

...um
... six months,
... all professional zoos
... football games combined."
"There's even talk of a major motion
picture," commented Levy.



JURASSIC PARK
20TH ANNIVERSARY



WHEN DINOSAURS RULED THE EARTH

WITH 20 BRAND-NEW INTERVIEWS WITH CAST AND CREW,
WE DARE TO RETURN TO ISLA NUBLAR FOR A TOUR OF THE
PREHISTORIC RESIDENTS — PADDOCK BY PADDOCK

WORDS NICK DE SEMLYEN
ADDITIONAL INTERVIEWS IAN FREER, OLLY RICHARDS, CHRIS HEWITT
DIGITAL ARTIST JUSTIN METZ





Brachiosaurus: eats, leaves and stomps.



Steven Spielberg with his beloved 'Trike'.



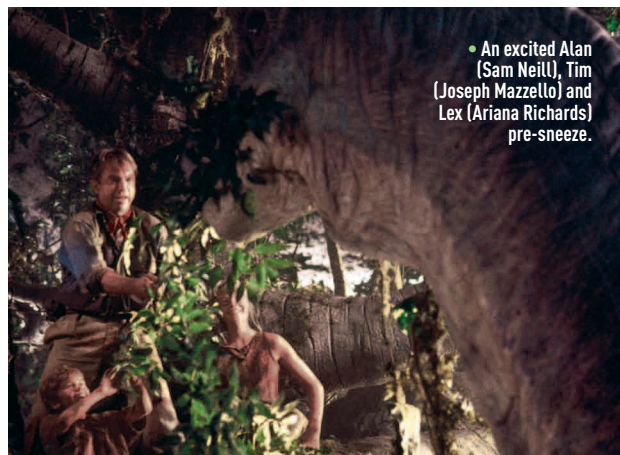
BRACHIOSAURUS

Genus of herbivorous sauropod, also known as "Veggiesaurus". The largest dinosaurs in Jurassic Park, the herd grazes its enclosure freely, grazing on tall trees and occasionally doing epic sneezes.

Phil Tippett (dinosaur supervisor): The first scenes we did were the Brachiosaurus ones. They were very difficult because the technology was so new. We wanted to see the flesh moving, so when the foot goes down you see tremors through the muscles. **Dean Cundey (cinematographer):** To get it nibbling, we attached a cable to the top of the tree and pulled on it to get the branch to react and snap. The animators carefully coordinated the animation with that. **Dennis Muren (full-motion dinosaurs):** We'd gone on a scout and found a beautiful ranch owned by a guy named Lucas — no connection with George. We came back to it after a hurricane and all the vegetation was gone. So I managed to use one of the photos I shot on the location scout for all the scenery except the water. The water I shot at Lake Ewok at Skywalker Ranch.

Laura Dern (Ellie Sattler): When I saw the (20th Anniversary) 3D version with my 11-year-old, I realised I'd forgotten how many tender moments there are, like when we first see a Brachiosaurus. At the time we were looking at an X on a piece of paper.

Sam Neill (Alan Grant): I remember saying to Laura that what we'd be watching would be so mind-boggling that we'd probably faint. That's why Alan Grant loses the power of his legs at that point. That was pure, Oscar-gold acting. **Cundey:** When Sam Neill and the kids are in the tree, the Brachiosaurus head was 12-foot high, on a dolly so it could move in on wheels. The kids could react to it, as opposed to looking at a tennis ball. **Michael Lantieri (special dinosaur effects):** We had different rigs of sneeze and slime. Steven called it snot. He kept yelling, "Get the snot!" We did have a sneezing rig where we would shoot Methacryl mixed with a little green. Steven said, "It's gotta be green if they have a cold." **Ariana Richards (Lex Murphy):** After Jurassic, I got asked about that moment in every single interview: "What was it like to be sneezed on by a Brachiosaurus and what was the sneeze made out of?" I answered it so many times that I finally got to the point where I was like, "Aaargh! Enough of talking about the scene!" **Gary Rydstrom (sound designer):** The sneeze is the combination of a whale blowhole — always good for a big sneeze — and a fire hose turning on from the Skywalker Ranch Fire Department. I wanted a beautiful sound for the Brachiosaurus singing. I found that if you slowed down a donkey yodel, you could stretch it out and make it a song. **Tippett:** We went into Michael Kahn's editing room to see Steven's cut of the first Brachiosaurus scene. I think at that point in time the temp music was the St. Crispin's Day Speech from Branagh's Henry V. It totally worked. I said, "You did it, you crazy son of a bitch." And he goes, "That's a line from the movie!"



