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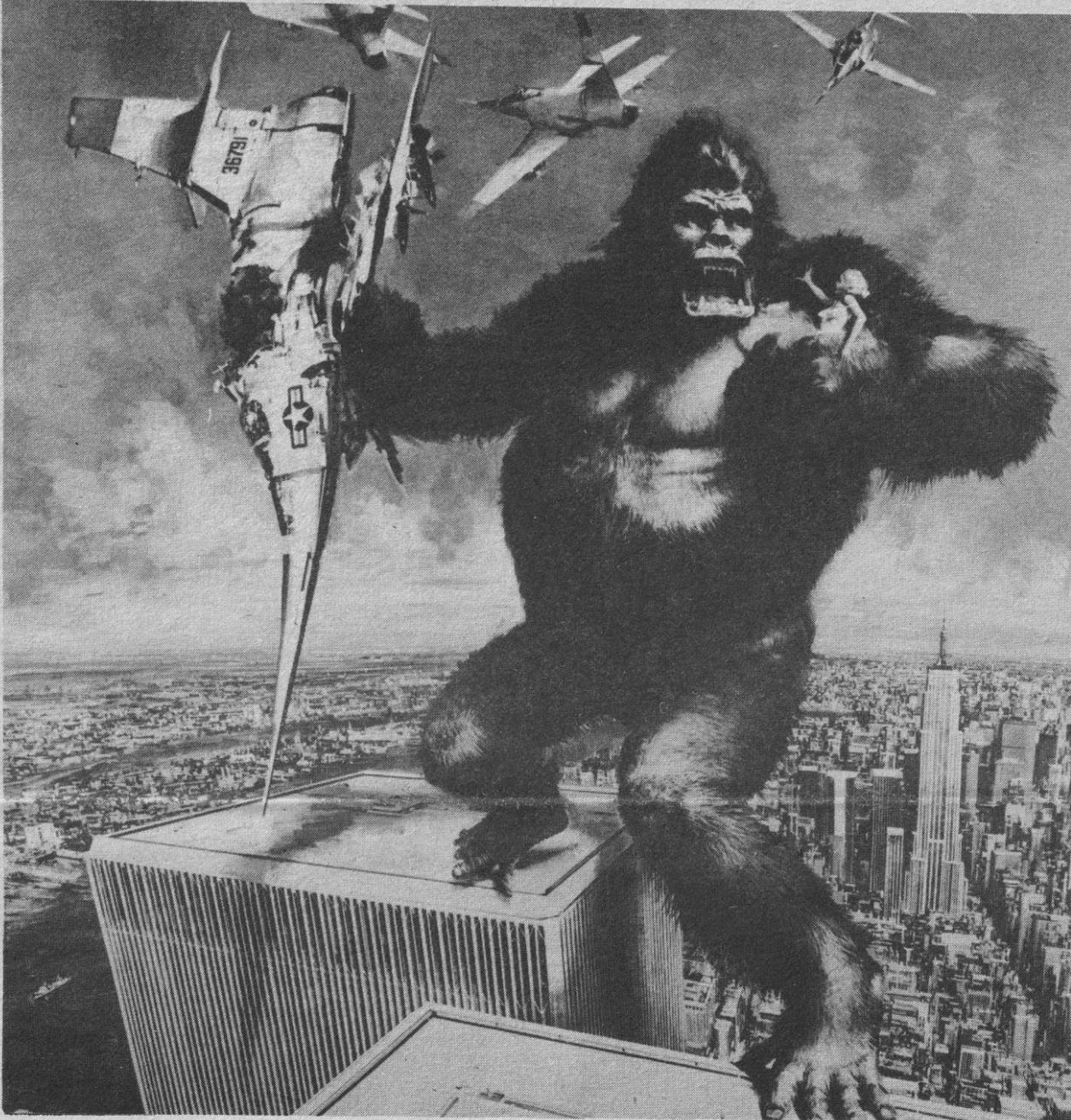
COMES

KING KONG

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KONG CAPTURED ON FILM!

