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« KING KONG » DE JOHN GUILLERMIN



# POINTS DE VUE PERSONNALISES

Les membres de l'O.C.F.C.

☆☆☆ avec enthousiasme

○ avec indifférence

☆☆ avec plaisir

● avec ennui

ont vu : ☆ avec intérêt

|                                     | Philippe<br>Chalier | Marc<br>Eschen-<br>brenner | Françoise<br>Fossier | Bernard<br>Hunin | Ingrid<br>de<br>Labrusse | Philippe<br>J.<br>Maarek | Pierre<br>Murat | Bernard<br>Plégat | François<br>Ramasse | Guy<br>Rémy |
|-------------------------------------|---------------------|----------------------------|----------------------|------------------|--------------------------|--------------------------|-----------------|-------------------|---------------------|-------------|
| Affreux, sales et méchants          | ☆☆                  | ☆☆☆                        |                      | ☆                | ☆☆                       | ☆                        | ☆               | ☆☆                | ☆☆                  | ☆           |
| L'âge de cristal                    | ☆☆                  |                            |                      | ☆                | ☆☆                       | ☆                        |                 | ○                 | ☆                   |             |
| Ambulances tous risques             | ☆                   |                            |                      | ☆                | ☆                        | ☆                        | ☆               | ☆☆                | ☆                   |             |
| Barocco                             | ☆                   | ☆☆☆                        | ○                    | ☆                | ☆                        | ☆                        | ○               | ☆                 | ○                   | ☆           |
| Broadway Melody                     | ☆☆☆                 | ☆☆☆                        |                      | ☆☆               | ☆☆                       | ☆☆                       |                 |                   | ☆☆                  |             |
| Casanova, un adolescent à Venise    | ☆☆☆                 | ☆☆☆                        | ☆☆☆                  | ☆☆               | ☆☆                       | ☆☆                       | ☆               | ☆☆                | ☆                   | ☆☆☆         |
| Chantons sous la pluie              | ☆☆☆                 | ☆☆☆                        | ☆☆☆                  | ☆☆☆              | ☆☆☆                      | ☆☆                       | ☆☆☆             |                   | ☆☆☆                 | ☆☆☆         |
| Le chasseur de chez « Maxim's »     | ○                   |                            |                      | ○                | ○                        | ●                        |                 |                   |                     | ○           |
| Dersou Ouzala                       | ☆☆☆                 | ☆☆                         |                      | ☆☆☆              | ☆☆☆                      | ☆☆☆                      | ☆☆☆             | ☆☆☆               | ☆☆☆                 |             |
| Le grand escogriffe                 | ○                   |                            | ●                    | ●                | ○                        | ○                        | ○               | ○                 | ●                   | ●           |
| Le graphique de Boscop              | ●                   | ○                          |                      | ☆                | ○                        |                          |                 | ☆                 | ☆                   |             |
| Jonas, qui aura 25 ans en l'an 2000 | ●                   | ●                          | ☆☆☆                  | ☆☆               | ○                        | ☆                        | ☆               | ☆☆                | ☆☆                  | ☆☆☆         |
| Le jouet                            | ☆☆                  | ☆                          |                      | ☆                | ☆                        | ○                        | ☆☆              | ☆                 | ☆                   | ☆           |
| Le jour de gloire                   | ○                   |                            |                      | ○                | ○                        |                          |                 |                   | ●                   |             |
| King-Kong                           |                     | ○                          | ☆☆                   | ○                | ☆☆                       |                          | ○               |                   |                     |             |
| Marathon man                        | ☆                   | ☆☆                         |                      | ☆                | ☆☆                       | ☆                        | ○               | ☆                 | ○                   |             |
| La première fois                    | ○                   |                            | ●                    | ○                | ○                        | ☆                        | ○               | ○                 | ○                   | ○           |
| Red                                 |                     |                            | ●                    |                  | ○                        |                          |                 |                   | ☆                   | ●           |
| Un mari, c'est un mari              | ●                   |                            | ○                    | ○                | ●                        |                          | ○               | ○                 | ●                   | ○           |
| Un rêve plus long que la nuit       |                     |                            |                      | ●                | ●                        | ●                        | ●               | ☆                 | ☆                   |             |



Shouted by Lady  
of Academy

## KING KONG

GENRE: fantastic - ORIGIN: U.S.A., 1976 DIRECTOR: John Guillermin -  
SCENARIO: Lorenzo Semple Jr - IMAGES: Richard H. Kline, Colors MUSIC:  
— John Barry PRODUCTION: Dino de Laurentiis- DISTRI- TIONS.N.  
Prodis - RELEASE IN PARIS: December 1976 - DURATION: 130 minutes -

PERFORMERS: Jessica Lange (Dwan), Jeff Bridges (Prescott), Charles Grodin  
(Wilson), John Randolph (Ross), René Auberjonois (Bagley), Ed Lauter (Car-  
nahan).

