

The GRIDLEY WAVE

CONTACTING THE WORLDS OF EDGAR RICE BURROUGHS

A BURROUGHS BULLETIN PUBLICATION, THE ORIGINAL AND ONLY AUTHORIZED EDGAR RICE BURROUGHS FANZINE

"TARZAN'S GREATEST ADV." GREAT!

Edgar Rice Burroughs' spirit must be reclining on Cloud 9 with a wide grin of approval for the fresh concept given his jungle hero by the new Sy Weintraub-Harvey Hayutin producing organization.

Filmed against authentic, exciting African backgrounds with unusual camera positions, intriguing characterizations and suspenseful action brought into dramatic focus by director John Guillermin, who also collaborated on the crisp screenplay with Bernie Giler, this one emerges as the best Tarzan film in years; and is bound to attract a greater segment of adults.

The Eastman Color printed by Pathe enriches the natural beauty and multi-colored vistas of the jungle to support Ted Scaife's camerawork in making this a pictorial treat.

The old format employing Tarzan's responsibility of a mate and son has been discarded by producer Weintraub. No more "Me Tarzan, you Jane" dialogue. Tarzan now speaks good English, and is transposed into "fresh bait" for the opposite sex. In this instance, attractive Sara Shane provides the romantic interest, but she can't take him with her, since his first and only love still remains the freedom of the jungle.

Adding stature to its box office potential are the character portrayals delivered by Anthony Quayle, as a ruthless killer and leader of a plan to reopen a diamond mine; Niall MacGinnis, as a near-sighted, pudgy, perspiring, ambitious diamond expert with a drooping eye for Scilla Gabel, Quayle's girl friend; and, not the least of which is the one by Gordon Scott who adds a big plus to his physical attributes as Tarzan with an opportunity to display good acting ability. Sean Connery and Al Mulock, as conflicting personalities in the Quayle group, supply additional performances of note.

Based on a story by Les Crutchfield, the film's action gets under way immediately as Quayle and his men, dressed as natives, steal dynamite from a river settlement to be used later for blowing up rock guarding the entrance to a diamond mine. A number of unarmed natives are killed in the raid, and Tarzan pledges revenge when he learns that Quayle, his old enemy, is responsible.

Miss Shane, whom Tarzan meets at the settlement when her plane is downed for repairs, is compelled to join Tarzan during his pursuit of Quayle, when her plane takes a nose dive after some playful runs over Tarzan's canoe in the jungle.

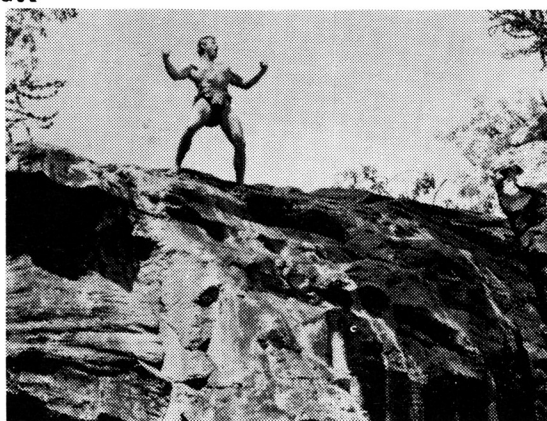
From here in there are some animal encounters,

jungle hazards, and stalking moves between Tarzan and Quayle's men. Connery is killed by one of Tarzan's arrows. Mulock dies in quicksand in a vengeful move against Connery. Tarzan is injured, and Miss Shane is captured when she attempts to steal aboard Quayle's launch for a first aid kit. Miss Gabel dies in a bamboo spiked trap intended for Tarzan.

MacGinnis set Miss Shane free to further a greedy plan to do away with Quayle when the mine is reopened. The plan backfires and he falls to his death in a mine shaft when Quayle crushes his eye glasses. Tarzan climbs a rock cliff for a fight-to-a-finish with Quayle. Quayle falls to his death in a wire noose contraption he planned to use on Tarzan. The apeman voices his

victory cry, proclaiming the jungle free from fear. Miss Shane, changed by her experience with Tarzan, returns to civilization a better person.

—Samuel D. Berns



**SCOTT'S REALLY GOT SOMETHING TO YELL ABOUT IN
TARZAN'S GREATEST ADVENTURE**

TARZAN'S GREATEST ADVENTURE...Release date, July, 1959. Paramount. A Sy Weintraub-Harvey Hayutin production. Directed by John Guillermin.

