

KING KONG

SPECIAL
SOUVENIR
MOVIE
ISSUE

MONSTER KINGDOM \$1

volume one, issue one

FREE
36" X 22"
GIANT
POSTER
INSIDE

GREAT
APE
BACK IN
BLOCK-
BUSTER

BONUS WIN A BEAUT' KONG MASK



THE KING IS BACK!



THERE is still only one King Kong . . . the most exciting, original motion picture event of all time.

These words were written by an American publicity man last year.

And he's right!

King Kong, the great ape of film legend, is back, chalking up new box office records.

He has emerged as the most unlikely matinee idol of 1977. Before the year's end, the monster ape's movie will have been seen by tens of millions of people. King Kong is the new blockbuster, a landmark movie of its decade. Having held millions of

people spellbound since his screen debut 43 years ago, Kong has reached new heights. It is becoming clear that Dino De Laurentiis's latest masterpiece is on the way to becoming the biggest box-office smash in movie history, surpassing even the mighty "Jaws".

And Kong is taking a talented cast along with him on his Superstar trip.

De Laurentiis, the film's producer wanted Barbra Streisand for the role of Dwan, the girl with whom the monster ape falls in love. When Streisand couldn't do it names like Cher Bono Allman, Valerie Perrine and

Bette Midler were mentioned. But a beautiful, unknown New York model, Jessica Lange, was the lucky girl who finally won the part in the biggest production to hit Hollywood in years. And she's living proof that Tinseltown's great dream can still come true — an unknown becomes an international star overnight.

In the course of her modelling career, Jessica has been used to looking toward the lens of a camera, to holding her face the way a photographer asks for a soft look or a sexy look, to following abrupt instructions,

with little time for creating any real emotion in her expression.

"Being a model made me aware of the camera," she says. "It taught me about angling my face to know which side is my best. In my case it's the left side."

Asked to make a comparison between being a professional model and a novice film actress, she says, "There is less money and longer hours in movies." It is a cheeky answer for one so new to the business. As if she is afraid she might have said something she shouldn't, she becomes



THE Skull Island natives take the terrified Dwan (Jessica Lange) to the alter as a human sacrifice to Kong.

The greatest **MONSTER** *ever conceived*

serious again. "The energy output is much greater in film. I must be 'on' in front of the camera for longer periods of time, and in each take, I have to try to re-create a certain mood or emotion. As a model, I'd be 'on' in front of the camera for only an hour."

Her model training came in handy for the interminable publicity stills — in tight shorts, curled languorously in the plaster model of Kong's hand, she turned her head sharply so that her blond hair (which was brown until De Laurentiis suggested she have it lightened) spilled sexily (a la Rita Hayworth) over her brow.

Sipping a Scotch on the rocks, Jessica tells the story of her life in half an hour, a task she will become totally proficient at after her umpteenth interview. She gives her correct age — twenty-six — and admits that she has had no previous movie-acting experience. Most recently she was a fashion model for the Wilhelmina Agency in New York; her name is hardly a household word except perhaps to regular readers of fashion magazines. She is a native of Minnesota. "We moved so often, I lived in practically every small town in the state." She attended the University of Minnesota for two years and showed some proficiency in languages and literature, but wasn't particularly interested in disciplining her intellect according to a strict academic schedule. She left school and headed for New York, where she studied dance, and then moved on to Paris, where she continued these studies and also attended mime classes.

She has Middle American good looks, tempered by high cheekbones that give her an aristocratic mien. She is sensual



DWAN, abandoned to her fate, faints at the horror of her situation.

JESSICA THE MODEL ACTRESS

without being overly voluptuous — in the tradition of Grace Kelly rather than Jayne Mansfield.

She considers herself a romantic, preferring the literature of the nineteenth century (especially Stendhal and Flaubert), and the music of Brahms and Schubert. Her parents still live in Minneapolis, and she visited them over Christmas. But New York is now her home; she adores its pace and "madness."



TERRIFIED natives bolt the huge barricade gate after leaving Dwan tied to the stone altar inside.

DWAN screams for help as the monster approaches.



As she talks, one becomes aware of her rather strange accent. It is neither American or European, but a combination of New York, Paris, and Minneapolis. "People tell me I have a slight accent, but I don't know where I picked it up. It probably comes from moving around so much in recent years."

She has always been interested in acting. Her favorite female stars are Bette Davis and Marlene Dietrich. One of the reasons she studied dancing was to get experience in moving properly in front of an audience. She did appear as a dancer on the Paris stage, and back in New York she studied acting under Warren Robertson.

She has had no trouble learning lines, memorizing them the morning of the scene, reading them over until they become familiar. After the first few days on the set, she discovered that the actors had the right to alter their lines, to make them more comfortable if they found them irritating to say. She began in earnest to prune away what she did not like without tampering with the character of Dwan.

"In some ways she's similar to me," Jessica says. "She has qualities that are easy for me to do." Without specifying those she shares with Dwan, Jessica says the heroine is "unselfish, impulsive, adventuresome, a free spirit who is totally uninhibited. She

She plays the camera like a toy

A NEW STAR SHINES IN THE GRIP OF THE APE

may seem a bit kooky because she's terribly honest. But I'm not doing her as a kook." She thinks Marilyn Monroe could have played the role beautifully. "She was a very underrated actress."

Off camera, Jessica is a young, pretty woman alone in a city she would not choose to live in if she weren't making a movie. New York and Paris are her homes, the places where she feels in harmony with her environment. In Paris she usually stayed up half the night, unrestrained by the early working hours of an actress. French photographers started later in the day and worked with less discipline than their counterparts in New York, where the standards and competition seemed so much higher.

"I lived a quiet life in New York," she says. "I had to keep it together there."

Jessica does not like to go into details about her marital status. She prefers the single life but is still legally attached to a photographer in New York, and shares an apartment with him when she is there.

"I find myself always being attracted to Latins. I guess it's because I dated so many

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THE monster plucks the lovely Dwan from her altar of terror.







FAY Wray with Bruce Cabot in the original version of Kong.



JEFF Bridges, son of actor Lloyd and one of the male leads in Kong.



GIVING BIRTH TO AN APE FIEND

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Frenchmen. They seem more at ease with their masculinity than the Americans. And they're not so possessive in their dealings with women. Unfortunately, I've never ended up with a rich man. I always get the struggling artist."

The movies' male stars are Jeff Bridges and Charles Grodin; the director is John Guillermin; and the screenwriter, Lorenzo Semple.

Jeff Bridges is a highly professional young actor and the son of actor Lloyd Bridges. De Laurentiis's choice of Guillermin and Semple was brilliant. Guillermin had shown his great skill at handling large scale action in *The Towering Inferno*. And Semple is perhaps the only writer who could so effectively have balanced the

JESSICA is introduced, Hollywood style, to the Los Angeles Press corps.





DWAN escapes momentarily from the great clutching hand.

elements of romance and adventure into and exciting, tight and believable script.

The movie did not have a smooth start. From the time De Laurentiis decided he wanted to recreate the great Kong in a modern-day film masterpiece it began raining problems. First he had to beat off a legal challenge from Universal over who owned the rights to do the movie. Then he had to create a 40 ft mechanical monster to play Kong. But, with his legendary energy, Dino surged ahead.

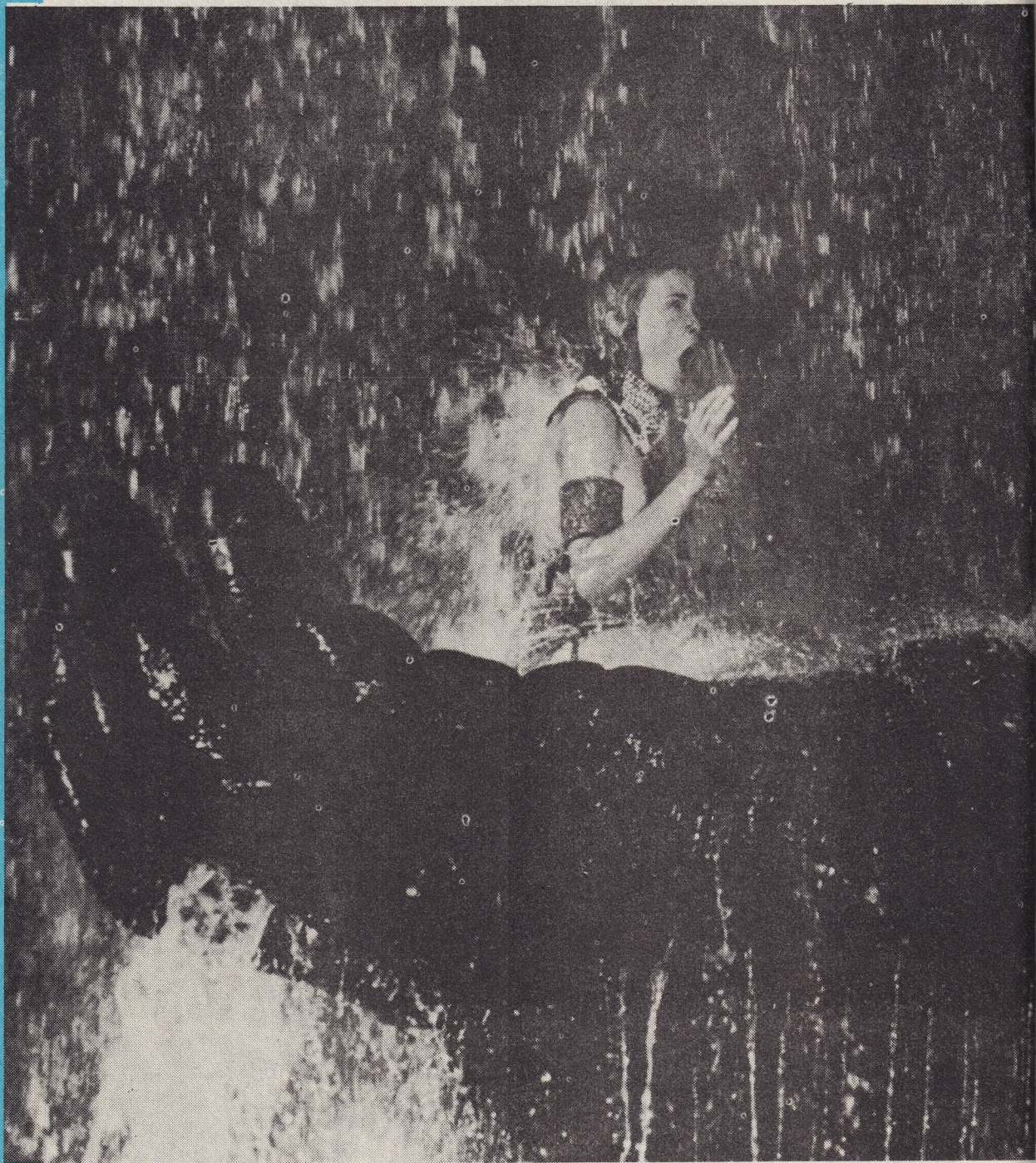
The new Kong is a less violent monster than the old one. When he kills humans, it doesn't seem quite so senseless; he is taking revenge on those who have taunted him and made off with his true love. No longer does he snack indiscriminately on the natives. He is now a more romantic lover, tender with his girl friend instead of

KONG KILLS LESS OFTEN



THERE again, when
you have a great
ape breathing down
your neck, it's easy
for a girl to end up
taking a mud bath
when she didn't
really mean to . . .





downright lustful. Dwan reaches his sentimental heart, and she can tease him about his infatuation without having to recoil in terror from his wrath. Because of this relationship, the new ending is far more touching than the original one.

