

EXPANDED ORIGINAL MOTION PICTURE SCORES



T H E

JOHN WILLIAMS

JURASSIC PARK

C O L L E C T I O N



THE SITE KNOWN AS "GROUND ZERO

of dinosaur paleontology" is located in a gully (once a marl pit) at the end of a suburban street in Haddonfield, New Jersey, where the first nearly complete dinosaur skeleton was discovered in 1858. During the latter half of the 19th century, the bones of prehistoric animals were unearthed around the globe, their reconstructions capturing the imaginations of all who beheld them. The seminal science fiction writer Jules Verne included a plesiosaurus in his *Journey to the Center of the Earth*, published in 1864, with Sir Arthur Conan Doyle resurrecting several species in *The Lost World* in 1912. Edgar Rice Burroughs followed suit with *The Land That Time Forgot* in 1918. Before the latter two works were published, dinosaurs had already been brought to life in the cinema, yet another 19th-century scientific breakthrough developed by a man named Edison (also in New Jersey). D.W. Griffith crudely depicted a ceratosaurus in 1914's *Brute Force*, but it was animator Willis O'Brien who pioneered the techniques for putting the creatures on film. *The Dinosaur and the Missing Link* (1917) and *The Ghost of Slumber Hill* (1918) were effectively test runs for his groundbreaking 1925 film adaptation of Conan Doyle's *The Lost World*. Willis's frame-by-frame animation of model creatures (known as "stop motion") was perfected in 1933's *King Kong*, which inspired effects legend Ray Harryhausen to carry the torch for the next several decades. In hundreds of films, extinct creatures came to life using a combination of stop motion, slow-motion lizards and insects, or "guys in suits." The technology remained virtually unchanged as late as 1985's *Baby: Secret of the Lost Legend*. But then a filmmaker who'd played with toy dinosaurs as a small child—less than two miles, it turns out, from where the "Haddonfield hadrosaurus" was discovered—made a movie that changed everything. Welcome... to *Jurassic Park*.

EXPANDED ORIGINAL MOTION PICTURE SCORE

A STEVEN SPIELBERG FILM



MUSIC COMPOSED AND CONDUCTED BY

JOHN WILLIAMS

"Dinosaurs and man—two species separated by 65 million years of evolution—have just been suddenly thrown back into the mix together. How could we possibly have the slightest idea what to expect?"

—Dr. Alan Grant, paleontologist

First Iteration:

Evolution *and* Revolution

In 1990, director Steven Spielberg and author Michael Crichton were reviewing Crichton's 1974 screenplay for *ER*, planning to rework it as television pilot. Spielberg recalled: "I asked him, 'So what are you doing in the world of books?' He said, 'Oh, I'm writing this thing about dinosaurs and DNA.' My

eyes got wide and suddenly I wanted to hear more, and I coaxed it out of him until basically he told me the whole story. So that's how the whole thing began." That "whole thing" is *Jurassic Park*, which hit cinema screens in the summer of 1993 and became a pop culture phenomenon of the first order, breaking box-office records and

spawning a merchandising bonanza and three sequels, including the wildly successful *Jurassic World* in 2015... with follow-ups in the works beginning in 2018.

The premise was a brilliantly simple one: what if the preserved blood of dinosaurs inside amber-trapped mosquitoes allowed geneticists to clone prehistoric animals? Crichton had attempted a screenplay in the early 1980s but had abandoned the idea. He revisited it in 1989 when he began collecting stuffed animals for his soon-to-be-born child. When he found he had unconsciously selected several dinosaurs, he decided to turn the dormant idea into a novel.

Crichton agreed to sell Spielberg the film rights provided he promised to direct it. Knopf Publishers, however, wanted to solicit other bids. In May 1990, Spielberg found himself on a short list with some other A-list names. Previous Spielberg collaborators Peter Guber and Jon Peters, executive producers of *The Color Purple*, offered *The Goonies* director Richard Donner at Sony, which they were now running. Fox pitched *Gremlins* director Joe Dante, while Warner Bros. and producer Joel Silver lined up *Batman* director Tim Burton. Universal's Sid Sheinberg, believing it was the perfect Spielberg project, made the most attractive

offer, which included commissioning Crichton to write the screenplay. After a single day in which Crichton spoke to all four directors, a deal was closed on May 15, 1990, with Universal and Spielberg's Amblin Entertainment. The project was officially announced on May 25th.

By the time the novel hit bookstores in December, predictably becoming a best seller, its author had known Spielberg for two decades. "I think Steven was the first person I met in the movie business," Crichton recounted. "It was in 1970 and Universal had bought *The Andromeda Strain* but they hadn't begun production. And one day I just drove out to Universal and met the production person who was supervising the project and she said, 'Would you like to see the studio?' I had never seen a movie studio, and I said, 'yes.' And she said, 'Well, we have this really talented young man that we think is very wonderful named Steven Spielberg... and he took me around the studio and showed me what it was.'"

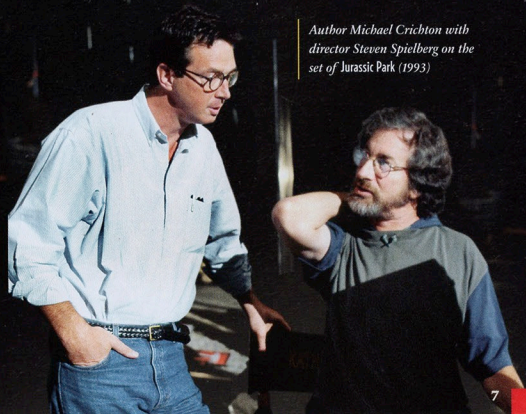
The Andromeda Strain concerned a group of government-picked scientists who are brought to a secret state-of-the-art biological quarantine facility to isolate a lethal particle found on a crashed satellite. The novel had been published while

JURASSIC PARK · MICHAEL CRICHTON

Crichton was still a medical student at Harvard, where he'd previously studied literature and earned a degree in biological anthropology. The film version, produced and directed by Robert Wise, was successful enough to give the author Hollywood clout. In 1973 he wrote and directed *Westworld*, about a theme park in which the Old West is perfectly recreated using lifelike robots. The film was the first

to use digital image processing in order to present the robots' pixelized point of view. Both projects (and much of Crichton's work) explore the themes of humans losing control over nature and/or technology despite all efforts to contain them. *Jurassic Park* was no exception. Crichton consulted geneticists at MIT and paleontologist Jack Horner so that the novel's science and the portrayal of

Author Michael Crichton with director Steven Spielberg on the set of *Jurassic Park* (1993)



the dinosaurs seemed plausible (Horner was a proponent of the theory that birds are the descendants of dinosaurs—he also served as the film's paleontological consultant).

Crichton's own screenplay adaptation proved a struggle, at the center of which was Spielberg's desire to alter the portrayal of John Hammond, the entrepreneur whose InGen BioEngineering Corporation creates the dinosaurs and builds Jurassic Park. "I wanted to really do the dark side of Walt Disney," Crichton said, and consequently

the novel's Hammond is decidedly megalomaniacal. Spielberg wanted him to be an amiable but overzealous visionary, perhaps a less business-savvy version of his friend and mentor Steve Ross, CEO of Time Warner. At the time screenplay work was commencing, Spielberg would have been one of the few people who knew about Ross's terminal illness. In fact, the director postponed (for the final time) his long-planned filming of *Schindler's List* in order to spend time with Ross, who died



Sam Neill (Dr. Alan Grant), director Steven Spielberg, and Laura Dern (Dr. Ellie Sattler) on location in Red Rock Canyon State Park, California



Preproduction artwork by Mark "Crasb" McCreery

Spielberg and Producer Kathleen Kennedy posing on location in Kealia, Kauai, Hawaii with the animatronic triceratops



on December 20, 1992—and to whom that film would be dedicated.

Spielberg was at a career transition at the time, his three previous pictures having been fulfillments of long-gestating

projects: completing a third Indiana Jones adventure for Lucasfilm, followed by the fantasy-romance *Always* (a remake of 1943's *A Guy Named Joe*, which had been discussed as early as 1980), and *Hook*, a project that

finally allowed the director to leave his imprint on the *Peter Pan* mythos. Prior to these, Warner's *The Color Purple* and *Empire of the Sun* were the director's forays into more serious subject matter, a creative stretching encouraged by Ross.

While the director's 1979 comedy spectacle *1941* had featured a La Brea Tar Pits moment that was practically a camera test for *Jurassic Park*, Spielberg's lifelong interest in dinosaurs was revealed with the 1988 animated film *The Land Before Time*, a joint Amblin/Lucasfilm production that spawned a series of direct-to-video sequels. The "Rite of Spring" sequence from 1940's *Fantasia*, which depicts the age of the dinosaurs with timeless artistry, was an obvious influence. Traditional cell animation allowed for movement of the dinosaurs that could never be matched by live-action methods, no matter how much the technology was refined. As an adolescent living in suburban Phoenix, Spielberg went to see Fox's 1960 remake of *The Lost World* (although he may not have stayed to the end... as this was where the youngster executed the "fake vomit hurled over the balcony" gag, memorialized 25 years later by the character of Chunk in *The Goonies*) and Universal's release of *Dinosaurus!* Both would influence *Jurassic*

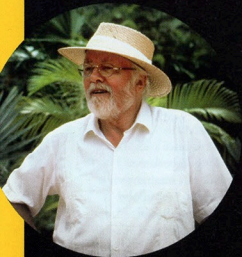
Park, as would the evocatively titled 1970 Hammer production *When Dinosaurs Ruled the Earth*, which, coincidentally, was based on a treatment by J.G. Ballard, author of *Empire of the Sun*. (A banner with the title is indicated in Crichton's novel and featured prominently in the film.)

