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1978 American horror film directed by Giannot Schwartz Jaws 2Theatric release poster of Lou FeckDirected by Jeannot SzwarcProduced by Richard D. David Brown Author Karl Gottlieb Howard Sackler-basedCharactersby Peter BenchleyStarring Roy Scheider Lorraine Gary Murray Hamilton Music John WilliamsSinematographyMichaelMicle ButlerEditing By Neil Travis Steve Potter Arthur Schmidt Production Company zanuke / Brown CompanyDistributed byUniversal PicturesRelease Date June 16, June 16 1978 (1978-06-16) 116 minutes (1)CountryUnited StatesLanguageEnglishBudget $30 million. The film stars Roy Scheider as Police Chief Martin Brody, while Lorraine Gary and Murray Hamilton have starred as Martin's wife Ellen Brody and Mayor Larry Vaughn. The film also stars Joseph Mascolo, Jeffrey Kramer, Colleen Wilcox, Ann Dusenberry, Mark Gruner, Susan French, Barry Coe, Donna Wilkes and Gary Springer. The plot concerns Chief Brody, suspecting that another great white shark is terrorizing the fictional seaside resort of Amity Island, after a series of incidents and disappearances, and his suspicions are eventually proven. Like the production of the original film, the production of Jaws 2 was concerned. The film's first director, John D. Hancock, was unsuitable for the militants and was replaced by Schwartz. Scheider, who only repeated his role to end the contractual issue with Universal, was also unhappy during production and had several heated exchanges with Schwartz. Jaws 2 was briefly the highest-grossing sequel in history until Rocky II was released in 1979. The movie's slogan: Only when you thought it was safe to get back in the water... became one of the most famous in the history of cinema and has been parodied and paid tribute several times. Although Jaws 2 has received mixed reviews, it is generally considered the best of the three Jaws sequels. The film was followed by Jaws 3-D in 1983 and Jaws: Revenge in 1987. Plot While a new hotel opens on Amity Island, a 30ft (9m) great white shark kills two scuba divers photographing the wreckage of The Orca before heading into the waters of Amiti. Their camera, which took pictures during the attack, is recovering the next day. Then the shark kills the skier. The boat driver tries to kill the creature with a gas cylinder and rocket, but the boat explodes, killing it and burning the right side of the shark's face. The carcass of an orca with fatal wounds was found washed ashore. Police Chief Martin Brody believes the shark is responsible. Brody explains his concerns to Mayor Larry Won, who expresses doubts that the city Shark problem. Brody then finds the floating wreckage of the wrecked boat and the burnt remains of the boat driver. Brody calls Matt Hooper for help, but he is in Antarctica in a research expedition. Brody forbids his son Mike to be treated for concern for his safety and instead lands his job on the beach, much to Mike's dismay. The next day, Brody watches the beach from the observation tower and causes panic after he mistook the bluefish school for the shark and shot it. However, his fears are confirmed when photos from the diver's camera are processed, and one of them shows a close-up of the shark. When he introduces him to Amiti City Council, they refuse to believe it's a shark, and vote Brody as police chief with the only dissent from the mayor. The next morning, Mike disobeys his father's orders, sailing with his friends, taking his younger brother Sean with him to silence him. Marge, another teenager, takes Sean with 1,500 people and they head on six separate boats, past a team of divers led by instructor Tom Andrews. Moments after the dive, Andrews encounters a shark. Panicking, he rushes to the surface, causing an embolism. Soon after, the shark gets into the boat of teenagers Tina and Eddie, who moved away from the rest; Eddie falls into the water and devours. Brody and his wife Ellen witness Tom's evacuation by ambulance and hear that other divers suspect something scared him. Len Hendricks, who took over as Brody's replacement, tells them that Mike went swimming with his friends, so Brody and Ellen commanded the police boat, backed reluctantly by Hendrix, to rescue them. They came across Tina's boat and found her hiding in her bow; it confirms the presence of the shark. Brody welcomes a flying boat to take Hendrix, Ellen and Tina ashore while he goes in search of the children. Meanwhile, the shark attacks the group, hitting one of its boats and forcing most of them to tip over or crash into each other. Mike lost consciousness and fell into the water. The only couple whose boat is still seaworthy is to get Mike and leave the others to take him ashore and get help; Sean and others remain adrift on the wreckage of the tangled boats. A Coast Guard marine