

SCARY MOVIE 2: Rocks and shocks

SMS presents

FANGORIA

JULY
UK
£3.75

#204



Tim Burton's
**PLANET OF
THE APES**
Gorilla warfare

EDGE

The real
"Leatherface"

MUMMY's boy
Brendan Fraser

THE BREED
Vampires with guns!



EXCLUSIVE
SET VISIT!

The new **GODZILLA**

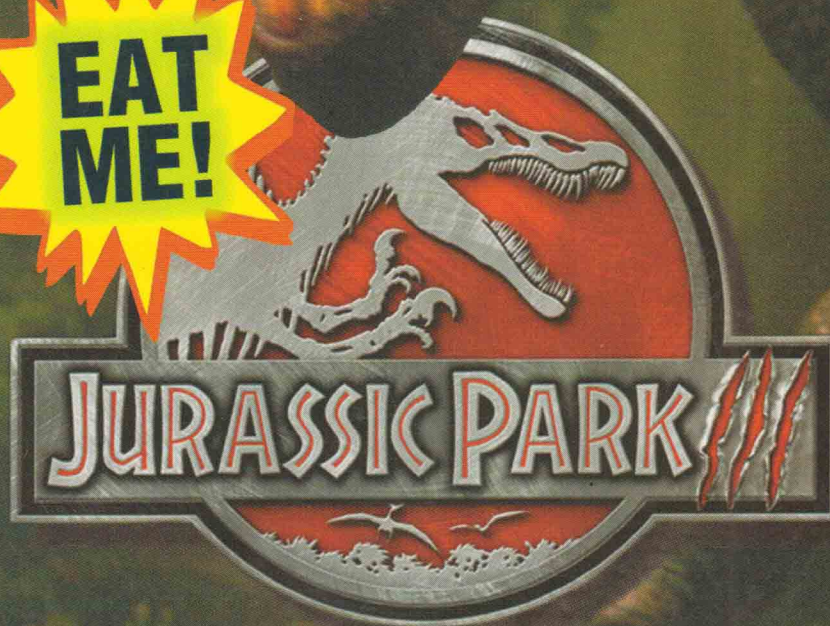
\$7.99 U.S./\$11.99 CANADA



0 72246 49172 0

Bigger,
badder
dinosaurs

EAT
ME!



America's
#1
Horror
Magazine
NOW
COLOR!





Sam Neill returns but the director has changed for the third encounter with prehistoric creatures.

**NEW
DINOS to
DISCOVER**

By MARC SHAPIRO

You knew this was coming. After all, didn't *The Lost World: Jurassic Park*, mixed reviews and all, make a mint? We're talking franchise, baby! Which means that *Jurassic Park III* is a slam dunk. Or is it?

"What could go wrong with *Jurassic Park III*?" asks director Joe Johnston, who has taken over the reins of this dinosaur thrill ride. "This film is going to be compared to the first two, and whatever I do is going to be compared to what Steven [Spielberg] did on those. For me, it's a pretty loaded situation to walk into."

Producer Larry Franco is also leery of calling anything a sure thing. "It seems like a slam dunk, but at the same time, a lot of people are thinking, 'What else can they do?' And for a while, we were thinking the same thing."

Ed Verreaux, the new film's production designer, is fairly certain that *III* will be the charm and, tongue not so firmly in cheek, is already looking to the future. "Hopefully, there won't be 10 of these things. At least, I hope I won't be doing them."

Whatever the future scenario, *Jurassic Park III* certainly always seemed to be on the minds of Universal and Spielberg. "It would be safe to say that after *Jurassic Park*, peo-

The stranded *Jurassic Park III* team wonder if that wall was designed to keep dinosaurs in—or out.

Photos: ILM



It's a good thing for Dr. Grant (Sam Neill) that one of these raptors has a yellow streak.

ple were already starting to think, 'This was something special, and we should capitalize on it,' " Franco says. "There may have already been talk about *III* and possibly *IV*."

"I think everybody wanted to wait a certain amount of time between sequels," Johnston adds, "but I don't think anybody wanted to wait too long. Four years was about right."