Hook co-screenwriter Malia Scotch Marmo began a rewrite of *Jurassic Park* in March 1992 when Crichton's draft proved insufficient, but when Crichton was unhappy with Marmo's version, a new draft was assigned to David Koepp, who had just completed *Death Becomes Her* for *Back to the Future* and *Who Framed Roger Rabbit* director Robert Zemeckis. Koepp started fresh (reportedly never reading the earlier drafts) and was finally able to distill the science to digestible bites (or is it bytes?) and give the characters more focus and purpose. At best, Hammond's tragic flaw would be a failure to insure the loyalty of those working under him—his creations are loosed by a bitter, underpaid computer technician. "Incentive compensation," Steve Ross once said, "is the most important thing in business."

The novel's basic plot was unchanged: industrialist/showman John Hammond (Sir Richard Attenborough) has genetically created dinosaurs and built "Jurassic

Park” on an island leased from the Costa Rican government. In order to allay the liability concerns of his investors, represented by lawyer Donald Gennaro (Martin Ferrero), Hammond recruits paleontologists Alan Grant (Sam Neill) and Ellie Sattler (Laura Dern) along with theoretical mathematician Ian Malcolm (Jeff Goldblum) to inspect the park and give formal endorsements. Hammond also invites his grandchildren, Alexandra (Lex) and Tim Murphy (Ariana Richards and Joseph Mazzello), whom he calls the park’s “target audience.” After seeing the hatchery and debating the ethics and science of what

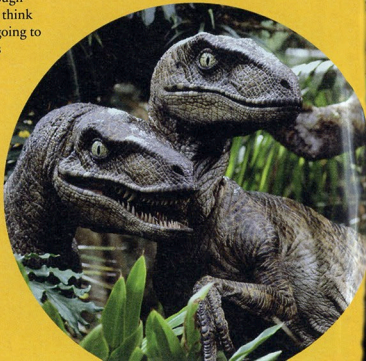
Hammond has achieved, the group undertakes a programmed tour through various “paddocks” that separate the individual species by electrified fences. Meanwhile, disgruntled programmer Dennis Nedry (Wayne Knight) sabotages the park’s systems so he can steal dinosaur embryos for a competing bioengineering company and make his escape. When he is killed by a dilophosaurus, chief engineer Ray Arnold (Samuel L. Jackson) is unable to get the computer systems restored. The *Tyrannosaurus rex* escapes, killing Gennaro. Grant and the children make their way through the wilderness, while an injured



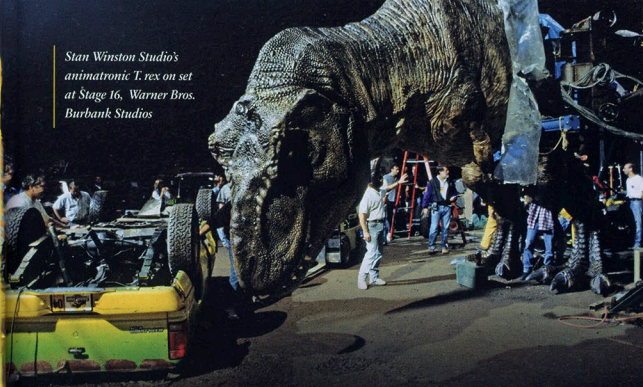
Malcolm is rescued by Ellie and game warden Robert Muldoon (**Bob Cook**). In an effort to restart the park's main electrical power, which will reboot the computer system, Muldoon and Arnold are killed by velociraptors. After Grant and the children arrive, the survivors fend off the raptors and escape.

One element of the novel that was amplified in Koepp's screenplay is the theme of "life finding a way," specifically the instinct to procreate. "There was a general feeling," Koepp said, "that Grant and Ellie weren't interesting enough personally and that we ought to think about how this experience was going to affect them as people, not just as scientists." In the novel, Ellie is Alan's young intern. Koepp made the pair closer in age and introduced a romantic relationship that is strained by Grant's reluctance to have children or even be around them. In his first scene he threatens a child with a velociraptor claw, but when he sees the hatching of a baby raptor, he points to himself hopefully when Hammond

says that the creatures "imprint on the first person they see." "We'll have to evolve too," Grant tells the children after the *T. rex* attack forces him into the role of protector. Paternal instinct awakens and flourishes in a journey similar to Robin Williams's Peter Pan in Spielberg's previous film *Hook* (the raptor claw is even a parallel), but perhaps because that project had been a huge-scale epic with big name stars that was criticized for its excesses (including by the director himself), Spielberg made certain that



Stan Winston Studio's animatronic *T. rex* on set at Stage 16, Warner Bros. Burbank Studios



Jurassic Park remained disciplined and focused. It is also worth noting that in three years' time Spielberg went from father of one to father of five, a result of his recent marriage to actress Kate Capshaw. "That's chaos theory," Ian Malcolm might say. The paternal instinct theme was a timely one for Spielberg to explore in *Jurassic Park*.

An obvious concern in making *Jurassic Park* was determining how to realize the dinosaurs. Noted effects artist Phil Tippett had tackled one of the shortcomings of traditional stop motion work—the lack of natural photographic blur—and had developed a method of adding it via a system called "Go Motion," which was



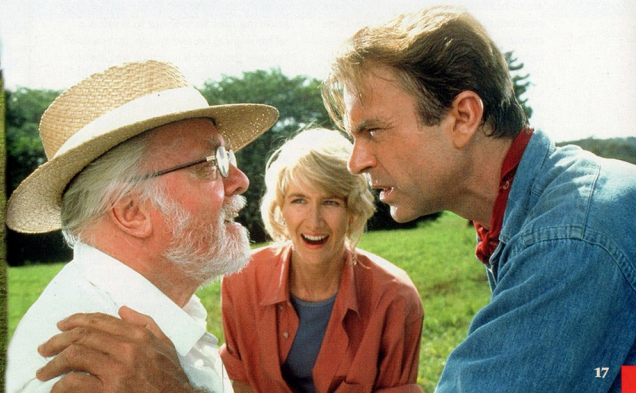
used to great effect for the tauntauns and walkers in *The Empire Strikes Back* and flying bicycles in Spielberg's *E.T. The Extra-Terrestrial*. Tests with a model *T. rex* proved adequate, but as work got underway (and as rewrites cut the number of species from the book's 15 to a more manageable six), Dennis Muren at Industrial Light & Magic told the director that it might now be possible to create photorealistic computer-

generated dinosaurs. Spielberg was aware that the technology was progressing and had, in fact, played a key role in its evolution when the first computer-generated character appeared in Amblin's 1985 production of *Young Sherlock Holmes*—coincidentally based on Sir Arthur Conan Doyle's famous detective. Spielberg had subsequently been impressed, as were audiences, with

the CG effects in James Cameron's films *The Abyss* (1989) and *Terminator 2: Judgment Day* (1991), but it was uncertain if the technology could convincingly render a believable living creature.

The first test showed the skeletons of a gallimimus herd charging across a field. The motion was shockingly fluid. For the next test, the creatures were fully rendered and animated to stampede toward the "camera," chased by a *T. rex* in full daylight.

The result surpassed all expectation and proved that a revolution was about to take place. On April 20, 1992, Tippett (who remembers the day as "Black Monday") was told that *Jurassic Park* was "going digital." When the CG animators later found that the dinosaur movements were not lifelike enough, Tippett's team offered the solution: the Go Motion armatures could be wired with a "dinosaur input device" that allowed a computer to record



their movements, thus bridging the gap between old and new methods. Tippett additionally had the CG animators take mime and movement classes and videotape themselves running and jumping as they wanted their dinosaurs to perform. This helped the artists find the necessary keystrokes to replicate the movements digitally. Even composer John Williams chimed in on the results, telling Richard Dyer of *The Boston Globe*: “The computer graphics of the dinosaurs are so beautiful—never in your life have you seen what you’re about to see. These creatures are so enormous, the texture and lighting of their skin, their movements, the integration with the live action—it is a staggering achievement. And to know that they aren’t models but numbers in a computer blows my mind, which is a pre-computer mind!”

For all the attention lavished on the groundbreaking CG effects, most of the time dinosaurs appear on screen they are the work of Stan Winston, who created the full-sized head of the *Tyrannosaurus rex*, and Michael Lantieri, who handled the other species and coordinated with both Winston’s team and Muren’s. It is the combination of their shots with the CG images that create the believable and

memorable dinosaurs of *Jurassic Park*. “It was a wonderful collaboration between effects and artists and technology and paleontology,” Spielberg summarized.

