

The Shark is Broken

by Ian Shaw and Joseph Nixon

A Dramaturgical Casebook

Director: Joseph Discher

Dramaturg: Liv Fassanella



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'Jaws,' a film phenomenon, almost failed to make it to the screen

by **Tamia Fowlkes**, *The Washington Post*

Off the shores of Joseph Sylvia State Beach in Oak Bluff, Mass., boats of tourists gathered along a stretch of the Atlantic Ocean to watch a legendary shark's first swim. Submerged 30 feet underwater, Bruce prepared for his first attack. His sharp white teeth bared for a catch, a menacing gray fin signaled victims' impending doom.

A crew member pulled the hydraulic lever set to launch the 6,000-pound fish to the surface, watching as its highly anticipated ascent quickly turned for the worst. Tail first, Bruce emerged from the water, big white belly topsy-turvy from left to right as production staffers groaned in disappointment.

With gnashing sharp teeth and a looming, undetectable presence, the 25-foot shark glided onto movie theater screens on June 20, 1975 — the star of the blockbuster "Jaws."

The film franchise, inspired by Peter Benchley's 1974 novel, sought to bring to life the horror and intrigue of a shark terrorizing a fictional New York town called Amity Island.

There were three Bruces, constructed with a steel skeleton and polyurethane skin. They looked as true to life as any 1970s viewer could imagine. But in the months of production leading to his debut, his flaws outweighed his utility. The sharks were notorious for falling to pieces.

"The first mistake with the shark was that they made a big mistake and they built it for freshwater," "Jaws" director Steven Spielberg said in an interview on the "Dick Cavett Show" in 1981. "We never fixed the shark, and it was a total disaster."

"Jaws" started shooting on Martha's Vineyard in May 1974. The tranquil seaside beachscapes served as the perfect environment to reimagine the frightening 1916 shark attacks that inspired Benchley's novel. The story — with gnawed limbs, unsuspecting families and local politicians prioritizing tourism revenue over safety — provided the blueprint for a riveting drama led by an all-star cast. The production's challenges, however, posed several barriers to Spielberg's plan.

The production dragged on for seven months, far exceeding the anticipated wrap day of June 28. Each day brought new challenges with rough sea conditions, a dysfunctional shark and a script that had to accommodate their struggles. The shark had a hole in its side, the waves were too rough to maintain a steady shot, the weather was scorching and crew members were overheating. Producers David Brown and Richard Zanuck, and co-screenwriter Carl Gottlieb were meeting at Spielberg's home daily, rewriting scenes and chipping away at the starring creature's screen time.

At one point, one of the three sharks sank to the bottom of the Nantucket Sound.

“We must have been complete idiots to have even expected to have an easy ride in the middle of the ocean making a movie,” Spielberg said in a documentary, “The Shark Is Still Working.”

The director had to pivot. Imagination could fill the gaps where the shark was absent. The film, driven by John Williams’s bewitching musical score, activated a new fear of the mysterious ocean deep for audiences around the globe. The scarcity of its starring shark’s appearances amplified its inherent suspense.

“Spielberg was a genius at revving it up into more of a sensationalized book,” Wendy Benchley, marine policy advocate and wife of the “Jaws” author told The Washington Post this month. “He knew how to, you know, increase the tension of the movie and to really make it into a great thriller.”

His first step was to rev up the fear factor, enlarging Peter Benchley’s original 15-foot great white to a ferocious 25 feet. He allowed audiences to see the world from a shark’s point of view, using cameras to lurk and weave past the paddling arms and feet of bikini-bottomed human prey. Callbacks to the USS Indianapolis through the tales of a grizzled Navy-veteran-turned-fisherman offered audiences a glimpse into the torturous deaths of a 1,200-man crew whose ship was sunk by Japanese torpedoes, many attacked and eaten by sharks as they awaited their rescue.

For Spielberg, the task was not simple. Daily threats hiked up the budget and teased potential ruin for his burgeoning film career. Production staffers spent weeks on set away from their families, unsure when filming would end.

According to an interview after the film’s release, Spielberg told stories about the cast and crew getting teary-eyed during a scene in which Roy Scheider’s Brody, Richard Dreyfuss’s Hooper and Robert Shaw’s Quint sing “Show me the way to go home, I’m tired and I want to go to bed.”

That “mantra,” as Spielberg characterized it, applied to the actors as much as their characters. And they weren’t the only ones fraying at the edges.

“The reason I never left the island in all those seven months of shooting on Martha’s Vineyard was because if I left the island I was certain I would never come back,” Spielberg said.

Cast and crew stuck it out, though, and would have a huge hit on their hands.

The film was Spielberg’s first blockbuster, bringing in \$100 million by the end of the summer on its way to setting the record for the highest-grossing film.

After “Jaws,” sharks became a global phenomenon. Three “Jaws” sequels made their way to the silver screen, with shark films “The Meg” and “Deep Blue Sea” following in their wake decades later. The television program “Shark Week,” hosted by Peter Benchley, premiered in 1988. An eight-episode podcast called “Inside Jaws” unpacked the lore of the first film.

That film sparked a fascination with the sea and its creatures for some viewers while others saw the movie as a call to stamp out a threatening population of monsters haunting beaches.

Wendy Benchley said she and her author husband were “horrified” by stories about people heading to East Coast beaches to fin, shoot and kill sharks.

“We both were horrified about the initial impact. People feeling that they needed to go out and kill sharks,” she said.

The fear that may have led to the vigilantism that pervaded popular culture.

“People are just absolutely terrified of sharks,” said David Shiffman, a marine-conservation biologist at Arizona State University. “There’s this widespread misconception that if you go in the ocean, a shark is going to eat your whole family. Part of the reason why everyone’s so afraid of them is ‘Jaws,’ because, before ‘Jaws,’ people didn’t really think about sharks that much.”

Partly in response to the film’s effect, the Benchleys dedicated much of their post-“Jaws” lives to ocean research and shark conservation.

Peter Benchley died in 2006, 30 years after he helped introduce the culture-swaying hit, but Wendy Benchley hopes his work will continue to intrigue readers and viewers.

“Isn’t it amazing that you say ‘Jaws’ now and you think shark?” she said. “The resonance of this movie and book has been just really remarkable. What a spectacular, wonderful thing.”



Selections from

An Oedipal Fish Story on Broadway

By Michael Schulman

Several years ago, the British actor Ian Shaw looked in the mirror and saw the face of Quint, the grizzled, Ahab-esque shark hunter from Steven Spielberg's "Jaws." Shaw had grown a Quint-like mustache for a role, but, more to the point, he'd reached roughly the age at which his father, Robert Shaw, had played Quint in the movie: "I thought, I really look like my dad when he was in 'Jaws'!" In the nineties, in Birmingham, the younger Shaw had auditioned for a production of "Hamlet" directed by Richard Dreyfuss, and excitedly told him that he was the son of Dreyfuss's "Jaws" co-star. Instead of embracing him, Shaw recalled, Dreyfuss looked "like I'd punched him in the stomach."

These twin events inspired Shaw to retrace the steps of his father's most famous role. By the time Robert Shaw played Quint, he had received an Oscar nomination for "A Man for All Seasons" and appeared in "From Russia with Love" and "The Sting." A voracious drinker, he was often cast as macho men and heavies, but he was an affectionate dad, Ian said. He had ten children with three wives, including a stepson; Ian is the ninth, and the only one to become an actor. His father died in 1978, when Ian was eight. His renewed interest in "Jaws" resulted in a behind-the-scenes play, "The Shark Is Broken," which Shaw wrote with Joseph Nixon. It premiered at the Edinburgh Fringe Festival, in 2019, then played the West End. It begins previews this week on Broadway, at the Golden Theatre, where Shaw's mother, the actress Mary Ure, once starred in "Look Back in Anger." Alex Brightman and Colin Donnell play Dreyfuss and Roy Scheider, respectively. Ian Shaw plays his father.

