

Note: Names of fictional characters are followed by (char.). Names of fictional locations are followed by (fict.). Italicized page numbers indicate illustrations.

- aboriginal agency, in *Trader Horn*, 93
Ackerman, Forrest, 181
Adorno, Theodor, 220
Advertising Code (1930), 52
African Americans, 3, 5, 18, 52–54. *See also*
 blackness
African natives, 89, 199, 275 n.29. *See also*
 blackness
Afrokitsch, 133–36, 138–39
"After King Kong Fell" (Farmer), 180–82
Akeley, Carl, 61–62
allegories: Walter Benjamin on, 227; defined,
 217; Hollywood, 249; of 9/11, 213–14, 239,
 245–47
American domesticity and colonialism, 142–43
Americanism, in Troy's review of *King Kong*,
 21–22
American popular culture, in Africa, 202
American primitivist art and spectacle, 135
Anger, Kenneth, 168
animal/human split, in King Kong myth, 187
animalization tropes, in black parodies of *King*
 Kong, 188
animal pictures, 49. *See also* jungle adventure
 films
animal psychology studies, 284 n.48
animation: in *Beast from 20,000 Fathoms*, 144;
 in *King Kong* (1933), 28, 114–17; in *King*
 Kong and *The Lost World*, 37; in *The Lost*
 World (Spielberg), 273 n.82; in *Mighty Joe*
 Young, 137–38, 141; O'Brien's, of boxer
 figures, 114, 116–17; reception of, in 1950s,
 124; in *Son of Kong*, 114; stop-motion, 64,
 110–11
Ann (char.). *See* Darrow, Ann (char.)
apartheid laws, 199
Atanasoski, Neda, 285–86 n.67
Attack of the Leading Ladies (Berenstein), 13
audiences: in 1930s and early 1940s, 49, 166–
 67; black, 188, 190–91; of *The Cheat*, 266
 n.89; and ethnographic research, 161, 277
 n.5; female, in early 1930s, 36; gay, 166;
 minority, and reception studies, 4;
 promotional materials and, 26–27; vulgar
 behavior of, 135, 137–38
auratic gaze, 222–23
authorship of script for *King Kong*, 28–29, 34,
 38–40
Baba Achmedi tribe, 72
Bakhtiari people, 72, 76–80, 77
ballyhoo practices, 43–44, 46, 50
Bambara, Toni Cade, 254–55
Bantam Books, 165
Barbie, 253
baroque melancholia, 219
baroque tragedy, 216–17, 234, 282 n.23
Beast, The (Wallace), 28, 33–36
Beast from 20,000 Fathoms, The (animated
 film), 144
Beatty, Clyde, 176
"Beautiful Dreamer" (Foster), 136–37, 140
Beauty and the Beast theme, 69, 229–30, 238
Beebe, William, 84
Belton, John, 124–25
Bendick, Robert, 126
Bengal tiger photograph, 65
Benjamin, Walter: on allegory, 227; and baroque
 tragedy, 282 n.23; and "Central Park"
 essays, 238–39; historical philosophy of,
 235–36; on literary historians, 213;
 materialist history in work of, 247; and
 melancholia, 212, 216–19; on photography,
 221–22; suicide and grave of, 246–47; use
 of spatial figures, 235–36
Bennett, Tony, 2, 25
Berenstein, Rhona, 12–14, 86–87
biplane attack sequences, 118, 242
biracial desire and monstrosity connection, 35
Black, Jack, 211, 224–25, 225
blackness, 4–5, 170, 206
black parodies of *King Kong*, 188–90, 197–98,
 206–8
black South African outlaw culture, 202
black/white dichotomy, in *Dr. Black and Mr.*
 White, 206