In 1976 there will be one film to remind the world what Hollywood magic is about. It is Dino De Laurentiis' multi-million dollar production of "KING KONG" and in size, scope and excitement it will have no rival.

The most successful independent producer in America today, De Laurentiis began preparation more than a year ago on his contemporary version of the classic story. After an 8-month shooting schedule that moved men and equipment half-way 'round the world, he will present it to the movie going public by the end of 1976. From the start, De Laurentiis wanted this production to be the biggest Hollywood has seen in years.

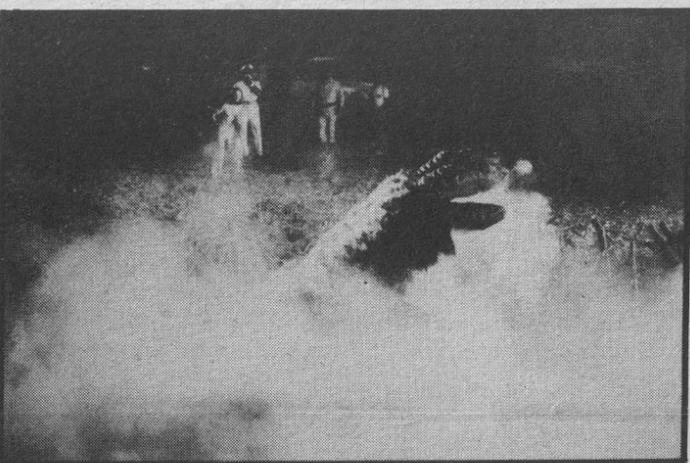
To direct the epic, he chose John Guillermin, whose most recent film was the enormously

popular 'The Towering Inferno'. To do the screenplay, he selected Lorenzo Semple Jr. who co-authored De Laurentiis' hit, 'Three Days of the Condor'. The music score was assigned to John Barry of 'Born Free' fame.

Jeff Bridges, the two-time Academy Award Nominee who scored so impressively in 'The Last Picture Show' was picked to play Prescott, who engages Kong in a contest for the lovely girl found adrift in the Pacific Ocean. Charles Grodin, who had just finished a season on Broadway in the smash hit comedy 'Same Time Next Year' was named to play Wilson.

Jessica Lange, a popular fashion model with Wilhelmina in New York, was chosen for the role of the slightly wacky girl whose inherent innocence and natural beauty are quickly appreciated by Kong and Prescott

GARGANTUAN REALISM!



KING KONG IS CAPTURED WITH THE USE OF PRIMITIVE METHODS

Movies being a form of magic, a mystery still shrouds Kong. When the audience goes into the theatre and sees him storming through a South Pacific jungle, they'll have to decide if Kong is real or a cleverly crafted illusion. Traveling half-way around the world throughout the production

'KING KONG' needed enormous technical and logistical support, receiving it from dedicated production managers and two camera units shooting simultaneously on land and sea; eight cameramen working concurrently in the various locations and full staffs in Hawaii and New York.

The brilliant creators of Kong, along with the 200 carefully selected experts in all phases of movie production who make up the film's staff, started work in August on the sets, costumes, finding locations and most importantly, the special effects, employing every new technique along with the best of the old ones, to make every frame of 'KING KONG' realistic and entertaining and assuring it to be a classic textbook on Cinematography.

From Europe and the United States, De Laurentiis gathered the best craftsmen to make totally believable Kong's supreme adventure that ends spectacularly in New York City. Nothing has been haphazard about the production. Hundreds of intricate illustrations, called story boards, were drawn in the art department so that every scene was minutely designed and familiar to those who would make "KING KONG".

Skilled cameramen experimented for hours with the latest cinema photographic materials to bring Kong brilliantly to the screen. In its vastness, not only does the film spread over seven sound stages, including the biggest one existing in Hollywood, but across the Pacific Ocean to Kauai, the loveliest and most remote island in the Hawaiian Chain and a continent to New York City where filming took place in June, 1976.