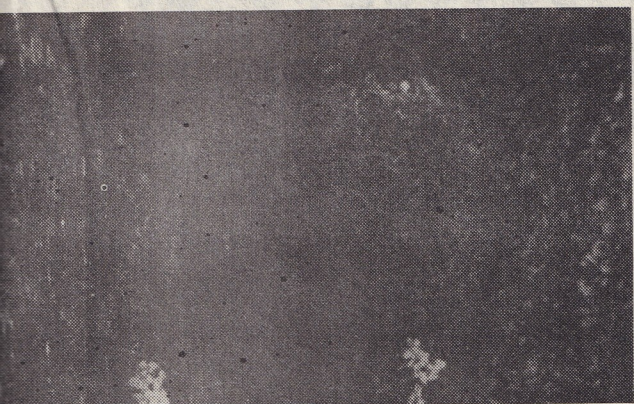
But as in the original, from the moment of Kong's capture everything points to the final rampage in New York.

AS the screenplay was being finished, De Laurentiis was busy looking for a director. He had approached Roman Polanski, a hot

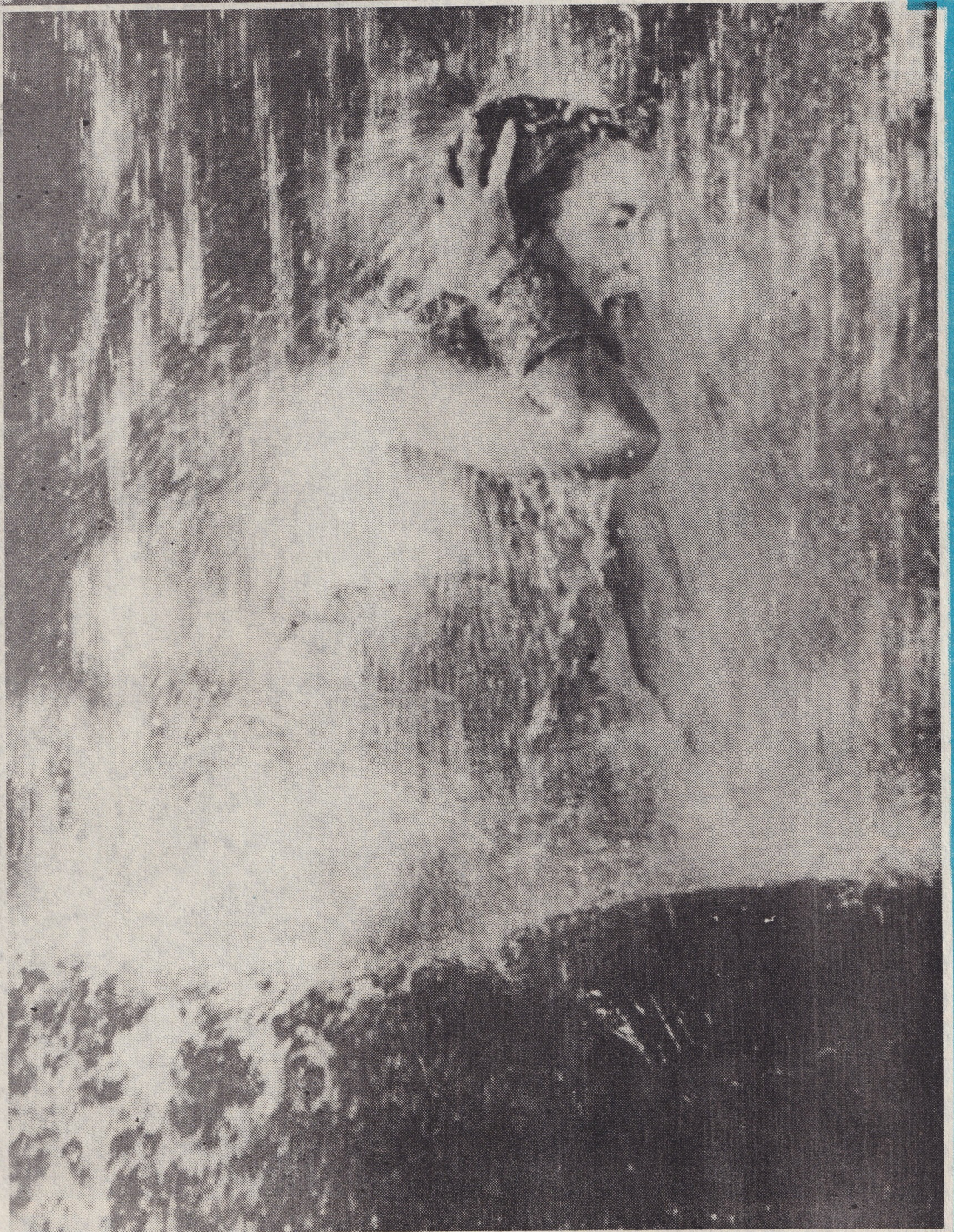
property again after his success with Paramount's *Chinatown*, but the Polish director had reportedly said he wasn't crazy about doing a film with a huge monkey as the star. In August, De Laurentiis turned to Guillermin, who was already working for him, preparing a remake of John Ford's classic *The Hurricane*. But the film had been having script problems from the start, and the project was temporarily abandoned when Guillermin moved over to *King Kong*.

After *The Towering Inferno* Guillermin

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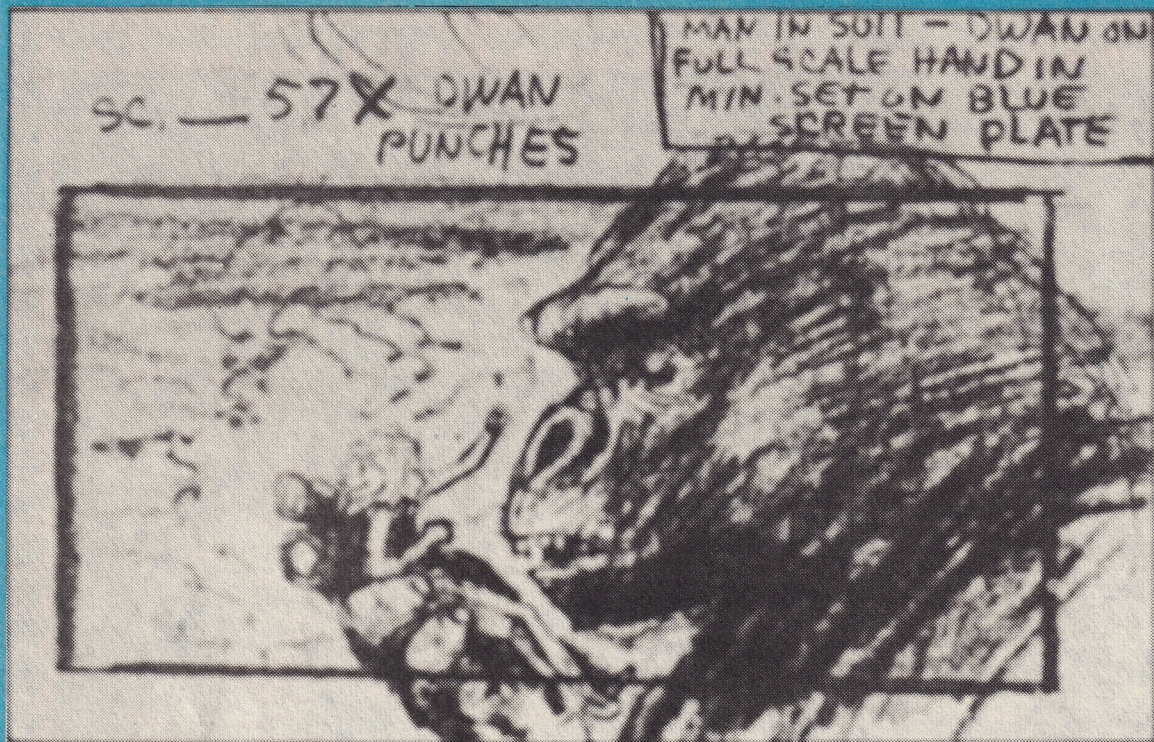


*...TROUBLE is, the great lummo
then wants to wash you and a girl
could drown, or as near as dammit, in
a torrent like this.*









SOME of the sketches made to overcome the horrendous technical problems in producing King Kong. Sketches were made of every scene in which the great ape appeared. This extraordinary attention to detail helped push the cost of the movie to a staggering \$25 million.



