

KING KONG LIVES

(STORYBOARDS)

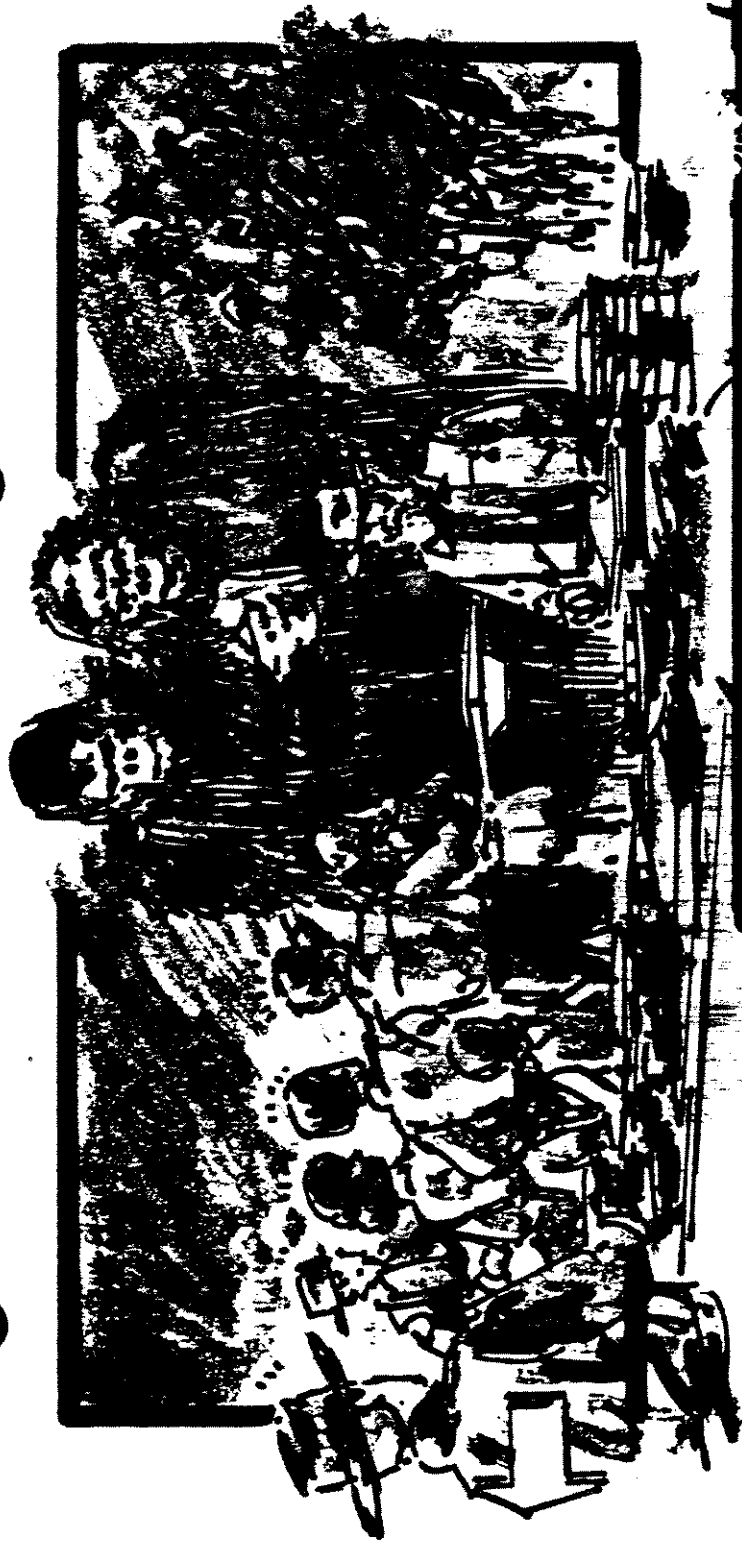
BARN SEQUENCE

MARCH 21

11-11-11



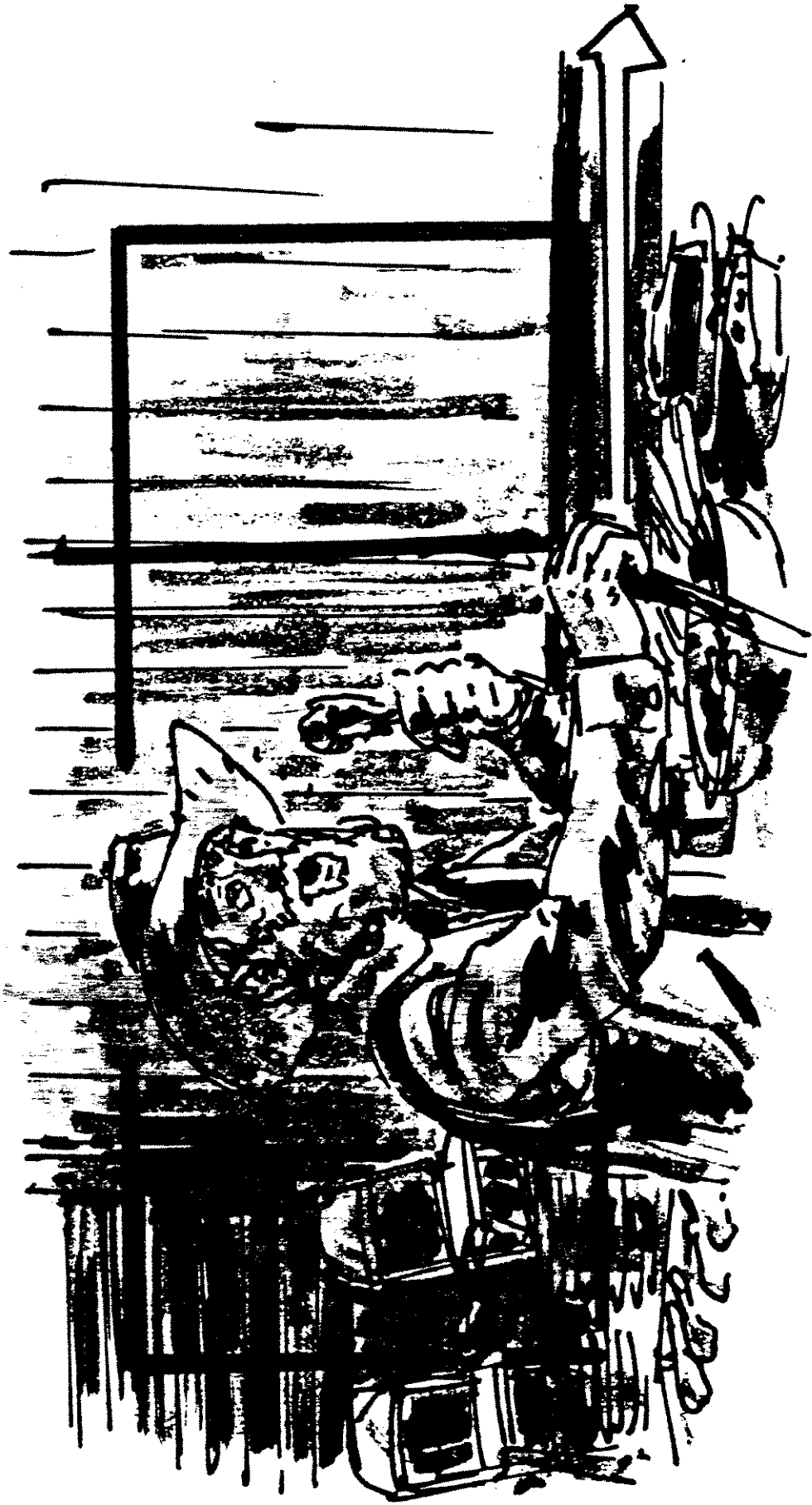
BARN-1: EXT. BARN NIGHT. Bonfire, somebody playing a guitar, a barbecue with a few couples dancing. A family-type gathering.



BARN-2:

REVERSE PAST TABLE as GRANDPA-type moves up and surreptitiously helps himself to food or drink. CHATTING GROUP and DANCERS in immediate background. From the darkness beyond KONG & LADY KONG appear and walk up. They are seen by DANCERS first, then by CHATTING GROUP. GRANDPA, his back to them only realizes something is happening as KONG'S FEET fill frame. He turns, TABLE, ETC. AGAINST BLUE. MEN IN SUIT ON MIN. SET FOR PLATE, WITH DOLL FOR MITCH.





BARN-3: M.C.U. GRANDPA-Type as he looks up in amazement, his eyes popping. He runs off in alarm. REAL FOR REAL.



BARN-4: C.S. UP ANGLING on KONG & LADY KONG as she suddenly falters and starts to stoop down. MEN IN SUIT AGAINST NIGHT SKY (MIN. SET) (We catch a glimpse of MITCH (doll) in her hand.)



BARN-5: C.S. MITCH in BIG HAND as CAM CRANES DOWN with him. He looks around wildly, calculating his chances. He is being lowered down past LADY KONG'S BODY (full scale) towards the ground. BIG HAND carrying MITCH EXITS BOTTOM FRAME. FULL SCALE LADY KONG, FULL SCALE HAND, REAL FOR REAL.



BARN-6: CAM AT GROUND LEVEL, SHOOTING TOWARDS TRUCK driven by AMY approaching from B.G. THE KONGS are O.S. LEFT FRAME. Possibly LADY KONG'S BIG FOOT, LEFT FRAME, as a cutting piece. LADY KONG'S BIG HAND carrying MITCH enters TOP FRAME and MITCH sees his chance to leap free. He starts to run towards AMY who is getting out of the truck. REAL FOR REAL.



BARN-7:

SIDE ANGLE. MITCH racing towards AMY and taking her in his arms. AMY: "Mitch". LADY KONG is crouching in front of barn, her RIGHT HAND pressed on the ground supporting her weight, her LEFT HAND clutching her belly. KONG stands by her hesitating a moment as he sees what is happening. Now he stoops down and helps his mate to lie back - she lowers herself directly through the front facade of the barn to the loud sound of splintering wood! MEN IN SUIT ON MIN SET. MITCH & AMY and FULL SIZE TRUCK IN FRONT OF BLUE.



BARN-8: C.S. MITCH & AMY watching this extraordinary scene. They look out CLOSE LEFT. REAL FOR REAL.



BARN-10: CLOSE ON KONG & LADY KONG as her head disappears right into the barn, KONG guiding her. MEN IN SUIT ON MIN. SET (SECOND CAMERA ON MINIATURE - SET-UP NUMBER 7)



BARN-11: M.C.S. LADY KONG inside barn, looking down on her, as she lies on her back and starts labor. MAN IN SUIT ON MIN. SET. SOUND OF APPROACHING ARMY VEHICLES.



BARN-12: C. S. KONG in front of splintered barn, UP ANGLING on him, as he turns, looking out CLOSE RIGHT, snorting in fury. MAN IN SUIT ON MIN.



BARN-13:

HIGH ANGLE PAST KONG and splintered barn onto ARMY VEHICLES, NEVITT in the lead, pulling up in front of the barn. MITCH & AMY are by truck on RIGHT OF FRAME. MAN IN SUIT BY MIN. BARN IN FRONT OF BLUE (WITH PLATE OF NEVITT & ARMY, MITCH & AMY).



BARN-14: SHOOTING PAST NEVITT in his vehicle onto other vehicles and soldiers. NEVITT shouts out: "Fire!" They are all facing out RIGHT TO LEFT. REAL FOR REAL.



BARN-15: SHOOTING PAST MITCH, AMY PANNING AMY TO HOLD NEVITT B.G. as MITCH grabs her, stopping her running forward. AMY: "No! You'll hit the female. She's in labor.. NEVITT: "I said, FIRE! TAKE HIM OUT!" MITCH pulls AMY back, throwing her to the ground behind the front of the truck as the army opens fire. REAL FOR REAL.



BARN-16:

PAST NEVITT and two other armored vehicles ON RIGHT FRAME as they open fire. RIGHT TO LEFT on KONG who crouches down in front of the barn, protecting LADY KONG as best he can. KONG is raked with bullets. The female cries out in fear. NEVITT & TWO VEHICLES AGAINST BLUE (PLATE OF MAN IN SUIT IN FRONT OF MIN. BARN).



BARN-17: M.C.S. KONG crouched in front of the barn, protecting his mate as bullets strike him. He snarled in fury. MEN IN SUIT ON MIN. SET.



BARN-18: CLOSE PAST NEVITT ONTO MEN & VEHICLES, FIRING OUT RIGHT TO LEFT.
NEVITT: "Waste him!" Heavy machine guns rush into F.G. and
begin blasting away. REAL FOR REAL.



BARN-19: C.S. KONG as he stands to his full height into frame, roaring in terrible fury and coming forward in a charge, shielding his face from the punishing bullets, CAM. TRACKING BACK. MAN IN SUIT ON MIN. SET.



