

CHANG is a Milestone Film & Video Release, 1991.

BACKGROUND:

From the early days of the cinema, the travelogue was a popular audience attraction. After 1910, this category expanded to include exploration films such as Herbert Ponting's *WITH SCOTT TO THE ANTARCTIC* (1913); documentary reconstructions, like Edward S. Curtis' film on the Kwakiutl tribe, *IN THE LAND OF THE HEAD HUNTERS* (1914); and adventure epics, like Lowell Thomas' career-making blockbuster, *WITH LAWRENCE IN ARABIA* (1919).

With the end of World War I, great increases in mechanical inventions and new prosperity, the Golden Age of photographic exploration dawned. The success of Robert J. Flaherty's *NANOOK OF THE NORTH*, the enormous popularity of Martin and Osa Johnson's Pacific Island and African films, and the new light-weight cameras (especially Carl Akeley's brilliant invention which bore his name) pointed the way for the adventure films of Admiral Byrd's polar explorations, William Beebe's undersea voyages, Roy Chapman Andrews' discovery of dinosaur eggs in the Gobi Desert and Merian C. Cooper and Ernest B. Schoedsack's expeditions to Persia and Siam.

The films were inexpensive to produce, featured real life-and-death situations, and returned solid profits at the box office. Many, including *NANOOK*, Cooper and Schoedsack's *CHANG* and *TABU* were never meant to be seen as, nor were considered to be, what today we call "documentaries." Curtis and Flaherty showed the way for adventure films that would show a realism—an inner truth—that would go beyond the surface facts to present something more meaningful and poetic. As Flaherty wrote, "I am not going to make films about what the white man has made of primitive peoples. What I want to show is the former majesty and character of these people, while it is still possible—before the white man has destroyed not only their character, but the people as well."

It was the heyday of the hero, and these adventurer-filmmakers steered the country's imagination away from war and toward exotic lands and strange customs while becoming heroes themselves for their daring and artistry. Many of these films were box office hits and the *New York Times* regularly chose them for its "Ten Best Films of the Year" list. *CHANG*, in the first year of the Academy Awards, was one of three films nominated for "Artistic Quality of Production," along with *SUNRISE* and *THE CIRCUS*. It must have been a heady experience for Cooper and Schoedsack to be placed in the company of F. W. Murnau (who, with Flaherty, would later direct *TABU*) and Charlie Chaplin.

With *THE JAZZ SINGER* (1928) came the need for the heavier and bulkier sound cameras and motion pictures became studio-bound for the most part. The transition to talking films was fast and furious—by the end of 1929 some 8,700 movie theaters were equipped to show "talkies." *TABU*, which was released with a "synchronized" music score, was one of the last major films to be shot "silent" and one of the last great adventure-exploration films for thirty years, until the rise of television, Jacques Cousteau and the National Geographic specials.

SYNOPSIS:

On the jungle frontier of northeast Siam, far from the safety of the village, live Kru, his wife, son, and daughter and the family's animals, including a pet gibbon. While the family struggles to survive by planting and harvesting their rice field, the jungle that surrounds their little clearing constantly threatens their existence. Kru's family lives in a grass hut on stilts and many of their animals are kept in a high-walled pen to protect them from the jungle beasts. Despite their precautions, a leopard attacks the goat and a tiger kills the water buffalo. Kru assembles the men of the village in an expedition against their predatory enemies, culminating in the kill of the giant tiger. Thinking he has won a temporary peace from the menace of the jungle, Kru works hard in his rice field. But the next day, the family discovers that the field has been trampled and destroyed by the dreaded chang. Kru digs a "pitfall" trap and is rewarded with the capture of his enemy. With the help of the men of the village, they raise the chang from the deep pit...

It is a baby elephant and Kru tethers it to his hut with plans to domesticate the little chang. But the baby's mother comes to rescue her child, demolishing Kru's house in the process. The family barely escapes her rage and flees into the jungle. There they come upon evidence of a massive gathering of elephants--a larger herd than anyone has seen since the days of their grandfathers. Kru races to warn the village, but he arrives as the elephants stampede. With their terrifying size and strength, they sweep through the village, destroying everything.

The survivors of the rampage organize a hunt to track down the elephant herd. Using fire as a goad and carrying bushes to camouflage themselves and confuse the elephants, the villagers patiently drive the herd into a giant "kraal" (corral). After months of training, the elephants are gradually domesticated for heavy labor and Kru returns to rebuild his home and field with a chang to help him.

