

Paramount Press Book

AND MERCHANDISING MANUAL



King Kong

King Kong

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THE STORY

(Not for Publication)

In the competitive rush to explore every conceivable spot on earth for hidden sources of fuel, Petrox Oil has sent an expedition headed by Fred Wilson (CHARLES GRODIN) into Micronesia to investigate the possibility of drilling on a fog-shrouded island.

Before leaving port, Wilson's ship acquires an unexpected passenger, Jack Prescott (JEFF BRIDGES), who sneaks aboard. A professional zoologist who suspects there is more than fog and oil on the island, Prescott is eager to do his own exploration.

At sea the crew hears a distress signal, but before a location can be fixed, the SOS is lost. It is of no moment since Wilson announces the ship is heading for a place where the biggest oil strike ever may take place.

Wilson's discussion with his crew is interrupted by Prescott who is unceremoniously brought in with suspicious cameras around his neck. Wilson thinks Prescott is a spy for a rival oil company. Prescott protests his innocence, even to suggesting he would pay his own passage to the island because he suspects from previous studies that an animal of gigantic proportions might be living there. Wilson remains unimpressed or unconvinced, even when Prescott reveals he is from Princeton University's Department of Primate Paleontology.

Their confrontation is disrupted by a call from the deck that a lifeboat has arrived. Inside is a lovely young woman, (JESSICA LANGE), unconscious and wearing a revealing, clinging evening gown. The crew to a man offers first aid and artificial respiration.

When she awakes in the cabin, she remembers being on the deck of a pleasure yacht when it exploded. Lost at sea was the producer who promised to take her to Hong Kong and make her a star in his next picture. She also tells Wilson and Prescott that her name is Dwan. "Like 'Dawn' except I switched two letters—to be more memorable," she smiles.

Arriving at their mysterious island, Wilson, Prescott, and Dwan, now in severely cut-off jeans, go ashore with the crew. The party comes upon an enormous wall. On the other side of it are 50 Aborigine drummers, and out of the jungle, approaching the gates in the wall, a procession of women. A beautiful teenage girl is being carried in a sedan chair while the natives keep chanting, "Kong . . . Kong . . . Kong." Wilson's party does not stay around for its completion. Firing rifles over their heads, the crew scatters the natives without finding out the identity of Kong.

Back on the boat, Prescott is convinced Kong is something that exists, possibly a huge ape. Wilson is indifferent to Prescott's anthropological concern; he orders the crew to shoot any monkey bigger than four feet.

Planning to find Kong first, Prescott steals over the side, only to find Dwan in a rowboat, fishing and sipping from a can of beer. She elects to fish rather than to accompany Prescott. It is a serious mistake. She is captured by natives and dragged ashore.

Dressed in a gown of feathers and strips of colored leather, Dwan is carried reluctantly to the wall. She is the next sacrifice to Kong whatever it is.

The huge gates open; the hordes crowd into the temple carrying their lovely captive, chanting again, "Kong . . . Kong . . . Kong . . ." From the jungle comes the sound of something crashing, and there, before her is a gigantic ape who swoops her up in his hand. The natives go wild.

Wilson, Prescott, and crew members who have followed her to the wall, set off a flare and fire guns, scattering the natives. Once inside the sacred grounds, however, they discover Kong has made off with Dwan. Wilson remains on the beach while Prescott and trusted crewmen Boan (JULIUS HARRIS), Carnahan (ED LAUTER), Garcia (JORGE MORENO), and Timmons (MARIO GALLO) head into the jungle, suspecting now, after witnessing the native ceremony, that perhaps Kong plans to marry Dwan.

Meanwhile, in the jungle, Dwan tries to escape, only to have Kong playfully lift her up, though she protests she is terrified of heights.

While Wilson sits on the beach thinking of ways to exploit Kong to the advantage of Petrox in the United States, Prescott and crew come upon Kong and Dwan. Unfortunately, it is when the men are crossing a log over a ravine. Kong gives the log a spin sending all but Boan and Prescott to their deaths.

Prescott sends Boan back to the beach to tell Wilson of the horrible event. Emerging into a clearing in the jungle, Prescott sees Kong is in a fierce death struggle with a giant snake. While distracted in combat, Kong does not see Dwan escape with Prescott. Besting the snake, Kong gives chase; too late as Dwan and Prescott dive off a cliff to safety.

Wilson, back on the beach, has not been wasting his time. He has constructed a huge, camouflaged pit in which to trap Kong at the ceremonial wall. Giving chase, and desperate to reclaim his love, Kong smashes down the wall and falls into the pit and captivity. Kong is chloroformed and stowed in the hull of a super tanker.

Wilson's plan is to introduce Kong to the American public at Shea Stadium in New York. Dwan balks at the plan, defending Kong who saved her from the serpent, objecting to stealing him away from his native island. Prescott sides with Dwan, saying the natives will miss Kong because he brought mystery, terror, and magic into their lives, elements needed in life.

On deck, Dwan and Prescott embrace. Her scarf, however, falls off her head, down through the grating onto Kong's face. Kong goes wild with passion and begins to demolish the supertanker. Dwan leans over to talk to Kong and falls into his waiting arms.

Kong croons when she gently touches his face and he lets her down. She makes her way back to the deck.

In New York, throngs make their way into Shea Stadium for the unveiling of King Kong. Dwan, who will go through with it, is startled, as is Wilson, when Prescott refuses to take part, announcing he has joined a campaign to have Kong returned home. He walks out on Kong and Dwan.

Humiliated, the chained Kong, forced to wear a Petrox crown, looks down on gyrating youngsters dancing the "Kong" to a rock and roll band. Camera-men press around Dwan as she makes her way towards Kong. Thinking she is being hurt, he roars and snaps the chains.

A turmoil ensues as Kong begins his rampage through New York to find Dwan, who is fleeing through the city with Prescott. Before the evening is over, Kong destroys a good deal of valuable New York real estate, and with Dwan again in hand, makes his way to the top of one of the twin towers of the World Trade Center where he will fight off everything man can hurl against him while attempting to save Dwan. He does and dies, as does any chance for Prescott and Dwan to find happiness. Seeing she is safe, Prescott walks off into the night, knowing they could have stayed together only if Kong had lived. His death will only remind them of the cruelty and deceit that went into Kong's exile from his jungle paradise.

CAST

Jack Prescott	JEFF BRIDGES
Fred Wilson	CHARLES GRODIN
Dwan	JESSICA LANGE
Captain Ross	JOHN RANDOLPH
Bagley	RENE AUBERJONOIS
Boan	JULIUS HARRIS
Joe Perko	JACK O'HALLORAN
Sunfish	DENNIS FIMPLE
Carnahan	ED LAUTER
Garcia	JORGE MORENO
Timmons	MARIO GALLO
Chinese Cook	JOHN LONE
Army General	GARRY HALBERG
City Official	JOHN AGAR
Ape Masked Man	KENY LONG
Petrox Chairman	SID CONRAD
Army Helicopter Pilot	GEORGE WHITEMAN
Air Force Colonel	WAYNE HEFFLEY

THE FILMMAKERS

Director	John Guillermin
Producer	Dino De Laurentiis
Screenplay by	Lorenzo Semple, Jr.
Executive Producers	Federico De Laurentiis, Christian Ferry
Director of Photography	Richard H. Kline, A.S.C.
In Charge of Production	Jack Grossberg
Music Composed and Conducted by	John Barry
Film Editor	Ralph E. Winters, A.C.E.
Production Designed by	Mario Chiari and Dale Hennesy
Set Decorator	John Franco, Jr.
Production Manager	Terry Carr
Unit Production Manager (Hawaii)	Brian Frankish
Unit Production Manager (New York)	George Goodman
Assistant Directors	David McGiffert, Kurt Neumann
2nd Assistant Director	Pat Kehoe
Script Supervisor	Doris Grau
Production Coordinator	Lori Imbler
Production Secretary	Charlotte Dreiman
Camera Operator	Al Bettcher
Still Photographer	Elliott Marks
2nd Unit Director	William Kronick
2nd Unit Assistant Director	Nate Haggard
Additional Photographic Effects	Harold E. Wellman, A.S.C.
Art Directors	Archie J. Bacon, David A. Constable, Robert Gundlach
Sound Mixer	Jack Solomon
Re-Recording Mixers	Harry W. Tetrick, William McCaughey
Key Grip	Robert Sordal
Gaffer	Ed Carlin
Property Master	Jack Marino
Make-Up Artist	Del Acevedo
Hair Stylist	Jo McCarthy
Costume Designer	Moss Mabry
Gowns and Native Costumes by	Anthea Sylbert
Wardrobe	Army Lipin, Fern Weber
Special Effects	Glen Robinson, Joe Day
Hair Design for Kong	Michaeldino
Make-Up for Kong	John Truwe
Sculptor of Kong	Don Chandler
Kong Mechanical Coordinator	Eddie Surkin
Set Painters	Robert Clark, Curtis "Red" Hollingsworth
Construction Coordinator	Gary Martin
Miniature Coordinator	Aldo Puccini
Transportation Coordinator	Joe Sawyers
Stunt Coordinator	Bill Couch
Post Production Supervisor	Phil Tucker
Supervisor of Photographic Effects	Frank Van Der Veer
Photographic Effects Assistant	Barry Nolan
Matte Artist	Lou Lichtenfield
Sound Effects by	James J. Klingner
Music Editor	Kenneth J. Hall
Music Recording	Dan Wallin
Assistant Film Editors	Robert Pergament, Margo Anderson
Publicity Coordinator	Gordon Armstrong
Unit Publicist	Bruce Bahrenburg
Production Auditor	Robert F. Kocourek
Production Accounting	Meryle Selinger
Production	Scott Thaler, Jeffrey Chernov, Michael Winter
Native Dance Choreography by	Claude Thompson
Extra Casting by	Sally Perle and Associates
Titles by	Pacific Title & Art Studio