"It was all such a blur," relates monster maker Stan Winston. "There was always talk about a *Jurassic Park III*. There was a lot of, 'Well, we're working on the script.' I don't remember the definitive moment but, all of a sudden, it became real and we weren't just talking about it anymore."

From the beginning, however, *Jurassic Park III* would

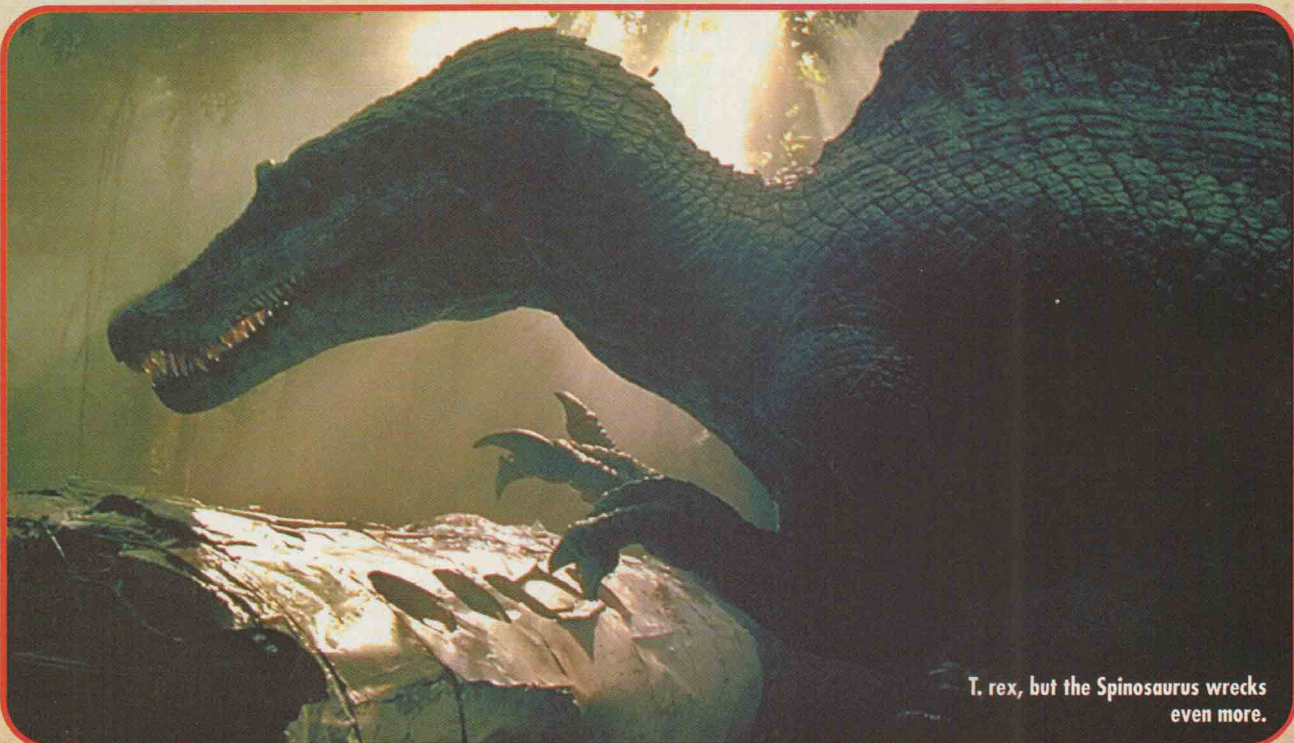
"You can't have a *Jurassic Park* film without some people dying horribly. We're definitely not lightening things up."

—Joe Johnston, director

appear to be on a different track. For starters, there's no Michael Crichton source novel (though Crichton did take part as a producer). In addition, Spielberg was too busy working on *A.I.* to helm this film in line with Universal's suddenly accelerated schedule, which began midway through 1999. A first-draft script was already nearing completion at this point; now all *Jurassic Park III* needed was a director. "When Steven asked me if I wanted to do the next *Jurassic Park*, I looked around the room to see who he was talking to," Johnston laughs. "When I saw nobody else in the room, I figured he was talking to me."