- blaxploitation genre, 205–6
blondeness, 229
Bloom, Harold, 198–203
Bloomberg, Michael, 247
Bobo, Jacqueline, 3
Bond and Beyond (Bennett and Woollacott), 2
Booth, Edwina, 94–95, 101
bottom up information, 160
Boullet, Jean, 167–68
boxer figures, 114, 116–17, 199
box office performance of *King Kong*, 44–45
Bradbury, Ray, 144
Bram, Christopher, 274 n.3
Breath of Life Stairclimb, 6–11, 254
Brody, Adrien, 236
Brooks, Harvey, 53–54
Burr, Raymond, 146
Burroughs, Edgar Rice, 91
Butler, Judith, 216
- camera exploration, 63, 65–70
camera/gun trope: Bengal tiger photograph, 65;
directors/actors in, 118; as fantasy image,
70–71; in Haraway's work, 61–62;
interlocked with drama of the touch, 64;
King Kong's answer to, 114; and screen-test
scene, 106–7, 107; in travel and jungle film
traditions, 59–60, 66
cameras, 63, 70, 76, 81, 233–34
camera trope, 62–63
Camille (Ludlam), 169
camp culture, 10, 18, 164, 167, 173. *See also*
mass camp
capitalism/evolutionism parallel, 105–6
Casablanca (film), 24–26, 42
censorship, 52, 91–92, 102, 113, 149, 178–79
Central Park, in 2005 *King Kong*, 213, 226, 229,
238–39
"Central Park" (Benjamin), 238–39
Chang (Cooper and Schoedsack), 48, 51, 65, 82,
265 n.61, 269 n.28
chase sequence, in *The Beast*, 30–31, 35
Cheat, The (film), 266 n.89
Chicago Defender (newspaper), 52–53
Chinese Theater, Los Angeles, 51–52
class comedy, 197
class difference, 206
classic Hollywood period, 125–26, 243, 261–62
n.15
Clellon, John, 166–67
clinical depression, 217–18
Cold War, and reception of *King Kong*, 122–23
colonialist adventure tradition in *The Beast*, 36
colonialist relations, in *Trader Horn*, 97–98
commodification, and femininity, in 2005 *King
Kong*, 236–37
constancy of meaning, 253
context-activated reception inquiry, 7
contextual analysis, 18
Conway, John, 91
Cooper, Merian C., 41; and *Grass* expedition,
71–76; Marguerite Harrison on, 73–74;
image of, 65, 82, 265 n.61; and *King Kong*,
3, 25, 27–34, 40; lectures of, 72, 268–69
n.20; and marketing logic, 26–27; media
visibility of, 48; and *Mighty Joe Young*, 143;
and Willis O'Brien, 117; as RKO's new
production chief, 32; Seldes's portrait of, 67;
and *This is Cinerama*, 126
copyright infringement worries, 34, 36–39
Cosentino, Donald J., 138–39
Counsellor at Law (Wyler), 244
counterpointing structure, in *King Kong*, 32,
102, 221
Crabbe, Buster, 49, 271 n.59
Crain, William, 204–7, 252
Creation (silent film), 28, 263 n.35
Creelman, James Ashmore, 25, 29–31, 40, 42–
43
cross-cultural montage, 9
Cukor, George, 243
cultural ethnographic, 161. *See also* ethnography
and ethnographic research
cultural ethnography, 160–63, 277 n.5. *See also*
Grass (Cooper and Schoedsack)
cultural use value of *King Kong*: from 1952 to
1977 reissue, 160; in Cold War context, 128;
in contemporary culture, 6–10; as
dramatization of ethnographic encounter, 3,
5; endurance of, 23–24; as inspiration for
parodies, 163
Curtiz, Michael, 24–25