CAST

Tarzan.....Gordon Scott
Slade.....Anthony Quayle
Angle.....Sara Shane
Kruger...Niall MacGinnis
O'Bannon...Sean Connery
Dino.....Al Mulock
Toni.....Scilla Gabel

Screenplay by Bernie Giler and John Guillermin from a story by Les Crutchfield; based on the characters created by Edgar Rice Burroughs.

GREAT SCOTT! SCOTT'S GREAT!

I guess I'm just one of hundreds of Tarzan fans who was not very impressed by Scott's portrayal of the apeman under the Sol Lesser banner. **HIDDEN JUNGLE** was slow moving and dull; **LOST SAFARI** was promising and colorful, while **FIGHT FOR LIFE** was a complete let down.

It was the two "BOLD JOURNEY" episodes on TV that helped enormously to convince me Scott was right for the role. His tackling a baby elephant, riding wild giraffe and rhino, grappling with pythons, swinging over 100 ft. gorges on real jungle vines, and just being Tarzan, barefoot and naked under an African sun, showed he really has the stuff Tarz is made of. I couldn't help but admire the guy's guts! Scott really comes through in **TARZAN'S GREATEST ADVENTURE**... looking and acting the part! This is Burroughs' Tarzan...the portrayal fans have been screaming for...free at last from the Weissmuller prototype!



As a more mature Tarzan Scott claims to have read some of the Burroughs novels, and judging by his performance, one can believe it. "I felt I had to do it to get some idea of the character," Scott stated. "It's about time Tarzan grew up and got someone else interested besides children."

Scott acts more natural in this film. He does not pose in the exaggerated "Muscle Beach" type positions that Lesser insisted on his doing in preceding films. When he flexes his muscles or expands his chest, there's a reason for it in the script...followed by plenty of action!

Somehow I am reminded of Elmo Lincoln by Scott's performance. Perhaps it is the terrific chest expansion of both, or the apparent ease with which they performed Herculean feats, both seen project the illusion of great strength. And to be likend to Elmo is a compliment, in my opinion, for Elmo was no slouch as Tarz!

Gordon Scott and producer Sy Weintraub have breathed new life into the oldest of motion picture series.

Don't miss it!!!

OTHER OPINIONS

I took your say so, and saw Tarzan's Greatest Adventure and dawgone if it isn't pure Burroughs from start to finish; Tarzan even looks like Tarzan and talks like him too. And what a built! Clint Walker needn't apply, the job's taken.

—Hannes Bok

Saw TARZAN'S GREATEST ADVENTURE last week and couldn't be happier. It has been a long time since I've enjoyed any movie as much, sat through it twice, and intend to see it again. I retract anything I might have muttered about Scott on the basis of HIDDEN JUNGLE and FIGHT FOR LIFE. He turns out to have not only acting ability, but a thorough understanding of the role. Tarzan has at last been discovered to have a sex life and the ability to speak decent English, and as the reviewer for the Exhibitor said: "This might be described as the film in which Tarzan goes adult, and the change is strictly for the better." Can you imagine Weintraub's crew let loose on some of ERB's better stuff?

—Eldon Everett

As the old maid said: "Yeah, I've imagined it lots of times."

I saw TARZAN'S GREATEST ADVENTURE last month. I liked this one better than the other Scott pictures. For one thing he is more like the Tarzan of the books. Color is an added feature in the Tarzan adventures and it will be impossible for the studios to go back to black and white. The jungle and river scenes were very beautiful.

—John Harwood

I thought TARZAN'S GREATEST ADVENTURE the best of the Scott Tarzans. He was more like the book Tarzan that we are more familiar with.

—Maurice B. Gardner

Last Saturday (July 11th) I saw TARZAN'S GREATEST ADVENTURE, and think Sy Weintraub should be congratulated. After that slump in Tarzan movies it was a relief to see a good one.

—John Stanley Brown

I saw TARZAN'S GREATEST ADVENTURE...that Gordon Scott...yi-yi-yi!! WONDERFUL! BEST YET! He is just beautiful! It's unbelievable that a human being could be so like a Greek God!

—Phyl Emerson

If enough fans write requesting it, there is the possibility that Revell Plastic Toy kits, or Aurora Plastics of West Hempstead, L. I., N. Y. will put-out do-it-yourself Tarzan model kits.