For three weeks the company shot on the Kauai coast, bringing boats through surfs running as high as 12 feet, to get footage of the crew from the Petrox

coming ashore on Skull Island to begin the dangerous search for Kong.

Returning to Hollywood in March, the company shot for a week on the supertanker, Susanne Onstad, out of Oslo, Norway, and on a run from the Middle East to the West Coast of America, which in the film provides the transportation for Kong in captivity from his jungle island to New York City.

Then the company returned to the studio's back lot to photograph at one of the biggest sets constructed in Hollywood since the Golden Days of the 1930's and 1940's. It is a 47-foot high, 170-yard long wall, made of wood, behind which an altar was built where Dwan is sacrificed to Kong. For a month, 300 extras playing natives on Skull Island, performed at the wall, chanting and dancing before racing up the ramps to the top of it to see Kong make off with the girl.

No one connected with the film ever doubted that New York City would again have to be the place for Kong's rendezvous with his destiny among so-called civilized humans.

On the nights when a 40-foot Kong model played the stand in for the real Kong who was back on the sound stage studying his lines, a crowd of some five thousand showed up the first night to watch Kong's death scene, having responded to an advertisement in the newspapers inviting the public to attend the shooting.



DIRECTOR GUILLERMIN AND PRODUCER DE LAURENTIIS

THOUSANDS OF EXTRAS!

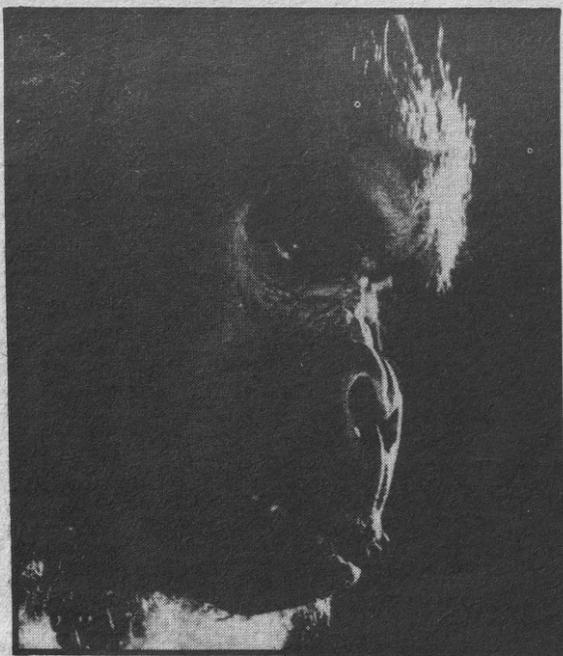
The next night, after the filming had received more attention in the press and on television than any movie in memory, an estimated horde of 30,000 New Yorkers filled every square inch of the plaza of the World Trade Center for Kong's last farewell with his beloved Dwan.

The crowd at one point threatened to engulf Kong, Dwan and the camera crew. Director Guillermo quickly shot with four cameras what is probably the largest crowd scene ever put on film.

Other locations used in New York, were the elevated subway in Queens, an East River Park, the 59th Street Bridge, and Hanover Square. While Guillermo worked with the first unit, a second unit shot on Fifth Avenue the response of a frightened public as Kong makes his way down to Lower Manhattan and his fateful rendezvous with Dwan on top of the Twin Towers of the World Trade Centre.



JESSICA LANGE SITS COMFORTABLY IN THE GREAT HAND OF KONG



A MALEVOLENT KONG WATCHES..