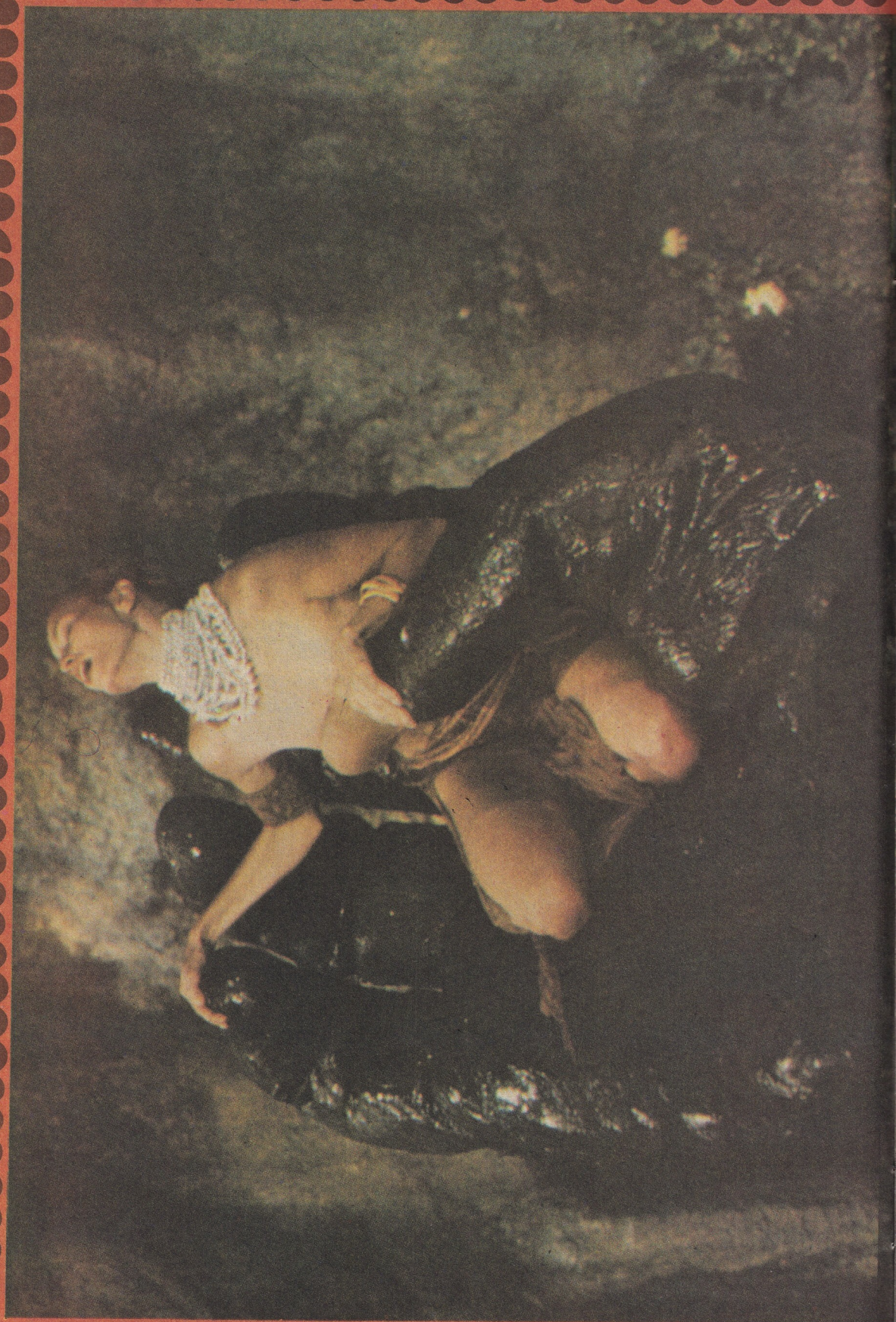
Millions spent to get realistic effects

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should have been as much in demand as any director in Hollywood. But the stories circulating in the industry — taken as truth despite the facts known by those who worked on it — unjustly gave all the credit for the spectacular special effects to producer Irwin Allen, making Guillermin seem little more than the traffic manager for the actors. Even so, the director was not

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VIRTUOSO producer Dino De Laurentiis makes a point on the set of his brilliant King Kong.

Producer
Dino
created
his own
brand
of...



KONG

immediately sold on the Kong project. But De Laurentiis changed his mind.

Another problem was scale. De Laurentiis had promised reporters that everything would be in perfect proportion — a definite improvement over the first King Kong, where the ape's relative size often varied from scene to scene. De Laurentiis' goal was to produce the definitive monster movie. This would make his King Kong one of the most expensive films — if not the most expensive — ever to be shot in Hollywood.

There would have to be three separate

ape images: a huge mechanical arm that could pick up the heroine, a full-sized mechanical monster, and a man in an ape suit. But to maintain a constant scale, there would have to be two versions — a full-sized one and a miniature — of every set in which the mechanical and human Kongs would appear at one time or another. Eventually, 107 full-sized and miniature sets had to be built; they occupied most of the sound stages at Metro and across town at the Culver City studio. The cost of these sets and of the labor hired to build them — hundreds of men and women during many

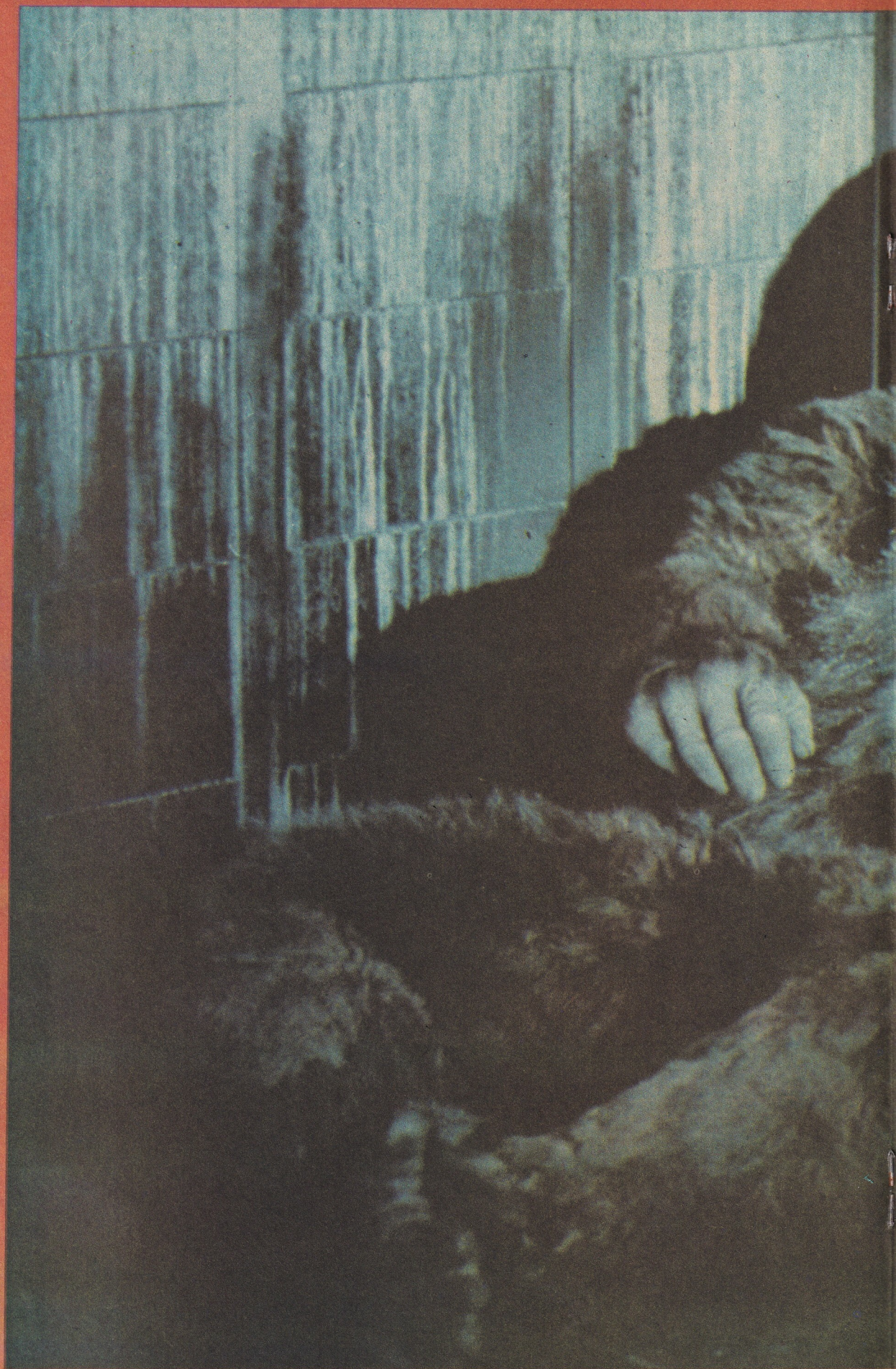
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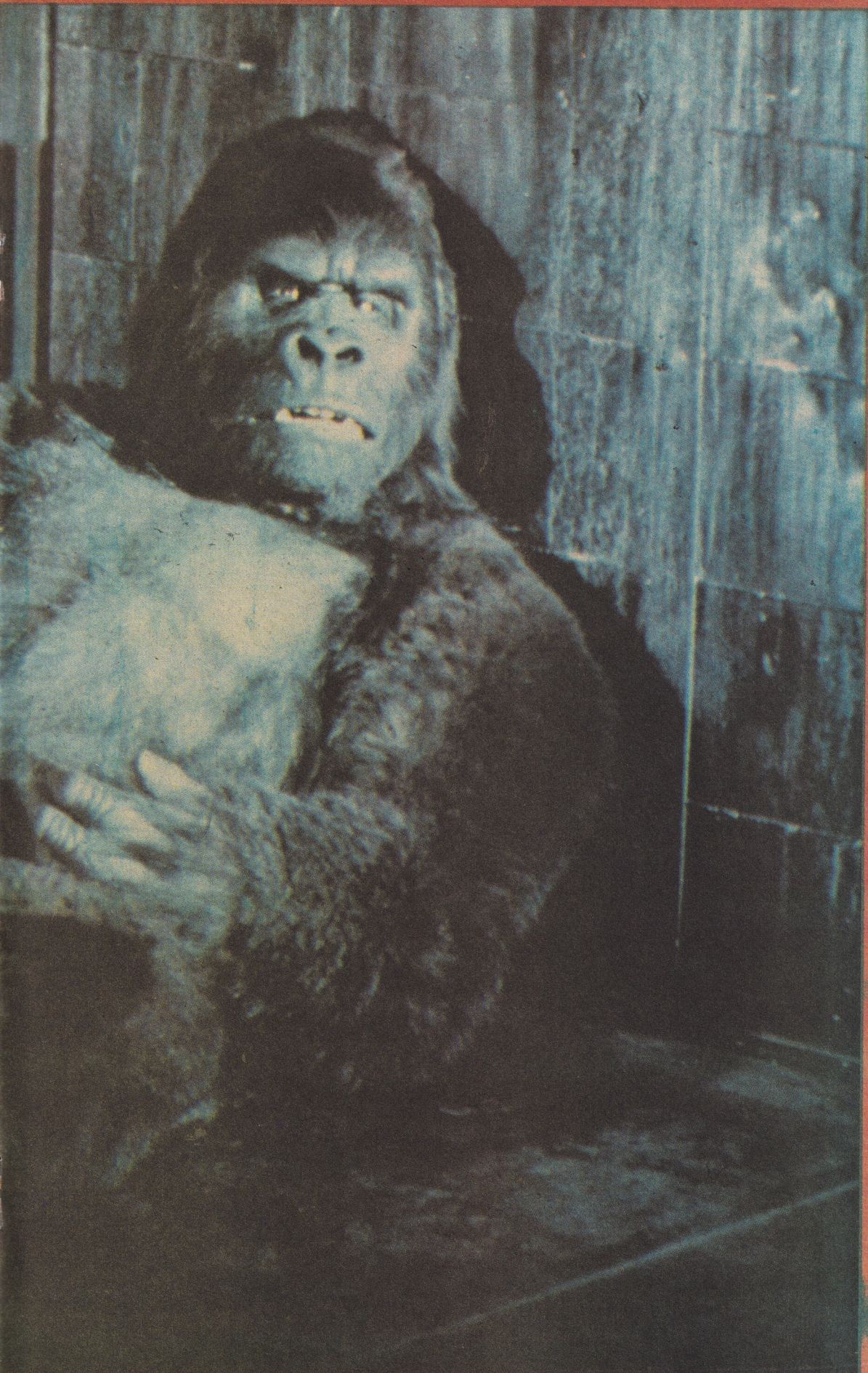
MAGIC

KONG atop the Empire State building in the 1933 movie version.