The CG effects continue to be what *Jurassic Park* is best known for, despite comprising just six-and-a-half minutes of screen time. Perhaps that has something to do with the movie that the CG accompanies and the fact that the breakthrough was highly publicized at the time. Pre-internet and pre-cell phone audiences went to the picture collectively knowing they were about to witness a technological breakthrough. It resonated because the story being told was *about* a technological breakthrough (ironically carrying an anti-technological theme, just like the original *Star Wars*). The moment in which the dinosaurs are revealed celebrates not only their fictional creation within the narrative, but the arrival of the technology to render them for the movie that we, the audience, are watching. Since Grant is introduced with the line, “I hate computers,” we accept that the sauropods he observes are the real thing. The line between fiction and reality is further blurred in the very next scene, when the characters are seated in a small theater (in the rows “in front of us,” as it were)

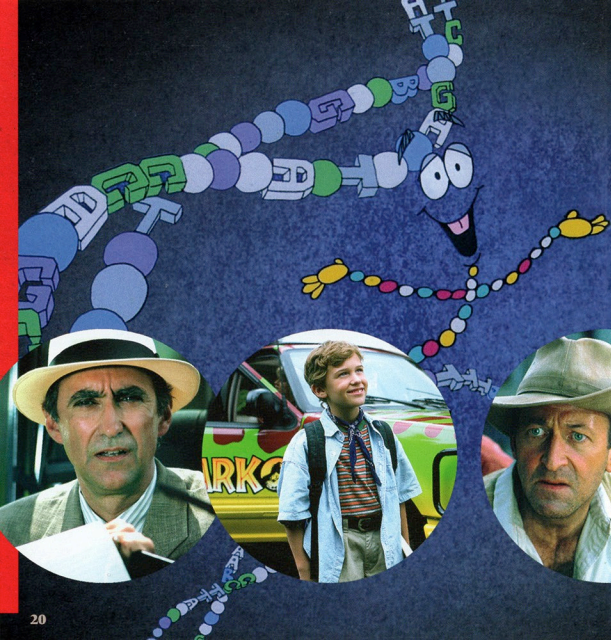


Stan Winston posing with *Jurassic Park*'s biggest non-hydraulic puppet

and we all watch Hammond interact with a two-dimensional filmed version of himself. As the animated “Mr. DNA” short cleverly explains the scientific basics, the “movie within a movie” becomes the movie we are watching. Interestingly, the illusion is shattered by Hammond’s remark: “This score is only temporary... it all has very dramatic music, of course, a march or something; it hasn’t been written yet.” (It seems even John Williams’s music must serve a dual function.) A moment later, Gennaro asks Hammond if the geneticists are animatronic; later, when a hurricane approaches, Hammond mutters, “Why didn’t I build in Orlando?” *Jurassic*

Park is a clearly marked package; it is the most self-aware movie blockbuster ever made. Richard Corliss of *Time* magazine spotted it, calling it “a movie about all the complexities of fabricating entertainment in the microchip age.”

The duality at work might be less obvious if not for Spielberg’s casting of Sir Richard Attenborough in the role of John Hammond. After a few failed attempts to include him in a film, schedules finally aligned so that the actor/director could accept the role after a 13-year absence from the screen. Casting a fellow filmmaker (as Spielberg had done previously with François Truffaut in *Close Encounters of*



the Third Kind) was a revealing choice, especially considering the change in Hammond's portrayal as compared to the novel. In the film, Hammond reveals that he loves entertaining the masses, yet wants to give them something meaningful and lasting. Seated in a room filled with park merchandise that is actually the film's merchandise, branded with a park logo that is also the film's logo, it's hard to listen to Hammond's "Petticoat Lane" monologue and not also hear the director of *Jaws*, *Raiders of the Lost Ark* and *E.T.* reflecting on his successes while yearning to do even greater things with his resources and talent.

Location filming for *Jurassic Park* began on August 24, 1992, in a lush area near Lihue on the island of Kauai. The full-size triceratops was the first dinosaur revealed to the cast, which gave the production momentum and verisimilitude that the actors could carry over to later sequences. Co-producer Gerald Molen played Dr. Harding, who is attending the sick animal when the others arrive. Filming progressed swiftly for three weeks, but then cast and crew were given a real-life lesson in humanity's inability to control nature when Hurricane Iniki made a sudden turn to the north and became the

most powerful storm to hit the Hawaiian Islands in recorded history. Early in the morning of Friday, September 11, the planned final day of location filming (and Ariana Richards's 13th birthday), the production office received word that the local crew would not be reporting to work. A short time later the entire company was advised to pack day bags and take shelter in the basement level ballroom of the Westin Kauai Hotel, which was precisely where the Category 4 storm made landfall. Winds up to 145 miles-per-hour pounded the island for nine hours as cast, crew and other tourists and residents rode out the storm with flashlights and emergency rations.

Iniki was responsible for six deaths and the destruction of hundreds of homes. The *Jurassic Park* company emerged to find the entire area devastated. Cast and crew immediately began helping officials with rescue and recovery efforts. Producer Kathleen Kennedy left the island on a military plane bound for Honolulu, where telephones were working, and helped coordinate shipping relief supplies from Los Angeles as well as making arrangements for getting the unit home. Local private charter pilots also assisted in the efforts, and it was Fred Sorenson, who

played "Jock" in the opening sequence of *Raiders of the Lost Ark* (also filmed on Kauai) who flew some of the principal cast to California on September 14.

Shooting resumed on schedule the following Tuesday in the Mojave Desert's Red Rock Canyon, which doubled for the Badlands, and then returned to Los Angeles. On the giant stage 16 at Warner Bros. (the first soundstage Spielberg had ever stepped onto—during the filming of *PT 109* in 1963), the tyrannosaur paddock was recreated in exact replica of the Kauai location. Stan Winston's full-size *T. rex* took center stage, performing spectacularly despite being constantly drenched with rain. When the sequence was completed, production moved to Universal for remaining soundstage filming. Editor Michael Kahn had been at work, as usual, all through production, and when the *T. rex* road attack was assembled, Spielberg was so impressed that he decided to bring the animal back for a heroic appearance at the picture's climax, which he was assured could be accomplished using CGI exclusively. Principal photography was completed on November 30, twelve days ahead of schedule. "I was afraid that a movie like *Jurassic Park* could get away from me,"



the director admitted. "I was determined not to let it happen this time. I probably drove everyone to the brink of insanity in order to complete this movie on budget and on schedule."

The collaboration of director Steven Spielberg and composer John Williams needs little introduction. Spielberg, an avid film score collector, admired Williams's early feature works, particularly the Americana scores *The Reivers* and *The Cowboys*, playing them while working on the script for his first feature, *The Sugarland Express*. Spielberg engaged Williams for that project and one year later their collaboration was solidified with *Jaws*. To date, Williams has scored all but two of Spielberg's features and the partnership has lasted more than four decades.

"The one part of moviemaking that Steven looks forward to, more than any other, is walking onto that scoring stage," says Kennedy. But it turned out that *Jurassic Park* would be the first time, Spielberg notes, "in our many, many decades together that I was not able to attend the sessions." As recording the *Jurassic* music commenced at Sony Scoring on March 30,

1993, the director was in his fifth week of principal photography on *Schindler's List* in Poland. "When I was happy with the picture," Spielberg says of *Jurassic Park*, "I locked the print. I literally said, 'This is a lock, this is the movie,' and I turned it over to the post-production group." At the end of February 1993, Williams traveled to Skywalker Ranch, George Lucas's Marin County production facility, to view the locked cut of the film. He also met with the sound design team, previewing some of their work, particularly the sounds of the various dinosaurs, so that he could create a score that complemented rather than competed with them.

The scoring sessions proceeded efficiently with the composer's usual collaborators: recording engineer Shawn Murphy, music editor Ken Wannberg and orchestrators John Neufeld and Alexander Courage. Williams's longtime orchestrator, Herb Spencer, had passed away six months prior—his last work for Williams had been *Home Alone* in 1990. Pianist/conductor Artie Kane, a Williams colleague of many years and the husband of music copyist JoAnn Kane, assumed the podium for a few of the sessions while the composer, under physician's orders,

listened from the booth while recovering from a recurrent minor back ailment. The orchestra generally numbered more than 100, augmented for the March 31st sessions by a group of 32 singers under the supervision of Jeannine Wagner.

Transmitting the music (as well as ILM's work) to the director on location 6,000 miles away was a process as technically cutting-edge as the CG effects themselves. Universal leased two satellite channels from Warsaw TV, one for downloading data and one for live two-

way audio with ILM. As the assembled music cues arrived, they were put onto audio cassette for Spielberg. "I had previewed the main themes on the piano before I left for Poland," Spielberg recalls, "so I was really thrilled when the richness and depth of the score filled my car ride to location every day. I put the cassette into the car and listened to John's score going to and from location in Poland."

Hearing the *Jurassic* score and approving effects shots was, for Spielberg, a welcome diversion from the emotional rigors of filming *Schindler*. *Hook* star Robin Williams was also pressed into service, charged with making the director laugh over the telephone after long, wintry days spent recreating the Holocaust.

"It wasn't an ideal scenario as a filmmaker," Kennedy says of Spielberg, "but he's an extraordinary leader when it comes to organizing the way in which you can really shift your focus from one to the other."

Kennedy served as one of *Schindler's* executive producers, remaining



Stateside to work with George Lucas and his team on the *Jurassic* post-production (she would later be selected to run Lucasfilm when the *Star Wars* creator stepped down).

While *Jurassic Park* featured 400 seconds of digital dinosaurs, it offered 127 minutes of digital sound to audiences who, for the most part, had not yet experienced it. While primeval ambience plays over the Universal Studios logo (a counterpart to the watery sonar effects heard in *Jaws*), the first note of John Williams's "Opening Titles"—a low, thumping E, the same note that begins *Jaws*—might be considered the herald of the digital sound era in cinema. While digital sound had been tested over the previous three years, with 1992's *Batman Returns* offering Dolby Digital in select theaters, *Jurassic Park* marked the debut of DTS, "The Digital Experience," a process in which Spielberg had invested. Seven

hundred screens on which the film opened were equipped with the new system, most installed after 130 thrilled theater chain owners were shown seven minutes of the film in DTS sound on March 9, 1993.