Shaw fils, at fifty-three, is a gentler soul than Shaw père. "I'm not fearless and so, well, alpha male. But I'm honest, which is what he was, I think. And it felt fearless to attempt this," he said, of the play. It was early morning, before a rehearsal, and Shaw, having grown muttonchops to go with his Quint mustache, was aboard the Wavertree, an 1885 cargo ship moored at the South Street Seaport. An aide from the Seaport Museum, which maintains the vessel, showed him into the crew's quarters. Shaw felt the floor rock. "We're doing some movement in the play, and it's very nice to feel this slight unsteadiness," he said. Growing up in Ireland, he would take a ferry to and from boarding school in England. "That was just a nightmare, because I was so seasick," he went on. He had just scotched an outing to Rockaway Beach, after his driver told him about a recent spate of shark sightings.

He sat in the captain's saloon, where an antique map of New York Bay lay unfurled on a table. When he was five, in 1974, he visited his father on the set of "Jaws," on Martha's Vineyard. He remembers meeting one of the three mechanical sharks (collectively nicknamed Bruce, after Spielberg's lawyer), which terrified him. He also met the twenty-seven-year-old director: "Looking back, I thought, He looks quite young to be telling my dad what to do." Mostly, he remembers playing on the beach. "Film sets are just dull," he admitted.

The "Jaws" set, however, was a legendary disaster. The fake sharks, which had been tested in a freshwater tank, malfunctioned in salt water. The shoot went more than a hundred days over schedule, and the crew nearly turned mutinous. Quint's fishing boat, the Orca, sank. Shaw and Dreyfuss squabbled. "Robert, perhaps, was trying to school him, because he thought that Richard was a bit vain," Shaw said. One day, his father was pouring a drink between takes and Dreyfuss hurled the glass through a porthole.

On days off, Robert flew to Bermuda and brought Ian, who was unaware that his father was trying to spread out his working days in the U.S., to avoid a tax penalty. Researching the play, he culled from books, documentaries, family stories, a fan site called the Daily Jaws, and even his father's "drinking diary," in which Robert recorded the booze he did—and didn't—resist. "You see a portrait of someone who is really struggling to win a battle, but they're losing," Ian said.

The play builds toward the famous "U.S.S. Indianapolis" speech, in which Quint recounts undertaking a wartime mission to deliver the Hiroshima bomb and watching his shipmates get devoured by sharks. Robert wrote the final version of the speech, which was originally several pages long. His son delivers it onstage every night. "When I started, it felt like a huge responsibility," he said. He studied his father's performance closely: the way he removes his cap; his mordant laugh after growling, "No distress signal had been sent." "It's been in my blood for years, though," the younger Shaw said. "Because I've always loved the film. If I wasn't anything to do with Robert Shaw, I'd be a 'Jaws' fan anyway."



Robert with his son Ian

Meet the Crew

All bios from Turner Classic Movies (tcm.com)

Robert Shaw

Born: August 9th, 1927, Lancashire, England

Died: August 28th, 1978



A rough-hewn British character actor who played more leading roles later in his career, Robert Shaw went from being typecast as tough-guy villains to proving his versatility in a wide range of performances. Shaw had his start on the stage in the late 1940s and quickly segued to the screen where he broke through as an assassin for SPECTRE in "From Russia with Love" (1963). But it was his Oscar-nominated turn as King Henry VIII in "A Man for All Seasons" (1966) that helped shed new light on the actor, leading to a variety of characters in films like "Battle of Britain" (1969), "A Town Called Hell" (1971) and "Young Winston" (1972). Shaw then entered his most fruitful period to play ruthless mob boss Doyle Lonnegan in "The Sting" (1973) and criminal mastermind Mr. Blue in "The Taking of Pelham One Two Three" (1974), which paved the way for his most iconic performance as salty Quint in Steven Spielberg's "Jaws" (1975). From there, Shaw was a leading man in a number of major studio films like "Black Sunday" (1977), "Force 10 from Navarone" (1977) and "Avalanched Express" (1979). But at the height of his career, Shaw suffered a fatal heart attack. Whether on screen or as the author of award-winning novels, Shaw was a unique talent the likes of whom would not be seen again.

Born on Aug. 9, 1927 in Westhoughton, Lancashire, England, Shaw was raised by his father, Thomas, a physician, and his mother, Doreen, a former nurse. When he was seven years old, the family moved to Scotland and when he was 12, Shaw's father - a manic depressive and alcoholic - committed suicide. As a result, the family moved to Cornwall where Shaw attended the independent Truro School and briefly taught school in Saltburn-by-the-Sea, before attending the Royal Academy of Dramatic Art. In 1949, he made his stage debut with the Shakespeare Memorial Theatre in Stratford-upon-Avon and later in the year toured Australia with the Old Vic. Shaw soon made his London stage debut in a West End production of "Caro William" (1951) and a few years later, transitioned to the screen with minor supporting roles in "The Dam Busters" (1955) and "A Hill in Korea" (1956), before returning to the stage to star in his own play, "Off the Mainland" (1956). Following a turn in the British crime thriller "Man from Tangier" (1957), he spent 39 episodes as the lead pirate on the children-themed series "The Buccaneers" (ITV, 1956-57).

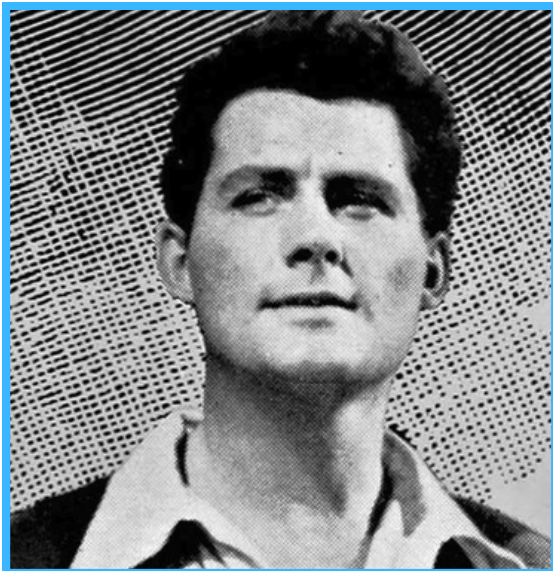
Following the show, Shaw went back to the big screen for small roles in "Sea Fury" (1958) and "Libel" (1959), before landing episodes of British series like "The Four Just Men" (ITV, 1959-1960) and "Danger Man" (ITV, 1960-68). After playing Leontes in the feature adaptation of "The Winter's Tale" (1961), he played cunning SPECTRE assassin

Red Grant in "From Russia with Love" (1963). At this point, Shaw became a published author with *The Hiding Place* (1960) and *The Sun Doctor*, the latter of which won the 1962 Hawthornden Prize. He next played King Claudius in Grigori Kozintsev's adaptation of "Hamlet" (1964), the Ghost of Christmas Future in "Carol for Another Christmas" (1964), and a fictional colonel fighting in "Battle of the Bulge" (1965), an epic war film about the famed World War II battle starring Henry Fonda, Robert Ryan, Telly Savalas and Charles Bronson. In "A Man for All Seasons" (1966), Shaw was King Henry VIII to Paul Scofield's Sir Thomas More and Orson Welles' Cardinal Wolsey, a performance that earned him an Academy Award nomination for Best Supporting Actor - the only such honor of his career.

