

Jurassic Time Memoirs: Michael Crichton's Adaptation Of Jurassic Park

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Jurassic Park had groundbreaking special effects; proving to the world that computers and animatronics could bring back dinosaurs from extinction. However, many films since have featured extraordinary effects, sometimes in abundance; but not all are such revered classics. It is fair to conclude that it was not *only* the visuals that kept people reliving the adventure 65 million years in the making: it was the story.

Jurassic Park the film is based on a novel by Michael Crichton. In creating the story, Crichton said:

"... My experience in writing is to see pictures; I sort of see a movie in my mind as I write, and describe it. That has always been how I work; other writers have other experiences, but my work is very visual."

-Michael Crichton

Perhaps his talent in visual storytelling was why the novel captured the imaginations of Steven Spielberg and Universal Studios, who won the rights for the film adaptation months before it was even officially published. Spielberg and his production company at Amblin Entertainment wanted to get a real head start on discovering the proper ways to budget and create the film. With such an ambitious project, hundreds of storyboards and concept art were already being produced based on advanced copies of the novel. Crichton was then offered \$500,000 to adapt his novel into the first drafts of the screenplay. This unique situation led to him writing the first draft in September 1990, while his novel would not even be on store shelves until late November. Despite the extra incentive to adapt his own story, Crichton was not incredibly enthused.

"I didn't have it in my mind to do the script, but Steven said, 'We really need somebody to pare this thing down into some kind of manageable shape so we know what to build and it has to happen fast.' I said, 'I do have the advantage of having tried many versions of this, so I know what works; I'll whack it down. Then when you want to do your character polishes, get somebody else.' [...] I was sick of Malcolm and I was sick of Grant--- and I was even sick of the dinosaurs. But I really felt that I knew the dimensions of the story. It was like a boat. Pull one part out and the water starts rushing in. Oops, don't do that! Do something else and the boat starts sailing too fast or in the wrong direction."

-Michael Crichton

As one could imagine, his first draft in September was relatively close to his novel, despite several interesting changes and additions that would continue to evolve until his final draft in January 1991.

The original draft started like this:

EXT - MONTANA EXCAVATION SITE - DAY

CLOSE ON A CLAWED DINOSAUR TOE partially excavated from the rock. A HUMAN HAND reaches into frame with a whiskbroom, and gives us scale: this claw is actually as big as the hand. A small ruler is put alongside it. Fine dust blows. BEGIN MAIN TITLES

The opening titles continue as Dr. Grant focuses on the excavation, working along a hillside with college students as we see what their working environment is like; including jokes made between one another.

The main excavation area is demarcated with lines that lay out big squares, and the skeleton is progressively shown, until finally we look straight down on it: a large version of the animal we will eventually recognize as a Velociraptor. END MAIN TITLES.

Almost immediately after the titles, the lawyer Donald Gennaro arrives via helicopter, disrupting the dig site. He was sent there to ask Grant and Dr. Sattler to join him on a visit to an island off the coast of Costa Rica as requested by someone who has financially supported them for years: millionaire John Hammond. In hardly any time at all, they are whisked away with Hammond on his private jet to Isla Nublar, along with Chaotician Ian Malcolm, computer programmer Dennis Nedry, and Hammond's grandchildren: sporty seven-year-old Lex and 11-year-old dinosaur enthusiast Tim. When they all arrive on the island, they are immediately greeted by Apatosaurs and a grand vista of other dinosaurs, including hadrosaurs and their young. The group all stare in awe as they are welcomed to Jurassic Park.

Right away, Spielberg was not satisfied.

"[Spielberg] was really good at identifying what was wrong. I remember he said, 'The movie starts too fast.' And as soon as he said it, I knew he was right. It needed some version of what I had put in the book--- a wind-up before the pitch--- but I had gone right to the action and it didn't work."

-Michael Crichton

Through collaborative meetings with Spielberg and others involved, such changes would continue with Crichton until the end of his time on pre-production.

In his final draft, the new opening adapted an early scene in the novel where a girl named Tina wanders off from her parents on a Costa Rican beach and comes across a small dinosaur. While in the novel the dinosaur was a Procompsognathus, in this version Tina finds a baby Velociraptor; and is eventually attacked by it. But instead of Tina simply being bit and then taken to the hospital by her parents, Crichton chose to make his final draft even more dramatic:

[Tina is] rolling on the sand, shrieking hysterically. Mike arrives first, picks up his daughter, pulls the lizard off of her, grabbing it in his fist.

The lizard turns nasty, writhing and shrieking in Mike's hands, trying to twist free, to bite him.

Mike swings his arm down, smashes the lizard into the beach, again and again, kicking up spits of sand. Repetitive hammer swings, moving progressively toward the rocks at the ocean's edge. The lizard is bashed on the rocks. Then Mike stands, stomps on the lizard repeatedly. We assume it is killed.

While this did not end up being the opening of the film, it was later adapted similarly for the sequel film The Lost World: Jurassic Park.

After the injured Tina is taken to a hospital, where the doctor recommends getting a sample of the "lizard" that bit her. Once they go back for its remains, they get X-Rayed and faxed to be identified. The fax eventually reaches Grant and Sattler at their dig site. Crichton then decided to extend this part of the script as well, fleshing it out with more interactions from students working alongside the pair. Grant and Sattler's journey to the island removes Dennis Nedry and Ian Malcolm from the list of characters on the flight, and there is no overlook of any dinosaurs that can be seen due to an overabundance of mist, to which Hammond complains:

HAMMOND

Oh, too bad... there's a wonderful view from here... Well, let's get you settled in at Park Headquarters.

Continuing back on the original draft, we see each of the characters enter their rooms at the safari-styled lodge: Grant and Sattler witness the TV automatically turn on, welcoming them to the resort, and notice there are bars installed onto the skylight above them; Lex trampolines on the bed of Tim's room as he watches the TV in fascination; Malcolm tries to turn off the TV, finds he can't and swears at the set; in Nedry's room:

Ignoring the TV, he's unscrewing the telephone, and clips a small box to it. Then he dials and whispers into it. We can't hear what he says.

Most of these interactions at the lodge ended up being removed by Crichton's final draft, most notably the early glimpse into Nedry's espionage.

When the characters meet up again, Malcolm divulges his thoughts on why Jurassic Park can't work the way its creators intend it to. He does this briefly in the original draft, but over the course of additional drafts of this scene, Malcolm goes into more detail. In one version, he compares Chaos Theory to a game of pool by taking some shots at the lodge's table, while also using a tiny portable laptop that displays a schematic version of the game. He concludes after playing for a moment:

MALCOLM

[...] I can't calculate more than three seconds into the future. Because minor chaos effects--- friction from the felt.... (he touches the green)... and tiny imperfections in the table.... (runs his hands

along the bumpers) ...microscopic defects in the ball... (rubs ball)... these chaotic effects add up fast. After three or four bounces, I can't predict what'll happen anymore. (hits a ball, it bounces four times, misses the target ball) [...] Chaos Theory says you can never predict for sure. (tries the same shot again, hits the ball) You can't predict the weather... You can't predict what'll happen on a pool table... and you can't predict what'll happen on this island, Mr. Hammond.

This explanation is similar to what is in the novel.

In Crichton's final draft, this scene is changed into the introduction of Malcolm, while also replacing the pool table analogy with one involving waterfalls, baseballs, and clouds. Malcolm is inspired to use this analogy as he looks outside the lodge and sees Tim and Lex playing catch by an artificial waterfall.

MALCOLM

When you look at the world, you see two kinds of phenomena. One is the regular movement of objects, like that ball... Mathematics deals with regular movement very well. We can predict the movement of the planets, we can send spaceships to the moon, all that. Right? But now chaos theory allows us to understand waterfalls and clouds... Complex non-linear systems are sensitive to initial conditions and therefore unpredictable... You might as well ask where that petal in the waterfall will end up... It's absolutely unpredictable. And uncontrollable. And so is this island, Mr. Hammond. Uncontrollable.

