

JURASSIC WORLD DOMINION



# WHEN DINOSAURS

FIRST AN ISLAND, THEN THE ENTIRE PLANET. **JURASSIC WORLD DOMINION**





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# RULE THE EARTH

BRINGS THE DINO-DRAMA TO A CLOSE. FOR NOW... WORDS: **BRYAN CAIRNS**



**J**URASSIC WORLD DOMINION – the conclusion of the *Jurassic World* saga – could have simply could have simply rehashed the formulas of its successors, that gobbled up over \$2.9 billion at the worldwide box office. But that kind of lacklustre and uninspired vision is what causes franchises to go extinct.

Instead, director Colin Trevorrow is taking *Dominion*'s dinosaurs out of their familiar island habitat and plonking them onto a global stage, where they roam the land and somehow co-exist with mankind. Here's the good news for moviegoers: something goes terribly wrong. That's evident when the gigantic sea-based Mosasaurus capsizes a fishing vessel. This science thriller, however, isn't just a dinosaurs-gone-wild escapade. It's also a story about parenting, philosophical ideals and grandeur. But, don't worry, big lizards still wreak havoc.

"To me, *Dominion* is not just capping off a trilogy," Trevorrow tells *SFX*. "It's telling the story that feels like the end of a six-movie cycle and honouring all of the characters. It's not as much dramatic storylines. It's not really that kind of franchise. It's more scientific ideas, questions that have been posed by author Michael Crichton from the very beginning.

"To me, it needed to be a movie about genetic power, the danger of genetic power on a larger scale than just specifically, 'Oh, we could make dinosaurs.' This is real technology that is affecting our daily lives and is going to affect our future. What more can we say? How much more can we warn each other that this is an extraordinary powerful science that we need to respect?"

### BACK TO BASICS

For anyone still living in the Cretaceous Period, here's a quick recap of the events of the previous chapter, *Jurassic World: Fallen Kingdom*. Animal behaviourist Owen (Chris Pratt) and Dinosaur Protection Group leader Claire (Bryce Dallas Howard) teamed up to stop a greedy corporation relocating the prehistoric creatures from Isla Nublar to the Lockwood Estate in America. There, dinosaurs were being auctioned off to the highest bidder – until the vicious critters escaped and ripped people to shreds. They were last seen fleeing into the night. In addition, Claire and Owen became guardians to a genetically-cloned young girl named Maisie (Isabella Sermon).

*Dominion* finds the planet in a delicate balance. Dinosaurs aren't necessarily



Yes, that's it, bravely hide behind the young girl.

stampeding through cities chomping on human-sized snacks, but they remain incredibly dangerous and unpredictable.

"The intention at the beginning of the movie is humans trying to figure out, 'How can we move forward?'" says Trevorrow. "We can't put it back in the box. We are going to have to live with the consequences of the horrible mistakes that we have made, much like all of us in the world right now. So now they are trying to figure out what the new equilibrium is, what the new dynamic is going to be."

An epic ensemble joins the aforementioned Pratt and Howard. Daniella Pineda and Justice Smith return as Zia and Franklin. New cast

members DeWanda Wise, Mamoudou Athie and Campbell Scott enter the picture as Kayla, Ramsay and Dr Lewis Dodgson. The major hype, however, revolves around the legacy *Jurassic Park* characters – Dr Ian Malcolm (Jeff Goldblum), Dr Ellie Sattler (Laura Dern) and Dr Alan Grant (Sam Neill) – once again reporting for duty. Although Goldblum briefly popped by in *Fallen Kingdom*, Trevorrow promises a more substantial and pivotal storyline for the trio here.

"I was very conscious that the audience would just not buy it if the OGs showed up without a genuine purpose and reason to be there," Trevorrow explains. "In the first movie



"I've had it up to here. Ha!" (Glub glub).



Ellie gets friendly with a Nasutoceratops.



# DINO-RIDER

Chris Pratt talks dino love, action sequences and Chris Hemsworth



we made, *Jurassic World*, if those three happened to have visited the park on the very day that it collapsed, I wouldn't have bought it. Likewise, in the second film, there was a narrative happening where it was important that our new characters be given the space to grow.

"In this film, because there's a larger story about kinetic power, Ellie Sattler's skills as a paleobotanist, Grant's expertise as a paleontologist, and Malcolm's expertise as a chaotician are all required for the story for different reasons and in different ways, just like they were in the first movie," he continues. "I didn't want to do this until I could give them arcs that they deserved."

