

PHILIP JOSE FARMER

After King Kong Fell

Philip Jose Farmer is a grandfather who writes about grandfathers in a way few grandfathers write. He has been a reader of science fiction since 1928 and a writer of science fiction since the early Fifties, when he won a award as the most promising new writer of 1952. He won a Hugo for his 1967 novella "Riders of the Purple Wage" and another in 1972 for his novel To Your Scattered Bodies Go, which is the first novel in his popular Riverworld series. He was guest of honor at the 1968 World Science Fiction Convention in Oakland. After working as a technical writer in Los Angeles, he has returned to prolific full-time writing in which he is fascinated as much by the heroes of his youth as by the characters he creates. In recent times he has written popular biographies of such fictional characters as Tarzan and Doc Savage and is at work on a biography of Allan Quatermain. He recently completed a screen treatment for the motion picture Doc Savage: Arch enemy of Evil. In the following story he continues his mythmaking.

The first half of the movie was grim and gray and somewhat tedious. Mr. Howler did not mind. That was, after all, realism. Those times had been grim and gray. Moreover, behind the tediousness was the promise of something vast and horrifying. The creeping pace and the measured ritualistic movements of the actors gave intimations of the workings of the gods. Unhurriedly, but with utmost confidence, the gods were directing events toward the climax.

Mr. Howler had felt that at the age of fifteen, and he felt it now while watching the show on TV at the age of fifty-five. Of course, when he first saw it in 1933, he had known what was coming. Hadn't he lived through some of the events only two years before that?

The old freighter, the Wanderer, was nosing blindly through the fog toward the surf like roar of the natives' drums. And then: the commercial. Mr. Howler rose and stepped into the hall and called down the steps loudly enough for Jill to hear him on the front porch. He thought, commercials could be a blessing. They give us time to get into the bathroom or the kitchen, or time to light up a cigarette and decide about continuing to watch this show or go on to that show.

And why couldn't real life have its commercials?

Wouldn't it be something to be grateful for if reality stopped in midcourse while the Big Salesman made His pitch? The car about to smash into you, the bullet on its way to your brain, the first cancer cell about to break loose, the boss reaching for the phone to call you in so he can fire you, the spermatozoon about to be launched toward the ovum, the final insult about to be hurled at the once, and perhaps still, beloved, the final drink of alcohol which would rupture the abused blood vessel, the decision which would lead to the light that would

surely fail?

If only you could step out while the commercial interrupted these, think about it, talk about it, and then, returning to the set, switch it to another channel.

But that one is having technical difficulties, and the one after that is a talk show whose guest is the archangel Gabriel himself and after some urging by the host he agrees to blow his trumpet, and...

Jill entered, sat down, and began to munch the cookies and drink the lemonade he had prepared for her. Jill was six and a half years old and beautiful, but then what granddaughter wasn't beautiful? Jill was also unhappy because she had just quarreled with her best friend, Amy, who had stalked off with threats never to see Jill again. Mr. Howller reminded her that this had happened before and that Amy always came back the next day, if not sooner. To take her mind off of Amy, Mr. Howller gave her a brief outline of what had happened in the movie. Jill listened without enthusiasm, but she became excited enough once the movie had resumed. And when Kong was feeling over the edge of the abyss for John Driscoll, played by Bruce Cabot, she got into her grandfather's lap. She gave a little scream and put her hands over her eyes when Kong carried Ann Redman into the jungle (Ann played by Fay Wray).

But by the time Kong lay dead on Fifth Avenue, she was rooting for him, as millions had before her. Mr. Howller squeezed her and kissed her and said, "When your mother was about your age, I took her to see this. And when it was over, she was crying, too."

Jill sniffled and let him dry the tears with his handkerchief. When the Roadrunner cartoon came on, she got off his lap and went back to her cookie-munching. After a while she said, "Grandpa, the coyote falls off the cliff so far you can't even see him. When he hits, the whole earth shakes. But he always comes back, good as new. Why can he fall so far and not get hurt? Why couldn't King Kong fall and be just like new?"

Her grandparents and her mother had explained many times the distinction between a "live" and a "taped" show. It did not seem to make any difference how many times they explained. Somehow, in the years of watching TV, she had gotten the fixed idea that people in "live" shows actually suffered pain, sorrow, and death. The only shows she could endure seeing were those that her elders labeled as "taped." This worried Mr. Howller more than he admitted to his wife and daughter. Jill was a very bright child, but what if too many TV shows at too early an age had done her some irreparable harm? What if, a few years from now, she could easily see, and even define, the distinction between reality and unreality on the screen but deep down in her there was a child that still could not distinguish?

