A TRUCK

165

It is spinning its wheels, hopelessly stuck.

CUT TO

166 CAMERA CREW ON A DOCK

166

They lower a camera rig into a small boat and the boat goes immediately to the bottom.

167 CAMERA

167

Assistant Director opens a camera and pulls out panty hose (X) which have been wound around inside the camera.

CUT TO

168 DRESSING ROOM 168

Three women are in their bras and panties looking at each other's bodies. They are covered with spray-painted graffiti. They start frantically pointing it out to each other.

CUT TO

169 EXT. PHONE BOOTH - DRONER 169

is talking on the telephone in a booth at a gas station along the shore. He is very pleased with himself.

DRONER

Mr. Mavin? This is Donald Droner.  
Yes, sir, it is chaos. Sonny can't  
direct, the script's a joke. It's....

We hear a loud, sharp tapping sound. Droner turns angrily around to see what the racket is.

CUT TO

170 DRONER'S POINT OF VIEW 170

We see a five-foot-tall man with sunglasses, a black suit, white shirt and narrow black tie and black snap brim rattling a white cane on the glass. He is dirty and unshaven. He is wearing a very nice lettered sign, like a sandwich board, which reads "I AM BLIND AND DEAF AND I NEED TO MAKE A PHONE CALL." He is trying to push his way into the booth. He is unaware that someone else is using it.

CUT TO

171 DRONER 171

He pushes on the door with his foot to keep the blind man out. He continues his conversation.

DRONER

Yes, sir, they're way behind  
schedule....

The dirty hand of the blind and deaf man comes into the booth. It is holding a dime. It feels around for the phone. Droner tries to push the hand aside and carry on his conversation. The hand drops the dime on the face of the telephone and begins pushing the buttons on the phone.

DRONER

I'm sorry, sir. It's a...bad con-  
nection. Don't worry, no, Sonny's  
making a mess of the whole thing  
and...

CONTINUED

171 CONTINUED

171

DRONER (Cont'd)

(grabs the hand  
which continues  
to peck at the  
buttons)

...just in case some miracle happened  
I sabotaged....

The man has worked his body into the booth and both of his hands are pecking at the phone buttons. Droner struggles with him.

DRONER

Mr. Mavin! I...I made sure they  
won't finish it...I took care of  
the...

(shouts to be  
heard above the  
commotion in  
the booth)

I knocked out their power generator!

CUT TO

172 CONTROL PANEL OF A POWER GENERATOR - ELECTRICIAN

172

throws a switch angrily.

THE ELECTRICIAN

(to Assistant  
Director)

It's dead. Jack, get us some juice.

(X)

CUT TO

173 GROCERY STORE - GRIP

173

walks in dragging a large, oversized electrical plug. He smiles at a Chinese Clerk.

GRIP

We're having some trouble with our  
generator. You mind if we borrow  
a little electricity?

CLERK

Go right ahead. The plug's over  
there.

174 CLOSE - WALL OUTLET

174

The big plug goes into the outlet. The lights flicker.

CUT TO

175 CLERK AND GRIP 175

They look up as the lights flicker.

176 A TELEPHONE POLE 176

A transformer on a telephone pole starts to smoke and flash.

CUT TO

177 A BENIHANA JAPANESE RESTAURANT 177

A nicely dressed family is seated at a table as the Japanese Waiter is slicing their food with typical flourish and blazing speed; cutting with one hand, holding the meat with the other. The family is marveling at his skill. Just as he is about to swing his knife downward, the lights flicker, then go out. We hear the sound of his metal knife striking the table, then....

WAITER

(Japanese  
accent)

Ow!

CUT TO

178 INT. APARTMENT BUILDING ELEVATOR 178

A small, cute blonde girl is in an elevator dressed in a tiny, tight T-shirt and little-bitty running shorts. A great huge, giant Negro man with a leather jacket and a stocking cap gets into the elevator. The door closes.

CUT TO

179 INSIDE THE ELEVATOR 179

The Woman is very scared as she watches the numbers overhead. We can see the belt buckle of the black man behind her, over her shoulder. Her point of view we see the floor numbers descend to the second floor. Cut to her breathing a sigh of relief. Suddenly the lights flicker and the elevator goes black, the air conditioning hum stops. It is absolutely silent. We wait a beat and the Woman speaks. (X)

WOMAN

(extremely fright-  
ened, trying to be  
friendly, trying  
to save her life)

Are you from around here?

CUT TO

180 A BEDROOM - A COUPLE

180

completely in shadow are in bed. The shades are drawn against the daylight. We see a man working on a Woman with a huge body vibrator. We see the cord very plainly. He is rubbing her body with the loudly humming vibrator. She is thrashing passionately.

WOMAN

(breathy,  
sexy)

Oh God! Oh God! Oh God!

All of a sudden, the power goes and the vibrator stops. The hum stops and the room is silent. The man flicks the switch a couple of times.

WOMAN

(screams)

Don't stop! Don't stop! Don't  
stop!

181 INT. SPECIAL EFFECTS LAB - MECCA STUDIOS

181

A disreputable-looking scientist greets Erma and Sonny amid bustling activity in the FX lab.

(X)

(X)

DR. GORNICK

Mrs. Gurning? Pleased to meet you,  
I'm Doctor Gornick, head of the  
Special Effects Lab here at Mecca.

(X)

ERMA

Nice to meet you, too...this is my  
boy, Sonny.

Everyone shakes hands, then enter the lab.

CUT TO

182 INT. LAB - WORKSHOP AREA

182

They walk to a workshop area. Two elderly Taiwanese women are working at sewing machines, putting the final touches on a flimsy, fifteen-foot-long shark costume. The costume is shaped just like a real shark, and constructed of a thick, gray, leathery material. The eyes, teeth, fins, gills, and everything else about the costume are noticeably fake. There is no filling inside the costume; it is simply a two-dimensional representation of the shark's outer skin. The costume is joined along the top seam, and open along the bottom, or belly, seam.

SONNY

So, this is Bruce 3?

CONTINUED



182 CONTINUED

182

DR. GORNICK  
Yes, isn't he a beauty?

183 DR. GORNICK

183

turns toward two men who enter the frame in wet suits and aqualungs, equipped to the hilt with radio gear, antennae, spare oxygen tanks, telephone operator headsets, and carrying electrical umbilical cords similar to those used by jet pilots and astronauts. One of the men is in his mid-forties and paunchy; the other is a small, short Japanese.

DR. GORNICK  
(to Sonny  
and Erma)  
Bob and Sashufi are responsible  
for controlling the movement of  
the shark while he's in the water.

Several technicians take the shark costume from the seamstresses and lay it out on the floor. They lift up one side of the costume, and the men in the wet suits lie down inside it; one in the tail section, and one in the head section. The men plug their umbilical cords into sockets inside the costume.

CUT TO

184 ANGLE ON TRANSMITTER - DR. GORNICK

184

is standing in front of a stack of complicated transmitting gear. Another scientist, Dr. Dirks, has his hand on a "joy stick" lever, similar to those used in model airplane guidance controls, which is attached to the transmitter.

DR. GORNICK  
We send electronic commands to Bob  
and Sashufi from this transmitter.  
(points to  
shark costume)  
They, in turn, pilot Bruce wherever  
we want him to go.

Technicians lay the top side of the shark costume over the two men, who are now in prone position on the bottom half; then fasten or zip up the belly seam. We see a lot of moving lumps on the surface of the costume as the men shuffle around inside.

SONNY  
(amazed)  
And the audience won't even know it's  
a fake shark?

DR. GORNICK  
(hurt)  
Shashufi played the original Godzilla!

(X)

CONTINUED

184 CONTINUED

DR. DIRKS

184

(grins knowingly  
to Sonny, then turns;  
to Dr. Gornick)  
We're ready, Doctor Gornick.

DR. GORNICK

Fine, Doctor Dirks, let's put him  
in the tank. Bob? Shashufi?

Picking up the costume like a woman picking up her skirts,  
the two men walk the costume out of frame, legs protruding.

CUT TO

184A EXT. TANK

184A

Still in costume, Bob and Shashufi are laboriously climbing a  
rickety staircase to the tank. Sonny and Emma watch from  
below. Gornick talks down from the platform.

DR. GORNICK

Out of the water, of course, it is  
possible to differentiate between  
Bruce 3 and an actual shark. But  
once he's in the tank, I think  
you'll be surprised at how well  
our two boys, Bob and Shashufi, can  
mimic virtually every facet of a  
shark's behavior.

CUT TO

185 ANOTHER ANGLE

185

The men in costume lumber toward the tank.

DR. GORNICK

Okay, boys, in you go.

The men plop clumsily into the water.

CUT TO

186 TANK WINDOW

186

The window opens into the tank. Dr. Dirks stands nearby with a  
transmitter which he operates during the following.

DR. DIRKS

You'll be able to see him through  
this window in a minute.

(pauses for effect)

It took us two years to develop this.

CONTINUED

DR. GORNICK

(joining the group)

We went through a lot of disappointments  
before we found Bob and Shashufi. They're  
masters of their art. Here they come now!

