

**BULLET TRAIN ELVIS SPIDERHEAD**

**TOTAL**

**FILM**

THE  
WORLD'S  
MOST TRUSTED  
FILM  
REVIEWS



**MCU EXCLUSIVE  
THOR: LOVE  
AND THUNDER  
MS. MARVEL**

**EXCLUSIVE!**

# JURASSIC WORLD

**DOMINION**

**THE DINO BLOCKBUSTER GOES  
BIG IN SCALE AND SCALES...**

"THE BAR IS ABSOLUTELY RAISED. WE PULL  
NO PUNCHES, AND SPARE NO EXPENSE.  
IT'S A MASSIVE, EPIC FINALE."

**CHRIS PRATT**

**PLUS**

**ALICIA VIKANDER**

**DANNY BOYLE**

**ALEX GARLAND**

**TIM ROTH**

**+ THE BOYS S3 THE BLACK PHONE  
THE RAILWAY CHILDREN RETURN**



# EXTINCT



# REBEL

# CLASH



# COLLISION

Dinosaurs are now roaming the globe and the franchise that was 65 million (and 29) years in the making has reached its endgame.

Director Colin Trevorrow and the stars of the *Jurassic Park* and *World* movies tell Total Film what happens when dinos rule the world in **JURASSIC WORLD DOMINION...**

WORDS JAMIE GRAHAM



n a lot of ways, *Jurassic Park* was kind of an unfranchiseable idea,” muses Colin Trevorrow. “It’s set in a single place, and people return to this place, time and again, to learn the same lesson. Other franchises have the luxury of, in many cases, characters we’ve known for decades, and an abundance of stories that can be told either all around the world, or in multiple galaxies or multiverses.” He chuckles. “I’m very envious, to be honest.”

Trevorrow knows what he’s talking about. Having rebooted the *Jurassic Park*

franchise by directing and co-writing *Jurassic World* in 2015, a full 14 years after *Jurassic Park III* turned the original trilogy’s roar into a whimper with its abrupt conclusion, he co-wrote 2018’s *Jurassic World: Fallen Kingdom* and is now back on directing and co-writing duties for *Jurassic World Dominion*. And it turns out he always had an overarching plan. There was a reason this new trilogy swapped out the word ‘Park’ for ‘World’ in the titles.

“My desire – and what I felt my job was over the course of three movies

– was to try and open things up, and create a different kind of equilibrium, a different dynamic, that maybe new storytellers could come to in the future, and have a little bit more room to play with. A larger sandbox.”

The grains started being poured into place at the end of *Fallen Kingdom*, when clone child Maisie Lockwood (Isabella Sermon) chose to free a bunch of dinosaurs into the wild to save their lives; Dr. Ian Malcolm (Jeff Goldblum) instructed the US Senate that we were at the start of



Sam Neill returns as Alan Grant, joining Isabella Serron as Maisie and Chris Pratt as Owen Grady (left).