"You know that the Roadrunner is a series of pictures that move. People draw pictures, and people can do anything with pictures. So the Roadrunner is drawn again and again, and he's back in the next show with his wounds all healed and he's ready to make a jackass of himself again."

"A jackass? But he's a coyote."

"Now . . .?"

Mr. Howler stopped. Jill was grinning.

"O.K., now you're pulling my leg."

"But is King Kong alive or is he taped?"

"Taped. Like the Disney I took you to see last week. Bedknobs and Broomsticks. "

"Then King Kong didn't happen?"

"Oh, yes, it really happened. But this is a movie they made about King Kong after what really happened was all over. So it's not exactly like it really was, and actors took the parts of Ann Redman and Carl Denham and all the others. Except King Kong himself. He was a toy model."

Jill was silent for a minute and then she said, "You mean, there really was a King Kong? How do you know, Grandpa?"

"Because I was there in New York when Kong went on his rampage. I was in the theater when he broke loose, and I was in the crowd that gathered around Kong's body after he fell off the Empire State Building. I was thirteen then, just seven years older than you are now. I was with my parents, and they were visiting my Aunt Thea. She was beautiful, and she had golden hair just like Fay Wray's -- I mean, Ann Redman's. She'd married a very rich man, and they had a big apartment high up in the clouds. In the Empire State Building itself."

"High up in the clouds! That must've been fun, Grandpa!" It would have been, he thought, if there had not been so much tension in that apartment. Uncle Nate and Aunt Thea should have been happy because they were so rich and lived in such a swell place. But they weren't. No one said anything to young Tim Howler, but he felt the suppressed anger, heard the bite of tone, and saw the tightening lips. His aunt and uncle were having trouble of some sort, and his parents were upset by it. But they all tried to pretend everything was as sweet as honey when he was around.

Young Howler had been eager to accept the pretense. He didn't like to think that anybody could be mad at his tall, blond, and beautiful aunt. He was passionately in love with her; he ached for her in the daytime; at nights he had fantasies about her of which he was ashamed when he awoke. But not for long. She was a thousand times more desirable than Fay Wray or Claudette Colbert or Elissa Landi.

But that night, when they were all going to see the premiere of The Eighth Wonder of the World, King Kong himself, young Howler had managed to ignore whatever it was that was bugging his elders. And even they seemed to be having a good time. Uncle Nate, over his parents' weak protests, had purchased orchestra seats for them. These were twenty dollars apiece, big money in Depression days, enough to feed a family for a month. Everybody got all dressed up, and Aunt Thea looked too beautiful to be real. Young Howler was so excited that he thought his heart was going to climb up and out through his throat. For days

the newspapers had been full of stories about King Kong, speculations, rather, since Carl Denham wasn't telling them much. And he, Tim Howller, would be one of the lucky few to see the monster first.

Boy, wait until he got back to the kids in seventh grade at Busiris, Illinois! Would their eyes ever pop when he told them all about it!

But his happiness was too good to last. Aunt Thea suddenly said she had a headache and couldn't possibly go. Then she and Uncle Nate went into their bedroom, and even in the front room, three rooms and a hallway distant, young Tim could hear their voices. After a while Uncle Nate, slamming doors behind him, came out. He was red-faced and scowling, but he wasn't going to call the party off. All four of them, very uncomfortable and silent, rode in a taxi to the theater on Times Square. But when they got inside, even Uncle Nate forgot the quarrel or at least he seemed to. There was, the big stage with its towering silvery curtains and through the curtains came a vibration of excitement and of delicious danger. And even through the curtains the hot hairy ape-stink filled the theater.

"Did King Kong get loose just like in the movie?" Jill said.

Mr. Howller started. "What? Oh, yes, he sure did. Just like in the movie."

"Were you scared, Grandpa? Did you run away like everybody else?"

He hesitated. Jill's image of her grandfather had been cast in a heroic mold. To her he was a giant of Herculean strength and perfect courage, her defender and champion. So far he had managed to live up to the image, mainly because the demands she made were not too much for him. In time she would see the cracks and the sawdust oozing out. But she was too young to disillusion now.

