

**King Kong**

By

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and

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Based on a screenplay by Edgar Wallace

(Un-credited Contributions

By

Leon Gordon and Dudley Nichols)

From an Original Idea and Story

By

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Included following the main text: Notes, Commentary, Excerpts from Various Expert (listed) sources, and a Selected Bibliography of related books and periodicals.

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"And the Prophet said, 'And lo, the beast looked upon the face of beauty. And it stayed its hand from killing. And from that day, it was as one dead.'"

FADE IN on a composite glass shot over the Hoboken docks - New York Skyline dimly seen in background. Snow. Sounds of tugboat whistles. DISSOLVE TO -

Ship's side gangway slopes up out of picture.

Weston, a theatrical agent, comes along wharf, peering at ship. He is fifty, heavy, slow, but with a shrewd eye. He turns up his collar and shivers, stops and looks at ship doubtfully.

An old watchman comes along wharf from opposite side, swinging a lantern.

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WESTON

Hey, Is this the moving picture ship?

WATCHMAN

The Venture? Yep.

(Weston starts for  
gangway)

You going on this crazy voyage?

WESTON

(pausing)

What's crazy about it?

WATCHMAN

I dunno, but I hear everybody talkin'  
about this crazy feller that's running it.

WESTON

Carl Denham?

WATCHMAN

Guess that's the name. They say he ain't  
scared of nothin' - if he wants a picture  
of a lion he walks right up and tells it  
to look pleasant.

WESTON

He's a tough egg, all right. But why the talk about this voyage being crazy?

WATCHMAN

Well, there's talk around the docks about the cargo for one thing. And I never seen a ship this size with such a crew.

WESTON

Not enough men to handle her?

WATCHMAN

Not enough! The crew's three times too big for the ship. I dunno where they find enough room to sleep.

DRISCOLL

(from above deck)

Hey, there! What do you want?

WESTON

Denham aboard?

DRISCOLL

(comes down gangway into picture)

Yes. Who are you?

WESTON

I want to see him. I'm Weston, the agent.

DRISCOLL

Come aboard. Denham's getting wild. Hope you have some good news for him.

INT. CABIN - NIGHT

Denham and Englehorn talking.

ENGLEHORN

Well, Mr. Denham, you know the reasons for hurrying as well as I do. The insurance company has found out we're carrying explosives, and the Marshal will be aboard tomorrow or next day.

DENHAM

I suppose if we make a legal case of it, we'll be tied up for months.

ENGLEHORN

With ship's articles falsified and  
ammunition enough aboard to blow up the  
harbor?

(he takes a bomb from case on  
floor)

And what do you think the Marshall will  
say to these new gas-bombs? According to  
you one of them is powerful enough to  
knock out an elephant.

DENHAM

(pacing up and down)

We've got to get to where we're going  
before the monsoon starts.

ENGLEHORN

You can trust me to get you through a  
blow, I hope.

DENHAM

Don't get sore, Skipper. But you know what  
it means to hit the tropical rainy season  
when we're making an outdoor picture.  
Months wasted, money gone, and nothing to  
show for it.

ENGLEHORN

But still you always bring back a picture  
and everyone says, "There is only one Carl  
Denham."

Driscoll and Weston come in.

DENHAM

Weston! I was just going ashore to ring  
you up.

WESTON

If I'd known that, I'd have waited.

DENHAM

Meet the Skipper.

(to Englehorn)

This is Weston, the theatrical agent.

(they shake hands)

And this is Driscoll, the first mate.

Well, where's the girl, Weston?

WESTON

It can't be done, Denham.

DENHAM

What? It's got to done.

(Weston shakes his head in  
silence)

Look here, Weston. The Actor's Equity and  
the Hays outfit have interfered with every  
girl I've tried to hire; now every agent  
in town has shut down on me. All but you.  
You know I'm square -

WESTON

Everybody knows you're square, Denham but  
you've got a reputation for recklessness  
that can't be glossed over. And then  
you're so secretive.

DRISCOLL

I'll say so.

ENGLEHORN

When even the skipper and the mate don't  
know where they're going --  
(he shrugs)

WESTON

There you are. I've got a conscience,  
Denham. I can't send a young, pretty girl,  
such as you want, on a job like this  
without telling her what to expect.

DENHAM

And what is she to expect?

WESTON

To go off for no one knows how long, to  
some place you won't even hint at, the  
only woman on a ship with the toughest  
mugs I ever looked at.

(they all laugh)

I mean the crew.

DENHAM

Good Lord, you'd think I never brought  
anybody back alive! The Skipper and  
Driscoll have stuck by me on two trips.  
They seem healthy.

DRISCOLL

Sure we're healthy.

ENGLEHORN

But it's different taking a girl into  
danger.

DENHAM

Oh, I suppose there's no danger in New York? Why, there are dozens of girls in this town tonight in more danger than they'd ever see with me.

DRISCOLL

(drily)

Sure. But they know that kind of danger.

WESTON

You never had a woman in your other pictures, why do you want one in this?

DENHAM

(exploding)

Holy mackerel D'ye think I want to haul a woman along?

WESTON

Then why - ?

DENHAM

Because the public - bless 'em - must have a pretty face to look at.

WESTON

Everybody likes romance.

DENHAM

Isn't there any romance or adventure in the world without a flapper in it?

ENGLEHORN

Well, Mr. Denham, why not make a picture in a monastery?

(they all laugh)

DENHAM

It makes me sore. I go out and sweat blood to make a swell picture, and then the exhibitors and critics all say, "if this picture had a love interest, it would gross twice as much." All right, the public wants a girl, and this time I'll give 'em what they want.

WESTON

(rising)

I don't know where you'll get her.

DENHAM

Weston, I've got to. We've got to sail on the morning tide - we've got to be out of here by daylight -

WESTON

Why?

DENHAM

Well - there's a good reason.

WESTON

Everything I hear makes me like this thing less. I'm glad I didn't get you a girl.

DENHAM

You are, eh? Well, I'll show you. If you think I'm going to give up just because you can't find a girl with a backbone --

(he is struggling into his overcoat)

-- I'm going to make the greatest picture in the world, something that's never been seen or dreamed of. They'll have to invent some new adjectives when I come back.

(he is at the door)

ENGLEHORN

Where are you going?

DENHAM

I'm going to bring back a girl for my picture -- if I have to marry one!

DISSOLVE TO Long Shot - Broadway at night - stock

CUT TO Denham walking along, scanning faces as he walks.

DISSOLVES of faces of women, Broadway types, bold, indifferent, heavy, ugly - most of them heavily painted. Rapidly passing, as though the camera were Denham looking them over.

CUT TO Denham. He shakes his head disgustedly, stops, wheels around and starts in another direction, as though he's given up that part of town, and thought of another possibility.

DISSOLVE TO Exterior of a Woman's Mission. A bread-line waiting. Camera moves slowly down the line of faces as though Denham were looking them over.

CUT TO Denham. He shrugs his shoulders in despair, turns away.

DISSOLVE TO exterior of one of those Small Wooden Stands you see in the West Forties, a fruit-tobacco and candy shop just big enough for the proprietor and one customer to get into, a stand of fruit and peanut-roaster on sidewalk.

Denham comes along, takes out cigarette case, it's empty, he goes in to buy some. We see through window that he is taking cigarettes and paying the Greek proprietor.

Ann Darrow comes slowly into picture; she hesitates, her hand goes stealthily toward a piece of fruit.

She is fingering it when the Greek dashes out and seizes her.

She tries to pull her arm away. Denham comes out of shop.

GREEK

(very excited)

Ah-ha! I catch you, you stealer! I catch the cop - you like that, ha!

ANN

(she keeps her head bent,  
struggling weakly to pull away)

No-no, I didn't. Please let me go. I wanted to, but I didn't.

GREEK

I had enough dese stealers --

DENHAM

Oh, dry up. The kid didn't take anything.

ANN

I didn't, truly I didn't.

DENHAM

So, shut up, Socrates. Here's a dollar. Forget it.

The Greek takes the money and releases Ann who stumbles back against Denham. He catches her round the shoulders and she half-collapses. Her head falls back on his arm. He has his first sight of her face.

CLOSE UP Ann, her eyes open as she looks up at Denham, terrified.

MEDIUM SHOT - Denham, holding Ann. He looks at her. Suddenly his face lights up, he snaps his fingers triumphantly.

DENHAM  
(looking up the street)  
Hey! Taxi!

DISSOLVE TO a one-armed lunch room. Tiled wall, two chairs.

Ann has emptied plate and coffee mug on arm of her chair.

Denham in other chair watching her. She sighs happily over having satisfied her hunger, and leans back.

DENHAM  
Feeling better?

ANN  
Yes, thank you. You're very kind.

DENHAM  
Don't fool yourself. I'm not bothering  
with you just out of  
kindness.

(Ann opens her eyes wide, half-  
puzzled, half afraid)  
How come you're in this fix?

ANN  
Bad luck I guess. There are lots of girls  
just like me.

DENHAM  
There aren't such a lot who've got your  
looks.

ANN  
(laughing it off)  
Oh, I can get by in good clothes. But when  
a girl gets too shabby --

DENHAM  
No family?

ANN  
I'm supposed to have an uncle somewhere.

DENHAM  
Ever do any acting?

ANN  
I used to do some extra jobs over at Fort  
Lee sometimes. Once I got a real part. The  
studio is shut down now.

DENHAM

What's your name?

ANN

Ann Darrow.

DENHAM

Are you one of these city gals who screams at a mouse and faints at a snake?

ANN

(laughing)

No, of course not. I'm a country gal - or used to be.

DENHAM

Listen, sister. I've got a job for you. The costumes I've got on board will fit you.

(looks at his watch)

The Broadway shops will still be open. I'll get you some clothes for yourself. Come on.

ANN

But - but what is it?

DENHAM

(excited)

It's money, and adventure, and fame. It's the thrill of a lifetime. And a long sea-voyage that starts at six tomorrow morning.

ANN

No! Wait, I can't - I don't understand - you must tell me - I do want the job so - I was starving - but I can't -

Denham has been looking at her, puzzled because she hasn't caught his frantic excitement. He suddenly sees what is troubling her. He calms down and goes back and sits.

DENHAM

Oh, I see. You got me wrong. Nix, sister, nix. This is strictly business. I'm no chaser.

ANN

(meekly)

I only wanted to -

DENHAM

Sure. Sure you did. I got excited and forgot you didn't understand it. Listen, I'm Carl Denham. Ever hear of me?

ANN

Ye-es. Yes. You make moving pictures. In jungles and places.

DENHAM

That's right. And I've picked you for the lead in my next picture. We sail at six.

ANN

Where to?

DENHAM

A long way from here. Think, Ann, a long voyage, easy living, the warm blue sea, moonlight on the water - isn't that better than tramping New York trying to keep out of the gutter.

ANN

(almost whispers)

Oh, yes.

DENHAM

I'm square, Ann. And I'll be square with you. No funny business.

ANN

What do I have to do?

DENHAM

(leaning over her chair and looking straight at her)

Trust me. And keep your chin up.

Ann looks at him for a moment, then he holds out his hand.

She takes it and they shake. FADE OUT.

FADE IN - Deck of ship at dawn, getting under way. Crew busy casting off lines, moving stuff on deck. A tug is puffing alongside. Driscoll on fo'c'sle head directing.

MEDIUM SHOT - Ann in same dress, but wearing a heavy loose coat Denham has bought her. She climbs to fo'c'sle head, watching this strange new world.

Driscoll backs into scene without seeing her. He is shouting at a sailor.

DRISCOLL

Carry that line aft! Aft, you farmer! Back there!

He swings his arm round behind him in a violent full-armed gesture and hits Ann in the face. She staggers back against the rail and nearly falls.

DRISCOLL (CONT'D)

(turning)

Who the -- What are you doing up here?

ANN

(meekly, hand to her face)

I just wanted to see!

DRISCOLL

(gruffly)

Well, I'm sorry. You're the girl Denham found at the last minute, aren't you?

ANN

Yes. I'm - I'm awfully excited. It's all so strange, and I've never been on a ship before.

DRISCOLL

And I've never been on a ship with a woman before.

ANN

I guess you don't think much of women on ships, do you?

DRISCOLL

No. They're a \*\*\*\*-eyed nuisance.

ANN

I'll try not to be.

DRISCOLL

You got in the way already. Better stay below.

ANN

What! The whole voyage!  
(she smiles at him)

DRISCOLL

(hesitates, then says in a  
softened tone-)  
Say, I didn't apologize very good for  
hitting you. That was an awful sock in the  
jaw.

Driscoll stares at her doubtfully, she looks up and meets his  
gaze. Their eyes hold for a moment, then two short toots from a  
tug alongside, answered by one blast from the ship.

DRISCOLL (CONT'D)

Well, we're off.

ANN

(clasping her hands and peering  
into the mist)  
We're off.

DISSOLVE TO - Long shot - Miniature ship at sea - DAY

DISSOLVE TO - The deck of the ship at sea. A calm tropical  
afternoon. Ann and Charley, the Chinese cook, at rail. Charley  
with enormous tub of potatoes, peeling them. Ann making an  
intricate knot with a bit of rope's end, fooling with it as she  
talks.

ANN

Charley, how many potatoes do you suppose  
you've peeled since we left New York six  
weeks ago?

CHARLEY

Too many.

ANN

Sailors eat an awful lot, don't they?

CHARLEY

All time eat. No can fill up. Someday me  
go back to China, never see no more  
potato.

Ann finishes the knot and tugs at it.

ANN

There. That's fourteen knots I've learned to tie.

CHARLEY

Pretty soon now you be same as sailor. Only don't eat so much.

ANN

(laughs. then looks around with a contented sigh)

I'd like to be a sailor. Isn't the sea wonderful!

CHARLEY

(drily)

Oh yes, very pretty.

ANN

Of course it wasn't so nice up north when it was cold and rough.

CHARLEY

Ocean very fine when you order weather how you like all same like eggs for breakfast.

Driscoll strolls in. Charley gets up and moves away.

DRISCOLL

Hello, Ann.

ANN

Hello, Jack.

DRISCOLL

Where have you been all morning?

ANN

Trying on costumes for Mr. Denham. He's going to make some tests of me this afternoon, here on deck, when the light's right.

DRISCOLL

Tests? Why?

ANN

Oh - to see which side of my face looks best - and all that.

DRISCOLL

(very gruff)

Both sides look all right to me.

ANN  
 (laughs)  
 Yes, but you're not the movie director.

DRISCOLL  
 If I was, you wouldn't be here.

ANN  
 Well, that's a nice thing to say.

DRISCOLL  
 It's no place for a girl.

ANN  
 (indignantly)  
 I wish you wouldn't keep harping on that.  
 It's very mean of you. Anybody'd think I'd  
 been a lot of trouble.

Driscoll grunts.

ANN (CONT'D)  
 (very cross)  
 I haven't! You can't say I've been one bit  
 of trouble to anyone.

Driscoll is silent.

ANN (CONT'D)  
 (looks at him, waits, then  
 anxiously)  
 Have I?

DRISCOLL  
 Sure you have.

ANN  
 I don't see - Well, how?

DRISCOLL  
 Just your being here's a trouble.

ANN  
 (mournfully)  
 Oh dear. I thought everything was going so  
 nicely.

Driscoll looks at her downcast expression, wiggles uncomfortably  
 and at last blurts an attempt at consolation.

DRISCOLL  
 Aw, you're swell. Women can't help being a  
 bother. I guess they're made that way.

Oddly enough, this doesn't cheer her up very much. But she draws a long breath and smiles.

ANN

Well, anyhow, I've had the happiest time of my life on this old ship.

Driscoll is a little touched by this. He gives her a quick look and says awkwardly -

DRISCOLL

Why - that's fine.

A little pause. Driscoll thinks it over.

DRISCOLL (CONT'D)

D'ye really mean that, Ann?

ANN

Of course. Everyone's so nice to me - Mr. Denham and the Skipper - Don't you think the Skipper is a sweet old lamb?

DRISCOLL

(grinning)

I'd hate to have him hear me say so.

Ann laughs and picks up Ignatz, the monkey, who cuddles down in her lap contentedly.

ANN

Ignatz is nice to me too. He likes me better than he does anyone else on board, don't you Iggy?

Denham approaches them.

DENHAM

Beauty and the Beast.

DRISCOLL

Well, I never thought I was handsome, but

-

(they all laugh)

DENHAM

Go put on a costume, Ann. Light's good for those tests now.

ANN

I won't be a minute, Mr. Denham.

She puts down Ignatz and goes. Denham scratches Ignatz's head, watches him for moment.

DENHAM  
(half aloud)  
Beauty and the Beast.

DRISCOLL  
Mr. Denham, I've going to do some butting-in.

DENHAM  
What's your trouble, Driscoll?

DRISCOLL  
When do we find out where we're going?

DENHAM  
(smiling)  
Pretty soon now.

DRISCOLL  
Are you going to tell us what happens when we get there?

DENHAM  
How can I? I'm no fortune-teller.

DRISCOLL  
But hang it, you must have some idea what you're after.

DENHAM  
Going soft on me, Jack?

DRISCOLL  
You know I'm not for myself. But Ann --

DENHAM  
Oh you've gone soft on her? I've got enough on my hands without a love affair to complicate things. Better cut it out, Jack

DRISCOLL  
(sullenly)  
Love affair! You think I'm going to fall for any dames?

DENHAM

(musing)

It never fails. Some big hard-boiled egg goes goofy over a pretty face, and bingo! He cracks up and gets sappy.

DRISCOLL

(angry)

Who's getting sappy? I haven't run out on you, have I?

DENHAM

Nope. You're a good tough guy, Jack. But if beauty gets you --

(he stops, then laughs a little)

Why, I'm going right into a theme song!

DRISCOLL

(sulky)

What are you talking about?

DENHAM

It's the idea for my picture. The Beast was a tough guy, Jack. He could lick the world. But when he saw Beauty, she got him. He went soft, he forgot his wisdom, and the little fellers licked him. Think it over, Jack.

SAILOR

(coming up)

Mr. Denham, the Skipper says will you please come up on the bridge? We've reached the position you marked, he says.

DENHAM

Come on, Jack. You're in on this. I'm going to spill it.

DISSOLVE TO bridge. Englehorn leaning over chart; Denham and Driscoll across table.

ENGLEHORN

(pointing with

Here's your noon position. 2 South, 90 East; you promised me some information when we reached these latitudes.

DENHAM

(looking at chart)

'Way west of Sumatra.

ENGLEHORN

And way out of any waters I know. I know the East Indies like my own hand, but I was never here.

DRISCOLL

(eagerly)

Where do we go from here?

DENHAM

South-West.

ENGLEHORN

South-West! But there is nothing - nothing for thousands of miles. What about food? So many in the crew makes the food melt away. And water? And coal?

DENHAM

Take it easy, Skipper. We're not going thousands of miles.

(he takes a wallet from his breast pocket and very carefully opens two pieces of paper - spreads over on table before Englehorn)

That's the island we're looking for.