Despite Malcolm's qualms, the entire group heads to the visitor center where Hammond leads them to an auditorium where they are greeted by Ed Regis. In the original draft he is said to be one of the park's geneticists, but in the final draft he returns to his role in the novel as the park's guide. Wearing phony safari garb, Regis jumps onstage and welcomes them to the first tour of Jurassic Park.

In the final draft, this is the first time the name of the resort has been announced. Having not seen any dinosaurs yet, there is confusion amongst Grant and Sattler in an attempt to further unravel the mystery about what the park really is. The lights dim, and a presentation plays on a screen behind Regis, allowing him to interact with an onscreen version of himself in a similar way Hammond does in the film. Mr. DNA was not something Crichton created, so instead of the cartoon character taking over the presentation, like it does in the film, it is simply the onscreen Regis that does. As he explains the process of DNA cloning, multiple clones of Regis eventually fill the screen in a comical fashion. Malcolm shakes his head, clearly not amused by such an

untechnical presentation. After more footage is shown, including a look at the park itself, they decide to head to the extraction lab to meet the chief geneticist Dr. Henry Wu.

Wu continues the tour while going into more detail about the science behind the park, as he takes them through the extraction lab filled with microscopes, amber, and computer displays of genetic code. He then leads them into the fertilization lab where the embryos are stored and frozen, then into the hatchery where rocking eggs are on tables covered in mist. Eventually they enter the nursery, where they have an interaction with a baby Velociraptor that raises questions about dinosaur breeding, enticing them to visit the adults.

Similar to the film, the adult Velociraptors are being held in an outdoors holding pen. During their visit, a raptor charges at an electrified fence; startling them as they watch. Most of this tour has been similar with what happens in the novel, however in the final draft, the visit to the raptor pen is removed entirely, which instead continues their tour into the control room.

The chief engineer, John Arnold, is introduced in the control room and shows off the computer systems and how they track the dinosaurs in the park. In the original draft, Robert Muldoon the game warden is also introduced here. In the final draft, *this* is where Nedry is first seen; along with a large tabletop model of Jurassic Park that is animated with inch-high dinosaur toys. Shortly after this visit... the tour of the dinosaurs begins!

Grant, Sattler, Malcolm and Gennaro get in the first land cruiser, while Tim and Lex get in the second vehicle with Regis. A recorded narration plays inside as the self-driving cars take the group into the park. Following the original draft, they come across the same sauropods and hadrosaurs from the earlier scene, just from another angle as the car drives on. In the final draft, this is the very first time any of the group, apart from Regis, has seen these dinosaurs. This version of the scene has the cars stop so they can stare in awe and take in the same moment.

Back in the control room, Hammond and the others comment on the tour group's reactions, then voice their own concerns. In the final draft, Hammond is particularly happy with how Grant has reacted with enthusiasm at seeing the dinosaurs. The staff then shifts their concerns onto the raptors, and the question is raised if they should be destroyed. In the original draft, Hammond disagrees, and is tired of hearing about them. But in the final draft, he voices concern that his grandkids are out in the park, and asks if there is anything he needs to be aware of. In this draft, Hammond and Wu visit the raptor *pit*, which is the first time we see it. The scene plays out a bit differently:

Hammond stands with Wu before a holding pit sunk in the ground. An electric winch lowers a carcass of meat. Looking down, they see movement in the foliage below, but no animals.

The carcass reaches the bottom. Still hidden, the raptors attack it. We have the impression of claws and rapacious tearing teeth. The carcass rises, now a dripping skeleton.

In the pit, one clawed hand reaches up to grip the rising winch, hitch a ride... unnoticed. Wu follows Hammond around the rim.

Suddenly, A SNARLING RAPTOR hits the fence in a blaze of sparks. It's after Hammond, who spins away, his back to the bars, when a second raptor almost gets him! Snarling up beside his face, hissing in fury and exploding sparks. The raptor falls back. Smoke hangs in the air.

In Crichton's final draft, it is after this moment that Hammond agrees the raptors should be destroyed after the tour is finished. In an earlier draft, Hammond isn't as hasty about them being destroyed, thinking there is still time to wait. It is interesting how Crichton gradually made, or was gradually asked, to make Hammond less of a reckless monster compared to how he is in the novel and the first draft of the screenplay.

Back on the tour, the group sees three dilophosaurs behind the fence along a river. Lex thinks they are pretty, despite the automated recording revealing how they hunt with their blinding salvia. This new detail worries Lex. In the final draft, after returning to the control room, Hammond notices this reaction and complains that they should change the recording to make it less scary. Arnold muses that dinosaurs are a bit scary, in reality; to which Hammond says:

HAMMOND

I don't care about reality. We make the reality. I didn't spend four billion dollars and five years to make a park that scares little kids. Change the message.

The tour group then comes across two triceratops and Lex shouts at them to move since they are just standing still. A triceratops then rises to window height, and trumpets. Lex pulls her head back, chastened. In the final draft, Hammond takes notice of this and mentions that they should move the fences back for guest safety.

The tour cars then drive by the Tyrannosaurus Rex enclosure. In the original draft and novel, this is where they stop to watch it dramatically eat a goat behind the fence. While impressed, they voice their concerns aloud about the possibility of such a large predator escaping the enclosure. The control room overhears and reacts to the negativity of their statements. In the final draft, the tour cars don't stop at the enclosure, and instead hear the recorded voice say:

RECORDED VOICE

We'll stop to see Tyrannosaurus on our way back, but we are passing her habitat now, and you might catch a glimpse of her to your left. (everybody stares out to the left) There's a bit of luck involved, since Tyrannosaurus conceals herself during the day. It's because she has sensitive skin and sunburns easily. Keep looking...

They don't see it and the cars move along. They instead notice a supply ship and loading dock in the near distance. A storm is heading in their direction, and Regis hopes they will be able to complete the tour in time before it hits.

Back in the control room, a man from the park's supply boat contacts them, recommending that he should be heading back to the mainland earlier than usual due to the storm. They agree, and it is visually clear that Nedry is upset at this revelation. Hammond gives Nedry a hard time about his work ethics. In the final draft, there is an additional scene after this with Nedry going into:

A narrow walk space on the other side of the control room, so you can get to all the wiring. Big panels with wires. Boxed, unused monitors. In the back, Nedry's little secret place: a monitor that shows the supply boat. Nedry talks on a phone.

In this scene, Nedry contacts the guy on the boat, and pleads with him to not leave early. But Nedry is told that if he wants something on the boat, he needs to be there in the next hour. In an early version of this moment, Nedry instead simply calls to say:

NEDRY

Hello. It's me. The hell with it. I'm gonna do it tonight. That son of a bitch thinks I can't program—I'll show him some programming. They'll never know what happened. You got that? (beat) Tonight!

Nedry then returns to the control room, where it is announced that the tour group is approaching the stegosaurus paddock.

The tour cars stop as it is discovered that a nearby stegosaurus is sick, and they get out to have a look. In the original draft this is where they meet Dr. Harding, the park veterinarian. However, in the final draft, Harding is written out entirely. Instead, this is where we first meet Muldoon, who absorbs some of his dialogue and abilities. Omitting the Harding character allowed the storyline to be streamlined a little more, with less scenes needed to be shot, while also not needing an additional actor to be hired. This process of combining certain characters would continue in different ways with each screenwriter who worked on Jurassic Park.

In the final draft's case, Muldoon has the stegosaurus' mouth propped open and it wheezes while he scrubs the teeth with a brush like a hockey stick. He says:

MULDOON

The illness [is] a complete mystery. These stegos are very fragile. It sounds strange, but they get severe tooth decay, then the massive

infection spreads to the oral cavity, and they die.

The group examines the dinosaur and its surroundings. Grant notices the dinosaur has cracked toenails. Gennaro eventually voices his concern about guests possibly catching an infection from it. Muldoon responds:

MULDOON

Not unless you French kiss her. No, people can't catch it. (stego burps, Muldoon rolls his eyes) Oh, girl...