CUT TO

187 TANK WINDOW - BRUCE 3

187

enters our view from above. He is incredibly real-looking in (X) the water, as promised by the scientist -- use a real shark to depict Bruce 3. Dub in radio bleeps to give the impression the shark is being guided by signals from the transmitter.

SONNY (o.s.)

(astounded)

That's Bruce 3?!

DR. GORNICK (o.s.)

Isn't he a beauty?

CUT TO

188 SHARK IN TANK

188

The shark swims across the tank.

ERMA (o.s.)

It looks so real.

CUT TO

189 WENDY - ON THE HIGHWAY FROM DIMTER TO LOS ANGELES

189

A tiny Rabbit or Toyota screeches to a halt. A pleasant, likeable Young Man is behind the wheel. Wendy is seated next to him. She climbs out of the car carrying a suitcase in one hand and pulling up her panties with the other.

YOUNG MAN

Listen, I'm sorry I'm not going  
any further, but good luck in L.A.  
(smiles)

You were great!

The car pulls away, leaving Wendy on the highway pulling up her pants and adjusting her clothes.

CUT TO

190 OFFSHORE FILMING - DAYTIME - SONNY, BUTCH, MARILYNN, BUTCH'S MOTHER, DARLENE AND THE CREW 190

are filming a sequence offshore. Sonny and Marilyn are on the foredeck of a thirty-five-foot cabin cruiser; Butch, Darlene, and several other cast members are on a raft being used as a camera platform. A third raft -- a tugboat -- carries more cameras and Bruce 3. Marilyn watches over the shooting at Sonny's side with a careful eye, making notes on a clip-

CONTINUED

190 CONTINUED

190

board. Erma and Butch's mother are seated in lawn chairs on the rear deck of Sonny's boat. Mrs. Peluso is husking some bizarre type of vegetables into a shopping bag. Erma is thrilled to be around all the excitement. The three boats are anchored in a circle around the shooting area. Sonny describes the first shot of the day to everyone through a bullhorn. His instructions ramble on and on as we see inter-cut views of the crew and cast setting up.

SONNY

(through  
bullhorn)

Okay, everybody. This is the scene where Butch and Darlene are attacked by the shark.

(lowers  
bullhorn and  
shouts)

Which is supposed to be real scary, so let's everybody be real scared. Is Darlene in the water?

CUT TO

191 DARLENE

191

dives off the platform.

SONNY

Is Butch in the water?

CUT TO

192 BUTCH

192

dives in ungracefully.

SONNY

Is the shark in the water?

193 BRUCE 3

193

Two lab technicians in white coats toss the cloth shark suit, containing its two operators, off the side of the tugboat.

CUT TO

194 BRUCE 3 GUIDANCE EQUIPMENT

194

Two technicians adjust controls on a bank of transmitting equipment on board the tugboat. Zoom in on lab technicians manipulating the "joy stick" while Dr. Dirks stands by on a walkie-talkie.

CUT TO

195 SONNY

195  
(X)

SONNY  
(to Assistant  
Director)  
Is the shark in the water?

ASSISTANT DIRECTOR  
(with walkie-  
talkie to ear)  
All set.

196 SONNY

196

SONNY  
(on bullhorn,  
starts to give  
the order for  
action)  
All right...Start!  
(catches  
himself)  
Action!

CUT TO

197 BRUCE 3 GUIDANCE CONTROLS - TIGHT SHOT  
of a technician moving the "joy stick."

197

CUT TO

198 BRUCE 3

198

A dorsal fin appears above the water. It slowly starts to tip over. Then a hand comes out of the water and straightens it up. Then the fin sinks like a stone.

(X)

CUT TO

199 SONNY

199

on bullhorn.

SONNY  
Cut!

CUT TO

200 BRUCE 3 GUIDANCE CONTROLS - DR. DIRKS  
speaks into a walkie-talkie.

200

CONTINUED

200 CONTINUED

200

DR. DIRKS

Sonny, we seem to have lost contact with Bruce. He went under, and we can't get him to respond.

CUT TO

201 SONNY AND ASSISTANT DIRECTOR

201

ASSISTANT DIRECTOR

(on bullhorn)

That's it, everyone. The shark's broken, so come on in.

CUT TO

202 ERMA AND BUTCH'S MOTHER

202

are waving to Butch and Darlene as they approach the side of the boat. Erma is holding a sandwich and a can of Coke. Butch's Mother is grinding spaghetti meat with a hand grinder at a small table.

CUT TO

203 DARLENE AND BUTCH - UNDERWATER

203

We see Butch climb out of the water on a ladder up to the boat deck. Darlene treads water nearby. Up with ominous music. Darlene swims to the ladder and starts to climb up to it.

204 SHARK'S POINT OF VIEW

204

Zooms toward Darlene's legs as she climbs the ladder.

CUT TO

205 DECK OF SONNY'S BOAT

205

Darlene climbs aboard and shakes off the water, stretching her body sexily.

DARLENE

Boy, that water feels great.

Suddenly, the colossal, horrifying shark jumps out of the water directly behind her, bares its teeth and drops out of sight. No one notices it.

Erma hands Darlene and Sonny each a can of Coke.

CONTINUED

205 CONTINUED

205

SONNY

(looking at  
his can of  
Coke)

Geez, look at the gunk on this  
thing.

Sonny leans over the side of the boat with the can.

CUT TO

206 ANGLE OVER SONNY'S SHOULDER - SONNY

206

starts to dip the can of Coke in the water, straining to reach  
the water's surface with his outstretched hand. The upper  
part of his torso is out of view.

CUT TO

207 DARLENE

207

She has turned to pour the Coke in a glass. There is a sudden  
impact sound. Darlene whirls toward Sonny. She screams in  
horror.

CUT TO

208 SONNY

208

His upper torso reappears from the side, covered with blood  
and fleshy chunks. This coincides with a sharp terror chord.

SONNY

(disgusted)

Yecchh.

CUT TO

209 DARLENE AND ERMA

209

rush to Sonny's aid at the edge of the deck. The Assistant  
Director scrambles down a ladder leading from the bridge,  
carrying a bloody bucket. Butch and his mother continue  
eating.

ERMA AND DARLENE

Sonny! Are you all right?

Sonny stands up on the deck and turns around to face the  
camera. His head, shoulders, arms, hands and the can of Coke  
are covered in chum. He examines himself, horrified as to  
the nature and origin of the smelly gunk dripping from his  
body. Darlene and Erma recoil at his appearance.

CONTINUED



209 CONTINUED

209

ASSISTANT DIRECTOR

Wow, I'm really sorry, Sonny. I was just tossing this bucket of chum overboard, you know, fish blood they use for bait.

He holds up the bucket, everyone looks at it disgusted, yet relieved.

Erma and Darlene attempt to mop him with towels.

CUT TO

210 ASSISTANT DIRECTOR

210

is talking on the walkie-talkie.

ASSISTANT DIRECTOR

You found Bruce?

DR. DIRKS (v.o.)

(on walkie-talkie)

Yes. We're bringing him aboard now.

CUT TO

211 BRUCE 3

211

has been ripped apart at the middle; technicians pull the head section up out of the water on one side of the tug, and fish the tail section out of the water on the other. As they bring the two halves of the costume aboard we see the man (X) inside the tail section is holding his shredded half of the costume up to his waist, dragging the tail fin behind him. The man inside the other half of the shark costume protrudes from a gill. The costume is badly tattered; the men and their radio equipment are a wreck.

DR. DIRKS

What happened?

MAN IN SHARK COSTUME TAIL

(disoriented)

I don't know.

MAN IN SHARK COSTUME HEAD

We got hit...I couldn't see.

DR. DIRKS

(into walkie-talkie)

It looks like the shark's been badly mauled. Like it was hit by a propeller or something.

CUT TO

212 ASSISTANT DIRECTOR AND MARILYNN 212

MARILYNN

Splendid.

Butch runs up behind Marilynn. (X)

BUTCH

Hey, Marilynn. They got Bruce working again.

MARILYNN

What are you talking about?

BUTCH

No, I saw it.

Marilynn spots something in the water.

BUTCH

See, there it goes.

CUT TO

213 WATER 213

A dorsal fin is traveling away from their point of view, then submerges.

CUT TO

214 SONNY, MARILYNN AND ASSISTANT DIRECTOR 214

are confused and frightened by what they've seen.

SONNY

(amazed)

God, that thing's real looking.

MARILYNN

(angry)

Cockatoo! Now we need Cockatoo!

CUT TO

215 EXT. JAWS SET - NIGHT 215

Wendy with a nice-looking Older Man with silver hair wearing expensive sports coat, driving a Ferrari. Wendy, with one shoulder bared, starts to fix her clothes again. The car screeches to a halt on the set of Jaws 3. Wendy climbs out of the car. This time her panties are below her knees. She leans over and pulls them up.

CONTINUED

215 CONTINUED

215

WENDY

Gee! Thanks for the ride.

OLDER MAN

Well, thank you. You are really  
an exceptional young lady.

CUT TO

216 INT. WINNEBAGO - NIGHT - SONNY AND DARLENE

216

sit and talk -- they are very close and as she speaks, she  
touches him tenderly. He reacts with nervous pleasure. (X)

SONNY

What is it that has you so frightened?

DARLENE

You should be scared, too.