AN already famous poster of King Kong, 1977 style.



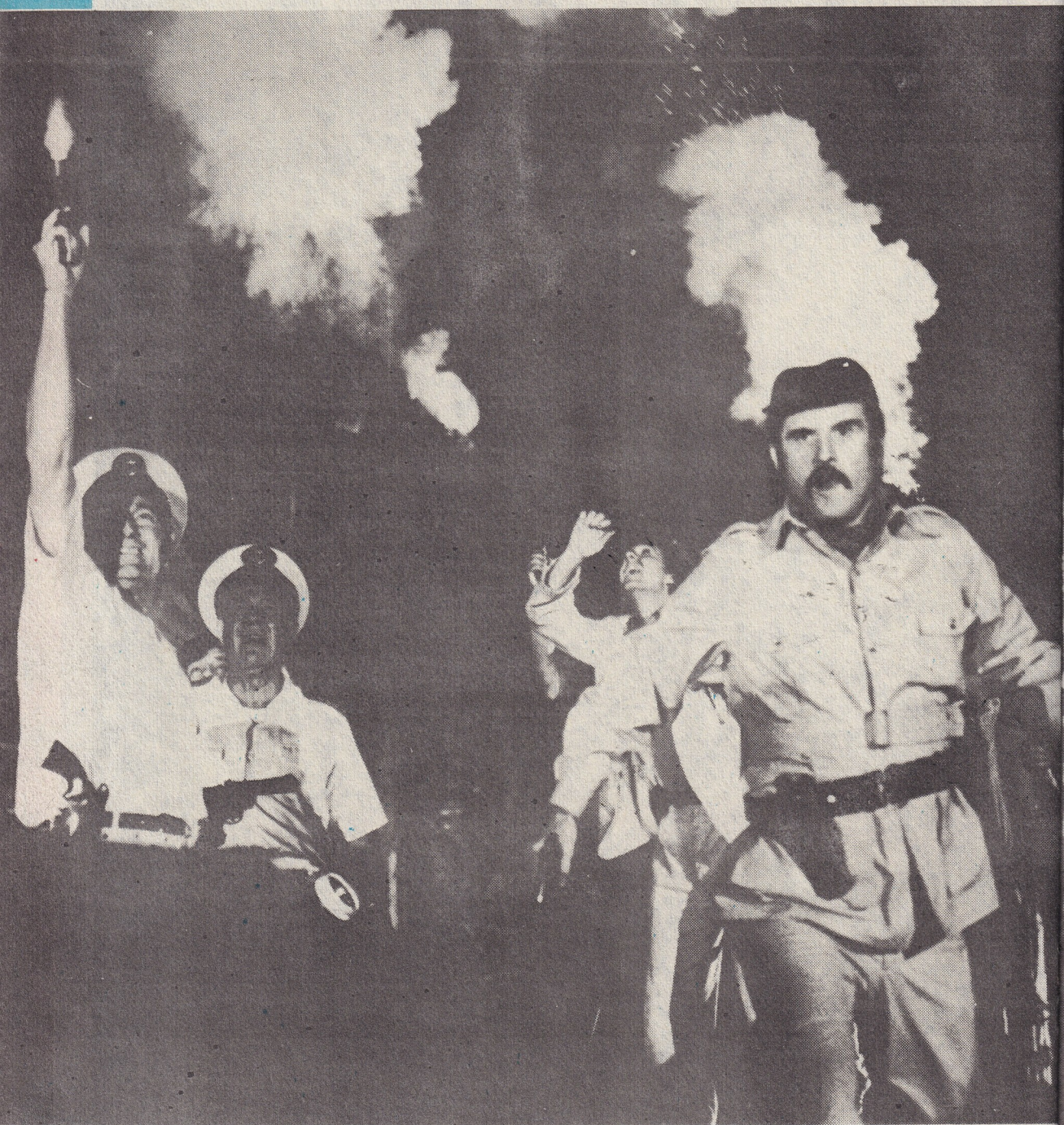


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weeks of production — became the single biggest expense of the film.

The sets and the various Kongs would be worthless if they looked phony to the public. To prevent such a disaster, De Laurentiis employed the latest in photographic techniques in a unique combination; blue screen, matte, rear- and front-view projection, split screen. Finally, in the optical-effects department, under supervisor Frank Van Der Veer, the film

MONEY YE TOP



THE Petrox crew scare the Devil Island natives from the wall in an attempt to rescue Dwan.

MAKETH BANANA

negatives were merged to create cinematic magic.

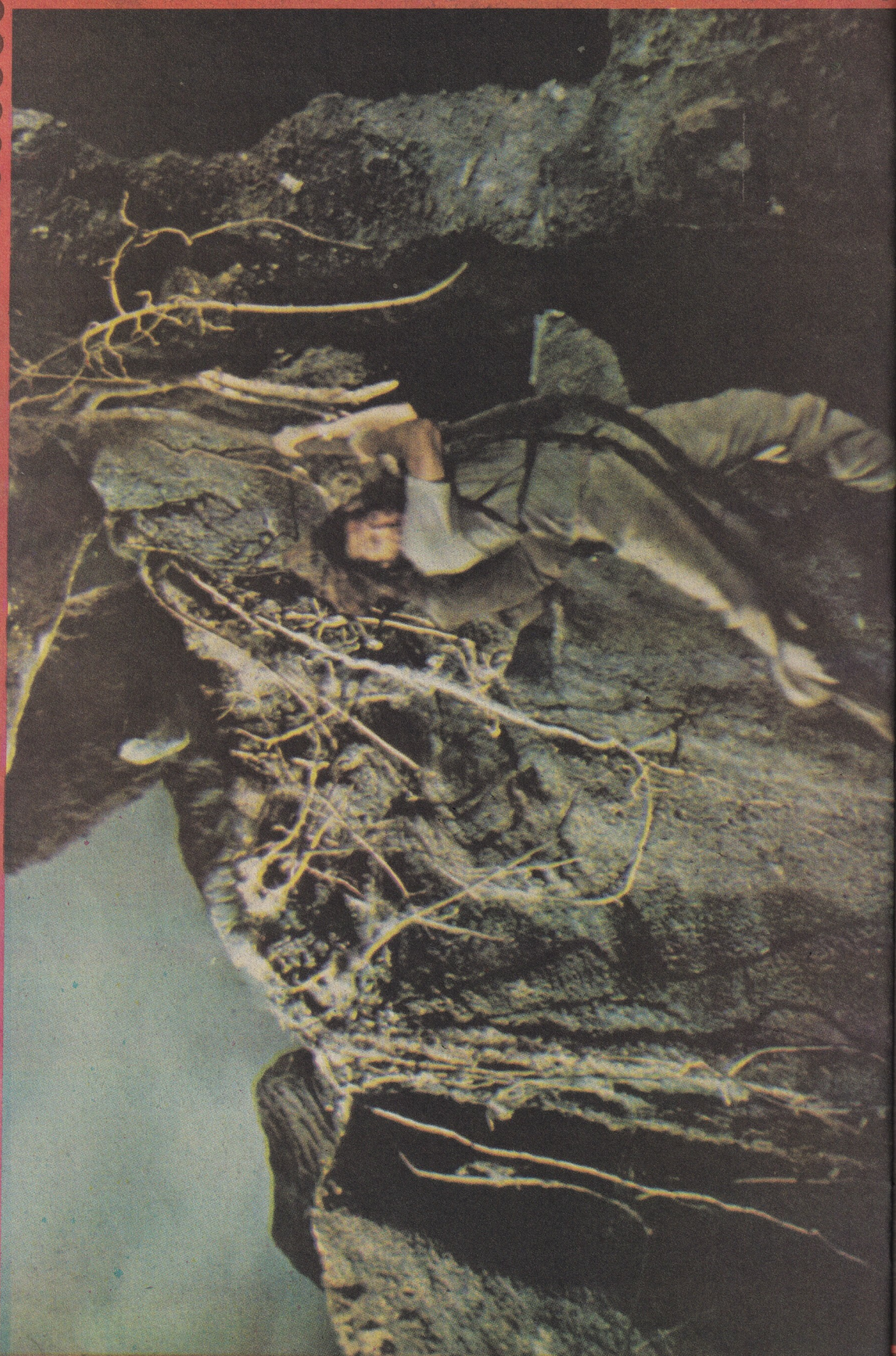
Budgeted in the beginning at close to \$15 million, the film rose daily in cost as the dimensions of the production took shape. Even from the start, \$20 million had seemed a more realistic figure. The final cost was \$25 million.

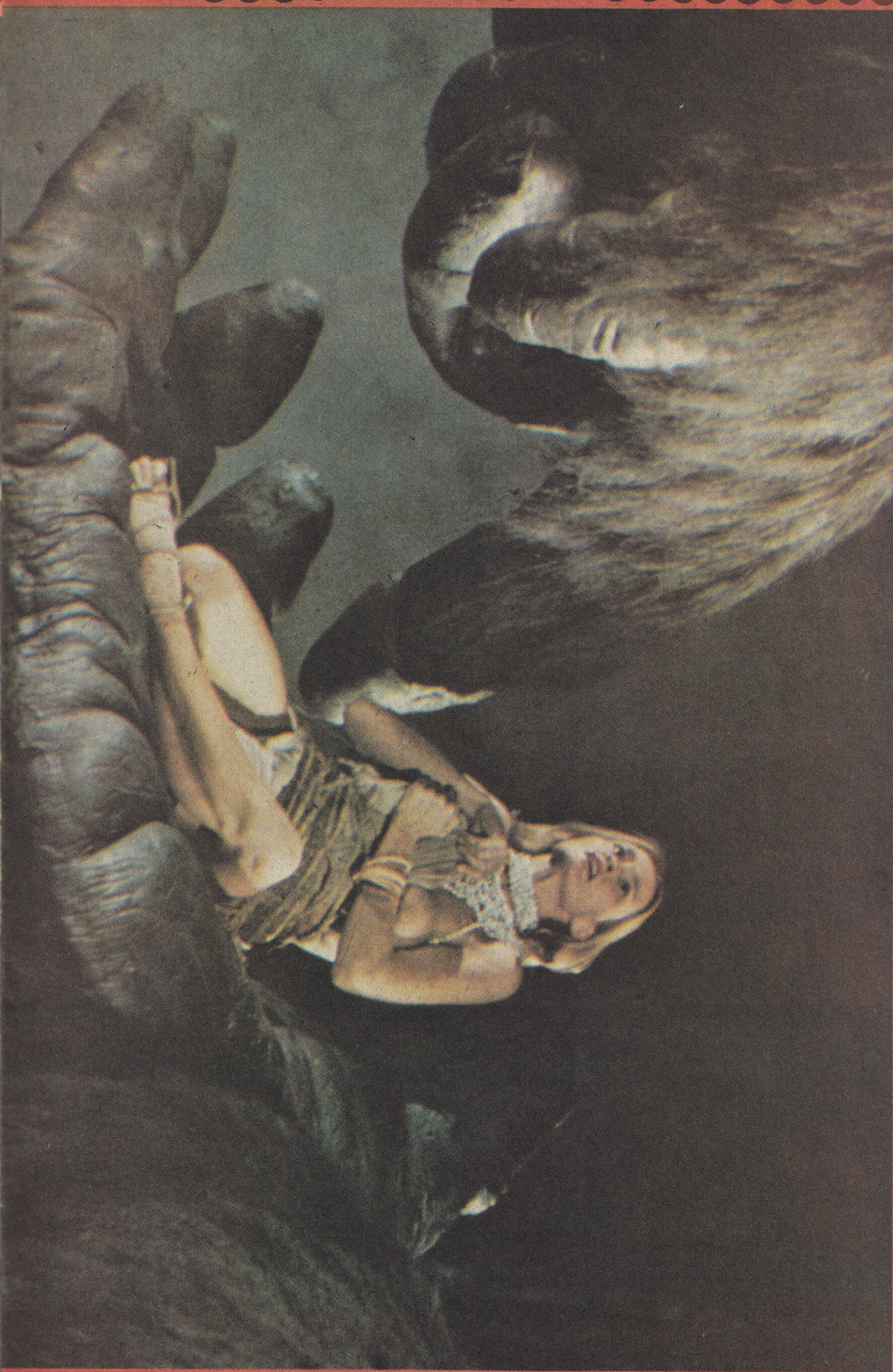
So much of the filming posed horrendous technical problems. Many had already been noticed in the production meetings;