In an early draft, Gennaro chimes that he is serious. Muldoon adds:

MULDOON

So am I. People do crazy things with animals.

In the novel and original draft, Grant eventually discovers some eggshells that likely belong to a Velociraptor. The tour group then communicates with the control room via radio and challenges them to test their computer program to see that it is counting the dinosaurs incorrectly; and that the dinosaurs must somehow be breeding in the wild. To the shock of Hammond and the others in the control room, they discover that the computer is counting wrong due to it never being programmed to expect *more* dinosaurs than the anticipated number; only *less*.

In the final draft, the discovery of the eggshells and the miscounting computer is skipped over entirely, and instead everyone heads back to the tour cars due to nightfall approaching. Sattler and Gennaro remain behind with Muldoon to further investigate the stegosaur, as Sattler blows Grant a kiss before he leaves. He winks back in response. Regis mentions the night vision goggles to Tim, which gets him excited to use them to see the T-Rex on their return trip...

As the tour group heads back in the cars, the control room notices the phonelines are down due to Nedry's "transmission" he is putting in place. The tour group stops and gets out at a rest area near the T-Rex paddock, as Nedry makes his way from the control room into the fertilization lab to steal dinosaur embryos by putting them in a cooling device made to look like a shaving cream can. He then sneaks his way down into the basement where he steals a gas-powered jeep. Nedry drives fast into the night, until he comes to a gate marked ELECTRIC FENCE 10,000 VOLTS. He opens it with his bare hands, showing the power is most definitely off now, and drives through.

At the rest stop's overlook, Tim can see Nedry through the night vision goggles approach the dock. Yes: unlike the film and the novel, Nedry *actually makes it* to the East Dock! He is seen giving the captain the shaving cream can, as it is put into a cooler. In the original draft, Tim

alerts the others what is going on, as Regis claims Nedry is "stealing embryos!" and wants to try to call the control room... but they can't be reached. Regis doesn't want to see the embryos in the wrong hands, to which Malcolm replies:

MALCOLM

No, not if they can breed...

In Crichton's final draft, the scene with Nedry at the dock is *even more* interesting. While Tim isn't quite sure what Nedry is doing at the dock, the audience gets to see a scene play out with Nedry and the ship captain where a crucial detail is mentioned:

FREDDY

So. You made it. A second shipment, Dennis? You must want to be rich.

A *second* shipment. In this version of the script, Nedry had already given Jurassic Park's competitors dinosaur embryos *before*. He just wanted to "screw them over" even more, while making more money. If this tiny detail, which was not in either film or novel, had remained; the implications for future sequels would have been completely different. BioSyn, or any number of InGen's rivals, could have already had access to dinosaur embryos and eventually made their own Jurassic Parks. Or, maybe they could have done even more with their genetic power, such as Dodgson's idea of making small versions of dinosaurs as pets? Or, even the dinosaur/human hybrids, which were once considered for Jurassic Park 4, may have had an early life? The sky could have been the limit! While there is still some potential for these ideas to finally happen in Jurassic World: Dominion, it could have instead happened with the very first sequel if this idea had carried over beyond the script.

Putting this detail aside (which never gets brought up again), Crichton's final draft also includes a subplot from the novel not present in the original screenplay: a pair of baby raptors are seen getting on the ship after Nedry leaves. Fearing they will be taken all the way to the mainland and roam free, the group tries to notify the control room, but of course aren't able to reach them. They all get back into the cars, expecting to continue their drive back: but the power is out.

After an amusing scene with Hammond explaining to a workman that the skeletons in the visitor center's rotunda should be positioned better to make the T-Rex look more fierce, the control room starts to see the power failing all over the park. They see where the tour vehicles have stopped and try to call maintenance to get them; but the phones are still out. To their horror... they realize the electric fences containing all the dinosaurs are *also* out.

Back on the main road, rain drums the roof of the Land Cruisers. Lightning flashes, and thunder crashes close. Using the night vision goggles, Tim scans the side of the road. The T-Rex is in view behind the fence.

In an early draft, where they did not see the dinosaur before their last visit of the paddock, Regis now says:

REGIS

***Well. I'm glad we finally got to see him. He's something, isn't he?
Quite an animal.***

But then they see a claw grip the fence... *and another*. Regis realizes the fences are out, then flees from the side door. In the film, since Regis isn't a character, this use of the role was replaced by Gennaro. In the novel and original draft, Regis runs off and disappears into the woods. But in the final draft, the T-Rex immediately breaks out and chases after Regis, as both disappear down the road into the rain. A final scream from Regis is heard, making his death happen completely out of view.

After the Tyrannosaur breaks out, it approaches Tim and Lex's car. The tour cars can communicate with each other via radio, as Grant warns the kids to stay quiet and still; but the attack still happens. In the novel, the Rex crunches the car's metal roof down, then rams its head through the front windshield in attempts to bite the children. In Crichton's drafts, the Rex instead slams its head through the clear bubble of the sunroof, nipping at them. This change was brought about due to the early redesign of the tour vehicles during storyboarding of the novel.

The Rex's big tongue slides in, attempting to reach them. Failing to reach, the Rex then bites down on the windshield and dramatically throws the entire car, making it land into a tree. Lex falls out before it lands, her whereabouts afterward unknown.

Grant and Malcolm witnessed the terrifying event from their car, uncertain of what to do to help the children, or themselves. In the final draft, Malcolm eventually says to Grant:

MALCOLM

It's been a pleasure, Doctor.

Grant is startled as Malcolm bolts out of the car and into the rain, as the Tyrannosaur sees him and leaps forward to attack. In the original draft, the Rex chases Malcolm, as he looks back, then trips and falls in the mud. The Rex chomps down on Malcolm's legs, then lifts him from the ground, flings him like a helpless rag doll over its back until he lands with a splash in the muddy road.

In the final draft, the attack is closer to how it is in the film. Malcolm bolts into the rain toward the rest station, then:

[...] stumbles down the concrete ramp to the rest rooms below. He reaches for the key on a chain to unlock the men's room door. He fumbles, glances over his shoulder. The Rex ducks and charges forward, lifts Malcolm off his feet and tosses him with stunning violence, smashing open the ladies' room door, crashing Malcolm back into the stalls.

Unfortunately, no one is waiting on a toilet to be eaten in Crichton's drafts...

Grant gets out of the car and is about to run, when the Tyrannosaur spins back to face him, roaring! Grant freezes by the open door... but the Rex doesn't attack. It moves away, then abruptly whips its head back, very close to Grant! He continues not to move, realizing the Rex can't see him if he doesn't move.

Then the big hind leg lifts up and crashes on the roof of the car, slides off with a metal screech, barely misses Grant, and blows the tire. Startled, the Rex delivers a mighty kick and the Land Cruiser tumbles over. Grant falls backward, down a hill along with it. He slides into mud, and lies unconscious. Above on the road, the Rex roars triumphant, and moves off.

In the original draft, elsewhere in the park: Harding, Gennaro, and Sattler are making their way back from the sick stegosaur as Harding's jeep is stopped by a fallen tree across the road. Using a cable and the jeep's winch, they attempt to clear their path.

Back in the control room, Hammond is upset that they can't see what is going on in the park anymore and gets tense with Wu and Arnold as they try to get their systems working again. Hammond is furious at whatever Nedry did.

Meanwhile, Nedry is driving on the road in the rainy night when he suddenly swerves to avoid a dinosaur that runs across. His jeep spins, crashes through a fence, and stops. He gets out and discovers that he is at a concrete embankment. Climbing down to get a better look, he sees that he is stuck. Then, he hears a hooting cry... then looks over his shoulder to see a Dilophosaur further down the embankment. It suddenly spits at him, first on his shoulder, then on the jeep's headlamp, until finally hitting his face. He blindly scrambles back up the embankment, then:

Nedry gropes his way into the jeep, but something unseen pulls him backward... out of the car... and he moans in horror. His fingernails claw the seat. [Then,] he's gone!