SONNY

(becoming very  
concerned)I should?

DARLENE

Don't you realize how close I came  
to death today? There was a real  
killer shark in the water with me.  
(dramatic)Did you see Jaws?

SONNY

I saw Jaws twenty-five times and  
Jaws 2 twenty-three times. It  
wasn't as good.

DARLENE

Then you know what can happen.

Sonny thinks for a minute, then turns to Darlene with a very  
scared look.

DARLENE

I think they should shut the movie  
down until the shark is caught.

SONNY

Marilynn says we can't. If the  
movie goes over budget, it'll ruin  
my reputation.

DARLENE

Well, I'm not going near the water.

CONTINUED

216 CONTINUED

216

DARLENE (Cont'd)

(pause; as she  
moves closer  
to Sonny)

And I don't want you to either.

She starts kissing his ear...his nose...He is totally  
embarrassed as she nibbles at him.

SONNY

(smiles, happily  
surprised that  
she is concerned  
about him)

Really?

DARLENE

Of course not -- I don't want any-  
thing to happen to you.

SONNY

And I don't want anything to happen  
to you.

They go into a clinch. They break.

(X)

DARLENE

How about it if I help you look for  
your bed?

Sonny stares at her for a moment, he swallows and licks his  
lips. He nods and jiggles his hand as he tries to speak. He  
smiles and opens his mouth but is so nervous and tongue-tied  
that all he does is grunt. She turns out the lights. Sonny  
sits on the bed, lit by moonlight, as Darlene undresses.

SONNY

There's something that's been  
bothering me.

(pause)

You're one of the most beautiful,  
most desirable....

DARLENE

(interrupting,  
heard it all  
before)

Do you have a hanger?

Sonny reaches over his shoulder and opens a cabinet and a  
cascade of junk falls out. By now Darlene is completely naked,  
except for her panty hose.

CONTINUED

216 CONTINUED - 2

216

SONNY

Here.

(pause)

Where was I?

CONTINUED

216 CONTINUED - 2

216

DARLENE

(starts undressing  
him)You were about to ask why I would  
bother with a guy from Iowa.

SONNY

(interrupting)

Idaho.

DARLENE

Whatever. You have certain qualities  
I really admire. Rare qualities I  
haven't found in other men...decency,  
integrity...honesty....

(X)

(she pulls his  
pants off)

SONNY

(big sheepish  
grin)

CUT TO

217 WENDY

217

We see Wendy approach. She is looking around; spots Sonny's name on his Winnebago, and walks up to the door. Cut in to see Wendy smiling. She quietly turns the handle and prepares to surprise Sonny. He and Darlene have stopped talking. Wendy flings the door open and jumps into the room.

WENDY

(shouting)

Sonny! Baby! Take me!

It is completely dark.

SONNY

Wendy?

WENDY

Sonny?

SONNY

Wendy?

DARLENE

Who's Wendy?

There is a pause as Wendy switches on the light. We hear the frantic flutter of sheets. Wendy turns and her mouth drops open.

CUT TO

218 SONNY AND DARLENE

218

They are in bed. Sonny is standing on the bed holding Darlene's panties in front of his crotch. Darlene sits unabashedly naked on the bed, not bothering to cover up. She is just staring at Wendy. Her entire body is exposed except she has her knees up and together to cover her groin.

CUT TO

219 BEHIND SONNY AND DARLENE

219

Wendy can't believe Sonny is with a girl. She isn't angry. Just stunned.

DARLENE

Sonny? Who is she?

WENDY

I'm Sonny's girl friend from back home. Aren't I?

DARLENE

(X)

(shrugs)

There goes decency, honesty and integrity.

SONNY

Uhh....

Throughout the following interchange between Sonny and Wendy, (X) Darlene, rather amused and still naked, sits and listens. She is seated between them. From the camera's point of view, her head reacts as at a tennis match.

WENDY

Sonny, how could you? I don't mind you being with someone else, but why never with me? When you were in Dimter, my hips were a size too big from never getting any exercise. God, every time I saw a cucumber I broke out into a sweat!

SONNY

I always thought that you and I would wait.

WENDY

Well, Sonny, I didn't.

SONNY

(confused)

You didn't?

CONTINUED

219 CONTINUED

219

WENDY

Joey.

SONNY

The kid with the limp? The telegraph  
kid?

WENDY

(aside,  
wistfully)

He wired me.

(to Sonny)

And Vern.

CONTINUED



219 CONTINUED - 2

219

SONNY  
(shocked)  
Sheriff Boatner?

WENDY  
(ticking names  
off on her  
fingers)  
And Roy and Hank and Buster and  
Clevon....

SONNY  
Clevon? From the car wash?

WENDY  
(smiles, recalling  
the experience;  
spreads her hands  
apart indicating  
length)  
You wouldn't believe the....

Darlene looks at Wendy's hands with astonishment.

(X)

SONNY  
(interrupts)  
I always thought it would be me,  
Wendy.

WENDY  
You know the old saying, Sonny --  
a horny broad waits for no one.

Darlene shrugs. Wendy exits the Winnebago. Sonny follows  
clumsily, wrapped in a sheet. He knocks over cookware as he  
goes.

(X)

220 EXT. WINNEBAGO

220

WENDY  
Let's not cry over it.  
(pause)  
Since I didn't wait for you and you  
didn't wait for me, how about a  
little help. Give me the names of  
some big shots I can sleep with so  
I can be rich and famous.

SONNY  
(his mood changes;  
happy to help)  
Oh, sure. Got a pencil?

Wendy whips out a pencil and a pad of paper.

CONTINUED

220 CONTINUED

220

SONNY

You mind if he's old?

WENDY

Not if he's rich!

CUT TO

221 COCKATOO - NIGHT

221

attempts to kill the shark. Cockatoo, Antoine, and a second assistant, Charles -- a tall, gangly Frenchman -- are assembled on a pier near the shooting site. All are in wet suits. An ancient bathysphere is being lowered by a crane and put onto a barge. Antoine and Charles are guiding it into the proper place while Cockatoo studies the primitive rusted-out bathysphere. The vessel has several portholes and a large hatch on the side. A half-scale 17th Century cannon is on top. The bathysphere is hooked to a cable, which is attached to a crane overhead. Antoine and Charles are looking inside the hatch, probing each item Cockatoo calls out from a check list. (X)

COCKATOO

System sub-assembly?

Antoine examines guage with a flashlight.

ANTOINE

(peering inside)

One-fifty.

COCKATOO

Peripheral sub-system?

Charles turns to the other side of the bathysphere with his flashlight and turns a valve.

CHARLES

Check.

COCKATOO

Sub-peripheral crossover network?

Antoine and Charles turn to a control panel above the hatch and adjust various knobs and switches.

COCKATOO

You must be advised of exceptional carefulness; gentlemen. The apparently smallest malfunction may jeopardize every part of our mission.

CONTINUED

221 CONTINUED

221

ANTOINE  
Crossover network, check.

COCKATOO  
Balance control?

Charles pulls a lever.

CHARLES  
Roger.

COCKATOO  
Volume?

Antoine turns a large valve. A Charles Aznavour song begins to blast from inside the bathysphere, increasing in loudness as Antoine rotates the valve. Cockatoo pokes his head into the hatch.

COCKATOO  
I am getting a large earful of wowing and flutter on the bottom notes.

Antoine turns another valve quickly.

COCKATOO  
Excellent.  
(turns to Antoine,  
smiles comfortably)  
I would go mindless without my music.

ANTOINE  
Of course, sir.

CHARLES  
How do you plan to catch the shark,  
sir?

COCKATOO  
(becomes very  
professional)  
I will shoot out a lively perfume  
into the water nearby which surrounds  
me, and this will attract the shark  
into range.

(looks at the  
cannon with  
a sinister  
grin)  
Then, I will fill him full of a  
big hole.

Everyone laughs; Cockatoo in his peculiar, high-pitched staccato. Cockatoo waves to the o.s. crane operator.

(X)

CONTINUED

221 CONTINUED - 2

221

COCKATOO

Let's go!

Cockatoo climbs into the bathysphere without closing the door. Antoine and Charles hang onto the outside as the crane lifts up the bathysphere and swings it above a boat at the foot of the pier. Charles Aznavour is blaring from the bathysphere throughout this. The bathysphere is lowered onto the boat. Antoine and Charles drop to the deck when the bathysphere is a few feet above it and guide the craft down to the edge of the deck. Charles unhooks the cable, letting it hang alongside the bathysphere. Antoine quickly rolls a Sky Chef-type food-cart up to the hatch.

ANTOINE

(to Cockatoo inside  
the bathysphere)

Will you have the chicken divan or  
the cold sandwich plate?

Cockatoo is visible through a lighter porthole turning switches and dials inside the craft. We hear a scratching noise as he disengages his Charles Aznavour record.

COCKATOO

(audible through  
the hatch)

The chicken will be, of course,  
superbly fine, as well as a total  
bottle of Dom Perignon.

Antoine removes a prepared dinner tray from the cart and passes it through the hatch. He then retrieves a bottle of champagne (X) from the cart, and holds it up to the hatch for Cockatoo's approval.

ANTOINE

The champagne, sir.