helicopter contacted by Brody arrives to put them ashore, but the shark snaps at the helicopter's pontoons, tipping him over and drowning the pilot. The shark knocks Sean into the water, and Marge eats, saving him. Brody finds Mike, who informs him about the situation before Brody sends him to safety. Brody finds the others at Cable Junction, a small island where there is an electric relay station that supplies electricity to Amiti. Applause and leaps that greet his draw which attacks again, causing Brody a burgundy police boat. He tries pulling them with a wine with a withers, but instead hooks the underwater power cable. Teh Teh gets into the wreckage of the boat, sending most of the teens into the water, and they swim to the edge of the cable junction; Jackie, Mike's love interest, and Sean remain on the boats. Using an inflatable raft, Brody taps a power cable with a paddle to lure the shark towards him. The shark bites the cable, electrocuting it to death. Brody collects Sean and Jackie, and they join the others at the Cable Junction waiting to be rescued. Starring Roy Scheider as Martin Brody's principal Lorraine Gary, as Ellen Brody Murray Hamilton as Mayor Larry Vaughn Joseph Mascolo as Len Peterson Jeffrey Kramer as Deputy Jeff Hendrix Colleen Wilcox as Dr. Elkins Ann Dusenberry as Tina Wilcox Mark Gruner as Michael Mike Brodie Susan French as Old Lady Barry Coe as Tom Andrews Gary Springer as Tom Andrews starring Paul Polo Loman G. Thomas Dunlop Timmy Weldon David Elliott as Larry Vaughn Jr. As Sean Brody Keith Gordon as Doug Fetterman as Cynthia Grover as Lucy Ben Marley as Patrick Martha Swatek as Marge Billy Van Sandt as Bob Gigi Vorgan as Brooke Peter Fritzi Jane Courtney as Mrs. , Ski Boat Driver Christine Freeman as Terry water skier Herb Mueller as Phil Fogerty David Owsley as Donnie Susan Owsley Macmillan as Denise's development production and writing Universal wanted a continuation of Jaws at the beginning of the success of the original film. Producers Brown and zakuk realized that someone else would produce the film if they couldn't, and would prefer to be responsible for the project themselves. In October 1975, Steven Spielberg said at the San Francisco Film Festival that doing something is just a cheap trick and that he didn't even answer the producers when they asked him to direct Jaws 2. He argued that the planned plot was to include sons quint and Brody hunting for a new shark. Brown said Spielberg didn't want to direct the sequel because he felt he had made a final shark movie. The director later added that his decision was influenced by the problems faced by the production of Jaws, I would have done a sequel if I didn't have such a terrible time at sea on the first film. Despite Spielberg's refusal, the studio went ahead with plans to make a sequel, leading to a difficult 18-month pre-sale. Howard Sackler, who contributed to the screenplay of the first film but decided not to be enrolled, was accused of writing the first project. Originally he proposed a prequel based on the sinking of the USS Indianapolis, the story conveyed by quintet in the first film. Although Universal President Sidney Sheilberg thought Sackler's attitude to the film was intriguing, he rejected the idea. On recommendation and director John D. Hancock was chosen to lead the picture. Filming began in June 1977. However, after nearly a month of filming, Universal and MCA executives disliked the dark, subtle tone that the film takes and wanted a more light-hearted and action-oriented story. Hancock also ran into trouble with Sheilberg, who suggested to Hancock and Tristan that his (Sheilberg) wife, actress Lorraine Gary (Ellen Brody), should go out on a boat and help save the children. When he was told about the idea, he replied, Above my dead body. The next draft of the film script was turned on with Gary not going out to sea. Hancock says this, and his later dismissal of another actress, who turned out to be a girlfriend of Universal executives, contributed to his own dismissal from the film. Hancock began to feel the pressure of directing his first epic adventure film ,only three films and all the small dramas. Producers were dissatisfied with his material, and on Saturday night, In June 1977, after meeting with producers and executives of Universal, the director was fired. He and his wife went to Rome, and the production was closed for several weeks. The pair had been involved in the film for eighteen months. Hancock blamed his departure for the mechanical shark, telling the newspaper that she still couldn't swim or bite after a year and a half: You get a couple of shots and the shark breaks down. Echoing the staging of the first film, Carl Gottlieb was recruited to further revise the script, adding humor and reducing some of the violence. Gottlieb wrote about