But the danger of the jungle remains...

PRODUCTION HISTORY:

The motto of Cooper-Schoedsack Productions:

"The Three Ds: Keep it Distant, Difficult and Dangerous."

In 1925, Merian C. Cooper and Ernest B. Schoedsack released their first film, GRASS, a remarkable documentary of the migration of the Bakhtiari tribe of Persia, involving at least fifty thousand people and half a million animals over an impossible terrain. Cooper travelled with the film on the college lecture circuit to limited response before Paramount executive Jesse Lasky saw it at a private dinner party. The studio acquired GRASS and released it to critical acclaim and great profit. Lasky, a former adventurer and Klondike prospector, had long been enthusiastic about "exploration" films and was instrumental in Paramount's distribution of such classics as TABU, WITH BYRD TO THE SOUTH POLE and THE SILENT ENEMY. With the success of GRASS, Lasky gave Cooper and Schoedsack *carte blanche* to create their next film, which they described as "a well-plotted story...a melodrama with man, the jungle and wild animals as its cast."

After some deliberation and much research, exploration and adventure, they decided to set their "story" in the Nan district of Siam (now Thailand). Nature proved an immediate obstacle as the rainy season, six months in duration, made travel by canoe the only method of contact with the outside world. Schoedsack proceeded directly to the village of Nan (population then of 5,000) where the missionaries made their headquarters. The team then travelled to the more remote communities, which usually consisted of 30 to 40 families. There they encountered what they had come for—numerous incidents of man-eating tigers. The local missionaries provided the filmmakers with a deserted house and helped find the local people to participate in the movie, including Kru, a local carpenter and Chantui, the wife of one of their carriers.

Cooper and Schoedsack then set about to capture alive and film the wild animals that appear in the film. In the process, they had many close escapes, particularly involving the tigers. As Schoedsack described in an interview, "the books tell you no tiger jumps over eleven feet high so for the shot where the tiger leaps up the tree, I built my platform at thirteen feet." Schoedsack then attracted the tiger's attention and wrath with a "Bronx cheer." "I think he jumped about twelve and a half," he continued. The shot shows the tiger actually nudging the lens of his camera. Throughout it all, Schoedsack had the presence of mind to keep the tiger in focus. The job of filming these wild animals also required enormous patience. For one extreme close-up of a tiger drinking in the wild, Schoedsack claimed that he "had to wait about a month before we got what we wanted." Throughout their filming, Cooper and Schoedsack were careful not to kill any animals except when it was absolutely necessary to do so for the protection of human life. In fact, after they had trapped

several of the tigers, the governor of the Nan district reported that the number of deaths caused by tigers was reduced by two-thirds in the region.

The elephants, meanwhile, could only be obtained through the services of (and exorbitant payments to) Prince Yugala, brother of the King of Siam. The king had his own herd which roamed the countryside trampling over anything (including fields and villages) they desired. This proved the inspiration for the climactic elephant stampede. During this legendary stampede, Schoedsack again almost lost his life. They had dug a secure "bunker" to shoot the elephants from below. Covered with enormous logs sunk into the earth, an opening was left at one end to be covered with a paving stone after Schoedsack had entered. In the middle was a sort of turret to house the camera. It was expected that the stone and the turret would steer the elephants away from the bunker. "But they didn't," Schoedsack later said, "the damn fools stepped right on it! There were three times when it creaked so that I thought sure it was going. I'm glad there weren't any more. Some of them weighed three tons. They got over all right—but then some of them turned and started to recross! The foot of one of them came through for a moment right near my nose—I can smell it yet!" Over 300 elephants passed over the pit before he could be pulled to safety.

After three months of filming, Schoedsack was stricken with malaria. The company had to restrict their work hours from 6 a.m. to 10 a.m. as he often worked with a temperature of 104 and was on the verge of delirium by noon. Along with this, he suffered from sunstroke at least five times. Amazingly he accomplished many of the most difficult shots during his illness, sometimes from the vertigo-inducing heights of giant trees. The villagers that Cooper and Schoedsack had rounded up for the great elephant hunt met with tragedy as well. During the building and the filming of the *kraal* sequence, seven died in a cholera epidemic. Cooper, meanwhile, did not escape unharmed. Enraged by the actions of a local chieftain, Cooper slapped his face in front of the whole tribe. That night, the chieftain's wife served Cooper a chicken stew. Unknown to him, it was laced with tiny bamboo barbs. Only the help of a missionary doctor saved his life.