Miss Lange's Jewelry by Bulgari • Filmed in Panavision®

The producer wishes to acknowledge that Kong has been designed and engineered by Carlo Rambaldi, constructed by Carlo Rambaldi and Glen Robinson with special contributions by Rick Baker.

Casting byJoyce Selznick and Associates

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RUNNING TIME: 135 MINUTES

Dino De Laurentiis' New Epic *King Kong* Opens At Theatre

Dino De Laurentiis' epic contemporary version of "King Kong," the multi-million dollar production that has stirred more excitement than any motion picture in recent history, will open at the Theatre. The classic story of beauty and the beast is a Paramount release.

From the start, De Laurentiis wanted this production to become the biggest in size and scope that Hollywood has seen in years. To direct "King Kong" 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 is composed and conducted by John Barry of "Born Free" fame. Richard H. Kline was named director of photography. Mario Chiari and Dale Hennesy were production designers, Jack Grossberg was in charge of production, Ralph E. Winters, A.C.E. was film editor, and the executive producers are Federico

De Laurentiis and Christian Ferry. Jeff Bridges, the two-time Academy Award nominee, was picked to play the zoologist who engages Kong in a contest for the lovely woman 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.

Young newcomer Jessica Lange, a popular New York and Paris fashion model, was signed for the role of Dwan, one of the most coveted women's roles in years.

The brilliant creators of the 40-foot mechanical Kong, along with the 200 carefully selected experts in all phases of movie production who made up the film's staff, employed every new technique along with the best of the old ones, to make every frame realistic and entertaining and assuring it to be a classic textbook on cinematography.

"King Kong" is the film that will remind the world what Hollywood magic is about.

Jessica Lange . . . The Beast's Beauty Obsesses The Mighty "King Kong"

Not since the days of Marilyn Monroe and Kim Novak has Hollywood seen the creation of an important new female star, a process now happening to Jessica Lange, the heroine of the multi-million dollar contemporary version of "King Kong."

In a story that has all the elements of folklore, Jessica had never even been in Los Angeles when Dino De Laurentiis, who had seen photographs of her, had her jet to Hollywood on two hours' notice to do

a screen test. He and his aides took one look at the test and gave her the part, one of the most sought-after roles in years.

Introduced at the largest press conference held in Hollywood in recent memory, Jessica lived up to expectations when she made her first public appearance held aloft in the hand of King Kong.

Jessica's radiance was an immediate presence in the room: short, blonde hair; classic finely-honed features; a slim, well-shaped body; a clever wit and a freshness of personality. These qualities were immediately apparent to the usually-jaded Hollywood press corps. Soon the requests for interviews and photos became a flood.

Throughout this initial public exposure, Jessica maintained her wry humor and a sense of herself as a person which spoke well of her upbringing in rural Minnesota.

When she first read Lorenzo Semple, Jr.'s screenplay of "King Kong," Jessica thought immediately that it would have been a splendid part for the late Marilyn Monroe because of its inherent humor. She also found on re-readings some of herself in Dwan's character. "There are qualities in her easy for me to do," Jessica reflected.

"She's a free spirit, totally uninhibited. She's also unselfish, impulsive and adventuresome. To some she may seem kooky, but she really isn't. What she says is not for any specific effect. She is a terribly honest and open person."

Honesty is what is most apparent in Jessica, too. She has an ability to open up and reveal herself without being guarded or defensive, which generates an immediate warmth with the person to whom she is talking. On screen, director John Guillermin says this quality will be dynamite.



Still # KK-TC MAT 1A Jessica Lange, as Dwan, the blonde human sacrifice offered by the natives of a jungle island to appease the mighty Kong, is a study in terror as she finds herself in the grip of Kong's massive hand in the Dino De Laurentiis production of "King Kong," a Paramount Pictures release. A John Guillermin Film. "King Kong" also stars Jeff Bridges and Charles Grodin. The screenplay is by Lorenzo Semple, Jr. Federico De Laurentiis and Christian Ferry are the executive producers of this multi-million-dollar contemporary version of the classic adventure story. John Guillermin directed.

Creation of *King Kong* Monster A Tribute To Genius Of Those Who Make Movie Magic

He may not be the handsomest movie star in Hollywood history, but he certainly is the biggest and hairiest, standing 40 feet tall and covered with acres of fur. He is a star in his own right, according to producer Dino De Laurentiis.

He is King Kong, the greatest movie monster of them all.

He wasn't even born a year ago. But he was alive in the minds of Carlo Rambaldi and Glen Robinson, who had been hired by the producer to come up with a mechanical monster big enough to fill the screen in a multi-million dollar contemporary version of the classic "King Kong" story of beauty and the beast, screenplay by Lorenzo Semple, Jr.

If Kong has any nationality, he is an Italian-American. Rambaldi is one of the most famous special effects designers in the Italian film industry, and Robinson, a Hollywood native, is a two-time Academy Award winner for "Earthquake" and "The Hindenburg."

The dimensions of Kong, a tribute to the genius of those who make movie magic, are staggering. He weighs 6½ tons. His skeleton is metal, mostly aluminum. 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 16 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.

The secret to his ability to move is in the proportional balance in the hydraulic valves, according to Robinson, who believes Kong should retain some of his mystery and not everything about him should be made public. But the master builder said these valves are operated by wires running through a crane to a control panel operated by six men.

While marveling at the mechanical wizardry of her ardent pursuer, Jessica Lange, who spends much of the film literally in his hand, had legitimate fears about Kong getting carried away and crushing her in his palm. She was reassured by Robinson that safety devices had been installed in Kong's fingers so that they would be prevented from closing completely on her. Still, it took several lift-off trials before Jessica became convinced she was in a friendly hand.

After the wires and metal took shape and became Kong's skeleton, the next job was to see if he were functional. Everyone held his collective breath as the levers were pulled. Miraculously, he was up doing what his builders had 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 would not go naked into the world. Michaelidino, a famous



Still # KKHD MAT 1B Kong, a gigantic 40-foot-tall gorilla, is the frightening ruler of a mysterious jungle island where the natives offer him human sacrifices in the Dino De Laurentiis production of "King Kong," a Paramount Pictures release. A John Guillermin Film. "King Kong" stars Jeff Bridges, Charles Grodin and Jessica Lange. The multi-million-dollar contemporary version of the classic adventure story was written by Lorenzo Semple, Jr. Federico De Laurentiis and Christian Ferry are the executive producers. John Guillermin directed.

custom wigmaker for stars of stage and screen, was hired to cover Kong.

First, he came up with 34 samples of various kinds of hair. While doing this, he visited several zoos to get an idea of not only how gorillas looked, but how they acted. "Gorillas are gentle, fierce animals," he noted. "But Kong had to be special, and after studying them closely, I saw that gorillas had a sympathetic side."

Horse tails were decided upon for Kong's hair, and 4,000 pounds were imported from Argentina. To keep the hair colorful uniform, some of the tails were bleached and tinted. Next a hundred people began the painstaking process of weaving the strands of hair into four kinds of netting, a job that took months. 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.

Finished, Kong went immediately to work for director John Guillermin. 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 hole of a supertanker, gets transported in bondage to New York City and then does his own version of Cook's tour of the Big Apple trying to get back to his lady love, ending up on top of the World Trade Center.

The mechanical Kong's only disappointment was that he didn't get to make the trip himself to New York City. His alter ego, a 40-foot styrofoam model, was taken there instead to play the death scene on the plaza at the Trade Center. No matter that he was unmechanical, a fact told to New Yorkers. They still came out by the thousands to see Kong in his swan song.

