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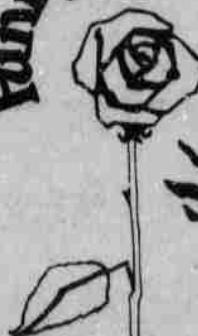
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at the movies

Shark thriller shows bite

By Greg Lukow

Like its blood brother *The Exorcist*, *Jaws* is this year's movie mountain—just about everybody's going to it simply because it's there.

Stripped down to their rather shallow essentials, both of these movies come up looking the same. They are box office phenomena in the highest sense of the word—turning a couple of joyously trashy novels into joyously trashy films.

They are a myriad of old Hollywood tricks, special effects and mechanical monsters to create new, unexplored and unknowable evils. A gaping, great white shark is no different from festering Linda Blair as a possessed force that must be overcome and driven out before these movies' isolated worlds can return to normal.

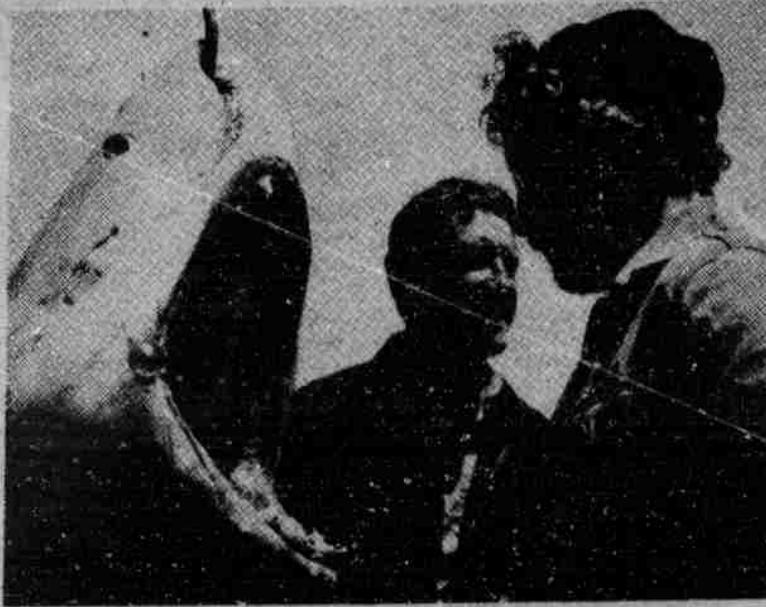
Excises histrionics.

Jaws the movie, has excised most of the landlocked histrionics of the book. Roy Scheider, as Police Chief Brody, gives the film a levelheadedness that was missing in the novel, with its hints of Mafia pressures, middle-age bugaboos and marital infidelities. Conniving Mayor Vaughn remains intact, however, played to the hilt by veteran character actor Murray Hamilton, wearing little boat anchors on his tacky suit and trying to keep the Amity Island beaches open for the

summer holiday even after several people have been eaten by the shark.

Richard Dreyfuss gives another of his irresistible performances, this time as Hooper, the rich-kid

William's ominous music looming in the background) and then cuts to a surface level shot where the girl is suddenly yanked, dragged and sucked down away from view. The economics and suspense



Matt Hooper (Richard Dreyfuss, right) a young ichthyologist, and Chief of Police Brody (Roy Scheider) are relieved when a tiger shark, believed to be the sea monster that has attacked bathers is caught by bounty hunters.

oceanographer who is treated more kindly here than in the novel. Robert Shaw is properly salty and sea worn as Quint, the professional shark killer.

Effective Cinema

Despite the story's shallowness, there is effective and simplistic cinema used here. An opening shark attack on a young female swimmer uses only slow, underwater subjective shots from the shark's eye view (with John

technique of this brief, simply edited sequence is Hitchcockian in the purest sense and is perfect example of the much overstatement idea that it's what you don't see that can be most alarming.

Twenty-seven-year-old Steven Spielberg is the now well-known name behind it all, and it yet another in a long line of talented, young American directors.

(Continued on pg. 10)

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