

J.P.3

Come Back to Isla Sorna, Where Dinosaurs Run Free and "Human Condition" is Synonymous with "Open Buffet"

By Denise Dumars

JURASSIC PARK III. Who knew? Mum certainly has been the word about the highly anticipated sequel to JURASSIC PARK and THE LOST WORLD. Few inklings about the film—and its news dinosaurs—have appeared in the press. The sequel is said to be based on an idea by Steven Spielberg, who helmed the previous two films, adapted from Michael Crichton novels.

While critical reaction to THE LOST WORLD, also called JURASSIC PARK II, was mixed, most fans would agree that the original JURASSIC PARK was a fabulously fun film. Starring Sam Neill, Laura Dern, Richard Attenborough and Jeff Goldblum, JURASSIC PARK set the standard for special effects. It also made history: A dinosaur movie with an A-list cast. Jeff Goldblum reprised his JP role in THE LOST WORLD, and Sam Neill and Laura Dern will reprise their performances in JP3.

Spielberg brought in director Joe John-

ston for the third feature. "Steven called me up and said, 'You wanna do JURASSIC PARK III?' and I said, 'Sure!'" said Joe Johnston. But Johnston is no stranger to genre and effects films; he has previously helmed JUMANJI, HONEY, I SHRUNK THE KIDS and THE ROCKETEER, among others.

When asked about the lack of press coverage so far, Johnston responded, "That's a good thing, isn't it?" When told we had to resort to the Internet Movie Database (www.imdb.com) for background information, he laughed, "Never believe them. There are movies in there that they say I've worked on that I've never even heard of!"

The listing *did* reveal the stars of the film, including the return of Sam Neill as Dr. Alan Grant and Laura Dern as Dr. Ellie Sattler. The supporting cast includes the equally stellar William H. Macy, Téa Leoni, John Diehl, Michael Jeter, and Bruce A. Young. Set on the island used for breeding dinosaurs—the same island that was the setting for THE LOST WORLD—JURAS-

SIC PARK III promises even more thrills and dinosaurs than the previous entries in the series.

IMDB credits John August and Peter Buchman with the screenplay. "Buchman will probably end up getting sole credit," said Johnston. "The Writer's Guild will determine who gets credit."

The setting will not be unfamiliar to JP fans. "This is set on Site B, the second island, the same island that the second film took place on," Johnston explained. "Site B was the factory and Site A was the showroom, as they said in JURASSIC PARK. What has been happening on Site B is that the dinosaurs have been allowed to breed unencumbered by human interference. So nature is taking its course there."

Site B is a no-fly zone, but in JP3 some people violate the taboo. "Once you're on the island, you're in trouble," Johnston explained. "The story is a rescue mission. It's just that a certain member of the rescue mission doesn't know that's what it is."

Locations for JP3 were set in Hawaii,





GREET THE DAY WITH A SMILE:
Newer, nastlier dinosaurs await a
chance to chow down on returning
humans in JURASSIC PARK III.

not necessarily as idyllic a location as one might presume. "Like any filmmaking experience, it was pretty much a living hell while we were doing it," said Johnston. "We weren't there for a vacation. We were there because it looks like an island in the Pacific. We were only in Hawaii for four weeks; a lot of the filming took place back in L.A. in a huge sound studio, or on the back lot at Universal."

Though artistic license has been taken to some extent, there are no fictional dinosaurs in the film. "All the dinosaurs that you will see in the film are based on scientific fact. And there are some cool dinosaurs," Johnston said. "The raptors are back, and the T-Rex, and our new big heavy is Spinosaurus. Spinosaurus was discovered in the late 1800s, I believe. There was one really good fossil skeleton of him, and it was destroyed during WWII in the bombing of a museum in Germany. That was the only example that anyone had. They have since discovered new remains of Spinosaurus. He was larger than T-Rex; the largest example they've found would've been 56 feet long. What gives him the advantage over T-Rex are his arms—he has eight-foot long arms that would have been a definite advantage in acquiring his food source. And being the new heavy, we had to have him meet up with the old heavy."

Any flying dinos in the roster? "All kinds of new dinos. Though, strictly speaking, flying reptiles are not dinosaurs. Pteranodon is in the film. He's huge; they had up to a 35-foot wing span. The Pterodactyl, on the other hand, only had about an 18-inch wing span."

"I hesitate to say it's non-stop action, because that would mean that the human story is downplayed, and I think that there is a very compelling human story in this film. It involves this rescue mission and it involves parents rescuing their child. But it's also about the interplay of several relationships during the course of the adventure, which takes place over a period of a few days. There certainly is a lot of action, and there are a lot of great action sequences and effects sequences, but I would have to disagree that it's non-stop action."

"The humans are the heroes here...with a little help from the dinosaurs. I don't want to give too much away. There are people who you want to smack, and people who get smacked." Not surprisingly, there are people who don't get out of the film in one piece. "Isn't that why people go to these sorts of movies?" asked Johnston. "I mean, who would not want to see somebody eaten by a dinosaur? I know I would!"

Apparently, the director considers human-munching a just reward for all the effort he's gone through. "I've been working on this film for two years now," said Johnston. "One of the reasons I like this business is that I can take lots of time off. And I'm going to take plenty. Steven warned me

about it; he said these movies are hard to make. And I really didn't know what he was talking about until I made this movie."

"It was grueling. Just the logistics of trying to combine all these elements: the animatronics and the CGI and the locations... ILM is finishing up their shots and every few days we get a new batch of those and cut 'em in and discuss what works and what doesn't and why. You go out on location and you shoot a plate with nothing in the background, with the actors reacting to it—and which they are really good at, I have to say. I guess that's what acting is all about. They're really convincing."