Climactic "King Kong" N.Y.C. Filming An Exciting Event Witnessed By Thousands

The 30,000 persons who took up every inch of cement in the plaza of the World Trade Center on a hot night in June proved that New Yorkers are still ape over King Kong.

Answering an advertisement in the daily newspapers to come see the filming of Dino De Laurentiis' contemporary version of "King Kong," a Paramount release, with screenplay by Lorenzo Semple, Jr., they arrived in droves by bus, car, subway and on foot, lining up patiently outside the barricades three hours before the start of shooting, waiting to see one of the most memorable death scenes in movie history.

Only 5,000 New Yorkers were needed, but six times that number showed up to be in the background for Dwan's (Jessica Lange) emotional farewell to her ardent, hairy pursuer. In size and numbers it was the biggest night of movie-making for New York and a fitting start for the city's Bicentennial summer which was to include such other extravaganzas as Operation Sail and the Democratic National Convention.

In that one memorable night, those New Yorkers performed beautifully for director John Guillermin, a sea of humanity swirling around the stricken monster and this incredible moment was captured by the director who had three cameras panning the plaza.

The enthusiasm of the crowd at being in "King Kong" was not diminished by the fact that the 40-foot mechanical monster was taking a brief vacation in Hollywood while his cousin, a 40-foot model, was used for the death scenes in New York. Alive or dead, Kong is Kong, whether moving or prone on the cement, and the more exuberant souvenir hunters in the crowd made off with patches of Kong's fur plus an eye before the shooting ended at the Trade Center.

It took 2,000 pounds of horse tails from Argentina to get Kong properly covered. Ten people in Hollywood working for 72 hours each managed to sew 1,500 panels of horses' hair into 300 yards of netting that wrapped around Kong's massive styrofoam frame. The hair on Kong's chest and chin had to be punched into place, each strand individually by hand.

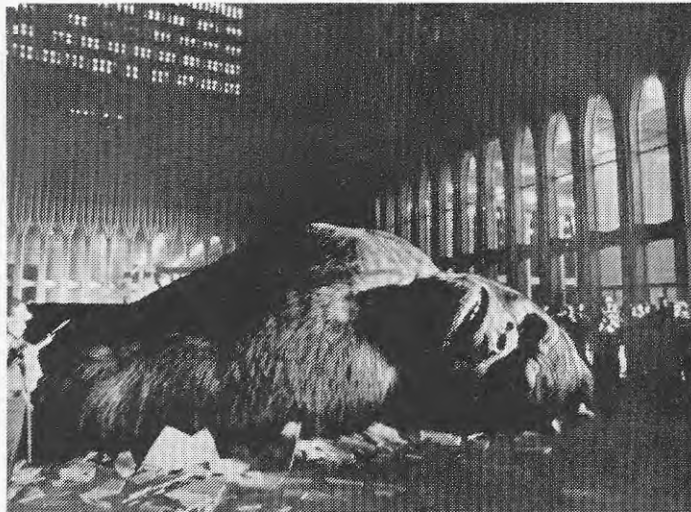
Kong was brought to New York in ten separate pieces stored in three vans that traveled more than 900 miles a day to get him to the Big Apple on time for his swan song off the 107-story high Trade Center.

Not everyone in the city was pleased by Kong's new location. Fans of having Kong back at the Empire State Building protested his transfer by dressing up in ape suits and took to the observation deck carrying signs denouncing the monster's disloyalty to the older building.

It cost more than \$1 million for the New York filming. A 30-member cast and crew was brought in from Los Angeles, as were army jeeps, command cars and ambulances. Hired in New York were 425 extras, many National Guard reservists and Army, Navy and Marine recruiters to be used in the scene where Kong is trapped by a military force on the roof of the Trade Center.

Responding to the newspaper advertisements, about 5,000 people did show up the first night. But with them came scores of newspaper reporters, television cameras and magazine writers. Kong stretched out on the plaza became the most photographed scene in New York for the next 24 hours, which induced the tremendous horde to show up the second night.

The Trade Center was not the only location for the company in New York. The cameras and cast were taken to a pleasant residential



Still # KK-WTC

Guards stand watch over the fallen body of Kong after his fatal plunge from the top of New York's World Trade Center in the Dino De Laurentiis production of "King Kong," a Paramount Pictures release. A John Guillermin film, "King Kong," stars Jeff Bridges, Charles Grodin, and Jessica Lange. The multi-million-dollar contemporary version of the classic adventure story was written by Lorenzo Semple, Jr. Federico De Laurentiis and Christian Ferry are the executive producers, John Guillermin directed.

MAT 2A

street in Queens just over from the 59th Street Bridge, which with skillful lighting and the cooperation of the residents in the block became a street terrorized by the approaching Kong, cars and homes abandoned by fleeing owners, leaving alone in the street Jeff Bridges and Jessica Lange, frantically going among the cars to find one with a key in the ignition.

Also in Queens, a park near the East River, the Queensborough Bridge and an elevated subway station figured in key scenes of Jeff and Jessica fleeing Kong, crossing the bridge on a motorcycle and climbing down a ladder to get away from the monster.

In Manhattan, the chase continued off Wall Street in Hanover Square where Jeff and Jessica took shelter in a restaurant, only to have Kong's massive hand come in

through the door in search of his lost love.

While the first unit worked with Kong and the principal actors, a second unit did location shooting along Fifth Avenue, in Central Park and on the steps of the famous St. Patrick's Cathedral to get crowd reaction to Kong's passage on his way to the Trade Center.

When the production closed down in New York, King Kong was the reigning champion. His story was headlined not only in the Big Apple but across America. He had made prime time news shows on the three major networks. He had been photographed from every conceivable angle by amateurs and professionals. He had been pawed and petted by a thousand hands. He remained an endearing symbol of the greatest city in the United States.

Charles Grodin Views Deep Implications Of Man And Environment In Epic King Kong

Kong has a friend in co-star Charles Grodin who sees in the monster's captivity an important statement about what man is doing to his environment in the last part of the twentieth century. Known for his sharp wit on and off camera, Grodin turned serious during the filming of "King Kong" when he wanted to speak about the deeper implications of the classic story.

"King Kong" is a wonderful, theatrical presentation about the rape of the environment. Kong is really the pure, natural animal when he is in his jungle habitat. His fate is to be exploited by men who put him in bondage and carried him off to a hostile environment."

The film's subcurrent message in no way detracts from its basic entertainment value. "If you had gone out to make a film about how man

has exploited and polluted his streams and atmosphere and did it in a documentary style, no one would come out to see the film. But in doing 'King Kong,' I realized I had a chance to work in a film with the potential of being seen by more people than any other film in the history of the business."

Grodin's role in "Kong" could be considered the villain. He is Wilson, an oil company executive leading an exploration team into the South Pacific to find an underwater oil shelf. But instead he finds King Kong and realizing the monster's commercial value, makes off with him to New York.

"No actor wants to play the antagonist's role in a movie and I don't think Wilson is it in 'King Kong.' It's not hard to identify with Wilson. It's not unreasonable to

expect that when he stumbles on to Kong, that he wouldn't see the exploitation value in him. You'd have to be Albert Schweitzer not to take Kong away."

Grodin came to "King Kong" from a major acting triumph in the smash Broadway comedy "Same Time, Next Year." He created the lead role and stayed with the play for the first season, which was enough for him. "You just can't be any good after six months playing the same part night after night. I don't see how the great stage actors and actresses did it, playing the same role season after season, finishing it on Broadway and then taking to the road. My desire for sanity forced me to get out of the play in the first half year."

But after acting for the past 23 years, Grodin cannot see himself as

anything but an actor. "How hard can life really be in show business? It's a relatively easy life. I'm almost never depressed or sad unless there's been a death of someone close to me, or a friend is ill. Being in show business is being in heaven compared with the conditions under which many people live in this world."

This attitude has caused him to become interested in politics and current events, to read biographies and histories and to become involved with civic activities. The basic of his social commitment is not a desire to amass money.

"I won't be in a movie unless I think people will come and like it," he said, which is as good a reason as any to be in "King Kong."

Jeff Bridges Competes With "King Kong" For Hand Of Lady Fair In New Epic Movie

Crawling on a log over a ravine, racing up the stairs of the World Trade Center, riding a motorcycle across the Queensborough Bridge, jumping off a cliff and scaling a huge wall in "King Kong" have provided versatile, Academy Award nominee Jeff Bridges with his most physical part in movies.

He knew it wasn't going to be easy co-starring with a 40-foot mechanical monster, especially one who for three-quarters of the film doesn't know he has a friend in Jeff. Until their relationship is established well into the movie, Jeff is subjected by Kong to one of the longest chases in movie history, starting from Kauai, a relatively uninhabited island in the Hawaiian chain through a multitude of sets on a Hollywood

backlot to New York's famous World Trade Center.