the place in Fort Walton Beach, Florida. It cost the producers more money to hire Gottlieb to do the rewrite than it would have been if they had hired him in the first place. At the moment, Spielberg was considering returning to the director of the sequel. Over a bicentennial weekend in 1976, Spielberg produced a script based on a speech by quintet in Indianapolis. Because of his contract for close encounters of the third kind, however, he will not be able to work on the film for another year, a gap too long for producers. Producer Joe Alves (who will direct Jaws 3-D) and Verna Fields (who was promoted to vice president of Universal after her famous editing of the first film) offered them to co-direct them. , imposed a ban on any cast or crew members taking over as a director during the production of the film. The reins were eventually handed over to Jeannot Szwarc, best known for the film Mistake and whom Alves knew from working on the TV series Night Gallery. Schwartz production, filming a complex stage of the water skier, giving Gottlieb some time to complete the script. He restored the character of Hendrix's deputy, played by Jeffrey Kramer, who went missing in the previous script. Many teenagers were fired and the rest of the roles were developed. Three sharks were built for the film. The first was the platform shark, also referred to as the luxury shark. Special Mechanical Effects Manager Robert Matty and Roy Arbogast used the same body shape as the shark in the first film. Sharks from the original film rotted behind the sheds at the bottom of Universal Studios in the following years, and the only parts that were life-saving were the chromosomal tube frames. Matty's design was much more complex and ambitious than the first film. The same (male) body was used, but a brand new head was made by sculptor Chris Muller, who used a brand new mouth mechanism that included jowls to mask the pinching cheeks that turned out to be problems with the shark in the original film. Sharks for Jaws 2 were known as Bruce Two (the shark for the original film was nicknamed Bruce, after Steven Spielberg's lawyer), but on the set they were named Fidel and Harold, the latter after David Brown's Beverly Hills lawyer. The shark's other used props were a fin and a full shark that could be pulled out on boats. Cable Crossroads, the island shown in the film's climax, was actually a floating barge covered in fiberglass rocks. This was designed to keep the shark's platform as close as possible (the real island would prevent this from rising slope of the seabed, making the shark platform visible). As in the first film, footage of real sharks, shot by Australian divers Ron and Valerie Taylor, was used to move shots that could not be convincingly achieved with the help of mechanical sharks. Although the first film was praised for leaving the shark to the imagination up to two-thirds of the way, Schwartz felt they had to show it as much as possible because the dramatic first image of it coming out of the water in the first film could never be repeated. Schwartz believed that a decrease in Hitchcock's wait for the first film was inevitable because the audience already knew what the shark from the first film looked like. Reviewers have since indicated that they will never duplicate the effectiveness of the original. The filmmakers gave the new shark a more threatening look, scarring it with early boat explosions. As in the first film, shooting on the water proved difficult. Scheider said they always struggle with tides, surfing and winds... jellyfish, sharks, water and hurricane warnings. Spending hours anchored The wind would change as they were ready to shoot, blowing the sails in the wrong direction. The corrosive effect of salt water damaged some equipment, including the metal parts of the sharks. Susan Ford, daughter of U.S. President Gerald Ford, was hired to take public photos. Many of them appeared in Ray Loynd's jaws 2 Log, a documented production of the film, similar to what Carl Gottlieb did for the first film. The location of Martha's Vineyard was again used as a place for city scenes and the Emerald Coast was included in this film. Although some residents protected their privacy, many islanders welcomed the money the company brought. Shortly after production arrived in June 1977, the local newspaper Grapevine wrote: Jaws people are back among us, more efficient, more organized and more money. Gone are the happy-go-happy days of the first jaws, where big trucks roved about the island day in and day out, always clearly visible with miles of cables snaking here and there on roads and lawns. Gone are the stinging controversies and pick individuals over noise and zoning rules and this and that. What's still here is money-about $2 million. Some, however, were less pleased with