ENGLEHORN

The position --

(he leans down, straightens up)

I'll get the big chart.

DENHAM

You won't find that island on any chart. That one there was made up by the skipper of a Norwegian Barque.

DRISCOLL

He was kidding.

DENHAM

No. Listen. A canoe with natives from this island was blown out to sea. When the barque picked them up, there was only one alive. He died before they reached port, but not before the skipper had pieced together a description of the island and got a fairly good idea of where it lies.

DRISCOLL

Where did you get hold of it?

DENHAM

Two years ago, in Singapore, going home from my last trip. I've known that skipper for years. He knew I'd be interested.

ENGLEHORN

Does he believe it himself?

DENHAM

I don't know. But I do. See, here's what the island looks like.

He unfolds second piece of paper.

INSERT crude sketch of island, Denham's hand pointing to various features. Float Denham's voice.

DENHAM (V.O.)

Here's a long sandy peninsula. The only possible landing place is through this reef. The rest of the shore-line is sheer precipice, hundreds of feet high. And across the base of that peninsula, cutting it off from the rest of the island, is a wall.

CUT TO Med. Shot - Denham, Driscoll, Englehorn. They stare at Denham.

ENGLEHORN

A wall?

DENHAM

Built so long ago that the people who live there now have slipped back, forgotten the high civilization that built it. But it's as strong today as it was centuries ago. The natives keep that wall in repair. They need it.

DRISCOLL

Why?

DENHAM

There's something on the other side - something they fear.

ENGLEHORN

A hostile tribe.

DENHAM

(drawing a long breath)

Did you ever hear of -- KONG?

ENGLEHORN

(thinking)

Why -- yes. Some Malay superstition. A god or a spirit or something.

DENHAM

Anyway, neither beast nor man. Monstrous, all-powerful -- still living, still holding that island in the grip of deadly fear.

Englehorn and Driscoll look skeptical.

DENHAM (CONT'D)

Every legend has a basis of truth. I tell you there's something on that island that no white man has ever seen.

ENGLEHORN

And you expect to photograph it?

DENHAM

If it's there, you bet I'll photograph it.

DRISCOLL

(very skeptical)

Suppose it doesn't like having its picture taken?

DENHAM

Well, now you know why I brought those cases of gas-bombs.

Driscoll and Englehorn stare at Denham, then look at each other. Englehorn shrugs, reaches for the homemade chart.

DISSOLVE TO - Exterior forward deck of ship - Day. Denham has camera set up. Ann comes in, in Beauty and Beast costume.

DENHAM

Oh, you picked out the Beauty and the Beast costume!

ANN

It's the prettiest.

DENHAM

All right. Stand over there.

ANN

I'm sort of nervous. Suppose I don't photograph well?

DENHAM

(busy with camera)

Don't let that worry you. If I hadn't been sure of that, I wouldn't have brought you half way round the world.

ANN

What shall I do?

DENHAM

(squints through the viewfinder, throws camera over and locks it)

Now when I start cranking hold it a minute, then turn slowly toward me. Look at me, look surprised, then smile a little, listen and then laugh. All right, camera.

She does as he has said.

CUT TO fo'c'sle head, several members of crew peering out, watching with great interest. Charley among them.

1ST SAILOR

Looks kinda silly, don't it?

2ND SAILOR

She's sure a pretty dame.

CHARLEY

You think maybe he like take my picture, huh?

1ST SAILOR

Them cameras cost money. Shouldn't think he'd risk it.

CUT TO Denham and Ann.

DENHAM

That was fine. I'm going to try a filter on this one.

(he fusses around, changing lens, etc.)

ANN

Do you always take the pictures yourself?

DENHAM

Ever since a trip I made to Africa. I'd have got a swell picture of a charging rhino, but the cameraman got scared. The damned fool. I was right there with a rifle. Seemed he didn't trust me to get the rhino before it got him. I haven't fooled with cameramen since. Do the trick myself.

CUT TO the bridge. Englehorn and Driscoll leaning over, watching Ann and Denham.

DRISCOLL

Think he's crazy, Skipper?

ENGLEHORN

Just enthusiastic!

DRISCOLL

But this yarn about unknown islands and monstrous gods --

ENGLEHORN

He pays us well to take him where he wants to go. If the island exists, we will find it.

CUT TO Denham and Ann.

DENHAM

Now Ann, stand there. Look down. When I start to crank, look up slowly. You're quite calm, don't expect to see anything. Follow my directions. All right -- camera.

He cranks. He gets more excited through this scene, trying to force her to feel the emotions he wants.

DENHAM (CONT'D)

Now -- look up. Slowly. You see nothing yet. Look higher. Still higher. That's it. Now you see it. You're amazed. You can't believe it. Your eyes open wider. It's horrible, but you can't look away. What is it Ann? What can you do? No chances for you, no escape. Helpless, Ann, you're helpless. One chance -- if you can scream. Your throat's paralyzed. Try to scream, Ann. Try. If you didn't see, perhaps you could scream. Throw your arms across your eyes, and scream, Ann, scream for your life!

She has followed his directions.

CUT TO bridge. Driscoll and Englehorn, watching Denham and Ann. Ann's scream floats.

DRISCOLL

(grasping Englehorn's arm)

What's he think she's really going to see?

DISSOLVE OUT

FADE IN, bridge in fog, outside wheel-house. Denham, Ann, Driscoll, Englehorn, at rail peering ahead.

Through this dialogue intercut shots of look-out in bow, man in crow's nest, sailor heaving lead, and sailors clustered at bulwarks on main deck, watching for island.

DENHAM

This infernal fog! Sure of your position, Skipper?

ENGLEHORN

(very nervous, but offended at suggestion)

Of course. Last night, before the fog shut down, I got a good sight.

DENHAM

We must be near the island.

DRISCOLL

If we don't see it when this fog lifts we never shall. We've quartered these parts.

CUT TO Sailor with lead. He lets go, line runs through his hand.

SAILOR  
No bottom at 30 fathoms!

CUT TO bridge as before.

DRISCOLL  
(nervous)  
Of course that Norwegian skipper was  
guessing at the position.

ANN  
How will we know it's the right island?

DENHAM  
(very tense, answering  
mechanically)  
The mountain that looks like a skull.

ANN  
Yes. I'd forgotten. You told me that.  
Skull Mountain.

SAILOR'S VOICE  
Bottom! 20 fathoms!

ENGLEHORN  
Shallowing fast, Driscoll, dead slow.

Driscoll goes to telegraph, sounds of bells to engine-room and  
reply.

DENHAM  
Curse the fog!

SAILOR'S VOICE  
Sixteen fathoms!

DENHAM  
What does she draw, Skipper?

ENGLEHORN  
Six.

No one ever looks at person addressed. All eyes ahead, straining  
through fog.

DRISCOLL  
Listen! Hear anything?

DENHAM  
No.

ANN  
No.

There is a slight pause.

MAN IN CROWS NEST  
Breakers ahead!

Englehorn jumps for telegraph.

SAILOR'S VOICE  
Ten fathoms!

Jingle of telegraph, noise of reversing engines.

DRISCOLL  
(bellowing at fo'c'sle)  
Let go!

Rattle of anchor chain through hawser-pipe, splash of anchor, more jingle of telegraph. After noise dies down, Driscoll speaks:

DRISCOLL (CONT'D)  
That's not breakers. That's drums.

A long distant mutter of drums rolling.

DISSOLVE TO:

Boats being lowered, Bos'n giving orders.

CUT TO bridge, Englehorn with binocular. Denham, Ann and Driscoll.

DENHAM  
Well, Skipper, see anybody?

ENGLEHORN  
Not a living thing. I think there are more houses in the thick bush.

DENHAM  
Funny they haven't spotted us. I think the whole population would be on the beach.

ENGLEHORN  
Listen.

The faint throbbing of drums.

DENHAM

Maybe they have seen us and are signaling.  
Well, Skipper, do you believe me now?  
There's Skull Mountain, the wall -  
everything just like my funny map. Come  
on, let's get started.

ENGLEHORN

Twelve men go with you. The rest stay  
aboard.

DENHAM

Who's in charge of the gas

ENGLEHORN

Jimmy. That young feller.  
(points down on deck)

DENHAM

Good. Leave the 2nd Mate aboard, Skipper.  
I need you, you may be able to talk to  
these birds ashore.

ANN

I'm going ashore with you, aren't I?

DENHAM

You bet.

DRISCOLL

She ought not to go till we find out what  
goes on --

DENHAM

(good-naturedly)  
Say, who's running this show? I've learned  
by experience to keep my cast and my  
cameras right with me. You never can tell  
when you'll want 'em.

DRISCOLL

But it's crazy to risk --

DENHAM

Oh, go on, Jack. Get busy. Deal out the  
rifles and ammunition. And pick me a  
couple of huskies to carry my stuff.

Driscoll goes reluctantly. Denham shakes his head over him, then  
Ann.

DENHAM (CONT'D)

Bring the costume box. We might get a swell shot right away if we're lucky.

DISSOLVE TO shot of beach, boats approaching. Village and wall glassed.

DISSOLVE TO shot from beach, showing loaded boats approaching. Drums louder, of course.

CUT TO boats beaching, people getting out, uploading stuff.

Denham puts camera on tripod, one sailor shoulders it, another with magazine case, third with costume box, fourth and fifth with trade-goods in boxes. Jimmy with case of bombs.

DENHAM

You fellers with the camera stay close to me. Where's Jimmy with the bombs?

JIMMY

Here, sir.

DENHAM

All right. Stick around. And watch your step. There's enough trichloride in that case to put a herd of hippos to sleep.

JIMMY

Aye Aye, sir.

ANN

What queer-looking boats.

DRISCOLL

Outrigger canoes.

ENGLEHORN

Driscoll, have two men stay with the boat.

DRISCOLL

All attended to, sir.

DENHAM

(grinning)

Now, all set? Ready, Skipper?

ENGLEHORN

(coming up)

Ready.

They start up the beach.

CUT TO village. Wall visible over roofs. Party enters. Drums much louder.

ENGLEHORN

Not a soul in sight.

DENHAM

That wall, Skipper! What d'ye say to that, eh?

ENGLEHORN

Colossal! It might almost be Egyptian.

DENHAM

But what's on the other side? That's what I want to know.

ANN

(awe-struck)

Who do you suppose could have built it?

DRISCOLL

(trying not to be impressed)

Aw, I went up to Angkor once. That's bigger than this - and nobody knows who built it.

DENHAM

(with a feeling of something even more important than a picture pending, but trying to strike his usual note)

Oh, boy! What a chance! What a picture!

The chant begins, rising in volume. They all stand frozen.

Ann clutches Driscoll's arm. Sailors frightened. Chant dies down to a mutter.

DENHAM (CONT'D)

(shaking himself)

Come on!

They all move forward cautiously. TRUCK WITH THEM.

DENHAM (CONT'D)

Hear that! They're saying Kong! Kong!

DRISCOLL

Hope you'll be able to speak their lingo Skipper.

DENHAM

Can you catch any words yet?

ENGLEHORN

I'm not sure. It sounds something like the language the Nias Islanders speak.

ANN

What do you suppose is happening?

DRISCOLL

Up to some of their heathen tricks. Now don't go rushing out to see.

ANN

(meekly, but bubbling with excitement)

All right. But isn't it exciting!

DRISCOLL

Sure. I wish we'd left you on the ship.

ANN

I'm so glad you didn't.

They approach masking house.

DENHAM

Wait. Easy row. Stay here till I see what goes on.

They stop in a group behind house. Denham looks round cautiously.

CUT TO what he sees. The Ceremony.

DENHAM (CONT'D)

Holy mackerel! What a show! Skipper, get a look at this!

Englehorn goes carefully forward and peeps around.

DENHAM (CONT'D)

Did you ever see anything like that before? If I can steal a shot before they see us -

He beckons to sailor carrying camera.

DENHAM (CONT'D)

Hey! You with the camera!

Sailor starts forward with it.

ANN  
 (to Driscoll)  
 I want to see.

ENGLEHORN  
 Come on and look, but be careful.

Ann looks around house. Denham moves beyond and starts setting up. Chant begins to rise. As it reaches forte, Chief sees them and shouts.

CHIEF  
 Bado! Dama pati vego!

Ceremony stops, natives turn and stare.

DENHAM  
 Too late, they see us.

JIMMY  
 Let's beat it!

He turns to run. Driscoll seizes and holds him.

DRISCOLL  
 Hold on there! What are you running for?

DENHAM  
 No use trying to hide now. Everybody come out here in plain sight. Put up a bold front.

Driscoll, Ann and sailors come forward in a group a few paces behind Denham and Englehorn.

CHIEF  
 Bado! Maka mini tau ansaro. (Wait! Two warriors come with me.)

In silence, the Chief with two warriors close behind him advances through the crowd of natives. The women in the crowd begin to slip away.

The group of whites watch in tense silence the approach of the Chief.

2ND SAILOR  
 Say, let's scam outa this.

DRISCOLL  
 Stand still, you fool!

Group of sailors are fingering their rifles, shifting nervously.

DENHAM  
 (over his shoulder without  
 looking away from Chief)  
 Steady, boys. Don't get nervous.

Ann takes hold of Driscoll's arm. He puts his hand on hers without looking at her.

DRISCOLL  
 Never let a native see you're worried,  
 boys. Bluff 'em.

The chief stops.

CHIEF  
 Watu! Tama di? Tama di? (Stop! Who are  
 you? Who are you?)

DENHAM  
 Come on Skipper, make him a friendly  
 speech.  
 (advance)

ENGLEHORN  
 (slowly)  
 Taba! Bala kum nono hi. Bala! Bala!  
 (Greeting! We are your friends. Friends!  
 Friends!)

CHIEF  
 (sternly)  
 Bala reri! Tasko! Tasko! (We don't want  
 friends, Go! Get out!)

DENHAM  
 He understands you, Skipper! What's he  
 say?

ENGLEHORN  
 Telling us to get out.

DENHAM  
 Talk him out of it. Ask him what goes on.

ENGLEHORN  
 Vana di humya? Malem ani humya vana? (What  
 are you doing? What is that woman doing?)  
 (he points to girl)

CHIEF  
 Ani saba Kong! (She is the bride of Kong!)

The natives all murmur "Saba Kong!"

ENGLEHORN

He says the girl there is the bride of Kong.

DENHAM

Great! Find out what they're going to do.

The Witch Doctor rushes forward, very angry. He addresses Chief.

WITCH DOCTOR

Dama si kasi! Dama si kasi! Punya bas!  
Punya! (Strangers have seen! It is finished.)

CHIEF

(to Englehorn)  
Tasko! (Go!)

DENHAM

What's that?

ENGLEHORN

He must be the witch-doctor. He says the ceremony is spoiled because we have seen it.

DENHAM

What's the word for friends?

ENGLEHORN

Bala.

DENHAM

Calm the old boy down.

He advances with outspread hands, saying, "Bala! Bala!"

Englehorn hesitates for a moment, then steps forward too.

CHIEF

(bellowing)  
Punya!

The warriors move menacingly forward.

ENGLEHORN

I don't like the looks of this, Denham.  
The women have cleared out. That's a bad sign.

The Chief sees Ann.

CHIEF  
 (shouting to the natives)  
 Sita! Malem! Malem me pakeno! (Look! The woman! The woman of gold!)

Natives all look at her and murmur.

DENHAM  
 What's that?

ENGLEHORN  
 He says look at the golden woman.

DENHAM  
 Blondes are scarce around here.

CHIEF  
 Malem ma pakapo! Kong wa bisa! Kow bisa para Kong! (The woman of gold! Kong's gift! A gift for Kong.)

ENGLEHORN  
 A gift for Kong, he says.

DENHAM  
 Good Lord!

CHIEF  
 Dama, tebo malem na hi? (Strangers, sell woman to us?)

ENGLEHORN  
 Wants to buy her.

CHIEF  
 Sani sita malem ati -  
 (pointing to sacrificial victim)  
 - kow dia malem ma pakeno. (I will give six women like this for you woman of gold.)

ENGLEHORN  
 He's offering to trade us six of his girls for Ann.

Ann gasps, tries to smile.

DRISCOLL  
 You got her into this, Denham.

ENGLEHORN  
 Tida, tida! Malem ati rota na hi. (No, no! Our woman stays with us.)

Chief growls menacingly. Warriors take another step forward. Sailors finger their rifles.

DRISCOLL

I'm going to take her back to the ship.

ENGLEHORN

We'd better all get out before they think to cut us off from the beach.

DENHAM

I guess so. But tell him we'll come back tomorrow to make friends.

ENGLEHORN

Dulu hi tego. Bala. Dulu. (Tomorrow we come. Friends. Tomorrow.)

Chief does not move, glares at them.

DENHAM

Get going, Ann. Don't act scared. Everything's all right. Smile, Ann. Talk to Jack. Keep your chin up!

Ann, very frightened, but smiling gallantly, does as he tell her. She and Driscoll retreat slowly, pretending unconcern.

The sailors fall back one by one, Englehorn and Denham last.

Denham \*\*\*\*s his hat over one eye and begins to whistle carelessly, one hand on his revolver. As they reach the corner of masking house.

DISSOLVE TO deck in moonlight - Ann and Charley on hatch.

ANN

-- and an enormous wall, Charley, all the way across that piece of land where we went ashore.

CHARLEY

What fashion that girl do -- that girl with flowers on her?

ANN

The poor thing, she looked -- as though she was too frightened to feel frightened. You know?

CHARLEY  
 (nodding wisely)  
 Sacrifice.

ANN  
 The Chief said she was the bride of Kong.  
 Charley, what do you suppose Kong is?

CHARLEY  
 My guess he very big boss this place.  
 People here plenty scared. You don't  
 worry. No can help.

Ignatz gallops past.

ANN  
 Oh, there's Ignatz! He's broken loose  
 again.

Charley grabs at him and misses. Ignatz goes down the deck.

ANN (CONT'D)  
 Catch him, Charley. He'll get in the  
 cabins and break things.

CHARLEY  
 Me catch him. Bad devil, come here.

He goes off in pursuit. Ann watches, laughing.

CUT TO Sailor on watch in bow. He looks round, yawns, sits down and makes himself comfortable.

CUT TO Ann on hatch. Driscoll enters.

DRISCOLL  
 Why aren't you in bed?

ANN  
 I can't sleep. Those drums make me  
 nervous, I guess.

DRISCOLL  
 I think Denham's off his nut, taking you  
 ashore today.

ANN  
 I was -- sort of scared there for a while.

DRISCOLL  
 Huh! You weren't the only one.

ANN

I wonder what we do next?

DRISCOLL

That's what's worrying me. Denham's such a fool for risks. No telling what he'll ask you to do.

ANN

After what he did for me, I'll do anything he wants.

DRISCOLL

Don't talk like that. When it comes to getting a picture, he's crazy enough to try anything.

ANN

I won't go back on him.