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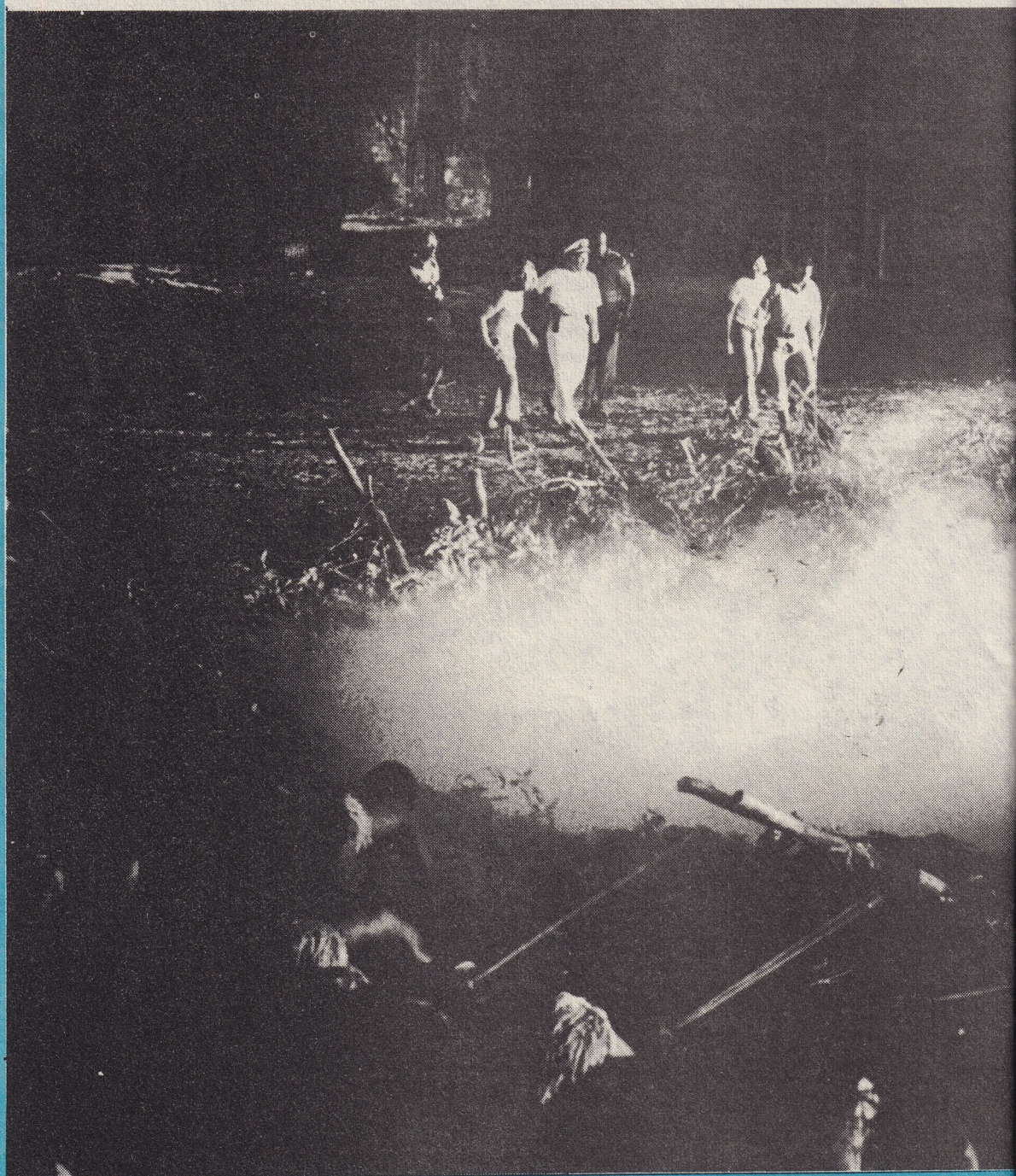


A WILD, rampaging Kong nears the pit that Petrox crewmen have dug to trap him.





HE'S GIGANTIC



RIGHT: A bloody-minded Kong has mayhem on his mind before he falls (below) into the chloroform-saturated pit prepared for him by the Petrox crew.



AT 6½ TONS WITH A 20ft CHEST SPAN!

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yet few had been solved. For this reason, it was decided that every scene in which Kong appeared would require a storyboard — a panel of sketches showing major action and set changes.

De Laurentiis knew from the outset that his monster ape had to look believable.

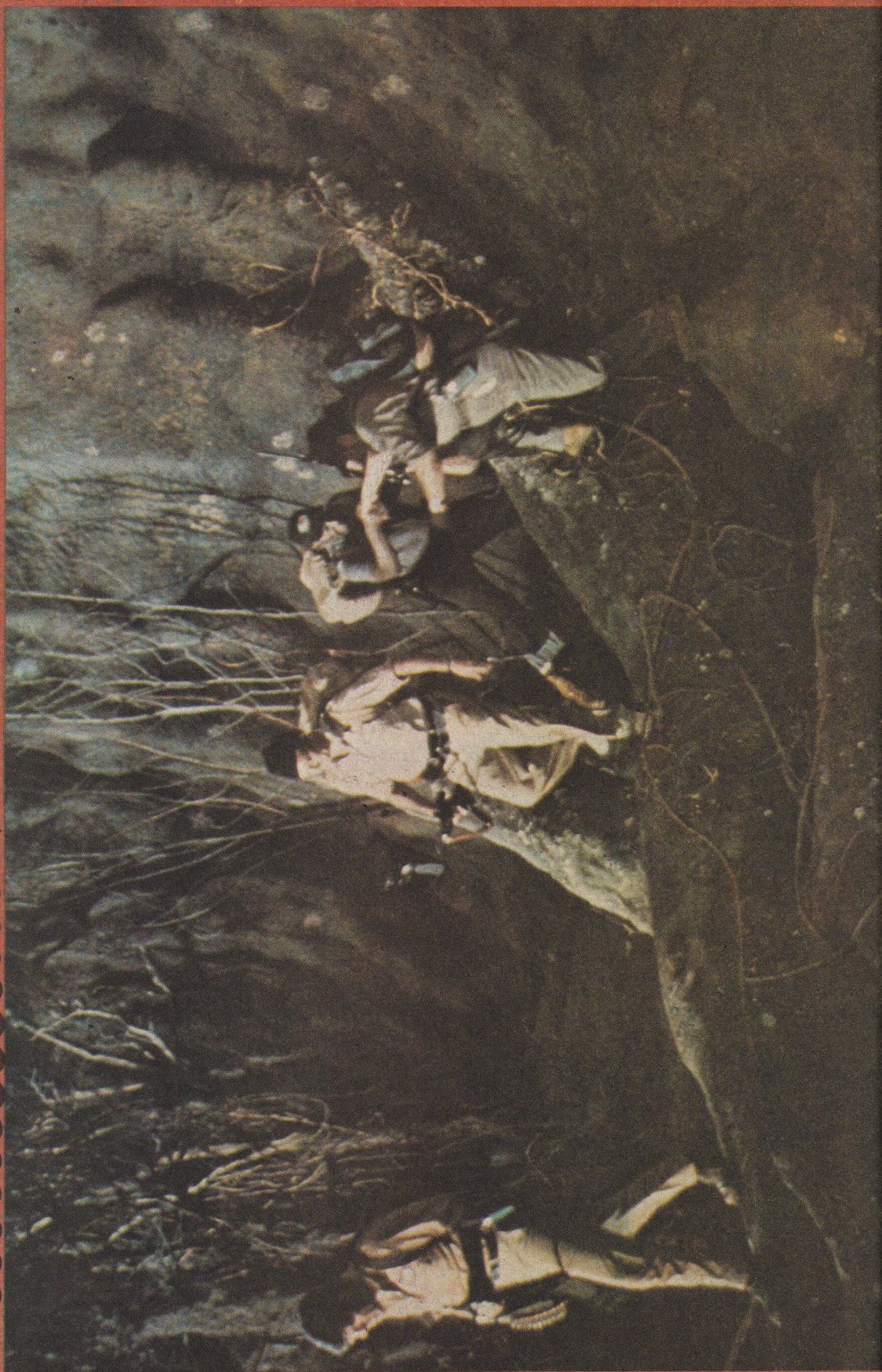
He spent \$1.7 million to ensure that it would!

The builders used 3½ tons of aluminium just to build the skeleton of the 40 ft. high ape. Then came latex flesh covered by 1012 lbs of horsehair. Inside the huge body there are 3100 ft. of hydraulic hose and 4500 ft. of electrical wiring.

He weighs 6½ tons, has a 20 ft. chest span, 20 ft. arms and hands 4 ft. wide by 7 ft. long.