After fourteen months in Siam, Cooper and Schoedsack returned to the states to prepare the film for release. As Schoedsack remembered, "There was hard work, sweat and malaria—but in dollars it only cost what it takes to operate a "B" unit for two days." But the filmmakers faced further hazards. When the footage arrived at Paramount, Lasky was involved with other projects and unable to oversee the post-production of the film. The head of the newsreel department hurriedly claimed responsibility for the task. Foreseeing disaster, Cooper and Schoedsack quickly edited the film and destroyed the remaining footage. Sure enough, Paramount tried to pad another 20 minutes to the film, until they discovered the subterfuge. By all accounts, the negative costs were \$95,000—exactly a half of that paid to Prince Yugala for the use of his elephants—and Paramount earned back their investment many times over.

Although it has been so suggested by some writers and historians, there was no trick photography or studio footage used in *CHANG*. Furthermore, no telephoto lenses were used, as Schoedsack found that the standard two-inch lenses provided greater depth of field, definition and clarity. All the photography, therefore, was shot from camouflaged shelters and pits placed near animal trails and water holes.

CHANG became a major influence on later filmmaking, including such films as *TRADER HORN*, *TARZAN THE APEMAN* (and the whole M-G-M series that followed) and many adventure-exploration films of the '20s and '30s. It, of course, became the unofficial blueprint for the making of *KING KONG*. The opening sequence where Denham and Driscoll are forced to seek an actress for their exploration film comes directly from Cooper and Schoedsack's days at Paramount. Denham says, "I go out and sweat blood to make a swell picture and the critics and exhibitors all say 'If this picture only had a love interest it would gross twice as much.'" The rescue of the baby

from the stampeding elephants in *CHANG* is mirrored in *KONG*, as are the village huts on stilts and the giant *kraal*.

An early example of a filmmaker's reference to a earlier movie can also be seen in *KING KONG*. On the side of one of the New York City subways, destroyed by the giant ape in search of Fay Wray, is an advertisement for a film. It is a poster for *CHANG*.

MERIAN COLDWELL COOPER
(October 24, 1893 - April 21, 1973)

Born in Florida and educated at Annapolis and the school of hard knocks, Merian C. Cooper's life was the stuff of the adventure books he loved as a child. By the age of eight he had determined to become an explorer. After leaving the Naval Academy, at the school's request, Cooper joined the Merchant Marine and later worked as a journalist. Eager to fight in Europe, he enlisted in the National Guard, finally making it to Europe in the final months of the war as a fighter pilot. Shot down in a dogfight and severely burned, he celebrated the Armistice in a German POW camp. After the war he was assigned to a US relief mission in Poland, where he met refugees of the Russian civil war. His future collaborator, Ernest B. Schoedsack, described their first meeting in 1918 Vienna: "I was at the Franz Josef Railroad Station. Down a platform came this Yank in a dirty uniform, wearing one French boot and one German one. It was Coop. He was just out of German prison and he wanted to get to Warsaw. He had once been kicked out of the Naval Academy and had sold his sword. Now he'd found the guy who had it and he'd bought it back." Cooper helped form the Kosciusko division of the Polish air force and fought against the Red Army. Shot down, he was sent to Siberia where he managed to escape from prison camp and travelled 26 days on foot to Latvia. Imprisoned there as a suspected Communist, he was rescued by a US relief mission and sent home. Back in New York, Cooper wrote about his adventures for the daily newspapers and spent his evenings studying at the American Geographical Society. In 1922, he joined Captain Edward Salisbury's voyage around the world. When the expedition's cameraman jumped ship after a bad storm, Cooper suggested Schoedsack as his replacement. In North Africa, the team met Ethiopian leader Ras Tafari (later Haile Selassie). Two films poorly edited by Salisbury on the expedition, *GOW THE HUNTER* and *RAMU: KING OF THE SUN*, survive in archives. After Salisbury's ill-fated expedition literally ran aground, Cooper and Schoedsack decided to work together on a film along with spy-journalist-producer Marguerite Harrison about the migration of the Bakhtiari tribe of Persia. The film was *GRASS*, a tremendous hit. They followed this success with the even more popular *CHANG*. Their next film, *THE FOUR FEATHERS* (1929) was set in North Africa. Cooper then turned his attention to his other passion, aviation. He helped found Western and Pan American Airways. Cooper and Schoedsack joined forces again (along with Schoedsack's wife, screenwriter Ruth Rose) to produce the spectacular *KING KONG* (1933). The character of Denham (played by Robert Armstrong) in *KING KONG* is modeled after its creator, Merian Cooper. In 1933 Cooper married actress Dorothy Jordan and succeeded David O. Selznick as vice-president in charge of production at RKO. There he supervised or produced *LITTLE WOMEN*, *FLYING DOWN TO RIO* and Ernest Schoedsack's *THE MOST DANGEROUS GAME*, *SON OF KONG* and *THE LAST DAYS OF POMPEII*. He was one of the first to see the potential of Technicolor and later convinced Selznick to use the process for *GONE WITH THE WIND*.