- Dancer, Earl, 53
Darrow, Ann (char.): in 2005 *King Kong*, 211, 223, 231–33, 236; background for creation of, 82; as golden woman, 105; models for, 74, 84–86, 95–96, 270 n.49; in scholarly interpretations, 64; in screen-test scene, 107; tears vs. screaming, in 2005 remake, 211
Daves, Delmer, 121
death drive, in 2005 *King Kong*, 212, 219, 227–28, 230–31
Dee, Sandra, 121
De Laurentiis, Dino, 161, 165
Delgado, Marcel, 117
Denham, Carl (char.): in 1933 *King Kong*, 103–5, 108–9, 113–14; in 2005 *King Kong*, 224–25, 233; in scholarly interpretations, 64
Denham/Kong relationship, 60, 95, 101–3, 105, 112–13
depression and Depression, 210, 212, 218–20, 223
deracination of popular heroes, 8
deus ex machina device, 118
Dhlamini, Ezekiel "King Kong," 198–99, 201–2
Diawara, Manthia, 138–39
Dinner at Eight (Cukor), 243
dinosaurs, 116–17, 185–86, 228, 232
Disney scholars, and cross-cultural montage, 9
documentaries, early, 12
documentary, use of term, 267 n.2
domestication theme, in *Mighty Joe Young*, 132
domestic/foreign binarism in *King Kong*, 123, 128
Donahue, Troy, 121
Douglas, Gordon, 150
Doyle, Arthur Conan, 29, 37, 39, 68, 263 n.35, 264 n.39
Dr. Black and Mr. White (Crain), 204–7
drama of fate, 234
drama of the touch: in Haraway's work, 63; interlocked with camera/gun trope in *King Kong*, 64; *King Kong* and, 111–13, 118; in *Son of Ingagi*, 194; in *Tarzan, the Ape Man*, 92–93; in *Trader Horn*, 94–95, 97–100; in travel and jungle film traditions, 59–60
Driscoll, Jack (char.), 84–85, 111, 236
Drum (magazine), 199, 203
Eco, Umberto, 24–26
Eerie (comic book), 177–78
Ellison, Bennie, 53–54
Elsaesser, Thomas, 282 n.23
Empire State Building, 6, 239, 242, 244
Empire (Warhol), 166, 278 n.14
entertainment industry, 69–70, 124–25
Esquire magazine cover, 178–79
ethnographic cinema, 12
ethnographic contact, in travel and jungle film traditions, 60
ethnographic desire, in *King Kong*, 71
ethnography and ethnographic research, 160–63, 277 n.5. *See also* *Grass* (Cooper and Schoedsack)
evolution: alternate scheme of, in 2005 remake, 227–28; generic, 59; race-based, 4, 78–79, 88, 105, 116; reversal of, 118, 173–74
evolutionism/capitalism parallels, 105–6
exhibitors, and promotional campaigns, 42–44, 50–52
expeditionary documentaries, 76, 269 n.28, 275 n.29. *See also* travel films; *specific titles*
exploitation, meaning of, in classic studio period, 261–62 n.15
exploration genre, 67, 69–70, 72–73
explorer/journalist pairings, 68–69
Famous Monsters of Filmland (Ackerman), 181
fantasy genre, 212
Farmer, Philip José, 180–82
Father of Frankenstein (Bram), 274 n.3
female image, multiplying, as theme, 223
female spectators, in early 1930s, 36
feminine, the, 72–75
feminist treatments of *King Kong*, 15, 178–79, 271 n.51
Ferry, Jean, 109–10
fictional characters as popular heroes, 2, 253
film industry: in 1950s, 122; distribution and exhibition, in 1930s, 27; and intertextual phenomena, 25; and premier of *King Kong*, 23; shift to lecture/vaudeville form of entertainment, 69–70; transition of, in postwar era, 124. *See also* promotional campaigns

- film production: marketing logic, 26–27;
preproduction, 33–34, 39; taxidermy
compared to, 62; unit production system, 28.
See also production of *King Kong* (1933);
individual film titles
- film spectatorship, 17–18, 36. *See also*
audiences
- Fisher Building, Detroit, 6, 10
- fixation on objects, in 2005 *King Kong*, 221
- Flaherty, Robert, 12, 268 n.16
- food and hunger motif, in 2005 *King Kong*, 220–
21
- Ford, John, 89–90, 132–33, 140–41
- Fourteen Gentlemen of Harlem, The, 53
- Frankenstein* (Whale), 103–4
- Freedom Tower, 245, 247
- Freud, Sigmund, 215–16
- Frighteners, The* (Jackson), 211
- Frongia, Antonello, 243–44
- Fuguryu Maru* (fishing boat) disaster, 149
- gay reception of *King Kong*, 165–66, 168, 176–
77, 252, 277 n.11
- generic evolution, 59
- genre conventions of 1930s, 173
- genre frames for *King Kong*, 47–50, 54–55
- genre mixing, 13, 60, 104, 132–33, 170, 191–92
- genres, as discursive systems, 59
- giant-as-social-outcast theme, 182–83
- Gibbons, Cedric, 91
- Godzilla (char.), 145, 149–52, 156
- Godzilla* (Honda): American release of, 145–47;
domestic/foreign binarism in, 123;
globalization and, 143; Japanese cut, 147–
48; narrative format of, 148–49; Ohto Island
scenes in, 151; origins of, 144–45; pacifist
tone of, 153; as spin-off of *King Kong*, 122;
textual tradition of, 145–46; *Them!*
compared to, 150
- Golden, Olive, 94
- Golden Safari Club (fict.), 135–36, 138–39
- Goldner, Orville, 27
- Gordon, Leon, 31
- "Gorilla, My Love" (Bambara), 254–55
- gorilla/girl image, 46
- Gorilla Queen* (Tavel): as jungle/musical genre
mix, 170; performances of, 173; plot of,
170–73; racial difference and femininity in,
173–74; shifting roles in, 171–72, 176
- Grass* (Cooper and Schoedsack): critical
reception of, 83; enshrinement of
filmmakers in, 76; Marguerite Harrison and,
71–75; Karun river crossing in, 80;
multimedia dimension of, 72–73; rough
scenario for, 75; written accounts of, 73–74,
76, 78–79; Zardeh Kuh crossing in, 76, 77
- Grauman, Sid, 51–54
- graves, 246, 248
- Greek tragedy, 217
- Greer, Germaine, 178–79
- Ground Zero, 245–48. *See also* 9/11 allegories
- Group Areas Act (1950), 199
- Guillermin, John, 161, 165, 178, 213–14, 281
n.13
- Haidar, 72, 76, 79–80
- Hallelujah, I'm a Bum* (Milestone), 226
- Hansen, Miriam, 221–22
- Haraway, Donna, 5, 61–63
- Harding, Stan, 86
- Harrison, Marguerite: as adventurous New
Woman type, 86–87; on Bakhtiari people
and Haidar, 79, 82; biography of, 74; and
Grass expedition, 71–75, 80; on scripting
and dramatization techniques, 269 n.28;
work with Baba Achmedi tribe, 269–70 n.35
- Harryhausen, Ray, 137–38, 144
- Hayakawa, Sessue, 266 n.89
- Hays Office, 193. *See also* censorship
- Heavenly Creatures* (Jackson), 211, 240
- heavyweight boxing match (1910), 116
- heroic melancholy, 232–33, 284 n.52
- Higginbotham, Evelyn Brooks, 3, 14, 87–88
- Himes, Chester, 3–4, 190
- Hirano, Kyoko, 150
- Hoberman, J., 227
- Hollywood allegories, 249
- home movies, 141–42
- homosocial bonds, and colonialist relations, 97–
98
- Honda, Inoshiro, 17, 122, 144–46
- Horning into Africa* (Van Dyke), 62–63
- horror/comedy mixed genre, 191