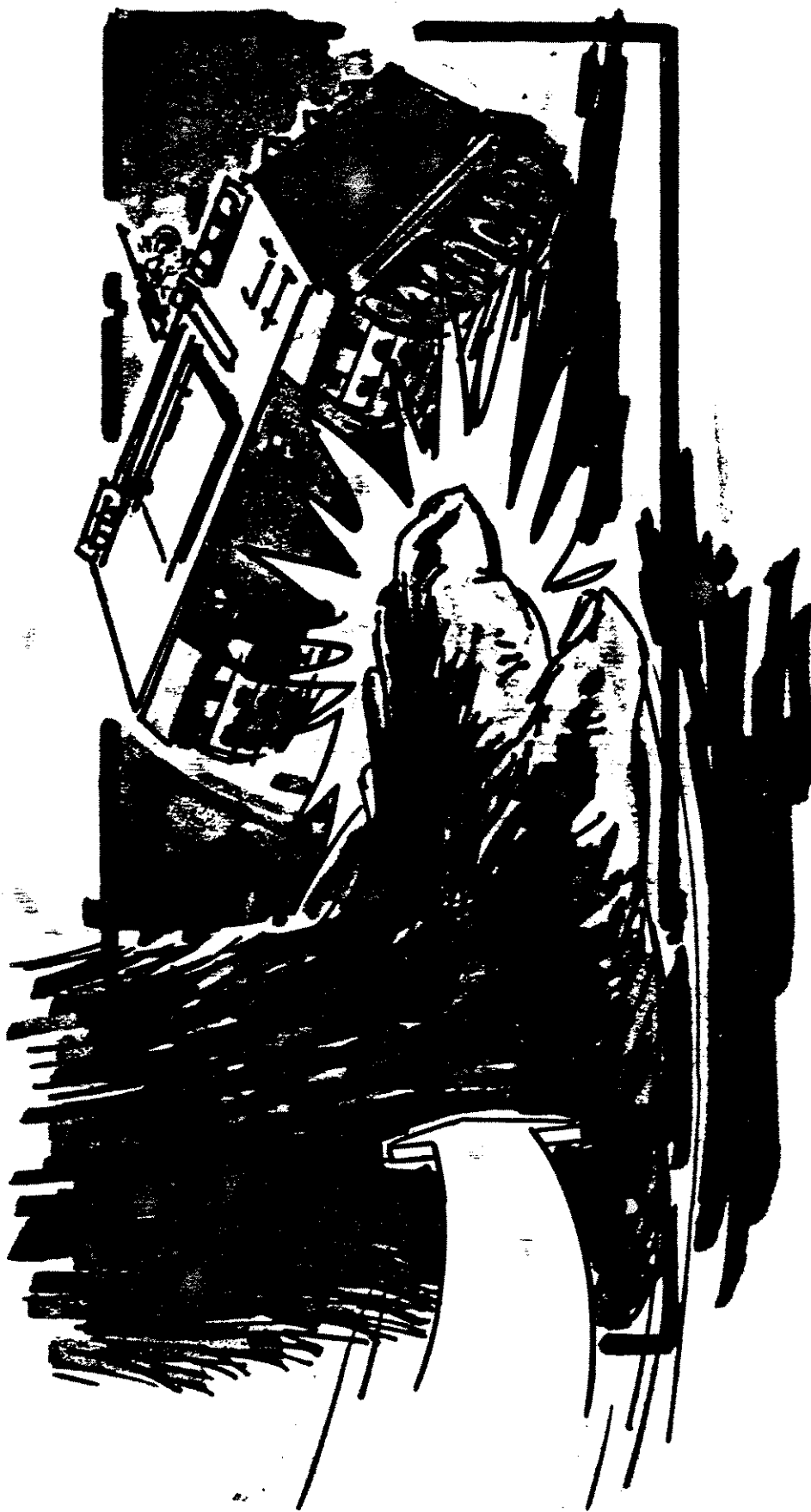
BARN-20: HIGH ANGLE TRACKING FORWARD, KONG'S P.O.V., as crane bears down towards NEVITT & TROOPS, and their deadly barrage of fire. REAL FOR REAL.



BARN-21: SIDE ANGLE KONG as he comes forward, torn by the deadly fire reaching down and up-ending a tank which bursts into flame. Vehicles turn away, MEN flee. MAN IN SUIT & MIN. TANK AGAINST BLUE (PLATE OF ARMY ON LOCATION).



BARN-22: C.S. ARMORED VEHICLE firing and MEN as BIG HAND smashes into shot sending the vehicle spinning and crashing over, SOLDIERS leaping to safety. REAL FOR REAL.

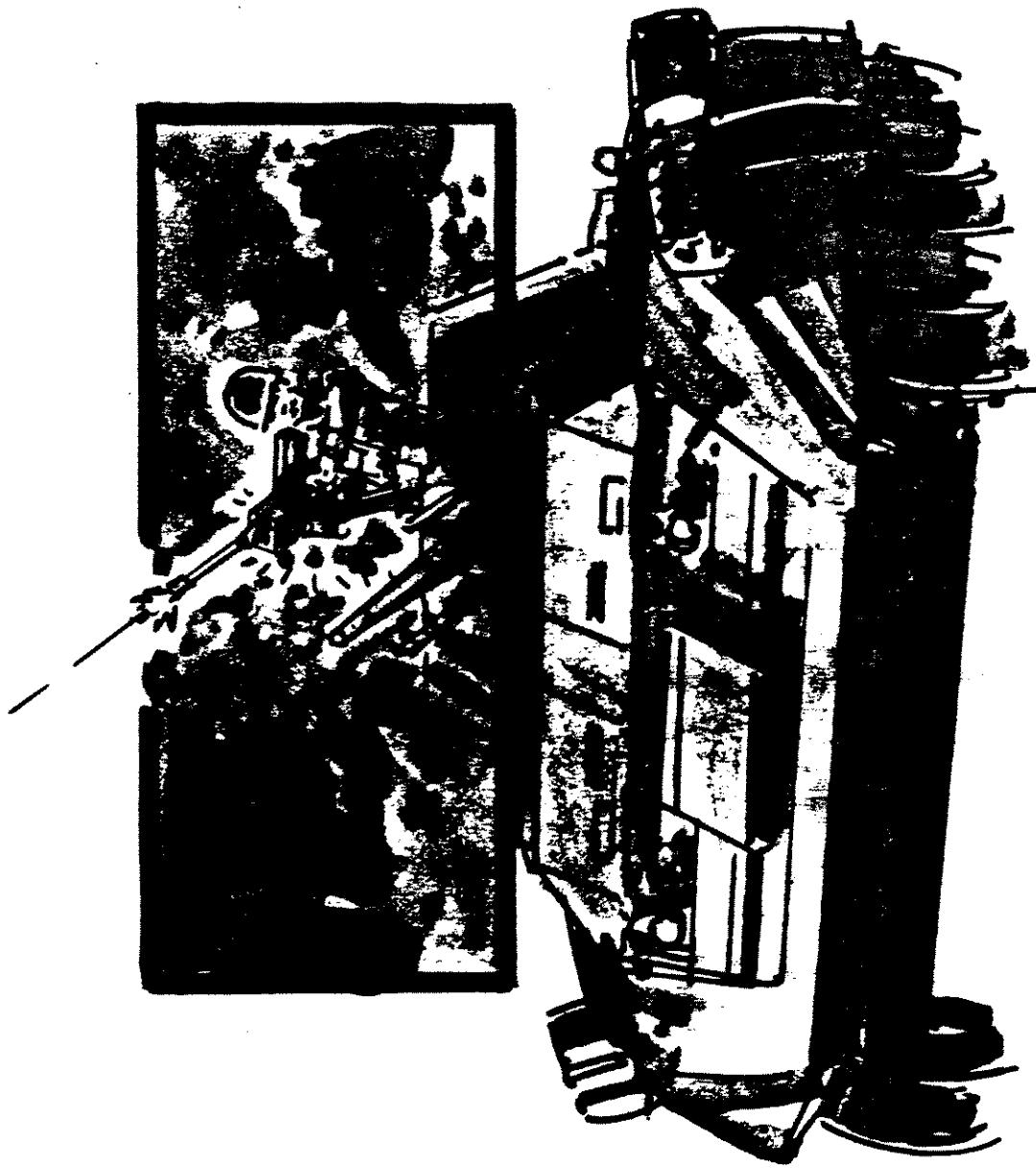


BARN 23:

C.S. TANK or other armored vehicle trying to get away as BIG FOOT comes into shot and kicks the hell out of the vehicle. (DUMMY VEHICLE) REAL FOR REAL



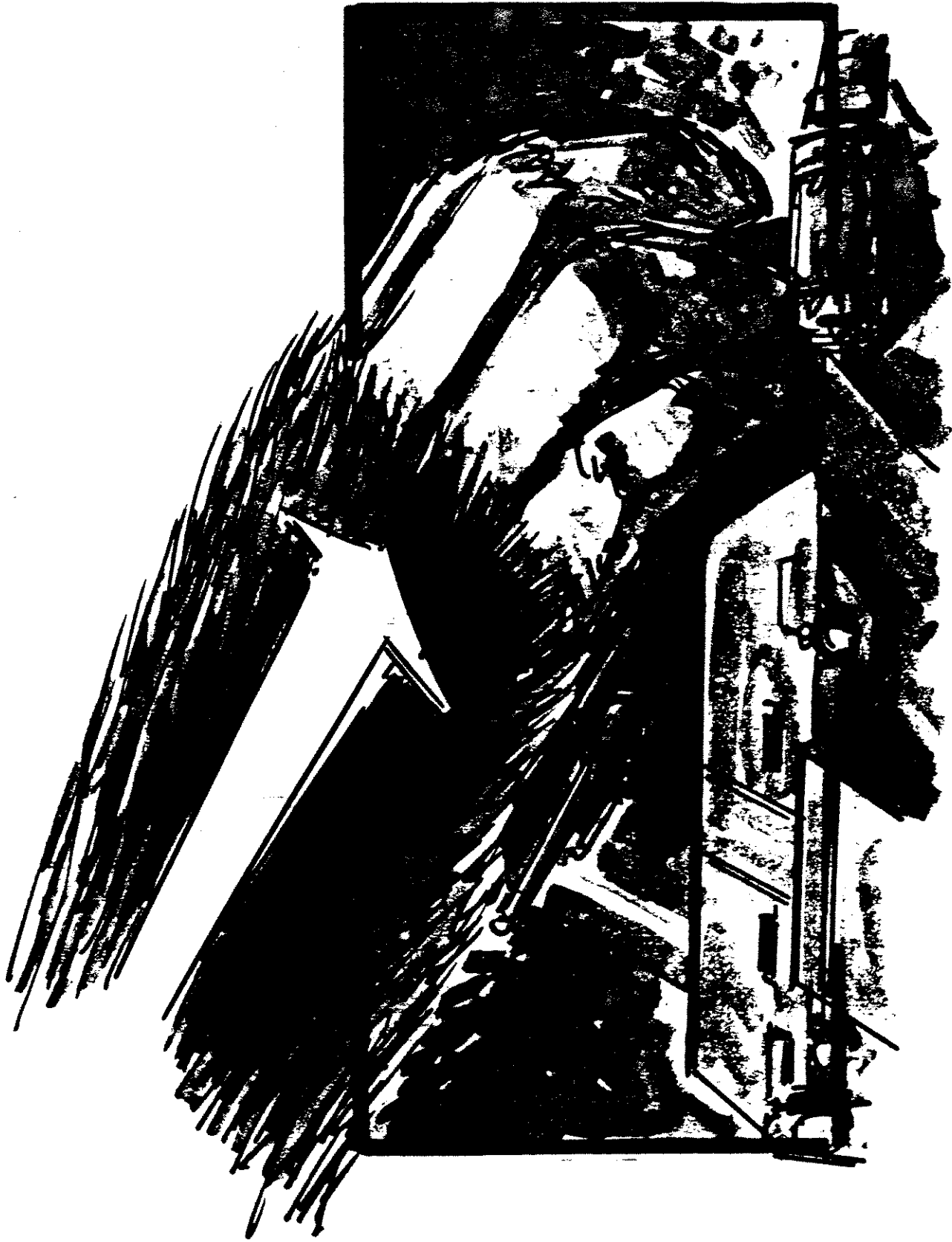
BARN-24: C.S. MITCH & AMY crouched by wheel of truck, reacting to scene,
LEFT TO RIGHT. REAL FOR REAL.



BARN-25: M.C.S. NEVITT atop his tank or armored vehicle, seizing the 50 calibre machine gun in a frenzy of anger and blasting away upwards CLOSE LEFT. REAL FOR REAL.



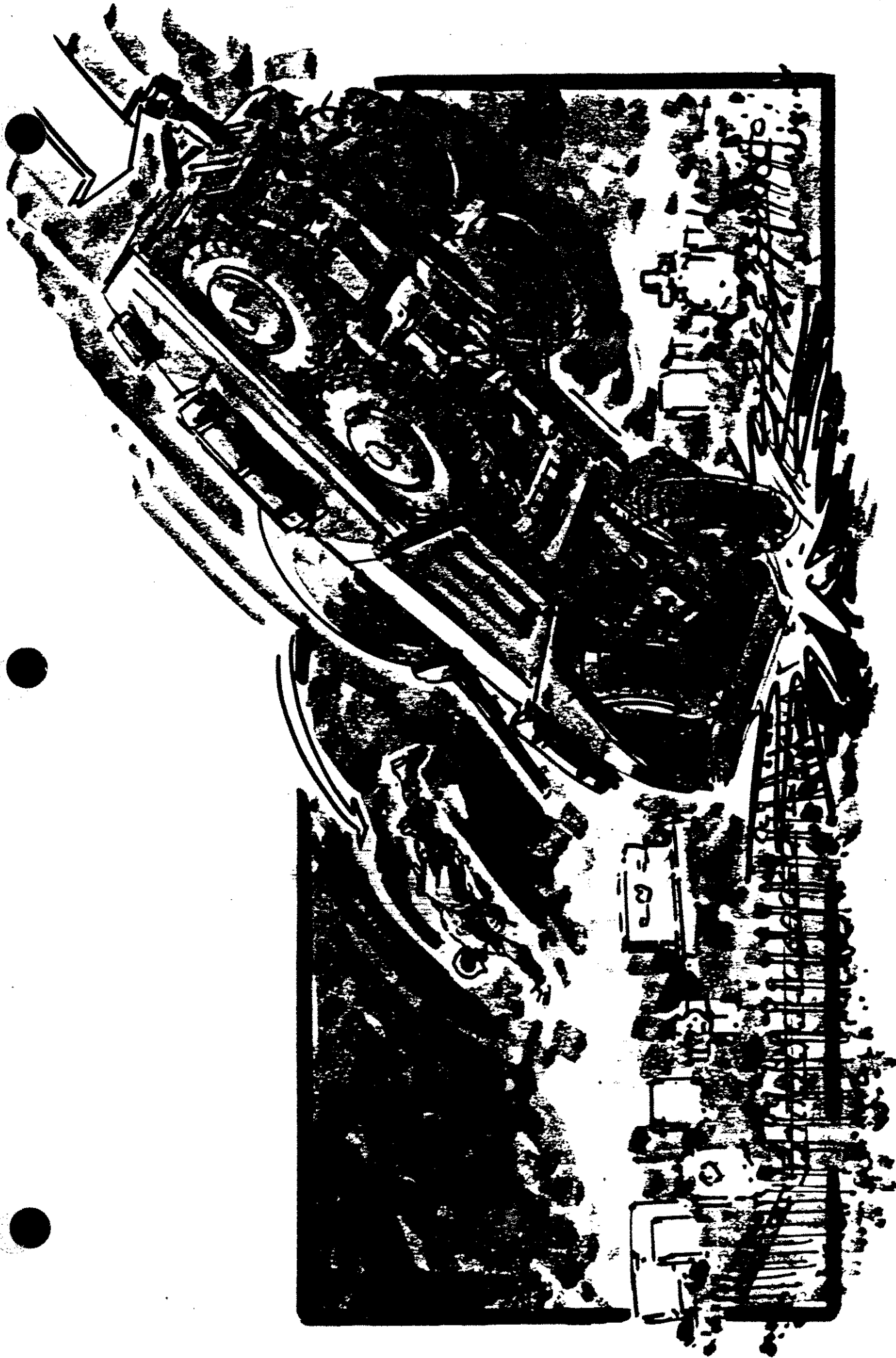
BARN-26: C.S. KONG as he reaches down
for for NEVITT LEFT TO RIGHT.
MAN IN SUIT AGAINST NIGHT SKY.



