















A PARAMOUNT RELEASE

"KING KONG"

Starring

JESSICA LANGE

JEFF BRIDGES

CHARLES HALL

RENE A. ANTONI

JULIA ROBERTS

MARY MAZOUZ

JOHN C. MCNEIL

JACK NICHOLS

King Kong

Screenplay by ROBERT ROY POPE, JR.

Directed by PETER JACKSON

Produced by RICHARD D. ZUCKERMAN

Executive Producer - FEDERICO DE LAURENTIIS

Director of Photography - RICHARD KLINE



January 14, 1976

PRELIMINARY PRODUCTION INFORMATION

DINO DE LAURENTIIS PRESENTS

A PARAMOUNT RELEASE

" K I N G K O N G "

Starring

JESSICA LANGE

JEFF BRIDGES

CHARLES GRODIN

With

RENE AUBERJONIS

ED LAUTER

JULIUS HARRIS

MARIO GALLO

JORGE MORENO

JACK O'HALLORAN

Screenplay by LORENZO SEMPLÉ, JR.

Directed by JOHN GUILLERMIN

Produced by DINO DE LAURENTIIS

Executive Producer - FEDERICO DE LAURENTIIS

Director of Photography - RICHARD KLINE

"KING KONG"

CAST

Dwan.....JESSICA LANGE
Prescott.....JEFF BRIDGES
Wilson.....CHARLES GRODIN
Bagley.....RENE AUBERJONIS
Carnahan.....ED LAUTER
Timmons.....MARIO GALLO
Garcia.....JORGE MORENO
Perko.....JACK O'HALLORAN
Boan.....JULIUS HARRIS

"KING KONG"

TECHNICAL CREDITS

Producer.....DINO DE LAURENTIIS
Director.....JOHN GUILLERMIN
Screenwriter.....LORENZO SEMPLÉ, JR.
Executive Producer.....FEDERICO DE LAURENTIIS
Director of Photography.....RICHARD KLINE
Executive in Charge of Production.....JACK GROSSBERG
Production Manager.....TERRY CARR
Assistant to Mr. De Laurentiis.....CHRISTIAN FERRY
Unit Production Manager (Hawaii).....BRIAN FRANKISH
Unit Production Manager (New York).....GEORGE GOODMAN
1st Assistant Director.....KURT NEUMANN
2nd Assistant Director.....NATE HAGGARD
Production Designer.....MARIO CHIARI
Effects Designer.....CARLO RAMBALDI
Camera Operator.....AL BETTCHER
Visual Consultant.....DALE HENNESY
Art Director.....DAVE CONSTABLE
Set Designers.....DIANE WAGER,
DEAN MITZNER,
CARLETON REYNOLDS
WILLIAM CRUZ,
BERNT CAPRA
Assistant to Mr. Chiari.....VIRGINIA COOK
Sound.....JACK SOLOMON
New York Art Director.....BOB GUNDLACH
Illustrators.....MENTOR HUEBNER,
DAVID NEGRON,
DAVID LOPEZ,
PETKO KADIEV
Miniature Designer.....ALDO PUCCINI
Special Effects.....GLEN ROBINSON
Supervisor of Photographic Effects.....FRANK VAN DER VEER
Costume Designer.....MOSS MABRY
Script Supervisor.....DORIS GRAU
Property Master.....JACK MARINO
Supervising Editor.....RALPH WINTERS
Assistant Editor.....PHIL TUCKER
Auditor.....BOB KOCOUREK
Make-Up Artist.....DEL ACEVEDO
Production Secretary.....LORI IMBLER
Sketch Artist.....MASSIMO ANTONELLO GELENG
Mold Maker/Gang Boss.....PAUL LINDBERG
Plaster Foreman.....RUDY DEL PARDO
Construction Coordinator.....GARY MARTIN
Construction Assistants.....BILL EWING,
FRANK BONNER