horror genre, 33–34, 47, 110, 190–91
Hoyt, Harry, 37

If He Hollers Let Him Go (Himes), 3–4, 190
"Imagination of Disaster, The" (Sontag), 146
"I'm Sittin' on Top of the World" (song), 226, 229

Ingagi (Congo Pictures), 193
interpretations: of *King Kong*, 7, 10–11, 27–28
(*See also names of individual scholars and reviewers*); reception scholars and, 14, 258 n.18

interracial, homosocial relationships, 97, 100
intertextuality, 25–27, 33–42
interventionist stance in reception scholarship, 8–9, 15
intrapsychic aggression, by depressives, 216
introjection, and the super-ego, 215

Jackson, Peter, 225; double lensing of history, 214; and *King Kong*, 1; melancholy in films of, 211; production of *King Kong*, 209; re-creation of spider pit sequence, 284–85 n.53; screen-test scene, 281 n.5

Janus restoration of *King Kong*, 178–79

Japan, in postwar context, 148–51, 156

Jenkins, Henry, 277 n.5

Johnson, Ben, 132

Johnson, Jack, 116, 198, 201

Johnson, Martin, 62, 66–67

jungle adventure films: camera/gun trope in, 59–60, 66; comparison of *The Beast* to, 33–34; contact images in, 63, 99–100; drama of the touch in, 59–60; employment opportunities for African Americans in, 52–53; as genre frame for *King Kong*, 47–50, 54; prologue shows for, 52–54; racism in, 89, 189–90; resurgence of, 61; sexy contact in, 89–92, 90; and space of nature, 88–89; stock characters and conventions in, 49–50; two-world structure of, 49–50