Of course, it's the dinosaurs that are at the heart of any *Jurassic* entry. Audiences cheer when the T-rex stomps into frame or those vicious Velociraptors scuttle around before descending on their prey. This time around, there's no genetically-engineered hybrids, such as the Indominus Rex or the Indoraptor, in sight. Screen time will focus on real dinosaurs that have already made appearances, as well as adding new scientifically accurate species, including the massive, long-necked →

## Where do we find Owen at the beginning of *Dominion*?

● Owen is living a little bit off the grid, because they have taken responsibility for Maisie. Over the course of this film, there's a particular reason why she is so wanted by the baddies. Claire and Owen are really struggling with how to be parents, how to parent a teenager, how to keep her safe and how to keep her protected from the truth. Meanwhile, we are both doing some pretty badass shit like wrangling dinosaurs on horseback, or breaking into buildings to free baby dinosaurs. Claire and Owen are living this dual life of failing to be parents, but excelling at being dinosaur helpers.

## What have you enjoyed about the relationship between Owen and Blue, and how has it evolved?

● Blue, too, is a parent, so there is a Baby Blue. She is still dangerous and still deadly. She's growing, as well. It's been cool through the course of the past seven years, over these three films, to have an ongoing relationship with this CG dinosaur. On paper, it seems silly, and I suppose in some regards it is. It is fun, and hopefully not too campy. But it's also kind of meaningful.

## The legacy cast is back in action. As an actor, what was it like being on-set with them?

● It was unreal. It was surreal, in a word. Getting to work with these guys is a kind of milestone, one you didn't even know that you were ever going to be in the ballpark of trying to hit. These are characters, actors, that I loved before I even knew I was going to be an actor. To be on-screen with them is really special. Even more special is to get close to them. You always get close to people when you're filming, but when you film under Covid in a foreign land, you get really close. That is the most special part for me, becoming friends with these folks and now being their peer. If I called, they would pick up the phone, and likewise.

## Was there any particular sequence that blew your mind?

● We have one action sequence that is unlike anything I have ever seen before. It's a 12- or 13-minute action sequence. There's a dinosaur chase on motorcycles that resembles the dinosaur motorcycle beat from the first one, but it's driven by a plot that makes sense. It's not gratuitous. It actually makes sense and honours what was great in the previous films. And we did one sequence, which to me was one of the most beautiful things I have not only ever been a part of, but maybe that I have ever seen on film, where Owen is chasing down a pack of dinosaurs on horseback up in Kamloops, Canada. It's meant to be snowy America. It's so gorgeous. It's like *Yellowstone* meets a dinosaur movie.

## As a huge fan of the original *Jurassic Park*, are you proud that this franchise could prove to be a seminal moment for someone else's childhood?

● That makes me feel really good and really proud of it. It has been an extraordinary run. I don't know if it's coming with age or what, but I am getting this wave of sentimentality recently as I approach the end of *Jurassic* and as I am off shooting the end of *Guardians Of The Galaxy*. It's a lot of work. I'm grateful to have been on this journey and I'm really proud of all the hard work that I have put in, and that everyone else has put in.

## Next up for you is *Thor: Love And Thunder*. How much fun was it bouncing Star-Lord off Thor?

● I love being able to work with Chris Hemsworth. He is like Thor in real life. He's the sweetest dude. Super-funny. Works so hard. It was great. I loved every minute of shooting it. I'm so grateful that they brought us along. It was neat to see him bring this to Australia and shoot it there, with all of his fellow countrymen. And with director Taika Waititi, who is just outrageous. His style is so unique.



Owen: always a hit with the birds.



# FINDING A WAY

Jeff Goldblum talks returning to the *Jurassic Park* franchise

**It's been almost 30 years since *Jurassic Park*. How surprised were you to get that call for *Jurassic World: Fallen Kingdom*?**

● I think I was surprised. How did that happen? I'm trying to remember. Wait a minute. "Oh, they're doing a second *Jurassic World* movie. And they want you in it?" Surprised and thrilled. I couldn't have had a better time on the first and second ones. I was very happy to do it. It was nice to breathe through Ian Malcolm's nostrils again. He's an interesting cat.