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Prop Foreman.....	WILLIAM TROBAUGH
Set Decorator.....	JOHN FRANCO, JR.
Assistant Costume Designer.....	DEAN SKIPWORTH
Costumer-Women.....	RUTH HANCOCK
Costumer-Men.....	DON VARGAS
Leadman.....	JOHN LEWIS
Assistant Property Master.....	CHUCK SERTIN
Key Grip.....	ROBERT SORDAL
King Kong Technical Advisors.....	RICK BAKER, HAMPTON FANCHER, ALBERT POPWELL
Researcher/Location Scout.....	TERRY LANDAU
Location Manager.....	DAVID MCGIFFERT
Casting.....	JOYCE SELZNICK
Assistant Auditor.....	MERYLE SELINGER
Transportation Coordinator.....	JOE SAWYERS
Drivers.....	JOHN SCOGGINS, CHUCK HANSEN, JOE NOTARO, ED ARTER, ED WIRTH, CARLTON RISDON, JOHN BURAS
Boatmaster (Los Angeles).....	CARL MORRISON
Producer's Secretary.....	TARA COLE
Director's Secretary.....	BETH VOIKU
Secretaries.....	CHARLOTTE DREIMAN, JENNIFER DANZIG
Chief Production Messenger.....	SCOTT THALER
Production Messengers.....	JEFFREY CHERNOV, MICHAEL WINTER
Unit Publicist.....	BRUCE BAHRENBURG
Still Photographer.....	DAVE FRIEDMAN

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"KING KONG"

PRODUCTION NOTES

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 a five-month shooting schedule that will move men and equipment half-way 'round the world, he will present it to the moviegoing public by the end of America's Bicentennial year. No other film in this special year will show the spectacle and excitement that makes movies the most enduring popular art form in America.

The enormous complexity of his undertaking became evident to De Laurentiis when last summer he began assembling craftsmen, acquiring vast Hollywood sound stages, overseeing construction on the elaborate sets, and conducting a search for locations and a young beautiful woman to play King Kong's romantic interest, a role created more than 40 years ago by Fay Wray.

From the start De Laurentiis wanted this production, to be released by Paramount, 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' current hit, "Three Days of the Condor."

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Two of the principal human roles are young men: Prescott, the dashing anthropologist and Wilson, the ambitious oil executive who sees Kong could be more marketable than fuel in the United States.

Jeff Bridges, the two-time Academy Award nominee who scored so impressively in "The Last Picture Show," was picked to do 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 do Wilson.

Interest has been extremely keen on the woman to play Dwan who drives Kong bananas. Many of Hollywood's prettiest young actresses were considered. But after her screen test in mid-December, jetting to the West Coast on a two-hour notice, Jessica Lange, a popular fashion model with Wilhelmina in New York, was chosen for the slightly wacky girl whose inherent innocence and natural beauty is quickly appreciated by Kong and Prescott.

When production was announced last fall in full page ads in the country's major newspapers, a color poster of Kong atop New York's World Trade Center was offered free. The response was overwhelming. Extra secretaries had to be hired to answer the many thousands of letters.

De Laurentiis was amazed to find that sixty five percent of the letter writers were young moviegoers, very inquisitive about Kong, especially whether he would be an actor or a giant mechanical model.

Movies being a form of magic, the mystery remains. When the audience goes into the theatre and confronts Kong storming

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through a South Pacific island jungle, it will have to decide if Kong is real or a cleverly crafted illusion.

The Kong that looms on the screen will be 50 feet tall; able to cover 15 feet in a single stride and has the weight of five hundred men.

Aware of the real truth about Kong, beside the film's creators, are the 200 crew members who started work in August on the sets, costumes, locations and most importantly the special effects that give King Kong its claim to cinematic greatness. Every new technique, and the best of the old ones, are being employed to make every frame of "Kong" realistic and entertaining.

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.

Richard Kline, known for his exquisite camera work on "Camelot," was named director of photography. From Italy came men with whom De Laurentiis was closely associated when he was the top movie producer there: Mario Chiari as production designer; Carlo Rambaldi, effects designer and Aldo Puccini, miniature designer. Each are assisted by associates, all veterans in making big movies.

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."

In adjoining sound stages carpenters put up scaffolding from which cameras can record the enormous size and every angle of Kong; seamstresses worked on the costumes for hundreds of extras;

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plasterers made molds that became the realistic rocks the humans crawl over to escape from the rampaging Kong, and 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 ends in June, 1976.