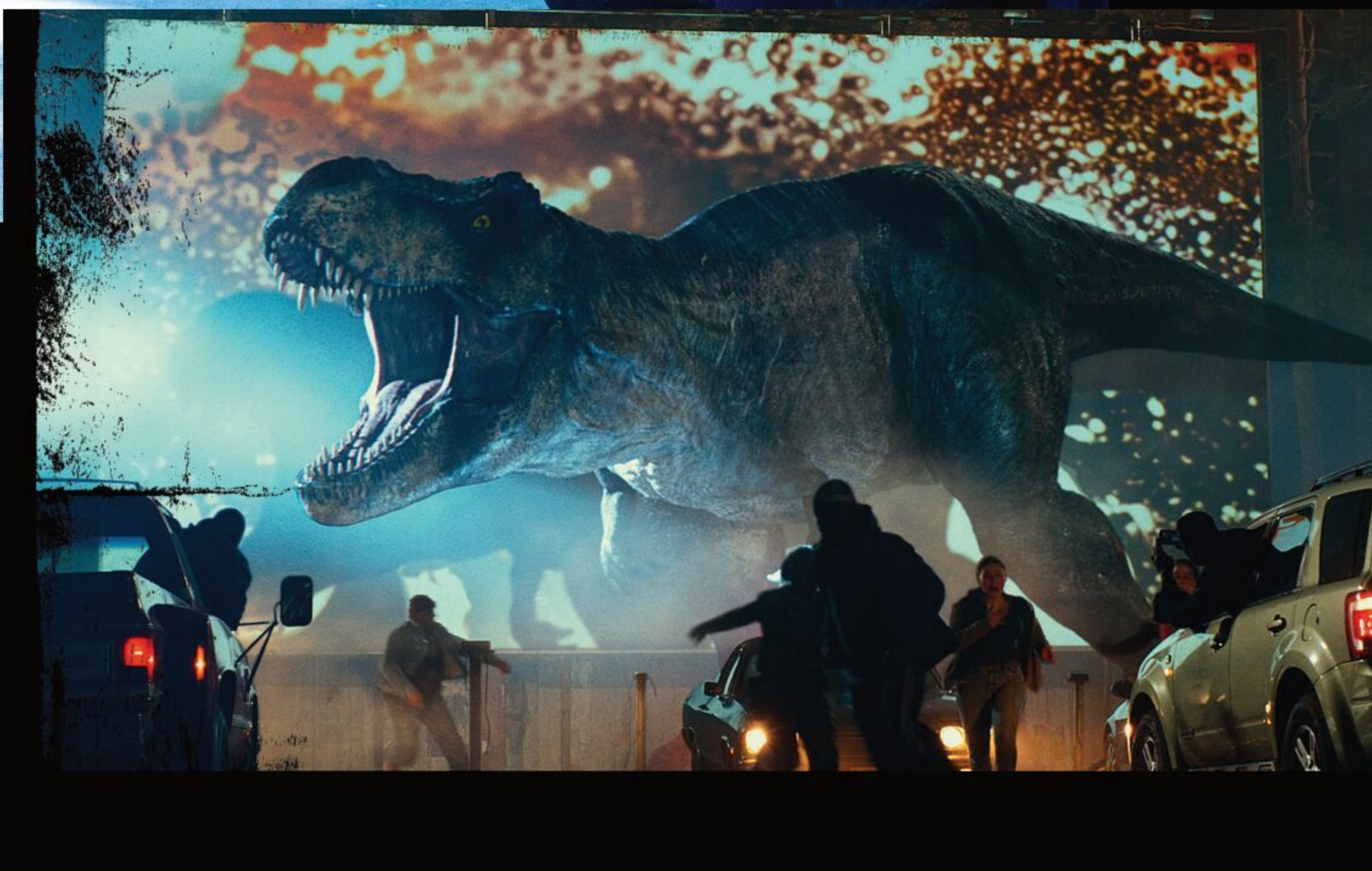
The T-rex is back, and this time he's in 'our' world (below).

a neo-Jurassic Age, in which humans and dinosaurs must co-exist; and a closing shot of beasts eyeing suburban homes was a real spine-tingler. Then, in September 2019, came the eight-minute short *Battle At Big Rock*, in which a family on a camping trip take part in the first major confrontation between humans and uncaged dinosaurs. And in June 2021 a five-minute prologue to *Jurassic World Dominion* landed. Like *Battle At Big Rock*, it was directed by Trevorrow, and it offered a remarkable smash cut from a Giganotosaurus fighting and killing a partly-feathered Tyrannosaurus rex 65 million years ago to *Jurassic World: Fallen Kingdom*'s freshly escaped T-rex being pursued by a helicopter in the present day. The beset beast crashes through a drive-in movie theatre and escapes into nearby woods.

**'MY DESIRE WAS TO CREATE A DIFFERENT KIND OF EQUILIBRIUM'**  
COLIN TREVORROW

Now, in *Jurassic World Dominion*, four more years have passed, and dinosaurs no longer lurk only on an island off Costa Rica but inhabit every corner of the Earth. It's the biggest sandbox imaginable – so big, in fact, that Trevorrow chose to play by some important rules.