"No, I didn't run," he said. "I waited until the theater was cleared of the crowd."

This was true. The big man who'd been sitting in the seat before him had leaped up yelling as Kong began tearing the bars out of his cage, had whirled and jumped over the back of his seat, and his knee had hit young Howller on the jaw. And so young Howller had been stretched out senseless on the floor under the seats while the mob screamed and tore at each other and trampled the fallen.

Later he was glad that he had been knocked out. It gave him a good excuse for not keeping cool, for not acting heroically in the situation. He knew that if he had not been unconscious, he would have been as frenzied as the others, and he would have abandoned his parents, thinking only in his terror of his own salvation. Of course, his parents had deserted him, though they claimed that they had been swept away from him by the mob. This could be true: maybe his folks had actually tried to get to him. But he had not really thought they had, and for years he had looked down on them because of their flight. When he got older, he realized that he would have done the same thing, and he knew that his contempt for them was really a disguised contempt for himself.

He had awakened with a sore jaw and a headache. The police and the ambulance men were there and starting to take care of the hurt and to haul away the dead. He staggered past them out into the lobby and, not seeing his parents there, went outside. The sidewalks and the streets were plugged with thousands of men, women, and children, on foot and in cars, fleeing northward.

He had not known where Kong was. He should have been able to figure it out, since the frantic mob was leaving the midtown part of Manhattan. But he could think of only two things. Where were his parents? And was Aunt Thea safe? And then he had a third thing to consider. He discovered that he had wet his pants. When he had seen the great ape burst loose, he had wet his pants.

Under the circumstances, he should have paid no attention to this. Certainly no one else did. But he was a very sensitive and shy boy of thirteen, and, for some reason, the need for getting dry underwear and trousers seemed even more important than finding his parents. In retrospect he would tell himself that he would have gone south anyway. But he knew deep down that if his pants had not been wet he might not have dared return to the Empire State Building.

It was impossible to buck the flow of the thousands moving like lava up Broadway. He went east on 43rd Street until he came to Fifth Avenue, where he started southward. There was a crowd to fight against here, too, but it was much smaller than that on Broadway. He was able to thread his way through it, though he often had to go out into the street and dodge the cars. These, fortunately, were not able to move faster than about three miles an hour.

"Many people got impatient because the cars wouldn't go faster," he told Jill, "and they just abandoned them and struck out on foot."

"Wasn't it noisy, Grandpa?"

"Noisy? I've never heard such noise. I think that everyone in Manhattan, except those hiding under their beds, was yelling or talking. And every driver in Manhattan was blowing his car's horn. And then there were the sirens of the fire trucks and police cars and ambulances. Yes, it was noisy. "

Several times he tried to stop a fugitive so he could find out what was going on. But even when he did succeed in halting someone for a few seconds, he couldn't make himself heard. By then, as he found out later, the radio had broadcast the news. Kong had chased John Driscoll and Ann Redman out of the theater and across the street to their hotel. They had gone up to Driscoll's room, where they thought they were safe. But Kong had climbed up, using windows as ladder steps, reached into the room, knocked Driscoll out, grabbed Ann, and had then leaped away with her. He had headed, as Carl Denham figured he would, toward the tallest structure on the island. On King Kong's own island, he lived on the highest point, Skull Mountain, where he was truly monarch of all he surveyed. Here he would climb to the top of the Empire State Building, Manhattan's Skull Mountain.

Tim Howler had not known this, but he was able to infer that Kong had

traveled down Fifth Avenue from 38th Street on. He passed a dozen cars with their tops flattened down by the ape's fist or turned over on their sides or tops. He saw three sheet covered bodies on the sidewalks, and he overheard a policeman telling a reporter that Kong had climbed up several buildings on his way south and reached into windows and pulled people out and thrown them down onto the pavement.

"But you said King Kong was carrying Ann Redman in the crook of his arm, Grandpa," Jill said. "He only had one arm to climb with, Grandpa, so . . . so wouldn't he fall off the building when he reached in to grab those poor people?"

"A very shrewd observation, my little chickadee," Mr. Howller said, using the W. C. Fields voice that usually sent her into giggles. "But his arms were long enough for him to drape Ann Redman over the arm he used to hang on with while he reached in with the other. And to forestall your next question, even if you had not thought of it, he could turn over an automobile with only one hand. "

"But . . . but why'd he take time out to do that if he wanted to get to the top of the Empire State Building?"