Shaw went on to portray Gen. George Armstrong Custer in the critically derided Western "Custer of the West" (1967), before starring in William Friedkin's adaptation of Harold Pinter's "The Birthday Party" (1968). In the "Battle of Britain" (1969), Shaw was cast alongside British heavyweights like Laurence Olivier, Trevor Howard, Christopher Plummer, Michael Caine and Susannah York for this epic and surprisingly historically accurate depiction of England's fight to stop the Luftwaffe from bombing Britain back to the Stone Age. That same year, he starred opposite Plummer in the historical drama "The Royal Hunt of the Sun" (1969), while the following year he had his first screenwriting credit with "Figures in a Landscape" (1970), wherein he played an escaped convict alongside Malcolm McDowell who try to escape from the secret police of an unidentified totalitarian country. Following a leading performance in the little known Western "A Town Called Hell" (1971), he was Lord Randolph Churchill, father to Winston Churchill (Simon Ward) in "Young Winston" (1972), a British-made biopic about the early years of the future prime minister.

Though a well-known actor both in Britain and America, Shaw had yet to hit his most fertile period, which commenced with his turn as ruthless Irish mob boss Doyle Lonnegan in "The Sting" (1973), who becomes the target of a long con by two confidence men (Paul Newman and Robert Redford) after he kills their friend and mentor (Robert Earl Jones). Shaw's performance as the barely contained Lonnegan was a terrific counterpoint to Newman's devil-may-care turn as expert con artist Henry Gondorff, which was perfectly exemplified in a card game where Lonnegan is out-cheated by Gondorff - one of the more memorable scenes of this multi-Oscar winning film. Shaw next played Mr. Blue, a criminal mastermind who leads a gang of thieves into a New York subway to steal \$1 million in the commercial and critical action hit "The Taking of Pelham One Two Three" (1974). Standing in Mr. Blue's way is a gruff, but determined transit cop (Walter Matthau), who contends with the chaos of multiple city agencies and a reluctant mayor (Lee Wallace) while trying to figure out just how the gang plans to escape the subway tunnel while surrounded by police.

The following year, Shaw delivered his most iconic performance in Steven Spielberg's "Jaws" (1975) playing Quint, a salty old shark fisherman who hunts down a killer great white with a landlubber police chief (Roy Scheider) and a know-it-all marine biologist (Richard Dreyfuss). Shaw's turn as the grizzled seafarer was the film's most memorable, particularly in his confrontations with Dreyfuss' bookish biologist and in his haunting recount of the sinking of the doomed U.S.S. Indianapolis. The movie was a monster hit and the highest-grossing film ever made at the time, making "Jaws" Shaw's most successful film on all fronts. From there, Shaw starred alongside James Earl Jones as two pirates in "Swashbuckler" (1976) and played the Sheriff of Nottingham to Sean Connery's Robin Hood in "Robin and Marian" (1976). He went on to search for sunken treasure with Nick Nolte and Jacqueline Bisset in "The Deep" (1977) and was an Israeli military officer trying to thwart a crazed Vietnam vet (Bruce Dern) from blowing up the Super Bowl in "Black Sunday" (1977). Shaw next starred in the sequel "Force 10 From Navarone" (1977), taking over the Gregory Peck role as the leader of a special forces group that tries to blow up a bridge with a traitor in their midst. After completing the filming of "Avalanche Express" (1979), where he played a Russian general who defects to the United States, Shaw suffered a sudden heart attack while home in Tourmakeady, County Mayo, Ireland. He was only 51 years old.





Richard Dreyfuss

Born: October 29, 1947, Brooklyn, New York

Richard Dreyfuss is an American actor who collaborated with some of the greatest filmmakers of the 1970s, including the film that for all intents and purposes invented the summer blockbuster, and was for awhile the youngest man to ever win an Oscar for Best Actor. Throughout the years Dreyfuss brought a very specific, often tightly wound energy to all of his projects, whether he's appearing in tear-jerking dramas or slapstick comedies.

Born on October 29, 1947 in Brooklyn, NY, Dreyfuss was the second son born to Geraldine Dreyfuss, a peace activist, and Norman Dreyfuss, an attorney. His older brother, Lorin, was born in 1944. The family lived in the Bayside area of Queens, but Norman soon grew tired of New York, and the family moved, first to Europe for awhile, before settling in Los Angeles when Dreyfuss was nine years old. It was here that Dreyfuss first began acting, performing in plays at the Temple Emanuel of Beverly Hills Art Center and Westside Jewish Community Center, under the tutelage of drama teacher Bill Miller.

While still in high school at Beverly Hills High, Dreyfuss made his TV debut, on an episode of the sitcom "Karen" (1964-67). He briefly attended CSU Northridge, but dropped out after a year. In 1967, Dreyfuss appeared in very small roles in two high profile films, playing a stagehand in the drama "Valley of the Dolls" (1967), and a college student during a pivotal scene towards the end of "The Graduate" (1967).

While working as a clerk at a Los Angeles hospital, part of his alternate service as a registered conscientious objector during the Vietnam War, Dreyfuss built up quite a resume of TV appearances, taking guest spots on such programs as "Peyton Place" (ABC, 1964-69), "That Girl" (ABC, 1966-1971), and "Bewitched" (ABC, 1964-1972). However, his big break came when an ambitious film school graduate named George Lucas cast Dreyfuss in the lead role of his second feature, "American Graffiti" (1973). In the film, a nostalgic look back at a group of high school friends over one pivotal night towards the end of summer 1962, Dreyfuss played Curt, a bright but conflicted young man who is debating whether or not he really wants to leave his hometown to go to college out on the East Coast, and spends the film trying to chase down an elusive blonde in a white T-Bird. In addition to Dreyfuss, the cast included a number of future stars, including Ron Howard and Harrison Ford. The film was a hit, and Dreyfuss followed it up with another lead role, playing the titular character in the comedy "The Apprenticeship of Duddy Kravitz" (1974). Though the film wasn't a box office smash, it got strong reviews from critics, especially Pauline Kael, who praised Dreyfuss for his energetic performance.

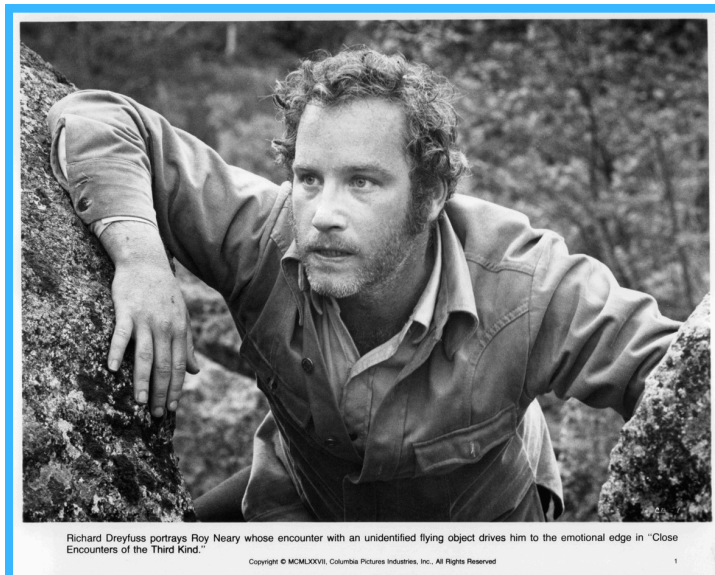
For his next film, Dreyfuss hooked up with Steven Spielberg, a buddy of his "American Graffiti" director George Lucas, to play Matt Hooper, a brash, Ivy League-educated shark specialist who embarks on a fateful journey alongside a squeamish local sheriff (Roy Scheider) and a drunken eccentric fisherman (Robert Shaw) to try and kill a bloodthirsty great white shark. While the production of the film was notoriously troubled, when "Jaws" (1975) was unleashed onto moviegoers in the summer of 1975, the response was seismic. "Jaws" became the highest grossing film of all time, all but cemented the summer blockbuster into culture, and made Spielberg one of the most popular directors in film history. Naturally, Dreyfuss decided to reunite with Spielberg for his next project, a moody yet hopeful sci-fi film about a family man whose life changes after he encounters alien lifeforms. "Close Encounters of the Third Kind" (1977), was another box office phenomenon, praised by critics and audiences alike, nominated for multiple Oscars, and went on to gross over \$300 million worldwide. That same year, Dreyfuss starred in a much smaller film, "The Goodbye Girl," written by Neil Simon, in which he played Elliot Garfield, a neurotic aspiring actor trying to make it on Broadway who falls in love with an equally neurotic dancer (Marsha Mason). Though the film itself received mixed reviews, the consensus was that Dreyfuss was excellent as Elliot, and on Oscar night the following year, Dreyfuss became the youngest man in history to take home the award for Best Actor. At 30 years and 125 days old, he just barely beat out Marlon Brando, who was 30 years and 360 days old when he won the same prize for "On the Waterfront" (1954).