**Malcolm has always raised concerns about saving the dinosaurs. Now that they are roaming free in *Dominion*, how much is he thinking "I told you so?"**

● I can't give too much away, but I don't think he rests too long on the "I told you so." I think throughout these last couple of decades, since the incidents in Isla Nublar and Isla Sorna, that was a life-changing, death-defying experience. He's not only proudly more present and appreciative of life itself, but I think he's more passionately committed to doing what he can to help our species along. It's a crucial point, and seeing what I can do, given my specialty in chaos theory and my brush with dinosaurs, I'm doing what I can to sort out the bad people who want to use technology unwisely. I'm seeing if I can add my two cents, so that things get guided along a bit more wisely. I'm more committed with that than ever.

**What can you tease about what brings the legacy characters back together?**

● There is some ignorance afoot with the use of the technology. Malcolm places himself somewhere near those goings-on

so I might impact them. We all start collaborating before we intersect and coincide with Owen and Claire for a related reason.

**How did it feel sharing screen time with Sam Neill and Laura Dern again?**

● Oh, it was absolutely amazing. They are two of our finest actors. They are spectacular people. I adore them. It was great spending more time with them than I have in the last couple of decade. It's fun and wildly trippy and amazing being with them. Seeing them recreate their parts, and to take the characters further right there with me, was thrilling.

**The encounter between Malcolm and the T-rex in *Jurassic Park* proved memorable. What can you tease about his run-in with REXY this time?**

● They were all looking at something in the trailer. We all have our encounter with it. We all have our individual moments with a few different things, that are as exciting and scary and suspenseful as I have ever seen in any of the movies.

**The trailer also finds Malcolm asking, "Bigger. Why do they always have to go bigger?" What's it like being the character who gets the most quotable one-liners?**

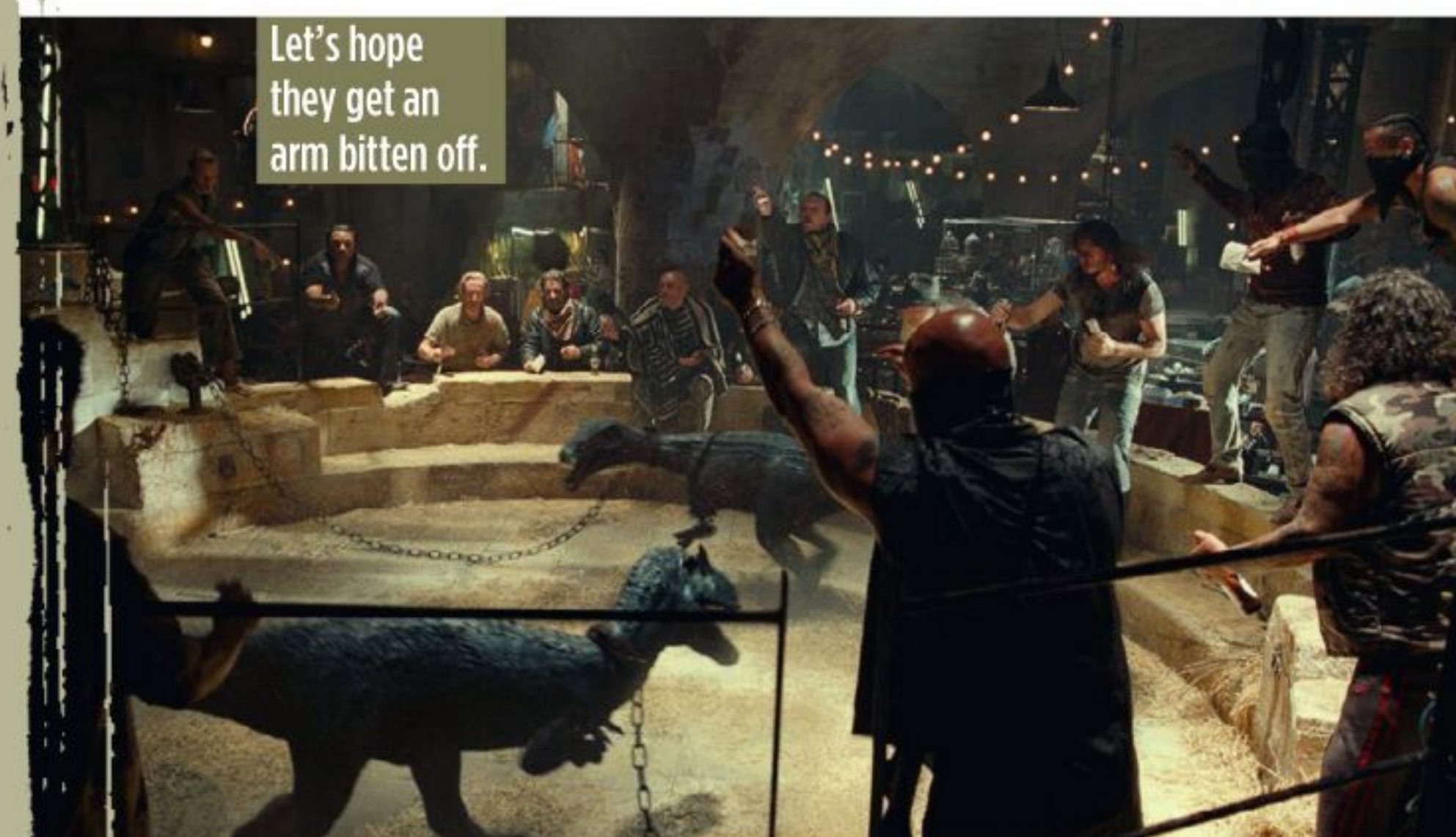
● Emily Carmichael, along with director Colin Trevorrow, wrote this script. They not only came up with a good story, but clever lines. Ian Malcolm has been a rich character since the books. He winds up getting to pop off an interesting remark or two. Making the most of them is my challenge... and I did my best.