"I know that there's something in all of us – it's probably the child in all of us – that imagines dinosaurs running randomly through the streets of cities, and eating people out of their Starbucks, and causing cars to crash into each other," he says, sparking memories of the San Diego sequence that closed out 1997's *The Lost World: Jurassic Park*. "But it was important to me that we try to at least approach it from a place of reality: what if this insane thing actually happened? The rule that we made was, we tried not to have dinosaurs do anything or interact in any way that animals wouldn't in our modern world. You know, we have bears and tigers and lions and things that will eat you if you go into their territory, or mess with their young. We have animals in zoos. We weaponise them. We put them in our homes as pets. We sell them in markets. So all of these different realities are in this film in different ways." ➤





NEW KID ON THE  
BLOCK #1  
**MAMOUDOU  
ATHIE**

On lobster rolls, ethics  
and Jeff Goldblum  
reading poetry...

**How did you get the role of  
BioSyn employee Ramsay Cole?**

It started with a three-hour conversation with Colin Trevorrow over some lobster rolls in Santa Monica, and then I got a phone call a few months later asking me to be a part of the film.

**How would you describe  
Ramsay?**

He's a communications executive working at BioSyn. He's highly dedicated and motivated, willing to do whatever it takes to complete the mission. I love how on-task he is at every moment. He is fast and always on time, constantly in motion and engaged with what he has to do, even in extreme situations. There is no fat in his actions or words – he just goes straight to the point.

**What is his view on all these  
dinosaurs roaming free  
among us?**

I think he's very much in the camp of learning how to co-exist with these creatures we have created and brought back to our world, and figuring out how to do it in an ethical way.

**What was your favourite  
moment on set?**

Towards the end of the shoot we got into the helicopter DeWanda Wise was piloting, and Jeff Goldblum shared this poem from George Bernard Shaw that was just so brilliantly and eloquently delivered. We were all in awe, and then we had a big laugh because it was so out of nowhere.

**What did you think of the movie  
when you finally saw it?**

It's hard for me to watch a movie that I'm in. That said, I was completely blown away by the filmmaking and the performances. **JAMIE GRAHAM**

»» It sounds thrilling. And you know what? The child in us might just get a bit of urban carnage after all. Trevorrow grins. "There is one city. There's a sequence in Malta. The dinosaurs didn't come there by choice. Malta is really the hub for the dinosaur underground black market. It's where they're imported and exported, bought and sold. And that's part of our world, too – the animals are displaced from their natural habitat, as they were in the last movie, and brought to other places where they don't necessarily belong. And chaos can easily ensue there..."

**GUESS WHO'S BACK?**

When Trevorrow decided it was time to let the dinos roam, populating land, sea and air, he also decided it was time to bring back the 'legacy' characters of Alan Grant (Sam Neill), Ellie Sattler (Laura Dern) and – properly this time, rather than a fleeting cameo – Ian Malcolm. It's the first time they've all been together since Steven Spielberg's original *Jurassic Park* movie in 1993, and Trevorrow didn't want it to be a mere case of servicing the fans. It happened because it made sense, and the OGs will have as much screen time as the

characters who have guided us through the first two *World* movies, Owen Grady (Chris Pratt) and Claire Dearing (Bryce Dallas Howard).

"To me, it was a giant stretch, just from a logic standpoint, that the legacy characters would ever come close to dinosaurs again for any reason," explains Trevorrow. "And that's why I didn't do it in the first movie or the second movie. And finally, in this movie, because we've broadened the scope to be about genetic power as a force of nature and technology, I found a reason that they would all get involved again. It at least passed my test. Hopefully it'll pass the audience's test, too."

*Dominion* consists of two distinct plot lines that, in the final act, transpire to not be quite so distinct after all, as the legacy characters and the *World* characters come together with their objectives entwined. As for Owen, Claire and brand new character Kayla Watts (see boxout, p43), a cargo pilot who transports black-market creatures, they're on a personal mission that takes them to Malta and the heart of a shady underground network. Trevorrow won't say more, but the second trailer,





Laura Dern's Ellie Sattler is as enchanted as ever by the dinos (top).