Johnston has worked on effects films before, but none as arduous as JP3. "I've put a lot of pressure on myself. Steven Spielberg created this great franchise, and here I am doing the third installment, and that's a lot of pressure. I want it to be as good as it can be, and at the same time, I want it to be a sequel to the other two. I don't want people to say, 'Whoa, that's not Jurassic Park.' While it's certainly my film, I am giving myself a lot of restrictions. I'm aware of what Steven did in the first two and I'm interpreting that style to adapt to the way I'm doing it."

Spielberg maintained a modest presence on the JP3 set. "He visited a few times," Johnston said. "He came by on days when we were doing animatronic stuff with Winston's dinosaurs, and he always left saying, 'Wow, I'm glad I'm not doing this stuff!'"

A lot of the magic was created right here in Hollywood. "We created a river on the backlot in Hollywood. And, with a little help from ILM, it looks like a huge river, like the Colorado."

As to the division of special effects, Johnston estimated it as, "Stan Winston Studios sixty percent, CGI about forty percent. I played a little trick on ILM. I'm aware that you can always tell the difference between the CGI and animatronics, so in many shots I would include an animatronic dinosaur in the shot, in the plate, so that when ILM is putting in the CG they would have to match the look of the animatronic."

Indeed, Johnston's attention to detail has helped to create a new level of effects film for others to live up to. "The cues that tell you you're looking at a living creature are tiny ones," the director noted. "Eye movements, the movement of a nostril, things like that. We really tried to get in and do

close-up stuff of subtle movements like that. I told them up-front, 'I'm going to go in really close, so spend the extra time and money and make sure those eyelids are going to hold up with the camera two feet away.' They really pulled it off."

But why make another JURASSIC PARK movie? What does this film have that the other two don't? "I think it's quite a bit darker than the other two, tonally. It'll be PG-13, though. There's no way a movie like this could be R. You'd throw away more than half of your audience."

"I think the franchise is alive and well. By the time the film comes out it will have been four years since the last one. I think Steven Spielberg has always intended for there to be three films."

If number four came along, would Johnston be willing to helm it? "I think I'd let someone else have this much fun," he said. "I mean, I don't wanna hog all the fun..."

Dr. Alan Grant, paleontologist. The role is familiar from



JURASSIC PARK, where award-winning actor Sam Neill played the heroic, intellectual, and child-ambivalent scientist who saves the day for the Park's first guests.

Sam Neill has dazzled genre film audiences in such films as IN THE MOUTH OF MADNESS, MERLIN, and of course, JURASSIC PARK. He is also noted for his fine work in such mainstream films as THE PIANO and THE HORSE WHISPERER,

and is the recipient of many awards, including Britain's O.B.E. for Service to Acting.

Neill was reprising his role from the first film. Why do the third? "I was talked into it!" he laughed. "By the producers. Primarily, I'm glad I did; I enjoyed it. It was good fun."

But Neill was not the only one returning from the first film. "Well, there's me and the T-Rex, and Laura Dern, briefly," he said. "It was nice to see Laura. She and I are good friends. The T-Rex and I, however, are not on good terms."

Neill had not worked with director Joe Johnston before. "I think he was a very good choice. He was a gas to work with. He's unflappable,

lurid imagination for all of this! We could all sleep safer in our beds if it wasn't for

There are very few places in the world where you can do that."

The Hawaii shoot may have been uncomfortable, but was not scary. "We were on Oahu and Kauai." Did Neill see any of Kauai's legendary giant spiders while he was there? "Oh really? They have them there? That's all we would have needed." As with the last film, Dr. Grant is played as half



Stan!"

As with SUBMERGED, the submarine film he's currently making, Neill spent a lot of the time on JP3 in the wet. "I'm not at liberty to say if I make it out of this film alive, but I will say that I got well and truly trashed." Why a third film in the first place? "The basic premise is that now these [Jurassic Park] islands are off limits to everyone.

But of course there is a certain amount of fly-by tourism that pushes the envelope a little bit, and a cou-

scientist and half action hero. "The thing about Grant is that he's always half horrified and half-fascinated by the situation. He's been developing new theories; he's still digging, and he's developed new ideas about velociraptor behavior. That's not why they've got him along; they think he knows his way around the island. But they're on the wrong island—so he doesn't know anything more than they do!"

"There's a little bit of back-story in the beginning of the film." He won't say, however, anything about Dr. Grant's relationship with Dr. Sattler, the character played by Laura Dern. "Oh, I can't tell you about that; it's a surprise. She doesn't go with him to the island, but she's there until the end of the film."