the presence of the film crew and refused to cooperate. Only one pharmacy allowed its windows to be scul-in-a-half for the moody look that Hancock wanted. Universal Go Home T-shirts began to appear on the streets in mid-June 1977. Most of the filming was on Navarre beach in Florida when Schwark took over, much of the film was shot on Navarre beach in Florida, due to the warm weather and the depth of water suitable for the shark's platform. The company was at this location from August 1 to December 22, 1977. Manufacturing was an incentive for the local economy, because local boaters, extras and stand-up places or doubles were hired. Universal has brought in actors, directors, producers and their wives, cameras and film crews of people who need shelter, food and clothing for the film. Services are needed for washing, dry cleaning and rest. The Navarre Holiday Inn Holidome was used as the film's headquarters, with the ground floor converted into production offices, and some of the Persian front suites remodeled for David Brown and Roy Scheider. Universal rented 100 of the hotel's 200 rooms, spending $1 million. The Holiday Inn was destroyed during the 2004 Atlantic Hurricane season. Boats and parts for their maintenance were purchased from local businesses. One owner said he sold Universal for about $400,000 worth of boats and equipment. One day, a set of Cable Junction, built on a barge, broke out of the anchorage and was rescued. Szwarc contacted one night and said his island Cuba. Real hammerhead sharks circled over teenage actors while filming one shot. Since the characters they played were supposed to be in trouble, the film crew (shooting from afar) didn't realize that the actors were sincerely calling for help. Internal images of the teenage hangout where they play pinball were taken at the original Hog's Breath salon location on the island of Ocalaza. This restaurant later moved to Destin, Florida, as its original building was affected by the hurricane. The production company had to look for dredgers and fill out permits from the Florida Department of Environmental Regulatory Authority to sink a revised platform that controlled the shark on the seabed. The main photos ended three days before Christmas 1977, at Choctawhatchee Bay, near Destin, Florida. The actors had to put ice cubes in their mouths to prevent their breathing from showing on camera. The last sequence to be filmed was a shark that was electrocuted by a cable. In mid-January, the team reconvened in Hollywood with some of the teen actors for five weeks of post-production photography. Production of Jaws 2 cost $30 million, which is more than three times the size of the original. David Brown says they didn't budget the film because Universal would never have given the green light to a $30 million budget in those days. Universal's head of marine location, Philip Kingry, says it cost about $80,000 a day to make this film. When Kingry asked Brown what his budget was, the producer replied: We're not wasteful, but we're spending profits on Jaws, and he'll take what he takes. Casting Roy Scheider reluctantly returned to reprise his role as Martin Brody. In 1977, he left the role of Mikhail Vronsky in the film The Deer Hunter two weeks before the start of filming because of creative differences. At the time, Scheider signed a three-picture deal with Universal, but the studio offered to forgive him for not fulfilling his contractual obligations if he agreed to appear in Jaws 2. The actor strongly resisted the film, arguing that there was nothing new to create and that people would watch the film to see the shark, not him. According to his biographer, Scheider was so desperate to get rid of the role that he admitted to being insane and went crazy at a Beverly Hills hotel. However, he received an attractive financial package for appearing in Jaws 2; he quadrupled his base salary from the first film, and negotiated the points (percentage of the film's net profit). The Star newspaper reported that Scheider received $500,000 for 12 weeks of work, plus $35,000 for each additional week that the schedule ended. Despite his reluctance, Scheider promised to do everything in his power, wanting to make Brody However, the atmosphere was tense on the and he often argued with Schwartz. Shayder once complained (before the staffers) that Schwartz was wasting time on technical issues and extras while ignoring the main actors. The discussion became heated and a physical fight broke out, which Brown and Fields broke up. The rift was also formulated in written correspondence. In a letter to Szwarc, Scheider wrote that working with Jeannot Szwarc knows he will never say he is sorry or ever admitting he has overlooked something. Well, enough of that shit for me! He demanded an apology from the director for not consulting