DRISCOLL

When I think what might have happened today -- if anything happened to you.

ANN

(laughing)

Why then you wouldn't be bothered with a woman on board.

DRISCOLL

(very staccato)

Don't laugh. I'm scared for you. I'm sort of - I'm scared of you, too. Ann, I -- I guess I love you.

They look at each other, both startled by this conclusion.

ANN

Jack! You hate women!

DRISCOLL

(still surprised over his discovery)

You aren't -- women. I love you. Ann, I don't suppose -- you don't feel like that about me -- do you?

Ann looks at him soberly for a moment, then takes a step nearer.

Just as his arms go around her, a hail from the bridge.

ENGLEHORN'S VOICE

Mr. Driscoll! Are you on deck?

DRISCOLL  
 (lifts his head long enough to  
 reply)  
 Yes, sir.  
 (then bends over Ann again)

ENGLEHORN'S VOICE  
 Please come up here a minute.

DRISCOLL  
 (same business)  
 Yes, sir.

ANN  
 I'll wait here for you.

Driscoll kisses her once more and goes reluctantly.

Ann leans back against the bulwarks with a happy smile, looking after him.

The Witch Doctor rises noiselessly behind her, and without a sound she is seized and lifted over the rail.

THE BRIDGE. NIGHT. Englehorn, Denham, Driscoll - talking over chart table.

DENHAM  
 Now tomorrow morning, pick out the men to go ashore. Couple of those nervous boys you better leave aboard.

ENGLEHORN  
 Mr. Denham wants you to break out the trade goods the first thing tomorrow.

DENHAM  
 We'll try a little bribery.

DRISCOLL  
 Still hoping to make friends with that bunch ashore?

DENHAM  
 Sure. We've got to. I've got to find out what Kong is.

ENGLEHORN  
 (impatiently)  
 He's their tribal legend, their god, of course.

DRISCOLL

You planning to make movies of a fairy story?

DENHAM

How do you know Kong's only a legend or a fairy story? That wall wasn't built for fun.

DRISCOLL

But you said yourself it was built so long ago the people who live here now don't know anything about it.

DENHAM

Yes, but they've kept it in damn good repair. Did you see how those gates were fastened? They're meant to keep something out.

Englehorn and Driscoll exchange skeptical looks. Noise of drums increase suddenly.

ENGLEHORN

(looks at watch)

After ten. And they're still at is ashore.

DENHAM

If I could only take pictures by firelight! I'd sneak back there now and get a scene.

ENGLEHORN

(exasperated)

Be sensible. We're lucky to be all safe aboard tonight.

DENHAM

Oh sure, sure.

He looks to Driscoll, who has crossed over and is peering down onto the deck.

DENHAM

What is it, Jack?

DRISCOLL

Oh -- er -- I was looking for Ann. She's gone below, I guess.

DENHAM

How about turning in, Skipper?

ENGLEHORN

No, not for me tonight.

DENHAM

But you've set a watch in the bow.

Englehorn shakes his head stubbornly. Driscoll starts to go.

DENHAM

Oh well, I'll sit up with you then.

ENGLEHORN

Mr. Driscoll, I wish you'd take a star sight. See how our position checks up with what I got last night before we ran into the fog.

Driscoll gets out the instruments.

DRISCOLL

(reluctantly)

Yes sir. I guess it's been a long time since the map-makers got a brand new island to put down.

DISSOLVE TO Charley, on afterdeck, tying Ignatz and scolding him in Chinese. Ignatz chattering and scolding right back at him.

SHOT of bow watch, having a peaceful nap.

DISSOLVE TO Bridge, interior - Englehorn and Driscoll bending over chart, making calculations. Denham half asleep in a chair.

ENGLEHORN

That's about it.

(marking chart)

We'll make absolutely sure tomorrow noon.

Denham yawns, stretches, looks at watch, crosses and looks toward shore.

DENHAM

About midnight. Hey, look at that.

ENGLEHORN

(crosses and looks)

Torches going through the village.

Driscoll exits.

DENHAM

Looks like the night before election.

Noise of drums increases suddenly.

DENHAM (CONT'D)

Listen to 'em, will you? Wonder what's up.

CUT TO main deck. Driscoll speaking to Charley.

CHARLEY

Me don't know, sir. Me not see Missy one,  
two hour.

DRISCOLL

Guess she's in her cabin.

He goes off. Charley takes a long round deck, sees something near rail. Goes over, picks it up. A native bracelet of woven straw. He examines it for a moment, suddenly realizes what it means, jumps and shouts.

CHARLEY

On deck! On deck!

He stamps frantically on deck, turns and runs for the bridge.

Man on watch in bow runs to rail of fo'c'sle head and shouts.

SAILOR IN BOW

All hands on deck!

CUT TO bridge. Charley runs into Englehorn and Denham.

CHARLEY

Look sir! Me found on deck.

ENGLEHORN

A native bracelet!

CHARLEY

Crazy black man that place comes this  
place!

Driscoll arrives on the run.

DRISCOLL

Who's turning out the crew? What's the  
matter?

ENGLEHORN

Charley found this. Some one's been  
aboard. Search the ship.

Charley exits.

DRISCOLL

Oh my God! Where's Ann?

DENHAM

In her cabin -

DRISCOLL

No, she isn't! I just looked.

He rushes out. Confused sound of sailors' voices from deck below.  
Englehorn leans from wheel-house window, shouts down.

ENGLEHORN

Bos'n!

BOS'N'S VOICE

(from below)

Yes sir.

ENGLEHORN

Man the boats. Serve out the rifles.  
Search the ship.

BOS'N'S VOICE

Yes sir.

Bos'n's whistle is heard, creak and thump of davits. Englehorn  
takes his revolver from chart-table drawer, examines it, puts it in  
his pocket.

DENHAM

The boats! Skipper, d'ye think?

ENGLEHORN

(significantly)

They may have stolen something.

They look at each other for a moment, as they start out.

DISSOLVE TO Wall and Great Gate. The gate is being opened by  
natives. Procession passes through, taking Ann to the altar.  
People crowding to top of wall.

CUT TO exterior of wall, projection of altar on left. Ann being  
tied to altar. People crowding to top of wall.

CUT TO exterior of wall, projection of altar on left. Ann being tied to altar. People crowding top of wall with torches.

Two men begin beating big gong, those on wall yelling and beating drums.

CUT TO Great Gate, natives closing and bracing it.

Top of wall. Chief invoking Kong:

CHIEF

Kara Ta ni, Kong. O Taro Vey, Rama Kong.  
 (We call thee, Kong. O Mighty One, Great Kong.)  
 Wa saba ani mako, O Taro Vey, Rama Kong.  
 (The bride is here, O Mighty One, Great Kong.)

CUT TO altar and jungle opening set, split shot. Noise suddenly stops. KONG steps from jungle opening, looks at people on wall, beats his chest. Sees Ann, starts toward her.

CUT TO exterior of wall, projection of altar on left. Kong walks away from camera till he blocks altar from view.

People on wall watch in silence.

CUT TO close altar set, Ann and altar against projection background, cutting to double projection when Kong passes foreground.

Kong in close up stands behind girl, looking at her. He looks up at wall and beats his chest. He walks round altar, then starts to unfasten her.

CUT TO straight shot of people on wall, breaking out in wild demonstration as Kong takes Ann.

CUT TO village street, Council House set, ship's party racing through and into court.

CUT TO exterior wall set, Kong turns from Altar with Ann in his hand and walks toward camera. Crowd on wall in uproar gong, drums, yelling, waving torches.

CUT TO Driscoll and party reaching Gate, he hears Ann scream, looks through window.

CUT TO what he sees. Edge of Jungle set, miniature.

KONG walks away from camera and into jungle, turning to look back, so Ann is seen in his hand.

CUT TO Great Gate. Driscoll wildly gesturing to sailors to open it. Noise continues.

Sailors struggle with pole. They get it down and start tugging at gate.

DRISCOLL

He's got Ann! Who's coming with me?

1ST SAILOR

I'll go.

2ND SAILOR

Sure. Me too.

3RD SAILOR

I'm going, sir.

DRISCOLL

All right. Here you - and you -  
(selecting sailors)

DENHAM

What did you see?

DRISCOLL

(brushing him aside)

Skipper, you stay here with half the men and guard this gate. Don't let 'em close it.

DENHAM

Who's got the bombs?

Jimmy comes forward.

DRISCOLL

Come on, you fellers.

Driscoll, Denham and eleven sailors start through gate.

DENHAM

(shouts back)

Keep the gate open for us, Skipper.

LAP DISSOLVE

EXT. JUNGLE - FULL OR MED. SHOT

PAN to follow the men, headed by Driscoll and Denham as they plunge through the jungle; left to right. (NOTE: This along top of ledge-crevasse set, not showing edge.)

EXT. JUNGLE - FULL SHOT - DAWN

CRANE TO FOLLOW as they come up the ledge. A twittering of birds and insects' noises. Ad lib as they come: "Watch that log" -- "Shove right on through." Men go left to right.

DENHAM

(stops, wipes his forehead)  
No telling where he's gone in this darkness.

DRISCOLL

He came by here. Look at those broken branches.

DENHAM

That's right. He's up ahead somewhere.

DRISCOLL

(looks about)  
The sun ought to be rising about now.

DENHAM

Listen to those birds.  
(bird noises)  
It's dawn all right.

DRISCOLL

Look here.

He points to one of Kong's great footprints; just visible as a first shaft of dawn light strikes down between the trees.

CRANE TO CLOSE. All move forward - TRUCK TO FOLLOW

To look at Kong's footprint. Probably no close up necessary.

Ad lib murmurs together, "Get that" - "It's tracks" - "Look here, Jo."

DENHAM

Look at the size of that. He must be as big as a house. He's come this way, all right.

DRISCOLL

And he's heading that way. Come on.

TRUCK to LONGER SHOT as he leads them forward. All hasten on after Kong.

DENHAM

(to sailors)

Keep those guns \*\*\*\*ed.

SAILOR IN BLACK SWEATER

He's telling us!

As they exit, camera left - DISSOLVE OUT.

EXT. GLADE - FULL SHOT - DAWN

As the men come from the edge of the jungle, last fringe of shrubbery masking foreground, to look out upon an open glade.

They pause, as they see broken shrubbery. It is now full dawn. Use "Most Dangerous Game" ledge set, men coming towards camera.

DRISCOLL

That's right. We're on his trail.

He leads them forward out into -

EXT. GLADE - FULL SHOT - DAWN

The open glade. Kong's footsteps are visible in soft earth again.

DRISCOLL

(sees footprints, point, shouts  
back without stopping)

There!

All hurry forward in a dog trot. A couple of sailors, running, pass Driscoll, then stop, run back into the arms of the others.

SAILORS

Look out! Look out!

They point and all stop as they see --

An immense spike-tailed beast coming through the jungle parallel with them, partially masked by trees. Men in foreground here.  
(Williams Process)

DENHAM

Great Scott, that's something I didn't know about.

DRISCOLL

I got an idea there's plenty on this island you weren't figuring on.

The beast crashes out into the open.

DENHAM

Gimme one of those bombs.

ONE ANGLE ONLY

He snatches a bomb from the sailor who is carrying them.

EXT. GLADE - DAWN

The beast charges. The men run. Only Driscoll and Denham stand their ground. Driscoll fires several times without effect. This should be a very wide glade to get the full effect of a long charge.

EXT. GLADE - FULL SHOT - DAWN

The first angle at edge of glade, with Denham and Driscoll in the foreground, other men running back.

DRISCOLL

(gun empty)  
It won't stop him.

Denham throws his bomb.

EXT. GLADE - FULL SHOT - DAWN

Second angle again. The bomb strikes the beast, explodes. Out of the smoke, the two-horned beast staggers towards the two men. They throw themselves to either side.

EXT. GLADE - FULL SHOT - DAWN

First angle. Driscoll and Denham throw themselves flat on the ground as --

EXT. GLADE - FULL SHOT - DAWN

In the first angle, the beast collapses just short of the men.

EXT. GLADE - DAWN

Its head is just short of Driscoll. It goes limp.

EXT. GLADE - FULL SHOT - DAWN

The sailors, huddled behind the shrubbery at the edge of the wood (as in the first shot of this sequence) stare at --

EXT. GLADE - FULL SHOT - DAWN

The beast, unconscious on the ground. In the foreground, Denham and Driscoll pick themselves up.

EXT. GLADE - FULL SHOT - DAWN

FIRST ANGLE - the sailors run forward to --

EXT. GLADE - FULL SHOT - DAWN

Join Driscoll and Denham. They start forward towards the beast. It is in the background. (Projection)

DENHAM

Wait a minute. He's only knocked out.

He takes a gun from one of the men and goes forward to the great beast's head. He shoots it through the ear. It starts convulsing, then grows rigid.

DENHAM (CONT'D)

(after a look, speaks to  
Driscoll)

I told you those gas bombs would bring  
down anything. We'll get that ape alive.

DRISCOLL

We're not trying to catch the ape - we're  
trying to save that girl. Come on - we're  
losing time.

He leads them off towards --

LAP DISSOLVE - EXT. STREAM - FULL SHOT - DAY

DISSOLVE IN on the exterior of a bank, leading, in the background down into a hollow filled with fog. The men come in from camera left and look down. (Fog Hollow set from "most Dangerous Game")

DENHAM

(following tracks with eyes)

There's his foot again --

(following director)

-- he's down in that hollow where the fog is some place.

DRISCOLL

(looks)

There's water down there. Hear?

They listen. Sounds of splashing.

DENHAM

That's him, splashing through. Come on.

They run down into fog. (CURTAIN EFFECT)

EXT. STREAM - FULL SHOT - DAY

The men run down the muddy bank through heavy fog towards the water, left to right. (Fog Hollow set)

EXT. STREAM - FULL SHOT - DAY

The water's edge, as the men run down through heavy fog left to right. A couple of fallen trees, floated down with the current, lie half submerged by the bank.

Kong's footprint is in the mud, Kong splashing out of stream on other side can be heard as men come up. (Fog Hollow Set)

DRISCOLL

(looks at footprint, then across stream)

He must have swum across.

DENHAM

That's out for us. We can't swim with guns and bombs.

DRISCOLL  
 (looks about, sees log, gets an  
 idea)  
 How about these --  
 (indicates logs)  
 -- for a raft?

DENHAM  
 Yeah, that's it. A raft.

DRISCOLL  
 All right, boys, gets busy.

1ST SAILOR  
 Get some vines, Tim.

Tim, the sailor to be used in tree, runs for vines. Other sailors  
 run to logs.

2ND SAILOR  
 (at log)  
 Pull 'em clear now.

LAP DISSOLVE - EXT. STREAM - FULL SHOT - DAY

DISSOLVE IN on the raft, now completed. They have bound the logs  
 together with liana vines. Heavy fog.

The arms and bombs are loaded on the raft. So are the men. The last  
 of them are just getting on.

DENHAM  
 Don't get the arms wet, boys.

SAILOR A  
 (guarding them)  
 I'm watching 'em.

SAILOR B  
 (helping another on)  
 Easy now.

DRISCOLL  
 (shouts, looking around)  
 All set? All set, everybody?

SAILORS  
 All set. Let 'er go.

TOGETHER  
 O.K.

DRISCOLL

Shove off.

A couple of sailors; still on shore, push the raft out until they are waist deep, then jump aboard. Others use poles to push it towards the opposite bank. Ad lib, "Push -- put your back in it, etc."

EXT. STREAM - GENERAL VIEW - DAY

The raft moves across the stream through heavy fog. (Miniature raft and miniature men.)

EXT. STREAM - FULL OR MED. SHOT - DAY

This shot moves through fog with men as they pole raft.

DENHAM

Easy now -- keep her against the current.

DRISCOLL

Keep your weight in the center,

1ST SAILOR

(stops poling to stare)

Holy mackerel -- look at that.

All look.

EXT. STREAM - LONG SHOT - DAY

A huge scaly head rears up from the water to look down on the raft, drifting, horrible. It is the head of a Dinosaur. In this the raft can also be seen. (Miniature raft, miniature beast.) Heavy fog. The men shriek in wild commotion.

EXT. STREAM - FULL OR MED. SHOT - DAY

The angle which moves with the raft as the men, yelling wildly, attempt to pole the raft towards the shore. One or two men are pushed off in the panic. Everyone shoves the wrong way. Heavy fog here.

EXT. STREAM - LONG SHOT - DAY

The Dinosaur dives and starts for the raft in a series of undulating, sea-serpent dives. Wild panic and shrieks on the raft. Heavy fog. (Miniature raft, men and beast.)

EXT. STREAM - FULL OR MED. SHOT - DAY

The angle which moves with the raft. It has come to a standstill now as the men shove in the wrong directions, shouting at each other. Some are trying vainly to reach the arms. The head of the Dinosaur rears up from the water behind the boat, upsetting; as he comes up under it, the raft with its occupants. They fall, screaming, into the stream. Fog. (Miniature projection)

EXT. STREAM - MED. SHOT - DAY

Three sailors as they land in the water and come up screaming.

A FLASH. Fog. Tank.

EXT. STREAM - SEMI CLOSE UP - DAY

A sailor drowning. Flash. Fog. Tank.

EXT. STREAM - MED. SHOT - DAY

The sailor with the bombs starts to sink. He loosens the bombs and lets them go to the bottom. Fog. Tank.

EXT. STREAM - LONG SHOT - DAY

The Dinosaur thrashing among the men and the broken raft. Some swim for the shore. (Miniature raft, men and beast as before)  
Heavy Fog.

EXT. STREAM - FULL SHOT - DAY

The men run out of the water on the far bank. The beast can be heard behind them. They run up, left to right. Heavy fog. (Fog Hollow set, use bullrushes)

EXT. STREAM - FULL SHOT - DAY

The men run up another section of bank. Either away from camera or left to right. The beast can be heard behind them. Fog. (Fog Hollow Set)

EXT. STREAM - FULL SHOT - DAY

Another shot of the men running up the bank, away from camera or left to right, with the beast heard behind them. Fog. (Fog Hollow Set)

EXT. STREAM - GENERAL VIEW - DAY

The men run up the bank. One man (Tim) is in the rear. He sees the Dinosaur following through the fog (double print miniature) He runs toward the jungle - (tree not in this shot) Fog. (Fog Hollow Set)

EXT. STREAM - FULL SHOT - DAY

The men run out of the fog at the top of the bank. (Fog Hollow Set where they were seen entering fog, curtain effect) Left to right movement, slightly head-on.

EXT. STREAM - LONG SHOT - DAY

The men run left to right, followed by the beast. Tim, the last man, runs towards and into the jungle, with the Dinosaur after him. (Miniature man, miniature beast, projection on) No fog. (Most Dangerous Game set)

EXT. BANK - FULL SHOT - DAY

The men climb a bank. (Most Dangerous Game Ledge set)

EXT. STREAM - FULL SHOT - DAY

Tim runs up to the base of a tree, climbs it. (Real man, real tree from Most Dangerous Game set)

EXT. STREAM - BANK - FULL SHOT - DAY

The men climb higher on the bank.