During World War II, Cooper served as chief of staff of General Chennault in China, rising to the rank of brigadier general in the air force reserve. In 1946, Cooper formed an independent production company with John Ford and supervised the production of Ford's *THE FUGITIVE* (1947), *FORT APACHE* (1948), *SHE WORE A YELLOW RIBBON* (1949), *WAGONMASTER* (1950), and *THE SEARCHERS* (1956). He also produced Schoedsack's *MIGHTY JOE YOUNG* (1949). In 1952 he coproduced and codirected (with Lowell Thomas) *THIS IS CINERAMA*, which

grossed over \$30 million in the US alone. That same year the Academy of Motion Picture Arts and Sciences honored him for "his many innovations and contributions to the art of the motion picture."

Cooper died of cancer at age 79, only hours after the death of Robert Armstrong, the man who portrayed the explorer-filmmaker in his most famous creation.

ERNEST BEAUMONT SCHOEDSACK

(June 8, 1893 - December 23, 1979)

The self-described, "strong, silent type," Ernest B. Schoedsack was the perfect complement and foil for his long-time collaborator and friend, Merian C. Cooper. They were a Mutt and Jeff pairing, with Schoedsack a thin, quiet 6'5" and Cooper a short, outgoing and fast-talking dynamo. Where Cooper was interested in the business and publicity end of film production, Schoedsack was the master technician, whose spectacular camerawork and daring set-ups made their films critical as well as financial successes. At the same time they had much in common—sharing a wanderlust and a fascination with the way people lived around the world and the courage and determination to record it on film.

Born in Council Bluffs, Iowa, Schoedsack ran away from home at twelve and headed for California. By the time he was seventeen he was working as a cameraman for Mack Sennett. When World War I began, Schoedsack enlisted in the Photographic Department of the Signal Corps and was sent to France. He filmed many major battles and became a captain in a Red Cross photographic unit. At the end of the war, he stayed on in Europe as a freelance newsreel cameraman. Schoedsack met Cooper in Vienna in 1918 (see Schoedsack's quote in Cooper bio). In Poland, he filmed the Polish-Russian campaign and generally "did everything from convoying supplies across a rather hostile Germany to driving ambulances...even going down to the Black Sea to bring Polish refugees back from the Russian oil fields." For Schoedsack, the high point of his "adventure" was during the Polish retreat from Kiev: "I was the last to get across the great Dnieper bridge and the excited Poles blew it up on my heels, but I did get a chance to turn around and get the thing coming down—with a motion picture camera."

Reunited with Cooper when he joined Edward Salisbury's journalistic crew, Schoedsack filmed the future Haile Selassie in Addis Abbaba and left the expedition with Cooper when the ship lost its keel. The two travelled together from Ethiopia to Paris and had "plenty of time to talk things over about our future plans." They decided to record the migration of the Bakhtiari tribe of Persia. After filming GRASS, Cooper went to Hollywood to negotiate the distribution for the film while Schoedsack raised money for the team as a cameraman for the New York Zoological Society's trip to the Galapagos Islands, headed by William Beebe. Another expedition member, Ruth Rose, later became Schoedsack's wife and author of the screenplay for KING KONG. GRASS was the first of Schoedsack and Cooper's collaborations – they joined forces again to make CHANG, THE FOUR FEATHERS, KING KONG, THE MOST DANGEROUS GAME, SON OF KONG, THE LAST DAYS OF POMPEII and MIGHTY JOE YOUNG. On his own, Schoedsack directed RANGO, BLIND ADVENTURE, LONG LOST FATHER, TROUBLE IN MOROCCO, OUTLAWS OF THE ORIENT, DR. CYCLOPS and an uncredited prologue to Cooper's THIS IS CINERAMA.