him. Schwartz's response focused on completing the film to best possible standards: time and pressure are part of my reality and priorities, which I have to deal with. You have been consulted and your suggestions have made part of my scenes many times when they do not contradict the overall concept of the picture. If you should be offended, I regret it, for there was no crime. At this point in the game, your feelings or my feelings don't matter and doesn't matter, the picture is all that matters. Sincerely, Jeannot Many extras were recruited from Gulf Breeze High School. Students were paid $3 an hour, well above the minimum wage at the time ($2.65 per hour), and reveled in the opportunity to skip classes. Casting director Shari Rhodes, asked by members of the Gulf Breeze group to act as the Amity High School Band, is seen in an early scene in a film showing the opening of the Holiday Inn Amity Shores Amity Scholarship Fund Allowance. The GBHS group consisted of approximately 100 members, and the band's director, John Henley, selected 28 student musicians, including a section of the band known as Henley's Honkers. Universal planned their participation in the middle of the day to prevent them from missing too much time at school. Universal contributed $3,500 to the school and the group for their participation in the film. Several other GBHS students have been hired as auxiliary or doubles for teen actors to appear in water scenes and support and sail boats. Richard Dreyfuss, who played Matt Hooper in Jaws, said he decided not to return to Jaws 2 because Spielberg didn't direct it. Musical Soundtrack Jaws 2: Original SoundtrackFilm Movie Score by John WilliamsReleased1978, 2015 (expansion)Recorded20th Century Fox Studios, Stage OneGenreFilm scoreLength41:19 (original release), 101:48 (expansion)LabelMCA Records (original release), Intrada Records (expansion)ProducerJohn Williams chronology Close Encounters of the Third Kind (19 Jaws 2: Original soundtrack to the film (1978) Superman (1978) Jaws chronology Jaws (1975) Jaws 2 (1978) Jaws 3-D Professional RatingsReview RatingsReview John Williams returned to score Jaws 2 after winning the Academy Award for Best Original Performance for his work on the first film. Williams says it's been accepted by everyone that the music will come back as well and be part of the cast ... it will require new music, of course, but Jaws's signature music should be used as well. He compares this to a great tradition for repeating musical themes in Hollywood TV series such as Roy Rogers and The Lone Ranger. In addition to familiar topics, Szwarc says Williams also consists of a young counterpoint to a shark that is always around when children swim or go out to sea. It was very inventive. Schwartz said the sequel's music should be more challenging because it was a more complex film. Williams says the score is wider, allowing him to use the orchestra more, and use longer notes, and fill the space created by the director. Williams used a larger ensemble than for the first film, and the orchestral palette may have been wider or had longer notes. Delays in filming meant that Williams was forced to start working on the score before the film was completed. Schwartz discussed the film with the composer, showing him edited sequences and storyboards. The director praises Williams for being able to work in such difficult conditions. Critic Mike Bick suggests that these time restrictions allowed Williams to create themes based on ideas and proposals, not on blocked press. Critics praised Williams' assessment, comparing it to the original. Williams uses several basic elements of the original - the obligatory shark motif, for one- and shoots music in some new and interesting directions. The score is more troubling in places than the original, and Williams fashions (sic) some new and very memorable from sea adventure music. Because Jaws 2 is not a movie that requires subtlety ... Williams pulls out all the stops to make it as exciting and hair-raising as possible. According to the liner's notes on the soundtrack album, the sense of dramatic Williams, combined with his exquisite musical taste and knowledge of the orchestra, definitely stamped this score as truly one of his best. It is brilliantly performed by a mini-symphony made of the best instrumentalists that can be found anywhere. Mike Bick positively commented on the film, saying that music certainly elevates it to a level he would otherwise never have achieved. In 2015, Intrada Records released a two-cd disc with Williams' full score in chronological order on the first disc and the original 1978 soundtrack on the second. The release of Jaws 2 was previewed at 31 theaters across the United States on June 2, 1978, including Loew's II in New York, until opening June 16. Box Office Choice