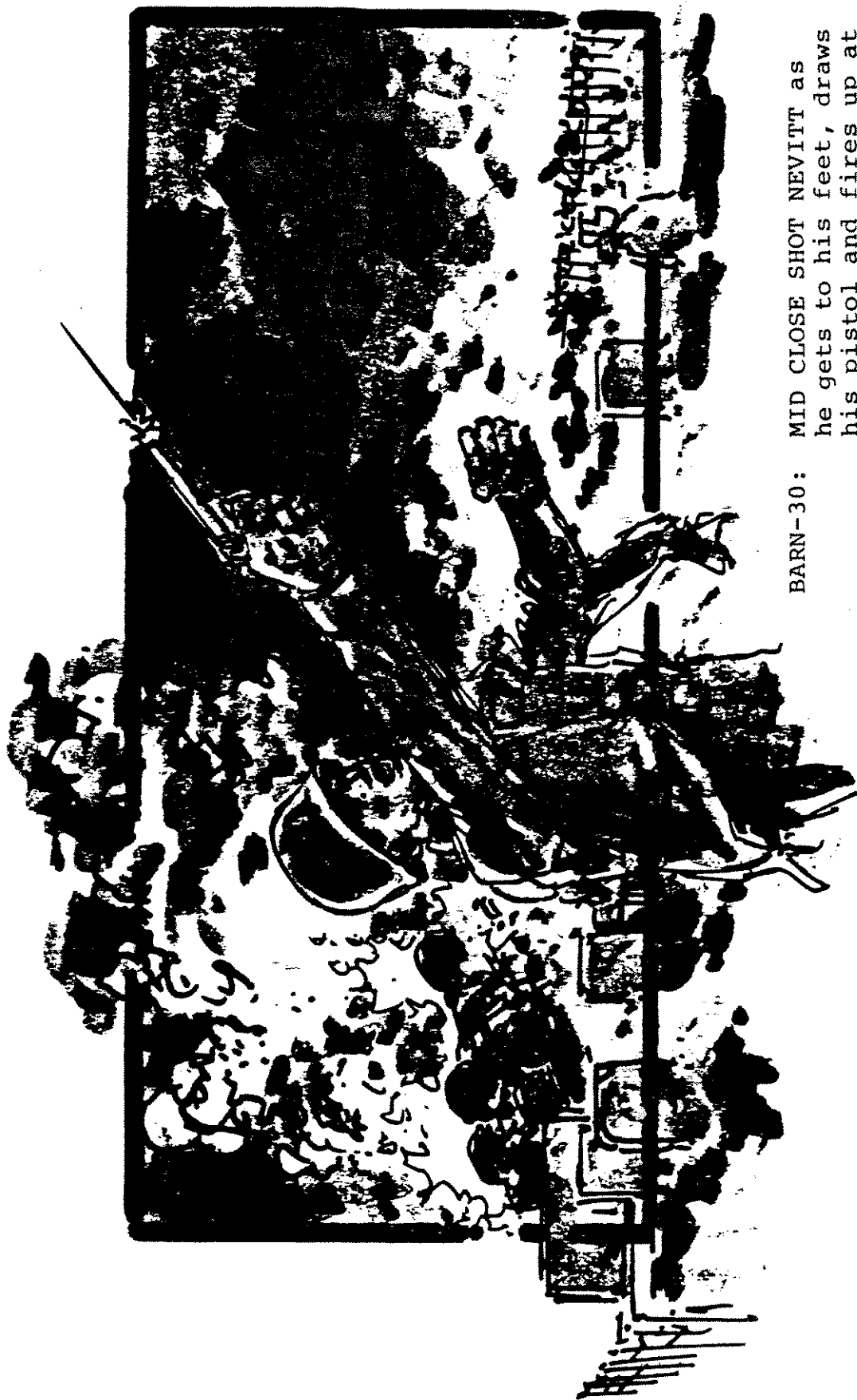
BARN-27: MID SHOT NEVITT (STUNT MAN) firing from (DUMMY) tank as BIG HAND
ENTERS SHOT, grabs the tank turret and begins to lift the tank.
(SPECIAL RIG) FULL SCALE, REAL FOR REAL.



BARN-28: MID SHOT KONG, HIGHISH ANGLE, as he grasps the tank in both hands above his head and hurls it down, out LEFT TOWARDS CEMETERY. MAN IN SUIT WITH MIN. TANK AGAINST BLUE. (PLATE OF FULL SCALE LOCATION WITH DESTROYED VEHICLES, ETC.)



BARN-29: M.S. CEMETERY as tank (MOCK UP) crashes into the graves, NEVITT (STUNT MAN) flying off the turret with the turret with the impact and landing safely, the tank turning over and exploding. REAL FOR REAL.



BARN-30: MID CLOSE SHOT NEVITT as
he gets to his feet, draws
his pistol and fires up at
KONG, RIGHT FRAME. REAL
FOR REAL.



BARN-31: M.C.S. UP ANGLING on KONG as he raises his fist and brings it down towards NEVITT, CLOSE RIGHT TO LEFT. MAN IN SUIT AGAINST NIGHT SKY.



BARN-32: C.S. NEVITT staring up in shock.
Even he is scared. He turns and starts to run.
REAL FOR REAL.



BARN-33: MID SHOT NEVITT beginning to run off as KONG'S HUGE FIST descends into shot and stomps NEVITT into the ground. The fist lifts away to reveal nothing but a large dent in the ground. STUNT MAN WITH PREPARED HOLE COVERED WITH EARTH. REAL FOR REAL.



BARN-34: M.S. UP ANGLING ON KONG as he pounds his chest, his mighty bellow echoing for miles. MAN IN SUIT ON MIN. SET (INCLUDING BARN & TWO OR THREE DESTROYED ARMY VEHICLES.)



BARN-35: M.S. MITCH & AMY standing by truck, looking towards KONG, CLOSE RIGHT TO LEFT, as AMY suddenly runs forward into C.S. looking up towards KONG in shock. (DAZED SOLDIERS, BURNING VEHICLES IN B.G.) AMY: "Oh, my God!"



BARN-36: UP ANGLE ON KONG as he drops to one knee clutching his chest,
in the throws of a fatal cardiac seizure. O.S. we hear LADY KONG'S
cries of labor. MAN IN SUIT ON MIN. SET.



BARN-37: M.C.S. LADY KONG, inside barn as she starts to deliver.
MAN IN SUIT ON MIN. SET.

BARN-38: GROUP SHOT BARBECUE PARTY, looking on stunned.
REAL FOR REAL.

BARN-39: MID SHOT SOLDIERS, their guns at their sides staring
in amazement. REAL FOR REAL.



BARN-40: FULL SHOT KONG & BARN, MITCH & AMY in RIGHT FRAME, as KONG struggles towards the open barn with all his rapidly failing strength, and LADY KONG'S cries as she delivers. MITCH & AMY AGAINST BLUE (PLATE. MAN IN SUIT ON MIN.)

BARN-41: C.S. MITCH & AMY watching with a mixture of awe
and compassion. REAL FOR REAL.

BARN-42: ~~RESCUE~~ RESCUE 40. As KONG collapses, raises his head
again and struggles forward.



BARN-43: C.S. LADY KONG inside barn as she gives an exhausted sigh of relief as we hear cry of NEWBORN BABY KONG! MAN IN SUIT ON MIN.



BARN-44 BIG CLOSE SHOT KONG'S FACE as he crawls forward the last few feet into the entrance of the barn. We are SHOOTING FROM INSIDE THE BARN, LOOKING OUT. MAN IN SUIT ON MIN.



BARN-45: BIG CLOSE SHOT LADY KONG seeing her mate, and reaching forward. MAN IN SUIT ON MIN.



BARN-46: PAST LADY KONG TOWARDS KONG, in barn entrance as she lifts the NEWBORN BABY KONG in her hands, to show dying KONG his son. MITCH & AMY appear in B.G. RIGHT FRAME, in BARN ENTRANCE next to KONG'S HEAD. MEN IN SUIT & MIN. BABY ON MIN. SET.



BARN-47: C.U. KONG. His eyes open and close. He is dying fast.
He is trying to see his son. O.S. cries of BABY KONG.
MAN IN SUIT ON MIN. SET.



BARN-48: C.S. MITCH & AMY in barn entrance, KONG'S SHOULDER in LEFT FRAME.
MITCH is looking WIDE LEFT UP AT KONG, then exits LEFT towards
LADY KONG. SECTION OF FULL SCALE KONG ON FULL SCALE LOCATION.
REAL FOR REAL.



BARN-49: SHOOTING TOWARDS LADY KONG'S RIGHT HAND holding BABY KONG as
MITCH ENTERS RIGHT FRAME. MITCH: "Show him. ...Show him
his son." REAL FOR REAL.

BARN-50: RESUME BARN-45: C.S. LADY KONG. She seems to
understand. MAN IN SUIT ON MINIATURE.



BARN-51: BARN-49 RESUMED. LADY KONG'S RIGHT HAND GENTLY PUSHES
the BABY forward towards. KONG. FULL SCALE, REAL FOR REAL.



BARN-52: C.U. KONG, breathing his last. AMY enters RIGHT FRAME.
KONG'S RIGHT HAND is next to his face, in LEFT FRAME.
AMY: "He's there Kong. Can you reach him?" KONG stretches
with his last flicker of strength. AMY AGAINST BLUE. PLATE -
MAN IN SUIT ON MINIATURE.



BARN-53: M.S. BABY KONG crawling forward on his mother's legs, KONG'S HUGE HAND stretches into RIGHT FRAME and tenderly touches his newborn son. BABY KONG grabs hold. (ALSO PLAY WITH MITCH ENTERING LEFT FRAME, AMY ENTERING RIGHT. FULL SCALE, REAL FOR REAL.)



BARN-54: CLOSE SHOT LADY KONG reacting with joy. MAN
IN SUIT ON MIN. SET.



BARN-55: PAST BABY KONG IN BIG HAND onto KONG in C.S., AMY on RIGHT FRAME, MITCH entering frame LEFT TO RIGHT and joining her. KONG'S EYES seem to find peace at last. His eyes glaze over. His head settles softly. BIG HAND with FULL SCALE BABY KONG, MITCH & AMY IN FRONT OF BLUE. MAN IN SUIT ON PLATE.



BARN-56: C.S. BABY KONG in KONG'S DEAD HAND. He doesn't understand.
He wails. FULL SCALE.



BARN-57: HIGH ANGLE NIGHT LOCATION. DOWN ON SCENE. BEGIN TO PULL BACK. (DISSOLVE TO JUNGLE) KONG lies in front of the barn, his arm outstretched, inert, his hand holding his wailing son. MITCH & AMY stand for a moment then start walking back towards LADY KONG, THE BARBECUE PARTY, SOME SOLDIERS coming INTO FRAME, watching this amazing scene. FULL SCALE. REAL FOR REAL. LOCATION.

MARCH 19, 1986

FINAL REVISED S.B.

K- SEQUENCE

**CAPTURE OF LADY
KONG ~ KONG'S
CHASE AND FALL**

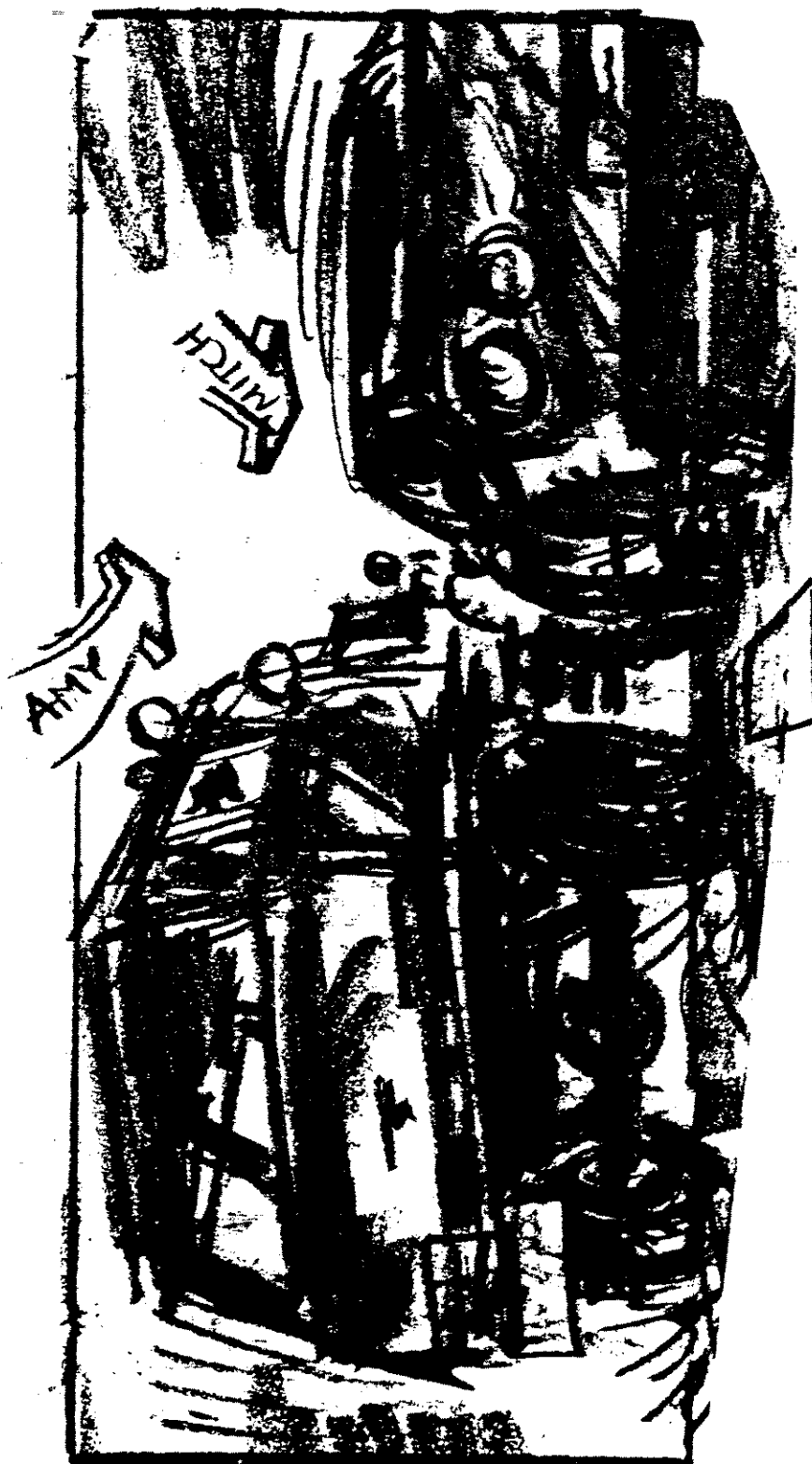
ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED



K-1: MITCH in his corvette on the way to the mountains. DAY. REAL FOR REAL.