During World War II Schoedsack served in the Air Force. While testing equipment in a tank at Edwards Air Force Base, a shell exploded nearby and his head hit the bottom of the tank turret, detaching the eye retina. Subsequent operations couldn't repair the damage and Schoedsack was virtually blind for the last 35 years of his life.

A footnote to movie history: Schoedsack and Cooper's most famous screen appearance was as the chief observer and flight commander of the plane that finally downs King Kong from atop the

Empire State Building, under Schoedsack's direction. This bit of casting was inspired by Cooper's comment: "We should kill the sonofabitch ourselves!"

THE LOST MASTERPIECE OF MERIAN C. COOPER AND ERNEST B. SCHOEDSACK:

CHANG opened in 1927 to glowing reviews from the press. *Variety* called it "remarkable," while the *New York Times* said it was "a vivid and thrilling picture." *The New York Herald Tribune* added that CHANG "contains the most exciting episode in cinema history." Word of mouth was even better and the Magnascope sequence was the talk of years to come as CHANG became one of the top-grossing films on Broadway that year. But the coming of sound created new fads (musicals and theater productions to name two) and silents were quickly pushed aside. Over the years, Paramount, interested only in their latest hits, neglected their silent classics and kept them unavailable.

For sixty years, CHANG has been considered a "lost" film. Prints *did* exist, but the legal rights to the film had disappeared. 35mm prints of CHANG at the Library of Congress and the Museum of Modern Art languished while interest in Schoedsack and Cooper grew, thanks to the success of Janus Films' restored KING KONG, the Dino de Laurentiis remake, and Kevin Brownlow's chapters on GRASS and CHANG in *The War, The West, and The Wilderness* (the book is indeed dedicated to the two filmmakers). Its only appearance during those years was at the Los Angeles County Museum of Art in 1972.

It took two years of solid investigative work by copyright researcher David Pierce to track down the rights to CHANG. Paramount Pictures had sold these rights, along with GRASS, to Cornelius Vanderbilt Whitney in 1955. A lifelong friend and sometime business partner of Cooper, Whitney is a legendary figure in industry, politics, museums, horse racing and the military. He was a founder of Pan American Airlines (in which Cooper heavily invested his profits from CHANG), a co-founder of Technicolor, the Undersecretary of Commerce from 1949-1950, President Truman's special envoy to England, Luxembourg, Italy and Spain, a former director of Churchill Downs, author of four books, a past trustee of the Whitney Museum and the American Museum of Natural History, a Second Lieutenant in World War I and a Colonel in the Air Force in World War II, and the recipient of the Breeder of the Year, the Eclipse Award and the Thoroughbred Club Man of the Year for his efforts in horse racing. Whitney is also a legend in the movie industry for coproducing a remarkable string of quality films, including GONE WITH THE WIND, REBECCA and A STAR IS BORN.

In 1955 Whitney and Cooper formed C. V. Whitney Pictures, Inc. to produce two series of films: the "American Series," of which THE SEARCHERS, THE MISSOURI TRAVELLER and THE YOUNG LAND were the results, and the "Nature Drama" series which was to include Technicolor remakes of GRASS and CHANG. Press announcements were sent out and a crew was flown to Iran to film the Bakhtiari migration. But the footage delivered back to the states could not compare to the original version and it was decided to shut down the production and the series.

Pierce's extensive research seemed to show that on April 30, 1962 the rights to GRASS and CHANG were sold to a company called Global Attractions. Later in the decade, through a series of transactions, Irwin Shapiro of Films Around the World donated the rights to GRASS to the Museum of Modern Art. There was no mention, however, of CHANG and his search for the rights reached another dead end.

In 1988, Pierce and Dennis Doros (who restored the silent classics QUEEN KELLY and SADIE THOMPSON for Kino International) formed Milestone Film & Video to distribute and promote the forgotten films of the silent and early sound era. Based on the invaluable writings of Kevin

Brownlow and the film's "lost" reputation, CHANG became its first mission. Although an earlier letter from another source suggested that C. V. Whitney had sold his rights to CHANG long ago, Pierce decided to retrace these steps again. Warner Brothers, distributor of THE SEARCHERS, had no current records on Whitney. After extensive research, Pierce found that C. V. Whitney, at age 90, was still alive and active in Saratoga Springs, New York. Pierce began correspondence with Whitney and his assistant Allan Freestone. They discovered that not only did Whitney still own the rights, but he also possessed an immaculate preservation copy of the 35mm negative! Whitney, by special arrangement with Milestone has made CHANG available so that the world can now see what has long been unseen--the film which Merian C. Cooper always considered his greatest achievement.