Choice Jaws 2. Above: Movie program; Soundtrack LP Album, Medium: Jaws 2 magazine By Ray Loynd; Jaws 2 novelization by Hank Searles, Lower: The Choice of Trading Cards Jaws 2 was the most expensive film that Universal has released so far, costing the studio $30 million. it was the highest-grossing weekend ever before, and a one-day record of $3.5 million, despite opening on the same day as Grease, which grossed $9 million in the same weekend, which was more than any movie released before this weekend. It was the first time there were two days and date box office releases such large sums. The opening weekend led it to set a weekly record of a total of $16,654,000. It earned $77,737,272 during its initial release, making it one of the highest-grossing films of 1978. In the end, it surpassed $100 million with reissues, eventually earning $102,922,376, and $208,900,376 worldwide. Despite the fact that it collected less than half of its predecessor, it became the highest-grossing sequel in history up to this point. Jaws 2 inspired far more merchandising and sponsors than the first film. The products included sets of shopping cards from Topps and Baker's Bread, paper cups from Coca-Cola, beach towels, a souvenir program, shark tooth necklaces, coloring books and book activities, as well as a model of The Brodie truck kit. A novelization of Hank Searles, based on an earlier draft of the script by Sackler and Tristan, as well as Ray Loynd's Jaws 2, a story about the production of the film, was released. The first chapter of the novelization was published in 15 American newspapers, including the Los Angeles Times, The New York Post, Chicago Tribune and The Washington Post, as well as an abbreviated version of the novel published in Readers Digest. Marvel Comics has published a comic-book adaptation of the film by writer Rick Marshall and artists Gene Colan and Tom Palmer in the Marvel Super Special #6 (also based on a previous script). The critical reception of the film, over the years, has received mixed reviews, although it is widely regarded as the best of the sequels Jaws. Critic John Kenneth Muir points out that opinions on Jaws 2 depend on which side of the series it is compared to. Against Spielberg's original, it gives way to a sequel to the classic, but a comparison with the subsequent films Jaws 3-D and Jaws: Revenge shows Schwartz's film to be a worthy sequel, and one produced before the franchise hit Troubled Waters. Jaws 2, he said, is 'at the deep end of the pool, better than his two shallow subsequent ups, and there is enough lingering grandeur of Jaws floating about making it and an exciting two hours. Review aggregator Rotten Tomatoes reports a 58% approval rating based on 31 reviews, with an average rating of 5.34/10. The critics' website Consensus states: Jaws 2 never approaches the lingering thrill of its classic predecessor, but it's reasonably entertaining for a sequel that has no reason to exist. He said: After that, the other Jaws movies didn't seem so good. One review states: Obviously it's not a patch on Spielberg's classics, but it's about as good as one might hope, with some great sequences almost worthy of the original, a few genuine upheavals, a fairly different story and some pretty decent characters. The performances of Scheider, Gary and Hamilton were particularly appreciated. Among contemporary reviews, Roger Ebert described the film as pure garbage. Gene Siskell gave it two and a half stars out of four in his print review, writing that the film should only be watched when its leading player is on camera and that when teenage characters are not attacked, Jaws 2 offers teenage acts even less inspired than Beach Blanket Bingo. Vincent Cubby of The New York Times wrote, Some of the action sequences were well staged, but they were dropped into the film so indiscriminately that Jaws 2 never reached a certain climax. It's just drones and so on, like a TV movie. Someone also made the mistake of showing us so many mechanical sharks so early in the movie. Charles Champlin of the Los Angeles Times said, Maybe because familiarity breeds indifference, the more you see a shark this time, the more it seems to have strayed from the Universal Studios Tour, man-made and mechanical. Tom Pullin of The Monthly Film Bulletin wrote: Less sequel than a remake, Jaws 2 is a tedious foregone conclusion for anyone who has seen Spielberg's film... Worse, since the events of the first film are acknowledged in this, the refusal of the mayor and the council to act on Brody's warning for a second time makes them seem idiotic to the point that effectively sabotages any halfway serious dramatic interest. George Morris for Texas Monthly preferred Jaws 2 on the original because he is less insidious in his methods of manipulation and because director Giannot Schwartz