T-rex: a real creature feature.



The Pyraptor just wants a bit of seed.



Let's hope they get an arm bitten off.



Dr Ian Malcolm orders a quick Big Mac for the trip.

Dreadnoughtus, the feathered Pyraptors, the savage Atrociraptors and the winged Quetzalcoatlus. Meanwhile, apex predator the Giganotosaurus is being touted as the movie's Big Bad.

"The idea of hybrids had narratively run its course after the second film," Trevorrow says. "It didn't fit into the reality of the environment we threw our characters in. It's so devoted to the real science that their number one priority would be to make the most paleontologically correct dinosaurs as possible. They would not consider making hybrids there. They would look down upon it.

"I actually like being able to give the characters in the films different perspectives and points of view about dinosaurs and how they should be treated in this new reality," he adds. "The ones in this film, the good guys and the bad guys, one thing they do agree on is that dinosaurs are real, and they should be recreating them as accurately as they can."

One *Jurassic* staple sticking around is the T-rex, affectionately nicknamed "Rexy" by



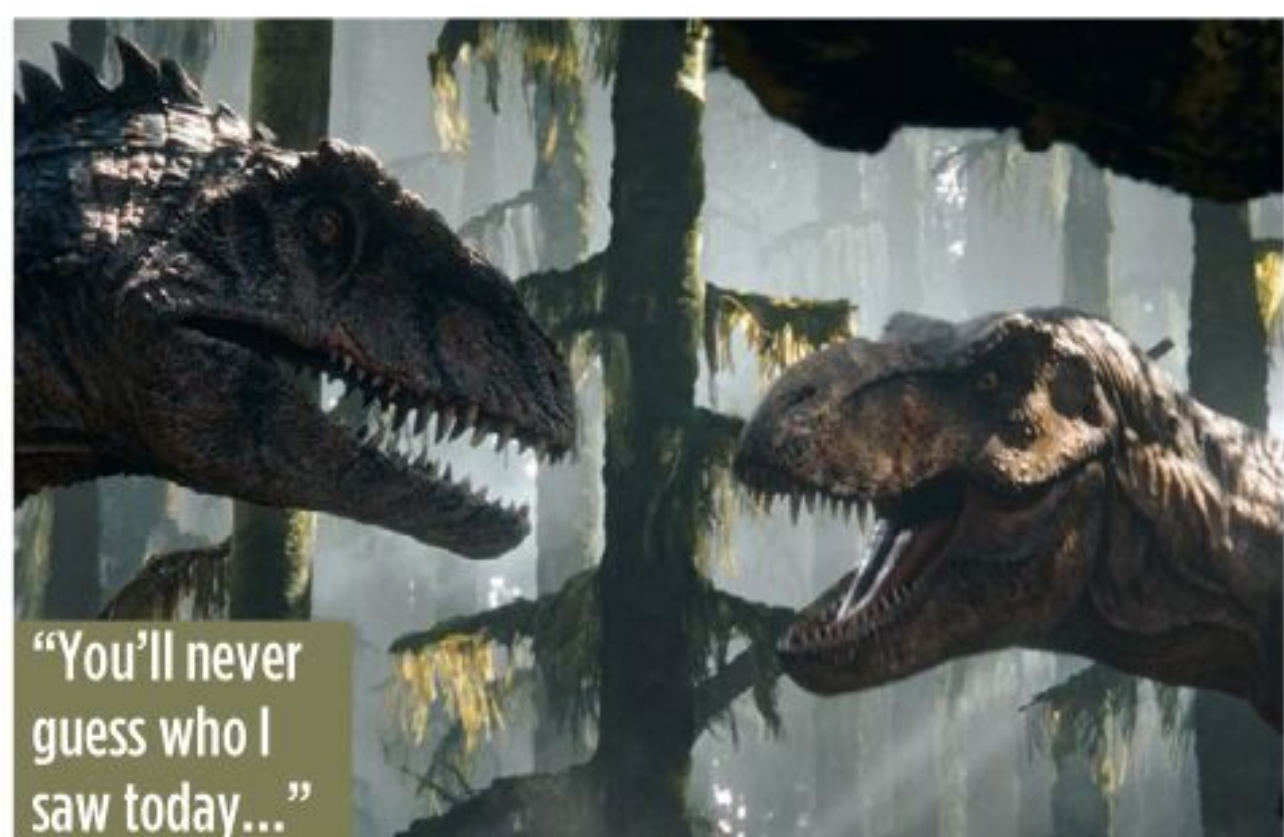


Can dinosaurs catch Covid? Best to be safe.



Chris pops the questions to director Colin Trevorrow.

fans. Established as the main antagonist in *Jurassic Park*, she's inadvertently saved everyone's bacon on numerous occasions. Most notably, REXY was released from captivity in *Jurassic World* to take down the Indominus Rex. As one of the beasts that disappeared into the wilds after the Lockwood Estate incident, she's set to reappear in *Dominion*. A Steven Spielberg-esque sequence in the movie's teaser finds her being chased by a helicopter in an attempt to tranquilise her. That leads REXY to crashing a drive-in cinema.



"You'll never guess who I saw today..."

Trevorrow says the goal of the scene was to "instil the magic of dinosaurs amid objects they're unfamiliar with. It was juxtaposed against dinosaurs 65 million years ago in an environment that had no technology, no outside distractions... nothing that wasn't naturally there," he explains.

"To be able to contrast their natural environment with this dinosaur on the run from this helicopter, who is crashing into an environment full of people and cars and a projector showing something else. I can



Snowy Canada stands in for the US.