Mamoudou Athie as Ramsay Cole, with Jeff Goldblum returning as Ian Malcolm (above).

Actors old and new relished the chance to work with animatronics rather than CGI wherever possible.

dropped at the end of April, suggests their journey is driven by the need to locate Beta, the stolen child of Owen's BFF Velociraptor, Blue. This plotline is a straight-out adventure story, with, you guessed it, running and screaming. Grant, Sattler and Malcolm, meanwhile, are embroiled in what Trevorrow describes as a "science thriller". They're investigating suspicious goings-on at biotech company BioSyn, where captured beasts are used for pharmaceutical research... and maybe something else, something secret, something despicably nefarious.

"These two narratives are seemingly running side by side but these characters realise at a key moment that they're part of each other's story," explains Trevorrow. "We've in fact been telling the same story the entire time, and they're each integral to accomplishing the goals that the other set up. It's a very unlikely structure for a mainstream general audience blockbuster film, but one that I felt was necessary in order to make this feel real at all."

"It was an agreeable surprise, although, you know, I thought we'd

"I love Ellie," says Dern. "I feel really grateful to have had the experience to play her in the first movie and for Steven Spielberg to care deeply about her being seen as a powerful scientist and a feminist badass that is equal to the male characters in an action franchise – which had not happened much in films of the early '90s. To bring the character back and think about what she had been doing was very exciting. I love that Ellie, from her background in palaeontology and paleobotany, has dedicated her life to soil science and ultimately how to protect humanity against the effects of climate change. That feels exactly where she would be right now."

Dern's thoughts turn to Ellie reuniting with Alan Grant. "Obviously they have always loved each other, although they went on two different journeys at a time in their lives when they couldn't find a way to be together. So, they had to go through a lot of years and growth to find each other again. We will see what they do with it..."

Presumably things won't be made any easier by the presence of Ian

## 'ALAN IS A CRUSTY OLD BACHELOR, STILL DIGGING BONES' SAM NEILL

all moved on and I wasn't entirely convinced it was a good idea," says Neill of the moment that Trevorrow first sat him down to lunch to moot the return of Alan Grant. "I did need a little persuasion. He explained that we would be integral to the whole story, and it would be a culmination of everything."

Grant, a palaeontologist who continues to dig for fossils in a world where living, breathing, stomping, snorting, roaring dinos are all about, is a sensible type, so it takes something special to get him embroiled in the action. Neill grins. "He knows this is a bad idea, but I don't think I'm giving too much away by saying it's Ellie Sattler who comes for him. Ellie has been the love of his life, and Alan is a crusty old bachelor, still digging bones. He's never gotten over Ellie, and he's always regretted that he was stupid enough to let her go. And then she turns up and... well, women will do that to you, you know?" His laugh is infectious. "She's an activist. There are things that are very troubling to her. And she trusts Alan to go on this potentially dangerous journey together."

Malcolm, who was a flirtatious presence in the first film. "Well, I don't want to spoil anything, but I think that Alan Grant may have an idea that he's got to keep an eye on me and maybe Ellie Sattler," says Goldblum with a grin as wide as a Pterodactyl's wingspan. The old friction between Grant and Malcolm is still there, it seems. "There's something burning that still needs resolution from the last time they saw each other," Goldblum nods. "They're both geniuses in a way, and high-powered scientists and thinkers and workers, and are still very passionate, of course, about what they're doing." "Ian Malcolm just gets on Alan's wick," says Neill, which really says it all.

As for Claire and Owen, when we catch up with them, they've formed a tight-knit family unit with Maisie Lockwood (a returning Sermon). Maisie, lest you forget, is the clone child who first appeared in *Fallen Kingdom* and was owned by Sir Benjamin Lockwood, who together with John Hammond created InGen and the technology that led to *Jurassic Park*. Sir Benjamin, now dead, cloned Maisie to effectively ➤➤

## FORWARD THINKING

Producer Frank Marshall has suggested there will be more Jurassic movies. But will Colin Trevorrow and the cast of *Dominion* be part of them?