In Dino De Laurentiis' multi-million dollar contemporary version of beauty and beast, with a screenplay by Lorenzo Semple, Jr., directed by John Guillermin. Jeff plays Prescott, a Princeton professor who is Kong's rival for the hand of lovely Dwan (Jessica Lange). It makes for a difficult courtship since Dwan spends most of the film a captive in Kong's hairy hand.

"I see Prescott as a knight who sets off to fight a dragon. Prescott likes to think of himself as purer in motives than he is. The fact is he can be as ambitious as the next guy and he is tempted to exploit Kong like the rest of them. However, his moral code, which he has forgotten,

takes over and he wants to have no part of Kong's final degradation."

How does he play Prescott? "A straight hero," Jeff smiles. "Like Errol Flynn or the Lone Ranger." And what does Prescott think of Kong? "Sometimes he's big and scary, but at the end Prescott sees him as a Christ-like symbol of the pure, moral animal done in by greedy, unprincipled men."

Jeff knows he wants to be an actor and continue to be offered good roles, but he also knows he has interests in other things and that he could easily become a musician or a painter.

A product of Hollywood, Jeff finds his close friends remain his high school pals and the people he has worked with in films. His attitudes towards life reflect those of

today's young people as to living with someone outside of the institution of marriage and of maintaining a freer, low-key lifestyle. He also knows this could all change. "I'm at a stage in my life when everything seems to be rapidly changing. One day I'm anxious to act and the next I want to get off to Montana. I still don't really know what I want to do. But whatever it is, I want to be myself, not have to present myself as many different faces to the public."

For "King Kong" at least, his image will be that of the robust, dashing hero out of the mold of those stars long ago mesmerizing a generation of other young people on a Saturday afternoon with their exploits on a screen in a dark theater.

Dino De Laurentiis' New Epic "King Kong": "Most Complicated Picture Of My Life"

For a producer who has had his name on some of the most successful films of recent times, Dino De Laurentiis believes his contemporary version of "King Kong" is "the most complicated picture of my life."

Costing an estimated \$22 million dollars, which covers the cost of a million dollar mechanical monster, taking eight months to film on locations from remote valleys in Hawaii to the streets of New York and employing a crew and cast of hundreds, "King Kong" is the first film since he moved his operations to the United States in which Dino is the line producer, involved in the daily financial and artistic decisions.

Though it has a different storyline than the 1933 version, Dino said "King Kong" is still about beauty and the beast. "It is a straight, romantic adventure picture with some humor," he noted. "It is a picture for everyone, the whole family."

It will have a PG rating, he added with a smile. "It can't be a straight G. There is a relationship between beauty and the beast."

Dino decided to do his version of Kong in May, 1975 after Paramount Pictures came to him with an idea on doing a monster movie. Remembering a poster from the old version of Kong that his teenage daughter, Francesca, had hanging in her bedroom in the family's New York apartment, Dino told the studio he already had his idea on the monster he wanted to film.

Dino admits that there have been enormous technical problems in getting Kong filmed and into 2,500 theaters in the United States and overseas by Christmas, 1976. He attributed most of them to being in a race with Universal to film Kong, which caused him to start production too soon on his version.

"It cost us between three and four million because of the race with Universal," Dino said. But money had to be spent to make Kong the monster for today's audi-

ences. "Our picture must have quality for it to be a success, to be a better picture than the first Kong."

Dino is ready to assume all responsibility for his "King Kong." He said, "If the picture flops, 100 percent of the responsibility belongs to the producer. He selected the script, written by Lorenzo Semple, Jr., the director, John Guillermin, and the cast. But if the picture is a success, this belongs to everyone connected with it, including the producer."

For Director John Guillermin "King Kong" Is A Great Romantic Love Story

John Guillermin has always wanted to direct a romance and though it may be surprising to moviegoers terrified by a huge gorilla rampaging through the streets of New York, he thinks "King Kong" is really a romantic love story. Not only is it a retelling of the classic beauty and the beast story, he said, but the concept of the film is larger than life. "Most pictures today are in a minor key, but 'King Kong' is an absurd fairy

tale that ends up representing the forces of good and evil in life."

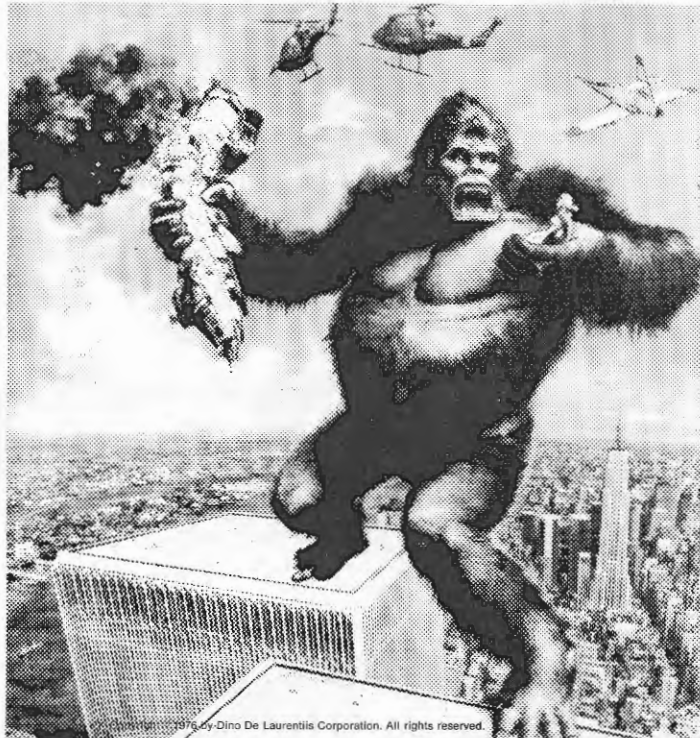
Guillermin is certainly used to working with big pictures, from recreating German-English air battles in World War I for "The Blue Max" to burning down the world's tallest building in "The Towering Inferno." None of those films match Dino De Laurentiis' "King Kong" in scope, length of production and the number of far flung locations used: the rugged terrain of northern Kauai in the Hawaiian chain to the World Trade Center in New York. No film company had ever gone into the areas used in the filming—the incredibly remote and beautiful valleys and mountains that rise from the Pacific Ocean for an unbroken stretch on the north shore.

Probably the most hectic shooting schedule from Lorenzo Semple, Jr.'s screenplay took place for Guillermin in New York when on a humid June night an estimated 30,000 people jammed the World Trade Center plaza to see the filming of Kong's death scene.

"There were moments we thought we would have to get out of there or be overrun by the crowds," he recalled.

By then Kong, to Guillermin and the rest of the production, was more man than beast, taken by greedy humans to be exploited and dying to save the woman he loves. The director did not have to tell Jessica Lange, the woman in Kong's life, to cry when she stood by the stricken beast. "It is a very moving moment in the film," he said.

Now having done a romance, Guillermin was asked what he would like to do for his next picture. "Another love story," he smiled.



Still = KK-ART-6-C

MAT 2B

The celebrated art work for the multi-million-dollar Dino De Laurentiis production of "King Kong," a Paramount Pictures release, shows King Kong straddling the top of the twin towers of New York's World Trade Center, fighting off the approaching airplanes in his attempt to save Dwan. A John Guillermin Film, "King Kong" stars Jeff Bridges, Charles Grodin and Jessica Lange. The screenplay is by Lorenzo Semple, Jr. Federico De Laurentiis and Christian Ferry are the executive producers of this contemporary version of the classic adventure story. John Guillermin directed.

PG
PARENTAL GUIDANCE
SUGGESTED



King Kong Exploitation Tips

1. Have a **KING KONG Yell Contest** in conjunction with a radio station. Invite contestants to come to the station and have a yell-off in which entrants would be asked to duplicate the famous KING KONG roar. This event could be covered with a live remote between sponsoring stations in addition to other media coverage.
2. Have a local newspaper sponsor a **KING KONG Banana Bake-off** in their food section. The contest would center around recipes for the best banana pie. Contestants would be asked to send in their recipe ideas, and the paper would publish the best ones giving ample space to the local KING KONG playdate.
3. In conjunction with a local radio station, have a **KING KONG Look-Alike Contest**. Entrants would be asked to come to the theatre on opening night dressed as KING KONG. Winners would be judged by costume creativity. Local promoted gifts could be issued as prizes and given away on opening night.
4. Through the Board of Education, arrange for a contest between high schools in your area to see which school can **build the biggest papier mache KING KONG**. A local radio station might want to get involved in such a promotion by throwing a party at the winning school and promoting the event on the air.
5. Have someone dressed in a **MONKEY SUIT** visit local shopping centers and other high traffic areas. The "gorilla" could hand out flyers with local playdate information. A local TV or radio station may want to supply the person, therefore creating excitement by on-the-air announcements of the gorilla's whereabouts.