(X)

Antoine passes the champagne through the hatch as Charles (X) picks up a stack of magazine binders from the cart and holds them up for Cockatoo.

CHARLES

Magazine, sir?

COCKATOO

Oh, yes...Business Week.

Charles hands a magazine through the hatch.

ANTOINE

We are ready if you are, sir.

CUT TO

222 CLOSEUP OF PORTHOLE

222

Cockatoo has just finished watering a plant hanging in the porthole.

COCKATOO

I am ready.

CHARLES

Good luck, sir.

CUT TO

223 BATHYSPHERE HATCH - COCKATOO

223

appears in the hatch.

COCKATOO

Pull me toward the top of the water after thirty exact minutes.

ANTOINE

Yes, sir.

Camera pulls back as Cockatoo closes the hatch from the inside. Antoine and Charles roll the bathysphere off the edge of the boat. It sinks slowly below the surface.

CUT TO

224 ANTOINE AND CHARLES

224

Antoine turns around to speak to Charles and bumps his head on the cable hook hanging beside him. Antoine looks at the hook, then walks to the edge of the deck and looks at the sinking bathysphere.

CUT TO

225 BATHYSPHERE

225

The last of the bathysphere sinks beneath the waves.

CUT TO

226 ANTOINE

226

walks back to the hook.

ANTOINE

(grins wickedly,  
holds hook out  
for Charles to see)

Eee is a goner!

Antoine and Charles chuckle knowingly.

CUT TO

227 THE BATHYSPPHERE - UNDERWATER 227

It is plummeting fast, rocking back and forth; bubbles trailing above it. Cockatoo is in the porthole, screaming and pounding on the glass.

CUT TO

228 ANTOINE AND CHARLES 228

Charles is dabbing Antoine's forehead with his handkerchief as Cockatoo is heard screaming over the ship's radio.

COCKATOO (v.o.)

(on radio)

You fools, you fools, you fools,  
you....

Transmission is interrupted.

CUT TO

229 THE BATHYSPPHERE - UNDERWATER 229

The bathysphere smashes against the ocean floor, which causes the cannon to fire. Camera follows the cannon ball upward, (X)  
toward the boat.

CUT TO

230 LONG SHOT OF BOAT 230

The boat blows up.

CUT TO

231 ANTOINE AND CHARLES 231

climb on to the dock, their faces are covered in soot and their bodies smoking. They approach a black limo. We see a silhouetted figure get out of the limo. He walks to them. We recognize from the voice it is Mavin, but never go in tight enough to see him. This is a dark, clandestine payoff.

MAVIN

(sarcastically)

Good job, boys. Nice and clean.

ANTOINE

Thank you, sir.

CONTINUED

231 CONTINUED 231

MAVIN

Here's your money, but I need you  
to do one more thing.

CUT TO

232 JAWS 3 SET ON BEACH - NIGHT 232

Zoom in on a film editing truck.

CUT TO

233 INT. MOBILE FILM TRUCK - NIGHT 233

Marilynn is across the room with her back to the camera, looking at a piece of film on an editor. We cannot see the editor screen. Erma is seated on a couch near her, gluing potato skins onto a cylindrical, ten-quart ice cream container. The only light in the room comes from lamps by Erma and the editor. We hear faint traces of Jaws sound track music from the editor speaker as Marilyn runs the film. The scene is very cozy and comfortable. Both Marilyn and Erma have glasses of wine beside them.

ERMA

(chattering while  
working on her project)  
Well, at first I thought it was a  
yeast infection, but then my neighbor  
Charlene told me it might be  
a strep vagina. I don't want to  
go to a strange doctor. I'm always  
embarrassed with my feet spread  
out like that.

(X)

MARILYNN

(idly chattering  
also, while editing)  
Yeah, I always feel like a leg  
of lamb confronted by a friendly  
butcher. Well, you should get  
one of those new 'Pocketbook  
Gynecologist's,' I think they  
call them.

(X)

ERMA

Oh, yes, I've seen those. They  
come in such a cute little case.

There is a loud knock at the door.

CUT TO

234 MARILYNN 234

opens the door. Antoine and Charles enter the trailer, still  
charred from the explosion.

CONTINUED

234 CONTINUED

234

ANTOINE

Hello to you, I am Mr. Cockatoo's assistant....

MARILYNN

Oh, yes, yes. Did you get it?

ANTOINE

(somewhat nervous)

Yes, Mr. Cockatoo wishes to tell you that we have totally killed the shark and everything is fully safe now for you to make the picture utterly without fear.

MARILYNN

(elated)

Fantastic!

ANTOINE

(rushed, nervous)

Of course, yes, and we must be rushing off immediately, so good-bye to you, and good night.

They leave. Marilyn waves and yells out the door.

MARILYNN

Thanks again. Good night.

CUT TO

235 ERMA

235

ERMA

Isn't that just wonderful.

(turns to Marilyn)

We're going to make this movie!

(X)

They raise their wine glasses in a toast.

MARILYNN

Here's to Cockatoo!

(X)

CUT TO

236 COCKATOO IN BATHYSPHERE

236

He is visible through the porthole of his sunken bathysphere. The sphere is filled with water up to the base of the porthole.

CONTINUED



236 CONTINUED

236

Cockatoo is drenched, as he pops the cork on his Dom Perignon. (X)  
The Charles Aznavour music plays softly in the b.g.

COCKATOO

(making a  
heroic speech)

I have lived in the water beneath  
the top of the ocean before, for  
large weeks of time, and I will do  
the same thing again....

The cork pops off the champagne bottle. Foam shoots into the  
air vigorously, and continues to do so for the remainder of  
the scene. This gradually raises the water level above the  
top of the porthole, presumably finishing Cockatoo. He  
glances at the bottle casually, refusing to abandon his com-  
posure. He makes only a modest attempt to stop the flow by  
placing his finger in the bottle -- to no avail.

COCKATOO

...until I once more have conquered  
my associate, the sea. I am joined  
into a whole combination of a  
single unit of one bond with the  
powerful aquatic liquids and all of  
their largely interesting residents  
including the big and the small  
ones, no matter how big or how  
small, and even, of course....

The water level rises above the top of the porthole. We hear  
garbled speech for a beat, as if Cockatoo is now talking  
under water.

CUT TO

237 INT. WINNEBAGO - NIGHT

237

Sonny and Darlene are in bed, nose-to-nose.

DARLENE

I could have Charles Bronson, you  
know.

SONNY

(gulps)

Charles Bronson? You know Charles  
Bronson?

The lights go out.

CUT TO

238 INT. SONNY'S WINNEBAGO 238

In the moonlight, Sonny and Darlene are nose-to-nose.

SONNY  
(tenderly)  
Darlene.

He takes a breath and kisses her on the lips.

CUT TO

239 FLAGPOLE 239

An American flag zips up a flagpole.

CUT TO

240 SONNY AND DARLENE 240

Darlene returns the kiss and pulls Sonny down on the bed.  
They embrace passionately.

CUT TO

241 A GROUP OF 13TH-CENTURY WARRIORS 241

ramming a castle door with a battering ram.

CUT TO

242 SONNY AND DARLENE 242

She breaks the kiss.

DARLENE  
(softly,  
tenderly)  
Sonny, let me take off my panty  
hose first.

CUT TO

243 WOODY WOODPECKER 243

wildly pecking a tree.

CUT TO

244 SONNY AND DARLENE 244

He is on top of her now. She is whispering in his ear.

CONTINUED

244 CONTINUED 244

DARLENE  
Not so fast; we have all night.

CUT TO

245 A WORLD WAR II NIGHT ATTACK 245

Aerial view of tracers being fired at city below.

CUT TO

246 SONNY AND DARLENE 246

Darlene smiles contentedly.

DARLENE  
(breathy)  
Oh, Sonny....

CUT TO

247 LOCOMOTIVE DRIVER 247

The locomotive is roaring along. He blows the whistle.

CUT TO

248 SONNY AND DARLENE 248

They continue making love.

CUT TO

249 A ROCKET 249

blowing up at its launching pad.

CUT TO

250 SONNY AND DARLENE 250

They break their mood.

SONNY  
I'm sorry.

DARLENE  
It's all right, it's all right.

CUT TO

251 CAR 251  
pulling back into traffic on the freeway.  
The pace picks up with more cuts, building to a climax.  
CUT TO

252 SONNY AND DARLENE 252  
They make passionate love.  
CUT TO

253 BABE RUTH 253  
hitting a home run.  
CUT TO

254 A GAME SHOW WINNER 254  
jumping up and down hysterically as lights go off and people  
applaud.  
CUT TO

255 A WATERMELON 255  
It is being shoved into a valise.  
CUT TO

256 A COW UDDER 256  
Hands are tuggin on it.  
CUT TO

257 SONNY AND DARLENE 257  
They are in a frenzy.  
CUT TO

258 A POLARIS MISSILE 258  
firing from a submarine.  
CUT TO

258-A SONNY AND DARLENE 258-A  
CUT TO

259 A SHOWER OF MOLTEN ORE 259  
erupting from a blast furnace.  
CUT TO

260 A LARGE FOUNTAIN 260  
The water suddenly erupts.  
CUT TO

261 SONNY AND DARLENE 261  
They fall off the bed.  
CUT TO

262 A MUSHROOM CLOUD 262  
A tremendous atomic blast. We hear the rumble of the explosion.  
DISSOLVE TO

263 OCEAN WAVES 263  
in the early morning light lap against the shore. We hold then slowly pan across the beach to a cliff overlooking the sea. Zoom to cliff.  
CUT TO

264 MAVIN AND DRONER 264  
They are at a lookout point ostensibly on top of the cliff. Droner is unfolding a telescope and setting it in place. (X)  
Mavin then looks through the telescope.