With two huge blockbusters and an Academy Award under his belt, Dreyfuss should've been on top of the world. Sadly, it was around this time that he began using cocaine, a habit that quickly turned into a full-on addiction. In 1982, he hit rock bottom when he blacked out while driving, and his Mercedes-Benz 450 SL plowed into a tree. Dreyfuss wasn't hurt, but police did arrest him for cocaine possession. Soon after this incident, he entered rehab and got sober. The next step was getting his career back on track, which he did by appearing in a number of successful films, including Paul Mazursky's dark comedy "Down and Out in Beverly Hills" (1986), and Rob Reiner's coming of age tale "Stand by Me" (1986).

In 1989, Dreyfuss worked with Spielberg for a third time, starring alongside Holly Hunter, John Goodman, and Audrey Hepburn in her final onscreen appearance, in the romantic comedy "Always" (1989). Though the film wasn't nearly as big a hit as "Jaws" or "Close Encounters" this did not deter Dreyfuss, who followed it up with a powerhouse comedic performance in "What About Bob?" (1991), in which he played Dr. Leo Marvin, a self-obsessed therapist with a hair-trigger temper whose attempts at becoming a household name are destroyed over the course of a weekend by a well-meaning but deeply annoying patient named Bob (Bill Murray). The film was a hit with critics and audiences, largely due to the excellent comedic

chemistry between Dreyfuss and Murray. For his next big project, Dreyfuss went back to drama, playing a high school music teacher who aspires to become a world-renowned composer while dealing with a dysfunctional family. Based on a true story, "Mr. Holland's Opus" (1995) earned Dreyfuss a number of accolades, including an Oscar nomination for Best Actor.

As film work began to dry up in the late nineties, Dreyfuss turned to TV, acting as producer and star of the drama series "The Education of Max Bickford" (CBS, 2001-02). Despite a strong start, the show soon dipped in the ratings, and was cancelled after its first season. Dreyfuss was next slated to play shyster producer Max Bialystock in a London production of "The Producers" but was eventually fired due to issues involving a herniated disc. He followed up this kerfuffle by appearing in the big budget disaster remake "Poseidon" (2006), and playing Vice President Dick Cheney in Oliver Stone's George W. Bush biopic, "W." (2008). After both of those films failed to make much of a mark, Dreyfuss returned to TV, where he enjoyed an arc on the drama "Weeds" (Showtime, 2005-2012), playing Warren Schiff, an old high school teacher of lead character Nancy Botwin (Mary-Louise Parker), to whom she lost her virginity as a teen. He then went from playing a fictional old creep to playing a real life one, when he was cast as the notorious Ponzi schemer Bernie Madoff in the miniseries "Madoff" (ABC, 2016), a performance which earned him rave reviews. Dreyfuss could next be seen in two Netflix original films: the comedy "The Last Laugh" (2019) and the action thriller "Polar" (2019).





Roy Scheider

Born: November 10, 1932, City of Orange, New Jersey

Died: February 10th, 2008

Oscar nominee Roy Scheider rose to fame in the late 1960s and early 1970s with a string of soulful, streetwise supporting performances in hits like "Klute" (1971) and "The French Connection" (1971). He quickly graduated to leading man status on the strength of his turn as Amity police chief and reluctant shark hunter, Martin Brody, in Steven Spielberg's blockbuster "Jaws" (1975). Though he enjoyed a successful run in top-notch pictures like "Marathon Man" (1977), and showed impressive range as a pill-popping choreographer in Bob Fosse's autobiographical, "All That Jazz" (1979), Scheider's career waned in the late 1980s and into the 1990s. He turned to television in 1993, with Spielberg's sci-fi/adventure series "Seaquest DSV" (NBC, 1993-96), and appeared regularly in films and on television until his surprising death in 2008 from blood cancer.

Born Roy Richard Scheider in Orange, NJ on Nov. 10, 1932, he suffered from bouts of rheumatic fever as a boy, so turned to sports to rebuild his strength. Baseball and boxing proved to be his favorites; with the latter also contributing to his uniquely weathered look when his nose was broken during a Golden Gloves bout in his home state. Scheider intended to pursue a legal career after studies at Rutgers and then Franklin and Marshall College, but the schools' drama programs proved too alluring for him. After graduating, he served in the Air Force for three years, but returned to the stage, where a performance in "Richard III" attracted the attention of producer Joseph Papp. He then launched a decade-long career as a stage actor, which was broken by occasional appearances on daytime soap operas - including "The Edge of Night" (ABC/CBS, 1956-1984 - television dramas and even a low-budget horror film, 1964's "The Curse of the Living Corpse," for which he was billed as Roy R. Scheider. In 1968, he won an Obie Award for his performance in "Stephen D."

By the late 1960s, Scheider was landing supporting roles in major features like "Stillete" (1969) and "Puzzle of a Downfall Child" (1970), but it was his appearance as call girl Jane Fonda's pimp/husband in "Klute" (1971) that brought him to the attention of critics and audiences. That same year, he landed the choice part of Buddy Russo, partner to hot-wired detective Popeye Doyle in William Friedkin's hit action-drama "The French Connection" (1971). As Russo, Scheider lent a touch of humanity to the film's high octane action pieces, and he was rewarded with an Oscar nomination for Best Supporting Actor.

The success of "Connection" and the Oscar nod assured Scheider of regular work in tough guy roles for the next few years, most notably in "The Seven-Ups" (1973), an underrated crime drama from "French Connection" producer Philip D'Antoni. Two years later, he was tapped to star in a film version of Peter Benchley's best-selling thriller "Jaws" by up-and-coming director Steven Spielberg. The film's white-knuckle scenes of

pursuit at sea were its chief attraction, but Scheider's performance as a (literally) queasy everyman locked in combat with an unstoppable force of nature gave "Jaws" (1976) an extra level of humanity that helped to seal its status as an enduring favorite with moviegoers and the first real summer blockbuster that literally scared people out of the water that year - to say nothing of the fact that Scheider's utterance of one simple line - "You're gonna need a bigger boat" - was later voted one of the top movie lines (#35) in the history of cinema by the American Film Institute.

Despite the worldwide success of "Jaws," Scheider's star status was never set in stone; he enjoyed a second hit as Dustin Hoffman's CIA operative brother in "Marathon Man" (1976), but "Sorcerer" (1977) - a remake of the French suspense classic "The Wages of Fear" (1953) by "French Connection" director William Friedkin - was a substantial failure (and a personal one for Scheider, who was angered by Friedkin's decision to eliminate a subplot that showed his convict character in a more sympathetic light). He also made the unfortunate decision to abandon the lead role in "The Deer Hunter" (1978) over script conflicts left him in a bind to Universal Studios, who forced him to honor his three-picture contract by reprising Chief Brody for the vastly inferior "Jaws II" (1978). A rare shot at a romantic lead in Jonathan Demme's Hitchcock tribute "Last Embrace" (1979) also found few takers at the box office.