### CHRIS PRATT

I think this is it for me. It's the perfect bookend to this franchise. As long as there's an opportunity for a brand to exist, there's probably going to be things. But as far as my involvement? To me, it feels like a great organic ending.

### BRYCE DALLAS HOWARD

I don't know what's possible from here. But it's the end of the road for my character, and for so many of these characters, in terms of it being the completion of our arcs. Which is exciting and emotional and powerful and eventful.

### SAM NEILL

I've heard rumours [*there will be future movies*], and there are some really good, young people in this one, like Mamoudou [*Athie*], so if the stars align and Universal want it, they can carry the torch. But I don't think there's any question that it's terminal for us.

### JEFF GOLDBLUM

[*Cryptic voice*] There's always the expansion of stories. But the human heart is only the size that it ever is [*laughs*].

### LAURA DERN

[*Preferring to focus on Dominion*] I just feel lucky [*to have been able to reteam with Sam Neill and Jeff Goldblum*].

*Dominion* was like getting back together with the people you were with in college 25 years ago. I pinched myself to be able to reunite with old friends.

### MAMOUDOU ATHIE

I think there will always be a fascination with prehistoric creatures, and also the philosophical questions asked in each of these movies about ethics, humanity, and who the real monsters are.

### DEWANDA WISE

I'm super-ready! I think Kayla could run a sequel and have a prequel!

### COLIN TREVORROW

It would mean a lot to me to be able to provide the kind of guidance and mentorship to the next filmmaker that I was provided. So I would just be there to hopefully pass that torch.

### JAMIE GRAHAM



➤ bring back his daughter who died in a car accident in the 1990s.

"Maise Lockwood is in the care of Claire and Owen, and they're kind of acting as surrogate parents for her," says Howard. "Basically, Claire and Owen are pretty much in this place where they're hiding out, protecting Maisie." From dinosaurs or other forces? "Oh, from all the forces."

"We've been keeping Maisie in hiding, dinosaurs have proliferated, and the dinosaur trade has gone around the world, and the technology has gotten out there to various nefarious corporate interests that have started to harness this Jurassic power," explains Pratt. "Owen's been tending to his obligations, doing some side-hustle work, capturing dinosaurs in the wild and putting them in reserves. And Claire has been doing what she sees as her altruistic mission of trying to protect these animals. And both of us are struggling to try to raise a little

girl, who has a serious identity crisis, and, just like any teenager, doesn't want to listen to her parents."

Pratt talks excitedly, his racing words bumping up against each other like a herd of charging Gallimimuses. "Someone says – I think Campbell Scott's character [*Lewis Dodgson, who hired computer programmer Dennis Nedry to steal dinosaur embryos in the original Jurassic Park and is now, 30 years later, the head of BioSyn, making him the franchise's overarching antagonist*], or maybe it's BD Wong [*back as geneticist Henry Wu*], 'The most important piece of intellectual property is this Maisie.' So, yes, we follow Blue's child, who's been taken, and we follow Maisie, and it all brings us towards an epic third act, where the legacy cast and our cast converge."

His eyes sparkle. "Acting with Sam, Laura and Jeff was nothing short of incredible. I mean, I was 13 when *Jurassic Park* came out. I didn't know I would be an actor. It was fucking cool, man."

Owen combines parenting Maisie with capturing dinosaurs (right).

BD Wong is back as original geneticist Henry Wu (far right).





“Oh my God,” bellows Howard with such conviction you’d think she’s just spied a T-rex crashing out the treeline. “I was just enormously honoured and excited, and in awe. Sam and Laura and Jeff are so wonderful and brilliant and talented. When we did the first *Jurassic World* we – ‘we’ being myself, Chris and Colin – were like, ‘Oh my gosh, if this goes OK, and we’re able to do more of these, does that mean that we’re hooking up with the legacy cast?’” She laughs. “Relaunching the franchise was all just an elaborate plot to get into a room with Laura, Sam and Jeff!”