Nedry's death ends differently here than in the film and the novel. In the film, Nedry makes it back into the car, unknowingly *with* the Dilophosaur, as we then hear his fate outside. Like Crichton's drafts of the screenplay, the violence is implied rather than shown. The novel version of his death, however, is incredibly gory. His stomach gets sliced open by the Dilophosaur, making his guts spill out! His head is then in the jaws of the dinosaur, and the scene finally ends.

Toning down the gore for the screenplays was something Crichton understood and agreed with:

"You can have gory descriptions in a book, because everyone is their own projectionist. I've always found it unwise to do that in a movie, because it throws you out of [it]... The explicitness of the violence serves a different purpose [in the book]. You don't have certain advantages a movie has, so in a way the violence is a way to say, 'These are real dinosaurs, and take them seriously, O Reader.' In the movie, if they look wonderful, then you take them seriously; you don't have to see them tear people open. [...] So [graphic violence is] unnecessary."

-Michael Crichton

Back in the control room, it is revealed it will take hours to fix the problems caused by Nedry. In the original draft, a scene follows with Wu meeting Hammond at his bungalow:

Decorated in 1920s safari-lodge style, with dead animal heads. Lots of electronics. Big windows with views over the park. The table is set for all the dinner guests who haven't returned yet. Lightning flashes, and there is the sharp crack of thunder.

Hammond voices his delusions that everything is okay, and that the park can't be shut down despite what is happening. The original draft continues after this moment with Harding's jeep returning to the visitor center. Muldoon instantly takes it to go fetch everyone from the tour. In the final draft, however, this is when Muldoon, Sattler, and Gennaro would begin making their way towards the same endpoint from the sick stegosaur.

Near the Tyrannosaur paddock, Tim wakes up in the tour car that was tossed into the tree. As the car begins to fall, he quickly gets out and helps himself down. He leaps onto a branch, then scrambles down as fast as he can as the car continues to slip and follow. Before the car can hit him, he finally jumps down the rest of the way, as the car crashes onto the ground beside him. A stegosaur attracted by the crash suddenly startles him. He throws rocks at it to make it to go away. Soon after, he discovers Lex in a drainage pipe. They both get startled by something making noise as it heads toward them; only with relief to find that it is Dr. Grant, having finally awoken.

The final draft changes that entire sequence by omitting the stegosaur, and having Lex somehow already discovered by Grant. From below, she watches Grant up in the tree trying to get Tim back down. This is similar to what happens in the film, as the car falls the same way while they try to evade it, creating suspense for two characters instead of one. Lex is relieved they are both alright.

This change in Crichton's final draft creates a little confusion; the last time we saw Grant, he was knocked unconscious from the Tyrannosaur attack. Now, he's suddenly up in a tree! Without the original draft and novel's gradual reveal that Grant had awoken, it feels quite sudden to just see him "in action" like this.

An additional version of this sequence added Lex running past Grant and Tim toward the smoking hulk of the car. She wants to get her baseball glove, her "Kirk Gibson special" (which was changed from "Darryl Strawberry" in the novel). Grant goes after Lex to get her away from the dangerous vehicle, while Tim is pestered by the Stegosaurus; throwing rocks until it goes away.

Back to the original draft, the scene continues with the fate of Ed Regis. This scene is unique with the way it is handled in this script, since it is not in the other drafts, and it is done differently than the novel where he was playfully killed by a juvenile T-Rex. Since the younger Rex was never considered for the film, the adult kills him instead:

[Regis is] pressed back against the trunk of a tree, hearing the snorting. [...] The rex's head is hidden from view by the lower branches of the tree. [...] One of his enormous toe claws snags Regis's trousers, pinning him to the mud. Regis tries to pull his foot free. Gently at first, then harder.... Harder...

The head swings down, suddenly, fast. Regis is confronted by the face. He screams! He turns and tears his trousers free, runs—toward the other people.

The rex grabs him in his jaws, and lifts him above the limbs of the tree. We don't see what happens. Body parts seem to fall, but it's hard to tell in darkness.

After being showered with body parts, Grant and the kids run. The Rex spots them.

Back in the control room, systems are urged to be restored. Muldoon (along with the others in the final draft) arrive near the Tyrannosaur paddock and discover what happened. Malcolm is found, injured but alive. Malcolm wearily says that they need to contact the supply ship, as he is loaded up into the jeep.

In the original draft, the scene of Muldoon's discovery of the paddock is intercut with Grant and the kids being pursued by the Rex.

In the moonlight, they are dodging and moving among trees, but the Rex is gaining on them. Grant decides to suddenly pull the children around the side of a big tree. The Rex chases past,

feet throwing up huge splashes of mud, dousing them. The Rex stops, as they sneak their way towards a tall fence. Picking their way over the barbed wire of the top, they go down the other side where a moat can be seen below. They hear the Rex roar, as it suddenly races forward, charging the fence from the other side. It smashes it down as Grant and the kids fall into the moat. The fence lands on top of them, bridging the gap. The Rex stands on the fence, as its weight bends it down. It snaps at them, bellowing as its claws poke through. They struggle waist deep in the water as they try to get away, with the Rex chasing after them above. But then the Rex is distracted by the sound of Muldoon's jeep driving off, and the dinosaur changes its course to go after it. This gives Grant and the kids a chance to climb their way out of the moat, while the Rex goes near the road to roar at the jeep; but it does not run after it like in the film.

Crichton's final draft skips the Rex's attack at the moat. Instead, as Muldoon's jeep drives off, the Rex is heard roaring in the distance. According to Muldoon:

MULDOON

That's the sound it makes when it's hunting.

Back in the original draft, Grant and the kids exit the moat and walk past a motion sensor and wave at it, hoping to be detected. With no reaction, Grant believes maybe the power for them is off, too. Then they hear a honking sound; a duckbilled hadrosaur came from behind them. First one animal, then another and another, until a whole herd arrived; agitated, frantic. The Tyrannosaur bursts through the trees rushing out toward the herd of hadrosaurs; and them! They escape up a tree until the Rex and the herd disappears.

The final draft alters this sequence by having the Rex already chasing after them, until they climb up a tree. The Rex almost gets them as they climb, lunging upward, snapping.

The Rex circles the tree, snorting, then lunges upward, almost pushing it over. As the Rex starts to climb the tree, his weight pushes it down.

Grant and the kids jump to a neighboring tree, getting higher. But the Rex still circles below. Suddenly, the Rex stops his attack, turns away... Grant and the kids are puzzled. Until they see the Rex turn and charge a distant herd of Hadrosaurs.

An earlier draft omits this chase up the tree entirely. Instead, Tim talks to Grant about his parents being divorced while they walk under a full moon blurred by drifting mist, with hadrosaurs chewing on leaves in the distance. Tim asks if Grant will marry Sattler, to which Grant replies:

GRANT

We'll see.

In the final draft, we are back in the control room, as the group are looking at a map on a screen and see that the hadrosaurs are now clustered near the Rex. There is worry of losing animals. Malcolm is propped up in a corner of the room as Muldoon starts an IV for morphine. They wonder why they can't spot Grant or the kids from the motion sensors, when Malcolm reminds them its for the same reason they didn't miss the raptors that they saw get on the supply boat. It is here in this draft where the scene of computers being only programmed to expect less dinosaurs than the anticipated number happens.

In the original draft, Malcolm is said to have a septic compound fracture; and the leg must be amputated. During this dire reveal, Malcolm is talking heavy due to the morphine, as he is carried back to the lodge.

Back in the park, Grant and the kids have fallen asleep in the tree. At one point:

Tim awakens. He looks up, and sees the long graceful necks of six sauropods, moving silhouetted against the full moon. He sits forward, then leans back to sleep again.

In the morning, Grant is awoken by the huge duckbilled head of a hadrosaur as it eats leaves from the tree's branches. The adults bend low and let their babies stand on their hind legs and eat the branches that protrude from the side of the mother's mouth. Tim assists in feeding them, as well. Grant then asks where Lex is, as Tim points out that she is in the grass below... feeding a baby triceratops.