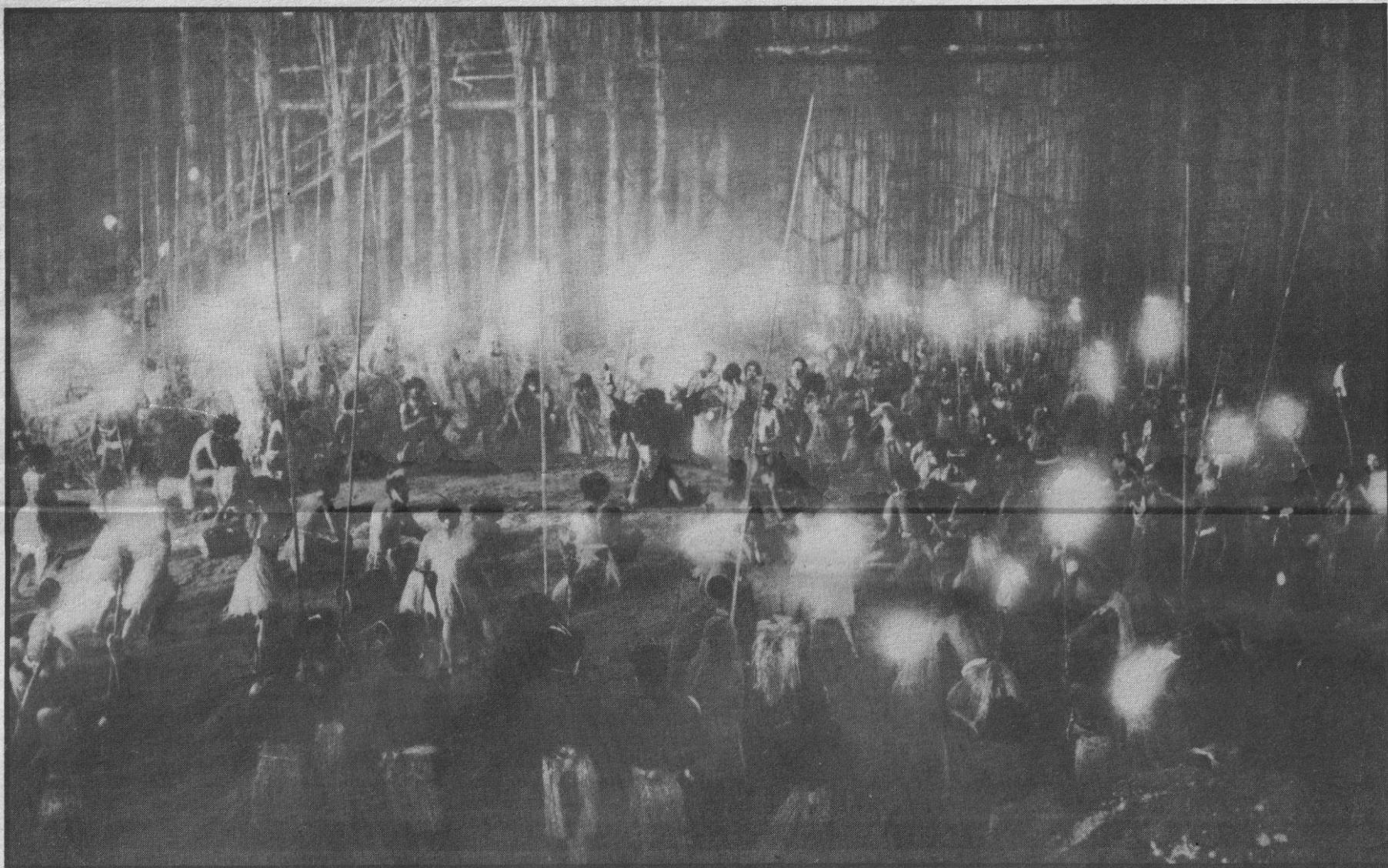
Thousands of extras were employed for the stirring sequence where new actress Jessica Lange is offered to Kong during an exotic native ritual. The monster snatches her and brings her further into the dense jungles. Despite his massive size and strength, he is gentle with her, protecting her against the other monsters in the tropical forests.