EXT. ASPHALT PIT - FULL SHOT - DAY

They climb over the top of the bank. Shrubbery masks the foreground. In the background is seen an asphalt morass, backed by jungle. Driscoll in the lead here. Denham the last man. (Most Dangerous Game ledge set for the foreground, matte and miniature

for background). They hear the sound of the Dinosaur and the shrieks of the sailor they left behind. All turn.

SAILOR A  
 (stares)  
 It's Tim he's after.

All stare as they see --

EXT. TREE - LONG SHOT - DAY

The Dinosaur approaches the sailor who has climbed to the tree top. He shrieks in terror. (Miniature man and tree)

EXT. ASPHALT PIT - MED. SHOT - DAY

The men stare at this, horrified.

DENHAM  
 Hasn't anybody got a gun?

Each man looks at the next fellow, hoping he has saved a gun.

DRISCOLL  
 They're all at the bottom of the lake.

DENHAM  
 (to sailor who carried bombs)  
 Then gimme one of those bombs.

BOMB CARRIER  
 I had to let them go to keep from  
 drowning.

DENHAM  
 You fool.

BOMB CARRIER  
 You lost your gun.

All stare back at tree as the doomed sailor's shrieks for help grow louder.

EXT. TREE - LONG SHOT - DAY

The Dinosaur comes up to the man in the tree. (Miniature man and tree)

EXT. TREE TOP - MED. SHOT - DAY

The man in the tree shrieks. The Dinosaur's head comes into the shot, about to seize him. (Real man, real tree from Most Dangerous Game, miniature projection background)

EXT. TREE - LONG SHOT - DAY

The Dinosaur seizes the man. His cries cease abruptly as the teeth crunch into him.

EXT. ASPHALT PIT - FULL OR MED. SHOT - DAY

The men at the top of the bank look sickened. They stare as they see --

EXT. TREE - LONG SHOT - DAY

The Dinosaur carries the sailor away into the jungle.

EXT. DITCH - FULL SHOT - DAY

They turn away, led by Denham, then stop as they see, over the shrubbery, Kong retreating towards them with the girl, from the jungle background into a mire which lies in the middle distance, masked by foreground shrubbery and backed by jungle.

(MATTE) This mire is an asphalt pit. In the center is a dry mound to which Kong springs. He is pursued by two huge three horned beasts (triceratops) who, trying to follow, find themselves mired.

DRISCOLL

(to men)

Down! Down!

All throw themselves down behind shrubbery.

DENHAM

If we only had some of those bombs!

(MED. SHOT of men crouching behind shrubbery, as he speaks this last line)

A terrific fight now ensues between Kong and the three-horned beasts. Kong picks up boulders and hurls them down on the beasts as they try to reach him through the asphalt mire. He kills two. The third retreats.

During this, the men exit cautiously, camera right, and reappear in the background, camera right. (Matte) The three horned beast sees them. He charges them. They run out, camera right, with the three-horned beast following.

EXT. JUNGLE A - FULL SHOT - DAY

SIDE ANGLE - PAN to follow men as they run, left to right.

EXT. JUNGLE B - FULL SHOT - DAY

The men to run to camera. No beast in this shot.

EXT. JUNGLE C - FULL SHOT - DAY

REVERSE ANGLE as they run away from camera. A low-hanging branch bars their way. They run under it. The sailor with the striped trousers is last. He turns to look back at the beast, whose noise behind them can be heard, and strikes his head against the branch. He falls, picks himself up.

SAILOR WITH STRIPED TROUSERS  
(as he picks himself up, holding  
head, dazed)

Boys - boys, where are you?

He looks up into camera, first dazed, then, as his head clears, he sees the beast charging. He shrieks and runs off camera right.

EXT. CREATION SHOT - FULL SHOT - DAY

The old shot from Creation. The striped-trousers sailor runs through the woods, followed by the three-horned beast. He seeks refuge behind a tree. The beast knocks over the tree.

It falls upon the sailor, pinning him down. The beast gores him to death.

EXT. LOG - RAVINE - FULL SHOT - DAY

The remaining men run towards a deep ravine, across which a huge tree has fallen. Ravine is background. Kong is crossing this log with the girl, right to left. Men run in left to right. They stop at seeing Kong, then turn back to see --

EXT. RAVINE - LOG - FULL SHOT - DAY

SHOT looking away from ravine, over men's heads. Men in foreground. In the background may be seen entering a huge two horned beast, (Arsinoitherium). He is rooting in the ground. He lifts his head, sniffs, smelling the men. He begins to lumber towards them with gathering speed. They run out, left to right.

EXT. LOG - FULL SHOT - DAY

The men run in from left to right, led by Driscoll. He waves them on. In the foreground is a huge tree. In the background is the big fallen tree across the ravine. He passes this tree to camera right, and reappears from camera right crossing the log. The men follow, shouting.

EXT. CLEARING - FULL SHOT - DAY

Kong comes into a clearing, in the foreground of which is a high dead tree. He hears the shouts of the men behind.

EXT. CLEARING - MEDIUM SHOT - DAY

He puts the girl down in the top of the dead tree, snarls, and turns back to attack the men.

EXT. CLEARING - FULL SHOT - DAY

He goes back to attack the men, leaving the girl in the top of the dead tree.

EXT. JUNGLE POOL - FULL SHOT - DAY

Kong goes back along the pool towards the ravine.

EXT. LOG - FULL SHOT - DAY

Driscoll enters from camera left, waves the men on. In this shot, the log is seen in the background, extending across the ravine. In the foreground is a huge tree. The men follow Driscoll about this tree to camera right and reappear on the log, entering from camera left. They start across it.

EXT. LOG - FULL SHOT - DAY

The log itself is seen, with the men crossing it from camera right and going towards the other side of the ravine, Driscoll in the lead.

EXT. LOG - FULL SHOT - DAY

REVERSE ANGLE as the men cross in the foreground, where the end of the log lies on the far side of the ravine. The men come off this end of the log onto the bank, in foreground, faces camera. In the background, Denham can be seen. He is the last man and is about to cross when suddenly he sees something and shouts.

EXT. LOG - FULL SHOT - DAY

Original angle with the men coming off log on the far side of the ravine. Kong appears from camera right to menace them.

EXT. LOG - FULL SHOT - DAY

Kong snarls at them.

EXT. LOG - FULL SHOT - DAY

REVERSE ANGLE as Denham sees this and ducks back into the shrubbery out of sight. The men in the foreground also see Kong and run back across the log. Driscoll climbs over bank in the foreground.

EXT. LOG - FULL SHOT - DAY

The log itself as the men run back across it, stumbling and falling, only to be stopped by --

EXT. LOG - LONG SHOT - DAY

-- the two horned beast, who is coming up to the log, which is in the foreground, from camera left background. REVERSE ANGLE.

EXT. LOG - FULL SHOT - DAY

The top of the far bank, as the last of the men rush across the log. Driscoll climbs down over the bank, using a vine for support. (Note. This angle may not be necessary now).

EXT. CAVE - LONG SHOT - DAY

Driscoll comes down on the vine along the side of the bank and steps into a cave in the side of the bank some ten feet below the top. He looks to see --

EXT. LOG - FULL SHOT - DAY

The men running back on the log, towards the camera, with the ape coming up to the log on the far bank, menacing them. This is the original angle.

EXT. LOG - SEMI CLOSE UP - DAY

Kong menaces them. His face leaps up into the camera.

EXT. LOG - SEMI CLOSE UP - DAY

The sailor in the black sweater, on the log, horrified as he sees this.

EXT. LOG - LONG SHOT - DAY

The log itself, no beasts in the shot. The men see the horned beast off screen and retreat only to be stopped by Kong off screen.

EXT. CAVE - LONG SHOT - DAY

Driscoll in the cave sees this, holding to a vine. He continues to look up, watching --

EXT. LOG - FULL SHOT - DAY

The men, in the original angle, as Kong in the background heaves up the far end of the log.

EXT. LOG - MED. SHOT - DAY

The men on the log, terrified, as Kong rocks it.

EXT. LOG - SEMI CLOSE UP - DAY

Kong roaring at them.

EXT. LOG - FULL SHOT - DAY

The men on the log with Kong shaking it, from the original angle. Two fall off.

EXT. RAVINE BOTTOM - FULL SHOT - DAY

The men fall to the bottom of the ravine. It is very deep, with mud and slime at the bottom. Caves and fissures in the rock lie at the sides of this mud.

EXT. RAVINE - MED. SHOT - DAY

The men land in the mud.

EXT. LOG - MED. SHOT - DAY

The men on the log, as Kong rocks it.

EXT. LOG - SEMI CLOSE UP - DAY

Kong roars at them.

EXT. LOG - SEMI CLOSE UP - DAY

A sailor stares at Kong and screams in stark terror.

EXT. LOG - LONG SHOT - DAY

SIDE ANGLE of the log with the men clinging to it as Kong shakes it. The two horned beast can be seen menacing them from his bank with his horns. Another sailor falls off.

EXT. RAVINE BOTTOM - LONG SHOT - DAY

The sailor falls into the ravine bottom.

EXT. RAVINE BOTTOM - FULL SHOT - DAY

He lands in the mud.

EXT. LOG - FULL SHOT - DAY

From the original angle, Kong is seen rocking the log.

EXT. LOG - FULL SHOT - DAY

The log with men clinging to it.

EXT. LOG - SEMI CLOSE UP - DAY

Kong roars at them.

EXT. LOG - SEMI CLOSE UP - DAY

The men, on the log, horrified.

EXT. LOG - LONG SHOT - DAY

From the original angle, Kong rocks the log with men on it.

EXT. LOG - SEMI CLOSE UP - DAY

The men on the log. One tries to hold himself from falling by clutching another's face.

EXT. SHRUBBERY - MED. SHOT - DAY

Suggest here a SHOT of Denham watching from his shrubbery, horrified, so as not to lose him. REVERSE ANGLE.

EXT. LOG - LONG SHOT - DAY

From side angle, the men are seen clinging to the log, while the ape rocks it and the horned beast menaces them from the other side. More men fall.

EXT. RAVINE BOTTOM - FULL SHOT - DAY

The men fall to the ravine bottom.

EXT. RAVINE BOTTOM - MED. SHOT - DAY

They land in the mud.

EXT. LOG - SEMI CLOSE UP - DAY

Kong roars at the men and beats chest.

EXT. LOG - CLOSE UP - DAY

One of the sailors on the log shrieks in horror.

EXT. LOG - SEMI CLOSE UP - DAY

Kong's face rushes up into the camera as he reaches for a man.

EXT. LOG - FULL SHOT - DAY

Kong, from the original angle, reaches for the men remaining on the log, trying to seize them with his hand. The man he reaches for drops flat, ducking his grasp.

EXT. LOG - SEMI CLOSE UP - DAY

Kong roars at them.

EXT. LOG - FULL SHOT - DAY

Kong, from the original angle, rocks the log. A man falls off.

EXT. LOG - FULL SHOT - DAY

The man falls to the ravine bottom.

EXT. LOG - MED. SHOT - DAY

He lands in the mud.

EXT. LOG - MED. SHOT - DAY

The man on the log, only one remains - clinging as the log is rocked by Kong, off-screen.

EXT. LOG - FULL SHOT - DAY

From the original angle, Kong is seen trying to shake the last man off the log.

EXT. LOG - MED. SHOT - DAY

The last man desperately clings to the log.

EXT. LOG - LONG SHOT - DAY

The SIDE ANGLE with the last man hanging to the log. Kong lifts the log and drops it into the ravine. No horned beast here.

EXT. RAVINE BOTTOM - DAY

The log and the man fall to the ravine bottom.

EXT. RAVINE BOTTOM - MED. SHOT - DAY

They land in the mud.

EXT. LOG - FULL SHOT - DAY

Kong on the bank yammers down at the men who have fallen. Driscoll can be seen in the cave below.

EXT. RAVINE BOTTOM - LONG SHOT - DAY

The men at the bottom of the ravine are attacked by giant insects who come out of caves and fissures to eat them.

EXT. RAVINE BOTTOM - CLOSE UP - DAY

The surprised face of a sailor lying in the mud as he sees this.

EXT. RAVINE BOTTOM - CLOSE UP - DAY

Face of another sailor staring up in horror from the mud.

EXT. RAVINE BOTTOM - CLOSE UP - DAY

Face of a third sailor in the mud, horrified as he sees --

EXT. RAVINE BOTTOM - MED. SHOT - DAY

An insect with octopus arms takes a man. (Projection)

EXT. RAVINE BOTTOM - SEMI CLOSE UP - DAY

Its arms wind around the struggling man.

EXT. RAVINE BOTTOM - SEMI CLOSE UP - DAY

Two men on their backs stare up as a spider attacks them.  
(Projection).

EXT. RAVINE BOTTOM - CLOSE UP - DAY

The face of a fourth sailor, fallen in mud, staring in horror as he sees --

EXT. RAVINE BOTTOM - FULL SHOT - DAY

A giant lizard takes a man.

EXT. CAVE - FULL SHOT - DAY

Kong on the bank senses Driscoll's presence in the cave below. PAN down to the cave with Driscoll. He looks up, warily watching for Kong above. Continue to PAN DOWN revealing a huge spider climbing up on a vine from the ravine bottom to the cave.

EXT. CAVE - MEDIUM SHOT - DAY

Driscoll in his cave notices the vine shake. He looks down to see --

EXT. RAVINE - FULL SHOT - DAY

The spider comes up the vine. (Previous angle)

EXT. CAVE - MEDIUM SHOT - DAY

Driscoll whips out his knife and starts cutting the vine.

EXT. CAVE - FULL SHOT - DAY

Driscoll cuts the line just in time to prevent the spider reaching him. The giant arachnid falls to the ravine bottom. PAN UP to Kong again. He reaches in the cave trying to get Driscoll.

EXT. CAVE - MEDIUM SHOT - DAY

Driscoll eludes the hand, stabbing at it.

EXT. LOG - MED. SHOT - DAY

Denham watches from his shrubbery on the far side. REVERSE ANGLE.

EXT. LOG - FULL SHOT - DAY

Kong tries to reach Driscoll who backs about the cave, stabbing with his knife.

EXT. CAVE - MEDIUM SHOT - DAY

Driscoll succeeds in stabbing Kong's hand.

EXT. LOG - FULL SHOT - DAY

Kong pulls back his hand, licks it, snarling angrily.

LAP DISSOLVE:

EXT. MEDIUM SHOT - DAY

Ann, on the dead tree top, awakens from her faint. She looks about dazed. She looks down to see --

EXT. LONG SHOT - DAY

A snake crawling along beside the tree - VERTICAL SHOT from her angle.

EXT. MEDIUM SHOT - DAY

Ann gasps in terror.

EXT. LOG - FULL SHOT - DAY

Kong is still trying to reach Driscoll in the cave.

EXT. CLEARING - FULL SHOT - DAY

A giant meat-eater enters the glade. Girl on tree-top in foreground. It sees her, comes toward her.

EXT. CLEARING - MEDIUM SHOT - DAY

A man-eater, in the background, comes toward Ann on the tree-top in the foreground. She shrieks.

EXT. CLEARING - LOG - FULL SHOT - DAY

Kong, reaching for Driscoll in the cave, is just about to get him when he hears Ann's screams. He starts back at once towards her.

EXT. JUNGLE POOL - FULL SHOT - DAY

Kong comes back along the side of a pool, which lies in the foreground of the scene, jungle in the background. He hastens from camera left and out camera right to -

EXT. CLEARING - FULL SHOT - DAY

The clearing with the dead tree. The terrified girl is in the tree, foreground. The meat-eater in the background turns as he hears Kong off screen from camera left.

EXT. CLEARING - GENERAL VIEW - DAY

Kong enters from camera left. The meat-eater advances to meet him from camera left. The tree with the girl is in the middle distance. This shot is masked by foreground trees.

EXT. CLEARING - MEDIUM SHOT - DAY

Kong and the meat-eater fight. Ann on her tree-top is in the foreground, animals in the background.

EXT. CLEARING - GENERAL VIEW - DAY

Kong is knocked down by the meat-eaters tail. The meat-eater attacks him as he lies sprawled on his back. Kong manages to get to his feet.

EXT. CLEARING - MEDIUM SHOT - DAY

The ape and the meat-eater fight. Ann on the tree-top in the foreground.

EXT. CLEARING - GENERAL VIEW - DAY

Kong dodges back and out of the scene to camera left as the meat-eater leaps from camera right. The girl on the dead tree in the foreground.

EXT. CLEARING - MEDIUM SHOT - DAY

The animals fight, moving into this shot from camera left. Ann on her tree-top in the foreground.

EXT. CLEARING - GENERAL VIEW - DAY

Kong backs into this shot from camera left. The meat-eater follows to attack. They fight. Kong gets a grip on the meat eater's hind foot and throws him. Both wheel around as they fall. The meat-eater falls on camera right, Kong on camera left. Kong leaps on the meat-eater as he lies on his back. Girl on tree in foreground.

EXT. CLEARING - MEDIUM SHOT - DAY

Kong falls. Ann on the tree-top in the foreground.

EXT. CLEARING - GENERAL VIEW - DAY

The meat-eater, still on his back, kicks Kong out to camera left. Ann on tree in foreground.

EXT. CLEARING - GENERAL VIEW - DAY

The meat-eater springs up and menaces Kong, who is out of the shot, off camera left. Girl on tree in foreground.

EXT. CLEARING - MEDIUM SHOT - DAY

Kong, on his feet, beats his chest in defiance. Girl in foreground on tree-top.

EXT. CLEARING - GENERAL VIEW - DAY

Kong leaps in and grabs the meat-eater's front foot. Girl in foreground on tree-top.

EXT. CLEARING - MEDIUM SHOT - DAY

Kong shifts his hold on the front leg to a head hold, throws the meat-eater over his head. Girl on tree-top in foreground.

EXT. CLEARING - GENERAL VIEW - DAY

Kong throws the meat-eater. The meat-eater gets up. Kong grapples with him again. The meat-eater throws Kong back against the tree with the girl in foreground. This is a new angle, tree center foreground.

EXT. CLEARING - MEDIUM SHOT - DAY

Ann on the tree top as Kong backs into it. She screams as the tree, jarred by the tremendous impact, starts to fall. TILT DOWN as tree falls.

EXT. CLEARING - GENERAL VIEW - DAY

The tree falls, with the screaming girl, pinning her under it. Kong falls also. This is the new angle.

EXT. CLEARING - MEDIUM SHOT - DAY

The girl on the ground pinned by the tree, which half covers her body.

EXT. CLEARING - GENERAL VIEW - DAY

The beasts fighting, with the girl under the tree in the foreground.

EXT. CLEARING - FULL SHOT - DAY

The fight continues, with the girl under the tree in the foreground.