Jurassic's superb audio work, as equally groundbreaking as that of the visual effects team, was supervised by Gary Summers and Gary Rydstrom, assisted by Shawn Murphy and Ron Judkins.

Williams's score features two major themes. The first is a noble melody associated with the herbivorous dinosaurs. "I wanted to create a sense of the awe you'd feel seeing those magnificent creatures," Williams said. "There's almost a religious aspect to their music." The theme is constructed of repeating phrases (or perhaps "cloned" would be the better word) and introduced reverently in the latter part of the track "Journey to the

Island," when the first animals are revealed. The moment seems to instinctively tap into children's fascination with dinosaurs, imbuing the score with uplift and exaltation that offsets the horror and danger to come. Midway through the picture it is presented in lullaby form in

"A Tree for My Bed," but otherwise it is reserved for the finale and end credits suite "Welcome to Jurassic Park." (This presentation concludes with a reprised variation of that track which reflects the film performance and also offers, as an additional bonus, "Theme from *Jurassic*



Park,” a standalone version of the melody created for the original album.) Earlier in “Journey to the Island” Williams introduces *Jurassic Park*’s second major theme, a bold island adventure motif that is confident yet slightly meandering and unpredictable, reminding the listener that man might lose control of its creation at any moment. While played fully as part of “Welcome to Jurassic Park,” its versatility allows it to be rendered delicately (“The

History Lesson”), tentatively (“To the Maintenance Shed”) or joyously (“T-Rex Rescue and Finale”).

The theme that is utilized most in *Jurassic Park* is the four-note motif for the carnivores (it is used for both the *T. rex* and the velociraptors), which is actually, upon close analysis, a chromatically skewed segment of the main dinosaur theme. It is introduced in “The T-Rex Chase” and dominates the latter part of

the score in “To the Maintenance Shed,” “High Wire Stunts,” “The Raptor Attack,” and “T-Rex Rescue and Finale.” Its most developed version is actually in the unused cue “Hungry Raptor,” composed for Ellie’s battle with a velociraptor after she restores power to the park. Williams originally used this motif for the *T. rex*’s surprise return at the picture’s climax, but Spielberg elected to make the creature more heroic by inserting the island adventure theme. Audiences applauded the moment.

Several cues in the score are thematically paired. A suspenseful motif seemingly associated with the park’s electric fences is introduced in “The T-Rex Chase” and fully developed in “High Wire Stunts.” The ethereal sounds of “Hatching Baby Raptor” return later in the score when dinosaur eggs are discovered in “Life Finds a Way.” Williams reprises the reverential writing employed for “Ailing Triceratops” more whimsically in “My Friend, the Brachiosaurus,” with each sequence given its own distinct melody rather than relying on the main theme. “A Tree for My Bed” leads directly into “Remembering Petticoat Lane,” which underscores the story of Hammond’s first attraction with the waltz of a distant, failed carousel. In the middle of the score comes

the standalone cue “Dennis Steals the Embryo,” which brings electronic instrumentation to the forefront, emphasizing what Hammond later identifies as an “over-dependence on automation.” All of this balances the raw urgency of Williams’s action music in cues such as “Incident at Isla Nublar,” “The Falling Car,” “Race to the Dock” and the climactic cues that feature the carnivore motif. “I remember particularly the kitchen scene, which is one of the most terrifying scenes I think I’ve ever seen in a film,” Williams stated. “It’s scored in a very dramatic way, and the gestures being operatic made it a little larger than life. It was an opportunity for me to push the orchestral buttons to the limit. The idea was to shake the floor and scare everybody.”

Interestingly, no music was ever intended for the *T. rex* road attack. One might recall the anecdote about Alfred Hitchcock showing the crop duster sequence from *North by Northwest* to Bernard Herrmann and then asking him what kind of music he thought should accompany it. The composer reportedly responded, “None, Hitch. I’ll come in at the end.” When sound effects were added to *Jurassic Park*’s indelible images of the *T. rex*, it was obvious that music would have been detrimental to the scene’s



impact. In fact, the cue "Goat Bait," intended for the earlier daylight scene at the tyrannosaur paddock (filmed on location), was unused, subconsciously making the later rainy sequence (filmed on a soundstage) seem even more realistic. After the now iconic 10-minute attack sequence, music resumes with "Race to the Dock." The return of scoring serves as a signal to the audience that they have been granted a moment to catch a collective breath—crowds in 1993 murmured, chattered and nervously chuckled, processing the gist of Samuel L. Jackson's technobabble but not really hearing a word of it. The music told them that this was okay. This combination of filmmaking technique—screenwriting, cinematography, editing, sound, visual effects and scoring—was movie history in the making.

Jurassic Park premiered on June 9, 1993, at the Uptown Theater in Washington, D.C., and was followed by a Children's Defense Fund benefit dinner at the Smithsonian Institute. The picture opened nationwide the following evening, setting a record for advance ticket sales, surpassing *E.T.*'s domestic box-office gross in four months and playing in cinemas for a full year. A royal premiere in London took place in July, and eventually the

international gross exceeded that of the U.S., shocking the industry. Despite the packed houses, piracy became a concern. At one point over 1000 poor-quality VHS copies were seized in New York City—and this was before the internet became a factor. It was clear that a new era of marketing and distribution was emerging alongside a new era for visual effects and theater sound systems. The phenomenon also extended beyond the movie itself and the 1500 licensed products bearing the famous *Jurassic Park* logo: Crichton had three books on the *New York Times* best seller list the month the picture opened, sales of amber skyrocketed, cloning became a hot-button topic, and Kauai was inundated with tourists seeking out the film locations.

Jurassic Park was nominated for Oscars in three technical categories, winning all of them—for Visual Effects, Sound and Sound Effects Editing. But the big winner of the night was Spielberg's other 1993 film... another story of an entrepreneur whose ethics are challenged in the face of lives being lost. Life would find a way again, this time in the form of a list of names... and it would be an absolute good.

CD 1 47:46

- 1 Opening Titles :38
- 2 Incident at Isla Nublar (Film Version) 2:25
- 3 The Encased Mosquito 1:16
- 4 Entrance of Mr. Hammond 1:10
- 5 Journey to the Island 8:56
- 6 Hatching Baby Raptor (Film Version) 2:05
- 7 You Bred Raptors? * :40
- 8 The History Lesson (Film Version) 1:34
- 9 Jurassic Park Gate 2:05
- 10 Goat Bait 2:26
- 11 The Saboteur * :48
- 12 Ailing Triceratops 2:36
- 13 The Coming Storm (Film Version) 1:26
- 14 Dennis Steals the Embryo 5:05
- 15 Race to the Dock * 1:18
- 16 The Falling Car and The T-Rex Chase ** 4:59
- 17 A Tree for My Bed 2:14
- 18 Remembering Petticoat Lane 2:49
- 19 My Friend, the Brachiosaurus (Film Version) 1:51
- 20 Life Finds a Way 1:26

* Previously unreleased ** Contains previously unreleased material

CD 2 44:04

- 1 System Ready * :49
- 2 To the Maintenance Shed 4:12
- 3 High Wire Stunts 4:10
- 4 Hungry Raptor 2:09
- 5 The Raptor Attack 2:51
- 6 T-Rex Rescue and Finale 7:43
- 7 Welcome to Jurassic Park 7:58

Total Time:
29:55

Total Score Time:
77:41

ADDITIONAL
MUSIC 14:14

- 8 Theme from Jurassic Park 3:34
- 9 Stalling Around 2:36
- 10 Welcome to Jurassic Park (Film Version) 8:01

Two-Disc Time:
91:50

UNIVERSAL PICTURES PRESENTS AN AMBLIN ENTERTAINMENT PRODUCTION SAM NEILL LAURA DERN JEFF GOLDBLUM AND RICHARD ATTENBOROUGH
"JURASSIC PARK" BOB PECK MARTIN FERRERO B.D. WONG SAMUEL L. JACKSON WAYNE KNIGHT JOSEPH MAZZELLO ARIANA RICHARDS
LIVE ACTION DINOSAURS STAN WINSTON FULL MOTION DINOSAURS BY DENNIS MUREN, A.S.C. DINOSAUR SUPERVISOR PHIL TIPPET SPECIAL DINOSAUR EFFECTS MICHAEL LANTIERI
MUSIC BY JOHN WILLIAMS FILM EDITED BY MICHAEL KAHN, A.C.E. PRODUCTION DESIGNER RICK CARTER DIRECTOR OF PHOTOGRAPHY DEAN CUNDEY, A.S.C.
BASED ON THE NOVEL BY MICHAEL CRICHTON SCREENPLAY BY MICHAEL CRICHTON AND DAVID KOEPP PRODUCED BY KATHLEEN KENNEDY AND GERALD R. MOLEN



DIRECTED BY STEVEN SPIELBERG SPECIAL VISUAL EFFECTS BY INDUSTRIAL LIGHT & MAGIC A UNIVERSAL PICTURE



SIXTY-FIVE MILLION YEARS AGO,

dinosaurs roamed the earth. Now, through the miracle of DNA cloning and John Williams' talent, we're back in the Jurassic Era, listening to a score which I can only call classic, vintage Williams.