DRONER

How's it look, sir?

MAVIN

(pops up  
from behind  
telescope)

Disgusting.

(quickly resumes  
viewing through  
scope)

CUT TO

265 VIEW THROUGH TELESCOPE - A FLOTILLA OF BOATS 265

offshore. It is the cast and crew of Jaws 3 preparing to shoot their finale scene. Suddenly, the telescope view goes black.

MAVIN (o.s.)

Droner!

We hear a coin drop into the telescope; the view of the boats is returned.

CUT TO

266 MAVIN 266

MAVIN

This is their big scene, Droner.  
Without it, they've got no picture.  
And without the picture, I get the  
studio. The stockholders will mail  
them back to Idaho in a potato sack.  
Now, watch what's gonna happen.  
(cackling)  
It's gonna be better than the  
movies.

267 EXT. WATER - FINAL SHOOTING DAY - DAY 267

A flotilla of boats forms a loose ring on the open sea where the final day of shooting is underway. The flotilla is made up of:

40-foot cabin cruiser  
60-foot tug  
Barge  
5 small launches

Marilynn, Sonny and Bell Captain are on the cabin cruiser, which is the command vessel. There is a Captain and four or five crew members in whites and a few film crew. The tug is the technical vessel holding the mechanical shark, generators, equipment, all the hardware. It has a Captain and six or seven crew, plus the special-effects people and five film crew. The barge has ten Chorines who will participate in the water ballet finale. The Chorines are wearing sailor caps. The camera and camera crew are on the barge. The launches are manned by grips and the like.

Sonny and Marilyn are sitting on the aft deck of the cabin cruiser making final discussions of how the scene will be shot. Erma is sunning herself in the b.g.

CONTINUED

267 CONTINUED

267

SONNY  
(writing on  
his clipboard)  
The shark saves Sonny and Darlene.

MARILYNN  
(referring  
to notes)  
Then the water ballet begins.

SONNY  
I think that's a nice touch, ending  
on a water ballet, don't you?  
(doesn't wait  
for an answer)  
We'll pick up with some closeups of  
Butch and Darlene smiling. The  
whole space scare is over and it's  
a happy ending.

He nods toward water.

MARILYNN  
We have to get it today...or we  
don't get it at all. We lose our  
crew, we're over-budget....

(X)

SONNY  
Bruce III needs to be reupholstered.

Suddenly the boat is jarred. Erma's drink crashes to the deck. Marilyn lurches forward. There is a great racket coming from below decks, where presumably all things have fallen from shelves and cabinets. Sonny and Marilyn are stunned and look at each other for a moment, not knowing what to say. At once it occurs to them what the cause of the bump was. They rush to the side of the boat and look over.

CUT TO

268 SONNY AND MARILYNN'S POINT OF VIEW - A DORSAL FIN 268  
cruises by the boat, then turns and heads out, dips under and disappears.

CUT TO

269 SONNY AND MARILYNN 269  
They are confused.  
Marilynn walks over and reaches down and picks up her walkie-talkie.

CONTINUED

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269 CONTINUED

269

MARILYNN

(angry)  
Who's driving the goddamned dummy  
shark?

DR. DIRKS

(on walkie-  
talkie)

We haven't put it in the water yet.  
We have a small motor problem in  
the pelvic fin.

MARILYNN

Shit!

SONNY

It can't be the real shark --  
Cockatoo killed it.

MARILYNN

Well, he didn't kill him enough.

Sonny and Marilyn know now that it was a real shark. They  
look at one another for a moment, then, simultaneously, look  
quickly toward the platform.

CUT TO

270 THEIR POINT OF VIEW

270

We see ten Chorines paddling in the water around the platform.  
They are splashing one another and making good-natured commo-  
tion.

CUT TO

271 CLOSEUP - SONNY AND MARILYNN

271

They are horrified and both cup their mouths and begin to  
shout.

CUT TO

272 THEIR POINT OF VIEW

272

We see the black fin moving across the water toward the plat-  
form.

CUT TO

273 CHORINES

273

They hear Sonny and Marilyn but not clearly enough to make

CONTINUED



273 CONTINUED 273

out their words, and since they aren't looking for a danger signal, they regard the wild gestures and shouts as greetings and they all wave.

CUT TO

274 CLOSEUP - CHORINE 274

One of the girls freezes and tries to speak. She points.

CUT TO

275 HER POINT OF VIEW - THE FIN 275

charges at camera.

CUT TO

276 WIDE SHOT - PLATFORM 276

The shark misses the Chorines, cuts them into two parties and splits the platform down the middle like a buzz saw. Nearly everyone on the platform, including Butch and Darlene, are spilled into the water. A cameraman clings to the camera and the part of the platform that is still floating.

CUT TO

277 SONNY AND MARILYNN 277

Marilynn has grabbed a bullhorn and is shouting from a camera position on the bridge of the cabin cruiser, across to the camera on the platform and to the tug camera.

MARILYNN

(shouting  
through the  
bullhorn)

You! Swim over there! Butch!  
Get your head up. Darlene! Let's  
see those legs! You -- get those  
girls out of the water!

(X)

(looks at  
shark)

This is going to be the ultimate  
snuff movie! Roll cameras! Roll  
cameras!

Sonny is dumbfounded by Marilyn's apparent insensitivity.

SONNY

(confused)

Roll cameras?

CONTINUED

277 CONTINUED

277

MARILYNN

(determined)

We're all going to die, we may as  
well die with a film in the can!

Sonny can't dispute her. He takes the bullhorn from her.

277 CONTINUED

277

SONNY

(suddenly  
brave)

In your panic, you must have forgotten who's directing this picture.

(through  
bullhorn)

Roll cameras!

MARILYNN

(pleased at  
Sonny's bravado;  
smiles)

Right! We're going to need some script changes!

(yells toward  
hold)Bell Captain!

278 WATER

278

The scene is chaos as the Chorines scramble for pieces of wood and life preservers thrown them by crew aboard the tug. Some are being helped aboard. The launches are picking up Chorines.

CUT TO

279 BUTCH

279

He is flailing the water, terror-struck. He stops and realizes that he's floating.

BUTCH

(shouting)

I can float! I can't sink! I can float! I can float!

CUT TO

280 CABIN CRUISER BRIDGE

280

The shark is violently shaking the boat, as in Jaws. The Captain is on the bridge holding onto several cocktails to prevent them from falling.

CUT TO

281 CABIN CRUISER - AFT DECK

281

The shark rams again. Erma and Sonny are knocked backwards overboard and into the water. (X)

CUT TO

282 WATER ANGLE 282

We see the tug from the water level.

The shark passes camera. Its fin comes into frame and heads straight for the tug.

CUT TO

283 TUG 283

It is hit. Men spill to the decks.

Quick cuts:

-- A rack of oxygen tanks breaks and the tanks roll out onto the deck.

-- A window in the wheelhouse is smashed by flying debris as a crew member ducks.

-- A fuel tank on the aft deck ruptures and fuel leaks onto the deck.

-- The cameraman at his position on the bow takes the jolt.

-- A crew member looks up.

-- A boom crashes to the deck. (X)

CUT TO

284 OCEANSIDE CLIFF - MAVIN AND DRONER 284

on the cliff overlooking the ocean and the shooting. The timer runs out on the pay telescope. Mavin signals Droner for another dime.

MAVIN

Droner!

Droner slips a dime into the slot. Mavin watches for a moment then looks up.

MAVIN

(gleefully)

Marvelous! Death, disorder and destruction.

285 CABIN CRUISER - BELOW DECKS - THE BELL CAPTAIN 285

is sitting at a table hunched over his portable typewriter.

CONTINUED

285 CONTINUED 285

He is furiously pecking out script changes. Marilyn pokes her head in the door, referring to her clipboard.

MARILYNN

Scene 38 -- revise the last two pages! The shark isn't friendly any more!

CUT TO

286 BELL CAPTAIN 286

He looks up and raises his index finger indicating that he's made the change.

BELL CAPTAIN

Got it.

MARILYNN

Good. The shark has decided he's a monster first and a humanitarian second.

BELL CAPTAIN

Great! I used that in 'Meatloaf from Mercury!'

CUT TO

287 CLOSEUP - CHORINE 287

She screams.

288 SONNY 288

He climbs out of the water and onto what remains of the camera platform. The cameraman gives him a hand up. Sonny points out ahead of him.

CUT TO

289 SONNY'S POINT OF VIEW - THE FIN 289

is coming directly at the platform.

290 SONNY 290

He braces himself. (X)

CONTINUED

290 CONTINUED 290

SONNY  
Here it comes! Look out!