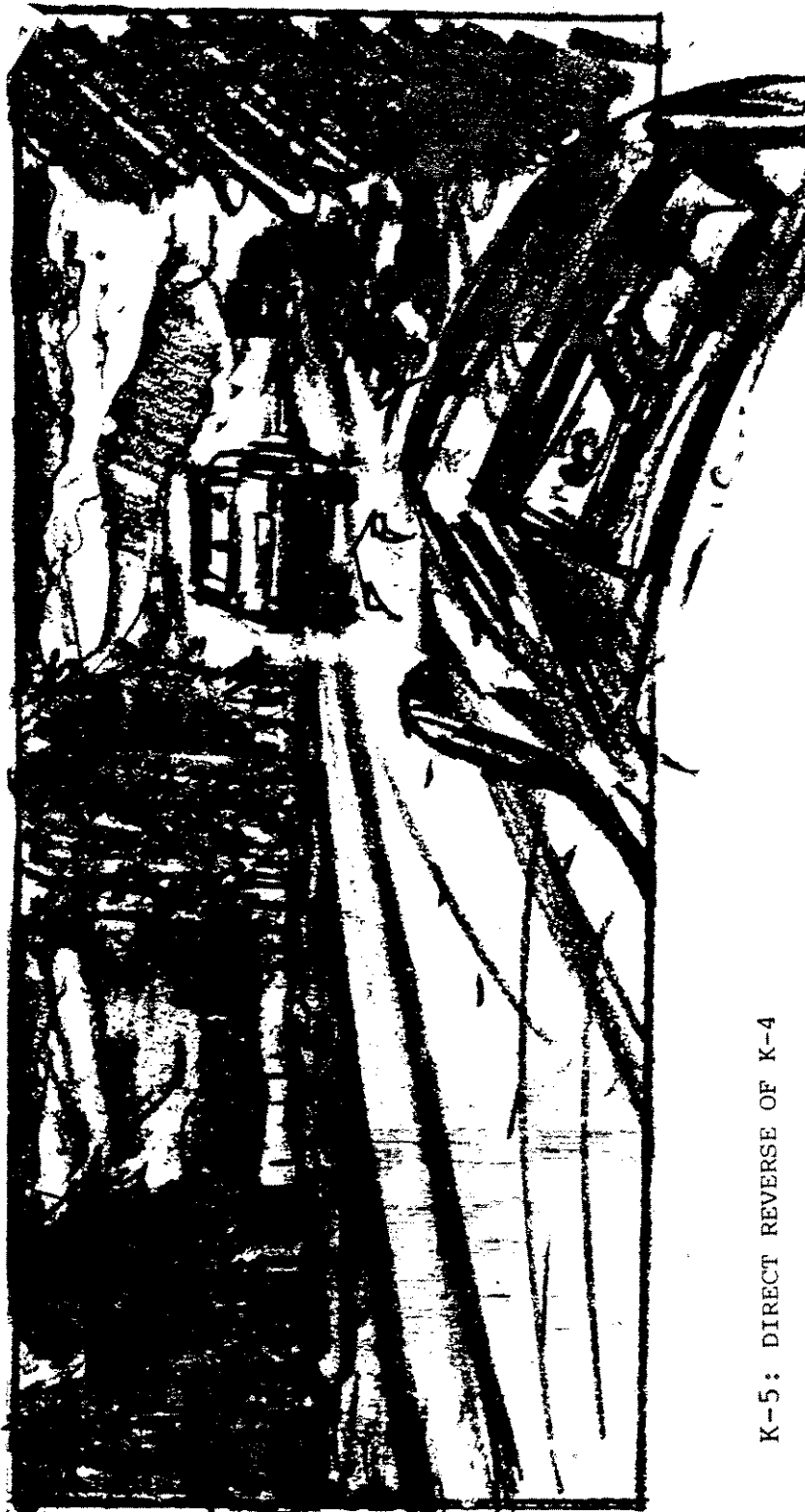
K-2: AMY overtakes MITCH on the way to the mountains.



K-3: (CONT'D).



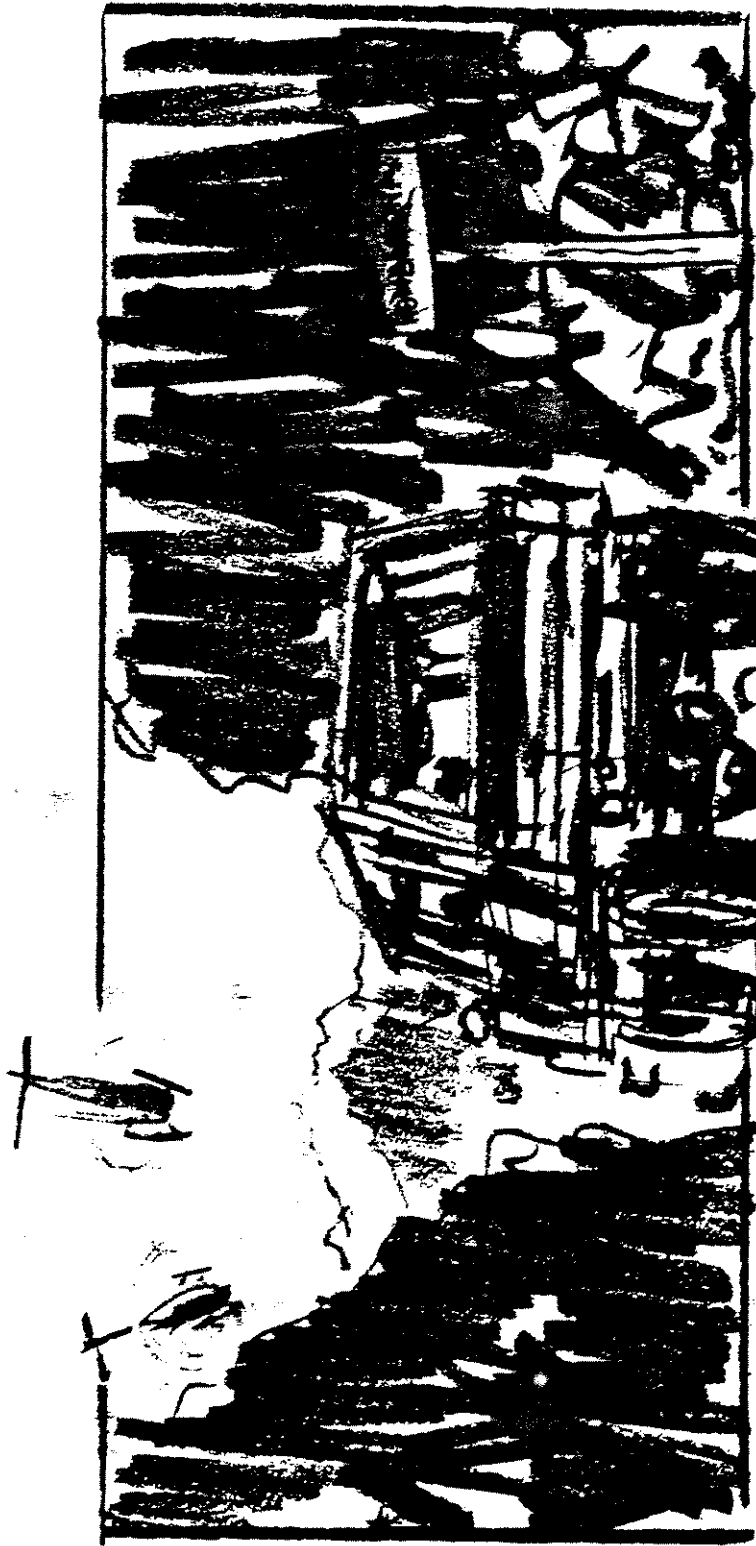
K-4: MITCH and AMY go on together.
DAY. REAL FOR REAL.



K-5: DIRECT REVERSE OF K-4



K-6: AMY hands MITCH a map. DAY. REAL FOR REAL.



K-6A: TWO HELICOPTERS fly over as bronco turns off blacktop
onto dirt road. DAY. REAL FOR REAL.



K-6B: RESUME INTERIOR OF BRONCO. DIALOGUE ending with Mitch's line: "Well, it should be interesting. If the place lives up to its name." DAY. REAL FOR REAL.



K-7: C.S. SIGN: "HONEYMOON RIDGE". PAN to mountains beyond.
DAY. REAL FOR REAL.



K-8: KONG & LADY KONG in their refuge. They have a domestic scene. DAY. MEN IN SUITS ON MINIATURE SET.

K-9 DELETED

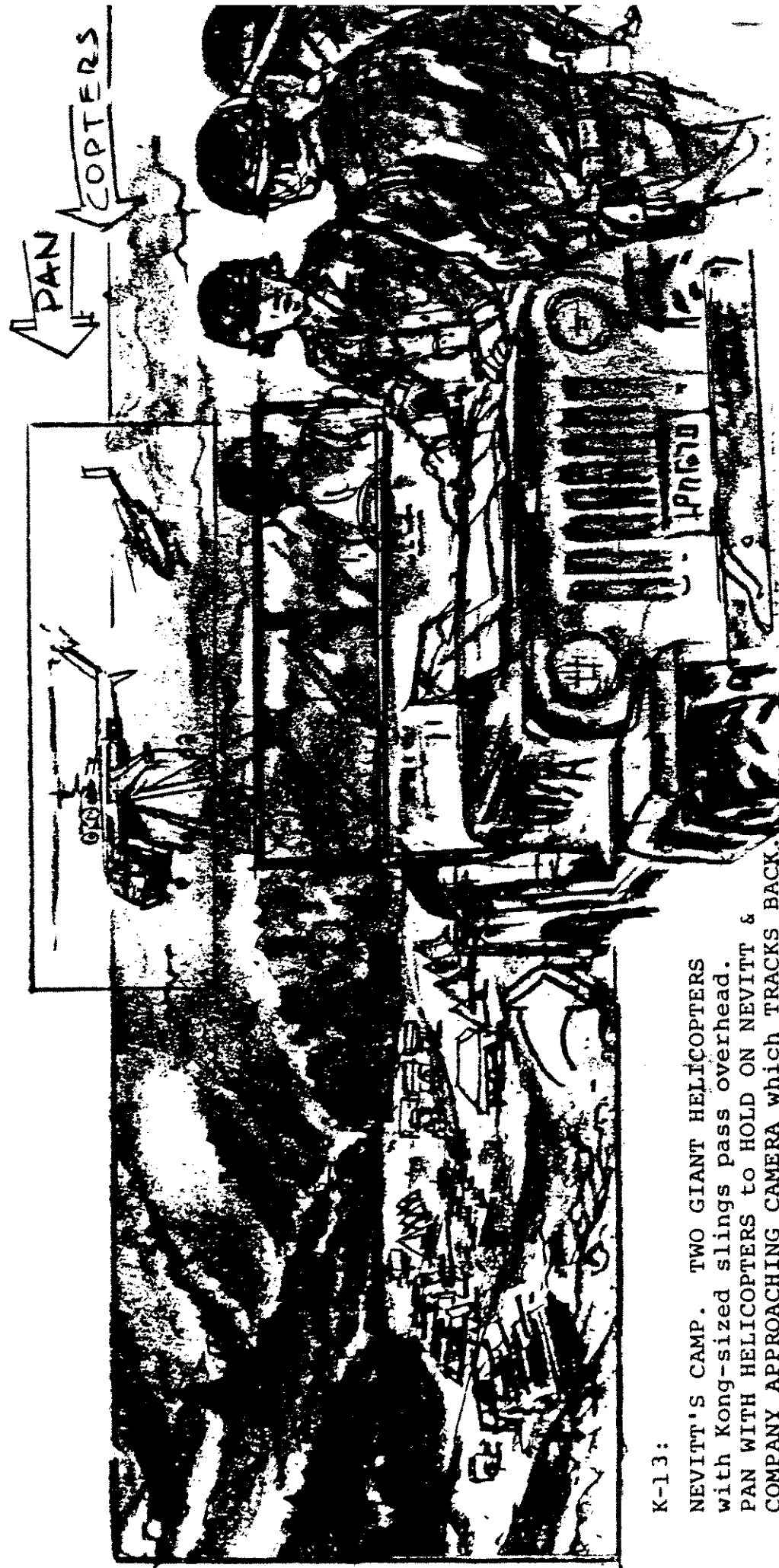


K-10 & K-11:
ON DIRT ROAD AMY
confronted with
ROAD BLOCK, whips
bronco onto logging
trail. An infantry
patrol appears ahead.
AMY turns off the
trail and crashes
thru trees, ditches,
etc. DAY. REAL
FOR REAL.





K-12: BRONCO brakes in front of sheer boulders. MITCH & AMY get out, AMY takes CARDIAC MONITORING UNIT. They start up cliffside. DAY. REAL FOR REAL.