After thorough location trips throughout the South Pacific, the staff agreed the north coast of Kauai, with its dramatic cliffs and isolated, thickly foliated jungle offered the right terrain for the scenes in "KING KONG."

No other movie company has gone into this area to shoot. Three helicopters will be used daily to air lift cast and crew into these locations, so inaccessible that it would take at least two and a half days to get there on foot.

The other principal location is the most controversial city in the world. 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. Literally thousands of New Yorkers will become extras in the fantastic finish when Kong scales one of the world's tallest buildings to flee those out to destroy him.

Traveling half-way around the world throughout the production, "KING KONG" needed enormous technical and logistical support, receiving it from dedicated production managers and three

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 executive in charge of overall production is Jack Grossberg and the production manager is Terry Carr. In Hawaii the unit production manager is Brian Frankish and in New York, George Goodman. The visual consultant is Academy Award-winner Dale Hennesy.

Guillermín's first and second assistant directors, respectively, are Kurt Neumann, who is very familiar with the terrain of Kauai, having just finished work there on Ernest Hemingway's "Islands in the Stream," and Nate Haggard.

Close to De Laurentiis in every phase of "KING KONG" has been his young son, Federico, serving as executive producer on the film.

The first scenes of "KING KONG" take place on location in Los Angeles' San Pedro harbor while a second unit did open sea coverage. From the studio the production moved half-way across the Pacific to Kauai for days of arduous shooting in the primitive jungles.

Returning to Hollywood, the production settled into the studio and Bell Ranch for several months where every conceivable interior set had been constructed. Then in late spring the huge company flies to New York to do what is conceivably the single most famous scene in all movie history.

THE CAST

JESSICA LANGE -- The exhaustive search among eligible young beauties across America to play King Kong's romantic interest ended for Jessica Lange on a two-hour notice when she agreed to fly to the West Coast to test for the coveted role of Dwan.

Jetting to Hollywood a week before Christmas, 1975, from New York where she had established herself as a top-flight model with Wilhelmina, Jessica mused that her good luck was something she had anticipated all her young life: going to Hollywood to become an actress.

Recommended for the test by her fashion mentors, Jessica found her fantasy had come true when she was told the role was hers based on the screen test.

Between the test and the start of filming on the contemporary 1976 version of the classic story, Jessica only had time to return to Minneapolis over the Christmas holidays to visit with her astonished parents, neither of whom had been in show business.

A native of Minnesota--"we moved so often I practically lived in every small town in the state"--she attended the University of Minnesota and then went to Paris for two years to study mime.

On her return to New York, Jessica studied dance and performed briefly with a small modern dance group. But her lyrical beauty made her a natural for modeling also, which she saw as one promising route to becoming an actress. She studied with Warren Robertson before returning to Paris as a model.

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Her lengthy stays in Paris helped her become fluent in French. However, her home base remained New York, a city she adores for its pace and "madness."

Describing herself as a very romantic person, Jessica's favorite author is Stendhal, her composer Schubert, and her Hollywood actress, a tie between Marlene Dietrich and Bette Davis. She is unmarried.

JEFF BRIDGES -- A two-time Academy Award nominee and one of the more respected younger actors in Hollywood today, Jeff Bridges plays Prescott, the dashing anthropologist who competes with the indomitable King Kong for the hand of lovely Jessica Lange in the 1976 contemporary version of the classic tale of a Beauty and a very special Beast.

The versatile Bridges has scored impressively in a variety of challenging roles since he made his screen debut in "Halls of Anger." His Academy Award nominations came for "The Last Picture Show" and "Thunderbolt and Lightfoot."

For Bridges, who was born in 1949, acting came naturally. His father, Lloyd Bridges, and his older brother, Beau, are actors of stature in feature films and television.

When he was eight, Jeff made his professional acting debut in his father's celebrated, long run television hit, "Sea Hunt," and six years later toured with his father in "Anniversary Waltz" on the strawhat circuit.