imagine how confusing it would have been. That was the purpose.

"We all have a real love for the T-rex, as if she's a true character," he adds. "So it was important for me throughout the course of these movies to take her on a journey and hopefully really make the audience want her to find peace. We want her to find a home. She feels like she has been constantly displaced, time and time again. For her to find a family and sense of belonging is what I want."

Fan-favourite Velociraptor Blue also re-enters the fold. As the plucky and loyal carnivore raised by Owen, Blue captured everyone's hearts – especially after she proved instrumental in taking down the Indominus Rex. Blue can be seen racing across the snowy terrains with her youngling in the *Dominion* trailer. Trevorrow reports that they tried to create a special bond between Owen and Blue which "was as close to real as anyone might have with their dog or animal that they love."

"What I didn't know was whether people were going to accept it," he reflects. "It's a stretch. I understood how there could be a school of thought that feels *Jurassic World* is

**"I really did want to make a series of movies that parents my age could take kids to"**

just another version of *Jurassic Park*. To me, it really wasn't. I know it seems like that on the surface, but we took steps forward in the audiences' suspension of disbelief that I found to be pretty bold, and it could have been a disaster. That was one of them.

"I thought kids really connected with that relationship," he adds. "It's obviously a very strong element in the story, an important part of the story. There are some things that take on a life of their own."

The original *Jurassic Park* stands out as a movie-going touchstone for Trevorrow, which is why he's so intent on replicating the same exhilarating experience for audiences.

"I really did want to make a series of movies for a new generation, that parents my age could take their kids to," Trevorrow says. "I feel like we have done it. I knew that in doing so there would be some purists, like myself, who would look at the new films and be like, 'Ehhh... I'm more for *Jurassic Park*.'"

"I acknowledge it," he concludes. "Yet I hope, especially with this one, that the audiences will feel like they understand, 'Oh, I see what he was trying to do here. I see what he was reaching for.'"

*Jurassic World Dominion* is in cinemas from 10 June.