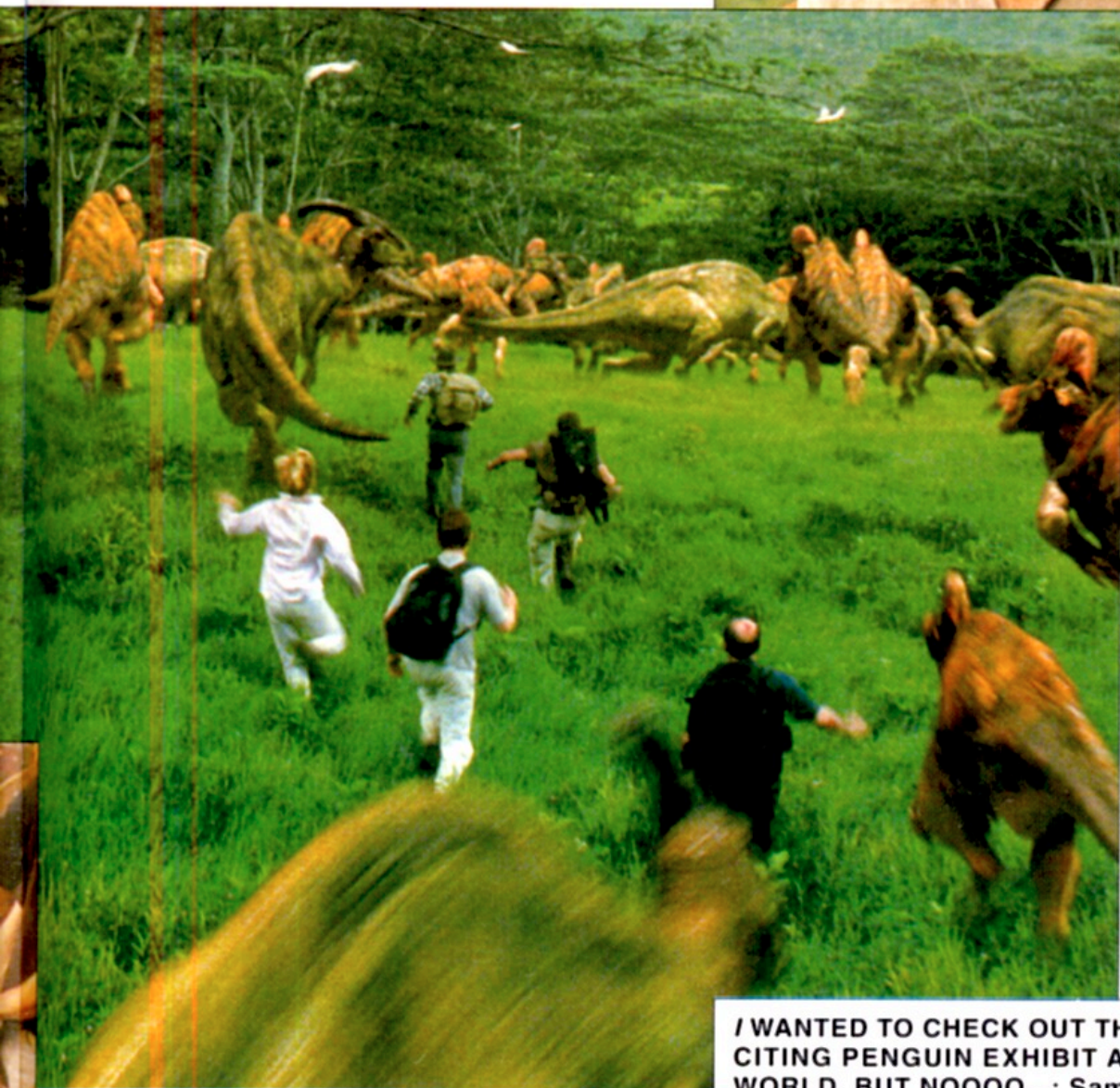
How do they get Dr. Grant to go to the island? "There's no way he'd go near it willingly. It's a completely nefarious ruse that they use to get him to the island. It's an abomination, really."

Téa Leoni's and William H. Macy's characters are on the island with Neill's. To say that he's really upset with them "would be a gross understatement" Neill explained. After all, Leoni and Macy play a wealthy couple who have gotten themselves in big trouble by flying to the island. "It depends on how you see them; you might see them as anxious parents, or you might see them as damned fools."

"We're on the breeder island. We come across some rather unpleasant relics of Gentech's glory days. They weren't doing very nice things at all, really," he said of the film's fictional company that developed the dinosaurs featured in JURASSIC PARK.

So, will fans be excited by the new film? "There were several on the crew who had worked on all three films and felt this was the best of them...I think you'll have fun. We certainly did."

CFQ



I WANTED TO CHECK OUT THAT EXCITING PENGUIN EXHIBIT AT SEAWORLD, BUT NOOOO.... Sam Neill's Dr. Alan Grant is flanked by clueless tourists William H. Macy and Téa Leoni (above); reluctant scientist dragooned into an ill-fated rescue mission. **FAR LEFT:** Visual effects supervisor Jim Mitchel (top) consults with director Joe Johnston.

greatly intelligent, with a mischievous sense of fun. That's what this film needed: a mischievous mind behind it."

Neill, who has done quite a number of films that might be labeled "independent" or even (*gasp!*) "serious," does not feel that he's slumming when he appears in genre films. "I enjoy being in them. I was always quite a fan of the genre anyway. I worked with John Carpenter twice. I'm quite fond of John; he's also got a pretty naughty twinkle in his eye as well, which is appropriate."

Since he brought up his rocky relationship with T-Rex, I asked him about other dinosaurs in the film. "Yes, there are several new dinosaurs in this film, including some that fly. There are some pretty nasty creatures at work in this one." I mentioned Stan Winston and he said, "I blame Stan and his

ple of people go missing, including a kid. The parents of this kid dupe my character into getting back onto that island, which is the last place Grant wants to be. So it's me, one of my colleagues, played by Alessandro Nivola, the parents, played by Téa Leoni and William Macy, and we have a band of mercenaries with us. As always, anything that can go wrong will go wrong. It's a chaotic universe on those islands.

"It's a strong cast and a strong story; an amazing, percussive kind of ride. We were in Hawaii again, and at Universal. I like Hawaii...It gives me an opportunity to get out my ukulele without being laughed at.

JURASSIC PARK III

SPECIAL EFFECTS

With the Help of Computers and Hydraulics,
Giants Once Again Walk the Earth

By Denise Dumars

Bigger, wilder, more exotic, and more sophisticated...this is what audiences will expect from the special effects in the third installment of the wildly successful JURASSIC PARK franchise. What can you do when your audience yawns at CGI and sees T-Rex as an old friend rather than a terrifying monster? Improve the effects, with the end result of hopefully both scaring and impressing the audience.