Johnston certainly had the pedigree to wrangle dinosaurs. As a special FX man, he had toiled on two of the *Indiana Jones* films; as a director, he had piloted *Honey, I Shrunk the Kids*, *The Rocketeer*, *Jumanji* and, on a more intimate level, *October Sky*. "Joe has a background with effects," explains Franco. "It was obvious that he was going to put more into this than a 'wham, bam, thank you ma'am' big-time effects movie. He was almost the perfect choice for this, because we knew that the movie would not only deliver on the special effects, but that it would also have a heart as well."

For the next year, Johnston worked closely with a number of writers on various drafts of *Jurassic Park III*. (The scripting lineup included Craig Rosenberg, Peter Buchman, *Charlie's Angels'* John August and *Election's*



T. rex, but the Spinosaurus wrecks even more.



The raptors are smarter this time around—and they're still good with brute force too.

only be described as a multifaceted mission. There are new beasts as well as the old reliables. There's plenty of land, sea and air action and, yes, people get munched. But rather than recycling old bits, the impression is that legitimate pains have been taken to liven things up.

"We knew that we had to introduce at least one or two new dinosaurs," says Franco. "Once we decided we needed a pterodactyl, we knew it had to be the biggest one. Spinosaurus [a huge meat-eater] was a fairly easy choice."

Casting *Jurassic Park III* turned out to be another ongoing challenge. Johnston notes that "the dinosaurs have always been the stars of the *Jurassic Park* mov-

ies," and there was another reality to deal with during the casting process, according to Franco: the budget. "It's always an issue with the studio on something like this, where you're spending big money on special effects, that they don't want to spend a lot to hire real stars," Franco says. "We got lucky on this in that everybody is a really great actor. Everyone we approached was interested, because it was Spielberg and Joe Johnston. Nobody we talked to was worried that they would be upstaged by a dinosaur."

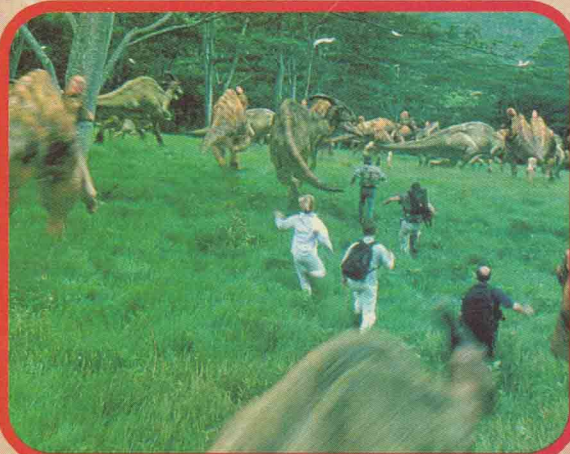
For *JPIII*, the thespian newcomers include William H. (Fargo) Macy, Téa (Deep Impact) Leoni, Alessandro (Face/Off) Nivola, Michael (The Gift) Jeter, Trevor Morgan, Bruce Young, John (Lost Souls) Diehl and Mark Harelik. While the original film's Laura Dern puts in a cameo, the first to sign on for a return trip was Neill. "It was kind of nice to make Dr. Grant's acquaintance again," he laughs. "The

main reason I decided to come back was that everything felt fresh again. There was a new director, some new ideas and a new cast. The only old dinosaur around was me. And the fact that you have to expect surprises is no surprise for Grant. That he's been struck by lightning twice and has once again ended up in this hellhole is the lot of heroes, I guess."

The total number of shooting days was locked down at 79, a fairly reasonable number for such a massive film. As for the budget, nobody is willing to give an exact figure, but Johnston offers this comical insight: "The budget is the equivalent of 5

Alexander Payne and Jim Taylor; while final credit had yet to be determined at presstime, Buchman is singled out for the screenplay on advance posters.) At the time, no idea was strictly set in stone, and Johnston remembers that "a lot of story ideas were explored and discarded." Franco laughingly recalls the writing process: "You're thinking, 'Shit! How tough can this be?' You've got jungle and you've got dinosaurs. The truth is that it is not that easy."