[Lex then] jumps up on it, giggling, and the baby tosses its head happily and starts to trot, running away with her. [...] Grant goes down fast. Tim comes down after him. The [hadrosaur] herd honks, annoyed. The baby Triceratops swings around. Grant arrives just as it passes him.

Grant jogs until he finally catches up with her and pulls her off. The baby runs up the hill to reunite with its mother. Lex is momentarily upset that she had to stop riding the dinosaur, which she names "Ralph".

The final draft for some reason omits this name, and instead adds an additional scene after Lex's ride. Amongst some nearby bushes, Tim discovers what appears to be a big nest and eggshells. This scene takes the place of the one from the original draft that happened near the sick stegosaur. Once Grant claims the dinosaurs can breed, Lex amusingly says:

LEX

Boy, this island is really a mess.

Another interesting addition is a small pile of bones off to the side of the nest; one of the babies died. Grant pulls out the x-ray scan that was faxed to him at the beginning of this draft and lays it alongside the bones. It appears to match... meaning baby raptors have already reached the mainland... with two more about to join them from the boat. Grant gets up in haste, wanting to continue their journey back to the visitor center; when, speaking of boats... Lex spots a sign for one.

Grant leads them down the road towards a shed designated by the sign, as they hear a curious rhythmic snorting sound. They come around a curve and see the Tyrannosaur at the side of the road, sitting up against a tree, staring toward them. Grant grabs the kids and ducks behind another tree. After a moment, Grant cautiously looks around... and realizes that the T-Rex is sleeping.

Grant crosses the road, in full view of the sleeping Rex, then motions the kids to follow him. They come close to the Rex, when he snorts, and scratches the back of his ear like a dog. The Rex shifts his tail... revealing the dock just ahead. As they start forward the tail lifts lazily in the air, and slaps down between Grant and Lex, isolating her. Grant reaches in and plucks her out! They stumble back, landing near the jaws of a dead hadrosaur!

They run for the shed.

From inside they find life vests that they put on, and the raft in the form of a rubber cube that Grant carries to the end of the dock. He expands it, snapping open with a loud hiss-whap! The Rex snorts, almost awakens, but settles back. In the original draft it also lets out a belch. Grant beckons the kids. They come out in their life vests, and moving toward Grant, until they climb into the raft. He starts to push off...

In the original draft, there is an additional scene that is also not in the novel. Lex forgot her baseball glove back at the shed. She immediately scrambles out of the raft, and in doing so she pushes it off, shoving them out into the lagoon. Grant has to grab for the dock, and then watches as Lex runs back to the shed to get her glove. Tim explains it was a present from their father.

Back at the shed, Lex gets her glove, then turns to check on the rex—which still sleeps—and watching it, she backs away from it...and crashes, falling into some empty drums! Which clatter to the concrete shed floor!

The Rex awakens, as Tim and Grant duck down.

Within the shed, Lex is horrified as the rex comes several steps toward her. Then it yawns, sinks down again lazily, lying its huge body against the side of the shed. And blocking the door.

Grant and Tim look toward the shed. They see her, inching the door open slowly—it creaks a little—and she only needs a little more to get out past the sleeping rex's head...when the rex butts the door with his head! He slams the door shut!

The door is now blocked. For a long moment there is silence... until Lex appears at the window. She's climbing out! She has the glove between her teeth like a pirate with a knife. She drops to the ground and races down the dock. She jumps into the boat, and Grant immediately begins to paddle. Tim hugs her happily.

From here it continues as it does in the final draft and like the novel. Lex, from all the tension, decides to suddenly shout at the dinosaur; claiming victory for getting away. Tim furiously tells her to be quiet as she argues with him that dinosaurs can't swim. Unfortunately for them, they can; as the Rex makes its way into the lagoon. It glides like a croc through the swamp, and submerges. Soon, the nearby water boils, and the Rex rises up, jaws gaping, but the surge of water pushes the raft away. The original draft adds a moment from the novel; the tyrannosaur sinks back below the surface, until the head bucks up beneath the raft, lifting it into the air, spinning them crazily before it splashes down again.

Continuing on in both the original and final drafts, the Rex is trying to get them as it thrashes against nearby trees.

One dead tree topples over, just missing the kids, but pinning the raft. Grant and the kids struggle, and free it as the Rex lunges forward.

Barred from following, the Rex is frustrated to see the raft get away. The raft floats away.

The original draft has Grant get knocked unconscious by a tree branch as they escape. This seems to happen to Grant a lot in these drafts, poor guy.

Meanwhile, Muldoon and Gennaro are out in the park when they finally find Nedry's body. His body is surrounded by procomsagnathids, like in the novel. The original draft includes the novel's gory details of them having eaten him, with his face red and bloated. In the final draft this is changed to them merely seeing his legs sticking out of the bushes. It is then that Muldoon notices the dilophosaur saliva and concludes that was the real culprit to his death. They don't share much sympathy. The embryos aren't found, and they decide to leave his body behind.

Back in the visitor center's extraction lab, Ellie is examining through a microscope some material taken from the sick stegosaurus. She explains to Wu that there is perhaps a protein metabolism

issue with the dinosaurs. Wu thinks asking Muldoon about it would be best. Ellie continues to worry about Grant and the kids being found.

Back on the river raft, Grant awakens and hears the kids argue. In the original draft, chirping dinosaurs leap from tree branches around the raft as it moves. These were removed from the final draft. There is dialogue between Grant and Tim about how the dinosaurs have been breeding in the wild, with Grant suggesting it had to do with frog DNA changing their sex from male to female in a single sex environment. The leaves shake eventually, and the shadow of the Rex is seen. It roars and tries to get through the growth of the surrounding trees but can't reach them. The original draft continues with an additional scene of the raft going through a dark tunnel. Afterward, they see two dilophosaurs hooting. They lie low and go past them, like in the novel.

Meanwhile, near the river, Muldoon is driving a jeep with Gennaro as they spot the Tyrannosaur. Gennaro opens a case with slim shells, each the size of a table candle that are tipped with needles concentrated with a heavy tranquilizer. Muldoon drives slowly closer to the Tyrannosaur, as they wonder why it is investigating the river. Muldoon makes Gennaro take the wheel as he loads one canister. Gennaro slides behind the wheel, and Muldoon gets out and walks ahead. He steadies the gun against his shoulder until he shoots a dart in the Rex's neck. It bellows in fury.

Muldoon runs away from the Rex. But Gennaro has already put the car in gear and is backing up; Muldoon chases the fleeing car. Just as he gets there, it fishtails 180 degrees, knocks him on his back. The Rex charges right over him, the feet landing on either side of him, and continues toward the Jeep.

As Muldoon gets up, Gennaro backs up abruptly. Muldoon rolls, hugs the ground. The Jeep drives over him. When the vehicle clears, Muldoon looks up to see the Rex bearing down on him, mouth low, ready to scoop him up.

Muldoon rolls again, missing the jaws. Gennaro swings the side door wide and slams into Muldoon, picking him up before the Rex can snap its jaws at them. They drive off and wonder why the shot didn't put him down. While this sequence was mostly from the novel, the additional complication with the jeep was something unique added to the screenplays.

Back on the raft, Grant and the kids are racing along the river. In the original draft, they go toward the edge of a waterfall to the waiting jaws of the Tyrannosaurus! Grant tries to stop this from happening but is unsuccessful. After plunging below, Grant swims for the rocks of the shore, as he pulls Tim up beside him. The Rex plunges its head into the water, shaking something in its teeth. Dangling from its jaws is Lex's life vest. Thankfully, a moment later she is seen bobbing in the water near the Rex. Grant plunges into the water after her, pulls her up onto the rocks, water pouring out of her mouth; but she's okay.