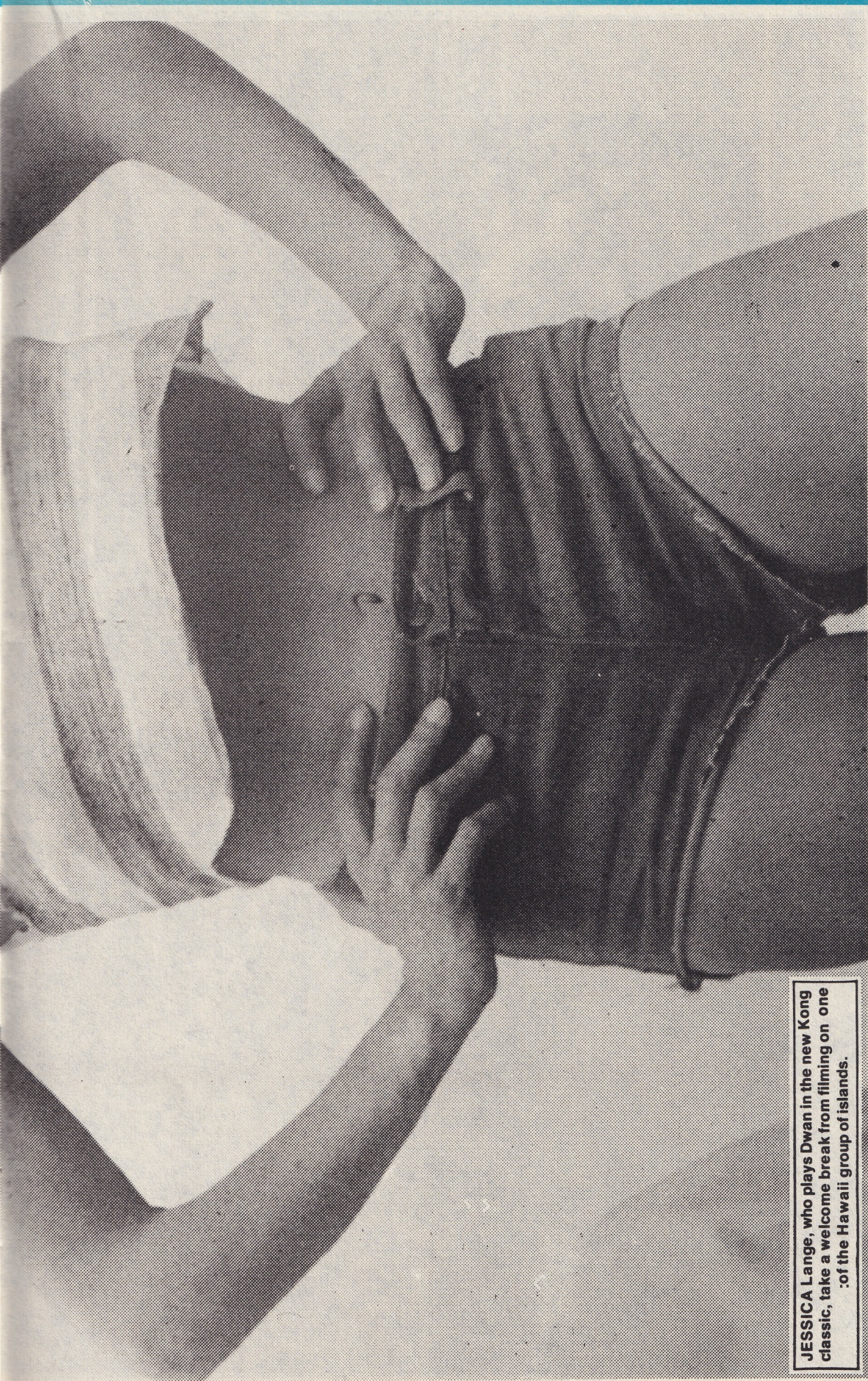
Apart from the huge Kong robot, De Laurentiis used two giant mechanical arms,

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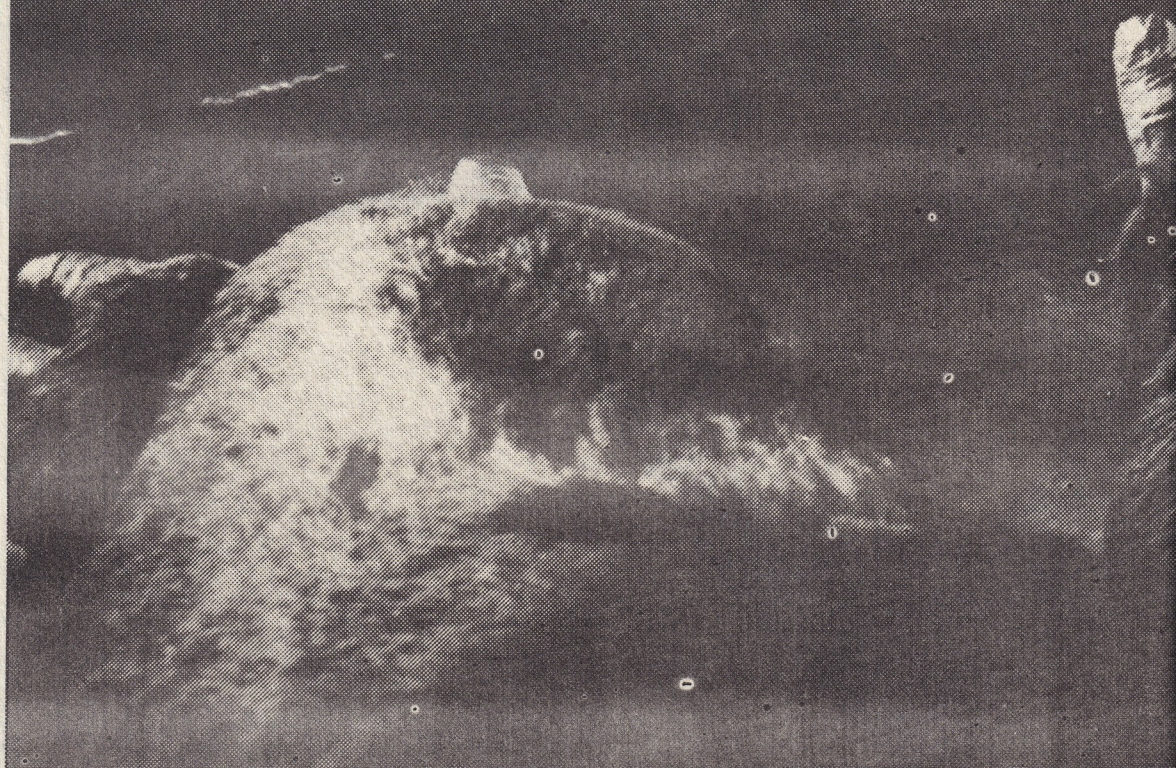




JESSICA Lange, who plays Dwan in the new Kong classic, take a welcome break from filming on one of the Hawaii group of islands.



CREWMEN stare horrified at Dwan back in the hands of Kong after she accidentally fell into his travelling pen.





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weighing 1650 lbs each, for the close-ups of Dwan in the grip of the monster.

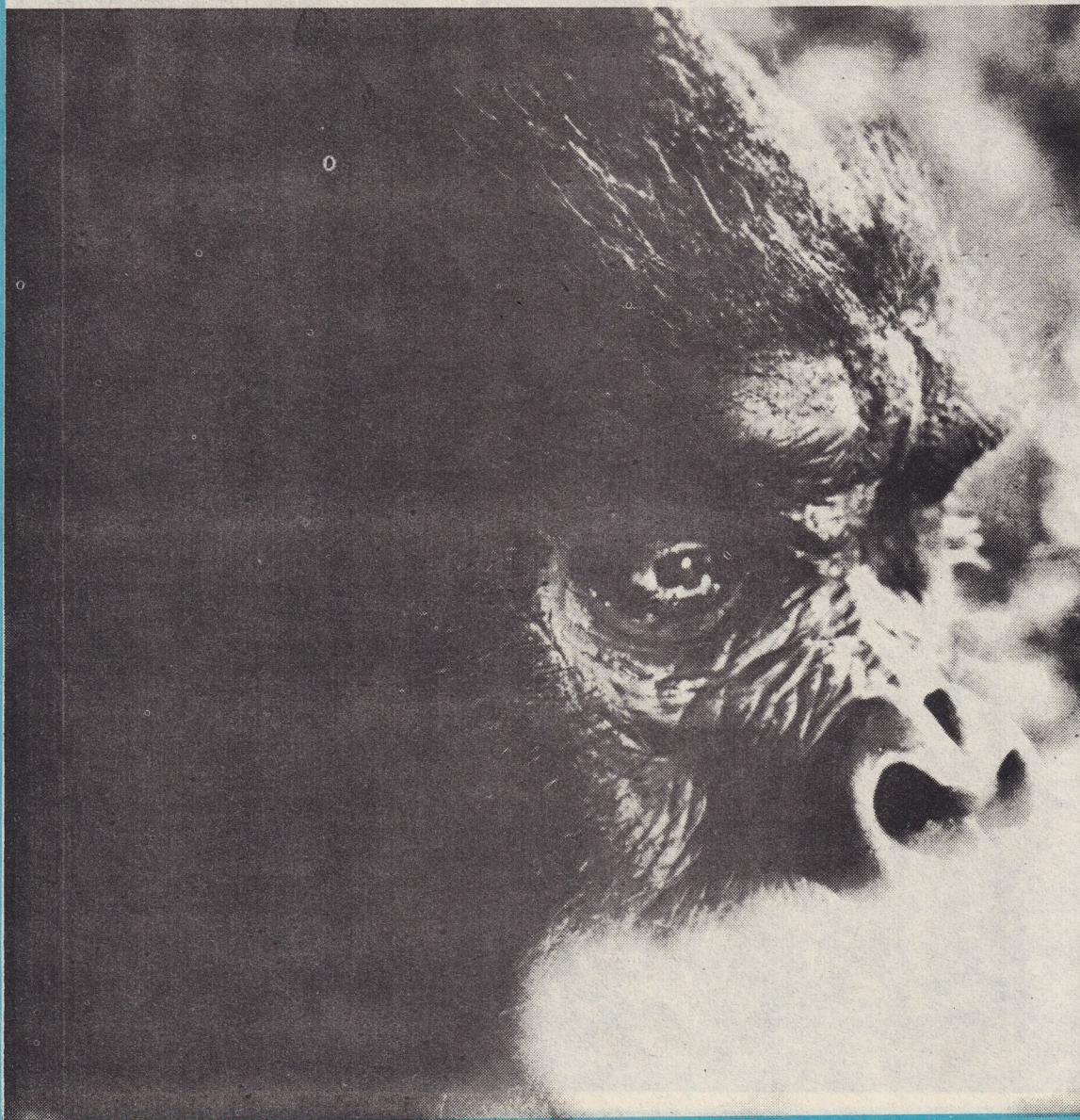
Through a complex system of valves, hydraulic fluid, and long cables. The Kong robot is activated by hydraulic jacks on a panel operated off camera by 20 men, four men for the mechanical hand, and seven for the full-sized monster. The mechanical hand has sixteen jacks; the full-sized Kong fifty. Each jack moves a different part of the ape's body, making his toes wiggle, eyes blink, feet lift, head turn, neck rotate, jaw lower, and chest heave.