John and I haven't made a movie like this together since "Jaws," and it was a lot of fun for us to revisit a genre that we got such a kick out of 18 years ago.

When listening to this score, you should pay particular attention to the music of the raptors—as well as the haunting and ennobling sounds of the brachiosaurus—in my opinion some of the most original writing John has ever done for the movies.

"Jurassic Park" marks the end of our first dozen films together. It's the longest personal working relationship I've ever had with anyone in the motion picture industry, and I consider it a privilege to call John my friend.

—STEVEN SPIELBERG, 1993



EXPANDED ORIGINAL MOTION PICTURE SCORE

A STEVEN SPIELBERG FILM



THE LOST WORLD
JURASSIC PARK™

MUSIC COMPOSED AND CONDUCTED BY

JOHN WILLIAMS



Second Iteration:

Finding *the* Island's Voice

On June 17, 1993, upon the completion of filming *Schindler's List* and one week after the U.S. opening of *Jurassic Park*, director Steven Spielberg announced: "I have absolutely no plans to start a new movie. I spent many sleepless nights in toxic shock going between the two movies." Later he elaborated that 1993 was "like a fever dream. I think I used every ounce of intuition making *Schindler's List*, and then I used every ounce of craft to make *Jurassic Park*, and somewhere in my brain was a little nuclear explosion." Although it was reported at year's end that Spielberg was going to make *The Bridges of Madison County*

(with John Williams announced as composer on December 28), the project was eventually turned over to director Clint Eastwood, who co-produced with Kathleen Kennedy for Amblin Entertainment.

Spielberg's directing break would last for two years... but he was hardly idle. Post-production on *Schindler's List*



dominated the second half of 1993. The film was a major topic of discussion upon its December release and a top contender during awards season. Later the director would say that the film was “what I was put on this earth to do,” a statement anyone who’s experienced the picture can understand. The Oscar for Best Director, which had eluded Spielberg prior to that, was finally awarded to him on March 21, 1994. *Schindler* also won the award for Best Picture along with five additional statuettes, including Best Original Score—a fifth win for composer John Williams.

Schindler’s List was also the launching point for the 1994 creation of the USC Shoah Foundation Institute for Visual

History and Education, an ambitious project for which interviews with Holocaust survivors around the world were recorded and archived for posterity. The filmmaker also participated in the restoration of the Anne Frank House in Amsterdam and established the Righteous Persons Foundation. On October 12 came the announcement of the formation of DreamWorks, a new studio entity comprised of a partnership between Spielberg, Jeffrey Katzenberg and David Geffen. In 1995, Spielberg was the youngest recipient of the American Film Institute’s Life Achievement Award. In his acceptance speech he pointed out that the first industry event he’d ever attended was the AFI Awards dinner for

MICHAEL CRICHTON THE LOST WORLD

KNOPF

director John Ford, who had made about 130 pictures. “I have to get off my ass,” Spielberg said. Late in the year it was finally announced that he would return to directing: “It took me about two years to sort of get myself back on my feet, and then I decided that my next picture after *Schindler’s List* was going to be the sequel to *Jurassic Park*.”

While Spielberg, in his 1993 blockbuster, had deliberately lingered on a shot of a shaving cream can containing live dinosaur embryos as a catalyst for a sequel, author Michael Crichton opted for a different direction in his follow-up novel, revealing the existence of a nearby



island code-named “Site B,” where Jurassic Park’s dinosaurs were bred and raised and are now thriving. Crichton boldly appropriated the title *The Lost World* from Sir Arthur Conan Doyle (he had, in fact, written a Foreword to a recent Modern Library edition), perhaps recalling that Spielberg was a fan of that work. “I was compelled by the idea of being inside a prehistoric world that exists today,” the filmmaker said, “not behind electrified fences, not in a theme park, but in a world without the intervention of man. If I hadn’t found a story I was interested in, *Jurassic Park* would have remained just a nice memory for me.”

In the intervening years since the summer of *Jurassic*, Crichton had remained “in the fold” with Spielberg’s colleagues, co-writing and co-producing *Twister* for Amblin and consulting, along with Spielberg, on the design of the *Jurassic Park* ride at Universal Studios. Meanwhile, an adaptation of his novel *Congo* was one of the first projects for Kathleen Kennedy’s and Frank Marshall’s newly formed production company (and which Marshall directed), while *ER*, created by Crichton, became Amblin Television’s most successful dramatic series (it remained in the Nielsen top 10 for ten seasons and ran until 2009).

Crichton’s novel *The Lost World* was published in September 1995, with the film officially announced as a Universal/Amblin project two months later.

The author penned the *Jurassic Park* sequel according to his own lights, but had told Spielberg he could do whatever he liked in making the film. The director admitted: “I couldn’t find a lot of story narrative in the middle part, but his setup was excellent and he certainly put us on the right road.” David Koepp returned to write the screenplay for the sequel, taking advantage of the opportunity to include new dinosaur species and sequences from the first novel that could not be realized four years earlier (such as the opening attack by the tiny compsognathus—“comps,” informally—and a *T. rex* waterfall attack). Spielberg, meanwhile, wanted the character of John Hammond (who’d perished in the first novel) to return, and persuaded Lord Richard Attenborough (he’d been granted life peerage in July 1993) to make a cameo appearance. Like the film’s director, the character has put philanthropy first; he now seeks to protect the dinosaurs from human interference. Another change from the book, similar to *Jurassic Park*, was an emphasis on the theme of parental instinct and responsibility that was not an



element of either novel. As the Spielbergs were expecting their seventh child during the filming of *The Lost World*, the topic continued to be relevant to the busy filmmaker.

In Koepp’s screenplay, Hammond has been ousted from InGen BioEngineering by his greedy nephew Peter Ludlow (Arliss Howard), who plans to restore the company’s finances by transporting dinosaurs from Site B to a new mainland Jurassic Park in San Diego. Hammond solicits the help of Ian Malcolm (Jeff Goldblum), whose paleontologist girlfriend Sarah Harding (Julianne Moore) is already on the island cataloguing the animals and studying their nurturing habits. Malcolm travels to Isla Sorna with field technician Eddie Carr (Richard Schiff) and video documentarian Nick

Van Owen (Vince Vaughn), telling Hammond that “it’s not a research expedition any more, it’s a rescue operation.” Once there, he discovers that his daughter Kelly (Vanessa Lee Chester)—offspring of “an ex-Mrs. Malcolm”—has stowed away in the sophisticated mobile operations trailer. After locating Sarah, the group observes the arrival of the InGen team. Joining Ludlow are game hunter Roland Tembo (Pete Postlethwaite), his assistants Dieter Stark (Peter Stormare) and Ajay Sidhu (Harvey Jason), dinosaur expert Burke (Thomas F. Duffy) and gunman Carter (Thomas Rosales, Jr.). After Malcolm’s group releases the dinosaurs rounded up by InGen, a pair of *Tyrannosaurus rexes* attack. With communications cut off, all must work together to cross velociraptor territory



Dinosaur (1977). Koepp's screenplay originally concluded with helicopters being attacked by pterodactyls and the survivors reaching a logical conclusion that the island needs to remain isolated from human contact. But Spielberg had another idea: "The real thing that I was interested in doing, even if it was for half of the third act, was getting the *T. rex* back to a mainland city in the United States. So, on a whim, we worked that into the story and ended the picture in the U.S."

This narrative change, in fact, brought the film closer than Crichton's novel to the premise of the Conan Doyle original and the 1925 film, which concludes with a brontosaurus on the loose in London (it's a pterodactyl in the novel). *The Beast From 20,000 Fathoms* (1953) and *It Came From Beneath the Sea* (1955), which both featured superb effects by Ray Harryhausen, brought prehistoric creatures to modern cities as did, of course, the various iterations of *King Kong* and *Godzilla*. Interestingly, the 1960 version of *The Lost World* (produced and directed by Irwin Allen a few years before he began hiring John Williams) ends with a suggestion that a baby *T. rex* will be brought to the mainland. Spielberg fulfills

to reach the island's abandoned operations compound from which, hopefully, rescue may be summoned.

In depicting an island in which humans are the outsiders, *The Lost World: Jurassic Park* continues a long cinematic tradition of prehistoric adventures beginning with the groundbreaking 1925 silent film version of Conan Doyle's novel. Similar "lost worlds" were encountered in the (mostly "B") movies *Unknown Island* (1948), *Lost Continent* (1951), *The Land Unknown* (1957), *Mysterious Island* (1961), *The Valley of Gwangi* (1969), *The Land That Time Forgot* (1974), *Planet of Dinosaurs* (1977) and *The Last*



the notion in his film, sending a full-grown tyrannosaur through a suburban neighborhood straight out of *E.T.* while Malcolm and Sarah use its baby to lure the adult back to the cargo ship from which it escaped (the S.S. Venture, the same name as the ship that brought King Kong to New York in 1933). There, adult and baby dinosaurs together kill the devious Ludlow. *The Lost World* is indeed more than a *Jurassic Park* sequel—it's an homage to just about every dinosaur movie of prior decades, this time featuring visual effects techniques that filmmakers of the past had never dreamed possible.