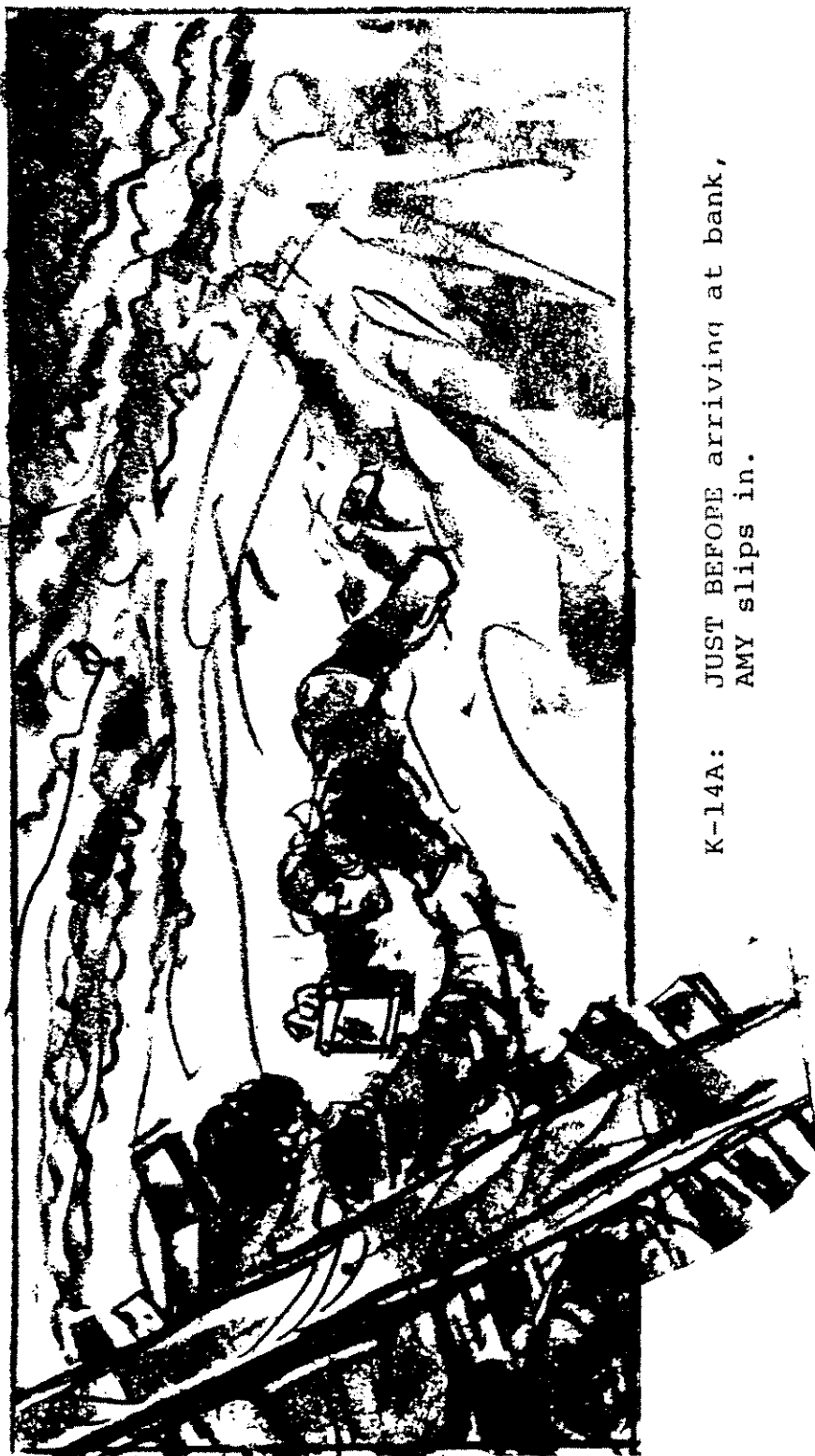


K-13:

NEVITT'S CAMP. TWO GIANT HELICOPTERS with Kong-sized slings pass overhead. PAN WITH HELICOPTERS to HOLD ON NEVITT & COMPANY APPROACHING CAMERA which TRACKS BACK. In background is the temporary camp, men and vehicles, etc. milling about. DIALOGUE. CAM. HOLDS HOOD OF JEEP in foreground where maps, etc. are laid out, OFFICERS waiting. Trucks pull up with gas masks which are issued to troops. DIALOGUE continues. DAY. REAL FOR REAL.



K-14: MITCH & AMY crossing rotting wooden bridge over waterfall.
MITCH carries cardiac unit.



K-14A: JUST BEFORE arriving at bank,
AMY slips in.



K-14B: MITCH saves her and cardiac unit.



K-15: NIGHT. FULL SHOT KONG & LADY KONG as she watches him tearing up saplings to make the evening's nest. MEN IN SUIT ON MIN. SET.



K-16: ROCK SET. STUDIO. MITCH & AMY crawl to F.G. to watch the apes close RIGHT TO LEFT. NIGHT. REAL FOR REAL.



K-17: MITCH & AMY ON ROCK SET in F.G. watching the apes (on Blue. Studio) as KONG & LADY KONG prepare their nest. MITCH and AMY climb out at end of scene moving RIGHT TO LEFT out of shot.

K-15-16-17 RESUMED

K-15/K-16/K-17 RESUMED:

These 3 shots are basic coverage for this scene. AMY checks KONG with her cardiac unit, then MITCH talks about finding a preserve for the KONGS. MITCH then puts on his shirt and looks around for a protected place where they can spend the night. He prepares AMY'S SLEEPING BAG in a protected hollow. DIALOGUE. Later that night he joins her.



K-18: EXT. ROCK SET & SLEEPING HOLLOW. STUDIO. DAY. MITCH wakes and exits LEFT FRAME towards 'viewing area' by rocks. Location.



K-19: EXT. ROCK SET IN FRONT OF BLUE SCREEN. STUDIO. DAY. MITCH enters
BACK CAM joining AMY CAM LEFT and sees LADY KONG alone in her nest.
DIALOGUE: "He's gone." AMY joins him. They hear helicopters. They
climb up to see better, and EXIT LEFT FRAME. (TOWARDS O.S. LOCATION
RIDGE.)



K-20: EXT. ROCK CLIFF. MINIATURE. DAY. UP ANGLING ONTO
KONG in F.G. at base of cliff as helicopter sound
grows and two helicopters (Hueys with spray nozzles)
pass overhead. KONG snorts and starts up cliff.
MAN IN SUIT ON MIN. SET. MIN. HELICOPTERS.



K-21/K-22: EXT. LOCATION ROCK WITH VALLEY BELOW. DAY. LOCATION. MITCH & AMY ENTER RIGHT FRAME as 2 HUEYS COME IN LEFT starting to spray gas from nozzles, AMY & MITCH hitting cover in F.G. (*in theory LADY KONG is O.S. RIGHT). Vehicles and MEN appear down in the valley coming in from the LEFT. LADY KONG beginning to collapse in F.G.



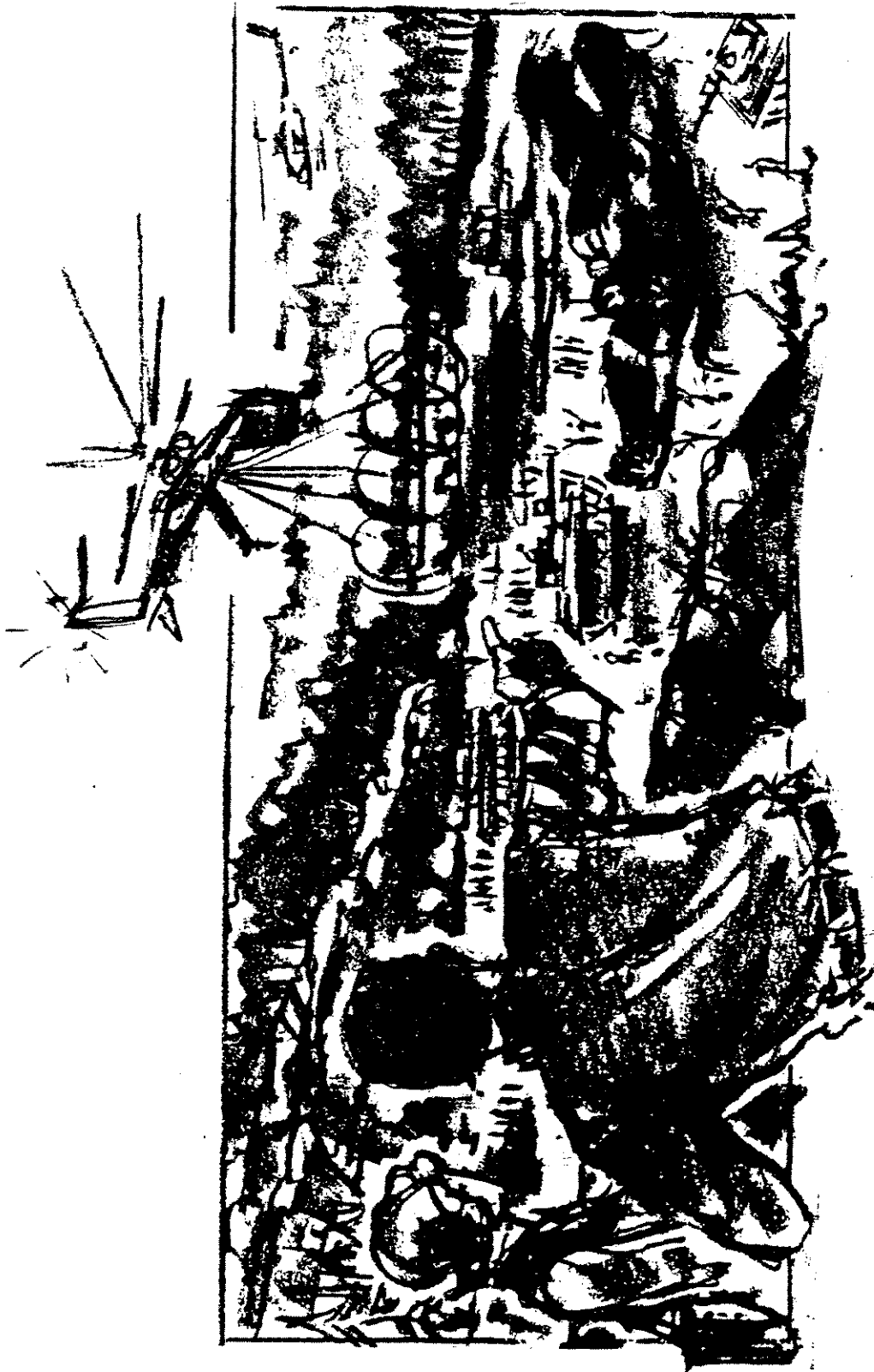
K-22A: EXT. LOCATION FOR BLUE SCREEN PLATE. 2 HUEYS dumping gas and ARMY coming forward. MITCH & AMY LEFT. F.G.



K-23: UP ANGLE FALLING TOWARD CAMERA - CLOSE SHOT LADY KONG as
GAS FUMES FILL FRAME...



K-24: DOWN ANGLE ON KONG as he climbs up TOWARDS CAM. He hears his mate's cries. He grasps a huge fallen tree in F.G. which snaps, and KONG slips down, growling in rage. MAN IN SUIT ON MINIATURE.



K-25: LOCATION. DAY. SHOOTING PAST AMY & MITCH HIDING ON ROCK OVER-
LOOK as LADY KONG (FULL SIZE KONG) lies on the ground,
THE TROOPS closing in on her, one of her arms moves
slightly, THE TWO CHINOOK HELICOPTERS hovering above
lowering their heavy cargo slings. REAL FOR REAL.



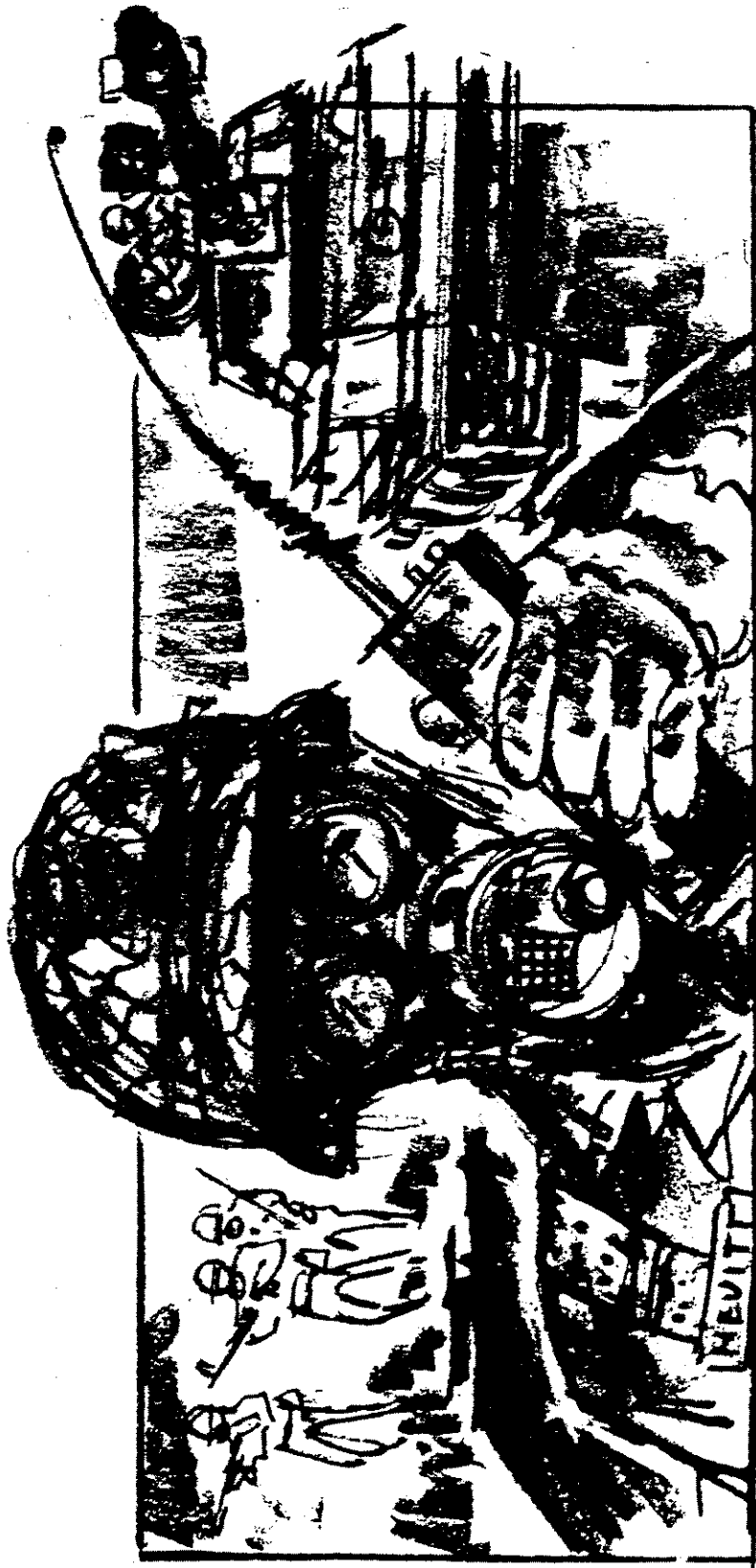
K-26: LOCATION. DAY. M.C.S. MITCH & AMY ON ROCK OVERLOOK
looking down at LADY KONG (O.S.) They hear KONG'S ROAR
and look round. REAL FOR REAL. (They first look CLOSE RIGHT
then WIDE RIGHT.)