simplifies terror... Crossing among the teens, Scheider, and the efforts of officials to save them, Szwarc is working enough suspense to keep the adrenaline going. However, Morris's review is not exactly free. He would have preferred the sharks were seen less, believing producers and viewers alike seem to have forgotten that the greatest expectation comes from the invisible and the unknown, and that imagination is able to conceive much worse than a simple mechanical monster. Similarly, John Simon felt that the weakening of the shark is caused by a decline in direction: Giannot Schwartz does not have a single manipulative skill of Steven Spielberg. On the one hand, it allows us to close and disarm a close-up shark almost immediately. . . . . He . . . . . The Radio Times was not happy with Jaws 2, calling it a pale imitation of the classic origir stating that the uncertainty has faded because the film floats in too familiar waters. You just know how everyone will react - from stars to director, and even a mechanical shark. While many critics identify some flaws, often comparing Schwartz negatively to Spielberg, they say that this sequel has some redemptive qualities that make it a good film in its own right. Richard Dreyfuss and Robert Shaw are missing, especially as teenage characters are labeled as largely annoying archetypes of Afterschool Special who irritate and constantly scream and don't make for very sympathetic victims. Because of its emphasis on teen cast, some critics have compared the film to the popular slasher films that will soon follow. Also comparing interchangeable teen movies to slash films, especially Friday's 13th franchise, Muir says that it seems wrong for a Jaws movie to live in this small domain. However, the critic also praises the camaraderie and heroism of the teenage characters, referring to the girl killed while rescuing Sean from the shark. The film's slogan, Just when you thought it was safe to go back into the water... became one of the most famous in the history of cinema. Andrew Cuenu, who designed the trailer for the first film, is credited with the phrase. It has been parodied in many films; First of all the slogan of the 1996 feature film adaptation of the television series, Flipper, This summer, it's finally safe to get back into the water. Home Media In 1985, MCA Home Video (then known as MCA Videocassette Inc.) released Jaws 2 on VHS, Betamax and Laserdisc, following its 1980 theatrical re-release. In the 1990s, MCA-Universal Home Video reprinted it for VHS and Laserdisc. The film received a DVD release on May 22, 2001. Many reviewers praised him for the number of special features, with the DVD Authority claiming it had more than many titles labeled as special edition discs. It includes a 45-minute documentary produced by Laurent Bouzero, who is responsible for many universal documentaries. Actor Keith Gordon in a short feature, and Schwartz explains the phonetic problems with its original French name, Les Dents de de de mer 2 as it sounded like it ended with an expletive merde (mer deux). This was fought with the suffix Part 2. The disc also contains many deleted scenes. These scenes show animosity between Brody and his wife's boss, Len Peterson (Joseph Mascolo), Brody explaining to Ellen that he's not going to take any chances of letting Mike go sailing, saying that the smell of death is as much in aami as it is in New York, and a select vote to fire Brody; The mayor (Murray Hamilton) is the only person to vote to save him. These scenes were cut out because they slowed down the tempo of the film. Also included are footage of a shark attacking a Coast Guard pilot underwater after his helicopter overturned. The scene was cut because of a fight with the rating boards for the purchase of a PG certificate. The storyboard shows that the helicopter pilot would have escaped and rescued Marge (Martha Swatek) from the caustic after she rescued Sean and also escaped. Although the sound was presented in Dolby Digital 2.0 mono, the reviewer for the film Freak Central comments that Williams score often sounds deceptively stereophonic. The BBC, however, suggests that the mix really requires an added bass that could have 5.1 effort to fill it out. Universal Studios released Jaws 2 on Blu-ray in 2016. Blu-ray contains most of the bonus materials from the 2001 dvd release, with the exception of bonus features based on text and galleries. Cm. also List of Shark Killer Movies Links to JAWS II (A). British Board of Film Classification. June 28, 1978. Received on June 7, 2015. b c d Jaws 2. Rooms (website). Received on September 24, 2010. Williams, Carl. Jaws 2. Moi. Received on April 20, 2020. b c Jaws 2. Turner Classic Movies. Atlanta: Turner Broadcasting System (Time Warner). 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