







LITTLE RED RIDING HOOD

Interpretations

- Solar myths and natural occurring cycles – the red hood represents the sun, which is swallowed by the night (the wolf)
- Puberty rite – by going through each series of events and emerging from the wolf's belly – she has gone from girl to woman

THE WEREWOLF

- The Werewolf - naturally occurring cycle
- The menstrual cycle is often referred to as 'The Curse'
- A natural occurring cycle used to 'demonise' or 'sexualise' females

THE LOST WORLD (1925)

- Directed by Harry O. Hoyt
- Written by Arthur Conan Doyle
- Scenario by Marion Fairfax
- Produced by Earl Hudson
- Edited by George McGuire
- Cinematography by Arthur Edeson

THE LOST WORLD (1925)

Special Effects
Marcel Delgado
Willis H. O'Brien

THE LOST WORLD (1925)

- O'Brien created test footage in 1922 for a potential feature of *The Lost World*
- Conan Doyle presented the footage to The Society of Magicians (including Harry Houdini) but refused to discuss the film's origins
- This led to various news reports which claimed the footage was either real or an elaborate hoax

THE LOST WORLD (1925)

- Proved that Stop Motion Animation was effective
- Placed human characters alongside 'unreal' creatures within a believable setting
- Set the template for the lost civilization movie – strange island/creatures/creatures causing havoc back in the 'real world'

THE LOST WORLD (1925)

Context

- The early 1900s had seen an increase in dinosaur interest, spurred on by recent large scale discoveries and high profile archeological digs
- In the same year the Scopes Monkey Trial, which essentially drew the lines between Darwinism and Creationism, was in full swing, which meant the film's nods to the missing link became both fascinating and controversial
- The idea of colonialism is also represented, arguably feeding into xenophobic feeling – foreign worlds are presented as dangerous, untamed and importantly 'non-human' places full of exotic horrors

KING KONG (1933)

Directed by Merian C Cooper and Ernest B Schoedsack
 Produced by Merian C Cooper and Ernest B Schoedsack
 Story by Edgar Wallace and Merian C Cooper
 Screenplay by James Creelman and Ruth Rose
 Cinematography by Eddie Linden/Vernon Walker/J.O. Taylor
 Edited by Ted Cheesman
 Music by Max Steiner

Byron L. Crabbe	... matte painter (uncredited) / matte technician (uncredited)
Harry Cunningham	... model armature construction (uncredited)
Marcel Delgado	... model maker (uncredited) / technician (uncredited)
Linwood G. Dunn	... optical photographer (uncredited)
C. Dodge Dunning	... visual effects supervisor: Dunning process (uncredited)
Carroll H. Dunning	... visual effects supervisor: Dunning process (uncredited)
Buzz Gibson	... technician (uncredited)
Orville Goldner	... technician (uncredited)
Henri Hillinck	... matte painter (uncredited)
Mario Larrinaga	... matte painter (uncredited) / matte technician (uncredited)
Willis W. O'Brien	... visual effects supervisor (uncredited)
Fred Reese	... technician (uncredited)
Carroll L. Shepphird	... technician (uncredited)
Clifford Stine	... special effects cameraman (uncredited)
Bud Thackery	... process photography (uncredited)
William Uim	... optical photographer (uncredited)
Vernon L. Walker	... visual effects cinematographer (uncredited)
Frank D. Williams	... matte supervisor (uncredited)

KING KONG (1933)

Context

- Before King Kong, there was already a girth of 'Jungle Movies'
- Whether documentary or drama, both tended to be exploitative in tone and advertising
- The lack on of general knowledge about foreign, undiscovered places meant that filmmakers could play fast and loose with scientific fact

KING KONG (1933)

Context

- Most zoos in the 1920s and early 1930s didn't have primate exhibits
- This meant the public's interest in apes and monkeys could largely only be satisfied by silver screen portrayals

KING KONG (1933)

- Merian C Cooper originally came up with an idea which was based around gorillas doing battle with komodo dragons
- This was then streamlined to include one enormous gorilla doing battle with a horde of lizards
- He was unsuccessful in selling the idea to Paramount though who were reluctant to send film crews to foreign lands
- However, Cooper, assistant to David O. Selznick moved with his boss to RKO
- Once there he immediately oversaw THE MOST DANGEROUS GAME (1932)
- After this he then turned his attention to CREATION, the studio's unfinished dinosaur feature

KING KONG (1933)

- Cooper then realized he could resurrect his abandoned gorilla film idea by utilizing the jungle sets of THE MOST DANGEROUS GAME and the special creature effects of Willis H O'Brien and team

KING KONG (1933)

- Over 27 models of Kong were produced to match different locations
- All models though were made to scale based on the following vital statistics

KING KONG (1933)

Height	50 ft
Face	7 ft from hairline to chin
Nose	2 ft
Lips	6 ft from corner to corner
Brows	4 ft 3 in
Mouth	6 ft when stretched as in a smile
Eyes	Each 10 in long
Ears	1 ft long
Eye-teeth	10 in high, 7 in at base
Molars	14 in round, 4 in high
Chest	60 ft in repose
Legs	15 ft
Arms	23 ft
Reach	75 ft

Gifford, D. (1973) *A Pictorial History of Horror Movies*

KING KONG (1933)

- There are, of course always uncomfortable hints of, or even more blatant examples of racism linked to many early 30s productions, which often presented the exotic, native or darker-skinned character as dangerous, savage or animalistic.
- *King Kong*, for example, is unquestionably jingoistic in its depiction of the islanders
- Kong himself might be seen as a brazenly discriminatory cartoon, i.e. a tall dark foreigner, preying on prejudiced audience fears about people of colour stealing away 'the white man's woman'