jungle/city parallel, in *King Kong* musical, 203

jungle/horror hybrid, 13, 60, 104

jungle/musical hybrid, 170

jungle/western hybrids, 132–33

Jurassic Park animation, 114–15

Kahn, Richard, 190

Kamandi (Kirby), 183

Kente, Gibson, 200

Kerr, David, 200

King Kong: An African Jazz Opera (Bloom and Williams), 199–203

King Kong (char.), 111, 115, 229, 241; in African American writing, 3; as Africanist and Orientalist figure, 102; averted gaze of, 232; backstory for, 227, 230; battle with T-rex, 116–17, 185–86, 232; in *Breath of Life Stairclimb*, 6; capture of, 235; demonic and edenic impulses of, 89; destruction of Skull Island, 115; dismemberment by, 231; as exotic figure, 5, 101, 109–10; fall from Empire State Building, 242–43; fighting by, 273 n.80; as figure in public culture, 2–3, 9–10; as film's protagonist, 64; function of, in *King Kong vs. Godzilla*, 155–56; historical black responses to, 5; hybridic monstrosity of, 253–54; identification with, as tormented monster, 11; killings by, 231; near elevated train track, 115; in New York theater scene, 71, 114; outbreak of, 252–53; overkill of, 118–19; in peace poster, 156; in postwar Japan, 151; in pre-Stonewall gay culture, 165; reach for Fay Wray, 141; Tarzan as precedent for, 93; with wounded finger, 111
King Kong (Cooper and Schoedsack, 1933): as animated feature, 64, 110; censored images from, 179; citations in feature films, 121–22; as colonialist adventure tale, 19; compared to 2005 remake, 212, 226; as elliptical text, 40–42; figural analysis of, 64; interconnected traditions of *Godzilla* and, 146; jungle chase sequence in, 30–31, 35; as jungle/horror hybrid, 13, 60, 104; as masculinist adventure narrative, 159–60; as mass myth, 3, 60, 117–18, 253; narrative ellipsis in, 102, 112–14; narrative structure of, 2, 34, 88, 93; novel version of, 38; schematic organization of, 102–3; as scholarly phenomenon, 161; and science-fiction genre, 127; setbacks to first release of, 44; spatial staging of, 213; as title, 46; two-part version of, in *Mystery* magazine, 39, 52. *See also Beast, The* (Wallace)

King Kong Escapes (Honda), 146

- King Kong* (Guillermin, 1976), 161, 165, 178, 213, 281 n.13
King Kong (Jackson, 2005): as allegory of 9/11 attacks and war on terror, 213; opening montage sequence, 229; opening of, in New York, 245; problems with, 248; production of, 209; use of digital techniques, 213; value of auratic over things commodified in, 222–23
King Kong (Jackson, 2006 director's cut), 212–13
King Kong (Lovelace), 165
"King Kong" (song), 201
King Kong trilogy, 132
King Kong vs. Godzilla (Montgomery), 146, 153–56
King of the Jungle (film), 49–50
Kirby, Jack, 183
Kiriwara, Donald, 56, 266 n.89
kitsch. *See* Afrokitsch
Klein, Melanie, 212, 216, 225
Klinger, Barbara, 7, 25
Kong. *See* King Kong (char.)
Kongophiles, 167
- Lang, Fritz, 265 n.61
Lawrence, T. E., 68
lectures, 70, 72, 268–69 n.20
Levette, Harry, 53
Little Women (RKO film), 44
Livingstone, David, 68
London, Jack, 116
Lord of the Rings trilogy (Jackson), 209, 211
Los Angeles premiere of *King Kong*, 51–52
"lost" scene, in *King Kong*, 112–13
Lost World, The (Doyle), 29, 37–38, 68–69, 263 n.35
Lost World, The (Spielberg), 262–63 n.36, 273 n.82
Lovelace, Delos W., 38–39, 165
Ludlam, Charles, 169
Lufta, 79–80
Lux soap advertisements, 266 n.88
- Magroscope, 82
Mailer, Norman, 178–79
mainstream approaches to *King Kong*, 161–62, 177, 179–81, 208
- Major, Grant, 221
Makeba, Miriam, 200
male bonding, in *Trader Horn*, 272 n.67
male masochism, in comic-book parodies of *King Kong*, 183, 186
male reception of *King Kong*, 164
male superhero narrative, 183–87
male trouble, 180, 182–83, 186–87, 206
mania, as display of omnipotence, 234
Martin, Steve, 146
masquerade, metaphor of, 234
mass camp, 164–65, 177, 182
mass culture, 1–4, 222–23
mass media, 43–44, 186
materialist history, in Benjamin's work, 247
materialist reception study of *King Kong*, 163
Matshikiza, Todd, 199, 202
Mayer, Louis B., 261 n.10
Mayne, Judith, 105
M'Dledle, Nathan, 200–201
media anecdotes about *King Kong*, 165–66, 168
melancholy: of Ann, 223–24, 236–37; concept of, in 2005 *King Kong*, 210–12, 221; heroic, 232–33, 284 n.52; models of, 214–19; psychoanalytic approach to, 215; as recurrent theme in Jackson's films, 211
methodological framework, 5–6, 14
Metropolis (Lang), 265 n.61
Micheaux, Oscar, 3
Mighty Joe Young (Schoedsack): as children's film, 130–31; in commercial culture, 1; domestication/occupation double movement, 143; domestic/foreign binarism in, 123; internal conflicts in, 131–32; mechanisms of primitivist spectacle in, 141; nightclub acts in, 136–37; O'Brien's animation in, 114; plot of, 129–30; racial stereotypes in, 140; as sequel to *King Kong*, 17, 122, 129; wild animals in, 135–36
Milestone, Lewis, 226
Million Dollar Movie, 126
modernism, 212, 237–38, 240
modernist primitivism, 60
Monocle (magazine), 165
Montgomery, Thomas, 146
Moore, Terry, 140
Morgan (Reisch), 187
Morris, Meaghan, 259–60 n.16