What was originally scheduled as an Edgar R. Burroughs discussion panel at the 17th World SF Convention in Detroit this past labor day weekend turned out to be a very fine speech on the author and his works delivered by Bob Hyde, the well-known Pittsburgh ERB fan. Reluctance on the part of ERB fans attending the convention to participate on the panel (or unwillingness of some SF fans to let it be known they are also interested in ERB), made it necessary for Bob to carry the whole program. Being a strong Burroughs fan, Bob carried it well! Some 60 people were in attendance.

I planned to publish his speech in the Wave, but due to its length and the fact that a great deal of the talk was derived from Tom Gardner's article in BB #10 I can not publish it here. It can, however, be read by fans in the next issue of ERBANIA, which will contain the complete text of the speech.

On March 19, 1959 the balloon went up! This is the date TARZAN ceased being an illustrated romance and became just another "comic" strip.

Bill Elliott is the new script writer, replacing Dick Van Buren, while John Celardo continues in the art department. The latter's work is showing a marked improvement, and I wish it was true of the story line. But the strips are absolutely stuffed with dialogue balloons, leaving very little space for illustration, and practically no action what-so-ever.

And the dialogue is most un-Tarzan like!

Sample:---

TARZAN: "I, Tarzan, greet you wise 'Obia' men! Tis said you have great magic much needed NOW in BIG emergency."

OEBIA CHIEF: "Dasso, Tarzan!"

Yeah, man...dats so!! But you have to read it a week or so to actually believe it! The "Obia" men are a group of witch doctors forcing natives to "obey" them. And Elliott gives full play to a language that is all his own. The following will give you a rough idea:---

| | |
|-----------------------|--|
| Medu: | a medicine man |
| Dedo: | a poison |
| Hevo: | a fat chief |
| The Muno's: | a wealthy tribe |
| Gana: | a chief trying to gain the Muno's wealth |
| Humo: | a human-like ape |
| The Tini-Tini people: | a pygmie tribe |

But it gets worse! Tarzan has picked up a kid called Ito, who is remindful of a certain BOY. Humo, the ape, turns out to be Tarzan's foster nephew. For Humo is the son of Huga, first son of Kala! So it appears that ERB was all wrong and Kala did not lose her first born after all! And in all this conversation Tarzan carries on with the Kerchak apes much reference is made of rogue white men, elephants, wild pigs, etc., but no mention of bad Tarmangani, Tantor or Horta.

It seems Tarzan is being turned into the MARK TRAIL of the jungle...it's incredibly bad, and one wonders who the strip is trying to appeal to. Certainly not Tarzan fans!



BRAND NEW TARZAN

... FINDS
FORGOTTEN
WORLDS OF
ADVENTURE!

TERROR WORLD of the
Kaluana Thrill-Killers!



UNDERWATER WORLD of
the Dancing Hippos!



If you go to see this remake of the original Johnny Weissmuller TARZAN epic with the expectation of witnessing MGM out-do themselves in a terrific technicolor spectacle of wild fun and adventure, then prepare yourself for a big disappointment. What could have turned out to be a wonderful evening of exciting and colorful entertainment really turns out to be a cinematic quiz game. You keep trying to guess what old film each action sequence was stolen from...or would it be kinder to say "borrowed from"? For there is very little action in the film that is original, and my personal feelings after viewing it was that I'd been hoodwinked! I can say this for it: It is probably the greatest single cutting and paste job in the history of motion pictures! I identified at least five clips from other fiction features, and twice as many location shots from African adventure films, in both technicolor and black & white.

The story starts off exciting enough with the opening scene in which Jane, daughter of Colonel Parker, a rum-soaked failure who operates a trading post in an African village, comes from London to join her father. She arouses the hostility of the natives by befriending a hated Watusi. Holt, a white hunter, attempts to protect Jane from the abuse of the natives as she and the Watusi are disembarking from the river boat she arrived on. Holt hides the Watusi in a cargo room containing explosives. An accidental fire blows up the boat, panicking the natives and allowing Jane, Holt and the Watusi to find temporary safety at the trading post.

The grateful Watusi gives Jane an ivory bracelet with inscribed symbols regarding the graveyard of the elephants. The natives are working themselves into a frenzy to attack the trading post. Holt is determined to seek his fortune in ivory from the legendary elephants graveyard and Parker, to save Jane, agrees to accompany him, with the Watusi acting as guide. They escape as the natives attack the village.