Looking for a hiding place, Grant spots a dirt path that leads behind the waterfall. They sneak their way up the path, and go behind the waterfall, where a little recess is there; filled with

machinery. There is a metal door marked MAINTENANCE 04, and he opens it. Beyond the door is darkness, but he wants to see if there is a vehicle or a phone inside, or some way of escape. He steps inside, but before the kids can follow the door snaps shut behind him, on a spring. Grant is plunged into total darkness, and unable to reopen the door.

In the next moment:

[The] tyrannosaur's head bursts through the waterfall toward them, mouth gaping wide. Lex shrieks and throws herself on Tim. The head swings back and forth, and pulls out again. Tim can see the shadow of the head on the sheet of falling water. The rex is just outside.

He pulls Lex deeper into the recess and the jaws burst through again, roaring, the thick tongue flicking in and out rapidly. Water sprayed in all directions from the head. Then it pulls out again. Lex huddles next to Tim, shivering.

There's no place to hide, as the head breaks through again and the tongue snakes out; with a forked indentation at the tip. The tongue eventually slides along Lex's body, until it reaches Tim's head and wraps around it. He can't even scream as he is being helplessly dragged toward the Rex's mouth... until suddenly the tongue relaxes, and uncoils, slipping off his face.

Tim's body is covered in disgusting white foamy slime, and the tongue falls limply to the ground. The jaws slap shut, biting down on the tongue. The nostrils still snort in ragged breaths. [...] And then slowly, very slowly, the head begins to slide backward, leaving a long scrape in the mud. And it disappears beyond the silver sheet of falling water.

This entire novel-similar sequence of the waterfall and the Rex attacking the children behind it is dropped in the final draft. Instead, the waterfall is replaced with a twisting stretch of violent rapids. At the far end of the river, the Rex is standing in the water, waiting for them.

Grant similarly tries to stop the raft from reaching it, but they are being moved too fast. They are swept right to the Rex.

The raft spins and the Rex opens its jaws and lowers its body to the level of the riverbed, as if it is going to scoop them up, but at the last moment it just flops over on its side. The raft collides with the big head. Snags on the fangs, air sizzles out---it's sinking. They scramble up the Rex's shoulder, and across its wheezing body...

It's a much shorter version of the same end result: The Rex's tranquilization from Muldoon's dart has finally taken effect. This gets noticed in the control room. In the original draft, it gives them the go-ahead to finally attempt to shut down the computer, clear the memory, and get the phones back. Doing so shuts off the power to the door behind the waterfall completely, allowing Grant to reunite with the kids. In the final draft, they instead see Grant and the kids on a monitor, climbing over the body of the Rex. They cheer, knowing they are safe. Before Grant and the kids leave the Rex behind, he has a moment unique to Crichton's final draft:

Grant can't help but inspect [the Rex], he looks at the back of the head feeling bones, touches the cheek muscles. The Tyrannosaur feebly raises his forearm to push Grant away. Grant grabs the arm, holds its clawed hand briefly in his, and then notices the nails. They're cracked [just like the stegosaur's were]. He sets the arm gently back down on the animal.

From there they begin to head back to the visitor center.

In the final draft, this is now when they decide to reboot the computer, knowing the Rex is down.

In both drafts, Arnold must make his way to the maintenance room to also reset the main power switch near a generator. In the original draft, he does this alone:

Arnold walks along toward the maintenance building. It's a quiet morning, birds chirping. A faint mist in the air. He passes the raptor fence. Inside, one of the raptors sees him pass by. The raptor attacks the fence – hits the fence – metallic clanging – the animal falls back, stunned. But... no sparks! [...] He stares at the raptor getting to its feet. The animal stares back. [...] Suddenly six raptors attack the fence, leaping high in the air, shrieking and snarling like a gaggle of hideous birds, and they can jump very high--- enough to get over it. [...] Arnold is running, heading toward the maintenance building, and the raptors are scrambling over the fence, shrieking like hyenas on a blood scent, and we know he doesn't have a chance.

The final draft has Muldoon join Arnold on the walk toward the raptor pit. The raptors are jumping up at the fence on all sides, until one raptor leaps up right at them. Muldoon fires his gun and kills the raptor, while ordering Arnold to get going. However:

Arnold backs away in horror to the other side of the fence and is moving off when a raptor leaps up, grabs him, and drags him backwards over the side. Muldoon leans over and fires down into the pit. Then he sees several jumping up on the gangway. They move toward Muldoon. He fumbles to reload.

Back in the original draft at the control room, they all hear the raptors on the loose. Muldoon sends Hammond to his bungalow and sends everyone else to the lodge for safety. He then goes to a weapons locker to pull more weapons out.

Gennaro assists Hammond to his bungalow, in a scene that is not in the novel. As they arrive, music can be heard playing. Gennaro looks at a wall in the bungalow: everything electronic is still glowing. Gennaro is shocked that Hammond has power in his bungalow, as Hammond reveals it is all battery powered. Gennaro spots a shortwave radio that can call for help, but as he reaches to use it:

We hear the whine and crackle of static, the radio coming to life, and then a different hissing.... Hammond has poured a vase of water all over the machine. Steam comes out of the vents. It crackles and dies.

From there, Hammond says:

HAMMOND

(venomous, accusing)

You've wanted to destroy my world all along.

*But I'm not going to let you... not... my beautiful
animals...*

Shocked, Gennaro leaves. This scene takes what was already a dark character from the novel and makes him a genuine, delusional villain.

Gennaro and Muldoon then team up and head to the maintenance building. They stop when they see three raptors look up at them with bloody jaws. Arnold's feet are sticking out from beneath the bushes. He didn't make it. They fire at the raptors, but in the tussle Gennaro gets left behind in the maintenance building, while Muldoon has to seek safety in the lodge. With no way to contact Gennaro, his fate is unknown. In the final draft, this scene doesn't happen, so Gennaro is just with the others at the lodge.

Meanwhile, Grant and the kids are making their way to the Visitor Center. In the final draft, there is an additional scene of them coming across three dilophosaurs as they fight for mating dominance, with cobra-like movements. They slip by them and continue their trek.

As they approach the visitor center, they hear the gunshots made by Muldoon. When they enter the visitor center:

Gray mist blows. A sign, WHEN DINOSAURS RULED THE EARTH hangs at an angle. General disarray. Grant takes a dead guard's radio and tries it.

He gets a hold of Sattler and the others at the lodge. Muldoon has returned, and it is revealed he has killed three raptors, but there are six left. Two of the raptors followed them to the lodge, and now they're on the roof. The bars are supposed to be electrified, but not with the power off. They're biting through the bars. In the final draft it is revealed Hammond is missing.

In the lodge, we now see the raptors on the skylight trying to make their way through the bars. They come up with the idea of having Grant get to the maintenance building since they are unable to. In order to do so, they realize they need to distract the other raptors toward them so Grant can safely make it into the building. Sattler gets herself ready to help, as Wu instructs Grant on how to get to the building and what he needs to do there. Before Grant leaves, he takes the kids to the cafeteria and leaves them there to wait for him.

Sattler, aided by Muldoon, make their way through the fog toward the fence near the lodge. She starts opening and closing a gate to attract the other raptors. She then steps through the gate, going outside the bars.

The fence disappears fast in the fog behind her. She's twenty yards from the fence now, the mist like light rain. She moves through a world of shades of gray. Muscles in her face taut. Her eyes straining. Looking for anything... a leaf moving... anything... The raptors attack in utter silence. The first one charges from the foliage at the left, and Ellie whirls.

She runs back just in time before being pounced on by the raptors. They have successfully distracted the raptors; all but one. Grants makes it safely into the maintenance building, as Wu continues to guide him via the radio. Wu warns Grant there is one raptor not accounted for and it could be in there with him. However, that is not where it is...

Back at the visitor center, the kids are in the kitchen. Tim opens a big walk-in freezer with steaks, when they suddenly hear a loud hiss.

In the dining room, A RAPTOR moves among the tables. It's alert, head moving with abrupt, bird-like jerks. From time to time, the raptor looks below the tables. A sniffing sound. Then the head snaps up again. It's coming toward them...