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Upon graduation from University High School in Los Angeles, his home town, young Bridges studied with Uta Hagen in New York; then fulfilled his military obligation in the U.S. Coast Guard Reserve before returning to the theatre with his father in "Noah."

After his screen debut, Bridges, who is six feet, two inches tall and weighs 175 pounds, appeared in "The Ying and Yang of Mr. Go," written and directed by actor Burgess Meredith and then went into "The Last Picture Show," giving a performance that established him in the first rank of new film talent.

He then appeared in John Huston's "Fat City," followed by "Lolly Madonna," "Bad Company," "The Last American Hero," "The Iceman Cometh," "Thunderbolt and Lightfoot," "Rancho Deluxe" and "Hearts of the West."

An avid guitar player, Bridges has composed more than 50 songs. One of them, "Lost in Space," he sang for the Quincy Jones soundtrack on the Dustin Hoffman-Mia Farrow film, "John and Mary." He is also interested in writing for the screen.

Unmarried, Bridges makes his home in a remote section of Malibu.

CHARLES GRODIN--Charles Grodin's triumph on Broadway this past season with Ellen Burstyn in the smash hit comedy "Same Time Next Year" reaffirmed his stature as a major acting talent, something moviegoers knew after seeing his captivating performance in Neil Simon's "The Heartbreak Kid."

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In a change of pace from his recently completed "Thieves" with Marlo Thomas, Grodin plays Wilson, the slightly devious oil executive who sees a good merchandising scheme in King Kong whom he comes across on a fog blanketed island.

Acting has always been a challenge for young Grodin back to his student days at the University of Miami, Florida, where he studied his craft before moving on to the Pittsburgh Playhouse School of Theater, and then to New York where he studied three years each under Uta Hagen and Lee Strasberg, the artistic leader of the famed Actors Studio.

Much of his early work was done on the stage across the nation, appearing in more than fifty plays. On Broadway he did "Tchin-Tchin" with Anthony Quinn and Margaret Leighton and the Ira Wallach comedy, "Absence of a Cello."

Appearing in many television shows, Grodin broke into feature films as Mia Farrow's young doctor in "Rosemary's Baby" and then played as the navigator in Mike Nichols' "Catch-22."

After "The Heartbreak Kid," he did "11 Harrow House" with Candice Bergen and James Mason. But his time remained divided between film and the stage where he co-authored and directed off-Broadway the musical "Hooray It's A Glorious Day and All That" and directed on Broadway the hit Renee Taylor-Joseph Bologna comedy "Lovers and Other Strangers."

For television he directed the acclaimed "Simon and Garfunkle Special," and still finds time for screenwriting.

Active in boxing, basketball and baseball as a teenager, Grodin maintains a high interest in sports and is an avid New York Knicks and Pittsburgh Pirates rooter.

THE PRODUCER/THE PRESENTER

DINO DE LAURENTIIS, now considered an American producer and an impresario of hundreds of films (some highlights are "La Strada," "The Nights of Cabiria," "The Bible...In The Beginning") moved his base of operations from Rome to New York three years ago, and has recently relocated his headquarters in Beverly Hills, Calif.

His first two films made entirely in America, both starring Charles Bronson, were "The Stone Killer" and "The Valachi Papers." His third film starring Al Pacino, was "Serpico," which received two Academy Award nominations and a Golden Globe, followed by the highly controversial and hugely successful "Death Wish" and "Mandingo." His most recent success is the timely and contemporary drama, starring Robert Redford and Faye Dunaway, "Three Days of the Condor." The successful C.I.A. thriller exposes the covert actions of an agency that ultimately threatens an individual's life.

Dino De Laurentiis was born 56 years ago in a little town near Naples. While still in his teens he took to the road selling pasta from his father's spaghetti factory. In Rome he decided he wanted to study at the film institute. His father thought that this was a whim that would pass. He cut off his son's allowance. Young Dino promptly went out to the film studios and got a job as an actor.

Soon he moved to the production side of the business and by the time he was 20 he was running the studio. A year later he decided to produce his own motion pictures and arranged his own financing for them himself in industrial Northern Italy.