Scheider broke with his established screen image to give a bravura performance as Broadway producer and film director Joe Gideon, whose overextended life gets its own show-stopping curtain call in Bob Fosse's semi-autobiographical "All That Jazz" (1979). Scheider threw himself into the workhorse role, which included several musical numbers, earning himself a second Oscar nomination for his efforts. Unfortunately, Scheider was unable to capitalize on the picture's critical success, and "Jazz" would remain his last notable starring role.

For much of the 1980s, Scheider was the highlight of numerous uninspired Hollywood features. He enjoyed a big hit with John Badham's action thriller "Blue Thunder" (1983), but his world-weary turn as a police helicopter pilot was overshadowed by the film's primary special effect, a futuristic attack chopper. Peter Hyams' "2010: The Year We Make Contact" (1984) gave him a sizable lead in a high-profile picture - being that it was the long-awaited sequel to 1968's "2001: A Space Odyssey" - but the picture simply could not meet the high standards of the Stanley Kubrick original. There were a few highlights along the way - John Frankenheimer's "52 Pick-Up" (1986) was a gritty nod to classic noir that cast Scheider as an architect who finds himself at the center of a blackmail plot, and Paul Schrader tapped him to lend his gravelly voice to the American version of "Mishima" (1985), his biopic of the tragic Japanese novelist. But by the end of the eighties, Scheider was marking time in substandard independent features; one such film, 1989's "Night Game," earned the distinction for being the lowest-grossing movie of that year.

Despite the downward turn in his career, Scheider remained active in his private life; specifically in the Sag Harbor community of New York, where he resided, helping to fund a school there. The early 1990s saw Scheider settling into character roles, with the best of these being Doctor Benway, the perverse inventor of an addictive drug, in David

Cronenberg's hallucinatory "Naked Lunch" (1991), and mobster Don Falcone in the eccentric "Romeo is Bleeding" (1993). That same year, Scheider returned to episodic television with "Seaquest DSV," an expensive science fiction series set aboard a futuristic submarine captained by Scheider's Nathan Bridger. The show never found a substantial audience, and frequent tinkering by producers resulted in several major cast changes and thematic shifts. Scheider himself was vocal in his criticism of the show's shortcomings, so abandoned the program before the launch of the third season.

Sadly, few projects that befit his talents would follow; Scheider seemed stuck in an endless loop of weak genre films which tapped his graying authoritative presence to play presidents, military men, cops, and the occasional villain. A few substantive roles popped up here and there; he was nominated for an Independent Spirit Award for his turn as the head of a dysfunctional family in "The Myth of Fingerprints" (1997), and did excellent work as doomed RKO chief George Schaefer in HBO's "RKO 281" (1999), which chronicled Orson Welles' struggle to make "Citizen Kane" (1941). He also enjoyed a juicy recurring role as a Russian mob boss on "Third Watch" (NBC, 1999-2005), but for the most part, Scheider's profile was depressingly low for most of the 1990s and into the next millennium.

In 2004, Scheider was diagnosed with myeloma, a cancer of the plasma cells, and underwent a bone transplant to treat the cancer the following year. In 2006, he served as narrator and associate producer of "The Shark is Still Working," an obsessive (and unreleased) documentary about "Jaws" that covered every possible detail of the film's history and enduring legacy. The following year, he was awarded a Lifetime Achievement Award from the SunDeis Film Festival.

In February of 2008, film fans were saddened to hear that Scheider had succumbed to a staph infection while receiving treatment at the UAMS Medical Center in Little Rock, AR. He left behind his second wife, actress Brenda King, and two children, as well as a daughter, Maximillia, from his first marriage to editor Cynthia Scheider. Not unexpectedly, fans of "Jaws" were saddened to see the second major player from the beloved classic pass away - the first, being Robert Shaw in 1978 - with Internet bloggers voicing inevitable headline variations on heaven "now needing a bigger boat."



Martha's Vineyard and Filming Locations

"A teamster driver from the production company came and collected us at the hotel in Boston, and an hour or so later we were eating fried clams in Woods Hole, waiting for the Nantucket and Martha's Vinyard Steamship Authority ferryboat to carry us across the narrow portion of Nantucket Sound that separated the Massachusetts mainland from the island. There's something you should understand about Martha's Vinyard. It's beautiful, picturesque, idyllic, and as unspoiled as a lot of wealthy absentee landlords can make it. There isn't a single McDonald's hamburger stand anywhere on the island, the one franchise experiment being a twelve-year-old Dairy Freeze that somehow snuck on during a nor'easter. Except for this local teenage hangout, it's all New England clapboard and redwood modern, with lots of glass, and a sprinkling of retired whaling captains' houses lining Water Street in Edgartown like a fleet of merchant,emt awaiting sailing orders. There's a funky wood-frame settlement that sprung up around an 1880s camp-meeting grounds, quaint little wood houses with ornate Victorian gingerbread carpenter's gothic. There are some farms and fields, some fishing villages, and some small towns, most of them incorporated in the late 1600s. Lots of history, lots of retired folks with money, and lots of hard-working locals trying to make an annual living out of a seasonal environment. No major films had ever been shot there before, so both sides had a lot to learn. It was Hollywood meets the Yankees, and if it wasn't culture shock, it was close enough."

"So when you stop and take a look at it, Martha's Vineyard is like a New England house- complicated, tight, too many small rooms, hard to heat, difficult to know, and filled with prim family uncles and aunts, wary of each other's intent and suspicious of each other's loyalties. Into this baroque superstructure, the Jaws company came like a boisterous three-hundred-poud child, tromping on rugs, playing with antiques, and dripping hundred-dollar bills from its diapers."

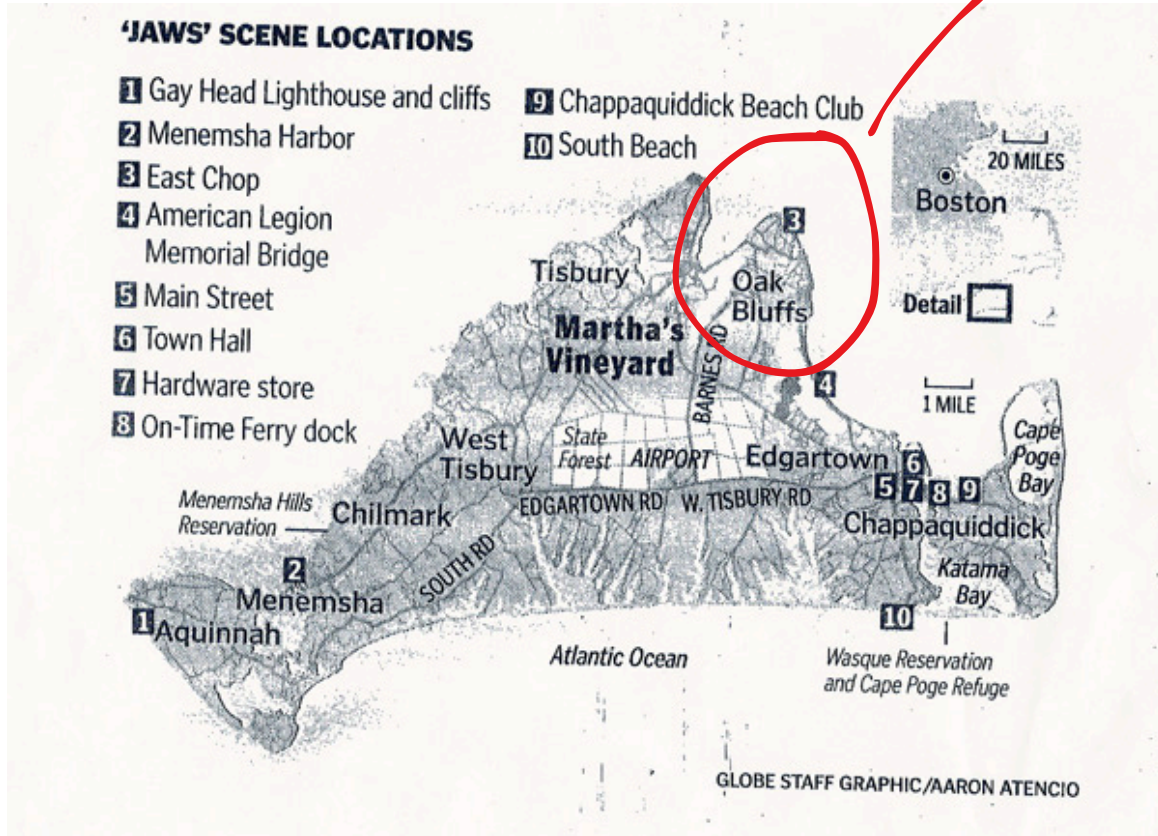
-Carl Gottlieb, The Jaws Log

Shark Fact!