EXT. CLEARING - GENERAL VIEW

The beasts fighting. Girl under the tree in foreground.

EXT. CLEARING - MEDIUM SHOT - DAY

The girl, under the tree, looks in horror at this spectacle.  
REVERSE ANGLE.

EXT. CLEARING - GENERAL VIEW - DAY

The beasts fight. Ann under the tree in foreground.

EXT. CLEARING - MEDIUM SHOT - DAY

REVERSE ANGLE again of the girl watching, horrified.

EXT. CLEARING - GENERAL VIEW - DAY

The animals fight. Kong grabs the meat-eater's head, bites and twists. The meat-eater falls, then gets up. Kong leaps on his back, grabs his mouth, trying to pry open jaws. Ann under tree in foreground.

EXT. CLEARING - MEDIUM SHOT - DAY

Kong grabs the meat-eater's jaws, pries them open.

EXT. CLEARING - MEDIUM SHOT - DAY

The girl, under the tree, staring, horrified. REVERSE ANGLE.

EXT. CLEARING - GENERAL VIEW - DAY

Kong, on the meat-eater's back, pulls open its jaws. Girl in foreground under tree. Kong pulls back, so that he pulls the meat-eater over. He falls with it, gets up, grabs his jaws again. The meat-eater lies prostrate as he works on it.

EXT. CLEARING - MEDIUM SHOT - DAY

Kong's hands break the jaw. Ann under tree in foreground.

EXT. CLEARING - GENERAL VIEW - DAY

Kong sees he has broken the meat-eater's jaw. He gives it a waggle to make sure, see it is dead, then rises and pounds his chest with a triumphant roar. He starts over towards the girl.

EXT. CLEARING - SEMI CLOSE UP - DAY

Kong's face as he looks down at Ann, interested and pleased.

EXT. CLEARING - FULL SHOT - DAY

The girl under the tree. She screams as she sees Kong looking down at her. This shot from Kong's angle. TRUCK DOWN to MEDIUM SHOT.

EXT. CLEARING - GENERAL VIEW - DAY

Kong takes hold of the log. Ann screams.

EXT. CLEARING - MEDIUM SHOT - DAY

Kong's hand lifts up the tree, freeing Ann.

EXT. CLEARING - GENERAL VIEW - DAY

Kong picks up Ann.

EXT. CLEARING - LONG SHOT - DAY

Ann, as she is lifted by Kong's hand. His shoulder is in foreground.

REVERSE ANGLE. She looks fearfully up at him. This from his angle.

EXT. CLEARING - SEMI CLOSE UP - DAY

Kong as he looks down at her, interested.

EXT. CLEARING - MEDIUM SHOT - DAY

The girl held in his hand - shoulder out of shot now. REVERSE ANGLE.

EXT. CLEARING - GENERAL VIEW - DAY

Kong goes off with her to Camera right.

EXT. LOG - MED. SHOT - DAY

Denham raises himself cautiously from the shrubbery. He looks to see --

EXT. LOG - FULL SHOT - DAY

-- the Stegosaurus disappearing in the direction from which he first appeared.

EXT. LOG - MED. SHOT - DAY

Denham, reassured, moves forward to --

EXT. LOG - MED. SHOT - DAY

--the edge of the ravine by the big log. He looks down horrified at what he sees, then across. He is startled to see--

EXT. LOG - FULL SHOT - DAY

--from his angle, Driscoll rises from the bottom of what had seemed a quite empty cave. Driscoll does not at first see Denham. He, too, looks down to the bottom of the ravine, then starts to climb up the vines to the top of the ravine above the cave.

EXT. LOG - MED. SHOT - DAY

Denham's impulse is to call to him, but caution asserts itself. He checks himself, looks carefully behind him, then back, to see.

EXT. LOG - FULL SHOT - DAY

--Driscoll, from his angle, climbing up to the top of the bank.

EXT. LOG - MED. SHOT - DAY

DENHAM  
(calls, as softly as possible)  
Jack - Jack Driscoll.

EXT. LOG - MED. SHOT - DAY

Driscoll, turns, looks startled as he sees Denham in the background.

EXT. RAVINE BOTTOM - FULL SHOT - DAY

--Denham on the far side. Driscoll in the foreground of this SHOT.

DENHAM

Hey -- Jack.

EXT. LOG - MED. SHOT - REVERSE ANGLE

Shooting into his face.

DRISCOLL

(annoyed)

It didn't get you, huh?

EXT. LOG - MED. SHOT - DAY

DENHAM

I got to cover, same as you.

(looking around apprehensively)

guess we're safe now.

EXT. LOG - FULL SHOT - DAY

Driscoll in foreground, Denham in background.

DRISCOLL

Safe like a cow in the stockyards.

(glances down ravine)

There's only two of us left alive, to save that girl.

DENHAM

I can't get across now.

DRISCOLL

I don't want you to. You got to lam back for some more of them bombs.

DENHAM

You wouldn't follow that beast alone?

EXT. LOG - MED. SHOT - DAY - REVERSE ANGLE

To get fence.

DRISCOLL

Someone's got to keep on his trail while it's hot. Maybe I'll get a chance to snake her away -- and if I don't I'll figure some way to signal your party where he's taken her.

EXT. LOG - FULL SHOT - DAY

Driscoll in foreground, Denham in background.

DENHAM

I guess that's the only out.

DRISCOLL

Sure it is. Get going now -- and don't get croaked till you give the office to Englehorn.

DENHAM

(starts into shrubbery - waves back)

O.K., Jack. Good luck.

DRISCOLL

See you later...maybe  
(exits camera left)

EXT. JUNGLE POOL - FULL SHOT - DAY

Driscoll plunges into the jungle after Kong. The parrot flutters after him. He crosses by the pool.

EXT. TREE - FULL SHOT - DAY

Driscoll comes out to the clearing with the tree. The dead meat-eater lies there. Vultures are feeding on him. Driscoll looks at this. A distant crashing sounds in the woods. He listens and realizes it is Kong crashing through the jungle, carrying the girl. Driscoll starts after him.

EXT. JUNGLE - FULL SHOT - DAY

Denham makes his way through the jungle, left to right, PAN TO FOLLOW, on his way back to the village.

LAP DISSOLVE

EXT. MOUNTAIN - GENERAL VIEW - DAY

Kong crosses foreground of a big shot with mountain and cliff in background. Boy pursues on the run.

EXT. POOL - FULL SHOT - DAY

ANIMATION & MIN. TO DO

Driscoll runs through the pool and waterfall set after Kong.

EXT. BASE CLIFF - FULL SHOT - DAY

ANIMATION & MIN. TO DO

Kong comes from the jungle and starts up the base of a cliff. (Deadfall set of Most Dangerous Game.) Driscoll runs out of the jungle and starts up the cliff after Kong.

LAP DISSOLVE

EXT. FISSURE - FULL SHOT - DAY

DISSOLVE IN as Kong climbs to a ledge from which a great fissure in the rock opens into the mountains. He is unaware that the boy is following him. He enters this fissure with the girl.

INT. CAVERN - GENERAL VIEW - DAY

A great black pool lies at camera right. Entrance as at back. It has an outlet through the rock through which the water pours out in a waterfall. Steep walls of rock rise to an immense height all around. A trail leads up camera left to a ledge high above. This ledge looks out upon an opening through which daylight pours. It is this daylight which faintly illuminates the subterranean depths below. Kong enters with the girl, passes along the camera left side of the pool towards the trail.

The head of the monster rears out the pool. He stares at Kong, who can be seen starting up the path which leads towards the ledge above. The monster lunges for the shore and starts to glide up the trail after Kong.

Driscoll enters in the background and at once dunks behind a rock.

Kong places the girl on a small ledge beside the trail to his lair. He plunges down over the side of his lair, with a roar, to attack

the sea monster. Eve Ann is in the foreground of this shot, on the ledge.

Instantly, the water monster winds himself about Kong and draws him toward the pool.

Kong fights to keep himself from being drawn into the pool by the monster, whose tail has a purchase in the bottom of the water somewhere. He grips rocks with his feet, locks his great arms about the monster, crushing him, sinking his teeth into the monster's body. The monster in turn winds his coils about the great ape trying to crush him. After a few moments of frantic struggle, accompanied by hideous noises, both lapse into low grunts and hisses as each exerts strength against the other.

It is a question of which will be crushed first. Driscoll in the foreground or background of this shot. As the monsters, locked in a death embrace, grow still, hardly moving at all,

FADE OUT.

FADE IN.

THE GREAT GATE - NIGHT - Sailors on guard.

Englehorn, 2nd Mate and others in group round Denham who is sitting on the ground, torn, disheveled, still panting.

DENHAM

--Skipper, I tell you this Kong is the biggest thing on earth. He shook the men off that log like flies.

ENGLEHORN

All those men lost! Incredible!

DENHAM

Driscoll said he'd try to signal us when he found Ann.

ENGLEHORN

(groans)

We'll never see either of them again.

2ND MATE

Don't give up, Skipper. There's still a chance for Driscoll.

DENHAM

We'll have to wait for daylight. Then we'll bridge the ravine. Where's that other case of bombs?

SAILOR

Here, sir.

ENGLEHORN

This--this monster that you saw will he care for bombs?

DENHAM

If we can get near enough to use 'em, you bet he'll care. Had any trouble with the natives?

ENGLEHORN

Yes, just after you left.

DENHAM

What happened?

ENGLEHORN

We fired a couple volleys over their heads, and they took to their huts like scared rabbits.

DENHAM

Gunpowder's something new in their lives, huh?

ENGLEHORN

They're terrified.

2ND MATE

They've kept under cover ever since.

DENHAM

(to 2nd Mate)

Briggs, get up on the wall and keep your eyes peeled. We'll start at dawn, whether we get a signal for Driscoll or not.

LAP DISSOLVE

INT. CAVERN - GENERAL VIEW - NIGHT

DISSOLVE IN on the interior of the cavern. Kong and the water monster are still locked in each other's arms at the edge of the pool. Driscoll is in the foreground behind a rock. Kong manages to

exert a last pressure of arms and teeth. The water monster suddenly gives a snakey cry of agony and goes limp.

His coils relax. His head falls back. Kong realizes he is dead and extricates himself. He is very tired. He staggers towards the trail, takes the girl from the ledge and ascends to his lair once more. Driscoll comes out from behind his rock to watch this.

INT. TRAIL - FULL SHOT - NIGHT

Kong takes the girl up into his lair, shooting towards lair.

INT. LAIR - FULL SHOT - NIGHT

This lair opens out upon the mountain side at a great height. The opening is the eye of the legendary Skull after which the island is named. This shot looking from the opening into the lair as Kong brings the girl up into the lair from the trail. (Miniature and matte.) He goes to:

EXT. LAIR - FULL SHOT - NIGHT

--the ledge outside the opening, overlooking the island. SIDE SHOT. He sets her down. Then he towers over her, silhouetted against the rising moon, he gives a triumphant roar. He beats his chest, defying the world outside. Ann shrieks.

INT. CAVERN - GENERAL VIEW - NIGHT

Driscoll hears her cry and starts cautiously up the trail to the lair.

INT. LAIR - FULL SHOT - NIGHT

Now Kong, in the side angle, squats and takes up the girl in his great hand. She tries to run away. He lets her run to the edge of the trail, then catches her and pulls her back, as a cat might play with a mouse. Repeat this action. The second time, he takes her up in his hand and stares at her.

INT. LAIR - SEMI CLOSE UP - NIGHT

Kong stares at the girl with a puzzled, interested expression.

INT. LAIR - SEMI CLOSE UP - NIGHT

The girl in his hand looks back at him, terrified.

INT. LAIR - FULL SHOT - NIGHT

Kong, in side angle, begins to pick her clothes off, as a monkey might pick a rag doll to pieces.

INT. LAIR - MED. SHOT - NIGHT

Ann shrinks and screams as her clothes are pulled off bit by bit.

EXT. TRAIL - FULL SHOT - NIGHT

Driscoll comes up the trail. He can hear the girl's screams. He hurries.

INT. LAIR - FULL SHOT - NIGHT

The girl is almost naked. SIDE ANGLE. Kong is still picking at her when he turns startled.

INT. LAIR - SEMI CLOSE UP - NIGHT

Kong looks alert and startled toward the trail.

INT. LAIR - FULL SHOT - NIGHT

Kong puts the girl down and goes to look over the edge of the trail. SIDE ANGLE. The girl at once retreats to the edge of the outer edge of the lair, the lair which overlooks the landscape without.

INT. TRAIL - FULL SHOT - NIGHT

Kong looks down upon the trail from the lair above, this from cavern in train set, shooting into Kong's face and the boy's back. Driscoll can be seen below Kong, flattening himself into a crevice in the rocks. Kong looks down, trying to see him, much puzzled over the source of the noise.

EXT. LAIR - FULL SHOT - NIGHT

This shot from outside looking in. The girl looks terrified as she sees:

INT. LAIR AND MOUNTAIN - GENERAL VIEW - NIGHT

A giant meat-eating bird (pterodactyl) high above her, wheeling. Girl in foreground here.

EXT. MOUNTAIN - LONG SHOT - NIGHT

This shot taken with bird in foreground, ZOOMING down towards girl, seen on lair far below, as the bird dives. CAMERA ZOOMS with bird.

EXT. LAIR - FULL SHOT - NIGHT

Ann screams as the bird seizes her. SIDE ANGLE.

INT. LAIR - FULL SHOT - NIGHT

Kong, peering down the trail, hears noise and turns to rush back. Boy in foreground.

EXT. LAIR - FULL SHOT - NIGHT

He catches the bird out of the air just as it starts to fly away with the girl. A terrific fight between the two. The girl runs back towards the trail. SIDE ANGLE here.

INT. LAIR - FULL SHOT - NIGHT

Driscoll comes up over the edge of the lair as the girl runs in. Shot from looking outside looking in. He sees the girl. He rushes to seize her. He tries to rush her back towards the trail. As he does do, Kong finishes wringing the bird's neck and turns to see the intruder.

INT. LOG - SEMI CLOSE UP - NIGHT

Kong's face as he sees Driscoll with the girl and roars angrily.

INT. LAIR - FULL SHOT - NIGHT

Shot from outside looking in. Kong starts toward them.

INT. TRAIL - FULL SHOT - NIGHT

Driscoll takes the only means of escape possible. He is on the inner edge of the lair, overlooking the subterranean pool. Seizing the girl about the waist, he dives off with her, just in time to avoid Kong's grasp.

INT. CAVERN POOL - FULL SHOT - NIGHT

They land in the pool and come up. This a shot of surface of pool.

INT. TRAIL - FULL SHOT - NIGHT

Kong rushes down the trail after them.

INT. CAVERN - GENERAL VIEW - NIGHT

Kong, at the edge of the pool. He tries to reach them as they swim towards the orifice.

INT. CAVERN POOL - FULL SHOT - NIGHT

His great hand just misses them in the water. They dive. He reaches for them again.

INT. TANK - FULL SHOT - NIGHT

UNDERWATER SHOT as his hand tries to seize them.

INT. CAVERN POOL - FULL SHOT - NIGHT (MINIATURE)

The subterranean outlet, through which the water of the pool pours out in a waterfall to the mountain side without. They come up just in time to be sucked through it. (Miniature figure)

EXT. WATERFALL - FULL SHOT - NIGHT (MINIATURE)

They are seen going over the waterfall as it pours out of the mountain. They are swept down the torrents below. (Miniature figures)

INT. CAVERN - GENERAL VIEW - NIGHT

Kong roars furiously. He rushes out through the entrance.

EXT. RAPIDS - FULL SHOT - NIGHT

The boy and girl are swept down rapids.

EXT. FISSURE - FULL SHOT - NIGHT

Kong comes out of the fissure and starts down the edge of the cliff.

EXT. TORRENT - FULL SHOT - NIGHT

Driscoll pulls the girl ashore. He helps her out, supporting her. They disappear into the jungle. FADE OUT.

FADE IN

EXT. WALL - FULL SHOT - NIGHT

--on Englehorn's party grouped about the inner side of the great gate. It is closed. The ship's party have lit a bonfire, about which there are grouped with their arms, including Denham and Englehorn. At the top of the wall, sailors are standing watch.

EXT. WALL TOP - MED. OR FULL SHOT - NIGHT

One of the sailors at the top of the wall suddenly grabs the arm of another and points as he sees Driscoll and Ann coming out of the woods. They are visible in the background. (Double print silhouettes.) They look to see --

EXT. ALTAR - FULL SHOT - NIGHT

-- Driscoll and Ann, from their angle, as they come from the jungle Driscoll is carrying the girl. (This using set of Kong's original entrance.)

EXT. WALL TOP - MED. OR FULL SHOT - NIGHT

The sailor who saw this calls down to those below.

LOOKOUT ON WALL  
 (shouts down)  
 Driscoll and the lady -- coming up from  
 the woods, sir.

EXT. WALL - FULL SHOT - NIGHT

A commotion at the foot of the wall. All spring to their feet.

ENGLEHORN  
 Gott sei dank!

Driscoll and Ann - as the rescue party runs up to them.

DENHAM  
 Give her to me.  
 (takes the girl from Driscoll)

ENGLEHORN  
 (grasping Driscoll's hand)  
 Good man, Jack!

Driscoll almost collapses.

ENGLEHORN  
 (half supporting him, pulls  
 flask from his pocket)  
 Here.

Driscoll takes it, staggers over to Ann. She is lying on ground, Denham kneeling beside her. Driscoll bends over her, gives her a drink. She chokes over it, pushes it away.

ANN  
 I'm all right. Oh Jack.

She hides her face against him.

ENGLEHORN  
 Now, now. You're safe. We'll be back on  
 the ship in no time.

Driscoll is kneeling, holding Ann in his arms. Denham gets up.

DENHAM  
 Wait a minute. What about Kong?

DRISCOLL  
 What about him?

DENHAM

We came here to make a moving picture, but we've found something worth all the movies in the world.

ENGLEHORN

(can't believe his ears)

What!

DENHAM

We've got the bombs. If we capture him alive --

DRISCOLL

You're crazy. Anyway, he's on top of a cliff where an army couldn't get at him.

DENHAM

If he chooses to stay there.

They all stare at him.

DENHAM (CONT'D)

We've got something he wants.

He looks at Ann. She shrinks in horror.

DRISCOLL

(furiously)

Something he won't get again.

The roar of KONG is heard in the jungle.

DRISCOLL (CONT'D)

He's followed us!

Ann screams, Driscoll puts arms round her.

EXT. ALTAR - FULL SHOT - NIGHT

Kong bursts from the jungle. Sees them and beats his breast.

EXT. ALTAR - GENERAL VIEW - NIGHT

All run for the gate.

EXT. VILLAGE SQUARE - GENERAL VIEW - NIGHT

This SHOT shooting towards village street, as native warriors, alarmed at sound of Kong - which can be heard - come running towards gate with weapons in hand.