**BEASTS IN SHOW**

As it turns out, Howard and Pratt got rather more time in a room with Dern, Neill and Goldblum than they could ever have dreamed of. After the production had shot the first eight days

**‘ACTING WITH SAM, LAURA AND JEFF WAS NOTHING SHORT OF INCREDIBLE’ CHRIS PRATT**

of its 97-day schedule in the snows of Canada (we told you that dinos have got everywhere), it decamped to the UK only for the pandemic to shut it down after just one week’s shooting at Pinewood Studios. *Jurassic World Dominion* was actually the first major production to get up and running again, having constructed a 109-page dossier of protective protocols that became the industry standard, but it meant cast and crew spending months together in an English hotel to maintain a bubble.

If anything, says one and all, it actually aided the movie, allowing for endless hours of dialogue doctoring and rehearsing of the kind that only indie projects ever enjoy, for time is money and a Hollywood event movie burns through hundreds of thousands of dollars per day. A strong bond was forged. Neill and Goldblum performed duets to entertain the troops. Pratt and Neill discovered they had the same kind of pigs on their respective farms. And Dern and Howard both describe the time by using the word “family” more times than Vin Diesel in a *Fast & Furious* movie.

The production turned lemons into lemonade. But so strange was the scenario that Judd Apatow satirised it in his Netflix movie *The Bubble*, about a cast and crew isolated in a hotel while

➤ making a ropey dinosaur blockbuster entitled *Cliff Beasts 6*. Ouch. Trevorrow, fortunately, saw the funny side.

“Judd showed it to me and my only beef with it is that those are not dinosaurs, they’re dragons,” chuckles the director with a shake of his head. “Dinosaurs were real. It was the only note. I was like, ‘Dinosaurs walked the Earth. I don’t know what these things are.’ But it was fun. Honestly, I never imagined that I would do anything worthy of satire. That’s one for the books, for me.”

Talking of real dinosaurs, *Jurassic World Dominion* will not follow the example set by the first two *World* movies, which featured genetic hybrids such as the Indominus rex and Indoraptor. It will instead boast only creatures that existed

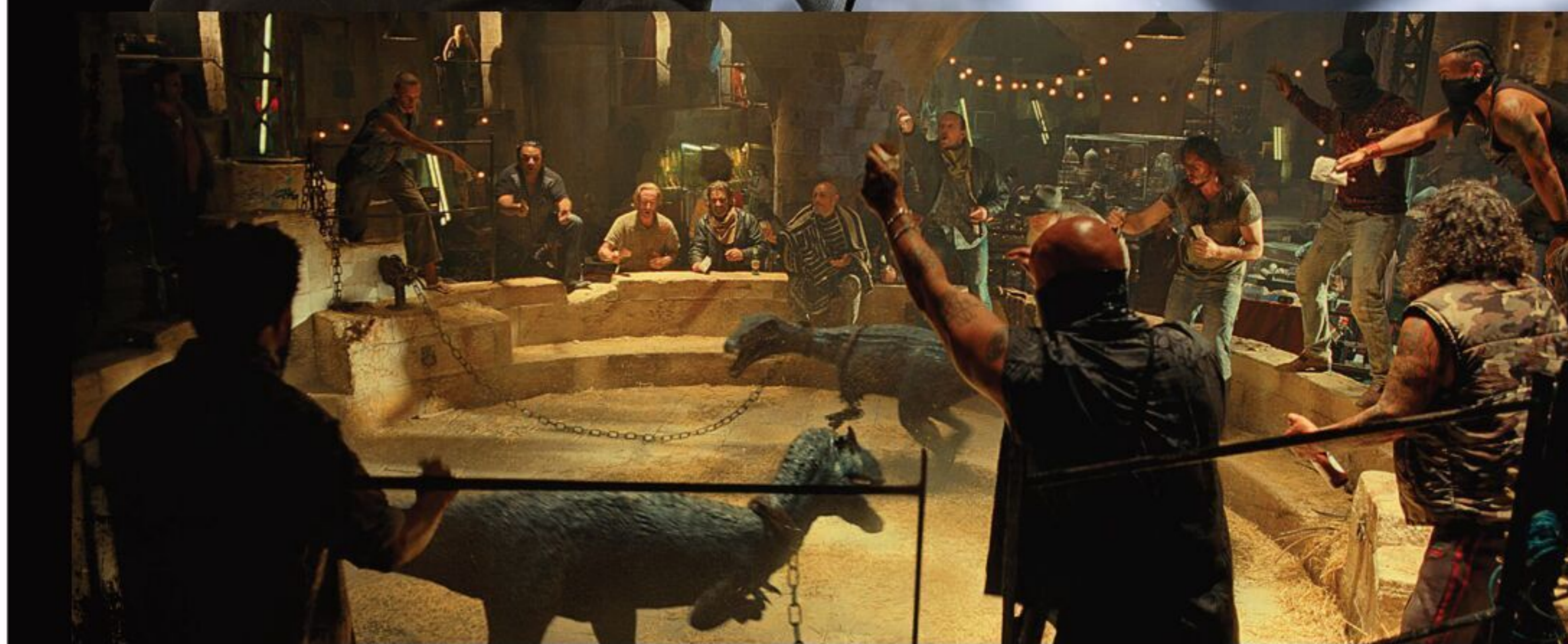
## ‘ANIMATRONICS ALLOW YOU AS A PERFORMER TO BE SO MUCH MORE PRESENT’