For the sake of not spoiling the fun, Fango will paint the story and creature particulars in broad strokes. There is yet another group of people, once again headed up by Dr. Alan Grant (Sam Neill), that travels to the dinosaur spawning grounds of Isla Sorna on what can



Walking with dinosaurs isn't as much fun as it looks on TV.

million Roger Corman movies—the old ones that cost about \$40,000 each.”

Like the previous film, *Jurassic Park III* spent its first month of shooting on a number of jungle-heavy islands in Hawaii. Then it was back to the Universal lot in California, where the production took over a half-dozen soundstages and a massive river set was built outdoors and under protective camouflage at the back of the studio, far from tourists' prying eyes. The consensus among all involved is that making *Jurassic Park III* was no picnic—and one of the biggest stumbling blocks was the fact that, despite months and months of preparation, the film began shooting without a fully completed screenplay.

“Logistically, it was easy,” says Franco. “It was never a situation where we said, ‘Shit! How are we going to do this?’ We never had a completely finished script, but we pretty much knew the sets where the action was going to take place. It never got to the point where we were panicked because we had to shoot something in three days and we didn’t know how we

addition, the director notes, “This was not an easy film for the actors on a sheer discomfort level. They were wet, they were cold, they were underwater, they were in harnesses. I wanted audiences to believe that these people were going through hell.”

And in the case of Neill, he really was. “I have a phobia about being trapped underwater, and there’s a scene where some

that houses a section of forest and river during the latter days of filming. He is talkative and insightful—to the point of being quite specific about details we won’t reveal here. By all accounts, Verreaux has been pulling yeoman duty on this film. “I inherited this job from another guy who didn’t work out,” he says, pointing out bits and pieces of realistic-looking foliage and indicating where



How do you give the Spinosaurus a manicure? Very carefully!

“Everything felt fresh again. There was a new director, some new ideas and a new cast. The only old dinosaur around was me.”

—Sam Neill, actor

were going to do it.”

For Johnston, the challenges were pretty cut and dried: bring the film in on schedule and on budget, and be constantly ready to decide—often with very little notice due to constant script revisions—what was going to be shot and which scenes would be discarded. In

of us either do or do not drown,” says the actor, who endured a similar sequence in *Dead Calm*. “Needless to say, I did not enjoy that much. But it was good to do a bit of action for a while. If nothing else, it gets you fit.”

Neill insists that there was more for the cast to do than “simply running and screaming from dinosaurs” and that the characters are reasonably fleshed out by action-film standards. And it was the quieter scenes that the director preferred. “The scenes I enjoyed most,” Johnston says, “were the few moments where the actors were talking and acting like normal people do. Granted, this is not a huge dialogue picture, but we’ve taken great pains to make these characters more than stick figures.”

Admittedly a methodical filmmaker, Johnston concedes that *Jurassic Park III* was far from a by-the-numbers adventure. “We broke every rule we could possibly break making this movie. And we’re still breaking them.”

On the Universal lot, production designer Verreaux (whose credits include *Contact*, *Mission to Mars* and the upcoming *Scorpion King*) leads Fango onto a set

certain dinosaurs will be placed for a still-to-be-filmed battle sequence. “I came aboard with only eight weeks to get all this together.

“The challenges on a movie like this are always new,” says Verreaux as he walks across the lot and into another set, which he describes as a dinosaur kennel where a particularly nasty bit of creature action takes place. “The thing that’s been new with this film is that we’ve been constantly chasing the script. It has basically been a moving target in which we’ve constantly had to adjust to changes. This set wasn’t even in the screenplay two months ago.”

Verreaux moves into yet another set where canyon walls, an integral element of a chase sequence involving flying reptiles, rise up from the stage floor to the top of the set. He continues the tour to another part of the stage and into a mockup of an island observation building which will figure in a particular dinosaur attack. “Usually, with a movie like this, you like to have a locked-down script at least four months before you start the movie,” Verreaux continues. “But at this point, we’re still not sure about a lot of



Director Joe Johnston (left) helps the *JPIII* cast (Neill, William H. Macy, Téa Leoni) keep their cool in the hot jungle.

stuff. There may be one sequence at the end of the movie that will involve a helicopter. But we still don't know."