In furthering Spielberg's mandate from the first film that the dinosaurs be depicted as animals rather than monsters, the influence of Howard Hawks's *Hatari!* (1962) must be considered, particularly its remarkable round-up sequences shot on location in East Africa. Indeed, the typeface used for that film's main credits is nearly identical to the one chosen for the *Jurassic Park* series, while the surname of character Roland Tembo is the Swahili word for "elephant," a constant reference in Hawks's film. Clearly Spielberg not only wanted the *Lost World* dinosaurs to act like animals, but to appear as real as if they were actually filmed. Fortunately, in the few years since

the completion of *Jurassic Park*, both digital and mechanical technology had evolved at a staggering pace.

No better evidence exists than *The Lost World's* ambitious rain-soaked sequence in which Sarah brings the baby *T. rex* (at one point a fully radio-controlled animatronic) into the trailer to splint its fractured leg. When the parents arrive, the infant is released, but the adults return moments later to vengefully push the trailer over a cliff edge. This sets up a perilous action-suspense set piece that ends with the arrival of the InGen team. The sequence was accomplished through CGI in combination with two full-sized *T. rexes* built and controlled by the Stan Winston Studio team. Although heavier than their *Jurassic Park* counterpart, the creatures' jaws could now be controlled so precisely that they could pick up a person or rip apart a vehicle, making the transition to ILM's digital effects virtually seamless. Further augmenting the realism was Director of Photography Janusz Kaminski (who filmed *Schindler's List* and every Spielberg movie since). His approach fit perfectly with the thematically darker place Crichton had gone in his novel. "I didn't want the sequel to look exactly like the first movie," Spielberg said. "I wanted the

look of the picture to be less elegant. I wanted to take a chance and light the dinosaurs more 'contrasty,' more *noir-ish*." The CG animators were able to push technology on this front as well, rendering several hundred photo-realistic effects shots for the film, far more than the first picture's 62 shots. Nearly two decades later, the results remain among the most convincing ever executed.

For the opening beach compy attack, the crew returned to the island of Kauai, but in order to visually convey that the main action takes place on a different island from the first film, northern California locations in Fern Canyon, Prairie Creek, Patrick's Point and (appropriately) the Lost Coast were selected. Shooting began on September 5th and Spielberg wasted no time getting back his directing groove—within one week, the production was ahead of schedule. Filming continued on six stages at Universal Studios, with the side of one of the parking structures transformed into a cliff face for the dramatic trailer sequence. The production came in six days ahead of its 72-day schedule, thanks, according to Spielberg, to improvements of the live-action mechanical dinosaurs.

At one point, when Spielberg needed to be in New York, screenwriter David Koepp took over directing for two days. A fiber optic telephone link was set up so that Spielberg could view the on-set activity from the east coast. Later, during the climactic *T. rex* rampage (partially filmed in downtown Burbank), Koepp became literally "consumed by his own creation" as he tries to enter a bookstore (it's now a Gap outlet; the Starbucks across the street is still there)—he was appropriately listed in the end credits as "Unlucky Bastard." Executive Producer





Kathleen Kennedy, Janusz Kaminski and several other crew members were also among the citizens running from the beast, but their fate is unknown. This was but one of several touches of humor sprinkled throughout the sequence, making it clear that the director was having fun with the material and including everything he would ever want to see in a dinosaur movie.

After completing *Jurassic Park* and *Schindler's List*, composer John Williams added a number of diverse projects to his ever-expanding catalogue. At the end of 1993 he stepped down as principal conductor of the Boston Pops Orchestra, a post he'd held since 1980 (he would then be named Conductor Laureate and continue his association with the

Boston Symphony and Tanglewood Music Center). For film he scored Sydney Pollack's remake of *Sabrina*, Oliver Stone's *Nixon*, Barry Levinson's *Sleepers* and John Singleton's *Rosewood*. His works for the concert hall included concertos for cello and trumpet and he also wrote *Summon the Heroes* for the 1996 Olympics. Late that year he recorded new material for the "Special Edition" version of *Return of the Jedi*, then began work on *The Lost World*. To accommodate the completion of visual effects, the recording sessions at Sony Scoring took place in two blocks, from March 18–21, and from April 18–22. Spielberg was completing filming on his next project, *Amistad*, and would begin production on *Saving Private Ryan* two weeks after *The Lost World* opened.

Augmenting the sequel's change in both locale and tone, Williams's music for *The Lost World* daringly bears little resemblance to its predecessor and is, in fact, unlike any other score he's composed to date. The original 1997 album opened (as does this expanded reissue) with a straightforward rendition of a brand new theme (called "The Lost World") which immediately tells the listener that this is not *Jurassic Park* (the movie or the island). Gone are the awestruck choir and mood of uplifting discovery. In their place is a percussive and insistent theme that suggests man's arrogant attempt to tame a primitive landscape. It is cleverly constructed of major triads ascending and descending a minor scale, creating a sense of adventure in the face of constant peril.

The film proper begins with 25 seconds of primordial sounds over a black screen before the composer enters with his opening cue, "The Island's Voice." A four-note ascending motif (as opposed to the descending "carnivore" motif in the first film) immediately tells the listener that the dinosaurs have "ascended" to dominance and have defined their own environment. It occurs throughout the score as a constant reminder of who holds the power in this story. The main themes from *Jurassic*

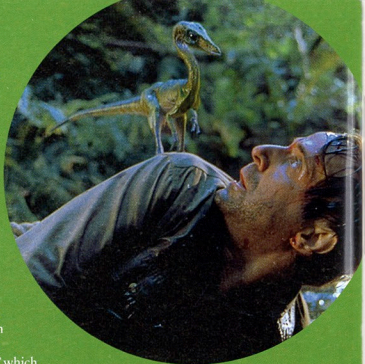
Park are relegated to brief statements at appropriate moments (in "Revealing the Plans," "Monster on the Loose," and "Visitor in San Diego") or are presented as distant echoes of the earlier score (as in "Reading the Map," "Spilling Petrol," "The Trek" and "Finding Camp Jurassic"). At no point is the viewer/listener given the comfort of familiarity until the end of the proceedings. Williams then offers a combination of *Jurassic Park* themes for the end credits in an arrangement now regularly done in concert.

With reliance on thematic elements kept to a minimum, the *Lost World* score is instead dominated by percussion. "Steven's idea," Williams recalled, "was that the music might be driven by drums and other ethnic textures. Much of the action I scored utilized this approach, which I enjoyed, and we had some brilliant percussionists on the scoring stage. It contributed a wonderful flavor to the film." That "wonderful flavor" is, in fact, the foundation of an epic adventure score in which a sense of imminent mortal danger is practically relentless. The influence of Max Steiner's *King Kong* is evident, as is the approach Henry Mancini took for the action sequences in *Hatari!*.

Following the introduction of the "Lost World" theme in "To the Island," the listener is granted a brief moment of wonder in

"The Stegosaurus" as the first giant dinosaurs are encountered. This includes an ethereal motif for the baby stegosaur. The mood changes abruptly when the creatures sense that their offspring is threatened. The driving island rhythms enter, communicating the story's thematic focus on parental instinct. The percussive emphasis continues in "Fire at Camp and Corporate Helicopters," the component gradually becoming more urgent as the various action sequences unfold in cues such as "Spilling Petrol and Horning In," which introduces punctuated trumpet blasts that return throughout the score. Also utilized effectively in this cue (as well as others, such as "Ripples") are a conch shell and ascending brass stingers that sound like the cries of elephants. These associative sounds help depict the creatures on the island as animals rather than monsters.

Williams recorded more music for the film than was utilized, including material for the entire sequence in which the two *T. rex* adults approach the trailer in search of



their baby. At one point in the unused cue "In the Trailer," the baby motif from "The Stegosaurus" returns, its purpose being to again emphasize the parental instinct theme of the story. But as in the first *Jurassic Park*, the *T. rex* sequence is so convincing that it was decided no music was needed. Scoring instead enters with "On the Glass," which signals the start of the *tour de force* action set piece on the cliff edge. Low rumbling and dissonance is used to great

effect, working in contrast with the icy crackles of a slowly shattering pane of glass. Driving rhythms return as Eddie arrives, building into the mercilessly nail-biting "Rescuing Sarah." The central segment of this cue is restored for the first time in this presentation, which includes the literal death knells that accompany the return of the two *T. rexes*. The cue builds to a dramatic ending when Roland's hand reaches out to Sarah.

Other action and suspense sequences in *The Lost World* are scored with dissonance that at times becomes almost experimental or *avant-garde*, a complete departure from *Jurassic Park*. Again some of this material is not heard in the finished picture, such as the second halves of "Up in a Basket" and "The Trek," the latter accompanying Dieter getting lost in the woods. The subsequent track, "The Compsys!," offers screeching birdlike sounds for the diminutive carnivores and features bravura playing, in particular, by the woodwinds and brass. The balance of the score (covering the velociraptor attacks and the action in San Diego) continues to employ thrusting percussion punctuated with strident brass. Once on the mainland, Williams also employs rhythmic pounding effects which, appropriately, recall Toho's *Godzilla* movies.

The climax of the film utilizes Williams' "Lost World" theme, which initially was only intended to accompany the arrival at and departure from Isla Sorna, as well as the end credits. Spielberg liked the theme so much that it editorially replaced other material that had been recorded, including "Ludlow's End" and InGen's initial roundup of the dinosaurs, for which Williams composed the standout cue "The Hunt." The score originally ended in a subdued manner, reprising the ascending four-note motif as the animals are shown thriving on the island and a pterodactyl triumphantly perches on a branch. In the film itself, this contemplative music was replaced with a transition to the adventure theme from *Jurassic Park*. The film version, along with the "Lost World" theme with an alternate opening, are offered as bonus tracks at the conclusion of the main score presentation.