Book Promotion

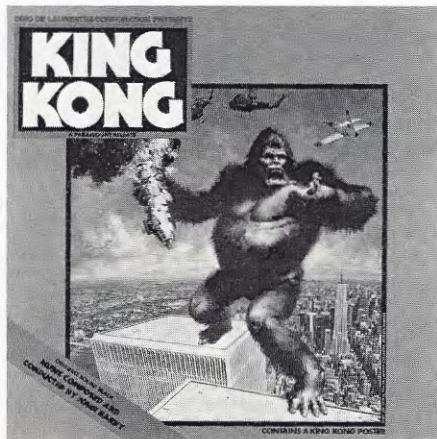
Pocket Books has published "The Creation of Dino De Laurentiis' KING KONG" by Bruce Bahrenburg, the official behind-the-scenes look at the spectacular multi-million dollar Paramount film that is being hailed as the greatest monster movie of all time.

Written by a Paramount publicist on location, this exclusive insider's journal tells all—from the creation of sets, special effects and the giant gorilla—to the building of an entire miniature version of New York City for KONG to destroy—to the daily crises—the fun and excitement—the trials and tribulations of producing a spectacular motion picture. The book includes 50 exclusive action photographs.

Contact your local Pocket Book representative for special promotions and displays in book stores and theatres. Pocket Books has provided displays, risers, window streamers, book dumps and bookmarks which will certainly be a tremendous aid in the promotion of this spectacular film.



Soundtrack Album



Reprise Records has released the original motion picture soundtrack album of "KING KONG." The score was composed by veteran arranger/producer John Barry. This album is sure to quickly rise to the top of the charts and sustain its position for quite some time.

Please contact your local Reprise Records distributor and arrange for record store promotions to include window and point-of-sale displays.

King Kong Promotional Tie-Ins

JAMES M. BEAM DISTILLING CO.

"KING KONG is the largest monster ever made for a movie!" is the theme of Jim Beam's advertising, which will run through March 1977, in 6 national magazines as well as in over 1,800 newspapers.

The second thrust will include the introduction of the KING KONG cocktail in all of their January through March magazine and newspaper advertising. All display and point-of-purchase material featuring the cocktail plus the recipe will be distributed nationally to their retail trade, cocktail lounges, taverns and restaurants.



So you can have a headstart in making the cocktail, here is the recipe:

1 oz. Jim Beam over ice— $\frac{3}{4}$ oz. grenadine—fill with orange juice—add a wedge of lime.

And, as part of their famous series, they have created a KING KONG Commemorative Bottle—the first time they have ever produced a bottle to salute a motion picture.

SEDFIELD SPORTSWEAR COMPANY

For the teen and college-age market, Sedgfield, one of the largest manufacturers of jeans, jackets and sportswear, has created a real collector's item—a plastic keychain that has within it a tiny reproduction of the full-color KING KONG poster and a few strands of the actual hair from KONG himself. Special display cards and posters will be used to herald the offering in their 5,000 retail outlets.

Full-page four-color ads will appear in approximately 15 publications such as "Rolling Stone," "Playboy," "Esquire," and "Sports Illustrated."



Further, Sedgfield has launched major campaigns with leading department stores in the top 75 markets. These promotions will produce two full-pages of newspaper ads, half of each ad devoted to the film and half to the jeans. Everything from footprints, to photos, to a 10-foot mock-up of KONG will be featured inside the stores.

"FAMILY CIRCLE"

KING KONG is on the cover of the January issue of "Family Circle," the largest women's magazine in the world with approximately 10,000,000 circulation. They have created an Iron-On Transfer, bound inside the issue, with instructions for its application.



SCHRAFFT CANDY COMPANY

A KING KONG milk chocolate and peanut butter candy bar has been created by Schrafft's. KING KONG's head is emblazoned on the orange wrapper as well as the words "inspired by the new motion picture KING KONG."

Television advertising will appear on a number of network game shows including "The Price is Right," "The Gong Show," "\$20,000 Pyramid," and "The Don Ho Show."



Point-of-purchase materials will promote the candy and the film in supermarkets and candy stores everywhere.

GAF CORPORATION

Tieing in with the children's audience, GAF will have an extensive advertising and promotional campaign for their Viewmaster unit consisting of twenty-one 3D pictures made right on the KING KONG set. GAF will ship the reels and giant KING KONG display units to approximately 20,000 retail outlets and supermarkets.

In addition, they are making a premium offer of 2 KING KONG posters which will be heavily promoted with inserts in their film-processing envelopes.

Television advertising to reach the young audience during December, January and February will run on Saturday and Sunday morning kid-strips and on such afternoon favorites as the Mickey Mouse Club.



7-ELEVEN STORES

On January 1st, six million special KING KONG 16 oz. hi-impact styrene cups will go into use in 7-Eleven stores across the country to promote the chain's special Slurpee drink. The cups feature 6 drawings of the mighty KONG in different heroic moments of his odyssey. 7-Eleven which anticipates the promotion will be carried by approximately 5,000 stores, is looking to the cups to help build a winter-time audience for the Slurpee drink. They plan major market television buys and locally will use posters and banners across the front of their stores. For young collectors, they believe the different cups will stimulate multiple sales of Slurpee. Additionally, a special cup featuring KING KONG astride the World Trade Center Twin Towers is being offered to theatres along with special point-of-purchase material for theatre lobbies.



King Kong Merchandise

The following companies have been licensed to manufacture KING KONG merchandise.
Contact your local distributor or national sales office listed below:

AUTOMATIC HELIUM BALLOON SYSTEMS, INC.

14102 S. Broadway
Los Angeles, Calif. 90061
(213) 532-5353
Att: Otto K. Henke

Balloons

COCA COLA USA

P.O. Drawer 1734
Atlanta, Georgia
(404) 897-2121
Att: Rick Hall

Drinking Glasses as a Premium

COLORFORMS INC.

200 Fifth Ave., Rm. 917
New York, N.Y.
(212) 691-1487
Att: Chuck Rosner

3D Art Shadow Box

COLORFORMS INC.

Walnut Street
Norwood, N.J. 07648
(201) 768-6700
Att: Chuck Rosner

Vinyl Magic Stick Set

BEN COOPER, INC.

33 24th Street
Brooklyn, N.Y. 11232
(212) 675-6302
Att: Nat Cooper

Masquerade Costumes and Masks

***COSLEY/SMITH MARKETING INC.**

758 Colorado Blvd.
Los Angeles, Calif. 90041
(213) 254-6715
Att: Jim Cosley, Sr.

Plastic Cups as a Premium

CRAFT HOUSE CORP.

201 Auburn Ave.
P.O. Box 878
Toledo, Ohio 43696
(419) 244-5534
Att: Tony Anton

Color-it-Yourself Poster Art Kit

DARGIS ASSOCIATES

9520 Gerwig Lane
Columbia, Maryland 21034
(301) 596-4000
Att: Al Dargis

Variety of Paper Posters

DEKA PLASTIC

914 Westfield Ave.
Elizabeth, N.J. 07208
(201) FL 1-0900
Att: E. S. Kaufman

Plastic Dinnerware

GAF CORPORATION

140 West 51st Street
New York, N.Y. 10020
(212) 582-7600
Att: W. Eckart

Viewmaster 3D Slides

H-G TOYS

750 Park Place
Long Beach, L.I., N.Y. 11561
(516) 431-1200
Att: G. Felsenthal

Jigsaw Puzzles

HILLVIEW INDUSTRIES, INC.

350 Fifth Avenue
New York, N.Y. 10001
(212) 868-4227
Att: Dick Levine

Ladies' Knee High Hose

IDEAL TOY CORP.

184-10 Jamaica Ave.
Hollis, L.I., N.Y. 11423
(212) 454-5000
Att: Phil Orbanes

A Board Game • A Card Game

K & M COMPANY

525 Maple Ave.
Torrance, Calif. 90503
(213) 775-4121
Att: Jess Beim

Looseleaf Binders and Notebooks • Clip and Pad Folios • Pencil Cases • Zipper Portfolios • Report Covers

KING SEELEY

Thermos Avenue
Norwich, Conn. 06360
(203) 887-1671
Att: Donald C. Eccleston

Insulated Bottle and Lunch Kit

MARILYN TOGS, INC.

1359 Broadway
New York, N.Y. 10018
(212) 695-7080
Att: David Cohen

T-Shirts and Sweatshirts

MEGO CORP.

One Madison Square Plaza
New York, N.Y. 10010
(212) 689-8600
Att: Marty Abrams

"Geiser Action" Drinking Straws • Plastic Model Kits • Stuffed Pillows

PLYMOUTH, INC.

Interstate Industrial Park
Bellmawr, N.J. 08030
(609) 931-8700
Att: Jerry Weiner

Paper School Supplies

PYRAMID BELT CO.