EXT. WALL - FULL SHOT - NIGHT

The sailors at the gate hear the natives running up behind them and snatch up weapons, ready to defend themselves. The natives, however, run up, holding their hands, with weapons above their heads, to show no harm is meant, shouting "KONG, KONG," and indicating with gestures that the gate must be closed. Some start to pick up the big pole used to keep the gate shut. Before the sailors have time to ask questions, another frightful roar and drumming is heard beyond the wall.

EXT. ALTAR - FULL SHOT - NIGHT

REVERSE ANGLE as Kong, in the foreground, pursues the people in the background. (Using Most Dangerous Game jungle glass).

EXT. WALL - FULL SHOT - NIGHT

The party who went to meet the boy and girl, with boy and girl, run through the gate, past natives and sailors.

DENHAM

(shouts)

Shut the gate - shut the gate.

ENGLEHORN

All hands on the gate.

The 2nd Mate blows whistle.

Driscoll runs straight on out of the shot, with Ann, towards village square. The sailors drop their weapons to push the gate closed. The native warriors, who picked up the big pole, now push it against the gate - some sixty of them on it. A few others stand by with weapons - leaders, evidently - shouting orders and encouragements.

EXT. ALTAR - FULL SHOT - NIGHT

REVERSE ANGLE - Kong, in the foreground, pursues the people in the background. (Using Most Dangerous Game jungle glass).

EXT. ALTAR - FULL SHOT - NIGHT

Kong reaches the gate and gets his foot jammed in it as it closes.  
(Miniature)

EXT. WALL - FULL SHOT - NIGHT

The ship's party tries to force the gate shut. Kong gets his arm through it.

EXT. WALL - MED. SHOT - NIGHT

The arm lifts a sailor and crushes him or beats him against the gate.

EXT. WALL - MED. SHOT - NIGHT

Sailors at the bottom press against the gate frantically to keep Kong out. Kong's foot can be seen blocking the gate.

EXT. WALL - MED. SHOT - NIGHT

The great hand drops the sailor, dead.

EXT. WALL - MED. SHOT - NIGHT

He falls among the sailors at the bottom of the gate, as they strain keep Kong out. Kong's foot in the shot.

EXT. ALTAR - FULL SHOT - NIGHT

Kong throws himself repeatedly against the gate. It begins to wrench loose.

EXT. WALL - FULL SHOT - NIGHT

The sailors press against the gate. They look up, horrified as they see --

EXT. WALL - SEMI CLOSE UP OR MED. SHOT - NIGHT

--the hinges above tearing loose.

EXT. WALL - FULL SHOT - NIGHT

They redouble their efforts to keep the gate shut.

EXT. ALTAR - FULL SHOT - NIGHT

Kong makes one last lunge at the gate. It rips loose from its hinges --

EXT. ALTAR - FULL SHOT - NIGHT

-- and falls in. The sixty natives on the long pole are crushed. The sailors run for their lives. They have no time to pick up weapons. The few surviving natives with spears - the ones not on pole - also run. Kong stands in the gate, snarling, beating his chest. He starts after them.

Village street, sailors panicking through, taking refuge in huts.

Driscoll and Ann run across, behind huts. Denham runs in.

DENHAM

The bombs! Who's got the bombs!

KONG advances down street, towering over huts. He roars and knocks huts aside.

Men in foreground run.

KONG tears roof off a hut.

Interior Hut from Kong's angle. Men cowering in a corner.

They look up at camera and shriek.

KONG reaches into hut, picks up a native.

Exterior, behind a hut. Driscoll, half-carrying Ann. Stops, looks back, hurries her out.

KONG looks at native in his hand, throws him aside.

Denham runs past after some sailors, one of them carrying the bombs.

KONG knocking down more huts. Driscoll and Ann running, trying to keep behind huts.

KONG sees them over roofs.

Close-up of KONG snarling as he sees: Long shot, Driscoll and Ann clear of village and running for beach.

KONG starts after them.

The beach, boats drawn up. Sailors running.

Denham overtakes them, grabs man with bombs, pulls him around.

Man tries to run. Denham hits him, seizes bombs.

Driscoll and Ann running toward camera. KONG pursuing.

Denham steps forward, throws bombs over Driscoll's head.

Bombs burst in front of KONG. Smoke veils him.

KONG staggers forward through smoke, coughing. He knocks Denham aside with his hand.

He reaches for Driscoll and Ann, and pitches forward.

CLOSE SHOT, Driscoll and Ann. KONG'S reaching hand falls into this shot, and he's limp.

Village street. Night. Englehorn and Denham.

ENGLEHORN

Are you hurt?

DENHAM

(gets up, pushes Englehorn  
aside)

Come on. We've got him.

Village street. Night. KONG's great side, heaving as he breathes. All crowd around him.

DENHAM (CONT'D)

(exultant)

He'll be out for hours. Send off to the ship for anchor-chain, Skipper. And tools.

ENGLEHORN

What are you going to do?

DENHAM

Build a raft to float him out to the ship. The whole world'll pay to see this!

ENGLEHORN

No chains will hold -- that.

DENHAM

We'll give him more than chains. He's always been king of the world. But we'll teach him fear.

(his voice rises triumphantly)

We're millionaires. I'll share with all of you. Listen, boys a few months from now it'll be in lights on Broadway -- Kong, the Eighth Wonder.

DISSOLVE TO electric sign on a theatre, "KONG, the Eighth Wonder."

Tilt down to crowds outside.

CLOSEUPS of crowd.

1ST MAN

What is it, anyhow?

2ND MAN

They say it's sort of a gorilla.

1ST MAN

Gee, ain't we got enough of them in New York?

Another close-up.

YOUNG MAN

(to his girl)

I hear it's bigger'n an elephant.

GIRL

(chewing gum)

Does it do tricks or what?

Another close-up.

WOMAN

(in evening dress)

Heavens, what a mob.

HER HUSBAND

Well, you would come. And the tickets cost me twenty bucks.

Long Shot of crowd, zoom forward over their heads toward the entrance.

DISSOLVE TO wings of theatre, shoot toward stage. Ann and Driscoll in foreground, peering toward stage. Ann evening dress. Driscoll dinner jacket.

ANN

I don't like to look at him, Jack. It makes me feel the way I did that awful day on the island.

DRISCOLL

I wouldn't have brought you, but you know how Denham insisted.

ANN

Of course we had to come when he said it would help the show. Do you suppose we'll really make a lot of money, Jack?

DRISCOLL

(fussing with his collar)  
Enough to pay him back for these clothes, anyway...I never had an open-face suit before.

Denham bustles in. Full evening dress, silk hat, gardenia. He is excited and important.

DENHAM

Hello, you're just on time. You look great, Ann. Glad I dressed you up for this show. Hello, Jack. Ten thousand dollars in the box office. How's that for one night?

DRISCOLL

Say! That's money!

DENHAM

Oh, we're going to do that every night. The newspaper boys are coming in now.

Group of reporters and photographers come in to Ann, Driscoll, and Denham.

DENHAM (CONT'D)

Miss Darrow, boys. And Mr. Driscoll.

1ST REPORTER

It was Mr. Driscoll rescued you from the ape, wasn't it?

ANN

Yes. He was alone. All the sailors with him had been killed.

2ND REPORTER

(looking off-stage)

Alone, eh? Whew! How did you tackle that baby?

DRISCOLL

Aw, Denham's the one that got him. The rest of us were running like rabbits, but Denham had the nerve to stand still and chuck gas-bombs at him.

The Reporters turn to Denham, saying "Oh, you're the hero." "Come on spill it," etc.

DENHAM

No, lay off me. Miss Darrow is the story. If it hadn't been for her, we'd never have got near KONG. He came back to the village for her.

3RD REPORTER

Beauty and the Beast, huh?

DENHAM

That's it. Play up that angle. Beauty and the Beast. KONG could have stayed safe where we'd never have got him, but he couldn't stay away from Beauty. That's your story, boys.

2ND REPORTER

It's a story all right.

1ST PHOTOGRAPHER

How about a few pictures?

DENHAM

Wait. I want you to take flashlights on the stage in front of the audience. We'll bring the curtain up now, and I'll make a speech. Tell 'em about KONG and Miss Darrow and Driscoll. Then when I call you, you all come on and take pictures.

The photographers ad lib. "Sure," "We'll do that," etc.

DENHAM (CONT'D)

Come on Ann. I want you and Jack there when the curtain goes up.

ANN

(shrinking)

Oh, no.

DENHAM

It's all right. We've knocked some of the fight out of him since you saw him.

He urges Ann off. Driscoll follows.

CUT TO back of theatre, looking toward stage, curtain down.

House packed. Denham comes before the curtain. In almost the tones of the circus spieler, he begins:

DENHAM (CONT'D)

Ladies and gentlemen, I am here tonight to tell you a strange story. So strange a story that no one will believe it. But, ladies and gentlemen, seeing is believing, and we -- I and my partners -- have brought back the living proof of our adventure, an adventure in which twelve of our party met terrible deaths.

CUT TO wings of theatre. Reporters and photographers looking onto the stage.

2ND PHOTOGRAPHER

Holy smoke, look at that!

1ST PHOTOGRAPHER

Hope he's tied up good and plenty.

1ST REPORTER

Sure he is. Denham's taking no chances.

CUT TO front of theatre. Denham addressing audience.

DENHAM

- and now, ladies and gentlemen, before I tell you more, I am going to show you the greatest sight your eyes ever beheld. He was the king and the god of the world he knew, but now he comes to civilization, merely a captive, a show to gratify your curiosity. Ladies and gentlemen, look at KONG, the Eighth Wonder of the World.

The curtain rises to disclose a raised platform, on which is KONG, loaded with chains and so fastened that he can move nothing but his head. Murmurs and exclamations from the audience, a few rise to their feet to get a better look.

CUT TO medium shot on stage. Denham takes Ann's hand.

DENHAM (CONT'D)

I want to introduce Miss Ann Darrow. The pluckiest girl I've ever known.

Audience applauds.

DENHAM (CONT'D)

There the Beast, and here the Beauty. She has lived through an experience that no other woman ever dreamed of. And she was rescued from the very grasp of KONG by her future husband. I want you to meet a very brave gentleman, Mr. John Driscoll.

Audience applauds. Driscoll bows awkwardly.

DENHAM (CONT'D)

Now, before I tell you the full story of our voyage. I am going to ask the gentlemen of the press to come forward, so that the audience may have the privilege of seeing them take the first photographs of KONG and his captors.

He looks off-stage and beckons. The press men come on.

DENHAM (CONT'D)

Miss Darrow first, alone. Stand in front of KONG, Ann.

Ann reluctantly does so.

1ST PHOTOGRAPHER

That's it - That's near enough.

2ND PHOTOGRAPHER

Ready. Hold it. Smile, please.

The flashlights go off. KONG roars. Ann looks round in terror, with a startled cry.

DENHAM

Don't be alarmed, ladies and gentlemen. Those chains are made of chrome steel. He can't move.

Flashlights again. KONG roars and strains at chains. Ann covers her face. Driscoll steps forward to her.

DRISCOLL

It's all right, Ann.

DENHAM

Get them together, boys. They're going to be married tomorrow.

1ST PHOTOGRAPHER

Put your arm around her, Driscoll.

Driscoll does so. Flashlights. KONG roars, struggles. Ann hides her face against Driscoll.

DENHAM

Wait. Hold on. He thinks you're attacking the girl.

1ST PHOTOGRAPHER

Let him roar. Swell picture.

(to flashlight men)

Get this.

Flashlights again.

With a frightful roar, KONG breaks his chains.

Everyone stands paralyzed, as KONG beats his chest, roaring.

Then Driscoll grabs Ann, and rushes for door.

The theatre; reporters, attendants running for safety.

Audience in panic. KONG roaring.

Driscoll and Ann through door.

KONG starts across arena.

Driscoll and Ann in street.

DRISCOLL

My hotel! Across the street!

They run.

KONG pushes down big door. Crowded street seen beyond him.

He plunges through.

KONG comes up to hotel. Door is too small for him. He peers through big window.

Driscoll and Ann in elevator going up. She is clinging to him in panic.

KONG outside hotel.

A woman, several stories above, looks out window, sees KONG, screams. KONG looks up, sees woman, thinks it is Ann, starts to climb. Woman sees him coming, goes back from window.

KONG climbing up building.

A room in hotel, five men playing poker.

1ST MAN  
Sweeten it - sweeten it.

They all ante, while 2nd Man deals.

3RD MAN  
What's all the doings over there at the theatre?

2ND MAN  
Sounds like a three-alarm fire.

4TH MAN  
Aw, some movie stunt about a monkey.

5TH MAN  
I hear the theatre's sold out.

3RD MAN  
This town sure is full of hicks.

1ST MAN  
Barnum was right.

KONG appears at window. They panic.

Another room in hotel. Ann and Driscoll rush in, he slams door. Ann clings to him for a moment, then collapses on bed, gasping and sobbing. He kneels beside her.

DRISCOLL  
Hush, Ann. Hush, darling. It's all right.  
You're safe here.

KONG climbing building.

Another hotel room. A woman in negligee at telephone.

WOMAN  
Yes, Jimmy, it's Mabel - I been waiting  
for you to call up.

JIMMY  
Howya, kid. Glad I'm back?

WOMAN

You bet I'm glad you're back...I got your postal. Talk louder, Jimmy, there's fire-engines going by. I can't hear...

JIMMY

Gonna step out with me, kid? Ya save the evening like I told ya?

MABEL

Sure I saved the evening...Nine o'clock'll be swell...And say, wait until you see my new outfit...All right, I'll be there...Say, when did I ever break a date with you, honey...

JIMMY

Whatsa matter? Hey, kid, what yer yelling -- Mabel! Mabel! Operator, something's happened!

KONG at window. He reaches in, picks her up, pulls her out window.

Exterior, hotel wall. KONG looks at her, sees she isn't Ann drops her disgustedly.

Driscoll's hotel room. Ann sitting on bed. Driscoll kneeling beside her.

DRISCOLL

We'll stay here, dear. I won't leave you. They'll get him. It's all right.

ANN

(gasping)

It's a like a horrible dream. It's like -- being back there -- on the island.

Driscoll puts his arms round her, murmurs soothingly.

KONG appears in window.

Driscoll starts up. Ann turns and sees, shrieks, cowers on bed.

KONG smashes window, his hand comes in, reaching. Driscoll picks up a chair and attacks hand.

KONG'S hand knocks him across room, where he lies senseless.

KONG'S hand drags the bed to the window, picks up Ann, takes her out window.

Driscoll staggers to window, looks up after KONG, turns and rushes out.

(Changes - 9/6/32)

Hotel corridor. Denham running toward camera, followed by pop-eyed bell-boys, clerks and waiter.

Door to Driscoll's room opens, and Driscoll staggers out, almost colliding with Denham.

DENHAM

Jack! He's climbing up, outside there.

DRISCOLL

He got Ann. He's taking her up.

DENHAM

The roof! Quick!

They rush off.

CUT TO roof of hotel. Denham and Driscoll run in. They see KONG, holding Ann, going over another roof. He goes out of sight.

DENHAM

What'll we do?

DRISCOLL

(turning to go)

Fire Department searchlights. They'll keep him in sight.

CUT TO - motorcycle cops.

Crowd pointing and shouting.

Policeman turning in alarm.

Hook and ladder.

KONG climbing. Cornice breaks.

Cornice crashes on man.

Firehouse, searchlights coming out. Siren.

Mounted police ride out.

Crowd in street.

Searchlights on roof.

1ST FIREMAN  
Where is he?

2ND FIREMAN  
He went that way.

1ST FIREMAN  
He may have fallen.

Searchlight settles on Kong on distant roof.

1ST FIREMAN  
There! There he is.

2ND FIREMAN  
He's still got the girl.

Another searchlight picks up Kong.

3RD FIREMAN  
He's turned. He's going back.

Police station, cops run out with guns.

Wall of windows, full of heads, craning.

Cop telephoning from street-box.

Roof with searchlight. Kong not seen. Light moves to and fro, looking.

2ND FIREMAN  
Where's he gone?

Two policemen enter.

1ST COP  
Can you see him?

2ND FIREMAN  
No. Lost sight of him half an hour ago.

Crowd in street. Two men looking up.

1ST MAN  
They say he's disappeared.

2ND MAN  
Well, what could he hide in?

1ST MAN

Gee, I hope he don't come down in the street.

2ND MAN

You said it.

EXT. NEW YORK STREET - GENERAL VIEW - NIGHT (STOCK)

Fire engines, searchlight units, police cars, motorcycles and what-not, speeding through crowded streets with sirens blowing. This would be particularly effective in some well recognized location such as Times Square.

EXT. 3RD ROOFS - FULL SHOT - NIGHT

Kong, carrying the girl, runs across roofs to the edge of a city street. He leaps across the street, or alley, if the distance is too great, and catches a window of a building on the opposite side. He pulls himself up and continues the chase. Crowds can be seen below.

EXT. 2ND STREET - FULL SHOT - NIGHT

Confusion in the street below this building as the crowds of police, firemen, etc., rush after Kong.

LAP DISSOLVE

EXT. 4TH ROOFS - FULL SHOT - DAWN

DISSOLVE IN on an armed party, including Driscoll and police officer, as they rush across roof tops and stop bewildered as they see no trace of Kong. The first streaks of dawn are tinging the sky.

EXT. 4TH ROOFS - MED. SHOT - DAWN

POLICE CAPTAIN

It's no use. All night we've been after him -- and never got near enough to take a shot.

POLICE LIEUTENANT

It'll be daylight soon. That ought to help.

POLICE CAPTAIN  
Help the ape, maybe.

DRISCOLL  
There he goes -- making for the Empire  
State Building.

Points to --

EXT. EMPIRE STATE BUILDING - GENERAL VIEW - DAWN

-- Kong with the girl seen in the distance, going across roofs  
toward Empire State Building background. Probably no men needed in  
this shot, as building gives size.

EXT. 4TH ROOFS - MED. SHOT - DAWN

POLICE CAPTAIN  
If he takes the girl up there with him,  
we're fair beat.

POLICE LIEUTENANT  
That's right. We can't shoot him down  
while he has the girl.

DRISCOLL  
Wait a minute. There's one thing we  
haven't tried.

POLICE CAPTAIN  
And what is that?

DRISCOLL  
Airplanes. The army planes from Roosevelt  
Field. They might find a way to pick him  
off without touching her.

POLICE CAPTAIN  
You're right.  
(to lieutenant)  
Get to a phone, Tim. Call the field, -  
burn up the wires -

As they move away, DISSOLVE OUT.

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

DISSOLVE IN on the Empire State Building, as Kong climbs it with  
the girl. The first streaks of Dawn light the sky.

EXT. AIRPORT - GENERAL VIEW - DAWN

Military planes as they take off from an airport.

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

The dome of the Empire State Building as Kong climbs up.

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

The crowd in the street, watching this, aghast. There are police cars, motorcycles, fire engines, and two or three searchlight units, keeping their lights fixed on him. Police are keeping the crowd back. VERTICAL SHOT DOWN.