Some aspects of *The Lost World's* release were as cutting edge as its visual effects and illustrate how much had changed in four years. The official website (there was no such thing in 1993!) was among the first to offer streamed video of cast and crew on location, but naturally, at one point, the

site was hacked. For the film's teaser trailer, two auditoriums at the Universal CityWalk Cinemas in Los Angeles were outfitted with special strobe light effects. The trailers were also offered in DTS sound. Some of the sets from the picture were added to the Universal Studios Tour (where the theme park ride had already been running for a year), while the American Museum of Natural History in New York opened a "Lost World" dinosaur exhibit, both timed with the debut of the picture.

The Lost World opened in the U.S. for Memorial Day weekend 1997 and set several box-office records. It was the third-highest-grossing film released that year, behind Amblin's *Men in Black* and a movie called *Titanic*. Despite being a bona fide Spielberg blockbuster, the director revealed that during filming he found himself eager to get back to more intellectually challenging work. Many years later, in May 2016, he told *The New York Times*: "My sequels aren't as good as my originals because I'm too confident. 'This movie made a ka-zillion dollars,' which justifies the sequel, so I come in like it's going to be a slam dunk and I wind up making an inferior movie to the one before. I'm talking about *The Lost World* and *Jurassic Park*." While the perspective of two decades certainly allows for fair criticism (even self-

criticism), *The Lost World* has much to offer: a topical environmentalist message, gritty action, flawless visual effects and an epic adventure score, all combining to create a totally convincing journey to a place where dinosaurs rule the earth.

The *Jurassic Park* legacy did not end with *The Lost World*, of course. Spielberg remained an executive producer on the sequels, first *Jurassic Park III*, directed by Joe Johnston and released in 2001. The story takes place on the same island as *The Lost World* and again features sequences (such as the aviary and river cruise) from Crichton's original novel that had not been brought to the screen previously. Don Davis assumed scoring duties for the project, deftly interpolating Williams's themes at key moments.

After the first film was successfully reissued in 3D for its 20th anniversary, the franchise was shepherded back to the screen for a new generation by Spielberg and *Indiana Jones* producer Frank Marshall with *Jurassic World* in 2015. The action was brought back to Isla Nublar under the direction of Colin Trevorrow. Composer Michael Giacchino, who, coincidentally, had scored a *Lost World* video game early in his career, also quoted the original Williams themes in his adventurous score. *Jurassic World* exceeded expectations in every way,



becoming a phenomenon almost equal to the original 1993 film. In fact, Williams's original "Theme from *Jurassic Park*" surprisingly shot to number 6 on the Billboard Hot 100 shortly after *Jurassic World*'s release. In November 2016, *Jurassic Park* made its debut in concert with live orchestra performing Williams's score in sync with the film.

The impact of what Steven Spielberg and his team originally accomplished (including, of course, composer John Williams) has not waned. While the technology is modern, the concept is timeless and stirs the inner child.

"When I make a movie like *Jurassic Park*," Spielberg says, "it's a true collaboration between myself and the audience. Because as much as it's for the child still in me who loved playing with dinosaurs when I was a little kid, it's much more for them, and I like having them as my partner."

Or perhaps put another way:

*I have wrought my simple plan
If I give one hour of joy
To the boy who's half a man
Or the man who's half a boy.*

—Sir Arthur Conan Doyle

CD 3 60:38

- 1 The Lost World 3:36
- 2 The Island's Voice 3:38
- 3 Revealing the Plans 2:18
- 4 To the Island 3:40
- 5 The Stegosaurus *(Extended Version)* 5:28
- 6 Fire at Camp and Corporate Helicopters * 3:23
- 7 The Hunt 3:34
- 8 Big Feet * 1:44
- 9 Spilling Petrol and Horning In * 5:07
- 10 Up in a Basket * 3:27
- 11 In the Trailer * 2:21
- 12 On the Glass * 4:05
- 13 Rescuing Sarah *(Extended Version)* ** 5:10
- 14 Reading the Map * 3:11
- 15 The Trek 5:25
- 16 The Compys! 4:30

* Previously unreleased ** Contains previously unreleased material

CD 4 57:30

- 1 Ripples ** 5:55
- 2 The Long Grass 2:28
- 3 Finding Camp Jurassic 3:05
- 4 The Raptors Appear 3:44
- 5 High Bar and Ceiling Tiles * 4:12
- 6 Heading North 2:14
- 7 Ludlow's Speech * 3:15
- 8 The Wrecked Ship 2:22
- 9 Monster on the Loose * 2:38
- 10 Visitor in San Diego *(Extended Version)* 7:41
- 11 Ludlow's End 2:52
- 12 Tranquilizer Dart ** 3:01
- 13 Jurassic Park Theme *(End Credits)* 5:30

Total Time: 48:55

Total Score Time: 109:33

ADDITIONAL MUSIC 8:32

- 14 The Lost World *(Alternate)* ** 3:37
- 15 Tranquilizer Dart and End Credits *(Film Version)* 4:55

Two-Disc Time: 118:08



UNIVERSAL PICTURES PRESENTS AN AMBLIN ENTERTAINMENT PRODUCTION "THE LOST WORLD: JURASSIC PARK"

JEFF GOLDBLUM JULIANNE MOORE PETE POSTLETHWAITE ARLISS HOWARD LIVE ACTION DINOSAURS STAN WINSTON

FULL MOTION DINOSAURS BY DENNIS MUREN, A.S.C. SPECIAL DINOSAUR EFFECTS MICHAEL LANTIERI MUSIC BY JOHN WILLIAMS

FILM EDITOR MICHAEL KAHN, A.C.E. PRODUCTION DESIGNER RICK CARTER DIRECTOR OF PHOTOGRAPHY JANUŠ ZAMINSKI, A.S.C. EXECUTIVE PRODUCER KATHLEEN KENNEDY

BASED ON THE NOVEL "THE LOST WORLD" BY MICHAEL CRICHTON SCREENPLAY BY DAVID KOEPP PRODUCED BY GERALD R. MOLEN AND COLIN WILSON



SPECIAL VISUAL EFFECTS BY INDUSTRIAL LIGHT & MAGIC DIRECTED BY STEVEN SPIELBERG A UNIVERSAL PICTURE



Technical Note

The score for *Jurassic Park* was transferred from 1/2" analog stereo masters in 2013 for Geffen's 20th anniversary digital release of the score, which offered four tracks of previously unreleased material. While the same 192k/24bit transfers were utilized, the presentation has now been updated editorially and organized in chronological order, including a few remaining unreleased cues. The whimsical source music for the animated "Mr. DNA" film—called "Stalling Around," an homage to the composer of classic Warner Bros. cartoons—is included in the bonus section. *The Lost World: Jurassic Park* was transferred from 1-inch analog masters containing Shawn Murphy's finalized mixes from 1997. The presentation offers nearly 40 minutes of previously unreleased material. Spared no expense.

MIKE MATESSINO has produced and engineered numerous expanded and restored score releases for Amblin Entertainment, including *Jaws*, *1941*, *Empire of the Sun* and *A.I. Artificial Intelligence* (all composed by John Williams), as well as *Poltergeist*, *Gremlins*, *The Goonies* and *Back to the Future*.

This release is dedicated to the memory of
MICHAEL CRICHTON (1942-2008)
STAN WINSTON (1946-2008)
PETE POSTLETHWAITE (1946-2011)

and
THE RIGHT HONOURABLE
LORD RICHARD ATTENBOROUGH, KT CBE
(1923-2014)

JURASSIC PARK

Music Composed
and Conducted by
JOHN WILLIAMS

Music and Original Soundtrack
Album Produced by
JOHN WILLIAMS

Recorded and Mixed by
SHAWN MURPHY
at Sony Pictures Scoring Stage,
Culver City, California,
March 30, 31, April 1, 2, 5, 7
and 14, 1993

Music Editor
KENNETH WANNBERG

Orchestrations
JOHN NEUFELD
ALEXANDER COURAGE

Orchestra Contractor
SANDY DE CRESCENT

Vocal Contractor
JEANNINE WAGNER

Assistant Engineer
SUE MCLEAN

Scoring Crew
RICHARD DE ARMAS
GREG DENNEN
MARK ESHELMAN
BILL TALBOTT

Music Preparation by
JOANN KANE MUSIC SERVICE

All Tracks Published by
USI B Music Publishing (BMI) © 1993

THE LOST WORLD: JURASSIC PARK

Music Composed
and Conducted by
JOHN WILLIAMS

Music and Original Soundtrack
Album Produced by
JOHN WILLIAMS

Recorded and Mixed by
SHAWN MURPHY
at Sony Pictures Scoring Stage,
Culver City, California,
March 18, 19, 20, 21,
April 18, 20, 21 and 22, 1997