BRYCE DALLAS HOWARD

65 million years ago. You can expect Velociraptors, T-rexes and that frill-necked fan favourite, the Dilophosaurus. Other beasts include the Stygimoloch, Pyroraptor, Lystrosaurus, Dreadnoughtus, Quetzalcoatlus (seen attacking a speeding plane in the trailer) and – the big bad – Giganotosaurus, or Giga for short.

“I felt we’d run our course with the hybrid concept,” says Trevorrow, frank as ever. “I also felt, from a narrative standpoint, there’s a reason why the dinosaurs in this film are more genetically accurate than the ones in the past. It’s the reason why we have feathers, it’s the reason why BioSyn in this film is pursuing the path of truly understanding the biology of these animals, and the systems of these animals. It’s because of what they could offer us pharmacologically. When you think about how we have studied animals’ biological systems throughout history, and found cures for ourselves based on what’s going on in these creatures, then you can see why animals that developed immune systems over millions of years would be attractive to a pharmaceutical company.”

It sounds both logical and fascinating, and the science-thriller element – so important to Michael Crichton in his books – is vital to





NEW KID ON THE BLOCK #2

**DEWANDA WISE**

On Laura Dern, blockbusters vs indies, and her love of flying dinosaurs...

**What can you tell us about your character Kayla Watts?**

She's former Air Force, and we find her in this underground dinosaur world. Kayla loves money. She will transport things and she doesn't need to know what they are. I love her dearly. I'm super-excited for the world to meet her.

**How was it meeting the legacy actors?**

Laura really was ahead of the curve when it came to what it meant to be a woman in a blockbuster, and not one that was necessarily like a character whose name was changed from a man to a woman.

**Did you talk to her about that when you bubbled in the hotel?**

I don't think so, because we were talking about real things. You know, her daughter was there, my husband was there. We had other concerns! I don't think I ever gushed.

**You played Nola in the Netflix series *She's Gotta Have It*. Did *Dominion* give you enough to sink your teeth into in comparison?**

*Logan* was the film that really warmed me to the action space, because it was the movie that I was like: 'Oh, if there's a level of depth, truth and humanity possible in this format, now I'm interested.' I'm a total indie darling at heart, so before that I had no blockbuster ambitions whatsoever. I felt very taken care of because everyone was determined to make sure that Kayla was fully realised.

**What was your favourite dinosaur?**

I think the Quetzalcoatlus is just the coolest. I just think flying dinosaurs are like: 'What? *Flying*? How would air traffic control feel?' And the Giga. I'm in absolute awe.

**JAMIE GRAHAM**



DeWanda Wise joins as former Air Force pilot Kayla Watts (above and below).