Blending animatronic effects with CGI is one audacious move that should result in impressive visuals. Director Joe Johnston explained the process: "First I get a look at what ILM

has done. Then I send it to Stan Winston to coordinate. Then I get it back, see if the CGI matches the animatronics, send it back to ILM..." Such is the challenge of incorporating different types of special effects—from advanced CGI to Winston Studio's animatronics to costumed actors—into the action of the film.

"Oh, that's the tricky part, that's for sure," said Jim Mitchell, visual effects supervisor for JURASSIC PARK III. "But we've

done it before."

Mitchell has made his mark on great genre films such as SLEEPY HOLLOW, MARS ATTACKS!, DEATH BECOMES HER, TERMINATOR 2 and the original JURASSIC PARK. In the continuation of the franchise based on Michael Crichton's bestselling novels, Mitchell has the challenge of trying to dazzle audiences once again. "This is the third film in

the dinosaurs into the environments and making them look believable in that sense, whether the creature is in water or against a foggy background or whatever. We have to make them look like they're standing on that same ground that the actors are standing on."

Mitchell is excited about the project. "I think it's going to be different from the other two films. We're bringing a couple of new dinosaurs into the mix; in the process of doing that, Joe's going to be taking us into different parts of the Jurassic Park world. I think it's going to be quite an exciting chase movie."

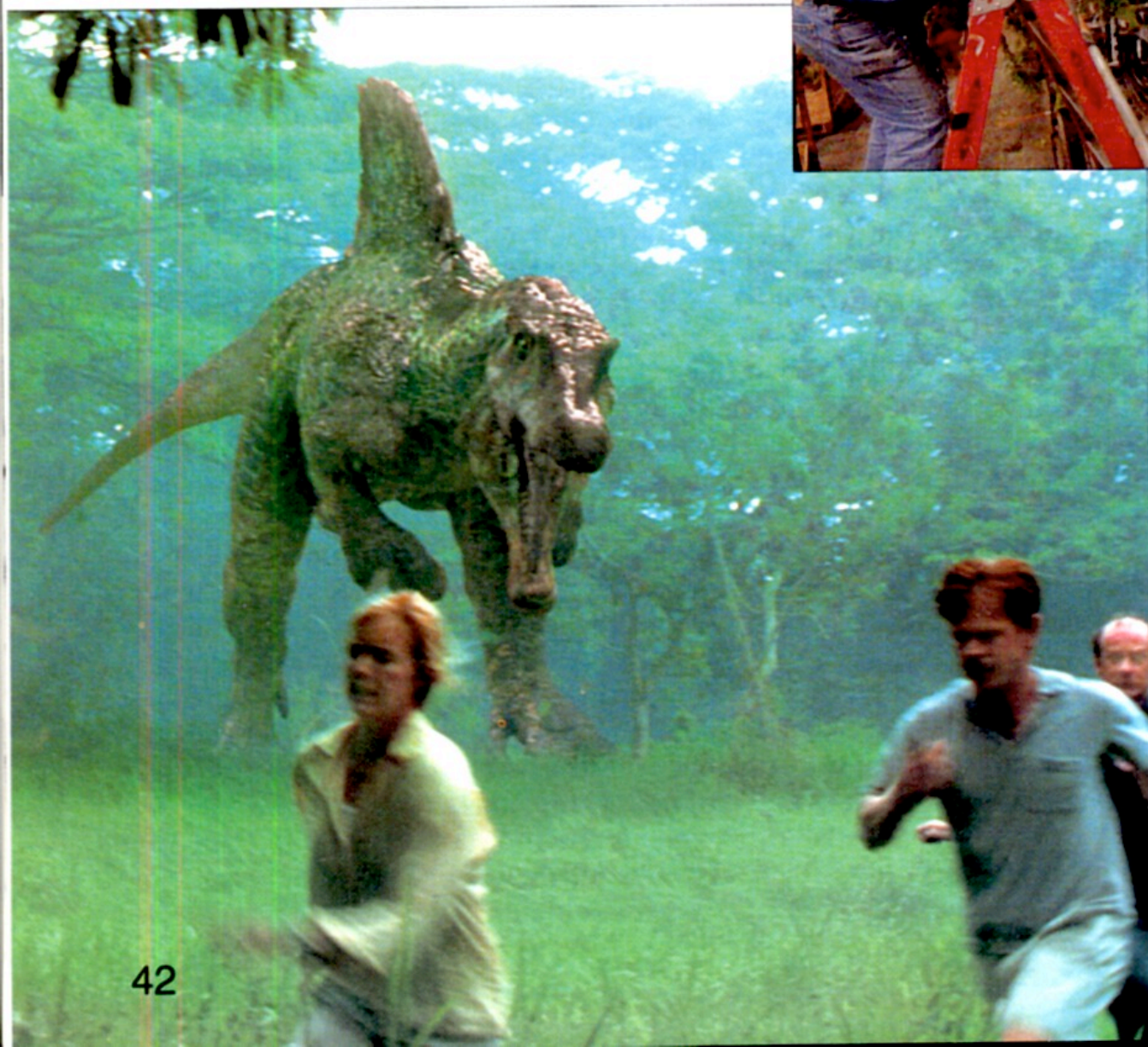
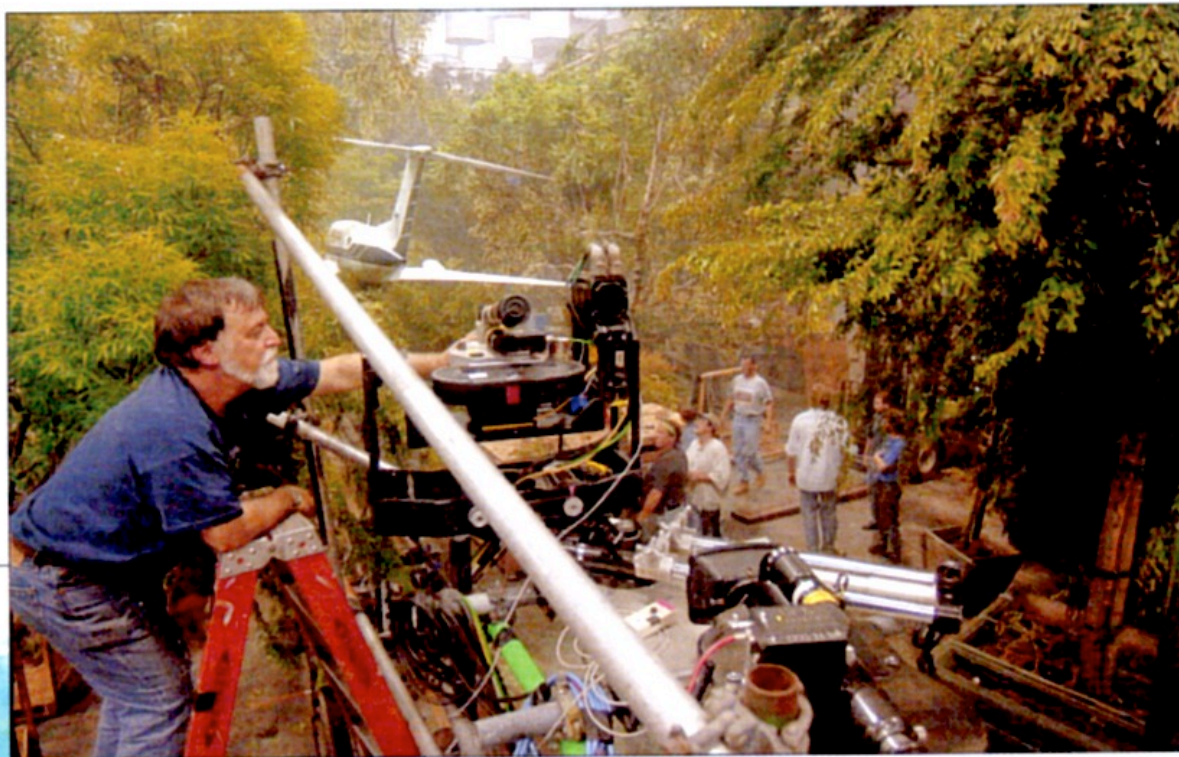
which we've done the process of working with Stan's mechanical dinosaurs and combining theirs with ours. The unique thing with these movies is that we're putting both types of dinosaurs in the same shot. We're meticulously trying to match the look. Obviously we can do so much more with ours, but we're also trying to make them look as cool as Stan's designs.