The designer concludes the tour in yet another cavernous soundstage in which a massive canyon wall, studded with precarious bits of catwalk, overlooks a 20-foot-deep pit that, when filled, has been the center of much of the close-up river shots. Perhaps feeling uneasy about emphasizing the script situation, Verreaux concedes that "somehow this stuff always works out. It's been good working with Joe because of his special effects background. It's been easy for us to just sit down with pencil and paper and just sketch something out. We haven't really had to reinvent the wheel. With two other *Jurassic Park* movies behind us, we've obviously done a lot of this stuff before."

Winston agrees with the notion that much of *Jurassic Park III* is familiar territory as he walks through the warehouse that houses the current crop of dinosaurs. Rather than simply trotting out the usual suspects, much of the dino work in *JPIII* is focused on modification and subtle improvements. "We knew the raptors would be back, but we felt that with the advancements in technology, there would be a certain amount of redesigning involved," he says. "With the raptors, we wanted to bring in something you haven't seen before. We've extended the snout slightly, added quills on the males and basically changed the look to something approximating the real raptors."

"In general, we've made all the dinosaurs more mobile," Winston continues. "The mechanics are more internal, which

in turn makes the animals more active. With the *Jurassic* movies, it has always been, 'What can we do to improve things and what could we have done better?' and that has been our attitude with this film." Especially, says Winston, as it pertains to the not-so-well-kept secret that there's a new beast on the block. "That *Spinosaurus* is one big motherf**ker," he laughs. "Like everything else, it has been a huge undertaking, because when you go as big as we've gone with this dino-



The *Spinosaurus* hopes to star in its own movie, *Toes of Terror*.

saur, it becomes a problem technically."

But despite the challenges, there have been very few surprises and/or difficulties. "Things have gone relatively smoothly," Winston says. "We haven't had the onus since *Jurassic Park* of not doing something comparable. We knew we could do it. The things we improved on we were able to improve on without much stress. There were lots of little problems, but none that anyone will know about." As Winston moves around the warehouse, pointing out old and new dinosaurs, he explains why the *Spinosaurus* and the *Pteranodon*

didn't crop up in the previous *Jurassic Park* films: "It's simple. We just haven't seen all the [island's] dinosaurs yet."

The *JPIII* tour winds its way to the backlot and through an entrance in the camouflage where the river canyon, done in rich shades of prehistoric green, is being prepped for filming. Today, a scene that to this point only existed in the pages of Crichton's first *Jurassic* novel will finally make it to the screen: a water-bound attack by the *T. rex* on a boatload of the film's characters.

In a nearby tent, *Jurassic* series veteran Michael Lantieri, part of the massive crew putting the dinosaurs through their paces, is taking a coffee break as he explains some of the intricacies of *JPIII*'s relationship between full-scale model work and CGI. "A good part of the dinosaur effects are live-action, and we're quite proud of that. Obviously, when you're seeing it full-body and it needs to be leaping and jumping around, we can't deliver that. That's where Industrial Light & Magic comes in. We made maquettes of the creatures and sent them over to ILM to scan. They also came down to the set to photograph individual pieces. It has been hard work and every shot has been a test, but we've come through all this in pretty good shape."

At presstime, Johnston was hard at work preparing the film to go before the MPAA. It's a given that *Jurassic Park III* will go out with a PG-13 rating, but bring the children and Granny? The director does not necessarily think so. "Depending on what we do here, this could be as scary as the previous two," he says. "Let's face it, you can't have a *Jurassic Park* film without some people dying horribly. We're definitely not lightening things up. And PG does stand for Parental Guidance."

And while he's not necessarily interested in taking part, the director hints that *Jurassic Park III* will most likely not be the end of the road for the series. "We didn't purposefully leave this open for a sequel," he notes, "but there is something in the works for a fourth film that would be more of a departure from the previous movies. Personally, I think they pretty much have to get off the island after three films."

Franco, who jokes that the most pressure anyone had on this film was the fact that *Jurassic Park III* had to be a summer 2001 release, agrees with the notion that the franchise could almost go on forever. "*Jurassic Park* should go on until people say, 'We've had enough of this.' But I don't know if they ever will."