An excited Alan (Sam Neill), Tim (Joseph Mazello) and Lex (Ariana Richards) pre-sneeze.



The team comforts an ailing Triceratops.

"I'LL NEVER FORGET THE DINO DUNG." JEFF GOLDBLUM

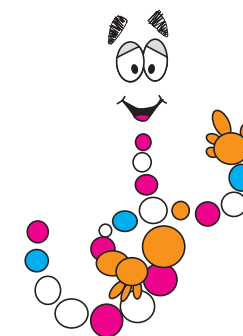


TRICERATOPS

Genus of herbivorous ceratopsid, also known as "the most beautiful thing I ever saw". When healthy, a Triceratops is capable of battling a T-Rex. The one in Jurassic Park is too sickly to do much except lie down or poop.

Lantieri: Jeez, the Trike! Just getting that thing into place was a major operation. **John Rosengrant (Stan Winston Studio puppeteer):** Spielberg was originally going to shoot the dinosaurs on soundstages, but late in the day decided to shoot the Triceratops on location in Hawaii. It was a great call. It really ties the dinosaur into that environment. It ended up with some of the dust and dirt from Hawaii on it. **Jeff Goldblum (Ian Malcolm):** It was the first dinosaur we actually saw. It seemed like a bona fide beast, just lying there and breathing and blinking... It was gorgeous. **Cundey:** Stan's guys dug a hole and there were eight puppeteers under the Triceratops operating the cables and pushrods. It's amazing: you could stand there and when they were operating it you could believe you were looking at a real creature. That's unusual in this business.

Neill: There was a door where its bum was. And if you waited, out of its bottom would come three or four grown men. **Dern:** It was like looking in the face of a grandparent. The eyes were glassy and watery. You could feel the breath coming in and out of her mouth, which was amazing. **Joe Mazello (Tim Murphy):** I was a little disappointed. In the script there were so many scary moments, but we got taken to this Triceratops sort of sitting there. I'd wanted a T-Rex that might step on me. **Rosengrant:** It was part of the original build to include a baby Trike. Lex was going to ride on its back. My gut feeling was the sequence was too long and Steven cut it... We used [the baby] in The Lost World. **Rydstrom:** There was a toy I found called a Zube Tube — a long cardboard tube with a spring in it. To get the Triceratops breathing, I would breathe through it to add these deep harmonics. All my visual effects brethren were breaking new ground and I'm blowing into a spring. **Goldblum:** I'll never forget the dino dung. Happily for all of us, it didn't smell: it was made of movie doody... Maybe now the movie's in 3D they'll do a Smell-O-Vision version. Ooh, I'd like to see that. **Dern:** It was clay, mud and straw. Then, they drizzled honey and papayas over the top so flies would swarm all over it. I have spent 20 years of my life having children coming up to me to say, "Aren't you the lady who put her hand in the poop?" **Kathleen Kennedy (producer):** Steven says the Triceratops is his favourite dinosaur, because three horns are better than one. >



TENACIOUS DNA

The evolution of cinema's greatest exposition scene

→ "I PRESENTED IT TO SPIELBERG while he was eating," says animator Bob Kurtz about his first iteration of Jurassic Park's Mr. DNA animation. "He jumped up with a mouthful of food, waved his arms in the air and said, 'I've got a cartoon in my movie!' He didn't make any changes."

Exposition scenes have rarely worked better. To give the audience all the scientific knowledge of how dinosaurs can be recreated via DNA from prehistoric mosquitoes, Spielberg had the idea of creating the kind of educational film he remembered from school, a creaky instructional animation built around a character named Mr. DNA. To create the short Spielberg sought out Kurtz, who'd just created title sequences for City Slickers and Honeymoon In Vegas. "The hardest part was the voice was corny," says Kurtz. "One of the things he said when we started was, 'If we don't make it believable, you're not going to buy the dinosaurs.' But Steven wanted it to be kind of dated."