MUSIC SCORE COMPOSED AND CONDUCTED BY BRUCE GASTON

Soon after coming to Thailand, over twenty years ago, Bruce Gaston began studying Thai classical music with Boonyong Kaetkhong. Together, they co-founded the music ensemble Fong Naam and Gaston became music director. Besides his duties as a lecturer at Chulalongkorn University, Gaston has been active as a composer and performer, experimenting with serious music based on the combination of Thai classical instruments and compositional techniques with electronic sounds and unorthodox approaches to the music-making process. His list of compositions include two operas, an oratorio entitled "The Lily," four film scores (two of them winning the Thai award for Best Musical Score) and numerous chamber works.

MUSIC SCORE PERFORMED BY FONG NAAM

For CHANG, Milestone selected a composer and ensemble that closely matched its ideals of preserving the past. Fong Naam is the title of an ancient melody and can be translated as "bubbles." It is a unique insight into Thai Buddhist culture to think of art as a bubble, the transparent beauty of which is most clearly identified with a short, fleeting moment of existence — beauty which points towards impermanence as the condition of all things. Thus the mixture of very old and very new in the group's repertoire seeks to emphasize the ever-changing nature of this ancient but still living musical tradition. Fong Naam has received wide acclaim for its bold efforts in reviving major works from the classical repertoire which have been all but completely forgotten, while at the same time broadening the vocabulary of Thai musical expression through new music which employs electronics and modern compositional techniques. *The New York Times* review of their 1988 New York debut called them: "REMARKABLE ... CAPTIVATING ... AN EXTRAORDINARY DISPLAY OF VERSATILITY."

NOTES ON THE MUSIC SCORE FROM BRUCE GASTON

"TITLE MUSIC." Chanting with drums and shouts, brass ensemble at the title CHANG. Further translation of text with chanting.

"THE CRUDE AX." The sound of the crude axe leads into the Northern Thai ensemble with free sections with woodblocks for the gibbon.

"THE GOAT AND THE LEOPARD." The goat and the leopard fight to Thai soft mallet ensemble. Following the fight is the Northern Thai building theme. After that is the Water Buffalo with traditional herding shouts. The gibbon scratches, and last, the "Oh Buddha protect" gongs.

"LULLABY." Soft electronics accompany the saw sam sai traditionally used for lullabies.

"THE JUNGLE." *Mary had a little lamb* and the startled monkey is accompanied by philosophic DX7 noises.

"PYGMY MUSIC." The timbres here are based on suggestions found in King Rama the Fifth's beautiful play "Pygmy of the Jungle." If you listen carefully there is one authentic instrument in the ensemble heard here — the soft bamboo strumming sound.

"THE HERMIT." Northern Thai Ensemble accompanies the baby animals. The mantra is accompanied by low Northern oboe.

"THE GOLDEN TURTLE." Music for running around with drums and Thai plus electronic sounds. Finally, the elephant theme is heard.

“HOT MAMA.” Peaceful electronics and Northern Thai oboe are followed by elegant Kicking music — Bimbo gets to the log over the stream and at the bass drum, the chase begins. It culminates in the shooting of the leopard followed by a deadly silence.

“ESCAPE DOWN THE RIVER.” Traditional Farewell music.

“A NIGHT IN THE JUNGLE.” Night music in the pygmy style.

“MONKEY MUSIC.” The incredible and shocking traditional title of this song is “The Monkey Jacks off the Tiger.”

“THE STAMPEDE.”

“GRAO NOK.” Man conquers nature. Traditional music for Man going to war from the sacred Khon theater.

“FONGNALE.” First chanting and then all the themes and colors return as man is reconciled with nature.

SOURCES:

Milestone is indebted to the following for preparation of this press kit:

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6. Richard Roud, ed., *Cinema: A Critical Dictionary*. London: Martin Secker and Warburg, 1980.
7. 7) *CHANG*, Press Kit, Paramount Pictures, 1927.
8. “Merian C. Cooper: First King of Kong” by Ronald Haver, *American Film*, December 1977.
9. “PROFILE: Man With Camera” by Gilbert Seldes. *New Yorker*, May 30, 1931.
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12. *New York Times*, April 30, 1927. Review of *CHANG* by Mordaunt Hall.
13. *New York Times*, April 22, 1973. Cooper obituary.
14. *Variety*, May 4, 1927. *CHANG* review.
15. *Variety*, April 25, 1973. Cooper obituary.

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