"Now we're in the process of animating and lighting and putting

If it takes a village to raise a child, then it must take at least that to nurture a flock of dinosaurs to robust, carnivorous maturity. "I'm the visual effects supervisor," said Mitchell, "and Dan Taylor is the animation supervisor. Then there's the rest of the huge crew working on this. We're certainly into the hundreds of workers on this project, and we have to be done by the end of June."

The Spinosaurus is the signature dinosaur of the new film. "As far as the effects go, it's very much like what we've done with the T-Rex," Mitchell said. "Stan's guys built the mechanical version, but we've got

THE EFFECTS SPECIALISTS ARE HERE. NOW WE DIE: Doing JURASSIC PARK for a third time meant giving the dinos a more convincing musculature (below) and pulling out the motion control rig for a dramatic plane crash (MC cameraman Bob Hill at work on right).



the full-body Spinosaurus that can actually walk and move around. His is strictly for the close-ups and interacting with various parts of the set. Where we take over—very much like in the other movies—is where they're using their mechanical T-Rex but ours you can see from the feet up. In fact, theirs doesn't even have a tail!" He laughed. "Ours can run and walk and chase. Spinosaurus is a meaner, badder, scarier dinosaur than T-Rex."

Other new species make their debuts as well. "We certainly added a few dinosaurs into the mix, but a lot of that comes from Joe working with Stan's group. They usually get on board before us with their designers. We've got to match what they come up with, so we'll take a lot of photos for reference and measurements and stuff like that."

"Jack Horner, the paleontologist, is the consultant on this. But everyone brings his own vision of dinosaurs to the film, so there are some liberties taken on these things. There are a few dinosaurs we've built up from scratch. We talk to the paleontologists, have them visit, and we've got people on the crew who are just dinosaur nuts, so they're very critical about making sure that these things look the way they should."

"The big experts in the audience will be kids, and they'll be the first to know if Mitchell, Winston, et al have portrayed the dinosaurs incorrectly. "That's right," Mitchell said. "That's who we're making movies for—the kids."

"The cool thing about it for me—and I worked on the first one, so I'll say it again—is the challenge of not repeating ourselves. I think we won't repeat ourselves, considering the variety of dinosaurs and the different environments in which we will take them. And, yes, it's going to be a bit edgier than the earlier films."

JP3 sounds like more of an action film than its predecessors.

"Yeah, I think so. It's a bit of an action, chase film: dinosaurs against the people, and vice versa."

The level of complexity of the ILM effects definitely ups the ante on this



IMAGINE A WORLD WHERE SILICON AND LATEX CAN LIVE TOGETHER IN PEACE: It fell to visual effects supervisor Jim Mitchell (left) to implement director Joe Johnston's plan of incorporating effects from both ILM and Stan Winston Studios in one shot.

the initial stages you're just building the creatures. Until the sequences start getting edited, you're just doing a little R & D stuff until you can start putting the dinosaurs into the film."