You are more likely to be bitten by someone in New York than by a shark!



Where the play takes place



Oak Bluffs, Martha's Vineyard



East Chop, Martha's Vineyard

The U.S.S Indianapolis

by Natasha Geiling

The USS Indianapolis had delivered the crucial components of the first operational atomic bomb to a naval base on the Pacific island of Tinian. On August 6, 1945, the weapon would level Hiroshima. But now, on July 28, the Indianapolis sailed from Guam, without an escort, to meet the battleship USS Idaho in the Leyte Gulf in the Philippines and prepare for an invasion of Japan.

The next day was quiet, with the Indianapolis making about 17 knots through swells of five or six feet in the seemingly endless Pacific. As the sun set over the ship, the sailors played cards and read books; some spoke with the ship's priest, Father Thomas Conway.

But shortly after midnight, a Japanese torpedo hit the Indianapolis in the starboard bow, blowing almost 65 feet of the ship's bow out of the water and igniting a tank containing 3,500 gallons of aviation fuel into a pillar of fire shooting several hundred feet into the sky. Then another torpedo from the same submarine hit closer to midship, hitting fuel tanks and powder magazines and setting off a chain reaction of explosions that effectively ripped the Indianapolis in two. Still traveling at 17 knots, the Indianapolis began taking on massive amounts of water; the ship sank in just 12 minutes. Of the 1,196 men aboard, 900 made it into the water alive. Their ordeal—what is considered the worst shark attack in history—was just beginning. As the sun rose on July 30, the survivors bobbed in the water. Life rafts were scarce. The living searched for the dead floating in the water and appropriated their lifejackets for survivors who had none. Hoping to keep some semblance of order, survivors began forming groups—some small, some over 300—in the open water. Soon enough they would be staving off exposure, thirst—and sharks.

The animals were drawn by the sound of the explosions, the sinking of the ship and the thrashing and blood in the water. Though many species of shark live in the open water, none is considered as aggressive as the oceanic whitetip. Reports from the Indianapolis survivors indicate that the sharks tended to attack live victims close to the surface, leading historians to believe that most of the shark-related casualties came from oceanic whitetips.

The first night, the sharks focused on the floating dead. But the survivors' struggles in the water only attracted more and more sharks, which could feel their motions through a biological feature known as a lateral line: receptors along their bodies that pick up changes in pressure and movement from hundreds of yards away. As the sharks turned their attentions toward the living, especially the injured and the bleeding, sailors tried to quarantine themselves away from anyone with an open wound, and when someone died, they would push the body away, hoping to sacrifice the corpse in return for a reprieve from a shark's jaw. Many survivors were paralyzed with fear, unable even to eat or drink from the meager rations they had salvaged from their ship. One group of survivors made the mistake of opening a can of Spam—but before they could taste it, the scent of the meat drew a swarm of sharks around them. They got rid of their meat rations rather than risk a second swarming.

The sharks fed for days, with no sign of rescue for the men. Navy intelligence had intercepted a message from the Japanese submarine that had torpedoed the Indianapolis describing how it had sunk an American battleship along the Indianapolis' route, but the message was disregarded as a trick to lure American rescue boats into an ambush. In the meantime, the Indianapolis survivors learned that they had the best odds in a group, and ideally in the center of the group. The men on the margins or, worse, alone, were the most susceptible to the sharks. As the days passed, many survivors succumbed to heat and thirst, or suffered hallucinations that compelled them to drink the seawater around them—a sentence of death by salt poisoning. Those who so slaked their thirst would slip into madness, foaming at the mouth as their tongues and lips swelled. They often became as great a threat to the survivors as the sharks circling below—many dragged their comrades underwater with them as they died.

After 11:00 a.m. on their fourth day in the water, a Navy plane flying overhead spotted the Indianapolis survivors and radioed for help. Within hours, another seaplane, manned by Lieutenant Adrian Marks, returned to the scene and dropped rafts and survival supplies. When Marks saw men being attacked by sharks, he disobeyed orders and landed in the infested waters, and then began taxiing his plane to help the wounded and stragglers, who were at the greatest risk. A little after midnight, the USS Doyle arrived on the scene and helped to pull the last survivors from the water. Of the Indianapolis' original 1,196-man crew, only 317 remained. Estimates of the number who died from shark attacks range from a few dozen to almost 150. It's impossible to be sure. But either way, the ordeal of the Indianapolis survivors remains the worst maritime disaster in U.S. naval history.



Jaws Play The Shark Is Broken Broke Richard Dreyfuss's Heart

By Chris Murphy

In Richard Dreyfuss's opinion, there's more to fix in *The Shark Is Broken* than the titular animal. The Oscar winner says his feelings were hurt by the Broadway play, which chronicles the behind-the-scenes relationship between *Jaws* stars Robert Shaw, Roy Scheider, and Dreyfuss during the making of Steven Spielberg's epic 1975 blockbuster. "I went to see it, to see if it really was gonna hurt," he says. "And it did."

Dreyfuss, who starred as marine biologist Matt Hooper in *Jaws*, recently caught a performance of *The Shark Is Broken*, cowritten by and starring Ian Shaw—son of Dreyfuss's *Jaws* costar Robert Shaw, who played salty seafarer and eccentric shark hunter Quint. Ian used his late father's diary as reference while he and Joseph Nixon were cowriting the play, which first premiered at the Edinburgh Festival Fringe before opening on Broadway at the John Golden Theatre on August 10. Its final performance is scheduled for November 19.

After the performance he saw, Dreyfuss posed for pictures with the show's three-person cast: Ian Shaw (playing his father), Colin Donnell (playing Scheider), and Tony nominee Alex Brightman (portraying Dreyfuss). But though he was smiling in the photos, Dreyfuss says he was really feeling anything but pleased.



Colin Donnell, Alex Brightman, Richard Dreyfuss and Ian Shaw pose backstage. BRUCE GLIKAS/GETTY IMAGES.

"It was pretty awful," Dreyfuss says of his experience watching the play. "Ian [Shaw]—who has more than any right to write whatever he wants—never called me and said, 'Give me some background.' Or, 'Give me your take on this and this.' And they just decided to make my character a big jerk."

The central conflict of the play involves a supposed feud between Robert Shaw, a renowned English stage actor and alcoholic in his late 40s, and Dreyfuss, who's portrayed as a neurotic, fame-obsessed, comically insecure actor in his 20s, just starting his career. But in Dreyfuss's opinion, he and the veteran actor never fought. Dreyfuss says that while the late Shaw "had my number," it was a "great, great honor" to work with him, adding that the two had "a very incredible relationship" that "was all for the good."