It turns out we treat dinosaurs just as badly as we do modern-day animals (left).



the film franchise as a whole and *Dominion* in particular. "Michael Crichton coined 'thintelligence'," says Howard, "and it's what happens when human beings are innovating and creating and discovering, and not really thinking through the implications. He was saying we need to focus on the development of our humanity as much as we're focusing on the development of our technology." But what we really want to hear about is the Giga...

"That's the animal that killed the T-rex in the prologue," Trevorrow points out. "That really is the beginning of the movie, so I'd encourage anybody who wants to come see our movie to go watch the prologue [*available online*]. It does pay off. So that's the introduction to that animal 65 million years ago, and it's been recreated, and it's here now, and, you know, a T-rex never forgets."

More than on the previous two *World* movies, Trevorrow employed animatronic dinosaurs on set whenever possible, much as Spielberg shuffled between ILM's computer wizardry and Stan Winston's state-of-the-art mechanical beasts on *Jurassic Park*. For *Dominion*, John Nolan (*The Dark Crystal: Age Of Resistance*) and his extraordinary team built an array of creatures, including a 22ft-high, 11-ton Giga.

"It's better, of course, always to have the actual thing there instead of a tennis ball to look at," says Goldblum, who then whizzes off on a trademark tangent, this one about his kids visiting the creature workshop and being allowed to operate many of the creations. Then he's back, recalling acting opposite 'real' dinos in real environments. "The way they make them, they look authentic. Craftspeople are operating them, but you forget about them pretty quickly and it looks like there's a real dinosaur right there."

Howard agrees. "Working with animatronics is the difference between an actor being present for their off-camera dialogue or not," she says. "There are puppeteers operating the animatronic, so it's come to life. It's a live performance, and you can't really predict how you're going to react because you don't really know what the creature is going to do. It just allows you as a performer to be so much more present."

"It gives you a sense of scope and size and scale," adds Pratt. "So you have this Giganotosaurus – the biggest predator to ever have walked the planet – and it's right there and it's terrorising us. It was awesome, man." ➤➤



**‘WE REALLY TRIED TO KEEP PUTTING NEW IDEAS ON THE TABLE’**  
COLIN TREVORROW

➤➤ **MAKING A SPECTACLE**

Awesome is a key word. In 1993, Spielberg’s original gamechanger certainly elicited awe in audiences, and not just some awe but a shitload of awe – the awe equivalent of that huge pile of poo next to the sick Triceratops. So how can *Dominion*, six films in, replicate that sense of wonder, or rustle up set-pieces to make viewers’ hearts beat as fast as they did when the T-rex first exploded on the scene?

Trevorrow is his honest self again. “I don’t know that it’s possible for me

to make someone like you or I feel like we did when we were kids, when we saw something for the first time,” he admits. “In a lot of ways, I think we’re all chasing it a little bit, that feeling that we all had. And I’m very conscious of it. But I do think that by constantly delivering new ideas... that’s something that can hopefully engage people. And hopefully we have a bunch of great set-pieces. We really tried to keep putting new ideas on the table, and new imagery that you’ve never seen before. Honestly, if people walk away from this film feeling like any of it was something

Expect to be just as stunned by the visuals as you were back in 1993...



they've seen before, I feel like I've missed a mark. There are a few scenes I'm especially proud of. One is the whole sequence in Malta. It's just truly, truly thrilling. And there's a scene with Bryce Dallas Howard that is just very slow and suspenseful and silent, and kind of almost painful. I love it."

"I don't think I've ever met a better action director," says Neill, and no, he's not forgotten that he made *Jurassic Park* with Steven Spielberg. "If there's one thing to be said that is irrefutable about this film, it's the action. You have to see it to believe it. It just blows you away."

Pratt is now so jazzed he's practically bouncing in his seat. "The bar is absolutely raised. Every fireworks show has that finale, you know, when they just dump all of the fireworks onto one float, and for 20 straight minutes it's constant explosions. That's what this film is. It's the epic finale to this 30-year-long fireworks show of dinosaurs, science, and imagination. We really pull no punches, and spare no expense. It's a massive, epic finale."

**JURASSIC WORLD DOMINION OPENS IN CINEMAS ON 10 JUNE.**