Kurtz also informed the short with a nod to animation history — the Brontosaurus at the end is a tribute to Winsor McCay's Gertie The Dinosaur. "I had one of my animators animate a dinosaur walking off into the background over and over. It's gorgeous, but when it starts, Steven cuts to a reaction shot of the actors. I made that animator work so hard and it's now on the cutting-room floor."

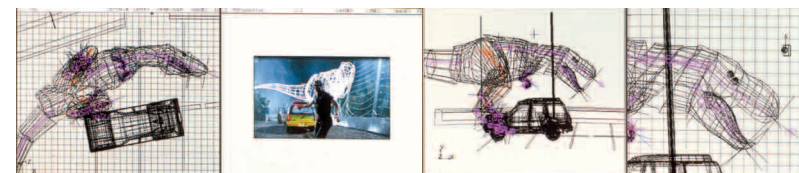
Kurtz also contributed to Minority Report — a singing cereal packet — and a trailer for Casper. But Jurassic Park remains the high point of his adventures with Spielberg.

"To this day, Steven calls me Mr. DNA," he says. "That's probably easier than Bob." No, it isn't. **IAN FREER**



“STEVEN WOULD BE ON A MEGAPHONE GOING, ‘RAAAARRRGHH!’”

LAURA DERN



TYRANNOSAURUS REX

Genus of carnivorous coelurosaurian theropod, also known as “Do-you-think-he-saurus Rex”. King of the dinosaurs. Scourge of goats. Botherer of glasses of water. Knows how to make an entrance.

Rosengrant: The T-Rex was enormous. We had to raise the roof in our building to accommodate the sculpture.

Lantieri: It actually commanded the fear and respect a real one would have. It did not take long for it to play just as a character.

Goldblum: I grew up in Pittsburgh and used to take art classes at the Carnegie Museum. I’d always go through the dinosaur exhibit and stare at the T-Rex.

It was magical and mysterious and completely dreamy. So to meet a real one was very thrilling.

Cundey: They controlled it with what they called a Waldo, a very small replica of the T-Rex. They could manipulate it and the machine would respond exactly.

Rosengrant: The one fly in the ointment was that the T-Rex was never supposed to be in the rain. The machine was fine-tuned into how much it weighed. Once we introduced the rain to it, it didn’t respond properly. Between takes, we had to run in with towels. We had a team of people at night drying the thing out.

Martin Ferrero (Donald Gennaro): If he wasn’t completely dry, he’d shudder and shake like he was in *The Lost Weekend*.

Neill: When it was attacking the children, it would lose teeth from time to time. They’d be littering the roof of the car.

Mazzello: They tried for 20 minutes to glue one back in, but they couldn’t. So there’s a shot in *Jurassic Park* where you can pause it and see the T-Rex is missing a tooth.

Dern: Because of the enormity of that

• **Main:** The T-Rex/Sam Neill stand-off. **Top right:** The main character with the cast and crew. **Middle right:** A lifesize T-Rex drawing on the wall of Stan Winston Studio. **Bottom right:** Wireframes of ILM’s CG version of the T-Rex for the car-attack scene.

animal, I remember that whenever *she* was around it was like a difficult actor.

Rosengrant: We had to have safety meetings with the T-Rex. It weighed 12,000 lbs and was extremely powerful. When we started the thing up, we would use flashing lights. The whole crew had to be very aware of it. If you were standing next to it and the head went by at speed, it felt like a bus going by.

Tippett: Each shot has a dollar figure attributed to it in the budget. We did a couple of takes of the lawyer on the toilet. I said, “Steven, it would be really cool if the camera tilted up and sees the guy getting ripped to shreds.” Kathy was going, “Yeah, we are not going to do that. We don’t have the money.” And Steven goes, “No, let’s just shoot it. We’ll find the money.”

Ferrero: I stole Gennaro’s Hail Mary from *The Godfather Part II*. Another of my ideas didn’t make it in, though. If you look closely you can see a can of pepper spray hooked onto my belt. I said, “Hey, Steven, when the dinosaur’s coming down, maybe I could spray this in its face?”

Steven went, “That’s interesting, but no.”