535 Eighth Ave.
New York, N.Y. 10018
(212) 279-8347
Att: Mel Zakarim

Belts

SCHRAFFT CANDY COMPANY

529 Main Street
Boston, Mass. 02129
(800) 225-6787
Att: George Rausch

Candy Bar

THOUGHT FACTORY

P.O. Box 5515
Sherman Oaks, Calif. 91403
(213) 786-2445
Att: Michael Cole

Variety of Paper Posters

TOPPS CHEWING GUM

245 36th Street
Brooklyn, N.Y. 11232
(212) 768-8900
Att: David Friedman

Trading Cards and Pressure Sensitive Stickers

WESTERN GRAPHICS CORP.

P.O. Box 10728
Eugene, Oregon 97401
(503) 686-2200
Att: Skip Berlin

Variety of Paper Posters

WILKER BROS. CO., INC.

350 Fifth Avenue
New York, N.Y. 10001
(212) 564-7690
Att: Lou Offenberg

Boys' Pajamas and Robes

The most exciting original motion picture event of all time.



King Kong

Copyright © MCMLXXVI by Dino De Laurentiis Corporation
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Dino De Laurentiis presents
a John Guillermin Film

"King Kong"

starring Jeff Bridges Charles Grodin Introducing Jessica Lange

Executive Producers Federico De Laurentiis and Christian Ferry

Screenplay by Lorenzo Semple, Jr. Produced by Dino De Laurentiis

Directed by John Guillermin Music Composed and Conducted by John Barry

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR PRE-TEENAGERS

Panavision® in Color A Paramount Release

Read "The Creation of Dino De Laurentiis KING KONG" from Pocket Books.



Original sound track album and tapes on Reprise Records.

MAT 401

600 LINES
43 INCHES

150 LINES
10³/₄ INCHES

4 COLS. x

**The most
exciting original
motion picture event
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Directed by John Guillermin Music Composed and Conducted by John Barry

PG PARENTAL GUIDANCE SUGGESTED
Some Material May Not Be Suitable for Children Under 13

Panavision® in Color A Paramount Release

Read "The Creation of Dino De Laurentis' KING KONG" from Pocket Books.

Original sound track album and tapes on Reprise Records.



3 COLS. x { 150 LINES 450 LINES
10³/₄ INCHES .. 32¹/₄ INCHES } MAT 303

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Introducing Jessica Lange

Screenplay by Lorenzo Semple, Jr.

Produced by Dino De Laurentis Directed by John Guillermin

Music Composed and Conducted by John Barry

Panavision® in Color A Paramount Release

Read "The Creation of Dino De Laurentis' KING KONG" from Pocket Books.

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 10

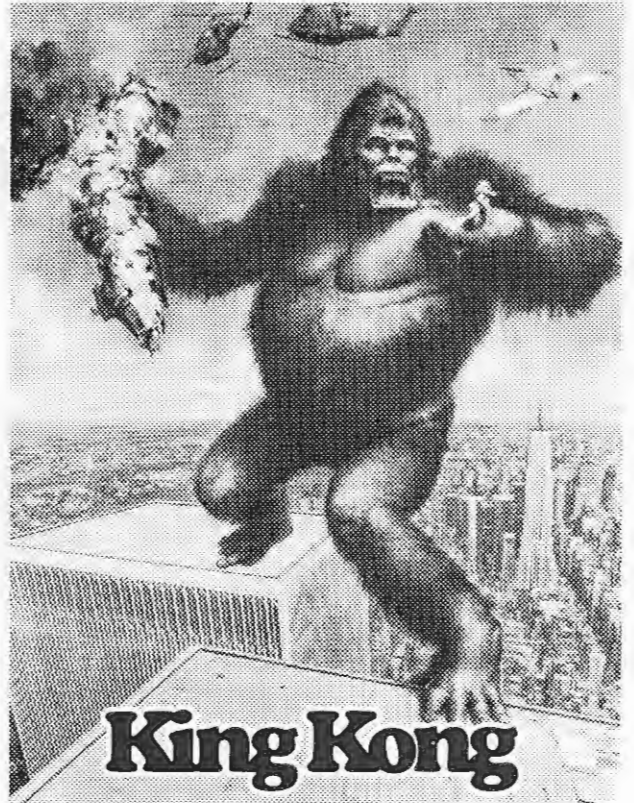
Original sound track album and tapes on Reprise Records.



2 COLS. x } 150 LINES 300 LINES
 } 10 3/4 INCHES 21 1/2 INCHES

MAT 206

The most exciting original motion picture event of all time.



King Kong

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"King Kong"

starring Jeff Bridges Charles Grodin Introducing Jessica Lange

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PG PARENTAL GUIDANCE SUGGESTED Panavision® in Color A Paramount Release

Original sound track album and tapes on Reprise Records.

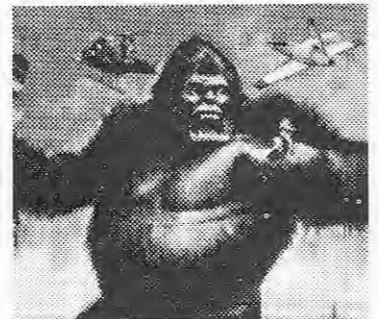


2 COLS. x } 100 LINES 200 LINES
 } 7 INCHES 14 INCHES MAT 204

King Kong

PG

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2 COLS. x } 28 LINES 56 LINES
 } 2 INCHES 4 INCHES MAT 201

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PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR PRE-TEENAGERS

Panavision® in Color A Paramount Release
Read "The Creation of Dino De Laurentis' KING KONG" from Pocket Books.

Original sound track album and tapes on Reprise Records.



1 COL. x } 14 LINES
1 INCH

**BOTH MIDGETS
ON MAT 101**



1 COL. x } 28 LINES
2 INCHES



3 COLS. x { 133 LINES 400 LINES
9½ INCHES ... 28½ INCHES **MAT 302**

1 COL. x } 50 LINES
3½ INCHES
MAT 102

The most exciting original motion picture event of all time.



King Kong

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Introducing Jessica Lange

Screenplay by Lorenzo Sempé, Jr. Produced by Dino De Laurentiis

Directed by John Guillermin

Music Composed and Conducted by John Barry

Panavision® in Color A Paramount Release

PG PARENTAL GUIDANCE SUGGESTED
LOW MATERIAL MAY NOT BE SUITABLE FOR PRE-TEENAGERS

Original sound track album
and tapes on Reprise Records.



2 COLS. x { 125 LINES 250 LINES
9 INCHES .. 18 INCHES MAT 205

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Panavision® in Color A Paramount Release

PG PARENTAL GUIDANCE SUGGESTED
LOW MATERIAL MAY NOT BE SUITABLE FOR PRE-TEENAGERS

Original sound track album and tapes on Reprise Records.



2 COLS. x { 75 LINES 150 LINES
5 3/8 INCHES .. 10 3/4 INCHES MAT 203

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King Kong

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PG

Panavision®



2 COLS. x { 50 LINES 100 LINES
3 1/2 INCHES .. 7 INCHES MAT 202

AD TO BE USED IN 6 COLUMN WIDTH NEWSPAPERS

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PG PARENTAL GUIDANCE SUGGESTED
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3 COLS. x { 133 LINES 400 LINES
9½ INCHES 28½ INCHES

MAT 303W

AD TO BE USED IN 6 COLUMN WIDTH NEWSPAPERS

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Directed by John Guillermin Music Composed and Conducted by John Barry

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR PRE-TEENAGERS

Paravision® in Color A Paramount Release

Original sound track album and tapes on Reprise Records.



MAT 206W

2 COLS. x 145 LINES 290 LINES
10 3/8 INCHES 20 3/4 INCHES

AD TO BE USED IN 6 COLUMN WIDTH NEWSPAPERS

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Original sound track album
and tapes on Reprise Records.

Panavision® in Color
A Paramount Release



Read "The Creation of Dino De Laurentiis' KING KONG" from Pocket Books.