- Morrison, James, 282 n.23
Most Dangerous Game, The (Schoedsack and Pichel), 29, 31, 65, 185
motion capture techniques, 232
mourning, defined by Benjamin, 217
"Mourning and Melancholia" (Freud), 215–16
"Murders in the Rue Morgue" (Poe), 189
Musto, Michael, 165
"My Life with Kong" (Stein), 167–69
- Nanook of the North* (Flaherty), 268 n.16
Native Son (Wright), 93, 116–17, 189–90
nativist stereotypes, 61, 72–75, 89, 275 n.29
nature/culture dynamic, 203–4, 222–23
New Woman, 14, 16, 74, 86–87, 179
New York premiere of *King Kong*, 22, 50
New York scenes, 36, 71, 113–14, 235–37. *See also* Central Park
9/11 allegories, 213, 239, 245–47
Nixon, Rob, 200, 202–3
Noriega, Chon, 145, 150
nostalgia horror craze, 127
"Notes on Camp" (Sontag), 164
- object fixation, in 2005 *King Kong*, 221
O'Brien, Willis: animation for *King Kong*, 28, 114–17; animation for *King Kong* and *The Lost World*, 37; animation for *Mighty Joe Young*, 137–38; art design for *King Kong*, 108; and stop-motion animation, 110–11; and test reel, 262 n.22
Omoolu, Mutia, 94, 100–101
"On the Concept of History" (Benjamin), 247
oral narrative, 268–69 n.20
Origin of German Tragic Drama, The (Benjamin), 216–19, 234
O'Sullivan, Maureen, 90
- pacifist war films, Japanese, 149
parodies of *King Kong*: African and African American, 188; in *Eerie* comic book, 182–84; gay, 165; mainstream, 177, 208; by *Monocle* satirists, 166; revelations of, 163
parody, in *Mighty Joe Young*, 133–35
pass laws, in South Africa, 200
pastiche-like form of *King Kong*, 15–16, 24, 34, 36–38, 43–52
pastiche-like form of Spiderman parody of *King Kong*, 184–86
photography, 48, 65, 221–22. *See also* camera entries
Pichel, Irving, 29
plurality of meanings, 253
Poe, Edgar Allen, 189
popular heroes, 2, 8
popularity of *King Kong*, 23, 128–29
popular performances, in black African life, 199
postcolonial theory, 11–19
postmodernist movement, 122
precursors to *King Kong*, 13
press books, 43
Primate Visions (Haraway), 5, 61–62
primitivism: in American art and spectacle, 135; boxer figures and, 116; and capitalism parallel, 105; concepts of, 261 n.3; in Cooper's book version of *Grass*, 79–81; *King Kong* (1933) and, 89; in *Mighty Joe Young*, 141; modernist, 60; tropes of, 188, 202; in Troy's review, 21–22
Production Code, 90
production of *King Kong* (1933), 3, 24–25, 27–28, 30–32
prologue of *King Kong* (1933), 30, 103, 106
prologue shows: African Americans and, 52–54; at Chinese Theater, Los Angeles, 50–52; Golden Safari Club entertainment compared to, 135–36; lectures as, 70; to publicize *King Kong*, 46–47; at Radio City Music Hall, New York, 50
promotional campaigns: audience response to, 26–27; exhibitors and, 42–44, 50–52; film industry of 1930s and, 43; for *King Kong* (1933), 33–34, 44–48, 54–55, 125–26; mass media and, 43–44
Proust, Marcel, 168–69
Psycho (film), 230
public culture studies, 9
Pygmies, 275 n.29
- race-based evolution, 4, 78–79, 88, 105, 116
race-based hierarchy, in *Trader Horn*, 100
race relations, early 20th century, 3, 14
race studies, 11–19