Every night, as soon as the extras arrived for shooting, the question most asked was 'Where's Kong?'.
 When he did arrive, his presence became known when trees beyond the stone altar where Dwan was tied, began to tumble and a hairy hand came lunging at the beautiful girl, struggling against her rope bondages. On the wall, the extras turned natives chanted lustily 'Kong....Kong'.

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... WHILE THE AILING HEROINE AWAITS HER FATE.



CHANTING NATIVES WHIP THEMSELVES INTO A FRENZY WHILE AWAITING THE COMING OF KONG TO ACCEPT THEIR HUMAN SACRIFICE.

JESSICA AND KING KONG

He's pinched her, given her a neck muscle spasm, carried her through the air and clutched her to his big, hairy chest. Yet, when Kong dies in New York after taking the plunge off the World Trade Center, Jessica found herself responding to the old ape as if he had been human, and she was losing a good friend.

Jessica had to go up to the stricken Kong and silently weep over him. People watching the scene who know acting were amazed to see Jessica shed real tears. "When I read the script", Jessica said, "I never saw Kong as a monster. Kong is not frightening, he is almost a romantic leading man. It is the story of beauty and the beast."

"I never realized it was going to be such a physical role," she said. "I began leaving the studio at night feeling I had been through a war battle. I was black and blue, cut and scraped."



THE WORK SOMETIMES GETS DIRTY FOR JESSICA

When Kong breaks loose and begins chasing her across the biggest city in America, Jessica, flees on foot, by motorcycle and subway, finally reaching the Wall Street area where Kong's hand finds her in a restaurant. Again in captivity, she next found herself in the World Trade Centre. "When I first started to play to Kong, it was quite difficult. After all, he isn't actually your average leading man".

On the company's return to the studio, Jessica had her big romantic interlude with Kong when the hand begins to disrobe her. "I had gone from looking at him as a mechanical hand to having to respond to him as a lover."

"By this time," she smiled, "I had learned not to be afraid of Kong". She was the seasoned trouper the night Kong came through the jungle, looked down on the beautiful woman in the flimsy native costume, bound to the sacrificial altar, and picked her up with his fist.



KING KONG

He may not be the handsomest movie star in Hollywood history, but he sure is the biggest and hairiest, standing 40-feet tall and covered with acres of fur, and is a star in his own right. He is KING KONG, the greatest movie monster of them all.

Work on Kong began in January, 1976, and at his birth on that day he was a pile of aluminium and wires waiting to be shaped by the skilled hands of a hundred craftsmen.

The dimensions of Kong, a tribute to the genius of the men who make movie magic, are staggering. He weighs 6-1/2 tons. His skeleton is metal, mostly aluminium. His insides contain 3,100 feet of hydraulic hose and 4,500 feet of electrical wiring. His chest is 20-feet wide and his arm span is 20-feet.

He is fully functional, the first such creature conceived by Hollywood. His arms can move in sixteen different positions. He can walk and turn at the waist. His eyes and mouth move. He is a very human monster, terrifying when aroused but with the soul of a romantic lover.



After the wires and metal took shape and became Kong's skeleton, the next job was to see if he was functional. Everyone held their collective breath as the levers were pulled. Miraculously, he was up doing what his builders hoped he would do. His hips swung, his legs twisted in and out, and bent at the knees. His ears twitched and his lips pulled back revealing his gums and teeth. Kong was alive!

But he could not go naked into the world, and Michael Dino, a famous custom wig-maker for stars of stage and screen, was hired to cover Kong.

Horse tails were decided on, and 4,000 pounds were imported from Argentina.



When the hair was secured into hundreds of panels, each was then glued on huge pieces of latex which in turn were glued on a plastic mold that covered the metal frame.

And he has an active role in the picture. He snatches Dwan (Jessica Lange) from a sacrificial altar, fights a gigantic snake to save her, crashes through a huge wall to get to her, falls into a pit, ends up in the hold of a supertanker, gets transported in bondage to New York City, and then does his own version of a Cook's tour of the big apple trying to get back his lady-love, ending up on top of the World Trade Centre.