CUT TO

291 CAMERA'S EYE - THE FIN 291

moves at camera, then the view turns up to the sky as the platform tilts with the hit.

CUT TO

292 SHARK'S POINT OF VIEW - UNDERWATER 292

We see all the Chorines and crew in the water, the chaos and confusion.

CUT TO

293 BUTCH 293

There are two men and a Chorine clinging to him.

MAN  
He can float. He can't sink. He  
can float.

CUT TO

294 BUTCH'S MOTHER 294

She is swimming frantically, crying, looking miserably; as only old Italian mothers can.

MOTHER  
My baby boy! I save-a you! I  
save-a my baby! Don't a-drown.  
Please-a don't-a drown!

CUT TO

295 TUG 295

The scuba diver puts his mouthpiece in and takes up his spear gun. Dr. Dirks is speaking to him. A couple of others are (X)  
standing by, assisting him.

DR. DIRKS (X)  
Good luck to you, Jack!

The scuba diver nods in recognition. He sits on the edge of the tug and drops backwards over the side.

CUT TO

296 WIDE SHOT - THE DIVER 296  
falls backwards off the tug into a launch, which has pulled  
alongside the tug, landing with a loud clang.  
CUT TO

297 TUG 297  
Looking down from the deck into the launch, we see the diver  
sprawled on his back, shaking his head deliriously.  
CUT TO

298 SMALL LAUNCH 298  
with three grips in it suddenly is pulled under -- straight  
under with no tilt, just down, flat, and disappears.  
DISSOLVE TO BLACK

299 SONNY 299  
He reaches the side of the tug and a rope that hangs over the  
side. He begins to pull himself in.  
CUT TO

300 TUG - A CREW MEMBER 300  
is barking instructions to others on deck.  
CREW MEMBER #1  
Cut that line!  
Another crew member severs the line with a machete.  
CUT TO

301 SONNY 301  
From about halfway up the side of the tug, he plummets back  
into the water, rope in hand.  
CUT TO

302 TWO MEN IN THE WATER 302  
They are clinging to a piece of wood. One Man is ecstatic  
as he points.

CONTINUED

302 CONTINUED

302

MAN

Look! A porpoise! They've been  
known to save men from shark attacks!  
We share common language skills!  
We're saved!

CUT TO

303 PORPOISE

303

It sticks its head out of the water and speaks.

PORPOISE

(in squeaky  
porpoise-like  
voice)

Blow it out your ass!

CUT TO

304 OUTSIDE

304

There is a flash of explosion. Flames shoot out of the lower  
decks. Men scurry around with fire-fighting equipment.

CUT TO

305 ERMA

305

She is in the water sharing a 50-gallon drum with a Man who  
is screaming hysterically.

ASSISTANT DIRECTOR

We're gonna die! We're gonna die!  
We're gonna die!

ERMA

(holds up a  
quieting hand)

Look at it this way -- We live, we  
die. Either way, life goes on.  
Babies are born, roast beef is  
broiled, civilization moves on.

(pause)

But nevertheless, you're right.  
We are gonna die.

ASSISTANT DIRECTOR

(screams)

Oh, my God!

CUT TO



306 MAN #2 IN WATER

306

He is bobbing in the water. A pair of upturned feet bob past. He looks at them curiously.

MAN #2

Hey! Those are my shoes!

307 TUG - CREW MEMBER #1

307

is kneeling beside a collie dog. He tucks a message in her collar and pats.

CREW MEMBER #1

Come on, girl, you gotta go get help!

He lifts the dog and throws her over the side. A beat later the dog comes flying back into the boat.

CREW MEMBER #1

Come on, girl!

The dog spreads her paws and resists as another crew member pushes her from the rear and other crew members pull her from the front. She doesn't want to go. They manage to get her over the side. A beat later the paws come up over the side as she hangs on. The Crew Member pounds on the paws. The paws finally give. (X)

CREW MEMBER #1

She just needed a little coaxing.

CUT TO

308 TUG - LONG SHOT

308

We see the dog spread-eagled against the side of the boat, clutching somehow.

CUT TO

309 BELL CAPTAIN

309

He is up to his waist in water but continues typing. The typewriter keys slap against the wet paper with an appropriately wet sound. He finishes the page and pulls it out of the typewriter. He hands it to Marilyn.

CUT TO

310 QUICK CUTS

310

Intercut with out-takes of shark underwater rammings (etc.)

CONTINUED

310 CONTINUED 310

-- The men on the tug are thrown to the ground as the shark hits again.

-- A girl screams.

-- A grip aims and fires a rifle.

-- The bullet hits a buoy bell.

-- The cabin cruiser is hit.

-- Bell Captain takes the jolt.

311 OCEANSIDE CLIFF - MAVIN 311

shouts like a football player whose team has just scored.

312  
thru 313 OMITTED 312  
thru 313

314 SHIP'S POINT OF VIEW - FROM THE WATER UP 314

A helicopter comes into sight. It hovers as it addresses the Jaws 3 crew in the midst of the attack. (X)

MAN (o.s.)  
(on powerful P.A.)  
We would like to help you but we  
are not licensed by the state to  
act in emergency situations.

CUT TO

315 HELICOPTER'S POINT OF VIEW 315

As the helicopter continues its address, we see the confusion and chaos below.

MAN

This helicopter is owned and operated by radio station KROK for purposes of observing and broadcasting traffic and weather conditions in the Southern California area. (X)

CUT TO

316 SHIP'S POINT OF VIEW 316

We see the helicopter hovering again.

MAN (o.s.)

While we are not required to assist you, we can inform you that the temperature is 81 degrees, winds southeasterly thirteen miles per hour, skies are clear. Traffic is snarled on the Harbor Freeway, there is an overturned truck on the San Diego Freeway. Allow for extra travel time throughout the area.

The helicopter angles off and returns to shore.

CUT TO

317 THE SHORE - A CHORINE 317

is laying on the sand, washed up on the beach. She is in a torn and shredded uniform that barely covers her body. She is face down. A grubby-looking Man in a raincoat and Chicago Cubs cap is studying her, leaning over slightly to look between her legs. He pokes her with a stick.

MAN

You dead?

The Chorine raises her weary head and shakes it.

CHORINE

(rasp)  
Not yet.

MAN

That's okay, I'll come back.

318 LONG SHOT - THE SCENE

318

is total chaos. Boats are either swamped, capsized or sinking. Fire is spewing out of the tug, clouds of black smoke waft past. People are in the water waving their arms, screaming for help and mercy. The cameras are rolling. Debris is floating everywhere.

CUT TO

319 TUG - AFT DECK

319

A flimsy, rickety, rusted shark cage is being assembled on the aft deck. It barely stands under its own weight. The Diver in scuba gear and wet-suit is pushed toward the cage. He struggles.

DR. DIRKS

(handing him

a spear gun)

When the shark attacks, shoot this into his mouth. It's a mixture of yard mushrooms and ordinary bathroom germs.

THE DIVER

(panicky)

I can't go. That thing's not safe!

DR. DIRKS

(comforting)

I'd go down myself, but I'm scared shitless.

The Diver is pushed into the cage. A couple of assistants try to close the door. It is off kilter and won't stay.

THE DIVER

Come on! It won't even close!

The assistants fasten the door with string.

DR. DIRKS

It's okay now. This is good string.

DIVER

I don't want to, please!

CUT TO

320 LONG SHOT - THE CAGE

320

is swung over the side and lowered into the water.

CONTINUED

- 320 CONTINUED 320  
It isn't down more than a few seconds when the line to the cage is jerked taut and then goes slack.
- 321 UNDERWATER 321  
Out-takes of the cage attack from Jaws.  
CUT TO
- 322 SURFACE - BUBBLES 322  
rise around the taut line.  
CUT TO
- 323 TUG 323  
Angle from the water up to see Dr. Dirks and the assistants leaning over the side watching.  
DR. DIRKS  
We'll give him a minute or two to orient himself.  
CUT TO
- 324 UNDERWATER - THE SHARK 324  
swims away from the cage.
- 325 TUG - THE ASSISTANTS 325  
pull the cage up. It is nothing but a wad of metal about the size of a basketball. The Diver, who is naked except for his mask and flippers, is clinging to it.  
CUT TO
- 326 BUTCH 326  
He now has seven men, two women, his mother and the collie clinging to him.  
CUT TO
- 327 LONG SHOT - PEOPLE 327  
are being pulled aboard those boats that remain. Life preservers are being tossed. The water is littered with debris, oil, clothing, equipment, and people.  
CUT TO

- 328 CABIN CRUISER - MARILYNN 328  
helps Erma on board. The soaking-wet Bell Captain comes up from below deck. He joins them. Marilyn holds a film can.
- MARILYNN  
We got it! We got it all!
- CUT TO
- 329 THE WATER 329  
is littered with poeple and debris. It is frighteningly still. There is no shark. There is no motion. It is silent.
- CUT TO
- 330 MARILYNN 330  
She looks nervously across the water
- CUT TO
- 331 CHORINE - FROM THE WATER LEVEL 331  
We see her clinging to a piece of wood looking directly into camera, wide-eyed with terror.
- CUT TO
- 332 MAN 332  
He is holding onto the side of the ship, looking anxiously out to sea.
- CUT TO
- 333 DARLENE 333  
She pushes a lock of hair away from her face and stares uneasily across the water.
- 334 SHARK 334  
rockets out of the water with sudden, savage force, distending his horrible jaws; then slams back into the sea. (X)
- CUT TO
- 335 SONNY 335  
scrambles on to the sinking hull of a boat, carrying what appears to be a gun.
- CUT TO

336 CLOSE - SONNY

336

He is peering down the barrel of the gun. He squints and takes aim.