"I don't know why people often do the things they do," Mr. Howller said. "So how would I know why an ape does the things he does?"

When he was a block away from the Empire State, a plane crashed onto the middle of the avenue two blocks behind him and burned furiously. Tim Howller watched it for a few minutes, then he looked upward and saw the red and green lights of the five 'planes and the silvery bodies slipping in and out of the searchlights.

"Five airplanes, Grandpa? But the movie . . ."

"Yes, I know. The movie showed about fourteen or fifteen. But the book says that there were six to begin with, and the book is much more accurate. The movie also shows King Kong's last stand taking place in the daylight. But it didn't; it was still nighttime."

The Army Air Force plane must have been going at least 250 mph as it dived down toward the giant ape standing on the top of the observation tower. Kong had put Ann Redman by his feet so he could hang on to the tower with one hand and grab out with the other at the planes. One had come too close, and he had seized the left biplane structure and ripped it off. Given the energy of the plane, his hand should have been torn off, too, or at least he should have been pulled loose from his hold on the tower and gone down with the plane. But he hadn't let loose, and that told something of the enormous strength of that towering body. It also told something of the relative fragility of the biplane.

Young Howller had watched the efforts of the firemen to extinguish the fire and then he had turned back toward the Empire State Building. By then it was all over. All over for King Kong, anyway. It was, in after years, one of Mr. Howller's greatest regrets that he had not seen the monstrous dark body falling through the beams of the searchlights—blackness, then the flash of blackness through the whiteness of the highest beam, blackness, the flash through the next beam, blackness, the flash through the third beam, blackness, the flash through the

lowest beam. Dot, dash, dot, dash, Mr. Howler was to think afterward. A code transmitted unconsciously by the great ape and received unconsciously by those who witnessed the fall. Or by those who would hear of it and think about it. Or was he going too far conceiving this? Wasn't he always looking for codes? And, when he found them, unable to decipher them?

Since he had been thirteen, he had been trying to equate the great falls in man's myths and legends and to find some sort of intelligence in them. The fall of the tower of Babel, of Lucifer, of Vulcan, of Icarus, and, finally, of King Kong. But he wasn't equal to the task; he didn't have the genius to perceive what the falls meant, he couldn't screen out the -- to use an electronic term -- the "noise." All he could come up with were folk adages. What goes up must come down. The bigger they are, the harder they fall.

"What'd you say, Grandpa?"

"I was thinking out loud, if you can call that thinking," Mr. Howler said.

Young Howler had been one of the first on the scene, and so he got a place in the front of the crowd. He had not completely forgotten his parents or Aunt Thea, but the danger was over, and he could not make himself leave to search for them. And he had even forgotten about his soaked pants. The body was only about thirty feet from him. It lay on its back on the sidewalk, just as in the movie. But the dead Kong did not look as big or as dignified as in the movie. He was spread out more like an ape skin rug than a body, and blood and bowels and their contents had splashed out around him.

After a while Carl Denham, the man responsible for capturing Kong and bringing him to New York, appeared. As in the movie, Denham spoke his classical lines by the body: "It was Beauty. As always, Beauty killed the Beast."

This was the most appropriately dramatic place for the lines to be spoken, of course, and the proper place to end the movie.

But the book had Denham speaking these lines as he leaned over the parapet of the observation tower to look down at Kong on the sidewalk. His only audience was a police sergeant.

Both the book and the movie were true. Or half true. Denham did speak those lines way up on the 102nd floor of the tower. But, showman that he was, he also spoke them when he got down to the sidewalk, where the newsmen could hear them.

Young Howler didn't hear Denham's remarks. He was too far away. Besides, at that moment he felt a tap on his shoulder and heard a man say, "Hey, kid, there's somebody trying to get your attention!"

Young Howler went into his mother's arms and wept for at least a minute. His father reached past his mother and touched him briefly on the forehead, as if blessing him, and then gave his shoulder a squeeze. When he was able to talk, Tim Howler asked his mother what had happened to them. They, as near as they could remember, had been pushed

out by the crowd, though they had fought to get to him, and had run up Broadway after they found themselves in the street because King Kong had appeared. They had managed to get back to the theater, had not been able to locate Tim, and had walked back to the Empire State Building.

"What happened to Uncle Nate?" Tim said.