That's not to say the two didn't mess with each other from time to time during the making of *Jaws*. "There were people on the crew who said, 'What's this Richard Dreyfuss-Robert Shaw show that's going on here?'" Dreyfuss says. "When we were surrounded by lots of other people, Robert would take digs at me, and I would take a dig at him. But that was only to make the hours go better, faster. We didn't take any of that seriously."

The only time things escalated from playful ribbing, Dreyfuss says, was when Dreyfuss threw a glass of Shaw's bourbon overboard. In retaliation, he soaked Dreyfuss with a hose, "almost drowning me in the water." "That was the only day I lost my sense of humor," says Dreyfuss. But one bad day on set, he adds, does not a feud make. "That was not a feud. A feud went on forever. We never had any bad feeling between us, ever." (Dreyfuss doesn't take issue, however, with the way the show portrays Shaw's alcoholism, which is heavily depicted: "Robert was an English actor, and English actors look upon alcohol in a different way than we do.")

"The problem is that they made my character the fool," continues Dreyfuss. "They didn't do that to Roy, and they didn't do that to Robert. And that hurt because it wasn't true."

Stories of a feud between Shaw and Dreyfuss on the set of *Jaws* have been persistent for more than a decade, to Dreyfuss's chagrin. Surprisingly, Dreyfuss traces the origin of the story back to Spielberg and *Jaws* co-screenwriter **Carl Gottlieb**. "Thirty years after the film is over, I start to hear this thing about a feud," Dreyfuss says. "I didn't pay too much attention." But while Dreyfuss still claims to be friends with Gottlieb and Spielberg, he's also still upset about what he perceives as their role in spreading the story about his relationship with Shaw. (Vanity Fair has reached out to Spielberg for comment, but was unable to contact Gottlieb at press time.)

"I don't think they just gave it any thought that it would hurt me, and it did," says Dreyfuss. "I have to say that Carl and Steven knew better, knew that there was no feud. There was an ongoing kind of humor between us. If you only saw us on the set, then you might think that there was something—a feud that was going on—but it was never real. Never. And I hold that against Carl and Steven."

"I have enormous respect for Steven's talent as a director," Dreyfuss adds. "I guess I don't have as much for his talent as a friend."

Objections aside, Dreyfuss knows that making *Jaws* was a singular experience—especially when comparing the finished product to the films of today. "It's called garbage," says Dreyfuss. "It's garbage. It's all sequels of sequels of sequels, and about cartoon heroes and comic book heroes that we don't care about. They don't want to make films that make you think, and we did. That generation of kids who became the generation of the '70s, we had greater ambition than the people making films now."

While Dreyfuss claims that the supposed tension between himself and Shaw is overblown in the play, he admits that some moments from *The Shark Is Broken*—like a scene in which Shaw bets Dreyfuss that he can't do five push-ups—are drawn from true events. Others—like a scene in which Dreyfuss has a full-blown panic attack—are completely fabricated, he says. Overall, in Dreyfuss's opinion, *The Shark Is Broken* is "as false a picture as I can possibly imagine."

Dreyfuss is choosing to speak out in part because he's the only one of the film's three stars who's still alive. "Robert had died very soon after the film was over, and Roy died a few years later. I was the only one who could speak for us, how it really was." For Dreyfuss, at least, filming *Jaws* "was a great experience. It was a great experience not only during the shoot, but for 30 years afterwards. It didn't turn sour at all until this feud bullshit started to be gossiped about." And even that doesn't hurt the real experience, he says. "It just kind of makes a perfect thing slightly spoiled."



Shark Fact!

Great white sharks
feel complex
emotions, like love!

Who and What: A Pop Culture Vocabulary

Legend:

#-Features Robert Shaw

+ - Features Ray Scheider

*- Features Richard Dreyfuss

All film blurbs from IMDB.com

FILMS

Valley of the Dolls*- 1967, Directed by Mark Robson

Film version of Jacqueline Susann's best-selling novel chronicling the rise and fall of three young women in show business.

The Curse of the Living Corpse+ - 1964, directed by Del Tenney

Relatives gather in an old house for the reading of a will, but the "dead" man comes back to life and starts killing.

The Apprenticeship of Daddy Kravitz* - 1974, Directed by Ted Kotcheff

In a bid to gain respect, the neglected younger son of a working class Jewish family in Montréal embarks on a series of get-rich-quick schemes to buy land surrounding a lake.

American Graffiti*- 1973, Directed by George Lucas

A group of teenagers in California's central valley spend one final night after their 1962 high school graduation cruising the strip with their buddies before they pursue their varying goals.

2001: A Space Odyssey- 1968, Directed by Stanley Kubrick

After uncovering a mysterious artifact buried beneath the Lunar surface, a spacecraft is sent to Jupiter to find its origins: a spacecraft manned by two men and the supercomputer HAL 9000.

Deliverance- 1972, Directed by John Boorman

Intent on seeing the Cahulawassee River before it's dammed and turned into a lake, outdoor fanatic Lewis Medlock takes his friends on a canoeing trip they'll never forget into the dangerous American back-country.

20,000 Leagues Under the Sea- 1954, Directed by Richard Fleischer

A ship sent to investigate a wave of mysterious sinkings encounters the advanced submarine, the Nautilus, commanded by Captain Nemo.

Sting#- 1973, Directed by George Roy Hill
Two grifters team up to pull off the ultimate con.

The Taking of Pelham One Two Three#- 1974, Directed by Joseph Sargent
Four armed men hijack a New York City subway car and demand a ransom for the passengers. The city's police are faced with a conundrum: Even if it's paid, how could they get away?

Casablanca- 1942, Directed by Michael Curtiz
A cynical expatriate American cafe owner struggles to decide whether or not to help his former lover and her fugitive husband escape the Nazis in French Morocco.

The Towering Inferno- 1974, Directed by John Guillermin
At the opening party of a colossal, but poorly constructed, office building, a massive fire breaks out that threatens to destroy the tower and everyone in it.

The Exorcist- 1973, Directed by William Friedkin
When a young girl is possessed by a mysterious entity, her mother seeks the help of two Catholic priests to save her life.

Love Story- 1970, Directed by Arthur Hiller
A boy and a girl from different backgrounds fall in love regardless of their upbringing - and then tragedy strikes.

Airport- 1970, Directed by George Seaton & Henry Hathaway
A bomber on board an airplane, an airport almost closed by snow, and various personal problems of the people involved.

The Magnificent Seven- 1960, Directed by John Sturges
Seven gunfighters are hired by Mexican peasants to liberate their village from oppressive bandits.

The French Connection+- 1971, Directed by William Friedkin
A pair of NYPD detectives in the Narcotics Bureau stumble onto a heroin smuggling ring based in Marseilles, but stopping them and capturing their leaders proves an elusive goal.

Theatre:

Romeo and Juliet- William Shakespeare+

The Great White Hope - Howard Sackler

Hamlet- William Shakespeare

The Man in the Glass Booth- Robert Shaw #

The Dumb Waiter- Harold Pinter

the long and the short and the tall- Willis Hall#

PEOPLE**Actors:**

Charlton Heston

Jon Voight

Lawrence Oliver

Richard Nixon

Murray Hamilton (mayor in Jaws)

Kirk Douglas

Humphrey Bogart

Peter O'Toole

Richard Benjamin

Ned Lynch

Political figures:

Richard Nixon

Henry Kissinger

Leonid Brezhnev

Ho Chi Minh

Mao Zedong

Writers and Artists:

Harold Pinter- Playwright

Damon Runyon- Writer

Thorton Wilder- Playwright

Carl Gottlieb- Screenwriter of Jaws

Stephen Spielberg- Director

Shove Ha'Penney

From mastersofgames.com

The Equipment

The board is usually about twenty inches by fourteen inches and can be made from slate, teak, mahogany or occasionally glass or marble. Ten indented horizontal lines lie across the board, each one having a thickness of about a thirty-secondth of an inch. The first horizontal line is four inches from the front of the board and the last horizontal line is about five inches from the rear of the board. The nine areas between the lines are called 'beds' and each bed is one and a quarter inches wide. Sometimes, a wooden barrier is stuck to the end of the board to prevent the ha'pennies from sliding off the end.