- racial difference: and femininity, in *Gorilla Queen*, 173–74; and inequality in homosocial relationships, 100; and sexual aggression, in *The Beast*, 35–36, 40
- racial elements, in *King Kong* and prologue shows, 52–54, 105
- racialized division of labor, in *King Kong* musical, 200
- racial stereotypes in *Mighty Joe Young*, 134, 140
- racism, scientific, 80, 116
- racist tropes of 1930s and 1940s, 189
- Radio City Music Hall, 22, 23
- Rahim, 78–79
- Rand, Erica, 253–54
- RCA, 23
- reader-activated strand of reception inquiry, 7
- rear projection, dynamics of, 30
- reception history of *King Kong*, 127–28
- reception inquiry: documentation examined in, 7–8; Klinger's spatial scheme for, 7; materialist, of *King Kong*, 163; plurality of meanings assessment, 253; and spectator critique, 252–53; strands of, 7
- reception scholarship: critique of tendencies in, 252; feminist, 15; and interpretation, 14, 258 n.18; interventionist stance in, 8–9; mass culture theories and, 1–4; opportunities for, in Jackson's 2005 remake, 209–10; and spin-offs of *King Kong*, 128–29; stance of intellectual ambivalence, 253
- Reisch, Karel, 187
- reissues of *King Kong*, 125–26, 160
- Remembrance of Things Past* (Proust), 169
- Renaldo, Duncan, 94, 101
- repressed, return of the, 175
- revisionism, in 2005 *King Kong*, 209, 211
- revivals, 17, 122–29
- Righteous Discontent* (Higginbotham), 87–88
- Ripperger, Walter, 39
- ritual of the brides, 229–30, 237–38
- Rivière, Joan, 212, 214–16, 225
- RKO, 23, 28, 125–26
- romance plots, 54–55, 83, 96–97, 175
- Rony, Fatimah Tobing, 11–13
- Roosevelt, Franklin Delano, 44–45, 264 n.48
- Rose, Jacqueline, 230–31
- Rose, Ruth, 31–32, 40, 83–87
- Ruby, Jay, 75–76
- Ryman, Geoff, 274 n.3
- Saviro, Steven, 282 n.23
- "Scene in the Jungle, A" (prologue), 51–52
- Schoedsack, Ernest B., 122; courtship with Rose, 84; direction of prologue section, 103; as director of *King Kong*, 3; and *Grass*, 71–75; image as adventurous filmmaker, 65; and *Mighty Joe Young*, 129; and *The Most Dangerous Game*, 29; and production of *King Kong*, 30; reputation of, 82, 265 n.61; and Zardeh Kuh crossing, in filming of *Grass*, 76
- scholarly readings of *King Kong*, 267–68 n.11
- science-fiction craze, 127
- scientific racism, 80, 116
- screen-test scene: in *King Kong* (1933), 30, 55, 71, 106–8, 107, 108; in *King Kong* (2005), 210–11, 281 n.5
- script revisions for *King Kong*, 25, 29–30, 40, 104
- Searchers, The* (Ford), 89–90, 132, 272 n.68
- Seldes, Gilbert, 67
- Selwyn, Edgar, 244
- Selznick, David O., 28, 32
- Serkis, Andy, 230, 232
- sex-role reversals, in parodies of *King Kong*, 177
- sexual aggression, 35–36, 40–42
- sexual elements, in prologue shows, 52
- sexual exposure theme, in *Gorilla Queen*, 175
- sexuality, Western depictions of, in black males, 4
- sexualization of *King Kong*, as mass camp convention, 182
- sexualization-of-the-innocent theme, in parodies of *King Kong*, 177
- sexy contact in jungle films, 89–92, 90
- sexy spectacle, in *Trader Horn*, 96
- Shelley, Mary, 103–4
- Shimura, Takashi, 152–53
- Shoshin Society peace poster, 156
- "showman's dream" phrase, 264 n.43
- Sikalo* (Kent), 200
- Simba* (Johnson), 67
- Skull Island (fict.), 108, 115, 221, 227–29
- skyscrapers, in 1930s films, 243–45
- Skyscraper Souls* (Selwyn), 244
- skyscraper structure, in 2005 remake, 240