A scientific expedition, led by Fred Wilson, lands on an unknown island in search of new oil deposits. Dwan, a young woman rescued at sea, as well as Jack, a brilliant researcher, are also part of the operation. The discovery of a primitive tribe, then the kidnapping of Dwan, offered as a sacrifice to Kong, a monstrous monkey venerated by the natives, leads Wilson to change his objectives. A small troop, led by Jack, launches into the jungle to free Dwan. The animal is soon spotted but it charges and only Jack and Dwan (who was able to get away) manage to get away. Kong is finally subdued and transported to the United States where, chained, he is presented to the crowd, while his story and his love for Dwan are told. It is then that he breaks his chains, seizes his beloved, sows terror, devastates the city, climbs to the top of a building in a final challenge, and collapses dead, after the intervention of a murderer of helicopters, despite Jack and Dwan's pleas on her behalf.

There was a solid story and consistent characters in Ernest B. Schoedsack's 1933 "King Kong" which remains the masterpiece of the genre. There was this share of dream, poetry and emotion alongside strong sensations, scenes of dread and terror. John Guillermin's "remake" is really not up to scratch, despite the enormous resources made available to it, despite the color and the possibilities linked to technical progress. "King Kong" 1976 is disappointing! The tone is set from the beginning of the film in the presentation of the characters: stowaway and beautiful shipwrecked woman drifting, inert, aboard an inflatable boat. If we accept the conventions of the genre (and of this film in particular a 12-meter monkey confronted with the modern world -) we cannot bring ourselves to "swallow" the implausibilities (no rational explanation of events and behaviors) of a scenario reconstructed (why?) and supposedly brought up to date. The original had no such imperfections. Little studied characters therefore, regrettable ellipses, a particularly ridiculous text at certain times (beauty and the beast). Remain the special effects! From the first appearance of the monster, at each of its manifestations and up to the final sequences of panic in New York, everything is remarkable, even impressive (excellent tricks, reconstructions glaringly true). The spectacular is in the spotlight and soon triumphs over the weaknesses mentioned above, but a certain disappointment persists, a little nostalgia that is decidedly very difficult to dissipate.

**B. H.**

O.C.F.C. APPRECIATION: (special effects)

Disappointing remake. Spectacular tricks. (ADULTS-TEENAGERS)



## « KING KONG 1976 »

She might not be Hollywood's prettiest star, but she's definitely the biggest and hairiest:

Size 12m.

Weight: 6 1/2 tons.

Its skeleton is made of steel, aluminum for the most part. It is traversed by 950 m of pipes and 1400 m of electric wires. His chest is 6 m wide. Its hands are 1.80 m long and each arm has a reach of 6 m and weighs 750 kg. The arms were designed and built separately and suspended from a crane so as to raise Jessica Lange 9 to 12 m from the ground.

It is a hydraulic system that was used to manipulate the huge fingers. The various parts of his body work his arms can move to 16 different positions; he can walk and rotate on his hips. His mouth and eyes move. All this, Kong can do thanks to a highly sophisticated electronic and hydraulic system, controlled by 20 operators, each controlling a single movement.

It was Michael Dino, a very famous wigmaker, who was in charge of solving the problem of Kong's coat. First he studied 34 different kinds of hair. We finally opted for ponytails and 1800 kg were imported from Argentina. To obtain the uniformity of color of its fur, part of the tails were discolored, then dyed. A hundred people began weaving 4 kinds of nets, a job that required extreme care and took several months. When this mass of horsehair was attached to hundreds of panels, each of them was glued to huge pieces of latex which themselves were glued to the plastic mold that covered the metal frame. Price \$1.7 million.