Scientific accuracy sometimes had to take a back seat to visual impact. "We took liberties and changed the size of some of our dinosaurs. There's scientific data that we start with, but a lot of what works depends on what looks cool. Should it be bigger to look more frightening, or stay the size it is? We took liberties depending on what worked in the film."

Universal is in Hollywood and ILM is in Marin County in Northern California, so the intense back-and-forth necessary to pull off this filmic feat involved some travel. "We're in conference with Joe Johnston two or three times a week and he comes up here and we go down there and it's definitely a back and forth process."

Tea Leoni commented on the hilarity of having to act terrified of a "guy in a plaid shirt waving a stick" who was standing in for the T-Rex. "It is a tricky thing the actors to do, but that's what they're paid for!" Mitchell said. "That's what actors are good at; it's as much a part of acting as anything else, and if they've done it effectively, you'll never know the difference."

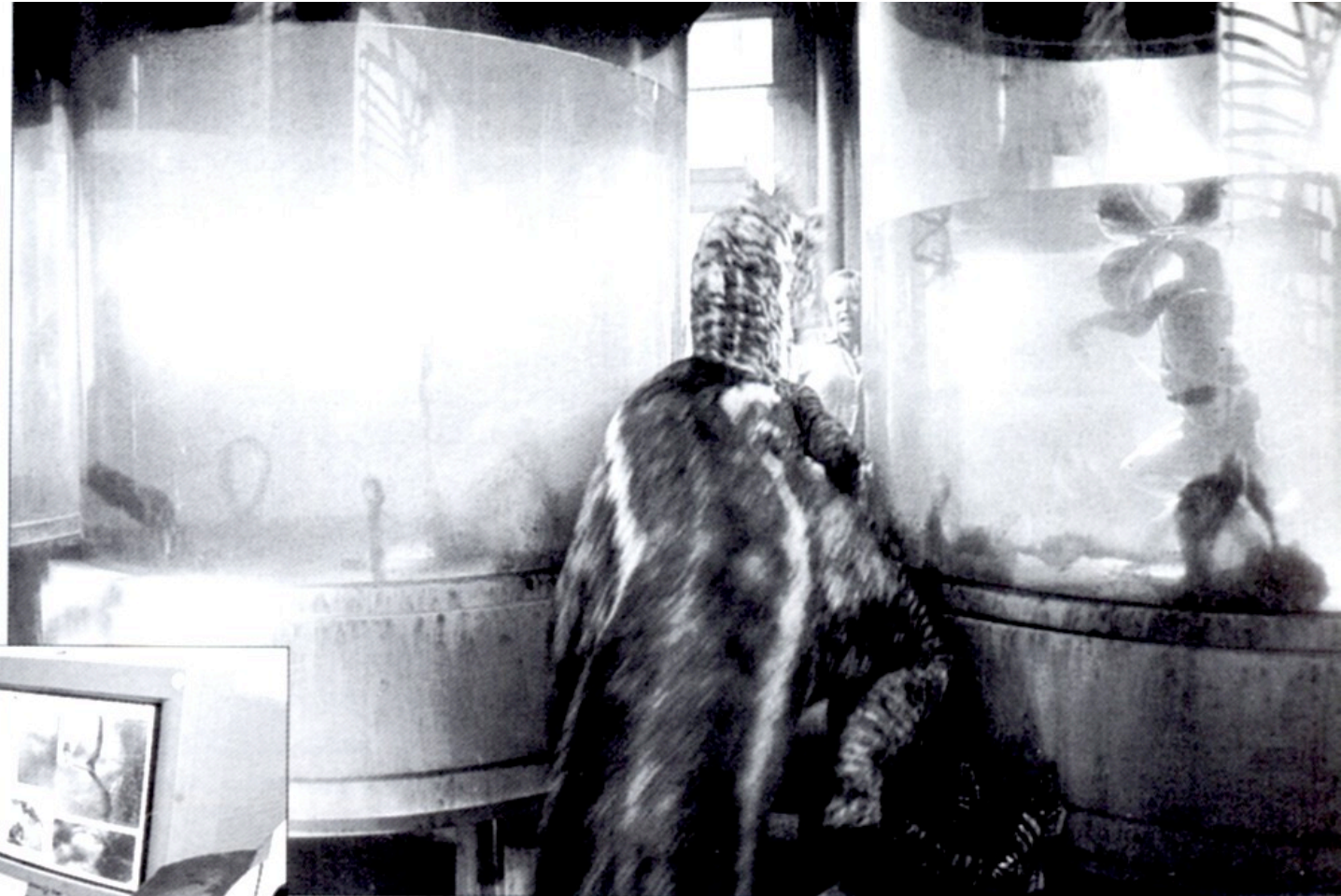
Mitchell is so focused on finishing this film that he won't even talk about what comes

next for him at ILM. "I'm just trying to make sure this all works out all right," he said. It's a lot of responsibility; and he doesn't underestimate the sophistication of his audience, however young they may be, for a moment.

John Rosengrant will answer to it. "Dino-Man," said the member of the Stan Winston Studios. "Animatronic effects supervisor is my official title, however."

Rosengrant was Effects Supervisor on THE LOST WORLD and a puppeteer on the original JURASSIC PARK. His other major titles include alien creator on ALIEN NATION and—our personal favorite—Gnorm wrangler on A GNOME NAMED GNORM. His current work on JURASSIC PARK III took him even deeper into the wonderful world of dinosaurs and their kin.

This time it's not just about T-Rex. There are a lot of new dinosaurs in the film, and Rosengrant is eager to talk about one spectacular example. "There's a big new bad guy called Spinosaurus," he said. "He's bigger than T-Rex. Jack Horner, who is the paleontologist who was helping us in the early stages and giving us information, was saying that the Spinosaurus is a true predator. In his mind, the T-Rex was a big scavenger—like a hyena or something—that would come in, scare off things, and clean up the carcasses."