2 COLS. x { 100 LINES..... 200 LINES
7 INCHES..... 14 INCHES MAT 204 W

OFFICIAL ADVERTISING BILLING

DINO DE LAURENTIIS PRESENTS	35%	
A JOHN GUILLERMIN FILM	35%	
KING KONG	100%	
Starring		
JEFF BRIDGES	50%	(size discretionary)
CHARLES GRODIN	50%	(same size as Bridges)
Introducing		
JESSICA LANGE	50%	(same size as Bridges)
Executive Producers		
FEDERICO DE LAURENTIIS and CHRISTIAN FERRY	35%	(ads of ½ page or more only)
Screenplay by		
LORENZO SEMPLE, JR.	35%	
Produced by DINO DE LAURENTIIS	35%	
Directed by JOHN GUILLERMIN	35%	
Music Composed and Conducted by JOHN BARRY.....	35%	(size discretionary)
In Charge of Production JACK GROSSBERG	35%	(full page trade ads only)
PANAVISION®		(size discretionary)
A PARAMOUNT RELEASE	35%	
MPAA Rating: PG		

COMPLETE CAMPAIGN MAT

consisting of ads 101, 102,
201, 202, 111, 211 & 212
scenes: 1A, 1B, 2A & 2B
ORDER FROM NATIONAL SCREEN

**The most exciting original
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King Kong
Copyright © MCA/UMC
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"King Kong"
 starring Jeff Bridges Charles Grodin Introducing Jessica Lange
 Screenplay by Lorenzo Semple, Jr. Produced by Dino De Laurentis
 Directed by John Guillermin Music Composed and Conducted by John Barry
ORIGINAL SOUND TRACK RECORDS Original sound track albums and tapes on Reprise Records. PARAMOUNT A Paramount Release
Read The Contents of Dino De Laurentis KING KONG from Pocket Books.

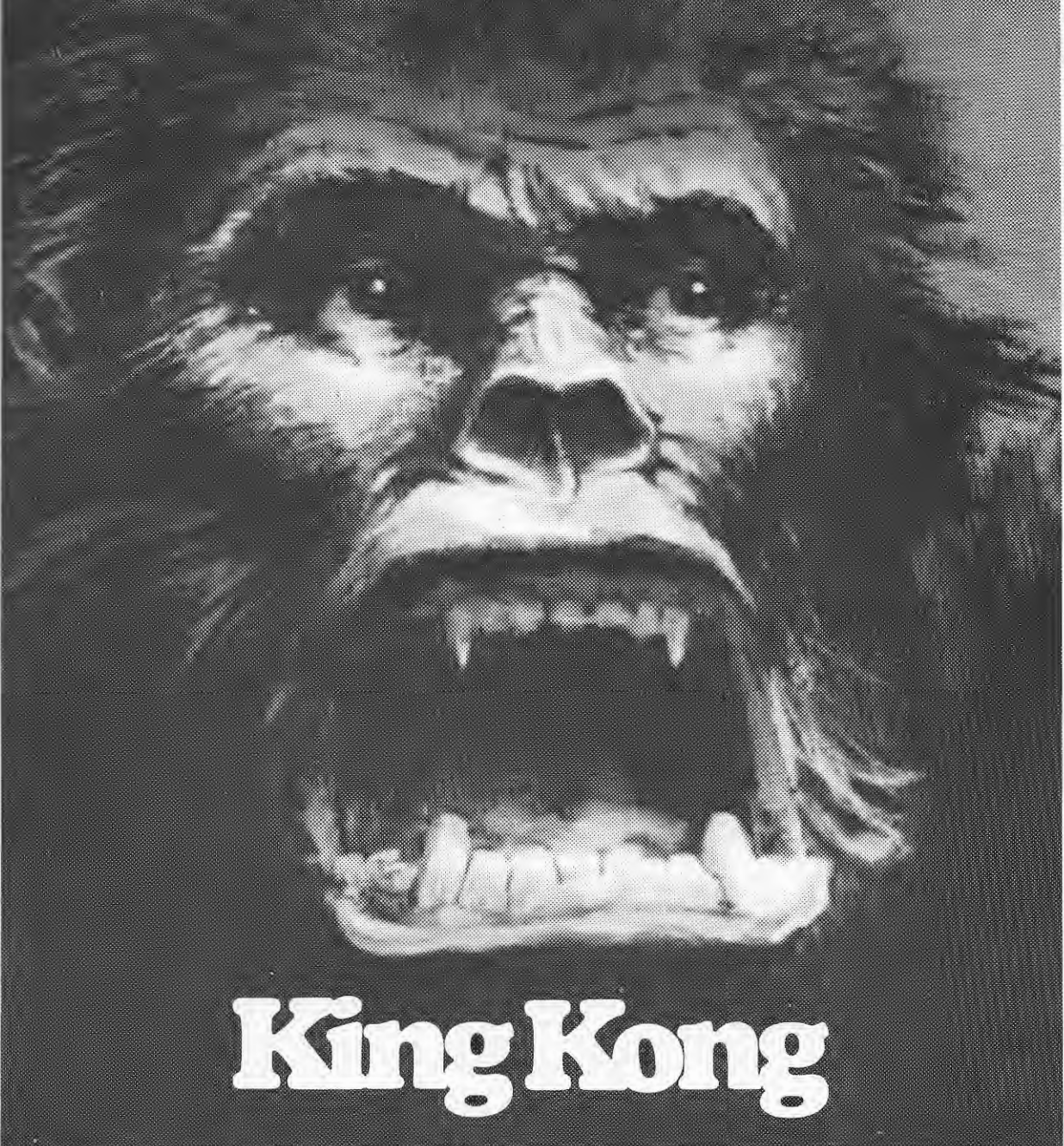
NOTE - This campaign is also available in the following sizes:

9 COLS. x	{ 150 LINES..... 1350 LINES 10 3/4 INCHES... 96 INCHES	MAT 901
8 COLS. x	{ 150 LINES..... 1200 LINES 10 3/4 INCHES... 85 INCHES	MAT 801
5 COLS. x	{ 200 LINES..... 1000 LINES 14 1/4 INCHES... 71 1/4 INCHES	MAT 501
4 COLS. x	{ 200 LINES 800 LINES 14 INCHES 56 INCHES	MAT 403
4 COLS. x	{ 178 LINES..... 721 LINES 12 3/4 INCHES.... 51 INCHES	MAT 402
3 COLS. x	{ 166 LINES 500 LINES 11 3/4 INCHES ... 35 1/4 INCHES	MAT 304

Ads for 6 column newspapers:

4 COLS. x	{ 175 LINES 700 LINES 12 1/2 INCHES 50 INCHES	MAT 402W
3 COLS. x	{ 200 LINES 600 LINES 14 1/4 INCHES 42 3/4 INCHES	MAT 306W

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PG PARENTAL GUIDANCE SUGGESTED
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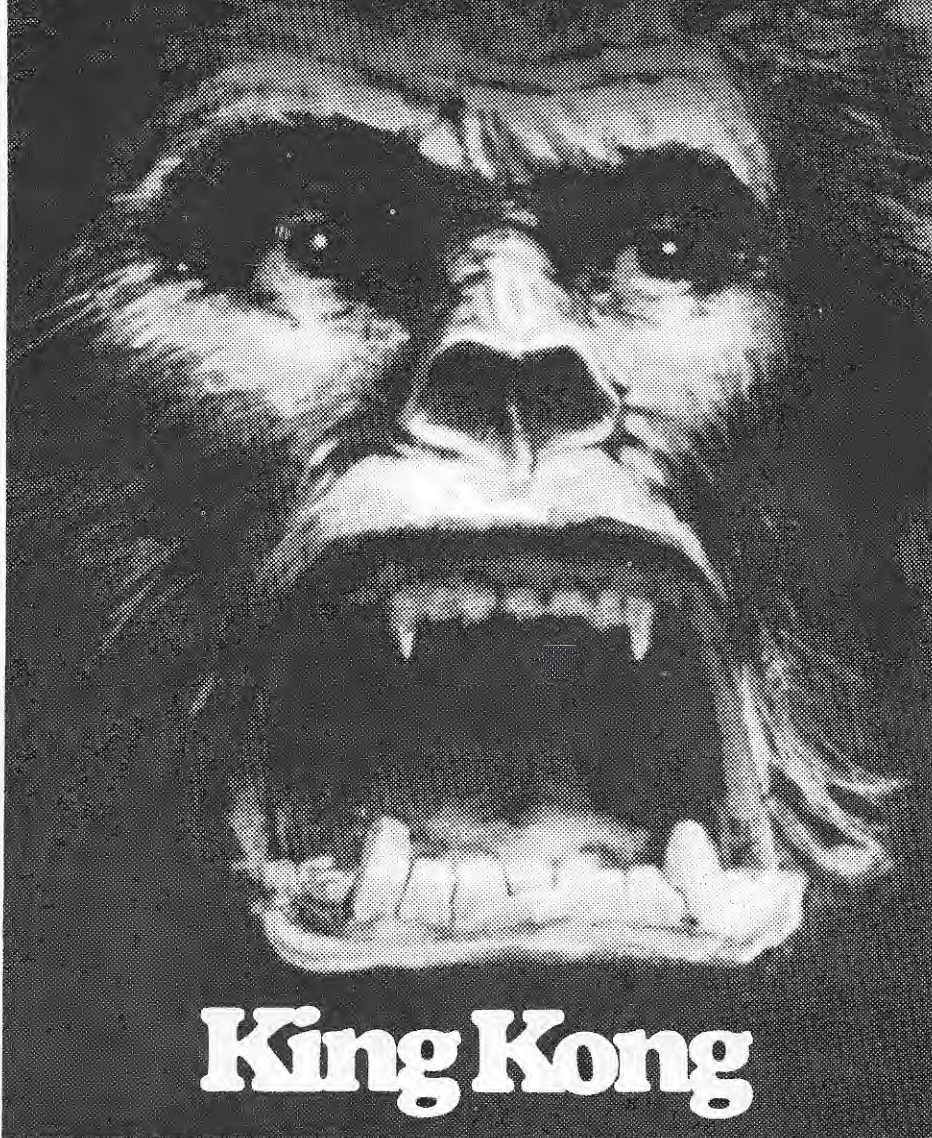
Original sound track album and tapes on Reprise Records.