Rydstrom: There’s a truth in sound design that sometimes it’s better to record something small and slow it down to make it feel big. So I got my Jack Russell terrier Buster to shake a rope toy in his mouth, because I knew the T-Rex would kill the Gallimimus and the lawyer like that. Buster also provided the sound for the T-1000 eye-spiking the prison guard in *Terminator 2*.

Dern: When we were doing the T-Rex stuff, Steven would be on a megaphone going, “RAAAARRRRGGGGHHHH!” I’ll never forget Sam, Jeff and I all cracking up.

Goldblum: Steven’s dinosaur roars are not just decent, they’re spectacular. **Tippett:** The T-Rex chasing the jeep took a little bit of engineering. Some paleontologists at the time were saying the T-Rex could run 50 mph. Intuitively, I knew that was impossible. The thing was too big to run that fast; its bones couldn’t support its weight. So we dialled it in until we found the right speed, which was 25 mph.

Muren: I said, “Steven, ‘Objects in mirror are closer than they appear’ is not in the driver’s side mirror; it’s in the passenger’s side mirror.” He said, “I don’t care, it’ll be fine.” And sure enough, nobody ever said anything about it.

Goldblum: That joke’s referenced in *Toy Story 2*? That’s funny. I’d like to see that.

Rydstrom: When the movie came out, there was a scientist in Japan who claimed I got the T-Rex sound really wrong. The only sound it would have made, according to his research, is the gurgling of a stomach. Can you imagine if the T-Rex attack had been just stomach gurgles? There’s a difference between science and art.

Muren: I don’t think a real T-Rex would look much like our one. It wouldn’t be nearly as aggressive. If you’ve ever seen pictures of huge bears fighting while standing on their hind legs, they can do that for six or seven seconds, then they collapse. That’s much more the way it would have been with dinosaurs. I just think they’d wear out. >



WE’VE GOT DODGSON HERE!

Empire tracks down *Jurassic Park*’s real villain

→ **HE MAY APPEAR IN ONLY ONE** short scene, but Lewis Dodgson, the shady corporate stooge who bribes Nedry to steal dinosaur embryos, is *Jurassic Park*’s true agent of chaos. “I know, man!” laughs Cameron Thor, the 53-year-old who bagged the role. “I’m the guy who started it all. Maybe that’s why Dodgson has a following.”

The scene, in which Dodgson and Nedry (Wayne Knight) meet at a Central American café to hatch their scheme, is there to set the plot wheels in motion. But the actors’ fun interplay — Dodgson’s nerviness, Nedry’s wheezing laugh — spawned a cult following. Check YouTube for fans’ recreations of the scene and bizarro electro tunes sampling the line, “We’ve got Dodgson here!” Thor has even been sent a T-shirt with his face on it: “It’s that image of Wayne pointing at me and me sitting there like something’s crawled up my ass.”

Having worked with Spielberg on *Hook*, Thor first auditioned for Ian Malcolm, before returning to vie for the role of BioSyn’s brightest. “It just said ‘shaving-cream can’ in the script,” he remembers, “so I spent endless time in a drug store to find the most photogenic. I went with Barbasol, which ended up in the movie. I was so broke that I took the can home after the audition to use it.”

Despite Dodgson’s beefed-up role in Michael Crichton’s *The Lost World* (“I bumped into Steven and he said, ‘You’re all over the next book!’”), Thor wasn’t required for the sequel. He now runs a major acting studio in LA, having coached the likes of Madonna, Sharon Stone and Sylvester Stallone. But if the new *Jurassic Park* needs more face-foam mischief, he’s ready.

“Dodgson is buried in the past. But if they call me I’d come out of fricking retirement for it!” **NICK DE SEMLYEN**



• Rip-roaring friller: the Dilophosaurus attacks!



DILOPHOSAURUS

Genus of carnivorous theropod, also known as "nice boy". A frill-necked predator capable of spitting venom a great distance, it dislikes stick-fetching games but enjoys eating overweight computer programmers.

Jack Horner (*palaeontology consultant*): The actual Dilophosaurus is a lot bigger than the one depicted in the movie. Also, there's no evidence for the frill or spitting. It became a fictional character.