"Horner believes this because of the design of T-Rex's jaw and his lack of front arms. He also has a bone-crushing formation to his jaw, whereas the Spinosaurus has a crocodile-like head, enormous front arms, and big, attacking claws on those hands. They could grow up to sixty feet long."

This fearsome predator got the royal treatment from the effects team. "The one that we made for the movie is in theory about forty-four feet long. We did a full animatronic Spinosaur, about two-thirds of him, from about the base of his tail forward and then from the knees up. And then we created some other pieces, like a leg—insert leg, insert arms and head as well—but it was a fully hydraulic, fast-moving dinosaur. Our animatronic one weighed 24,000 lbs. It would pull a couple of G's from its extreme head movement—all the way right or left, as fast as it would go. It had about a thousand horsepower behind it. It was really powerful, really quick."

ILM has been working on the film for over a year; so has Stan Winston Studios. "We started some sketches in December of '99 and we had Spinosaurus finished in October of 2000. So it's actually a shorter time frame than we've had in the past for creating a big dinosaur like that from scratch."

The technology used to create such marvels marches on. "We incorporate some of the technology from the previous

movies, but we also came up with some new things. The Spinosaur is sort of a hot-rodded version of the old T-Rex from the other movies. Bigger cylinders, more horsepower to get more speed and strength out of him. One of the fellas who [works with us] is called Tim Nordella, and he was one of the chief engineers for the mechanics of the Spinosaur. Joey Orosco was the head sculptor on him, but there was also a big huge team of people working on him. Approximately 75 to 80 people worked on the different dinosaurs."

T-Rex, while not the big cheese anymore, still gets his day in the sun. "We brought back the T-Rex, who was essentially the male T-Rex from LOST WORLD. We had to tune him up a bit," Rosengrant laughed. "Then we redid raptors. We had a hydraulic male and female raptor, and we had a couple of suit versions, which I actually climbed into. I am Dino-Man and Raptor-Man!"

"We had some insert heads and things. We were a little disappointed when we heard we were doing raptors again. Not that they aren't cool, but we were thinking, *oh*,—hoping for something new. But then we all put our heads together and said, *You know what? As these things are scripted, they are evolving. So why don't we still make it cost-effective—utilize most of the body sculpted as before—but change his head and her head?* We went through and

changed the coloration and added these cool things growing off the head that look very bird-like. There is the theory that dinosaurs evolved into birds. So we got to reinvent the raptors."

Paleontologist Jack Horner was once again consulted. "There were discussions with Jack, and we had also read some other books. There was another paleontologist who came by with fossil castings of small velociraptors—*really* small ones, a foot or two tall. They almost looked like they were getting feathers on them, these quill-like items. We wove that into the look of our raptors."

Skin, however, doesn't fossilize well, so coloration is hard to determine on dinosaurs. "Our approach is that we go through vast libraries of nature books. We start to think what would be plausible, what could we get away with? For example, the coral snake is very brightly colored, whereas other poisonous snakes aren't. You sort of borrow and steal from different things and weave it into something that looks plausible; not only believable, but visually exciting too. There's no steadfast scientific research that we're going on; it's the coolness factor!"

Herds of herbivorous dinosaurs were added mostly by ILM's CGI effects. "We didn't really build any of those for this film. We were doing all the bad guys, it seems like. We opened with Pteranodons. Pteranodons

are major, major characters in this film. We did five baby Pteranodon puppets that work inside of a nest and attack one of the actors in the movie. And we also built an adult. It was a suit worn by one of our guys here, and it was used for some of the close-up effects."

Technically speaking, the

Pterosaurs were not dinosaurs, but were closely related to them. "The Pteranodon was a pretty big animal. It had, I believe, a thirty-five foot wing span. It was tough to create that; it had its wings in a folded configuration...on the ground, walking. To see that walking toward you was really creepy—like a giant bat folded up."