MAT 411

4 COLS. x { 150 LINES 600 LINES
10 3/4 INCHES 43 INCHES

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Original sound track album and tapes on Reprise Records.

3 COLS. x { 133 LINES 400 LINES
 9½ INCHES ... 28½ INCHES MAT 311

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King Kong

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Panavision® in Color A Paramount Release

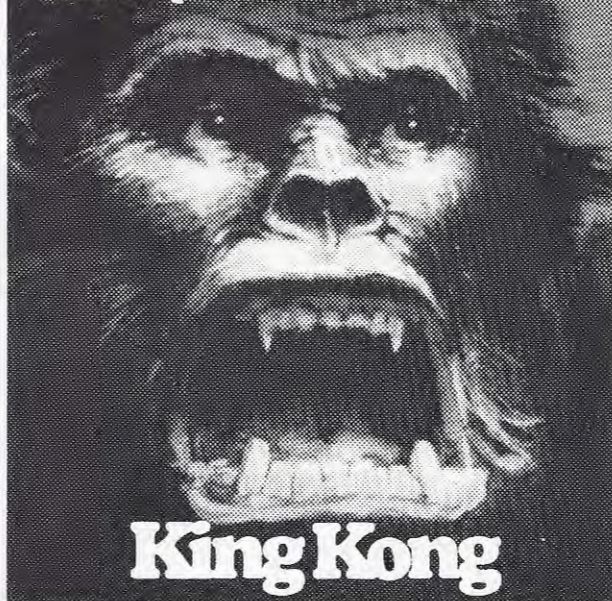
Read "The Creation of Dino De Laurentiis' KING KONG" from Pocket Books

PG PARENTAL GUIDANCE SUGGESTED

Original sound track album and tapes on Reprise Records.



The most exciting original motion picture event of all time.



King Kong

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Dino De Laurentiis presents
a John Guillermin Film

"King Kong"

starring Jeff Bridges Charles Grodin Introducing Jessica Lange

Screenplay by Lorenzo Semple, Jr. Produced by Dino De Laurentiis

Directed by John Guillermin Music Composed and Conducted by John Barry

PG PARENTAL GUIDANCE SUGGESTED

Panavision® in Color A Paramount Release



Original sound track album and tapes on Reprise Records.

2 COLS. x { 75 LINES 150 LINES
5 3/8 INCHES .. 10 3/4 INCHES MAT 213

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Screenplay by Lorenzo Semple, Jr.
Produced by Dino De Laurentiis

Directed by John Guillermin Panavision® in Color

PG

A Paramount Release



2 COLS. x { 55 LINES 110 LINES
4 INCHES .. 8 INCHES MAT 212

2 COLS. x { 150 LINES 300 LINES
10 3/4 INCHES 21 1/2 INCHES
MAT 215



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Release



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Original sound track album
and tapes on Reprise Records.

Panavision® in Color
A Paramount Release



Read "The Creation of Dino De Laurentis' KING KONG" from Pocket Books.

2 COLS. x } 100 LINES 200 LINES
7 INCHES ... 14 INCHES MAT 214

2 COLS. x } 100 LINES 200 LINES
7 INCHES 14 INCHES MAT 214 W

AD TO BE USED IN 6 COLUMN WIDTH NEWSPAPERS

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3 COLS. x { 133 LINES 400 LINES
9½ INCHES 28½ INCHES

MAT 311W

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PG PARENTAL GUIDANCE SUGGESTED Panavision® in Color A Paramount Release

THIS MATERIAL MAY NOT BE SUITABLE FOR PRE-TEENAGERS (P)

Original sound track album and tapes on Reprise Records



AD TO BE USED IN 6 COLUMN
WIDTH NEWSPAPERS

King Kong

PG

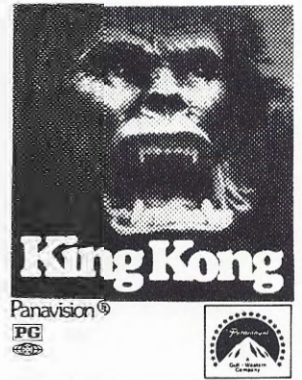
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2 COLS. x { 27 LINES 54 LINES
1 7/8 INCHES .. 3 3/4 INCHES MAT 211

MAT 215W

2 COLS. x { 145 LINES 290 LINES
10 3/8 INCHES 20 3/4 INCHES



1 COL. x { 28 LINES
2 INCHES
MAT 111



NOTE - This campaign is also available in the following sizes:

6 COLS. x	{	305 LINES. 1830 LINES	
		21 ³ / ₄ INCHES. . . . 130 ¹ / ₂ INCHES	MAT 611
9 COLS. x	{	150 LINES. 1350 LINES	
		10 ³ / ₄ INCHES. . . . 96 ³ / ₄ INCHES	MAT 911
8 COLS. x	{	150 LINES. 1200 LINES	
		10 ³ / ₄ INCHES. . . . 86 INCHES	MAT 811
5 COLS. x	{	200 LINES. 1000 LINES	
		14 ¹ / ₄ INCHES. . . . 71 ¹ / ₄ INCHES	MAT 511
4 COLS. x	{	200 LINES 800 LINES	
		14 INCHES 56 INCHES	MAT 414
4 COLS. x	{	178 LINES. 712 LINES	
		12 ³ / ₄ INCHES. . . . 51 INCHES	MAT 413

Ad for 6 column newspapers:

4 COLS. x	{	175 LINES 700 LINES	
		12 ¹ / ₂ INCHES 50 INCHES	MAT 412W

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MAT 421

600 LINES
 43 INCHES

150 LINES
 10 3/4 INCHES

4 COLS. x

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3 COLS. x { 133 LINES 400 LINES
 9½ INCHES ... 28½ INCHES MAT 322

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PG PARENTAL GUIDANCE SUGGESTED
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3 COLS. x { 100 LINES 300 LINES
 7 INCHES 21 INCHES **MAT 321**

AD TO BE USED IN 6 COLUMN WIDTH NEWSPAPERS

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PG PARENTAL GUIDANCE SUGGESTED
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3 COLS. x { 133 LINES 400 LINES
9 1/2 INCHES 28 1/2 INCHES

MAT 322W

AD TO BE USED IN
6 COLUMN WIDTH
NEWSPAPERS

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Directed by John Guillermin Music Composed and Conducted by John Barry

PG PARENTAL GUIDANCE SUGGESTED
Some Material May Not Be Suitable for Children

Panavision® in Color A Paramount Release



Original sound track album and tapes on Reprise Records.

2 COLS. x { 145 LINES..... 290 LINES
10 3/8 INCHES..... 20 3/4 INCHES

MAT 221W

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"King Kong"
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 Executive Producers Federico De Laurentis and Christian Ferry
 Screenplay by Lorenzo Semplice, Jr. Produced by Dino De Laurentis
 Directed by John Guillermin Music Composed and Conducted by John Barry

PG (PARENTAL GUIDANCE SUGGESTED) Some Material May Be Inappropriate for Children Under 10 Paravisión® in Color A Paramount Release
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NOTE - This campaign is also available in the following sizes:

3 COLS. x { 166 LINES 500 LINES
 11 3/4 INCHES ... 35 1/4 INCHES **MAT 323**

4 COLS. x { 178 LINES..... 712 LINES
 12 3/4 INCHES..... 51 INCHES **MAT 422**

Ads for 6 column newspapers:

4 COLS. x { 175 LINES 700 LINES
 12 1/2 INCHES 50 INCHES **MAT 422W**

4 COLS. x { 150 LINES 600 LINES
 10 3/4 INCHES 43 INCHES **MAT 421W**

3 COLS. x { 166 LINES 500 LINES
 11 3/4 INCHES 35 1/4 INCHES **MAT 323W**

Accessories

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- 22x28 Lobby Card
- Set of Black & White 8x10's

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It's off the floor and attention-arresting. This Deluxe eye-level standee is an effective advertising promotional piece. Budget-priced—only \$10.95. Hi-rise re-usable extension pole—\$1.50.