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

Kong climbs to stand on the dome, holding the girl. He beats his chest, defying the whole civilized world.

EXT. SKY AND CITY - GENERAL VIEW - DAWN

An airplane squadron over New York, flying toward the Empire State Building. If desirable, this can be done without city below, just against sky backing. The planes are pursuit ships.

EXT. 1ST AIRPLANE - MED. SHOT - DAWN

The squadron leader looking over the side of the plane. He waves a signal to the other and dives.

EXT. SKY AND CITY - FULL SHOT - DAWN

The leader dives toward the Empire State Building, seen far below, Kong is just a dot on the roof. The rest continue to fly in formation.

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

Kong hears the planes. He turns to look as the squadron leader banks about the top of the building, making a reconnaissance.

Kong puts the girl down and suddenly reaches out, snatches the plane out of the air. He crumples it and hurls it to --

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

-- the street below. It lands just short of the crowd and bursts into flames.

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

Kong again roars angry defiance at the world.

EXT. 2ND AIRPLANE - MED. SHOT - DAWN

The observer of a 2nd plane taps the pilot's back, indicates here's their chance. The military pilot of the second airplane fires machine gun as he dives.

(NOTE: A LONG SHOT of Kong in dome from angle of plane would if it's possible, help observer get this over. Maybe ZOOM SHOT, plane in background)

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

The airplane whizzes by Kong, firing into him.

EXT. EMPIRE STATE BUILDING - MED. SHOT - DAWN

Kong is seen from the waist up. The bullet strikes him about the chest. He staggers.

EXT. EMPIRE STATE BUILDING - MED. SHOT - DAWN

The girl watching, terrified.

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

Another airplane zooms by firing into Kong.

EXT. EMPIRE STATE BUILDING - MED. SHOT - DAWN

Again Kong is hit. He coughs. He looks down at the girl. He looks at his wounds, realizes he is weakening. He moves to --

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

-- pick her up.

EXT. EMPIRE STATE BUILDING - MED. SHOT

As he stares at her with a puzzled, hurt look. Then he puts her --

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

-- down, straightens up, roars defiance up at the planes.

He coughs as he drums his chest, daring them to come on.

EXT. CITY AND SKY - FULL SHOT - DAWN

The remainder of the squadron dive together towards the Empire State Building.

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

They sweep past Kong with a roar of machine guns. He staggers, turns and slowly topples off the roof.

EXT. EMPIRE STATE BUILDING - GENERAL VIEW - DAWN

Kong as he falls to --

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

-- the street below. He lands beside the burning airplane.

EXT. DOME OF THE EMPIRE STATE - DAWN

Ann lying on ledge.

Driscoll, Denham, couple of cops rush in, as Kong goes over.

Driscoll leaps across, gets Ann, he is incoherent with terror for her.

He kisses her wildly, talking all the time.

DRISCOLL

Ann! Ann! Are you all right? Oh, my darling, sure you're not hurt?

ANN

(Ad lib.)

Denham and one cop lean over the parapet looking down at the fallen Kong.

COP

(drawing a long breath)

Gee, what a sight. Well, the aviators got him.

DENHAM

Oh no, 'twasn't the aviators

(Cop looks questioningly)

It was Beauty killed the Beast.

Cop stares at him, very puzzled.

FADE OUT.

THE END

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Less-detailed alternate ending (begins after 2nd Man's speech, top of P. 97):

Police Station. Sergeant at desk with phone. Denham and Driscoll pacing the floor. Phone rings.

SERGEANT

(into phone)

Yes? Yes...No, not yet...Headquarters is broadcasting the reports.

(he hangs up)

THE LOUDSPEAKER

Kong, the giant ape, is still at large. He has not been seen since midnight. The whole city is aroused. We are hoping for a report at any moment.

Driscoll sits down with a groan and puts his head in his hands. Denham rests a hand on his shoulder.

DENHAM

Snap out of it, Jack. They're bound to find him when morning comes.

DRISCOLL

I can't do anything. Ann's out there -- somewhere --

DENHAM

But we're pretty sure he won't hurt her.

DRISCOLL

He may have dropped her. She may be lying somewhere.

THE LOUDSPEAKER

Attention, all stations! Kong has been seen again. He is on the roofs of the warehouses at 41st Street. He is going toward the East River. He is still carrying Ann Darrow.

Driscoll leaps up, clutching Denham.

Phone on desk rings.

SERGEANT

(answering it)

Yes?...Yes, the report just come in...I don't know. What can we do without killing the girl, too?

DENHAM

If he puts Ann down --

SERGEANT

(into phone)

It'll be daylight in an hour. Keep him in sight.

THE LOUDSPEAKER

Kong is going West. He is making for the Empire State Building.

DRISCOLL

(to sergeant)

If he goes up there, what can we do?

SERGEANT

We won't be able to get near him.

THE LOUDSPEAKER

Kong is climbing the Empire State. He is still carrying Ann Darrow.

DENHAM

That's licked us.

DRISCOLL

There's one thing that hasn't been tried.

SERGEANT

What?

DRISCOLL

Airplanes. If he should put Ann down -- if they could fly near enough to pick him off -- without hitting Ann --

SERGEANT

You're right! Planes -- as soon as it's daylight --

(he turns to phone and starts to call)

CUT TO planes taking off.

Crowd in street, gazing up.

Kong on top of Empire State. He puts Ann down and beats his chest.

An airplane squadron, flying in formation.

The planes over New York. Pilot looks over side, gives signal to rest of squadron.

Entrance to Empire State, crowd around doors, police holding them back. Denham, Driscoll, with two policemen, push their way through crowd. They pause in door.

DENHAM

Here comes the planes.

POLICEMAN

They'll get him.

DRISCOLL

Can they shoot him and not hit Ann?  
(he starts inside)

POLICEMAN

Hold on. Don't you get on that roof too.

DENHAM

Give the pilots a chance, Jack.

They all exit into building.

Top of Empire State. Dawn. Kong turns and looks up at a plane, roars and beats his chest.

In plane, shot over pilot's shoulder, as plane dives at Kong.

Top of Empire State. Kong snatches at plane and drops it into street.

In the street, plane drops and burns.

Top of Empire State. Kong roars and beats his chest.

In 2nd plane, observer taps pilot and points. They dive.

Top of Empire State. Plane banks around Kong, firing machine gun.

Close shot of Kong - he is hit by bullets, staggers.

Shot of Ann on ledge.

Another plane zooms past, firing at Kong.

Close shot of Kong, hit again. He coughs, looks down at his wounds. Looks at Ann, reaches as though to pick her up.

Top of Empire State. More planes zoom down. Kong stands erect, drumming on his chest. The planes sweep by, firing. He staggers, turns slowly, and topples off roof.

EXT. DOME OF THE EMPIRE STATE - DAWN

Ann lying on ledge. Driscoll, Denham, couple of cops rush in, as Kong goes over. Driscoll leaps across, gets Ann, he is incoherent with terror for her. He kisses her wildly, talking all the time.

DRISCOLL

Ann! Ann! Are you all right? Oh, my  
darling, sure you're not hurt?

ANN

(Ad lib.)

Denham and one cop lean over the parapet looking down at the fallen Kong.

COP

(drawing a long breath)  
Gee, what a sight. Well, the aviators got  
him.

DENHAM

Oh no, 'twasn't the aviators  
(Cop looks questioningly)  
It was Beauty killed the Beast.

Cop stares at him, very puzzled.

FADE OUT.

THE END

Script was formatted to match an original copy as closely as possible using MS Word, and then edited slightly for syntax and typographical errors. In cases where original meaning was uncertain, it was left alone.

I can only surmise that the reference on p. 72 to the "parrot" is some vestige of Edgar Wallace's or someone else's contribution, the rest having been cut.

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#### BACKGROUND INFORMATION

The following is excerpted from the audio commentary by Ronald Haver on the Criterion LaserDisc:

The idea for Kong was, of course, (Merian C.) Cooper's.

The credits say from an idea by Merian C. Cooper and Edgar C. Wallace, which has always raised a lot of controversy amongst people who studied the film. I know from my conversations with Cooper and checking through the RKO files that the outline of the film was done by Cooper. When it came time to do a screenplay, when he was at RKO, Selznick asked him to please use Edgar Wallace, who was a very famous British mystery writer, who was under contract to the studio. And Cooper had several conversations with Wallace about the project. And as he said, "Wallace didn't have the slightest idea of what I wanted to do, but I had told Selznick that I would use him", so we did put him on the picture, but he worked on it for about two weeks and then died of pneumonia, so there really isn't much of Wallace. As a matter of fact, according to Cooper, *there isn't a single thing of Wallace's in the script* (see contrary information below). But Cooper was a very honorable man, and he had given Wallace his word that he would give him co-author credit, so even though he had died, he felt honor-bound to use his name. It wasn't entirely altruistic: there was the fact that Wallace's name in England meant a great deal. But, as far as we've all been able to determine, the people who do this sort of investigative checking into who writes screenplays, there really isn't much of Edgar Wallace in the final completed script of Kong.

The other writers who worked on it, in various capacities at RKO while being written were Dudley Nichols, who was a quite well known writer at the time, another writer named James Creelman, who did actually the first complete draft of the script based on Cooper's outline and on his own conception of what the picture should be. And I believe it was Creelman who made use of the great deal of the anti-semitic humor, which the first draft had quite a bit of. Cooper had all of that removed later on when the screenplay was re-written by Ernest Schoedsack's wife Ruth Rose. She re-wrote the entire screenplay in two weeks.

It's interesting, the disparity between what someone like Dudley Nichols was paid. He was paid close to \$3,000 for his work on it, none of which really amounted to much. And James Creelman made \$2,000 and Ruth Rose made \$150 for rewriting everything in the script and giving Cooper exactly what he wanted which was that very simple, direct, fairy-tale dialogue. And this is a very important contribution to Kong, because, as Cooper said, he didn't think that long-winded speeches that Creelman had written really enhanced the film at all, and it was a problem getting the screenplay to be as tight and as concise as possible and still make all the various elements that were in it dramatically believable.

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Excerpted from:

KING KONG (1933)

Production Notes

by

Kevin Lyons

for

The Encyclopedia of Fantastic Film and Television

The origins of King Kong can be traced back to an obscure book, *Equatorial Africa and the Country of the Dwarfs* by Paul Du Chaillu, given to a young Merian C. Cooper by his uncle. It's tales of the Dark Continent fascinated Cooper and began his fascination with the great apes, particularly gorillas. The story of Du Chaillu's expedition into the heart of the jungles and his hunt for a white gorilla stuck in the imagination of the adventure-minded Cooper and would later form much of the basis for the story of King Kong.

When he broke into the film industry, Cooper teamed up with Ernest Schoedsack to make a series of "action documentaries", frequently risking their lives to capture some amazing footage of nature in the wild. They were fearless adventurers, willing to go the extra mile to get the most exciting, exhilarating and astonishing footage ever seen. In many ways they were the templates from which the character of Carl Denham was drawn. Indeed much of the non-Kong material in King Kong was directly inspired by their own adventures in film-making.

Inspired by the tale of explorer W. Douglas Burden and his discovery of the Komodo Dragon on his trip to Komodo Island and of the exotic beast's death when returned to the civilised world, Cooper began dreaming up a new story in which giant gorillas fought against giant Komodo Dragons. He couldn't interest anyone in the idea but the notion of a giant gorilla refused to go away and kept nagging at Cooper - the idea of a beauty and the beast story in which a noble savage creature would be bested by his encounter with civilisation appealed to the adventurer and the romantic in Cooper.

In 1931, Cooper met Willis O'Brien, a young special effects man who had been experimenting with the then still new technique of stop-motion animation since silent era. One of his shorts, *The Dinosaur and the Missing Link*(1917) featured an ape-like creature which, when seen today, looks very much like a cruder, rather tattier version of the Kong we now all know and love.

O'Brien's masterpiece to that date had been *The Lost World* (1925), a brilliant piece of work that still looks amazing even today. O'Brien had struggled for years to get several ambitious projects off the ground, including the famous *Creation*, which went into production at RKO but was never finished due to the extraordinary cost involved.

RKO were in serious financial trouble at the time - this was the time of the Great Depression - and brought Cooper in to help manage the production slate. Cooper hated the script of *Creation* and the film was scrapped but Cooper was

suitably impressed by the technical brilliance he saw in the footage that he decided to ask O'Brien to help him with his new film, then called *The Beast*.

The work on *Creation* wasn't wasted however - much of the design and technical work, and even some of the ideas, from the *Creation* script were recycled for *The Beast*. Many of the dinosaurs made for *Creation* were also used for the new film.

In 1932, Cooper and Schoedsack started work on *The Most Dangerous Game* (1932), starring Fay Wray and Robert Armstrong, and Cooper used the cast and existing sets to shoot a test reel for *The Beast*. The test reel, featuring Wray (who was allegedly working near 24 hour days during the shoot to complete her duties on *The Most Dangerous Game*) impressed the studio executives but they were horrified at the proposed cost of the film - fortunately studio owner David O. Selznick was most impressed of all and ignored the concerns of his advisors and green lit the project. In January 1932, *Kong* as it was now retitled, officially RKO Production 601, entered the production schedule.

The first thing the Cooper / Schoedsack team needed to do was come up with a script. In 1931, British novelist Edgar Wallace had penned a draft of *The Beast*, one which differed greatly from the finished product. But it was Wallace who came up with the famous Empire State Building climax, though in his version, Kong wasn't shot down by biplanes but struck by lightning during a fierce storm.

Unfortunately, before he could complete a second draft, Wallace died on 10 February 1932 from complications arising from a bout of pneumonia. Cooper hired scriptwriter James Creelman, who had already worked on *The Most Dangerous Game*, to come up with a second draft, entitled *The Eighth Wonder* but Cooper wasn't entirely happy with what he came up with.

Time was running out for Cooper and Schoedsack who had already started the casting process - Robert Armstrong and Fay Wray were brought in from *The Most Dangerous Game*, the later being told that she would appear opposite the tallest, darkest leading man in Hollywood. She assumed she would be appearing opposite Cary Grant! It was Wray, a natural brunette, who suggested that her character Ann Darrow should be a blonde, to contrast with the darkness of Kong himself.

The film's real star was also shaping up nicely. Willis O'Brien and his team had been hard at work on creating Kong himself, building the complex armature for the stop motion miniatures and also creating a full size bust of Kong for the close up scenes and a giant hand that would hold Fay Wray in several shots.

But Creelman was finding working on the script with the demanding Cooper hard going. Cooper kept coming up with fanciful new ideas for the story and Creelman was finding it increasingly difficult to incorporate everything that his producer / director was dreaming up. Eventually he bailed out and in desperation, Cooper turned to Schoedsack's wife, Ruth Rose for help. She'd never written a script in her life but accepted the challenge of reworking Creelman's script, adding the elements of adventure and danger that she'd seen at first hand while working in the jungles with her husband and Cooper. Finally, the script was finished and the new title settled on - *King Kong*.

Filming took place mostly on sound stages at RKO, with the scenes of the unveiling of a manacled Kong to an astonished public being shot at the Shrine Auditorium in Los Angeles. During the famous climax of the film, Cooper and Schoedsack decided that as they had created Kong, it was only right that they should kill him off so took cameo roles as the pilot and gunner of the aircraft that fires the fatal shots!

During production, Cooper and Schoedsack kept their leading man under the tightest of wraps. Misinformation was fed to the public about how Kong was created (it was 'leaked' that the shot of Kong climbing the Empire State Building was actually a man in a gorilla suit!) and no behind the scenes footage was allowed in Willis O'Brien's studio. Sadly, O'Brien didn't even have the chance to talk to the press about what he was doing. It was gruelling work - it took seven weeks just to shoot Kong's battle with the Tyrannosaurus, a sequence which drew heavily on O'Brien's background as a boxer and wrestler.

Many of the techniques that O'Brien was using had been perfected over twenty years of experimentation, but some, especially the innovative use of rear projection and the still impressive blending of live action elements and stop motion footage were being developed here for the very first time. The sequence in which Kong returns Ann to his cavernous lair and battles a serpent like creature in particular involved so many techniques and was so astonishingly complex that it still impresses today.

When filming was completed, it was found that the finished assembly came to 13 reels and a superstitious Cooper was unhappy about releasing it in that state. The popular legend is that Cooper decided that an extra sequence needed to be shot so that the film could be brought up to 14 reels and so came up with the scene in which Kong attacks and destroys the elevated train.

But now that the film was boosted up from the dreaded 13 reels, Cooper and Schoedsack found that the pacing was all wrong and that some drastic surgery was required. They whittled away at the film, eventually bringing it down to just 11 reels. Of the excised footage, by far and away the most famous is the infamous "spider-pit" sequence. At first, the story was that the sequence, in which the sailors who are pitched off the log bridge by Kong, are attacked by a variety of hideous insect and crab like monsters, was simply too horrific though later it was revealed that Cooper felt that it slowed down the pace too much at a crucial moment in the film.

Sadly, Cooper had a habit of destroying footage that he felt wasn't needed for his films and the original spider-pit sequence is now probably lost forever, though fans still hold out hopes that it might still exist. The sequence remained largely unknown to critics, fans and general audiences alike until the mid-1960s when Forrest J. Ackerman unearthed a still of the giant spider and printed it in his influential Famous Monsters of Filmland magazine. Since then, it's become something of a holy grail for film fans and historians everywhere.

In 2005, while producing his remake, Kong fan Peter Jackson and his team decided to try to recreate the sequence from the shooting script, storyboards and existing stills. It's an extraordinary piece of work that in no way makes up for the loss of the original footage but it does give a tantalising glimpse of what might have been.

Further cuts to the film were made in 1938 when the film was reissued. The Production Code Administration insisted on cutting several shots, including the scene where Kong removes Ann's clothes and several shots of Kong eating, crushing and pounding his victims. Around 5 minutes of footage was removed and for many years wasn't seen again until the 1960s when the footage turned up at the home of the man who actually made the cuts. Astonishingly, the British Board of Film Censors never cut the film and an intact print was found and restored for the DVD releases in the mid 00s.

King Kong was released to cinemas on 2 March 1933 following a massive publicity campaign and had a two-theatre premiere (one in New York and one in Los Angeles), something rare in those days, particularly at the depths of the Great Depression. Despite the hardships, people flocked to see this quite extraordinary film - at the Grauman's Chinese Theatre in Hollywood, crowds were wowed by a gigantic Kong bust towering over the entrance. The film was

a massive hit - some cinemas ran the film continuously for 24 hours to meet the overwhelming demand to see the Eighth Wonder of the World.

Kong was more than just a monster movie - it was the source of inspiration for several generations of film-makers, from Ray Harryhausen to Joe Dante, from John Landis to Peter Jackson, all of them falling under the spell of the mighty Kong. A quickie sequel followed in the shape of Son of Kong (1933) and O'Brien made the wonderful Kong inspired Mighty Joe Young (1949). Remakes, rip-offs, spin-offs and look-alikes proliferated over the years as the film passed into movie legend.