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He was one of the innovators of the wave of neo-realism in the films of post-war Rome. His "La Strada," which won a rack full of awards including the Academy Award as Best Foreign Film, and his "Bitter Rice" gave him the worldwide recognition as well as great critical and commercial success. He married his star of "Bitter Rice," Silvana Mangano. Today they have three daughters and a son, Federico, who works with his father.

In Italy, De Laurentiis built one of the world's largest and best equipped movie studios. It was there that he turned out such large-scale films as "The Bible...In The Beginning" and "Waterloo." In America he seems to have turned to more modern subjects which are usually filmed entirely on location, such as "The Valachi Papers," "The Stone Killer," "Serpico," "Death Wish," "Mandingo," "Three Days of the Condor" and "Lipstick," which has just finished being filmed in Los Angeles.

Current projects for Dino De Laurentiis include an association with Robert Altman commencing with "Buffalo Bill & The Indians," the story of the famous Buffalo Bill touring circus troupe, which stars Paul Newman, Joel Grey, Geraldine Chaplin and Burt Lancaster, set for release in July. Their next project together will be the best-selling book by E. L. Doctorow, "Ragtime," followed by an untitled film. Other projects include: the presentation of Ingmar Bergman's "Face To Face," starring Liv Ullman, to be released in April, "Drum," starring Warren Oates, Ken Norton, Isela Vega, Pam Grier and Yaphet Kotto, is from the novel by Kyle Onstott, which will cover the epic span of two life times on two continents. The high adventure drama taken from the pages of the

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pre-Bellum, abolitionist movement in history, is being directed by Burt Kennedy. Ralph Serpe is Executive Producer of Norman Wexler's screenplay.

Dino De Laurentiis will also be presenting John Wayne in the Frankovich/Self Production, "The Shootist," which is being directed by Don Siegel. It also stars James Stewart, Lauren Bacall, Richard Boone, John Carradine and Ron Howard. Another Frankovich/Self Production, presented by Dino De Laurentiis is the successful #1 best-selling novel by Michael Crichton, "The Great Train Robbery."

Films in preparation are "Raging Bull," starring Robert De Niro, which will be directed by Martin Scorsese, "The Great Brinks Robbery," to be produced by Ralph Serpe, with a screenplay by David Z. Goodman which is based on a book by Noel Behn.

Also to be produced: "King of the Gypsies," a film based on the book by Peter Maas who also wrote "Serpico," and "The Valachi Papers," "One Just Man," based on the James Mills novel, a remake of James Fenimore Cooper's "The Last of the Mohicans," and "The White Buffalo," starring Charles Bronson.

DIRECTOR

JOHN GUILLERMIN, a native born Londoner, burned down the tallest building in the world for "The Towering Inferno." Now the director with a reputation for doing films having immense scopes takes on the world's tallest and most famous ape, King Kong.

His vast experience in feature films for the past 25 years in Europe and the United States has amply prepared him for his cinematic rendezvous with one of the most famous characters in film history. Some of his more famous films include "The Blue Max," "Bridge at Remagen" and "Skyjacked."

Attending the City of London School and Cambridge University, Guillermin, born in 1925, volunteered for service in the RAF during World War II. Of French parents, he then went to Paris to produce and direct documentaries before returning to London and the J. Arthur Rank organization. His first feature film was "Torment," released in 1949.

In 1950, he wrote the screenplay for "Never Let Go," starring Peter Sellers. But his principal interest remained directing, compiling a list of impressive and diversified credits, including "Waltz of the Toreadors" which brought him to the attention of Hollywood. Soon he was in America directing feature films.

On this side of the Atlantic, his credits included "Rapture," with Melvyn Douglas; "Guns of Batasi," co-starring Richard Attenborough and Mia Farrow, "P.J.," "House of Cards," "El Condor" and "Shaft In Africa."

A pipe-smoking patient man who does not lose sight of the details that go into a big picture, Guillermin found himself spending most of his working time on this side of the Atlantic, and he

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moved from a rambling house outside London to Los Angeles with his wife, the former actress Maureen Connell, and their two children, Michele and Michael. Being in demand leaves him little time to pursue leisurely hobbies, but he does enjoy racing cars and reading Chekov.