- Snead, James, 95, 101–2, 132, 134–35, 188
soap advertisements, 55–56
social movements, 14
Son of Ingagi (Kahn and Williams): as black remolding of Hollywood film conventions, 191–92; film quotes in, 195–96; nature downplayed in, 203–4; shortcomings of, 193–94; themes of, 194
Son of Kong (Schoedsack), 114
Sontag, Susan, 146, 164
Sophiatown, South Africa, 199
sound track of *King Kong*, 108
South African musical of *King Kong*, 198–203
spatial relationships in *King Kong* (2005), 226, 238, 240, 242
Spiderman parody of *King Kong*, 184–86
spider pit sequence, 213, 234, 284–85 n.53
Spiegelman, Art, 240
Spielberg, Steven, 262–63 n.36
spin-offs of *King Kong*, 17, 122, 128–29. *See also* *Mighty Joe Young* (Schoedsack)
Staiger, Janet, 7
Stallabrass, Julian, 261 n.3
stampede sequence, in *Chang*, 82
Stanley, Henry M., 68
start-stop schedule, 30, 261 n.10
Stein, Elliott, 167–69
Steiner, Max, 108
stereotypes: assessment of, in historical terms, 56; nativist, 61, 72–75, 89, 275 n.29; racial, in *Mighty Joe Young*, 134, 140
Stone, Oliver, 246
Stonewall rebellion, 25th anniversary, 10
stop-motion animation, 64, 110–11. *See also* animation
strange love theme, in *Gorilla Queen*, 175
Street with No Name (film), 202
studio advertisements, 52
Suárez, Juan, 240
suicides: in classical Hollywood movies, 243; in *Godzilla*, 153
Summer Place, A (Daves), 121–22, 127–28
Superman parody of *King Kong*, 183–84
Superman Returns (film), 245–46
surrealists, and *King Kong*, 109–10, 273 n.77
symbol, defined, 217
symbol/allegory binarism, 217
symmetrical structure, in *King Kong*, 32, 102, 221
Tanaka, Tomoyuko, 144
Tarzan, the Ape Man (Van Dyke), 90, 91–93
Tarzan and His Mate (Gibbons and Conway), 91–92, 271 n.60
Tarzan of the Apes (Burroughs), 91
Taussig, Michael, 246–47
Tavel, Ronald, 169–77, 252
Taylor, Richard, 231
technological experiments of 1950s, 125
television, 124–26
test reels for *King Kong*, 29–30, 262 n.22
text-activated strand of reception inquiry, 7
textual analysis, 7, 59, 251–52
textual censorship, in *King Kong*, 102, 112–13, 179
textual spread, 123, 159–60
Theater of the Ridiculous, 169
Them! (Douglas), 150
There's Always Tomorrow (Harrison), 73
Third Eye, The (Rony), 12
This is Cinerama (Todd, Cooper, and Bendick), 125–26
Thomas, Lowell, 68
Todd, Michael, 126
Toho monster tradition, 146
top down information, 160
township musicals, 200
township songs, 199
Trader Horn (Van Dyke): colonialist relations in, 97–98; compared to *The Searchers*, 272 n.68; drama of the touch in, 97; final scene, 101; influence of, on *King Kong*, 49; jungle contact motif in, 99–100; male bonding in, 272 n.67; in *Native Son*, 93; plot of, 94–95; production of, 271 n.62; race-based hierarchy in, 100; sexy spectacle in, 96; structure and themes of, 95
Trauerspiel (mourning play), 216–19, 225–26
travel films: camera/gun trope in, 59–60, 66; by Cooper and Schoedsack, 47–48; depiction of natives in, 275 n.29; femininity in expeditions of 1920s, 82; woman problem in making of, 83
Troy, William, 21–23, 261 n.3

- Tsaba-Tsaba, 199
Tsuburaya, Eiji, 145, 149
Turner, George, 27
Tyrannosaurus-rex, Kong's battle with, 116–17, 185–86, 232
- underground art movement, 169
undressing scenes, 92, 102, 111–12, 178–79
Universal studios, 209
- Van Dyke, W. S., 62–63, 90–100
vaudeville, as ruin, 223
violence in *King Kong*: trial-and-error approach to depiction of, 40–42
- Wallace, Edgar, 28, 34–36, 38, 40, 42, 264 n.39
Walsh, Frances, 209
"Walter Benjamin's Grave" (Taussig), 246–47
Warhol, Andy, 10, 166, 169, 278 n.14
War of the Worlds, The (Welles), 154
Warren, Bill, 144
Was (Ryman), 274 n.3
Watts, Naomi, 211
Watts tower sequence, in *Dr. Black and Mr. White*, 206–7
Weissmuller, Johnny, 90, 91
Welles, Orson, 154, 224
- Whale, James, 103–4
widescreen processes, 124–25
Widmark, Richard, 202
Williams, Pat, 199–203
Williams, Spencer, 190–94
Within Our Gates (Micheaux), 3
woman problem, 82–83
women: as adventurers, 16, 86–87; as spectators, in early 1930s, 36
women's issues, 87–88
women's magazines, 55
women's movement, 14
Woollacott, Janet, 2, 25
"Work of Art in the Age of Its Technological Reproducibility, The" (Benjamin), 222
World Trade Center, 240, 247–48. *See also* 9/11 allegories
World Trade Center (Stone), 246
Wray, Fay, 30–31, 41, 107
Wright, Richard, 93, 189–90
Wyler, William, 244
- Young, Jill (char.), 131
Young, Joe (char.), 131, 137–40
- Zimmerman, Patricia, 142