SONNY

(shouts)

Awright, you son-of-a-bitch!

The scene suddenly falls absolutely silent. The shark stops dead in the water six feet from Sonny.

CUT TO

337 INTERCUT

337

-- Chorine. She is frozen in fear.

-- Sonny. He bites his lower lip.

-- Erma. She trembles.

-- Man in water. He stares intently at the shark.

338 SHARK'S POINT OF VIEW

338

We see Sonny. He is furious. It is now obvious the gun he is holding is not a real one. It is the alien disintegrator gun. He slowly lowers the gun. His face is ashen; and although his voice cracks with fear, we note that he is suddenly braver and more mature than he has ever been before.

SONNY

(to shark

boldly; raises

hand in a

hold position)

Stop! This is it! Don't take another step! If you come any further, you're gonna have to get past me! Who do you think you are?? You ruined my movie. You've been killing people. We never did a thing to you! Now, let's stop it here. I'm responsible for these people and I'm not gonna let you lay a tooth on them.

(raises gun)

It's just you and me. This is between us. You want to kill me? Come and get me!! I'll go down. But I'll go down fighting! You'll

CONTINUED

338 CONTINUED

338

SONNY (Cont'd)  
never forget the day you tangled  
with...

(voice breaks;  
very shrill)  
...Sonny Gurning!  
(now he's  
screaming)  
Come and get me!

He boldly holds gun in firing position.

CUT TO

339 CLOSE - SHARK FIN

339

It holds for a moment, then slips beneath the waves.

CUT TO

340 CLOSE - SONNY

340

He stares coldly, powerfully. He drops his guard.

CUT TO

341 OPEN SEA

341

We see the shark fin disappearing beneath the waves, heading  
out to sea.

CUT TO

342 EXT. MOVIE THEATRE - NIGHT - PREMIER NIGHT

342

The sidewalk leading up to the theatre has been roped off and  
a thick crowd presses in on the barricades trying to catch a  
glimpse of a star. Their "oohs" and "ahhs" are heard every  
time someone walks up the red carpet leading into the theatre.  
A contingent of ushers and hired cops keeps order. At the  
door of the theatre a small group of theatre and show biz dig-  
nitaries acts as the official greeting party. A limousine  
rolls up and deposits a star and his entourage. Flashbulbs  
explode, the crowd surges forward to get a look.

CUT TO

343 REPORTER

343

A typical fast-talking, emotional Hollywood beat Reporter,  
an inside man, is doing a live report for a local news program.

CONTINUED



343 CONTINUED

343

He is very excited and pumping the event for all the drama he can. We see him briefly and hear a bit of his report but move on, catching what he says incidentally.

REPORTER

(overly dramatic)

This is an exciting evening. This crowd is excited. The stars are excited and I'm here where the excitement is.

CUT TO

344 SONNY, DARLENE, MARILYNN, BELL CAPTAIN, HIS GIRL

344

They are walking up the red carpet, waving to the fans as waves of flashbulb light wash over them. Reporters push mikes into Darlene's face and fire questions at her.

345 CLOSEUP - SONNY

345

He is delighted, smiling and waving.

CUT TO

346 CLOSEUP - BUTCH

346

He is taking the adulation in stride.

347 HUGE LIMO

347

pulls up. Wendy, dripping with diamonds and ermine, gets out on the arm of one of the world's richest -- and oldest -- men. She waves at the crowd. Her mother is near the runway.

MRS. FINCH

(to person near her)

That's my daughter. She made it the easy way!

348 THEATRE - CANDY COUNTER -- THE JAWS 3 PARTY

348

is at the candy counter. They are getting popcorn, Raisinettes, and Cokes. Butch juggles his popcorn and Coke as he reaches into his pocket for his money.

BUTCH

I'll get it.

CONTINUED

348 CONTINUED

348

BELL CAPTAIN

No, let me.

He pulls out a wad of bills, peels off a bill and hands it to Droner, who is now the candy counter clerk, dressed in striped shirt and paper hat.

DRONER

(leaning forward,  
speaks to Erma in  
hushed tones)

Mrs. Gurning, I'd like to thank you  
for helping me get this job. I  
want you to know I appreciate it.  
Thank you, ma'am.

349 SEATS

349

We see a section of seats filled with people in formal attire, furs, jewels; beautiful show people. They are eating popcorn as regular people do, spilling some in their laps, licking buttery fingers, eating large fingerfuls; some are shaking candy into their mouths from boxes. A lovely woman reaches between her legs to the floor and brings up her Coke, which she slurps from a straw. They are behaving like regular people at a regular show. Their heads turn as the Jaws 3 party comes in and down the aisle. They position their popcorn between their legs and brush the salt off their hands and applaud.

CUT TO

350 CLOSEUP - JAWS 3 PARTY

350

They acknowledge the applause with smiles. They continue down the aisles to a row marked by an usher. Erma goes in first, followed by the Bell Captain's Girl Friend. As she leans over to squeeze in, a breast falls out of her dress and she cackles. The Bell Captain goes in next, then Marilyn, Butch, Butch's mother, Darlene, and Sonny. The rest of the huge party fill the rows in front and in back. As soon as they are settled, the lights go down.

CUT TO

351 LONG SHOT OF AUDIENCE

351

The house goes dark. We see the flicker of light on the faces of the people in the crowd and hear the music as the film begins.

CUT TO

352 SONNY AND DARLENE

352

They look at each other and smile. We see the screen light flicker on their faces and hear a line of dialogue from the film.

BUTCH (o.s.)

(on film)

I have reasons to believe these people are beings from another world, chief.

352-A TIGHT SHOT - SAME TIME - MAVIN

352-A

Open on Mavin from chest up, amply lit by a bright moon. He looks disheveled and despondent; an unshaven, half-drunk, broken man feeling sorry for himself. He has a drink in his hand and an unlit cigar stub dangling from his lips. As Mavin speaks, he turns around in slow, even, clockwise circles.

His eyes are cast downward; we have the impression he is raving to no one and the world at large.

MAVIN

(angry; starts  
out morose,  
slowly builds  
to rage)

You're damn right, I'm bitter. I connived, I stole, I cheated for years to take over that studio, and now that goddamn broad and those yamheads from Idaho are premiering my movie, and taking over my studio. Do you understand what I'm saying? My movie! My studio! I'm washed up! I'm out!

(loses voice,  
shakes his fist)

But I wouldn't be if it weren't for you...you...

(pauses for a  
beat; then  
explodes)

Candyass!

DISSOLVE TO

353 ERMA

353

She watches intently.

DARLENE (o.s.)

But, Eastwood, he's no ordinary shark!

am #00660

119-A  
(X)

Rev. 9/10/79

354 WENDY

354

To Old Man.

WENDY

Aristotle -- get me some popcorn,  
please.

The Old Man dutifully trudges up the aisle.

CUT TO

355 BUTCH AND MARILYN

355

They watch carefully.

BUTCH (o.s.)

(on film)

We know now that they are beings  
from another world!

SFX: Screaming, space sounds.

DISSOLVE TO

356 POPCORN BOX

356

A full popcorn box is in the lap of the Bell Captain's Girl.  
It is resting against her breast, which is exposed by her  
low cut gown.

CONTINUED

356 CONTINUED

356

MALE VOICE (o.s.)

(on film)

You're right! They are beings from  
another world!

DISSOLVE TO

357 POPCORN BOX

357

The same box in the same position. About a quarter of the  
popcorn has been eaten. A man's hand reaches into the box.

STRANGE SPACE VOICE (o.s.)

(on film)

That is correct. We are beings  
from another world!

DISSOLVE TO

358 TIGHT ON SONNY

358

He is engrossed in the picture.

BUTCH (o.s.)

(on film)

I knew they were from out-of-state!  
Look out! The shark!

SFX: Laser-gun sounds, splashing.

CUT TO

359 THE DIMTERITES

359

A whole row of Idaho hicks enjoying themselves immensely, eat-  
ing sidewalk potatoes. We hear the loud chomping of the cold,  
raw potatoes. The people chatter and point to the screen.  
One man leans forward and taps an elegant woman on the shoulder.

MAYOR

Sonny Gurning directed this shit.  
He used to mow my lawn.

CUT TO

360 A MAN AND WOMAN

360

necking. We do not see her face. He has her clothes at half-  
mast and is passionately kissing and feeling her up. The Old  
Man, carrying two boxes of popcorn in his arms, comes down the  
aisle and leans over. He taps the First Man. He and girl  
break their embrace and look up. We see that the girl is  
Wendy.

CONTINUED

360 CONTINUED

360

OLD MAN  
Excuse me, but you're in my seat.

FIRST MAN  
I'm terribly sorry.