Tim pushes Lex into a cupboard while he runs to the freezer. He grabs a handful of steaks and places them from the entrance of the kitchen leading into the freezer. The raptor enters, as Tim hides beneath a worktable. The raptor steps forward---directly toward Lex! It pulls open the cupboard door, and plunges its head in---with a great banging of pots and pans! It pulls out. Lex is crawling within the cupboards, getting away. Outside, the raptor follows her sounds, pulls open a second door, snarls and jerks forward... with Lex screaming. The raptor comes out with something in its teeth: Lex's baseball mitt! The raptor sniffs it, then tears it between its claws, noses it away, chases it, like a game... and finds the first steak.

The raptor then follows the trail of steaks, until it enters the freezer. In an intense moment, Tim runs to slam the door of the freezer. Lex helps him reach the pin to then lock the door with the raptor inside. Tim and Lex quickly leave.

Meanwhile, Grant is told how to restore power, as Wu directs him. At the lodge, Muldoon comes in with a raptor bite, while Sattler is still making her way over. Grant gets the generator back on, and in Wu's excitement he stands outside the door to yell to Sattler about them "having power back on in no time". Muldoon scolds at Wu for standing at the door, when:

A raptor jumps down from the roof and Wu is yanked bodily out the door. Muldoon looks out and sees Wu is lying on his back, feebly reaching up to push the big head away as it eats him. Muldoon slams the door. Ellie looks horrified.

In the original draft and novel, this is followed by Sattler having to run up a tree to evade being attacked by the raptor next. However, when the raptor begins to climb the tree after her, she then has to leap from it onto the roof of the lodge. She runs for a door on the roof, slams on it to open, but it is locked. Eventually the raptors join her on the roof, and with nowhere else for her to go, she makes a run off the roof and jumps... landing into a pool. The raptors turned away from the edge of the roof, as Harding is heard calling for Sattler. The raptors change their direction to go toward him. Thankfully, Sattler gets out of the pool and races back inside the lodge, while Harding is able to close the rooftop door in time before they get him as well.

Elsewhere, Grant is still at the maintenance shed. In the original draft, this is where he finds Gennaro, still alive. Together, they make their way back to the visitor center as raptors run past them. They cluster by an industrial vent at the visitor center and listen to mewling sounds coming through the vent, then move off. Meanwhile, Tim and Lex exit the cafeteria. As the raptors come in, Tim and Lex move toward the partially assembled skeletons. They hide behind the translucent plastic sheeting.

In the final draft, they see the shadow of the raptor. It tears through the plastic, as scaffolding falls with pipes clanging and rolling across the floor. The raptor backs away, then turns as it hears a voice. In the auditorium, the sound of Hammond's voice is heard from a projection of him onscreen. The real Hammond is inside a projection booth, badly injured, surrounded by electronic equipment. The side of his head bloody. Lex's screams have roused him to start the

show as a distraction. Cautiously, Hammond looks out, as the raptors come into the booth, snarling. Lex and Tim hear Hammond's final screams as the onscreen Hammond footage plays and gets blurred and distorted by the raptor attack.

This death scene for the final draft version of Hammond gives him a more heroic scene compared to in the novel and what will be seen in the original draft. Given that he wasn't so much of a monster as he was originally envisioned, it is a little more fitting. In the original draft, this death scene is not present, so instead the story continues.

The kids make their way to the control room to turn the computers back on so they can contact the mainland and stop the ship from completing its trip. When they reach the control room, they radio call the others at the lodge, and Tim is told that no one knows how to reboot the computer systems, since Arnold and Wu are dead. Tim says he knows a bit about computers and tries to operate the system. He goes through various menus, submenus, and camera feeds... but he is unsuccessful. Before he can continue, Lex begs for them to leave the room; the sound of snarling raptors are heading from down the hallway.

Sneaking out of the hallway, they run into the raptors. Wanting to go back into the control room, they accidentally locked themselves out! Lucky for them, a dead security guard is nearby them, possessing a keycard. They grab the card, but the raptors blocked their path back! Instead Tim uses it on the nearest door he can find: the nursery. Immediately upon entering, claws tear into Tim's shirt, and he falls onto his back, shrieking in fright. It was the baby velociraptor, chirping and squeaking, and hopping up and down. Forgetting to close the door completely, the raptors found their way into the nursery, cornering them. Thinking the baby would distract them, Tim slides it across the room toward the adults. The raptors instantly attack and rip apart the baby and begin to eat it; clearly not caring it was of their own species.

Finding another door in the room, they escape into the DNA extraction laboratory. They run into Grant and Gennaro there, consumed with relief, but still fearful of the pursuing raptors. Gennaro is about to take the kids to the control room, leaving Grant to tend to the raptors. Before he does, Tim asks what Grant is going to do. Grant says:

GRANT

I spent my whole life studying these animals. I think I should know what to do.

TIM

What?

GRANT

(admitting it) I have no idea. Now go.

In the final draft, the kids reaching the control room on their own and their encounter with the raptors devouring the baby is excised. Instead, Grant alone finds the kids before they go up to the control room. The three go together and attempt to reboot the system and are similarly unsuccessful. Shortly after, this is when Grant sees three raptors coming up the rotunda staircase and leaves the kids in the control room so he can confront them on his own.

As soon as Grant steps out, the raptors race toward him. With nowhere else to flee, Grant climbs over the balcony, onto the unfinished skeleton.

He clammers noisily down, hanging from the Rex jaw, swinging from rib to rib. He is most of the way down when the raptors see him. Two run back down the stairs. The third leaps onto the skeleton, and it topples over under the added weight. Grant uses the collapse as a diversion. He runs off. The third raptor emerges from the skeleton. It's unharmed. All three pursue Grant.

Grant first goes into the extraction room, where over the radio Tim asks what Grant is going to do. In contrast to the amusing response Grant had in the original draft, he instead confidently expresses that he has a plan:

GRANT (ON RADIO, O.S.)

I spent my whole life studying these animals. I've always had a theory they ate eggs. I'm going to feed 'em.

Grant enters the hatchery, and as the raptors come in after him, he gets the idea to take a syringe and inject eggs with toxic fluids. As he hides, he begins rolling the poisoned eggs toward the raptors, hoping they will be eaten. They are, and slowly, one by one, the raptors eat the poisoned eggs and die from them almost instantly. The final raptor, however, did not go for his plan. Instead it stalks him in the hatchery, as Grant has one last syringe in his hand ready to strike at the raptor. To have the raptor distracted, Grant turns on the radio and tells Sattler to talk. He slides the radio across the floor, and as Sattler talks, the raptor is indeed distracted. Grant is then able to jab the syringe into the raptor's tail. The raptor shrieks in fury, whips its tail and smacks Grant in the head. He reels under the tables, as the raptor spins back toward Grant, wide jaws snapping---they close on the table leg nearest to Grant---the head jerks up, and the table is flung away. Grant is on his back, completely exposed. The raptor roars, raises its head so it bangs into infrared lights above, making them swing crazily.

Sattler's voice is heard in the radio again, as the raptor lifts its clawed foot. Grant rolls. The foot smashes the radio, spattering sparks. Grant is against a wall as the raptor leaps forward, raising its feet in attack... but then topples backward... wheezing... foaming... and then dead.

In the original draft, this final moment is extended a little further, even beyond what happens in the novel. When Grant is against the wall and the raptor makes its attack, Grant twists away, and the animal smashes into the wall.

Grant is now crawling up on one of the big steel refrigerators, they are eight feet high, there's only about five feet between the tops of the fridges and the ceiling, he's trying to get high, above the animal, but the raptor leaps and kicks again, smashing into the refrigerator, jumping six feet into the air, nipping and kicking as Grant huddles back. And it topples backward. Wheezing. Foam comes from its mouth.

Then, a moment from the novel returns, with the kids entering the room. Grant signals them to stay back as Lex looks at the dying animal. Grant gets to his feet, and they all turn and run for the control room.