When Kong was plugged in, everyone held their breath. Miraculously, he

did exactly what its builders hoped it would do. Her hips swayed. Her legs parted, tightened and bent at the knees. His ears pricked up and his lips lifted to reveal his gums and teeth.

This technical masterpiece was created by two prestigious film professionals: Carlo Rambaldi and Glen Robinson.

Rambaldi is one of the most famous special effects designers in the Italian film industry, and Robinson, born in Hollywood, was twice awarded the Academy Award for "Earthquake". ) and "The Hindenburg" (The Hindenburg Odyssey).

For certain sequences, such as those where we see Kong unleashed in his jungle or in New York, we could not use, despite his perfection, "the magnificent robot". These sequences were interpreted by a man dressed in the skin of a monkey: Rick Baker, 25, began to play Kong on miniaturized platters so that his eighty-three meter seemed twelve. John Guillermin says: "I spent long weeks in different zoos observing gorillas, especially the way they walk. I was absolutely stunned when Rick put on this costume. It gave me quite a thrill, because he was a gorilla in every move and gesture. Rick Baker had five different masks available depending on Kong's mood in the sequence: the masks were made in such a way that they could change their expression. Hydraulic "muscles" stretched the features into smiles or frowns. We couldn't even see Baker's eyes. "You can always tell a man is in a monkey suit just by looking at the eyes," he said. Baker therefore wore contact lenses that simulated the gaze of a gorilla.

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\* \*

## THE WALL

Created by Academy Award-winning cartoonist Dane Hennessy for his work in Richard Fleisher's 'The Fantastic Journey'. Amor RV SO

Never had such a setting been mounted in Hollywood since the night when was destroyed by fire in "Gone with the Wind". DER

14 m high, 150 meters long, enough for a film. The square occupied by ment wide to support 300 extras dancing and singing.

Ingmar Bergman himself admired this majestic setting which reminded him, he said, of what Hollywood must have been like in its heyday. He also extended his visit, curious to see the extras dancing a frenetic ritual before climbing the wall at full speed to the parapet, for the offering to Kong of the young Dwan.

The wall was started on February 1, 1976. The men arrived on the field with cranes, diggers and tractors. It took 2 tons of nails, 8,157 eucalyptus trees, 126 000 meters of vine trellises, 156 plastic sheets, 50,000 staples, tons of concrete and cement, 4,000 liters of paint.

tures....

Cost price: 800,000 dollars..

## SHOOTING

Dino de Laurentiis recruited 200 artists from all over the world to imagine the special effects of "King Kong".

Filming began on the amazing north coast of Kauai in Hawaii: amazing with

its steep and deserted cliffs, its jungle with rich vegetation. This is where the film's first dramatic scene, the explosion of a yacht, was shot. About 120 technicians and actors worked on rough

seas to film this sequence. From there, filming continued on islands accessible only by boat. We used 4 helicopters to transport the 2 tonnes of equipment, most of the troupe and the members of the film crew. Six fog machines have been invented to create the atmosphere of mystery that reigns around the

home of Kong. The Hawaiian bar added a real element of danger to the

performance. The trade winds pushed the waves up to 12 feet high, whipping the shore... the cast and the film crew.

While filming continued in Hawaii, skilled craftsmen back in Hollywood were putting the finishing touches on the most intricate sets ever

made. were needed to build the sets, including Hollywood's biggest set. The carpenters have erected scaffolding from which the cameras can film the enormous Kong from all angles; the seamstresses worked on the costumes of hundreds of extras, the plasterers made the molds which made it possible to make hundreds of rocks and a dozen cameramen experimented with the most advanced cinematographic equipment so that "King Kong" be brilliantly brought to the screen.

## « KING KONG » A NEW-YORK

Kong was transported to New York in 10 pieces, loaded onto 3 trucks that traveled 1,500 km a day so that the monster arrived on time at the 107th floor of the Trade Center.

Not everyone was absolutely thrilled with Kong's new filming location. Those who wanted him back at the Empire State Building protested in monkey disguises and held signs denouncing the monster's disloyalty to the old building.

Responding to an advertisement in all the daily newspapers, 30,000 New Yorkers arrived by bus, car, subway and even on foot, 3 hours before the start of filming to see the most memorable scene in the history of cinema: death. of Kong.

We only needed 5,000 extras, but 6 times more came.

Excerpts from the press kit