Music Editor
KENNETH WANNBERG

Orchestrations
JOHN NEUFELD
CONRAD POPE

Orchestra Contractor
SANDY DE CRESCENT

Assistant Engineer
SUE MCLEAN

Assistant Music Editor
KELLY MAHAN JAMARILLO

Scoring Crew
RICHARD DE ARMAS **GRANT SCHMITZ**
GREG DENNEN **PATRICK WEBER**
MARK ESHELMAN

Music Preparation by
JOANN KANE MUSIC SERVICE

All Tracks Published by
USI B Music Publishing (BMI) © 1997

REISSUE CREDITS

Expanded Editions
Produced, Edited
and Mastered by
MIKE MATESSINO

Executive Producers for
La-La Land Records
MY GERHARD
MATT VERBOYS

Executive in Charge
of Music for
Universal Pictures
MIKE KNOBLOCH

Music Business Affairs
for Universal Pictures
TANYA PERARA
KYLE STAGGS

Soundtrack Album
Coordinator for
Universal Pictures
JAKE VOULGARIDES

Product Manager for UME
GENE ZACHAREWICZ

Music Business Affairs for UME
SEAN RODERICK

Production Coordinator for UME
PAUL HALL

Production Assistance
FRANK K. DE WALD

CD Art Direction by
JIM TITUS

SPECIAL THANKS

John Williams
Steven Spielberg
Kathleen Kennedy
Frank Marshall
Jamie Richardson
Marvin Levy
Kristin Stark
Mary Hulett
Lauren Elliot
Michelle Fandetti
Brittani Lindman
Anthony Jackson
Martin Cohen
Cynthia Schneider
Stacia Peters
Mary Radford
Shawn Murphy
Jeannine Wagner
Ramiro Belgardt
Laurel Ziskin
Mark Graham
Patricia Sullivan
Kristina Tunzi
Andie Childs
Renata Pompelli
John Edell
Eric Polin
Nikki Walsh
Deidre Thieman
Jessica Taylor
Jerry Stine
Jeff Jewett
Ted Spellman
David C. Fein
Jeff Eldridge
Neil S. Bulk



CONDUCTORS

John Williams
Artie Kane

CONTRACTOR

Sandy De Crescent

VIOLINS

Stuart Canin
Bruce Dukov
Eun-Mee Ahn
Richard L. Altenbach
Mark Baranov
Arnold Belnick
Mari Tsumura Botnick
Jacqueline I. Brand
Daphne T. Chen
Lily Ho Chen
Shoshana Claman
Ron Clark
Mario DeLeon
Bonnie J. Douglas
Assa Drori
Charles H. Everett
David Ewart
Ronald Folsom
Armen Garabedian
Berj Garabedian
Julie Ann Gigante
Galina Golovin Zherdev
Endre Granat
Alan Grunfeld

Clayton Haslop
Tamara L. Hatwan Chang
Lisa M. Sutton Johnson
Patricia Johnson
Karen Jones
Miran Haig Kojian
Dimitrie Leivici
Kathleen Lenski
Isabella Lippi
Rene M. Mandel
Yoko Matsuda
Liane Mautner Reynolds
Ralph Morrison III
Irma Neumann
Helen Nightengale
Robin Olson
Sid Page
Claudia Parducci
Barbra Porter
Rafiel Rishik
Rachel Stegeman
Robinson
Jay Rosen
Anatoly Rosinsky
Sheldon Sanov
Haim Shtrum
Paul C. Shure
Sheryl Staples Centanni
Polly H. Sweeney

Alex Tregler
Miwako Watanabe
Roger D. Wilkie
Kenneth Yerke

VIOLAS

Janet Lakatos
Denyse N. Bullfum
Ken Burward-Hoy
Brian Dembow
Alan DeVeritch
Marlow G. Fisher
Rick Gerding
Pamela Goldsmith
Steven A. Gordon
Keith Greene
Scott Hauptert
Carric Holzman-Little
Roland Kato
Laura Kuennen-Poper
Donald McInnes
Victoria E. Miskolczy
Dan Lionel Neufeld
Maria Newman
Michael Nowak
Simon Oswell
Michael Ramos

Robin R. Ross Chineduh
John Scanlon
Linn Subotnick
Mihail Zinovyev

CELLOS

Douglas L. Davis
Robert L. Adcock
Paul A. Cohen
J. Antony Cooke
Matthew Cooker
Stephen P. Erdody
Todd Hemmenway
Barbara Jane Hunter
Dennis Karmazyn
Armen Ksajikian
Timothy E. Landauer
Roger Lebow
Dane R. Little
David Low
Earl Madison
Steve Richards
Daniel Rothmuller
David Speltz
Sebastian Toettcher
John A. Walz

BASSES

Nico C. Abondolo
Arni Egilsson
Timothy C. Barr

Drew D. Dembowski
Steve Edelman
Richard Feves
Oscar Hidalgo
Edward Meares
Bruce P. Morgenthale
Susan A. Ranney
Paul J. Zibits

FLUTES

Louise M. DiTullio
Dissman
Geraldine Rotella
Sheridon W. Stokes
James R. Walker

SHAKUHACHI

Hasakazu Yoshizawa

OBOES

Thomas G. Boyd
Phillip Ayling
Joan Elardo
Barbara Northcutt

CLARINETS

Dominick Fera
Emily Bernstein
Gary S. Boyser
Gary G. Gray
James M. Kanter
John Lowe
Ralph Williams



BASSOONS

Michael R. O'Donovan
Charles Coker
Rose Corrigan
Judith Farmer
Leslie Lashinsky
Kenneth E. Munday
Allen M. Savedoff
John Steinmetz

FRENCH HORNS

James W. Thatcher
Mark L. Adams
Steven B. Becknell
David A. Duke
Todd L. Miller
Brian D. A. O'Connor
John A. Reynolds
Kurt G. Snyder
Richard J. Todd
Phillip E. Yao

TUBA

James M. Self
John Tommy Johnson
John Pokorny
Norman Pearson

TRUMPETS

Makolm McNab
George Burnette Dillon
Donald E. Green
Mario Guarneri
Boyd W. Hood
Warren H. Luening, Jr.
Timothy G. Morrison
Roy L. Poper
David W. Washburn

TROMBONES

William C. Booth
Bruce Fowler
Michael M. Hoffman
Steven M. Holtman
Andrew T. Malloy
Richard Nash
William Reichenbach
James Sawyer
George B. Thatcher

HARP

Dorothy Remsen
Jo Ann Turovsky
Ann Stockton

PERCUSSION

Donald J. Williams
Jerry D. Williams
Dale L. Anderson
Paulinho Da Costa
Alan Estes
Michael Fisher
Gregory Goodall
Alex Neciosup-Acuna
Emil Radocchia
Thomas Rancy

KEYBOARDS

Ralph E. Grierson
Randy M. Kerber
Michael A. Lang
Chet Swiatkowski

PIANO

Zita Carno
Gloria Cheng

GUITAR

Dennis Budimir

BOOTH

Shawn Murphy
John Neufeld

ORCHESTRATORS

Vince Bartold
Dennis Dreith
Alexander Courage
Marian A. Mayer
John Neufeld
Conrad M. Pope
Aime M. Vereecke

COPYISTS

JoAnn Kane
Phillip W. Azelton
Russell W. Bartmus
Joanna Beck
Leland B. Bond
Richard Bronskill
Thomas G. Brown
Tom J. Calderaro
Barbara Calderwood
Robert M. Calderwood
Lars Clutterham
Kenneth L. Collier
John Eidsvoog
Julia A. Eidsvoog
Ralph A. Fera

Katherine Fields
Elizabeth A. Finch
William M. Francis III
Daniel Gold
Ronald F. Gorow
Ellen Gray

T. E. Scott Harris
James E. Hoffman
James W. Honeyman
Robert W. Joles
Jon K. Marquart
Roberta McIntosh
Michael Melvoin
Deborah S. Mitchell Jones

William E. Motzing
Larry B. Rench
Arthur D. Richards
Deborah Richman
Howard J. Segurson
Karen Marie Smith
Steven Lee Smith
Cynthia Ann Turner
Barbara Watts
Terry O. Wolff
Roy Wood

CHOIR

Jeannine Wagner
(Contractor)
Carol Ann Bakeman
Samela A. Beason
Natalie Beck
Kimberly Bernhardt
Scott Blois
Leanna Brand
Agostino Castagnola
Martha Covan
Jeanne Davenport
Joseph Golightly
Dawn Halloran
Barbara Hancock
Warren Hays
Laura A. Horwitz
Dale Jergenson
Carole Keiser
Jonathan Mack
Cindy Martineau
Vivan Miller
Nancy O'Brien
Daniel Plaster
Gloria G. Prosper
Diane Ratke
David Romano
George Sterne
Sally Stevens
Diane O. Thomas
Maurita Thornburgh
Paul Vorwerk
Scott Whitaker
Judith H. Wolman



JURASSIC PARK THE LOST WORLD

JURASSIC PARK

FULLY EXPANDED AND REMASTERED SCORES

Music Composed and Conducted by
JOHN WILLIAMS

LA-LA LAND



RECORDS



UNIVERSAL MUSIC
Special Markets



LIMITED EDITION OF 5000 UNITS

Motion Picture artwork, photos, trademarks and logos for JURASSIC PARK and THE LOST WORLD: JURASSIC PARK are TM and © 1997, 1997 Universal City Studios, Inc., and MCA Home Entertainment, Inc. All Rights Reserved. This compilation is © 1997, 1997 Universal Studios, under exclusive license to UMG Recordings, Inc. All Rights Reserved. ©2016 Geffen Records. Manufactured by Universal Music Enterprises, a Division of UMG Recordings, Inc. All Rights Reserved. WARNING: Unauthorized duplication is a violation of applicable laws. D00160327-02 Printed in the U.S.A. Released by La-La Land Records, Inc. 30 S. Genevieve Blvd., #9232, Burbank, CA 91502 www.LaLaLandRecords.com