K-26A L SHOT PAST
FALLEN LADY KONG surrounded
ARMY. KONG on ridge in B.G.
HELD BACK BY HELICOPTERS.
FULL SIZE LADY KONG and ARMY
MAN IN SUIT COMPOSITED INTO
SHOT - Probable BLUE SCREEN.

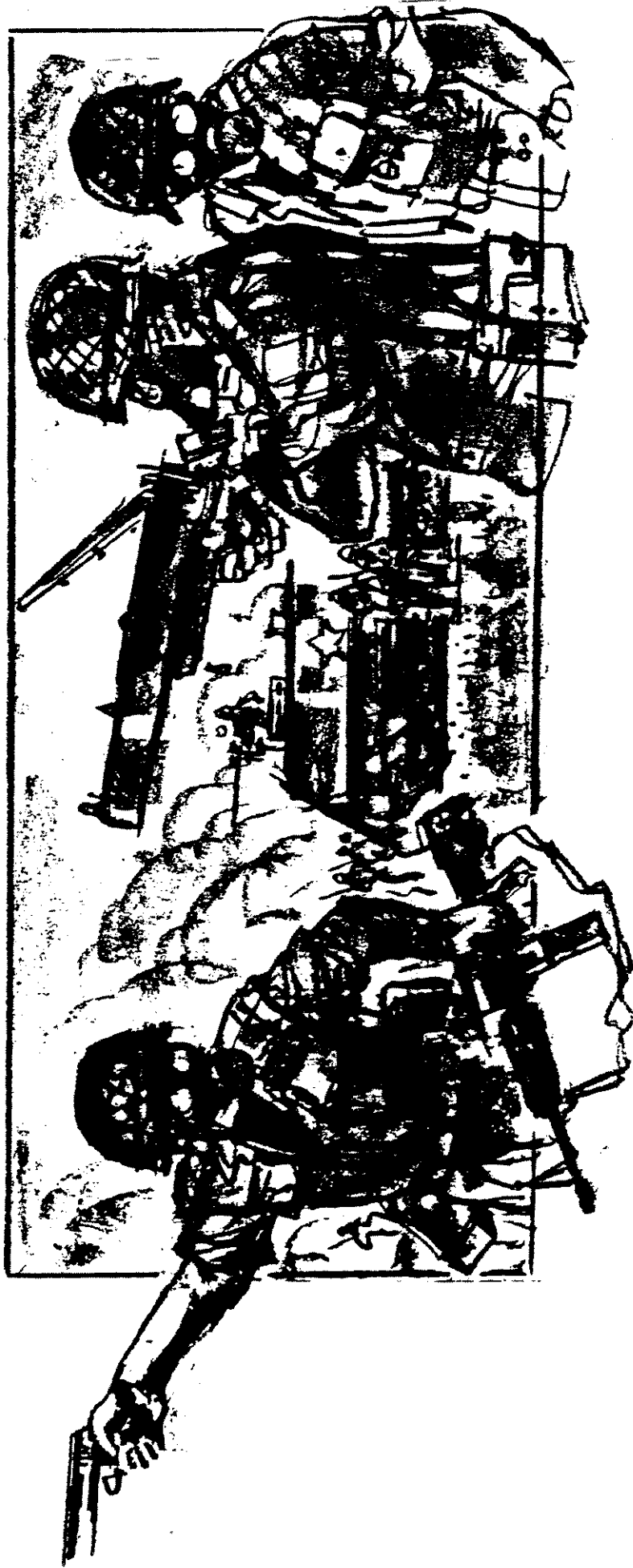




K-27: FULL SHOT KONG (ON MIN. SET AGAINST REAL SKY) as he appears over brow of hill and stands looking down on the scene below him and rears with anger. MAN IN SUIT ON MIN. SET.



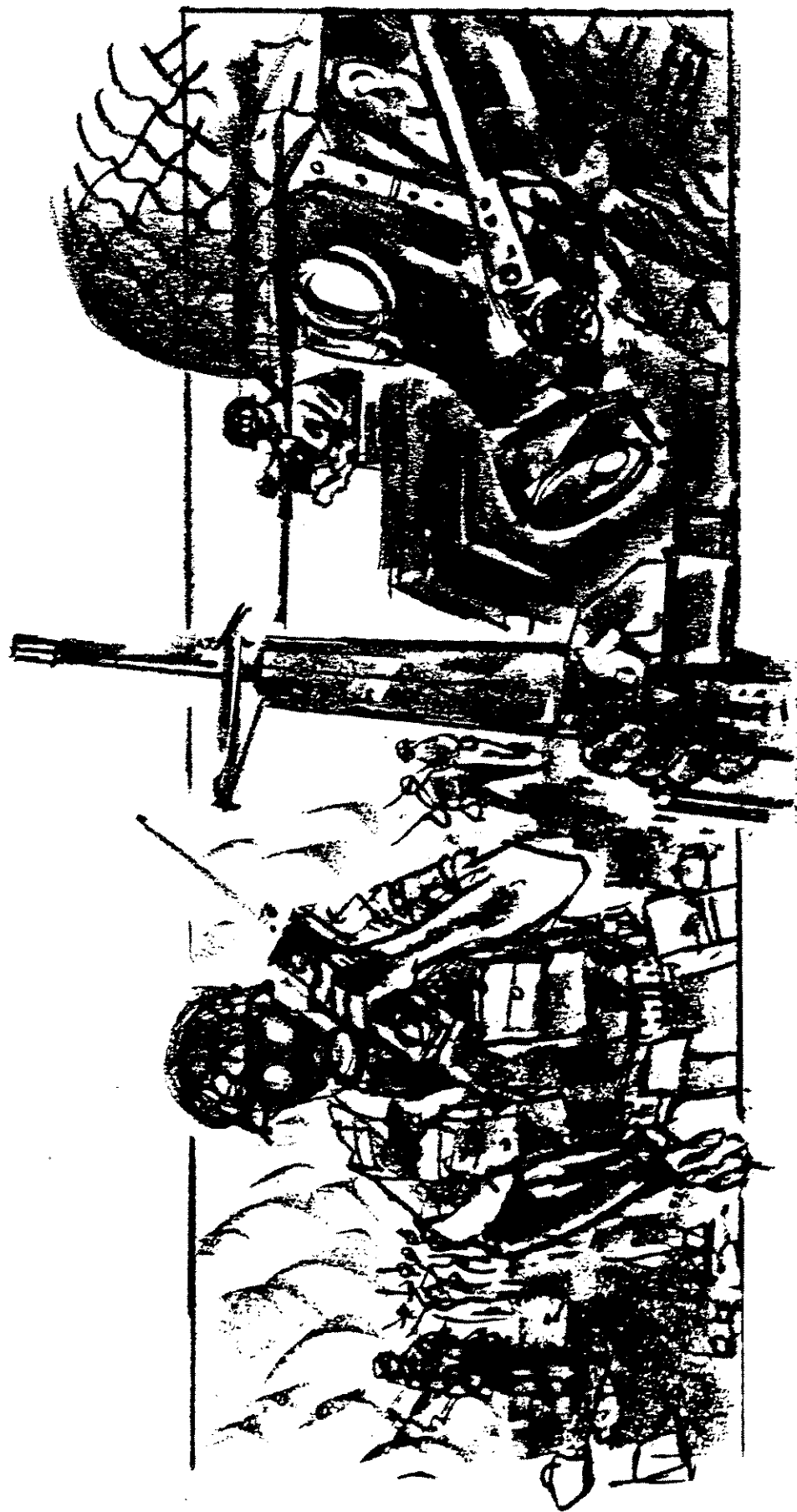
K-28: M.S. NEVITT reacting to KONG'S appearance and shouting:
"Gas grenades - take him out! REAL FOR REAL."



K-29: DRAMATIC ANGLE, MASKED TROOPERS open fire with grenade launchers. REAL FOR REAL.



K-30: M.S. KONG (ON MIN. SET AGAINST REAL SKY) as gas shells explode on KONG'S CHEST. He bellows, choking, then charges forward. MAN IN SUIT ON MIN. SET.

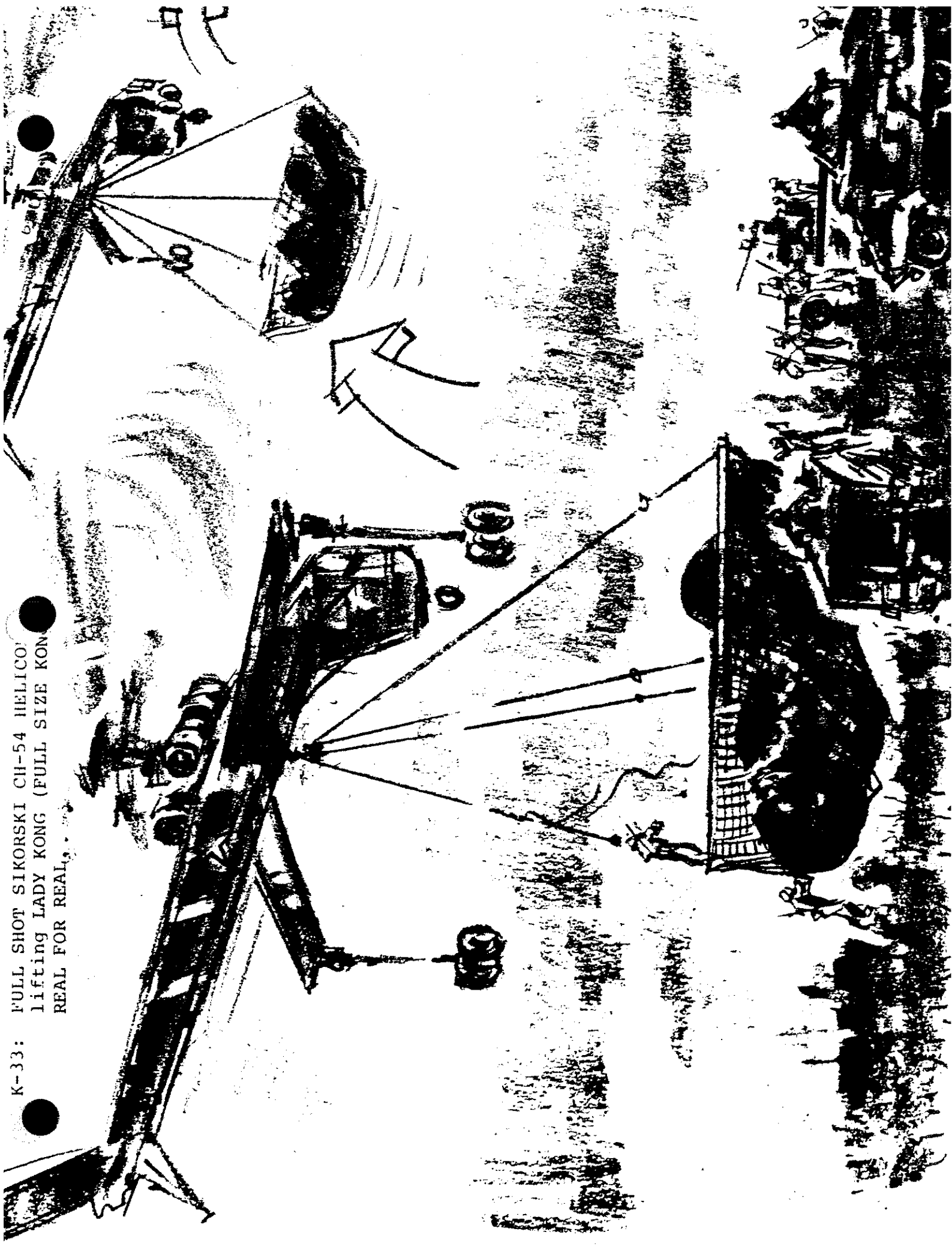


K-31: NEVITT & TROOPS. NEVITT: "protective fire. Hold him back - till the gas gets him! SOLDIERS hurl concussion grenades."



K-32: F.S. KONG ON MIN. SET AGAINST REAL SKY as he reaches bottom of slope - grenades at his feet. blocking him with a wall of explosions. MAN IN SUIT ON MIN. SET

K-33: FULL SHOT SIKORSKI CH-54 HELICOPTER
lifting LADY KONG (FULL SIZE KONG)
REAL FOR REAL, . . .