Rosengrant: That was a tough character. I think it was made smaller in order to differentiate it from the raptors and not to have it compete with the T-Rex. But by making it smaller, it fits the story. You don't really take it that seriously and then you figure out this thing is as dangerous as can be.

Wayne Knight (*Dennis Nedry*): I felt like I deserved that death. The only thing that bothered me was that it was off-camera. Whereas in the book it was much more gory. His head got popped off like a can.

Cundey: Originally the Dilophosaurus was designed to walk. There was a trench cut in the floor of the set and the puppeteers were down there. But it was very difficult to get the weight shifting and the movement

just right. So Steven elected to have the thing just pop up and appear, which I think is fortuitously even better. It's a little bit more ominous and surprising that way.

Lantieri: I remember Steven yelling for more water. He wanted water coming down that hillside. We had every fire hydrant, everything going in that studio. There was just no more water. He kept saying, "There's not enough water! I need more water!" I said to one of my guys, "Every now and then, just splash him with something so he feels there's more water." Even to this day, every time he sees me he says, "You know, there should have been more water."

Knight: The shooting of it was miserable. I'm sliding down things, I've got mud all over me, I'm soaking wet, I'm five billion pounds, I can barely walk. Yeah, I loved it!

Richards: None of us got to see the Dilophosaurus while we were shooting, so it was a nice surprise when we saw the film. I'm not too sad that I missed out on having gunk spat at me!

Rick Galinson (*mechanical designer*): We used a paintball mechanism to get the spitter to actually spit its venom out at Nedry. I believe the spit was made out of Methacryl and K-Y Jelly, with some food colouring mixed in, and it would actually spit from the mouth of the dinosaur. It wasn't a trick.

Rydstrom: When the neck rattles, that's an absolute rattlesnake. You can't get any more scary than that. The cute version of the Dilophosaurus makes the little hopping chirps of a swan.



• Dennis Nedry's blinding death scene.



GALLIMIMUS

Genus of herbivorous ornithomimid theropod, also known, inaccurately, as "Meatasaurus". These ostrich-like beasts are speedy but none too bright, judging by the fact that they stampede towards a T-Rex.

Richards: We were shown a picture of the Gallimimus, taken out to the hills of Oahu and then we ran and ran and ran. **Neill**: We had no idea what the scene would look like. I couldn't even begin to visualise it. But Steven had a big megaphone strapped to his head, so



"Wherever we looked, they put in a dinosaur later," says Mazzello of the stampede.

he made his feelings known.

Mazzello: Wherever we looked, they put in a dinosaur later. We were really the decision-makers on that.

Tippett: Steven was working with the actors, trying to find more in the scene than was on the page. When the herd takes a right-hand turn, I suggested that Joey says, "I think we're going to get flocked!" Steven said, "He can't say that." So he changed it to, "I think they are flocking this way."

Lantieri: Every bit of the log the dinosaurs touched was painstakingly rigged by wires or miniature explosives.

Richards: When we're hiding behind the tree trunk there were crew members shaking it and making it vibrate. Later, for the shot where I have the spoon full of jelly, one of the crew held my elbow and shook my arm for me. After one take I said, "Would it be alright if I shake my own arm?" They didn't think I could accomplish that myself!

Mazzello: When the T-Rex shows up and eats a Gallimimus, they had a guy waving a long stick with a drawing of a T-Rex head at the end of it. You would think with all of these artists that they would draw the most breathtaking, scary, lifelike T-Rex in the world. But no, it was like if

"WE'D NO IDEA WHAT IT WOULD LOOK LIKE!" SAM NEILL

you asked a five-year-old to draw it. I felt like Ian Malcolm: "Are there eventually going to be dinosaurs in this dinosaur movie?"

Rydstrom: The Gallimimus vocals are horses. I recorded a female horse. They said, "She makes really interesting sounds if we bring a male horse." So they bring a male horse out and the female horse made this high-pitch squeal. The stampeding is running horses or cattle getting herded.

Tippett: Since they were supposed to be a precursor to birds, they would have had very sophisticated flocking mechanisms. So we worked out a nice scenario where the parents keep the small Gallis in the middle of the group as though they were protecting them. There were little details like that to enhance the scene subliminally. >



RE-OPENING IN 2015...