Back in the control room, Tim is still trying to get the system back online. After a few failed attempts, he finally succeeds. The electricity is restored everywhere, including the skylight that sizzles the raptors trying to get into the lodge. However, Lex reminds them they need to contact the ship, and from a video screen they can see it is about to dock at the mainland. Tim is able to connect a call to the boat captain, Freddy. In the novel, Tim talks to him and because he is a kid he isn't taken seriously until Gennaro comes on the phone and answers. Instead, in both the original and final drafts of Crichton's screenplay, Grant takes the phone from Tim before he can even talk. Grant threatens Freddy with "Section 509 of the Uniform Maritime Code", and when Tim asks him what that was, Grant says:

GRANT

Who the hells knows?

On the screen, the boat is heading away from the shore! They all sigh with relief. They had done it!

From here, the original and final drafts have very different ways of concluding.

In the final draft, the resolution comes very quickly, similar to how it is in the film. There is however first a scene in the extraction lab where Sattler and Grant are looking through microscopes. Gennaro enters to tell them the helicopter is on its way to pick up Malcolm, who is still alive by the end unlike the novel, when he asks what they have found. Grant explains the claws are cracked on all the dinosaurs and they all had high protein levels. They conclude that Wu's enhancements to speed their growth made their DNA unstable, and now they are going to die. This is an alternate idea compared to the novel and film's lysine contingency. Gennaro says they have to go.

At the helicopter pad, they get one final view looking down on Jurassic Park, this time clearly, with the dinosaurs in the afternoon sun. They lament that the dinosaurs will go extinct again in just a matter of weeks. Grant says:

GRANT

It's just as well. They may be the greatest animals in history, but they don't belong here now.

On the helicopter, as it lifts away from the pad, Grant looks out the window. Malcolm adds:

MALCOLM

'The greatest animals in history.' Maybe someday, human beings will earn the right to be called that...

They look up as the helicopter flies over the island. The helicopter is lost in the setting sun. The mechanical sound dies. Now we have a moment of primordial jungle sounds, nature as it once was, undisturbed. Just the dinosaurs. Then slowly:

FADE OUT

In the original draft, the conclusion is more drawn-out and includes some more dramatic scenes. After power had been restored, and the boat had been contacted, everybody is getting into the cars. Malcolm is carried, being made comfortable. Gennaro is on the phone, while Harding arrives and says that Hammond can't be found in his bungalow. Gennaro gets off the phone and says the helicopters are on their way. When asked about Hammond, Gennaro replies:

GENNARO

(grimly)

Justice is served.

Grant drives them all to the helipad, but Lex yells to stop the car. Grant stops, and Ralph, the baby triceratops, has his horns in view sticking up above the rear trunk. Lex is already out of the car, and hugs Ralph around the neck. Ralph squeaks happily. Lex tells him how she was worried about him, asks where his mother is, and why he is alone. Grant gently tells her they have to go. Lex wants Ralph to come, but Grant insists that he can't; that he doesn't belong in their world. They get in the car and leave. Ralph stares after its departure, then trots after the car.

Back in the visitor center, Hammond stands on the balcony and watches the cars go.

He comes forward to the rotunda of the visitor center...and sees the destruction of his world. The world he has made. He moves forward in horror and a kind of awe, and at his feet, one of the raptors which seems to be dead moves slightly, its head jerks...Hammond jumps away nervously...

He bangs into the scaffolding, and it tumbles around him. He ducks for cover as bars and bones fall from all directions, dodges a skull which crashes down at his feet, but finally the big thigh bone falls like a tree... and lands over his leg, pinning him to the ground. He is in pain. He tries to move the bone but is trapped. He looks over at the nearby raptor as it dies while staring at him. Hammond is stuck. He hears a squealing nearby and knows the noise: compys. They come chittering gleefully down the escalator, hurrying toward him. They then wait all around him, silently like vultures. One bites at his exposed ankle; he shoos it away. But they come for him, and start to eat him. His hoarse cries are muted by the many green creatures covering his entire body. His hand reaches out, clutching air, and a compy bites his palm. His screams are heard as the camera pulls back over dead dinosaurs, shattered bones, and complete destruction.

This death is similar to the novel, where he was killed by compys after falling down a hill. However, this version in the original draft of the screenplay is even more visceral. Perhaps it is more deserving for this version of Hammond, since this is the same person who in this draft knowingly thwarted them from contacting the mainland sooner, which could have saved more lives.

The others reach the helipad and the helicopter lands. They get one last view of the island before they finally board. Just like in the novel, they are asked who is in charge. Gennaro eventually tells them that nobody is. Grant asks Muldoon what will happen to the dinosaurs:

Muldoon just points: up ahead, other helicopters come toward us, their bellies underslung heavily with armaments, and our helicopter is going out to sea, farther from the island, and we are really quite distant, with the island against a deep purple sky and sea, cloaked in mist that blurs the white hot explosions, bursting one after another, until it seems the entire island is glowing white-hot, a bright spot in the darkening light, and Grant turns away.

Crichton's original draft is the only script, even compared to the other screenwriters brought on board, that has the island destroyed at the end. This is what happens in the novel, but production designer Rick Carter explains why he felt this needed to change:

"The island should not be destroyed at the end. Jurassic Park itself is a metaphor for the question facing us at this moment in our history about delving into the whole arena of genetic cloning, of creating life, of playing God. The issue won't go away just by bombing it. What is important is to explore the lure and awe of the mysterious unknowns of creating life, and the perils and dangers of going too far. Even if you don't know all the answers to the questions that are raised."

-Rick Carter

His input likely led to the decision for the island to not be destroyed by the time Crichton completed his final draft.

As the island is bombed, Gennaro is relieved that at least the dinosaurs won't get out and overrun the world; they didn't destroy the planet. Malcolm, again not dead as presumed in the novel, chimes in that we can't destroy the planet. A brief conversation ensues between him and Gennaro that is lifted from earlier in the novel but saved for the finale of this script. It ends with Malcolm saying:

MALCOLM

[...] Let's be clear. The planet is not in jeopardy. We are in jeopardy. We haven't got the power to destroy the planet—but we might have the power to save ourselves.

Grant looks back at the island. Then he turns away. The helicopter heads back to the mainland, away from the burning destruction.

From the beginning, Crichton knew the challenge before him in writing his drafts of the screenplay:

"It's a fairly long book, and the script can only have somewhere between 10 and 20 percent of the content. So what you're really trying to do is make a sort of short story that reproduces the quality of the novel and has all the big scenes retained and has the logical flow that appears in the much longer and more extended argument."

-Michael Crichton

Between even his drafts, it needs to be mentioned that the number of dinosaurs decreased between them; and would continue to do so once other writers took on the task. Steven Spielberg even said:

"Believe it or not, the first thing I thought was that the book had too many dinosaurs in it. I didn't think it was physically possible to make a movie that chock-full of dinosaurs."

-Steven Spielberg

This included such creatures as the flying pterosaurs from the novel, in an aviary sequence that would eventually be adapted in Jurassic Park 3. They were rejected before Crichton even got to finish his original draft of the screenplay. Storyboard artist Marty Kline revealed:

"We began working from galleys [of the novel], because at that point the book had not even been published yet. We were just taking sequences and storyboarding what we read. [...] Soon we began throwing things out and focusing on what Steven [Spielberg] really wanted to see. In the process, a lot of major sequences were cut. We cut the sequence of the pterosaurs in the aviary pretty early because it didn't seem to be pulling the plot along."

-Marty Kline

In the end, Crichton was happy with how it all turned out:

"The script was changed and refined a lot after my draft[s]--- in ways that I think are really very good, I should add."

-Michael Crichton

Despite his acceptance with how the final screenplay would turn out, there was still a lot more to come before that would be realized.

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SOURCES INCLUDE:

The Making Of Jurassic Park by Don Shay and Jody Duncan

Jurassic Park by Michael Crichton

Starlog Magazine "Issue 192"

Cinefantastique Magazine "Volume 24 Number 2"

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