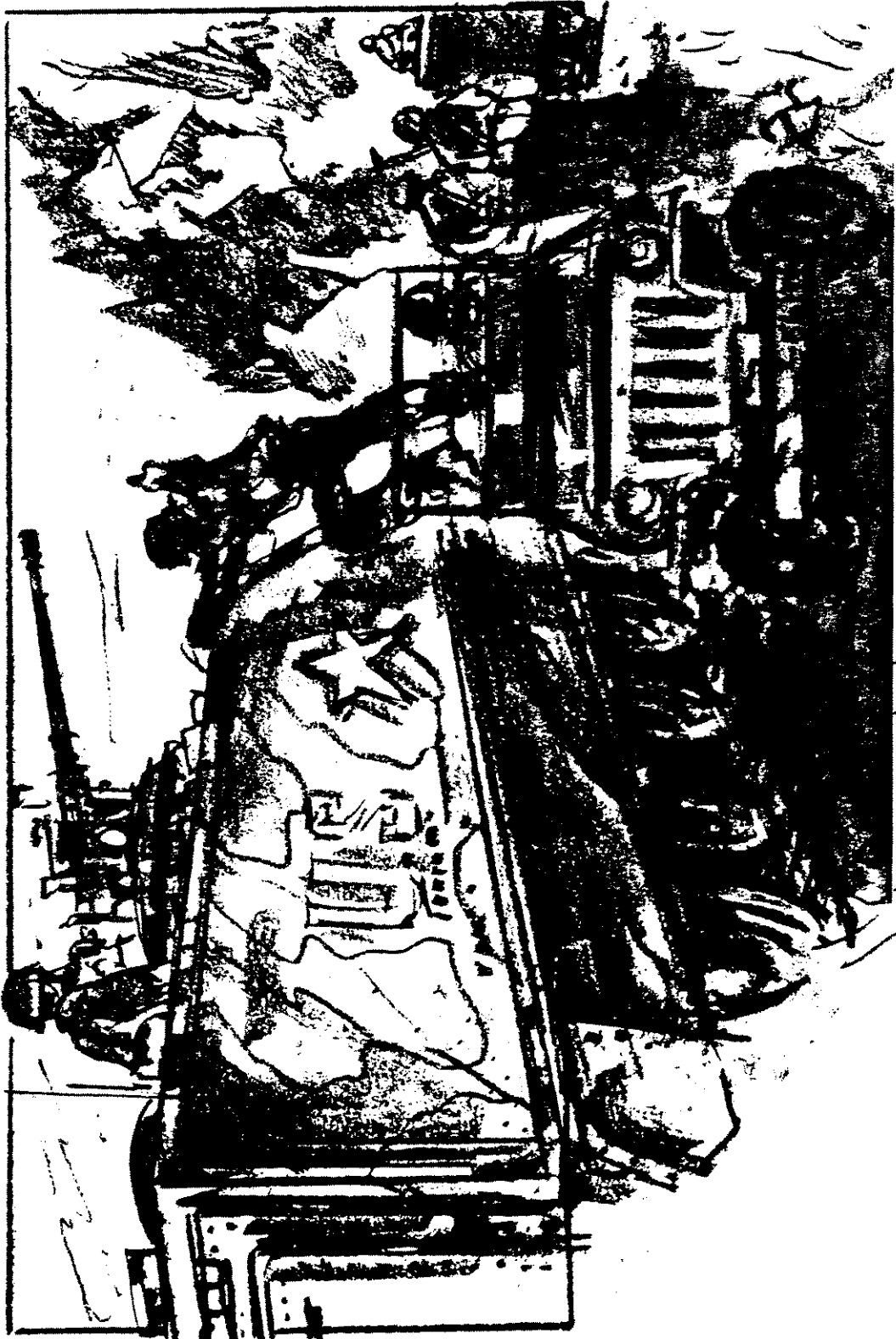




K-34: M.C.S. KONG as he watches LADY KONG flying off, shielding himself from the bursting grenades. He cries out in torment...



K-34 CONT'D: THEN SUDDENLY turns away up the slope.
MAN IN SUIT AGAINST REAL SKY.



K-35: NEVITT & TROOPS. NEVITT leaps onto vehicle: "After him." They start giving chase. REAL FOR REAL.



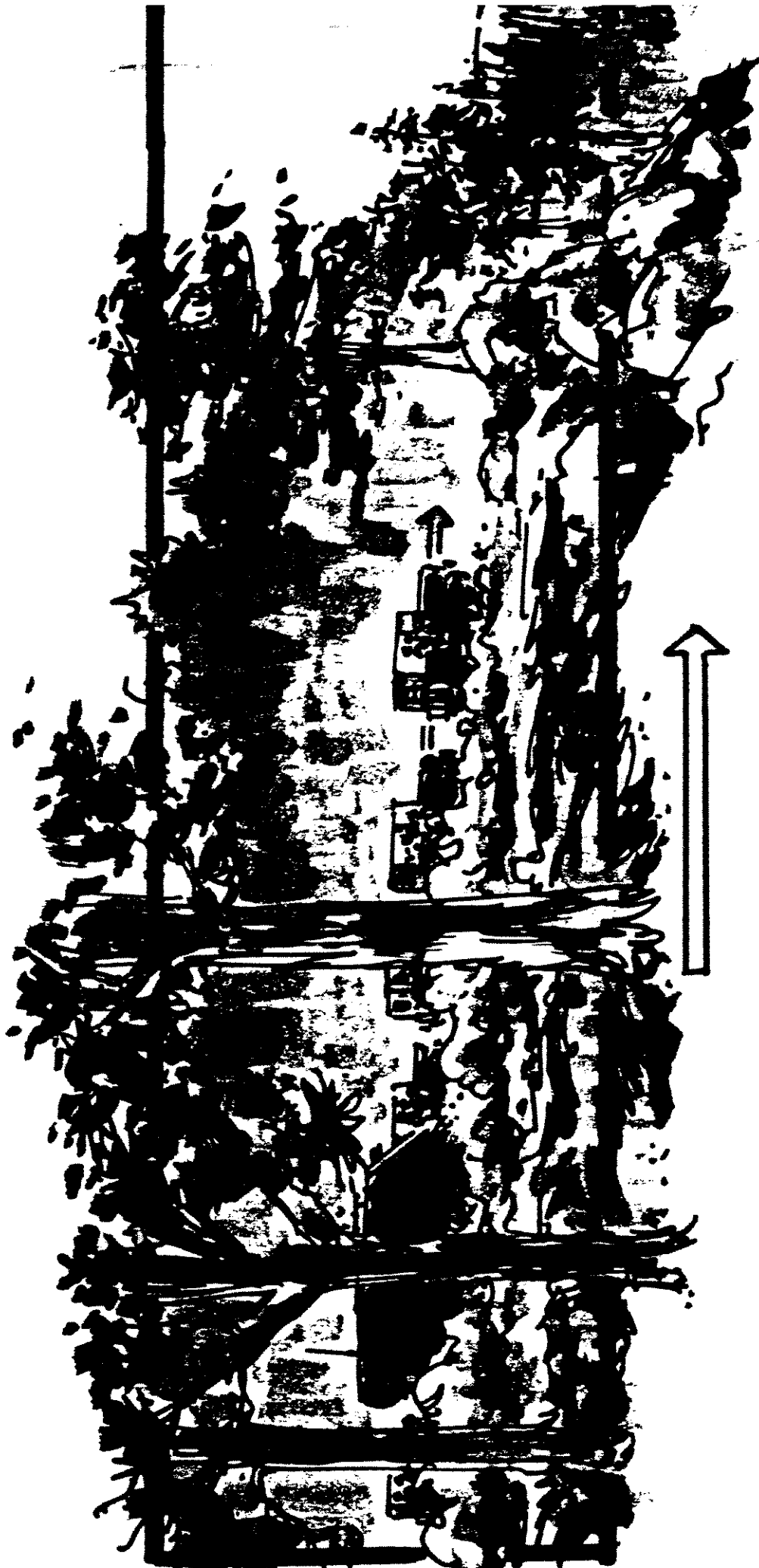
K-36: AND STARTING after the troops. REAL FOR REAL.



K-36: M.S. MITCH & AMY coming forward from cover...



K-36A: LOOKING DOWN PAST KONG (MAN IN SUIT) (FORCED PERSPECTIVE) onto ARMY DOWN BELOW starting to give chase. KONG climbs up past CAM. RIGHT. REAL ARMY, REAL LOCATION, POSSIBLE MIN. F.G. TREES. ARMY ON BLUE SCREEN PLATE - M.I.S. AGAINST BLUE.



K-37: EXT. LOCATION DAY. FALLS CREEK FALLS AREA
OVERLOOKING CANYON. Wind rises, thunder rumbles.
NEVITT'S VEHICLES roar up to the edge of the
canyon. REAL FOR REAL.

K-38 RESUMED:

TOWARDS NEVITT and STAFF. NEVITT: "Airland Echo
Company beyond that peak. We'll pin the ape at
the top." SOUND OF ROTORS BEGINNING TO WIND UP.
REAL FOR REAL.



K-38: TOWARDS NEVITT as he comes up to CAM and looks thru his glasses LOOKING CAM. RIGHT at: REAL FOR REAL.



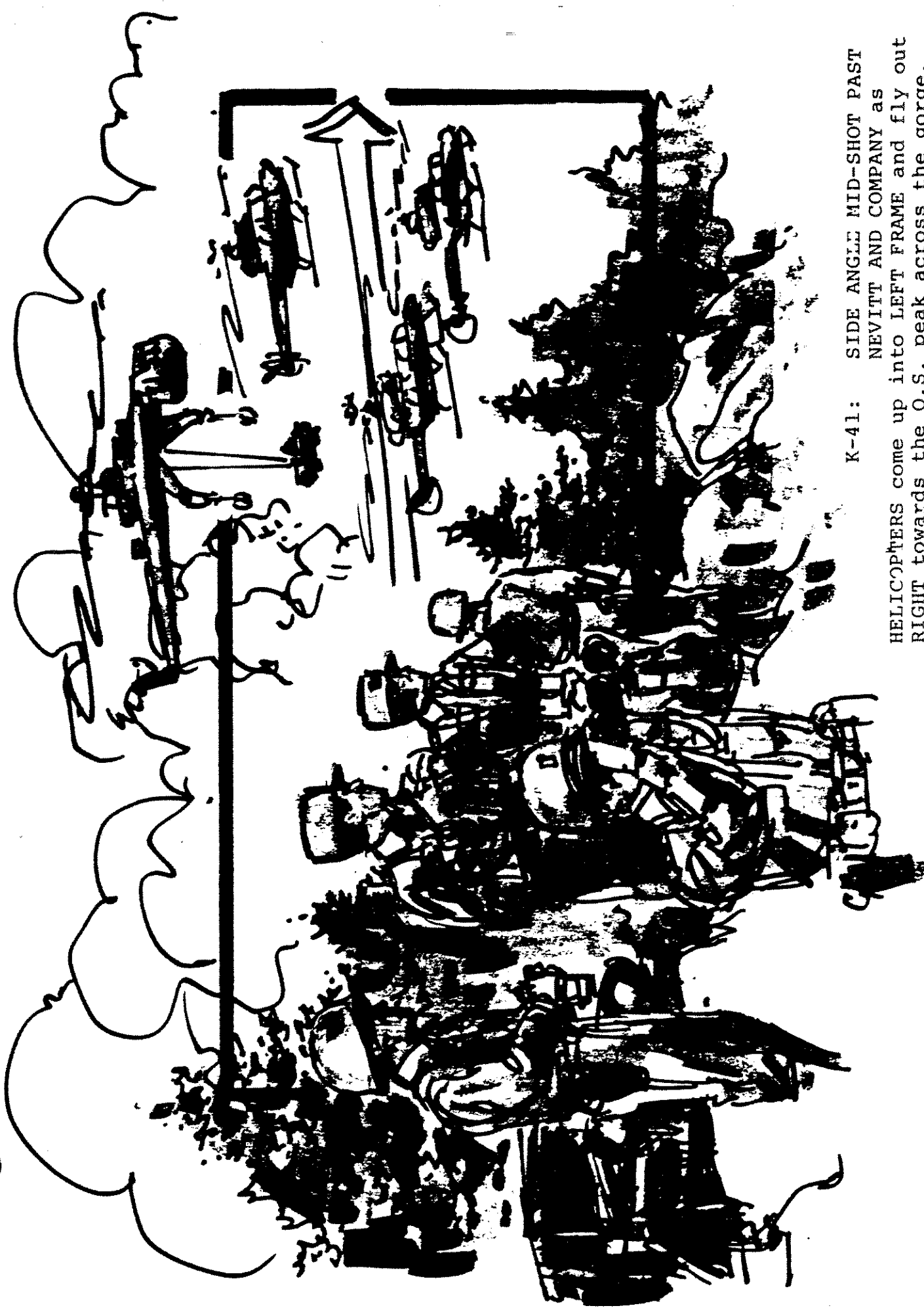
K-39: NEVITT'S P.O.V. KONG climbing up side of mountain towards the summit. MAN IN SUIT ON MINIATURE MOUNTAIN and SUMMIT AGAINST REAL SKY.

F.G. MODEL AGAINST BLUE?

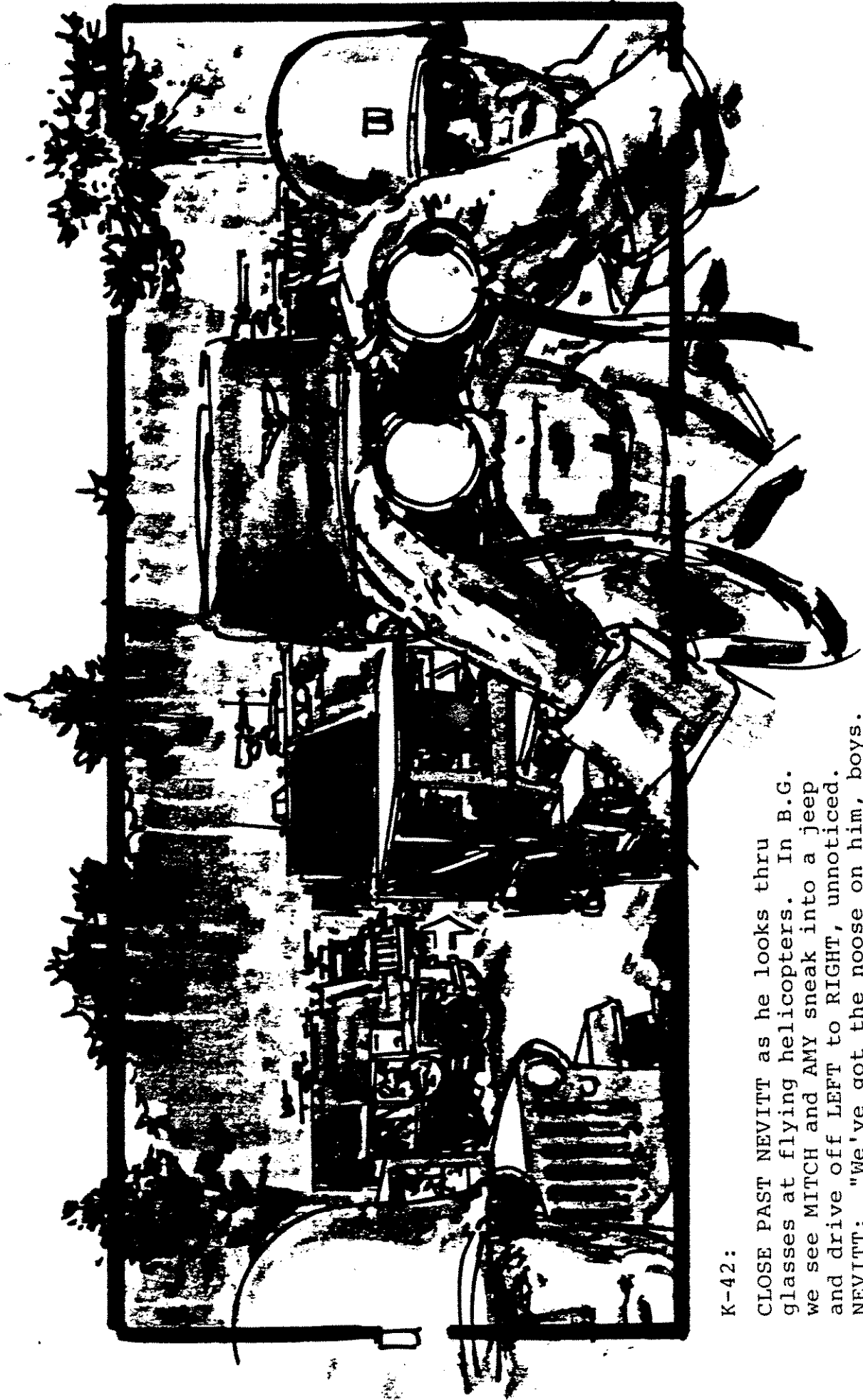
2ND UNIT TO PROVIDE PLATE OF MOUNTAIN B.G. - POSSIBLE HELICOPTERS, IF AVAILABLE.