A status report on Jurassic Park IV

→ **COULD THE NEW JURASSIC PARK**

be a reboot or a sequel? Sam Neill claims it's a "total rejig", director Colin Trevorrow recently tweeted a location-scout photo with the tag "Nublar" (the island in the first movie), and a teaser poster at June's LA Licensing Expo simply bore the legend "Jurassic Park". If the 2015 movie does wipe the dino-slate clean, may we suggest Ryan Reynolds as Alan Grant, Rosamund Pike as Ellie and Benedict Cumberbatch as Ian Malcolm?

The story, according to online reports, will see a finished theme park up and running, with thousands of tourists flooding in to see such attractions as a lagoon filled with aquatic dinosaurs who feast on great white sharks. It also, apparently, will feature trained raptors, used by park security to keep the other dinosaurs in line. Take all this with a big pinch of salt for now, but writers Rick Jaffa and Amanda Silver (*Rise Of The Planet Of The Apes*) do have form in super-smart beasts.

With the shoot likely to happen late this year or early next, the film is shrouded in more secrecy than an Ingen merger. "I can't tell you anything," stonewalls palaeontology consultant Jack Horner. "I've been working with the writers and the model-makers, trying to figure out what the animals look like. That's about as far as they've gotten so far."

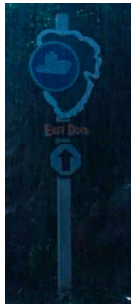
As for the original cast, they claim not to have been approached. "Never say never," says Laura Dern, "but I don't think that's in the plan." Jeff Goldblum, a chaotician to the end, is ready for anything: "A finished park does sound very cool. Great minds are on it..." **NICK DE SEMLYEN**

JURASSIC NITPICKS

Ten things that occur to you when you've seen the dinosaur epic too many times



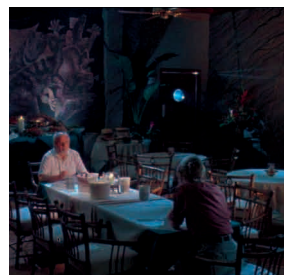
7 Despite his talk of not sparing any expense, Hammond has bought some of the shoddiest signposts ever seen in film.



1 Hammond hasn't thought the Mr. DNA show through, unless he's planning to be on stage for every single performance and never take a day off or receive a phone call ever again.



4 Nedry is paid to get 15 dinosaur embryos off the island. But the Barbasol can only holds 11.



8 If the power is out, why are the fans still rotating above Hammond and Ellie's heads while they're eating ice cream?



2 The Jurassic Park tour also hasn't been planned very well. The 'raptors are hidden by foliage. Your chances of seeing a Gallimimus are minimal. And who could afford to get to Costa Rica in the first place?



5 Hammond's decision to bring a chaotician to the island is nonsensical. People who would have been more useful: a structural engineer, David Attenborough, anyone with a gun.



9 Forget opening doors — how many 'raptors did it take to balance Ray Arnold's arm exactly the right way so it would fall on Ellie's shoulder? See also: Ben Gardner's head in Jaws.



3 There really shouldn't be any prehistoric vegetation on the island, given that mosquitoes don't eat plants.



6 Gennaro's line, "Forty-eight hours from now, if they're not convinced, I'm not convinced," doesn't make sense. Surely it should be: "If I'm not convinced, they're not convinced."



10 Ellie's run to the power station is really weird.



VELOCIRAPTOR

Genus of carnivorous dromaeosaurid theropod, also known as "clever girl". Equipped with cheetah speed and razor-sharp claws, 'raptors are also extremely cunning, capable of opening doors, planning ambushes and setting up Twitter accounts (probably).

Horner: We have a specimen at the Museum Of The Rockies that is very strong evidence for a group of Deinonychus — which is what the Velociraptors are based on — hunting in a group. The real ones, we know now, would have been more colourful and feathered.

Richards: The kitchen scene is probably my favourite. We were in there for two weeks, and of course the Velociraptors were really there most of the time. Sometimes it was a guy in a suit.

Rosengrant: The famous scene when one 'raptor is hooting at the kitchen door, I am inside the suit. You could only be in it for about 15 minutes, because you're bent over in a downhill-skiing position. It's a lot of physical work.