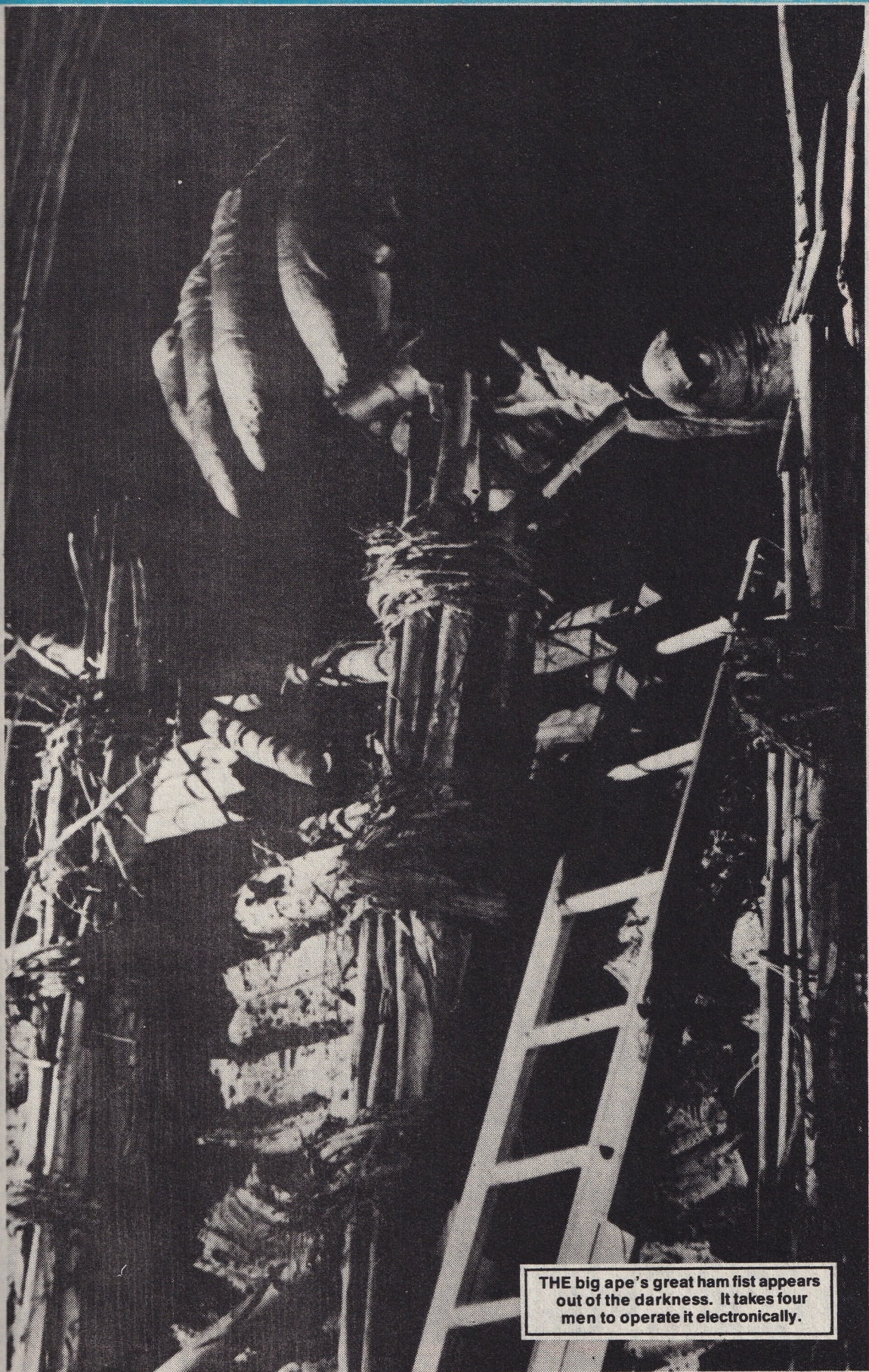
The mechanical ape is more than a technical achievement. He has a face and body that move and give him character. His animation gives him life. but he cannot function alone, even though he seems to move majestically all by himself.

Workers climb into Kong's back through

HE'S A SUPER ROBOT

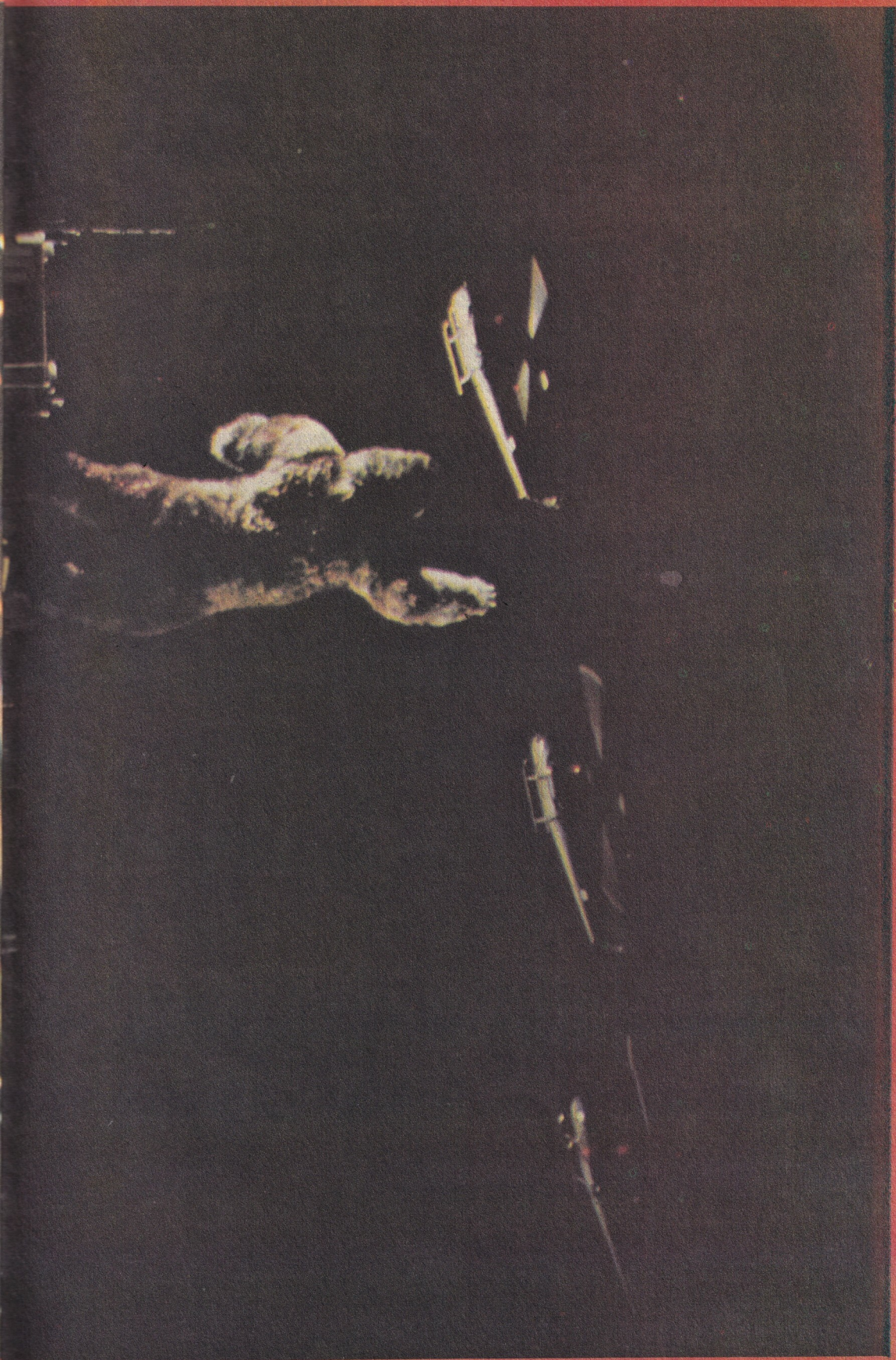
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THE big ape's great ham fist appears out of the darkness. It takes four men to operate it electronically.





BONUS

WIN A GREAT APE MASK



All you have to do is write the name of the girl Kong loves on the back of an envelope, together with your name and address and send it to:

Kong's Mask
P.O. Box 290 Hawthorn
Vic. 3122

The five neatest correct entries will win.

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a trap door, going over the hydraulic valves, inspecting the fluid levels.

His size and magnificence stun visitors when they see him for the first time.

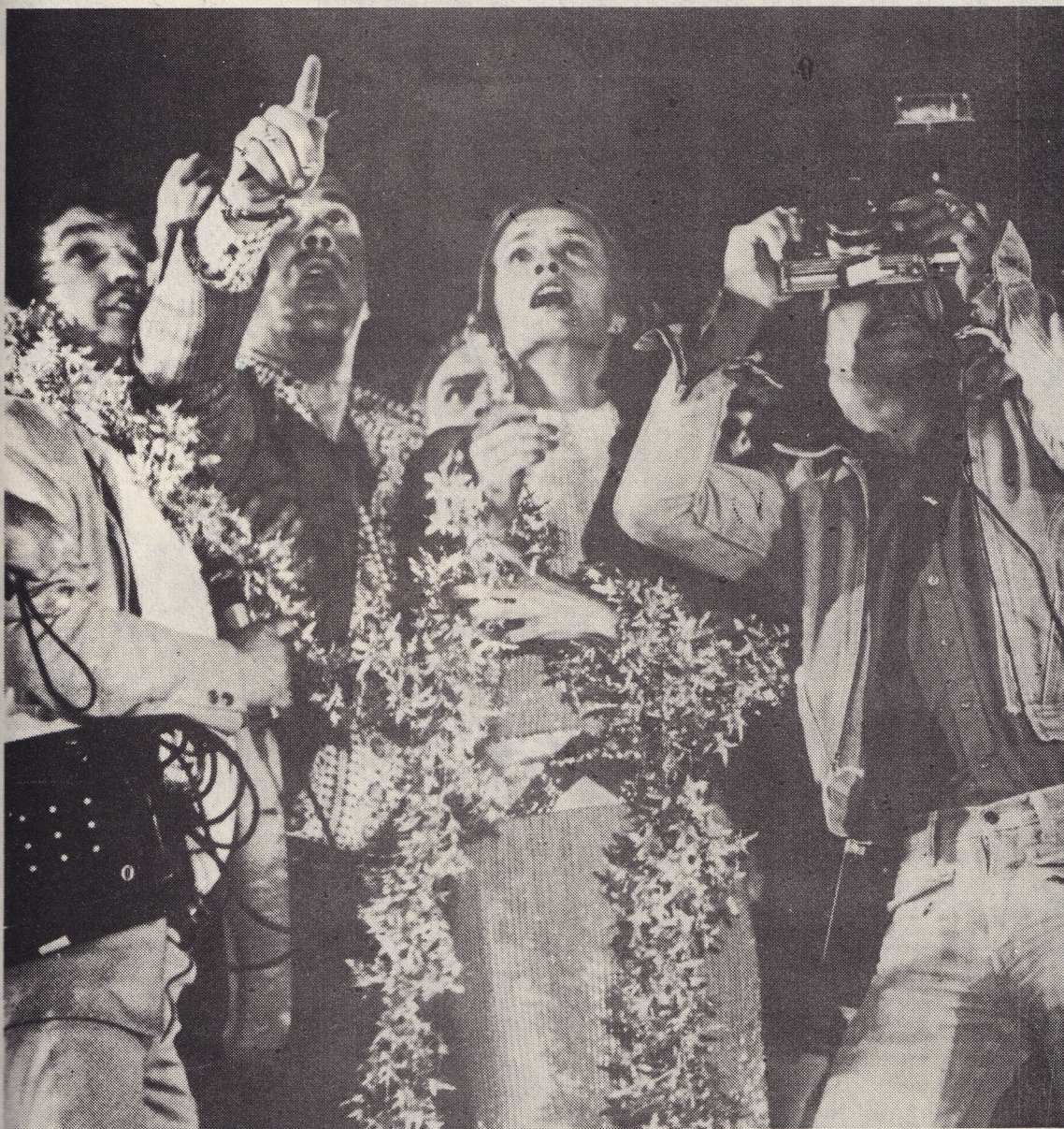
The famous wall on Skull Island, erected to keep Kong away from the natives, is one of the most elaborate sets erected on a Hollywood lot since the Civil War South was constructed at Culver City for *Gone With*

the Wind. But like the making of a mechanical Kong, the raising of the Wall, was a perilous venture.