First Man gets up and moves to an empty seat in the row behind.  
The Old Man hands a box of popcorn to girl and takes his right-  
ful seat. He promptly dozes off.

CUT TO

361 BUTCH'S MOTHER

361

She is watching the movie while shucking peas in her lap.

DISSOLVE TO

362 POPCORN BOX

362

The box is half empty. A hand is scrounging in it. A few  
kernels of popcorn rest in her cleavage.

SFX: Shark attack, screams, space sounds.

BUTCH (o.s.)  
(on film)  
We're going to die!

CUT TO

363  
to  
366

OMITTED

363  
to  
366  
(X)  
367

367 BELL CAPTAIN AND GIRL

Bell Captain is talking to his Girl.

BELL CAPTAIN  
(proudly)  
I wrote this.

GIRL  
(real dumb)  
You wrote what?

BELL CAPTAIN  
The movie.

CONTINUED

367 CONTINUED

367

GIRL

(thinking)

What part of a movie is the writing part?

BELL CAPTAIN

The words.

GIRL

I'm confused. Why don't you just feel me up, okay?

CUT TO

368 BLONDE WOMAN AND GIANT BLACK MAN

368

The woman and the man from the previous scene in the elevator are seated together. He offers her some candy which she lovingly accepts.

DISSOLVE TO

369 ERMA

369

She watches fearfully, very intense.

MALE VOICE (o.s.)

(on film)

I think he's gone!

Erma shakes her head "no" and motions with her arms.

ERMA

(addressing screen;  
whispers)

No!

MALE VOICE #2 (o.s.)

(on film)

Maybe not, Wolfgang. He could be  
in the sauna!

Erma shakes her head "no" again.

ERMA

(addressing screen;  
whispers)

No! He's in the hot tub!

MALE VOICE #2 (o.s.)

(on film)

Come to think of it, he could be in  
the hot tub! Where's my laser gun?

ERMA

(addressing screen;  
whispers)

It's in the kitchen.

MALE VOICE #2 (o.s.)

(on film)

Thanks.

DISSOLVE TO



370 POPCORN BOX

370

The box is empty. The hand reaches for the box and misses, grabbing the breast. The girl slaps his hand. "The Battle Hymn of the Republic" is heard softly under.

STATELY MALE VOICE (o.s.)

(on film)

The world is going to blow up in ten seconds so let me quickly say that we all appreciate your courage and your stick-to-itiveness.

BUTCH (o.s.)

(on film)

Thank you, Mr. President.

STATELY MALE VOICE (o.s.)

(on film)

My pleasure.

SFX: Explosion!

CUT TO

370-A MAVIN

370-A

is shouting by now, verging on hysteria. He gestures wildly with his cigar, still turning, in slow, clockwise circles. As Mavin continues to rant, the camera pulls back to reveal him standing in a small dinghy in the middle of the ocean, being closely circled by a dorsal fin. It is apparent Mavin has been talking to the shark as it swims around the boat. We may possibly assume the shark is taking Mavin's tirade to heart, mindful of its meek and disreputable decision to spare the Jaws 3 cast and crew.

MAVIN

You could have eaten every last one of them, but no, you let them finish the picture. You backed down from that goddamn kid and swam away.

Suddenly, Mavin becomes reflective; nearly sobbing.

MAVIN

Well, you swam away with my career, pal.

Mavin curls his fingers, falls to his knees, and tearfully pleads with the shark. He continues to follow the shark by pivoting on his knees.

CONTINUED

370-A CONTINUED

370-A

MAVIN

I would have killed them for you!

A particularly sour expression crosses Mavin's face as he angrily gulps the remainder of his drink. He glowers at the shark with drunken contempt, then waves it off with a broad sweep of his arm.

MAVIN

Go on, get outta here. It makes me sick just to look at you.

He sits down at oars and holds up a bundle of dynamite sticks.

MAVIN

You were too yellow to do it --  
I'll have to do it myself.

Mavin clumsily takes up the oars. He begins to row.

CUT TO

370-B MAVIN'S POINT OF VIEW

370-B

We see the shark rise ominously out of the water. We see its eyes. The jaws slowly open. We hear a bar of the theme music.

CUT TO

370-C MAVIN'S FACE - CLOSE

370-C

He senses that he is in danger. The realization grows. His lower lip trembles as he begins to pull on the oars. He rows steadily as if backing away from a ferocious animal so as not to provoke an attack.

CUT TO

370-D THE FIN

370-D

The shark slowly stalks the boat. The theme music comes in ominously.

CUT TO

370-E MAVIN

370-E

He begins furiously stroking the oars.

CUT TO

370-F WATER

370-F

We see the fin. It is gaining.

CUT TO

370-G MAVIN - CLOSE

370-G

He is in a sweat. He continues his mad rowing.

CUT TO

370-H REVERSE ANGLE - THE BOAT

370-H

From between the rotting pylons of a weather-beaten dock, we see the rowboat approaching. Behind it...the shark.

CUT TO

370-H-1 MAVIN

370-H-1

He slams into the end of the dock and climbs up the ladder. A rung breaks. He pulls himself up. He stands. As he takes his first step towards the shore, the rotted wood gives, and one leg goes through. He pulls himself up and runs down the dock, still carrying the dynamite.

370-J CLOSEUP - MAVIN

370-J

He frantically looks behind him as if he might see the shark chasing him down the pier. He stumbles, and goes on.

CUT TO

370-K WIDER ANGLE - MAVIN

370-K

He stops running. He turns back toward the end of the pier. He feels safe now that he is almost to shore. He is puffing, panting, soaked with sweat. He wipes his brow with his sleeve. He cups his hand to his mouth and shouts scornfully to the shark.

MAVIN

(under his  
breath)

Candyass!

(pause; bolder  
now; he shouts)

Eat me!

CUT TO

370-L CLOSEUP - MAVIN

370-L

Mavin turns to leave the pier and stops short.

CUT TO

370-M MAVIN'S POINT OF VIEW

370-M

The shark blasts upward toward the dick, with a terrifying roar in a blizzard of timber and ocean spray. Its full length rises up directly in front of Mavcn, jaws gaping, teeth ringing the black of its gullet.

CUT TO

370-N CLOSEUP - MAVIN

370-N

We move in on his frozen, terrified face.

CUT TO

370-O THE SHARK - MAVIN'S POINT OF VIEW

370-O

It charges toward and devours the camera.

CUT TO

371 SCREEN

371

Slow motion explosion, mushroom cloud. Music comes up and reaches a stirring conclusion. The words "THE END" super over the cloud.

CUT TO

372 AUDIENCE - VARIOUS SHOTS - PEOPLE

372

in the audience applauding wildly.

CUT TO

373 SONNY AND MARILYNN

373

He is overwhelmed by the recognition.

SONNY

They liked it!

MARILYNN

They loved it!

374 OMIT

374

375 BUTCH AND DARLENE

375

They stand and wave to the audience.

CUT TO

- 376 ERMA, BELL CAPTAIN, BELL CAPTAIN'S GIRL 376  
They, too, stand and wave. Bell Captain's Girl brushes popcorn off her breasts and then slips them back into her dress.  
CUT TO
- 377 AUDIENCE 377  
rises to its feet applauding wildly. They are cheering and whistling. It grows and grows until the people are screaming and stamping their feet.  
CUT TO
- 378 WENDY 378  
She is jumping up and down shouting. She takes off her coat and whips it into the air.  
CUT TO
- 379 THE DIMTERITES 379  
They are shaking the seats, passing out sidewalk potatoes, hooting, howling, waving their billed caps, flapping their arms with their hands in their armpits.  
CUT TO
- 380 JAWS 3 PARTY 380  
Sonny hugs Darlene, Marilyn hugs Butch, Bell Captain hugs Girl Friend, Sonny hugs Erma. Butch's Mother hugs Darlene, Marilyn hugs Bell Captain.  
Big Black guy hugs girl from elevator.  
CUT TO
- 381 AUDIENCE 381  
They are hugging.  
CUT TO
- 382 TWO USHERS 382  
They are hugging.
- 383 JAWS 3 PARTY 383  
They are hugging their way up the aisle, hugging various people in the audience. The hugging is turning into a massive crowd grope.

384 OMIT 384  
thru thru  
398 398

399 PREMIERE 399

Sonny, Wendy, Erma, Darlene, Butch, et al., climb up the aisle toward cameras. We see the sea of bodies applauding, shouting, hugging, kissing, even more wildly than before. The Jaws 3 party wades through the bodies and pushes through the doors to the lobby.

CUT TO

400 LONG SHOT OF DOORS GOING FROM THEATER TO LOBBY 400

The joyous crowd exits the theater talking, shaking hands, kissing. Suddenly, en masse, they stop as though frozen in time and space. There is a general look of horror, dismay and amazement.

401 CROWD'S POINT OF VIEW 401

The shark -- huge and very real stands upright on his tail.

Next to him, hanging by a rope on a hook is a completely bound Mavin. He is also gagged and soaking wet. He is very much alive and we can see that despite the ropes and gag, he is squirming and cursing.

402 PULL BACK TO EXT. THEATER 402

Show the theatre. Pan up to marquee which says: "COMING SOON! JAWS 4."

FADE OUT

THE END