Mazzello: On my birthday, we were doing the moment where I run into the freezer. The 'raptor was on wheels, with someone pushing him. And one time they cut it a little too fine and the claw hit me on the forehead. I fell to the ground and got a little dizzy. But when they saw I was okay, Steven decided the whole crew should sing happy birthday to me. My birthday present was getting hit in the head by a Velociraptor.

Rosengrant: In the scene where the 'raptor is clicking its toenails, that's me walking around. It's crazy. You've got all this hi-tech stuff, and then you've got this guy walking around in 'raptor legs.

Goldblum: I did the scene with the creepy baby 'raptor, but I didn't get to tangle with the adults until Jurassic Park 2. I missed all the fun.

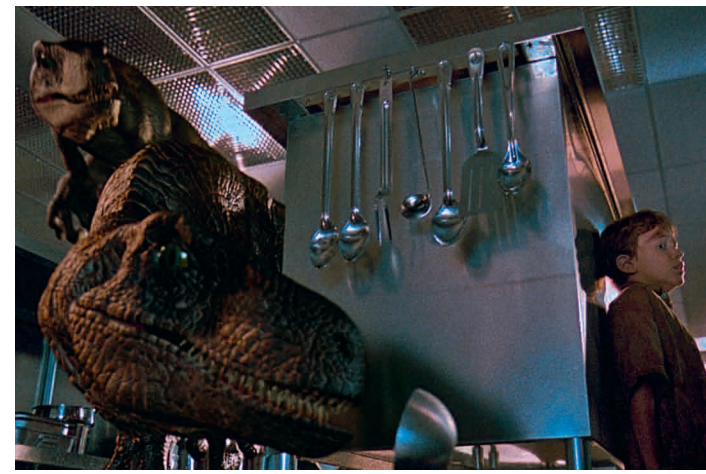
Samuel L. Jackson (Ray Arnold): I was supposed to go to Hawaii and shoot a big death scene, and then the hurricane went through and destroyed the set. So I never got to shoot the demise of Ray Arnold. You were going to see me get physically chased by the 'raptors and then be slain by one of them. I wanted to do it!

Dern: The 'raptor attack in the tunnels was so much fun to shoot. I guess I just like screaming. Maybe this is why I have laryngitis so much.

Rydstrom: I had no idea what 'raptors



"SOMETIMES IT WAS A GUY IN A SUIT." **ARIANA RICHARDS**



Richards: The crawl space fall has even more punch when you see it in 3D. This lovely stunt person from Cirque du Soleil did it, but I'm sometimes tempted to take the credit!

Tippett: The ending as written was that a rib from the T-Rex skeleton skewers one 'raptor and the jaw drops and kills the other one. That just felt like the phoniest thing in the world to me. John Bell, one of the art directors, Dennis Muren and I went down with lumps in our throats and asked for a meeting with Steven. We said, "We should come up with a better ending. This stinks." He could have said, "Fuck you guys, get out of here, it's my movie." But he asked us to pitch ideas. Then one day we got a call and Steven said, "I've figured it out. I know what to do."

Lantieri: Steven knew what he was doing. He knew the T-Rex needed to be the star at the end.

Rydstrom: People often ask me why you don't hear the T-Rex creep into the visitor centre. If you look at that scene, a bigger issue is *how* did he get in there? There is not a door big enough.

Richards: All the cast members were given the same 'raptor model, signed by Steven, as a gift. It's quite frightening, so I enjoy having it in my house as a little shock to people coming in. It's like a guard animal, a guardian at the gate.

Goldblum: I don't keep a lot of stuff from movies. I'm a non-accumulator — I like to donate, recycle or otherwise stay current and minimal. But the 'raptor has got the prime spot in the house. It's a cherished object.

Dern: I put mine in my son's room, near his crib. When he was old enough to look around and take stuff in, he saw it one night. And I've never heard screams like it in my life. So that 'raptor is in storage, safely tucked away. One day it'll be time for them to make friends.

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JURASSIC PARK 3D IS OUT ON AUGUST 23 AND IS REVIEWED ON PAGE 62.

• **Clockwise from main:** One of Stan Winston's clever girls; The Velociraptors raid the kitchen for a bite of lunch; Concept artist Mark 'Crash' McCreery envisions the 'raptor hatching scene.