Uncle Nate, his mother said, had caught up with them on Fifth Avenue and just now was trying to get past the police cordon into the building so he could check on Aunt Thea.

"She must be all right!" young Howller said. "The ape climbed up her side of the building, but she could easily get away from him, her apartment's so big!"

"Well, yes," his father had said. "But if she went to bed with her headache, she would've been right next to the window. But don't worry. If she'd been hurt, we'd know it.. And maybe she wasn't even home."

Young Tim had asked him what he meant by that, but his father had only shrugged.

The three of them stood in the front line of the crowd, waiting for Uncle Nate to bring news of Aunt Thea, even though they weren't really worried about her, and waiting to see what happened to Kong. Mayor Jimmy Walker showed up and conferred with the officials. Then the governor himself, Franklin Delano Roosevelt, arrived with much noise of siren and motorcycle. A minute later a big black limousine with flashing red lights and a siren pulled up. Standing on the running board was a giant with bronze hair and strange-looking gold flecked eyes. He jumped off the running board and strode up to the mayor, governor, and police commissioner and talked briefly with them. Tim Howller asked the man next to him what the giant's name was, but the man replied that he didn't know because he was from out of town also. The giant finished talking and strode up to the crowd, which opened for him as if it were the Red Sea and he were Moses, and he had no trouble at all getting through the police cordon. Tim then asked the man on the right of his parents if he knew the yellow-eyed giant's name. This man, tall and thin, was with a beautiful woman dressed up in an evening gown and a mink coat. He turned his head when Tim called to him and presented a hawk like face and eyes that burned so brightly that Tim wondered if he took dope. Those eyes also told him that here was a man who asked questions, not one who gave answers. Tim didn't repeat his question, and a moment later the man said, in a whispering voice that still carried a long distance, "Come on, Margo. I've work to do." And the two melted into the crowd.

Mr. Howller told Jill about the two men, and she said, "What about them, Grandpa?"

"I don't really know," he said. "Often I've wondered . . . Well, never mind. Whoever they were, they're irrelevant to what happened to King Kong. But I'll say one thing about New York - you sure see a lot of strange characters there."

Young Howller had expected that the mess would quickly be cleaned up.



And it was true that the sanitation department had sent a big truck with a big crane and a number of men with hoses, scoop shovels, and brooms. But a dozen people at least stopped the cleanup almost before it began. Carl Denham wanted no one to touch the body except the taxidermists he had called in. If he couldn't exhibit a live Kong, he would exhibit a dead one. A colonel from Roosevelt Field claimed the body and, when asked why the Air Force wanted it, could not give an explanation. Rather, he refused to give one, and it was not until an hour later that a phone call from the White House forced him to reveal the real reason. A general wanted the skin for a trophy because Kong was the only ape ever shot down in aerial combat.

A lawyer for the owners of the Empire State Building appeared with a claim for possession of the body. His clients wanted reimbursement for the damage done to the building.

A representative of the transit system wanted Kong's body so it could be sold to help pay for the damage the ape had done to the Sixth Avenue Elevated.

The owner of the theater from which Kong had escaped arrived with his lawyer and announced he intended to sue Denham for an amount which would cover the sums he would have to pay to those who were inevitably going to sue him.

The police ordered the body seized as evidence in the trial for involuntary manslaughter and criminal negligence in which Denham and the theater owner would be defendants in due process.

The manslaughter charges were later dropped, but Denham did serve a year before being paroled. On being released, he was killed by a religious fanatic, a native brought back by the second expedition to Kong's island. He was, in fact, the witch doctor. He had murdered Denham because Denham had abducted and slain his god, Kong.

His Majesty's New York consul showed up with papers which proved the Kong's island was in British waters. Therefore, Denham had no right to anything removed from the island without permission of His Majesty's government.

Denham was in a lot of trouble. But the worst blow of all was to come next day. He would be handed notification that he was being sued by Ann Redman. She wanted compensation to the tune of ten million dollars for various physical indignities and injuries suffered during her two abductions by the ape, plus the mental anguish these had caused her. Unfortunately for her, Denham went to prison without a penny in his pocket, and she dropped the suit. Thus, the public never found out exactly what the "physical indignities and injuries" were, but this did not keep it from making many speculations. Ann Redman also sued John Driscoll, though for a different reason. She claimed breach of promise. Driscoll, interviewed by newsman, made his famous remark that she should have been suing Kong, not him. This convinced most of the public that what it had suspected had indeed happened. Just how it could have been done was difficult to explain, but the public had never lacked wiseacres who would not only attempt the difficult but would not draw back even at the impossible.