An inch and a quarter in from either side, a vertical line runs the length of the board so that the end of each bed has a square area which is used for scoring.

A variety of substances can be used to make the board sufficiently slippery but French chalk may be preferable and talcum powder is good modern alternative. The five ha'pennies should have their tails side smoothed down so that they slide easily.

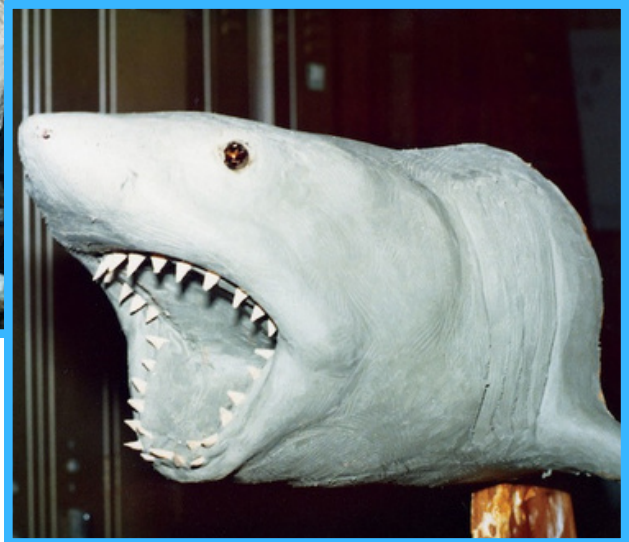
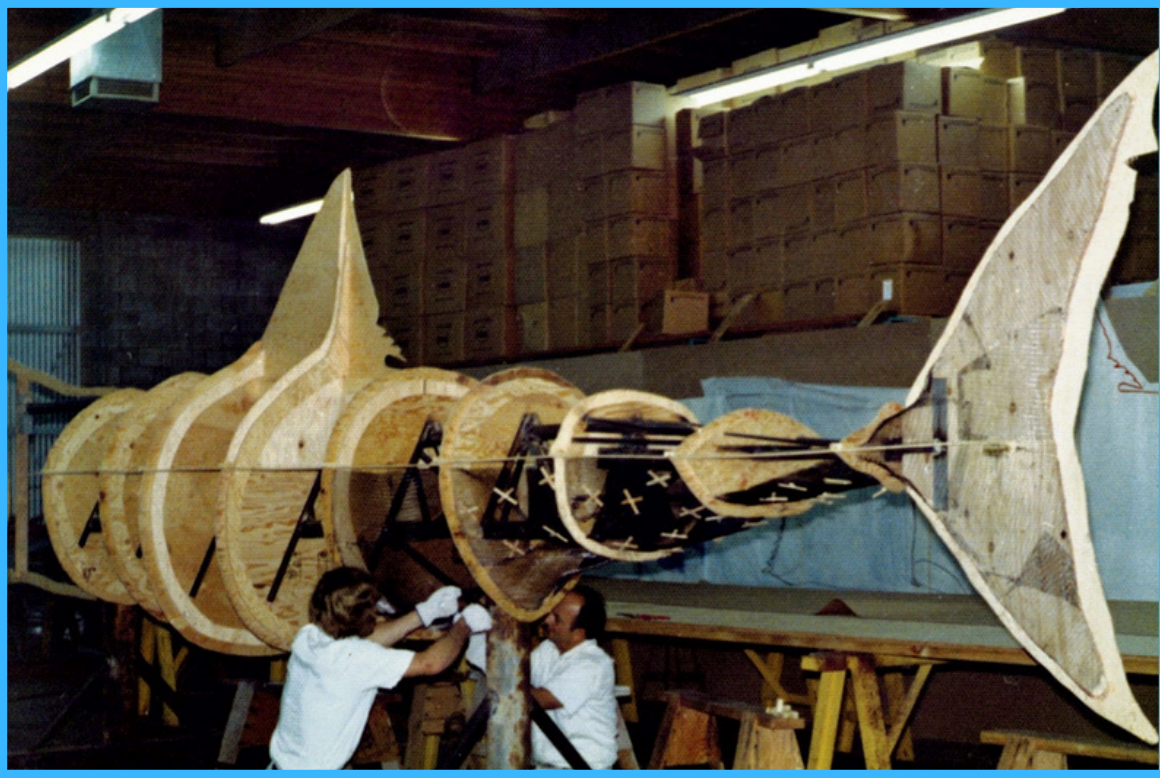
The Game

Each player shoves five coins up the board in each turn. To prepare each coin to be pushed, the player positions the Ha'penny at the front of the board with the rear of the coin just sticking over the front edge of the board. Any part of the hand can then be used to shove the coin up the board. If a coin does not actually reach the first line on the board, that coin does not count as having been played and can be shoved again.

At the end of the turn each coin that is completely within a 'bed' (between two horizontal lines and within the bordering vertical lines) scores a point for that player in that bed. The points are scored with chalk marks in the squares at either end of the bed on the edge of the board, one player owning the right side, the other, the left. The aim is to get three chalk marks in each of the squares - three scores in each of the nine beds. However, once three scores have been made in a bed, any further scores in that bed will be given to the opponent instead, unless the opponent already has three scores in the bed. The one exception to this is the winning point which must be scored properly by the winning player, not given away.

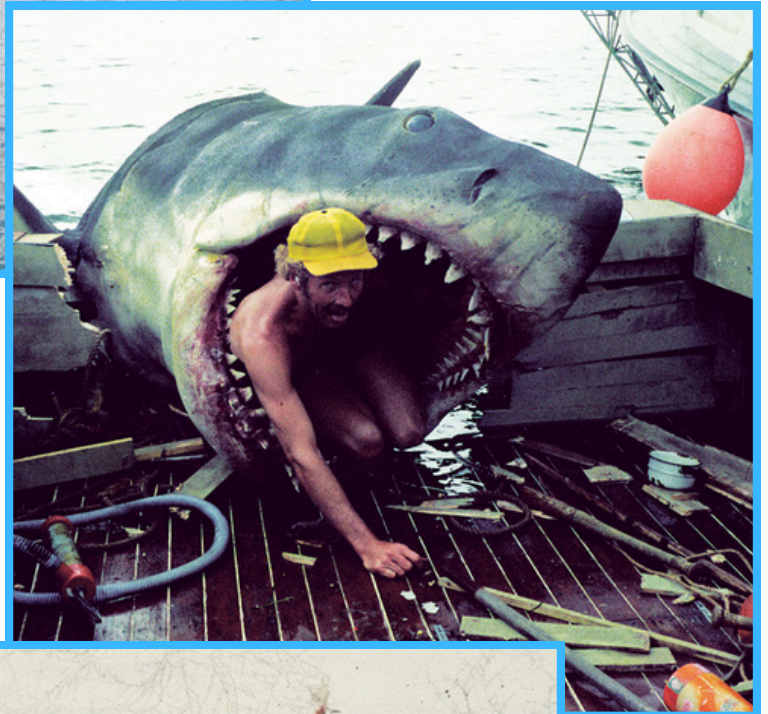
Good players will attempt to cause a coin to knock onto one or more previously pushed ha'pennies in an effort to improve their position as well as trying to make a score with the Ha'penny being played. A little thought is also required - it is not usually a good move to score the third coin in a bed until towards the end of a game...

Making Bruce





Bruce on Set



Steven and Bruce



Shark Fact!

Contrary to popular belief, most sharks are able to remain stationary and pump water over their gills



Roy, Robert, and Richard