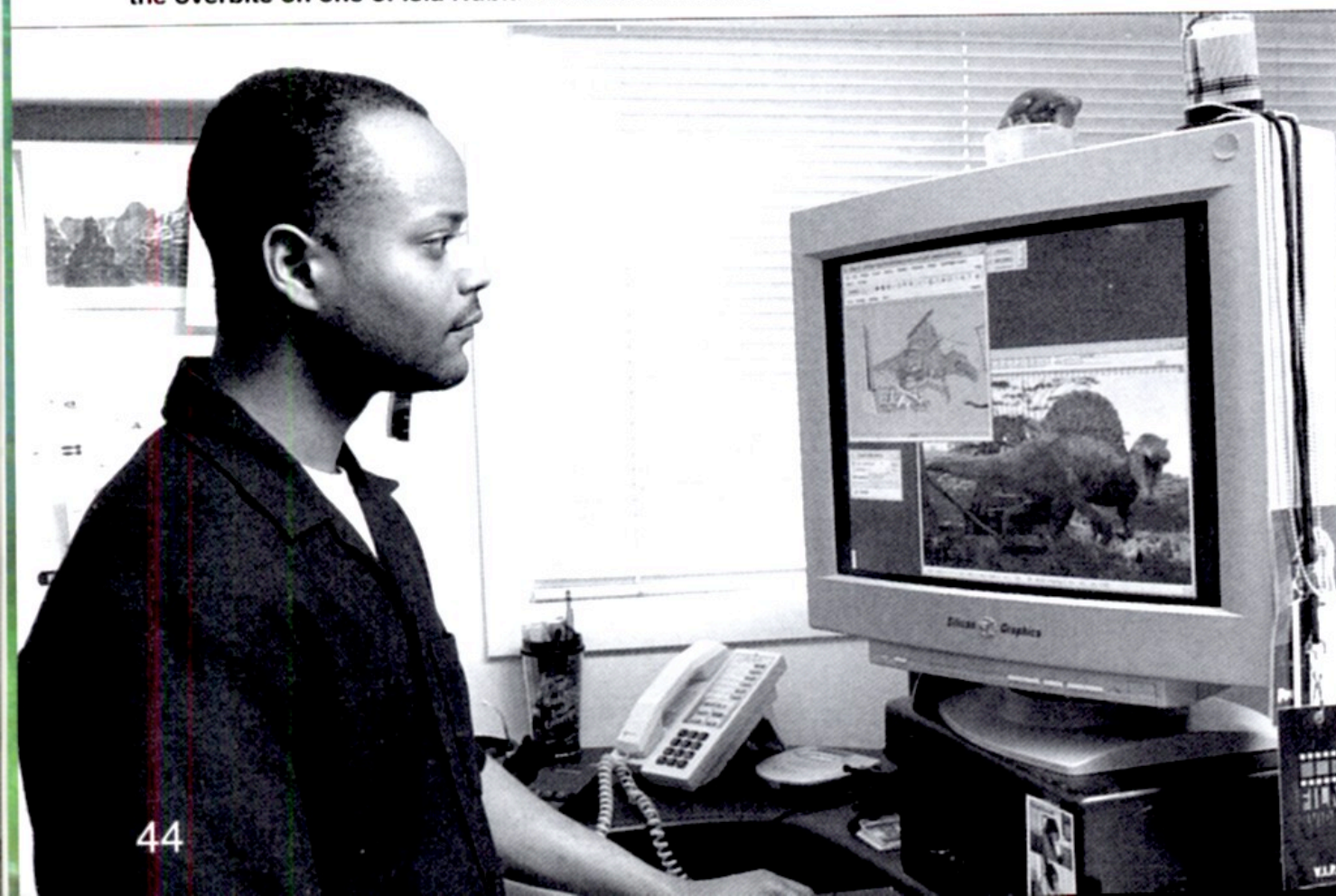
Rosengrant summarized the Stan Winston Studios contribution to the new film: "We did the raptors, the Pteranodons with the babies in a nest on a rocky outcropping. We did some designs for an ankylosaur, so he should make an appearance in the film, but I think he's going to be computer-generated."

As noted before, some of the animatronics are in the same scenes as the CGI effects. "There's a lot of that going on," Rosengrant said, "which I think is terrific. Our raptors are in the scene, and then the CGI creatures are running and jumping all around them. I think it will make an even more seamless blend of the CGI and the animatronics."

But even though the CGI is more advanced, blending the digital with the physical remains a daunting task. "I think it's going to be great, because what I've seen of it looks pretty cool to me," Rosengrant said. "There were scenes where my Spinosaur left off and they added on to it with CGI."

But sometimes the old-fashioned "man-in-a-costume" can't be substituted. "There's a

THE KIND OF STUFF YOU WON'T FIND ON EBAY: ILM sequence supervisor Chris White checks out the overbite on one of Isla Nublar's nastier residents.



scene with Spinosaurus smashing something, and it's my leg [in the suit] contacting with a physical prop and crushing it, and it blends off into the rest of the dinosaur in CGI. There's no faking something being crushed! And yet the CGI fills in what we couldn't provide. Joe Johnston is a major artist and he was really into the dinosaurs."

How was it working with director Joe Johnston? "It was

with this movie in January I'd been on it for over a year. ILM will be on it forever as well! You pour a lot into it to make it happen, to make it come to fruition. A whole crew devoted an



GUESSING GAME: Director Joe Johnston was determined to complicate the audience's ability to distinguish between computer-generated dinosaurs and those sharing lens-time with the human performers.

terrific. It felt like working with one of us. He's an artist—he loves sketching, and there were many times we sat there with colored pencils figuring out color ideas. He truly seemed to enjoy helping to create the dinosaurs. It's so great when you show up on the set and see the mutual creation. There's something really fun about that."

In the end, Rosengrant was able to reflect on the effort it took to pull JURASSIC PARK III together. "When I got done

entire year to dinosaurs.

"I've worked on all three JURASSIC PARK pictures. At first, I thought, 'Oh, what are we going to do differently on the third one? We have to try to top what we've done in the past.' At the very least you have to make it as cool, but as an artist you want to strive to do something better, so it's upping the ante. Things start to come to you: let's revamp the raptors, make more exciting color schemes, and so forth. Then you

see pieces of the script come through and you see a lot of energy went into it. It has a bit of a life of its own, this movie. It has a different air about it, which may be a really good thing."

People don't want to see just another remake of Jurassic Park, however. "We love the others; people, dinosaurs, screaming, getting eaten..." He laughed. "But you do want to put a different spin on it, from the story aspect. A different approach. And I think that's been

done."

The film reportedly has a darker tone and a more frightening look. "I agree," Rosengrant said. "I think it's a little darker but I don't think it goes too far. It's a little more menacing and exotic."

"And some people do get eaten by dinosaurs." Good!

Rosengrant and the Stan Winston team are now working on a remake of THE TIME MACHINE—directed by Simon Wells, the great-grandson of H.G. Wells—and a

series of cable movies called CREATURE FEATURES.

"CREATURE FEATURES has five films in a series. Lou Arkoff is the producer, the son of Samuel Arkoff, who made all those great old movies like I WAS A TEENAGE CAVE-MAN, EARTH VS. THE SPIDER, THE SHE-CREATURE, and all that. We're reusing the titles, and the idea is to come up with new stories that use the old titles. We're having fun. That's for sure."

CFO