Actually, Mr. Howller thought, the deed was not beyond possibility. Take an adult male gorilla who stood six feet high and weighed 350 pounds. According to Swiss zoo director Ernst Lang, he would have a full erection only two inches long. How did Professor Lang know this? Did he enter the cage during a mating and measure the phallus? Not very likely. Even the timid and amiable gorilla would scarcely submit to this type of handling in that kind of situation. Never mind. Professor Lang said it was so, and so it must be. Perhaps he used a telescope with gradations across the lens like those on a submarine's periscope. In any event, until someone entered the cage and slapped down a ruler during the action, Professor Lang's word would have to be taken as the last word.

By mathematical extrapolation, using the square-cube law, a gorilla twenty feet tall would have an erect penis about twenty-one inches long. What the diameter would be was another guess and perhaps a vital one, for Ann Redman anyway. Whatever anyone else thought about the possibility, Kong must have decided that he would never know unless he tried. Just how well he succeeded, only he and his victim knew, since the attempt would have taken place before Driscoll and Denham got to the observation tower and before the searchlight beams centered on their target.

But Ann Redman must have told her lover, John Driscoll, the truth, and he turned out not to be such a strong man after all.

"What're you thinking about, Grandpa?"

Mr. Howller looked at the screen. The Roadrunner had been succeeded by the Pink Panther, who was enduring as much pain and violence as the poor old coyote.

"Nothing," he said. "I'm just watching the Pink Panther with you."

"But you didn't say what happened to King Kong, " she said.

"Oh, " he said, "we stood around until dawn, and then the big shots finally came to some sort of agreement. The body just couldn't be left there much longer, if for no other reason than that it was blocking traffic. Blocking traffic meant that business would be held up. And lots of people would lose lots of money. And so Kong's body was taken away by the Police Department, though it used the Sanitation Department's crane, and it was kept in an icehouse until its ownership could be thrashed out."

"Poor Kong."

"No," he said, "not poor Kong. He was dead and out of it."

"He went to heaven?"

"As much as anybody," Mr. Howller said.

"But he killed a lot of people, and he carried off that nice girl. Wasn't he bad?"

"No, he wasn't bad. He was an animal, and he didn't know the difference

between good and evil. Anyway, even if he'd been human, he would've been doing what any human would have done."

"What do you mean, Grandpa?"

"Well, if you were captured by people only a foot tall and carried off to a far place and put in a cage, wouldn't you try to escape? And if these people tried to put you back in, or got so scared that they tried to kill you right now, wouldn't you step on them?"

"Sure, I'd step on them, Grandpa."

"You'd be justified, too. And King Kong was justified. He was only acting according to the dictates of his instincts."

"What?"

"He was an animal, and so he can't be blamed, no matter what he did. He wasn't evil. It was what happened around Kong that was evil."

"What do you mean?" Jill said.

"He brought out the bad and the good in the people."

But mostly bad, he thought, and he encouraged Jill to forget about Kong and concentrate on the Pink Panther. And as he looked at the screen, he saw it through tears. Even after forty-two years, he thought, tears. This was what the fall of Kong had meant to him. .

The crane had hooked the corpse and lifted it up. And there were two flattened-out bodies under Kong; he must have dropped them onto the sidewalk on his way up and then fallen on them from the tower. But how explain the nakedness of the corpses of the man and the woman?

The hair of the woman was long and, in a small area not covered by blood, yellow. And part of her face was recognizable.

Young Tim had not known until then that Uncle Nate had returned from looking for Aunt Thea. Uncle Nate gave a long wailing cry that sounded as if he, too, were falling from the top of the Empire State Building.

A second later young Tim Howler was wailing. But where Uncle Nate's was the cry of betrayal, and perhaps of revenge satisfied, Tim's was both of betrayal and of grief for the death of one he had passionately loved with a thirteen-year-olds love, for one whom the thirteen-year-old in him still loved.

"Grandpa, are there any more King Kongs?"

"No, " Mr. Howler said. To say yes would force him to try to explain something that she could not understand. When she got older, she would know that every dawn saw the death of the old Kong and the birth of the new.