K-40: SHOOTING FROM LOWER LEDGE OR SURROUNDING TREES towards the SIDE and BACK of NEVITT'S VEHICLES as MITCH and AMY enter BACK CAM. LEFT, crouching and out of breath. They creep towards one of the vehicles as O.S. HELICOPTERS start taking off with screaming engines. REAL FOR REAL.



K-41: SIDE ANGLE MID-SHOT PAST
NEVITT AND COMPANY as
HELICOPTERS come up into LEFT FRAME and fly out
RIGHT towards the O.S. peak across the gorge.
NEVITT starts to raise his glasses watching the
helicopters. REAL FOR REAL.



K-42:

CLOSE PAST NEVITT as he looks thru glasses at flying helicopters. In B.G. we see MITCH and AMY sneak into a jeep and drive off LEFT to RIGHT, unnoticed.

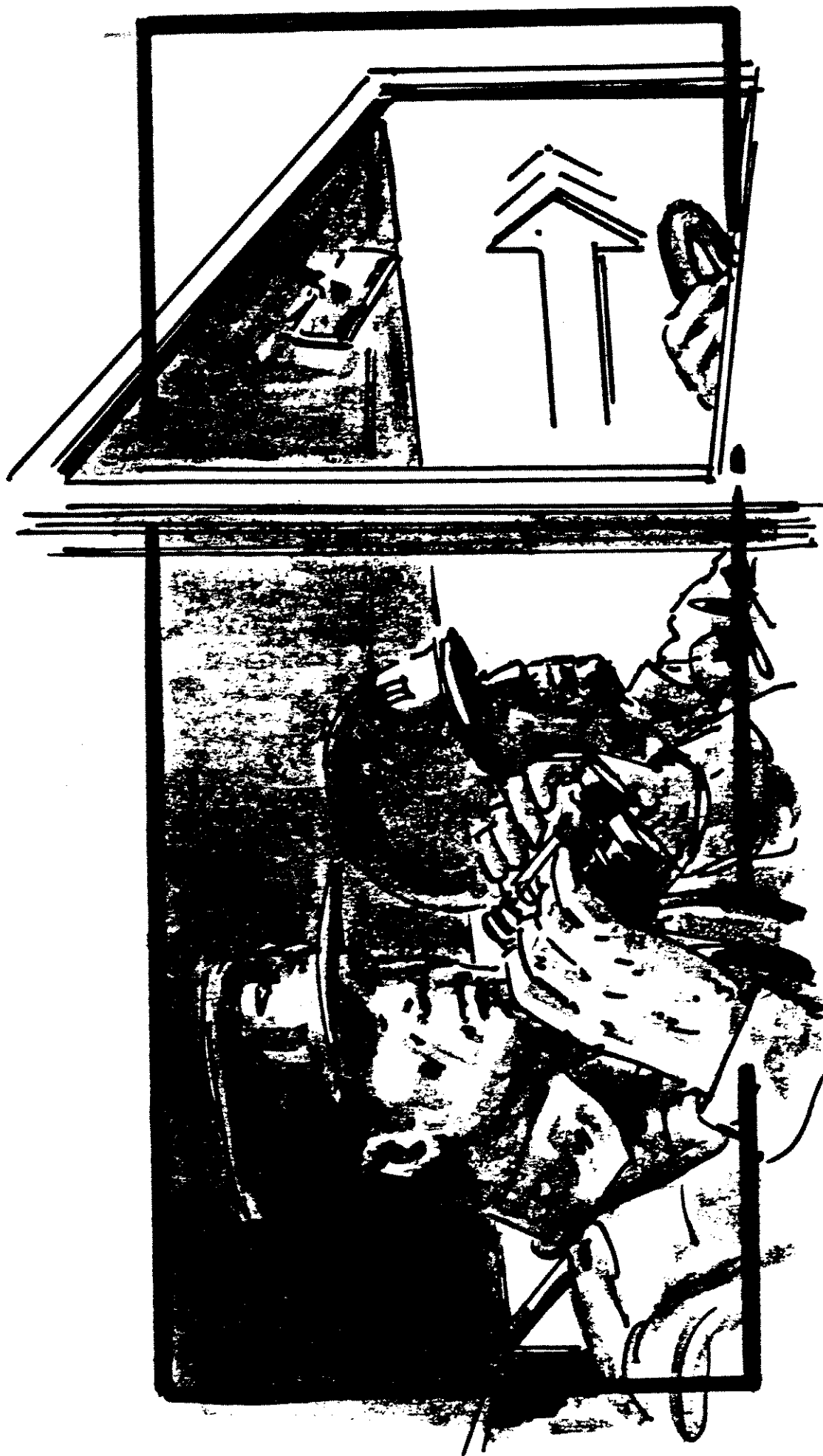
NEVITT: "We've got the noose on him, boys. He's ours now." NEVITT turns away, gets into his vehicle - the vehicles roar off LEFT TO RIGHT. REAL FOR REAL.



K-43: M.S. KONG, lathered, near exhaustion, reaches final slope beneath summit. He stops, looking down CLOSE RIGHT. MAN IN SUIT ON MINIATURE SET AGAINST REAL SKY.
2ND UNIT TO PROVIDE MOUNTAIN B.G. PLATE.



K-44: KONG'S P.O.V. looking down on ECHO COMPANY unloading
MEN and JEEPS from helicopters. REAL FOR REAL.
(TENN. I-75, 152 MILE MARK)



K-45: NEVITT NEAR SUMMIT. WIND INCREASING. FALLS CREEK FALLS AREA. NEVITT'S VEHICLE SKIDS to a stop right in front of CAMERA with NEVITT IN CLOSE SHOT as he raises his binocs, reacting to: (other vehicles pull up in B.G.)
RADIOMAN #2 (O.S.): "Winds up to 50 knots, sir."
NEVITT, "Ground the Choppers..."



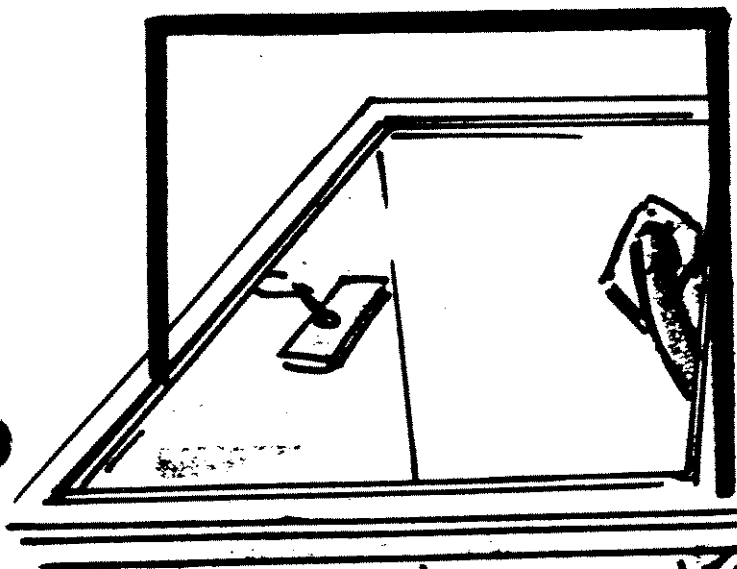
K-46: MID-SHOT KONG as he hurls down a huge boulder, LEFT to RIGHT.
MAN IN SUIT ON MIN. SET AGAINST REAL SKY. STUDIO LOT.



K-47: (K-44 RESUMED) KONG'S P.O.V., looking down on Echo Company as JEEP drives off near a sheer drop, the boulder smashing into it and sending the jeep and its occupants careening down to the bottom of the chasm. 2ND UNIT.

K-48:

(K-45 RESUMED) C.S. NEVITT and OTHERS. FALLS CREEK FALLS. NEVITT, watching, enraged, to Peete, "Get a litter down there!" grabs radio handset, "All units, this is Nevitt, nail that hairy son-of-a-bitch, now!" Nevitt's vehicle shoots forward.





K-49:

MID FULL SHOT KONG as
he reaches summit -
only to run smack
into-- (MAN IN SUIT ON
MIN. SET AGAINST REAL
SKY) STUDIO LOT.



K-50: SHOOTING OVER KONG'S SHOULDER
DOWN ONTO A SHEER DROP OFF, A RIVER
RUNNING HUNDREDS OF FEET BELOW. MAN
IN SUIT AGAINST BLUE. 2ND UNIT TO
PROVIDE PLATE.



K-51:

FULL SHOT AS KONG looks out RIGHT across the great chasm to a plateau on the other side as VEHICLES and MEN OF ECHO COMPANY race into position RIGHT to LEFT. KONG LOOKS BEHIND HIM. (COMPOSITE - M.I.S. ON MIN. SET, PAINTING FOR GORGE PLUS MINING AREA LOCATION AND REAL ARMY) 2ND UNIT TO PROVIDE PLATE.



K-52: KONG'S P.O.V. DOWN ANGLE LONG SHOT AS NEVITT'S ARMY MOVES INTO PLATEAU
DOWN BELOW, MOVING LEFT TO RIGHT, FORMING UP INTO A THREATENING LINE,
CUTTING OFF HIS ESCAPE. REAL FOR REAL.



K-53: C.S. KONG. He is trapped! He bellows into the howling gate.
(MAN IN SUIT ON MIN. SET AGAINST REAL SKY) STUDIO LOT.



K-54: AMY and MITCH NEAR SUMMIT. Their jeep comes to a stop - on a sheer rocky hillside. They jump out and scramble up the slope, the high wind tearing at them. They run straight into an infantry patrol - they are grabbed and hauled up the hill. REAL FOR REAL.



K-55: M.C.U. KONG. He roars again in rage and frustration. MAN IN SUIT
ON MIN. SET AGAINST REAL SKY. STUDIO LOT.



K-56:

NEVITT AT HIS FINAL POSITION below KONG, at the head of his army.
(FALLS CREEK FALLS?) KONG'S roar echos above the gale. MITCH and
AMY are dragged before NEVITT. DIALOGUE, ending with AMY grabbing
NEVITT'S arm as he is about to give order thru Mike. AMY: "Don't fire!"
NEVITT hesitates. REAL FOR REAL. WIND AND RAIN STARTS.



K-57: FULL SHOT KONG almost sensing what's coming. He stands, tragically, buffeted by the gale - then he LEAPS FROM THE CLIFF! MAN IN SUIT ON MIN. SET AGAINST REAL SKY. HEAVY RAIN.



K-58: UP ANGLING ONTO SHEER CLIFF FACE (FALLS CREEK FALLS, STUNT, 2ND UNIT)
as KONG comes flying down, a mighty fall, twisting and turning as he
passes CAMERA. RAIN. 2ND UNIT - STUNT.



K-59:

DOWN ANGLING ONTO RUSHING RIVER WITH ROCKS AND WHITE WATER AS KONG HITS THE WATER WITH A GIGANTIC SPLASH SENDING TONS OF WATER SKYWARDS. He is swept forward by the raging current. Heavy rain sleets down. MAN IN SPECIAL SUIT (STUNT) in FULL SCALE RUSHING RIVER, WITH MINIATURE F.G. 2ND UNIT. - STUNT.

K-60: TWO RADIOMEN IN F.G. MITCH, AMY, NEVITT immediate B.G.
DIALOGUE: RADIOMAN #3: "My aching ass."
RADIOMAN #1: "He's bought it."
RAIN. REAL FOR REAL.



K-61: CLOSER ON RUSHING RIVER AS KONG SLIPS OVER A WATERFALL
and his head strikes a huge jagged boulder. He goes under.
RAIN. MAN IN SPECIAL SUIT, STUNT, MIN. F.G. 2ND UNIT.
ALSO POSSIBLE DUMMY.



K-62: AMY crouches down by MONITORING UNIT in F.G. PULSES are weakening. She looks down at: RAIN. REAL FOR REAL.



K-63: DOWN ANGLE FULL SHOT KONG, 3/4 SUBMERGED, no longer struggling, swept away by the turbulent water, disappearing in the sleeting RAIN and SPUME. MAN IN SPECIAL SUIT, STUNT, MIN. F.G. 2ND UNIT. ALSO POSSIBLE DUMMY.

K-64: LOW PAST AMY AT MONITORING UNIT ONTO MITCH & NEVITT.
DIALOGUE. NEVITT "Not even your Kong can survive
that." Mitch kneels next to Amy. She buries her
face against him. CAMERA TRACKS TO MONITORING UNIT -
COMPUTER BLIPS FADE, the screens go blank. RAIN.
REAL FOR REAL. FADE OUT.