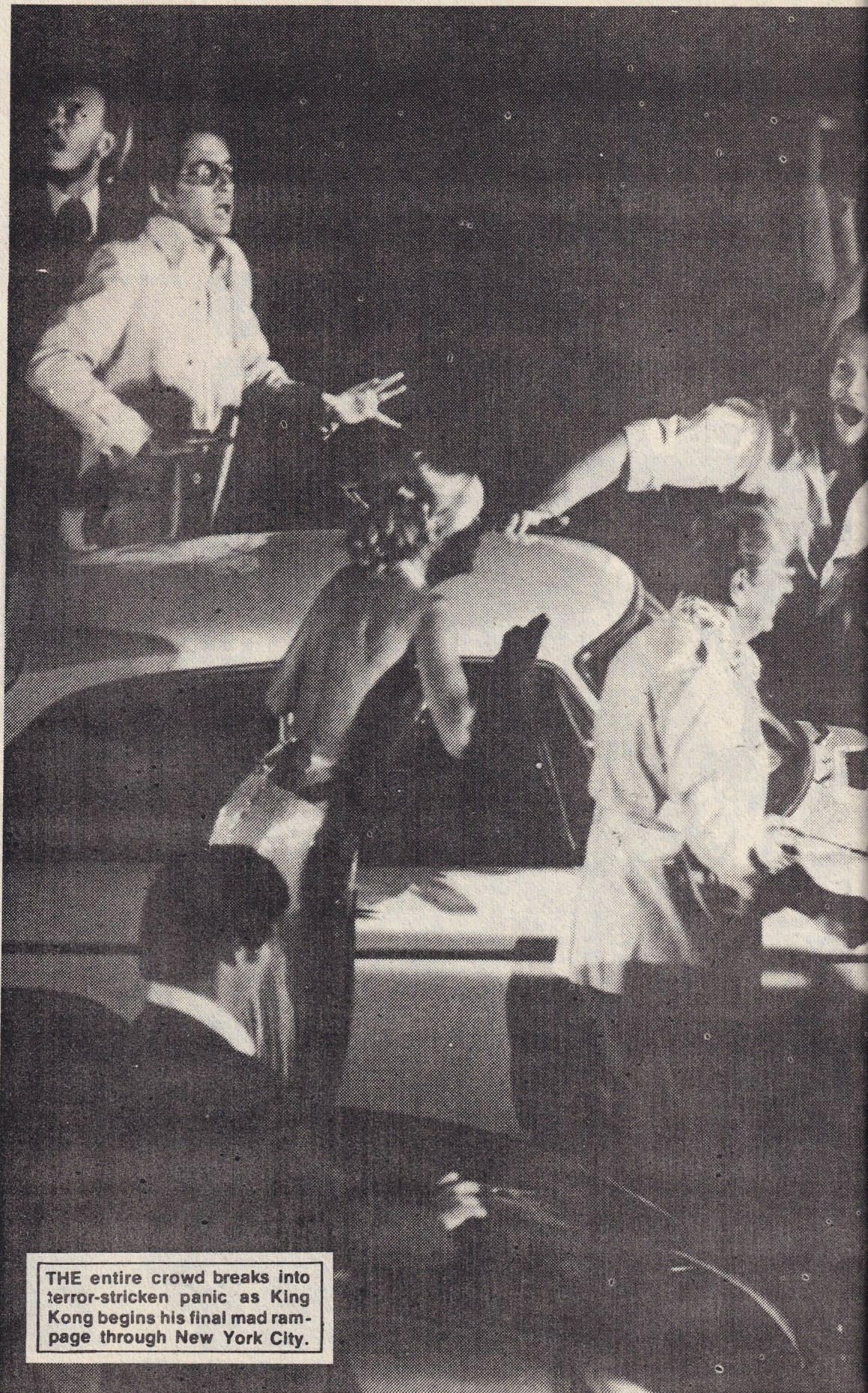
The idea for the monstrous Wall eventually erected is based on photographs of primitive native villages in New Guinea, which Guillermin saw in the book *The Gardens of War*. What particularly intrigued the director was a tall tower the natives

VISITORS STUNNED

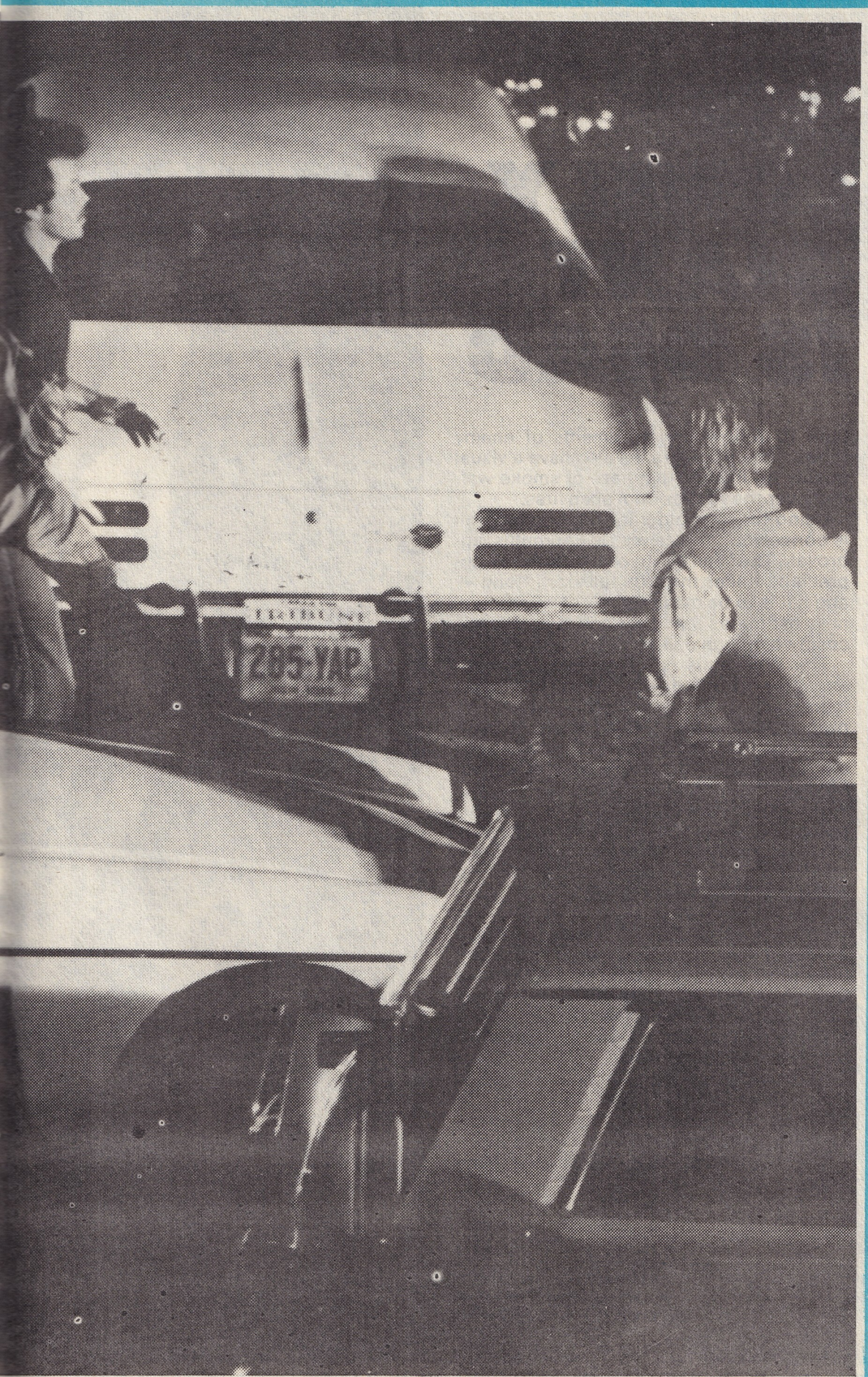
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THE first hint of panic as the mighty Kong escapes and looks for Dwan — and vengeance.



THE entire crowd breaks into terror-stricken panic as King Kong begins his final mad rampage through New York City.



THE LONELY GIANT IS DEAD

built to follow the movements of enemy tribes. The photographs also have a visual quality he likes: a thin haze of smoke wafting over the natives from open fires.

Using these photographs, a wooden wall is conceived. It receives De Laurentiis' approval. The Wall has to be enormous — appreciably taller than the full-sized Kong — and if it is to be made entirely of wood, Hennesy estimates that labor and materials will cost two million dollars.

The Wall ends up forty-seven feet high and five hundred feet long. Its basic ingredients are eucalyptus trees and preheated sheets of plastic that, when painted, look like wooden planks. Small trees are lashed around the telephone poles that hold up the structure. Going into the Wall are 5,500 pounds of nails, 8,157 eucalyptus poles, 126,000 yards of grapevine to hold the trees around the poles, tons of concrete and cement, 150 sheets of preheated plastic, 1,350 gallons of vinyl paint, and 50,000 staples.

Working in two shifts, six days a week, the labor force of one hundred men completes the Wall in eight weeks — a feat that Dale Hennesy would have thought impossible when he designed the set.

Three months later, De Laurentiis had his blockbuster movie in the can.

And a bigger, more magnificent Kong has emerged triumphant into the '70s to conquer the imaginations of the world's millions in the same way he did in the '30s.

There certainly is still only one King Kong. . . .

DWAN weeps uncontrollably for the slaughtered Kong whose great heart belonged to her.