[http://www.eofftv.com/notes/k/kin/king\\_kong\\_1933\\_main.htm](http://www.eofftv.com/notes/k/kin/king_kong_1933_main.htm)

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Excerpted from Turner Classic Movies and other sources:

#### DELETED AND CENSORED SCENES

The scenes to be shot for the (initial pre-production) test featured Kong tossing terrified sailors off a log to their deaths, and Kong fighting the allosaurus (many sources refer to this dinosaur as a tyrannosaurus rex) in front of Ann. (Some modern sources state that the scene involving a triceratops was also part of the test.)

There are sources that indicate that the film's initial release-cut was thirteen reels long, but Cooper was superstitious enough to have created an additional sequence in which Kong attacks an elevated train while rampaging through Manhattan, increasing the length to fourteen reels.

So, KING KONG was first screened at fourteen reels but, at Cooper's and the studio's insistence, it was then cut to eleven reels, mainly for pace. Deleted scenes included:

- A confrontation with a triceratops
- The legendary spider-pit sequence
- Jack and Ann's escape down the river
- Kong crashing down Skull Mountain to the village

Production records indicate that at least one scene involving Hindus and English soldiers was shot, but was not included in the final film. Discrepancies in the film's running time as reported by reviewers suggest that additional cuts may have been made after the Los Angeles premiere.

The following scenes for the 1938 re-release (the film was re-released four times from 1933 to 1952 - in 1938, 1942 and 1946), that were excised by censors after the Production Code took effect in 1934, were restored in more recent editions of the film:

- The Brontosaurus' biting of three sailor victims in the swamp (instead of five in the original)
- Kong's stripping of Fay Wray's clothing (and sniffing) while holding her unconscious in his palm
- Kong's killing of natives on a scaffold in the village
- Kong's biting a native's head off
- Kong's stomping of a native during the attack
- Kong's chewing-biting of a New Yorker victim

- Kong's drop of a woman from the hotel window after mistaking her for Ann

The giant spider-pit sequence was not restored, but lost (during the filming of Peter Jackson's 2005 remake, he recreated the sequence using remaining stills and animations from the original script).

Though many of the censored scenes were restored by Janus Films in 1971 (including the censored sequence in which Kong peels off Fay Wray's clothes), one deleted scene has never been found, shown publicly only once during a preview screening in San Bernardino, California in January 1933. It was a graphic scene following Kong shaking four sailors off the log bridge, causing them to fall into a ravine where they were eaten alive by giant spiders. At the preview screening, audience members screamed and either left the theatre or talked about the grisly sequence throughout the subsequent scenes, disrupting the film. Said the film's producer, Merian C. Cooper, "It stopped the picture cold, so the next day back at the studio, I took it out myself." (One of the spider models was employed many years later, in O'Brien's 1957 Warner Bros.' film *The Black Scorpion*.)

Merian C. Cooper on how he developed KING KONG:

"I thought to myself, why not film my Gorilla ....I also had very firmly in mind to giantize both the Gorilla and your Dragons to make them really huge. However, I always believed in personalizing and focusing attention on one main character and from the very beginning I intended to make it the Gigantic Gorilla, no matter what else I surrounded him with....I had already established him in my mind on a prehistoric island with prehistoric monsters, and I now thought of having him destroyed by the most sophisticated thing I could think of in civilization.... My very original concept was to place him on the top of the Empire State Building and have him killed by airplanes....I thought that by mattes and double printing and the new technique called rear projection it could be done....I personally conceived and initiated development of the photographic process afterwards called 'miniature projection'....I...went ahead and wrote a number of outlines of King Kong in the years 1929-30."

Additional notes:

During the filming of the test reel, Selznick brought in popular English mystery writer Edgar Wallace to write a draft of the script based on Cooper's treatment. Selznick writes in a modern source: "I had signed up and sent for Edgar Wallace and brought him to California, where unfortunately he died in consequence of getting pneumonia [on 10 February 1932]....I have never believed that Wallace contributed much to King Kong, but the circumstances of his death complicated the writing credits." Selznick persuaded Cooper to use Wallace because of his renowned speed and talent, but also admitted his desire to exploit the popular writer's name. In a July 1932 memo to Selznick as quoted in modern sources, Cooper complains about giving Wallace a story credit as he believed that little if any of the script was attributable to him. He did agree that Wallace's name should appear on the novelization of the screenplay, which was written by Delos Lovelace, because he recognized the value of Wallace's name and wanted "to use it." However, a modern source contends that Wallace contributed more than Cooper was willing to admit. Wallace's draft of the script, which he wrote between 1 January and January 5, 1932, does detail many aspects of the story as it was eventually filmed. In addition, Wallace indicates in his published memoirs that his script was received with great enthusiasm by Cooper and Selznick. It is not known how heavily Wallace relied on Cooper's treatment for his draft, however.

After Wallace's death, other writers were approached with the project. In late February 1932, Dudley Nichols was announced in *Film Daily* as "completing the script" for *The Beast*. No studio records confirming Nichols' participation have been found, and the exact nature of Nichols' contribution to the final film is not known. Leon Gordon is credited in production files as a treatment writer, while a July 1932 *Film Daily* news item announced him as a dialogue writer. The exact nature of his contribution to the final film is not known. Production files indicate that between March and

June 1932, James Creelman wrote at least two drafts of the script. According to modern sources, Creelman quit after the first draft due to differences with Cooper. Cooper hired Ruth Rose, Ernest Schoedsack's wife, in July 1932 to write a script based on Creelman's draft and his own treatment.

For her screenwriting debut, Rose, who had written magazine articles and a short story, completely rewrote Creelman's dialogue and gave the script a simplicity the previous draft had lacked. In particular, Rose eliminated scenes detailing Kong's ocean trip to New York. In a radio interview as quoted in a modern source, Cooper told Rose to "establish everything before Kong makes his appearance so that we won't have to explain anything after that. Give it the spirit of a real Cooper-Schoedsack expedition." In fact, according to the interview, Cooper instructed Rose to "put us" [he and Schoedsack] in it [the story]," and it is generally acknowledged that the character of Jack was modeled on Schoedsack, while the character of Denham was based on Cooper. Using his documentary *Chang* as a model, Cooper insisted that Kong's first appearance in the film not be rushed in order to build up audience expectation and suspense. Rose continued to rewrite and refine her script during the long production. For scenes involving the Native Chief, Rose invented words to represent a language similar to the Nias Islanders'. Concerned that this dialogue might be offensive, the Hays Office demanded an English translation be submitted with the script for approval.

<http://www.tcm.com/tcmdb/title/2690/King-Kong/notes.html>

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Cynthia Erb  
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Around the time (Merian C.) Cooper was penning his critique of (the RKO production of) *CREATION*, the popular and prolific British author Edgar Wallace arrived in Hollywood, prepared to write scripts for RKO. After meeting with Selznick and Cooper, Wallace was given a number of assignments, one of which was to write the script for Cooper's gorilla film, provisionally titled *THE BEAST*. Because several writers worked on the *KING KONG* script, which evolved slowly over several months (from December 1931 through late August 1932), authorship of the script has become rather controversial over the years, with some historians giving Cooper full credit, some Wallace, and so on. Wallace's diary briefly describes the writing process for the first draft: Cooper fed aspects of the story to Wallace in story conferences and phone conversations. Wallace then executed Cooper's ideas, the latter approving the developing script on a sequence-by-sequence basis. Although Cooper would later claim that Wallace contributed almost nothing to the final script, portions of Wallace's early drafts of major scenes such as the one in which Kong partially undresses Ann Darrow, survive in the finished film.

Wallace completed his script in early January but continued to make minor revisions at Cooper's urging. Although Cooper had not yet received the go-ahead for *KING KONG* from RKO executives, he instructed Willis O'Brien and his crew to proceed with preparation of new models, production illustrations, miniature sets, and glass paintings. Cooper's plan was to shoot a test reel for *KING KONG*: he would use the test to sell RKO executives on the project, but he would also incorporate the footage into the finished film. Cooper may have hoped that the test reel would secure for *KING KONG* high production values and a lavish promotional campaign. Whatever his plan, he and Selznick eventually managed to convince the executives of the film's potential, so that it was groomed as one of three RKO

“specials” for 1933, along with *FLYING DOWN TO RIO* (Thornton Freeland) and *LITTLE WOMEN* (George Cukor) (both produced during Cooper’s tenure as RKO production chief.

In the first week of February 1932, Wallace became ill with pneumonia and died suddenly. Cooper gave the script revision assignment to James Ashmore Creelman, who was also working on the script for another film in Cooper’s adventure film unit, *THE MOST DANGEROUS GAME* (Ernest B. Schoedsack and Irving Pichel, 1932), which went into production in May. Creelman completed a draft of the *KING KONG* script in mid-March, and another in mid-June, but his work failed to satisfy Cooper.

While Cooper and Creelman continued to struggle with the script, Cooper forged ahead with shooting the test reel. O’Brien had begun animation work in February when an illness forced him to suspend work, but he returned to work in mid-March. Although I have been unable to date the test reel precisely, studio correspondence indicates that by late March executives had committed enough to the *KING KONG* project to make arrangements to purchase story rights to Arthur Conan Doyle’s *THE LOST WORLD*--a move some deemed necessary because at this point in production *KING KONG*’s story structure resembled Doyle’s novel too closely (more about this below). Since the test reel was probably the device that finally convinced the executives to commit to the project, it was likely finished sometime in late March.

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Problems with the script continued, but Cooper tried to devise ways of proceeding with shooting. During his tenure as screenwriter, Creelman was able to complete the film’s core chase sequence, from the moment Ann is kidnapped by Kong to the moment Jack Driscoll (Bruce Cabot) returns with her to Skull Island beach.

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In June 1932, Creelman became frustrated with the script revision process for *KING KONG* and quit. A script fragment written by an un-credited writer named Leon Gordon, dated 7 July 1932, indicates that Cooper approached at least one other writer but remained dissatisfied with the results. In July, Cooper made the surprising decision to give the script assignment to Ruth Rose, who had written some travel pieces and a short story published in the *Ladies Home Journal*, but who had never written a screenplay. Working with Cooper and Schoedsack in numerous story conferences, Rose produced one version of the script in late July, another in late August. Although the film’s central chase on Skull Island had been completed by Creelman, Rose appears to have been responsible for most of the film’s remaining scenes. She did most of the work on the New York sequences and devised the transitional scenes connecting the urban and jungle sections. She also appears to have been largely responsible for the intricate counterpointing structure many critics have noticed in the film--that is, that almost every element seems to “rhyme” with something else in the film (e.g., Ann’s sacrifice on a scaffold on Skull Island and Kong’s presentation, in chains, on a Manhattan stage). And Rose worked out the romance between Jack and Ann--something that had proven a stumbling block for the male adventure writers who preceded her. Although Goldner and Turner ([The Making of King Kong: The Entire Extraordinary Story of the Most Popular Fantasy Film of All Time!](#) by Orville Goldner and George E. Turner, Ballantine Books, 1976) maintain that Cooper selected Rose because she was in the best position to contribute the autobiographical angle he wanted, it is also possible that Cooper (or one of his superiors) eventually realized the film needed a “woman’s angle.” Whether or not this was the case, the process of revising *KING KONG* had a certain gendered aspect to it, as Rose’s romantic storyline was grafted onto what was essentially a masculine action/adventure narrative.

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Later in his life, Cooper would insist on exclusive authorial rights to *KING KONG*, and, indeed, if any one person was the “mover” behind the film, it was Cooper. Yet one of the striking aspects of *KING KONG* is the way an authorial

name was created for the film, in a fashion having something to do with actual creation, but perhaps more to do with promotional value. Occupying the dual position of both production executive and director, Cooper often gave in to the former role. In this case, his business instincts induced him to assist in promoting the name Edgar Wallace to the station of chief creator of KING KONG.

In order to grasp preproduction discussions about KING KONG, one should have basic familiarity with Edgar Wallace's original screenplay for THE BEAST, later retitled KONG. This early draft of the script was used by executives and the legal department to determine whether or not Cooper had a viable project. As I have noted, in later years Cooper would insist that Wallace contributed virtually nothing, and indeed the Wallace script is markedly different from the finished film. Still, one can see in it a trajectory of events that would form the basic narrative structure of KING KONG.

THE BEAST opens at sea with an interior shot of the *Venture*. Captain Englehorn, a character named Doc Stevens (later eliminated), and Danby G. Denham are watching a monkey pluck petals from a rose--an action foreshadowing the scene in which Kong pulls off portions of the woman's dress. Conversation reveals that Denham is a wild animal-act entertainer who has charted this expedition to seek out new and exotic acts for his show. Englehorn mentions that they are in the vicinity of the Vapour Islands, a place where he once spotted a beast of monstrous proportions. At this moment they receive a radio message: some convicts have escaped from Devil's Island, taking as hostage Shirley Redman, a New York socialite visiting the daughter of the island's governor. (Redman would eventually evolve into the character of Ann Darrow).

Cut to the open boat, helmed by John, a handsome American wrongfully imprisoned for striking an officer while serving in the French Foreign Legion. (John would eventually evolve into the Jack Driscoll character.) John's rival--both for control of the crew and possession of Shirley--is a half-caste Frenchman named Louis (later eliminated from the script) who figures as a clear villain in this version. Forced to land on one of the Vapour Islands, the crew members are immediately imperiled when a prehistoric monster rises out of the water to attack them. At this moment, Louis attempts a sexual assault on Shirley in an action that forges a connection between biracial desire and monstrosity that will recur when Kong appears. Several more monster attacks follow, but the crew survives until nightfall, when they build a fire for protection and set up a tent for Shirley. Although they hear the sound of Kong in the distance, his initial appearance is delayed.

At night, John and Shirley initiate a conversation that signals the awakening of romance, but Louis interrupts this by staging a mutiny and demanding that the men "share the woman.": Louis attempts a second sexual attack on Shirley, but Kong appears suddenly, kills Louis, and carries Shirley off. The portion of Wallace's script devoted to the men's chase through the jungle and John's rescue of Shirley closely resembles the analogous portion of the finished film. As mentioned, Cooper made an early decision to extrapolate the test reel from this sequence and had already commissioned detailed production illustrations for it. This central chase sequence, which would be finished by Creelman, became the first part of the film to assume its final shape. When John returns to the beach with Shirley, Englehorn and Denham land. They rescue the couple and capture Kong for exhibition in Denham's circus at Madison Square Garden.

Although the New York section of Wallace's script is rough and unfinished, the outline of events--exhibition, rampage in the streets, death of Kong--resembles the closing sequence of events in the finished film. One of Denham's employees is Senorita Delvirez, a lion tamer jealous of Shirley (combination of racial differences and villainy reentering the story). Delvirez persuades Shirley to enter a cage of lions and tigers. When a tiger menaces her, Kong goes wild and causes the audience to stampede. Eventually Kong and Shirley wind up atop the Empire State Building during a storm. Policemen are shooting at Kong, but they cannot kill him. Kong finally dies when he grabs a lightning

rod just as lightning strikes. One of the few surviving documents of Cooper's work with Wallace is a brief memo: "Please see if you consider it practical to work out theme that John attempts single handed rescue on top of Empire State Building if police will let off shooting for a minute. Then when he falls, air plane attack, or something along this line."

THE BEAST offers evidence that Cooper and Wallace had already mapped out the basic plot points of KING KONG in January 1932. The New York prologue, missing from this version, would not appear until months later, drafted by Creelman in June and completed by Rose. Wallace was unable to do what Cooper needed: provide workable dialogue, fleshed-out characters, and a causal chain that would plausibly and economically connect the spectacular set pieces Cooper had in mind. One can also see in the Wallace script signs of a colonialist adventure tradition of the sort popularized by writers like H. Rider Haggard, Edgar Rice Burroughs, and Wallace himself. Enormously popular in literature and magazine fiction, this genre presented a number of adaptation problems to the Hollywood cinema, not least because female spectators were highly sought after in the early 1930s. At this stage in script production, Wallace incorporated explicit renderings of sexual aggression, linked with racial difference, that were conventional in print fiction but that could not be explicitly depicted in a Hollywood film, even prior to full enforcement of the Production Code.

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At an early stage, then, (RKO) attorneys regarded THE BEAST as a project that posed a significant legal risk (due to its resemblance to the recent film of Arthur Conan Doyle's THE LOST WORLD--after a series of adventures, members of [an] expedition capture a live brontosaurus [a pterodactyl in the novel] and return to London, hoping to exhibit it for scientific purposes. The dinosaur escapes, wreaks havoc in the streets of London, destroys the London Bridge, and swims off down the Thames.). Cooper vigorously protested this line of reasoning, insisting that his story did not resemble the Doyle story in any significant way, and arguing for the originality of the premise that a giant ape would fall for a woman. At one point, however, he regarded the project as sufficiently jeopardized that he offered to compromise by means of a drastic script revision--dropping the New York sequences altogether and eliminating the plot resemblance to THE LOST WORLD: "As the matter has become such a tangled mess, purely due to the New York sequence, I recommend the following: a. That we give up the New York sequence, and end the story on the island.... We will not have as good a picture, but we will have a good picture, I believe."

Eventually RKO became sufficiently committed to the project that a more expensive solution was devised: executives decided to buy the story rights to THE LOST WORLD from First National and the Doyle estate. Although KING KONG in its final form still bears resemblance to THE LOST WORLD in some respects, drafts of the script that postdate Wallace's work move further and further away from Doyle's story, so that it is tempting to speculate that this early snag in the production became a motivating force guiding the script revision process. Wallace's script, for example, features a trio of male leads performing similar functions to the male trio in Doyle's story. Englehorn, who has a major role in early drafts of the KING KONG script, offers the observational powers and belief in science found in (THE LOST WORLD's) Professor Challenger. Denham is a hunter/entertainer who vaguely resembles the hunter/explorer Sir John Roxton (in the Doyle story). And John's presence as young romantic lead in THE BEAST corresponds with that of THE LOST WORLD's reporter Edward Malone. The decision to reduce the part of Englehorn to a minor role was probably an economic move designed to streamline the text, but it had the effect of reducing correspondences between KING KONG and THE LOST WORLD. A number of similar script changes were made in the subsequent months that tended to make KING KONG seem increasingly distinct from THE LOST WORLD.

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Selznick and Cooper agreed that although Wallace had contributed little to the scenario of KING KONG, his name was so valuable that it should be featured as the primary creative name in screen credits, advertising, the novelized

version of KING KONG, and other promotional ventures. After Wallace's untimely death, Cooper hired Delos W. Lovelace to write the novel version of KING KONG. On the novel's cover, Lovelace's name was overshadowed by the phrase "conceived by Edgar Wallace and Merian C. Cooper."

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#### **OTHER SOURCES**

**British National Film Catalogue** vol.18 (June 1981) (UK)  
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