On trek, Jane faints due to the heat and the tightness of her corset. Holt cuts the lacings of the garment to revive her.

After some hardships, the safari is astounded to hear a weird cry from the tree-tops and see a human figure swinging from tree to tree. Just

about this time they are attacked by elephants, whose herd the safari has come too close to. The enraged bulls attack. Holt downs one, but steps into a snare as another charges Jane. The apeman saves Jane and carries her to his treetop home.

At first frightened, Jane discovers Tarzan to be completely naive. After a brief idyllic jungle interlude with the apeman she is discovered by Parker and Holt. The latter kills one of the apes which he presumes is harming Jane. Tarzan, returning to the scene, is also fired upon by Holt. He retreats, but keeps the party under observation.

They are attacked by Kaluana warriors and the apeman saves them by rousing the wild beasts of the jungle to a thunderous stampede. After the rescue, the enraged apeman breaks Holt's rifle and refrains from killing the hunter when Jane intercedes. Misunderstanding her action, Tarzan returns to his treetop home, crestfallen. Cheta remains with Jane.

The remnants of the safari, Parker, Holt, Jane and the Watusi, continue their trek which leads them across the desert and to the foot of a huge escarpment. During the dangerous ascent, Riano, the Watusi, falls to his death. Reaching the summit, they discover a lost city. Upon exploring their strange surroundings they are trapped by savage pygmies in a high-walled arena. From the tops of the walls the savages pour cauldrons of boiling liquid and attempt to pull the trio, who have climbed atop a huge idol, into the blazing inferno by snaring them with lariats. Jane sends Cheta after Tarzan.

Tarzan arrives, and rescues Jane and Holt by swinging out over the fiery arena on a vine and picking them up as he kicks pygmies into their own death trap. But not before Col. Parker has become a victim of the pygmy pleasures.

Tarzan's elephants are summoned by his call and they destroy the pygmy village. A wounded elephant leads the party to the sought-for goal. Holt's dream of wealth comes true. Jane chooses the untainted jungle Eden, shared with Tarzan.

TARZAN, THE APE MAN...Release date, Oct. 1959. Produced by Al Zimbalist. Directed by Joseph Newman. Screen play by Robert Hill. Based on the characters created by Edgar Rice Burroughs. A Metro-Goldwyn-Mayer Picture.

CAST

Tarzan.....Dennis (Denny) Miller
Jane Parker.....Joanna Barnes
Holt.....Cesare Danova
Col. Parker.....Robert Douglas
Riano.....Thomas Yangha



Almost all the ads plugging this film announce: "NEW TARZAN FINDS FORGOTTEN WORLDS OF ADVENTURE!" Let us say MGM hopes they are "FORGOTTEN WORLDS"!

From the very beginning of TARZAN, THE APE MAN it is evident why Riano was made a Watusi in the film. For action shots from KING SOLOMON'S MINES, an MGM adventure film of ten years or so ago, start cropping up. When Jane is overcome by the humidity, it is Stewart Granger we see cutting the lacings of Deborah Kerr's corset. When Holt downs the charging elephant, it is Granger in a scene from MINES again. The first shot we see of Tarzan swinging through the trees is the old trapeze swings performed in the Weissmuller original. We see this twice...reversed the second time...as a movie goer (with the mentality of a twelve year old) you are not supposed to

notice the switch. The Kaluana attack and wild animal stampede are also from MINES, as are various shots of the safari's trek toward the escarpment and through the jungle. The charging rhinoceros, Cheta's hazards enroute to warn the apeman of Jane's peril, the elephants destroying the pygmy village, are all from the original APEMAN. Part of that magnificent battle Weissmuller had with the giant crocodile in TARZAN AND HIS MATE is also included.

Scenes from Johnny Weissmuller's APEMAN are used so frequently one wonders why he has not been credited in the cast as Miller's co-star. But this technicolor remake captures none of the magic and charm Weissmuller's and Maureen O'Sullivan's performances gave the story twenty-seven years ago.

Miller has very little to do in the film, and when he does appear he seems embarrassed about the whole thing, as tho he had stepped out on the basketball court without his trunks.

Miss Barnes appears to have been the victim of a make-up man who decided she had a Liz Taylor type face and proceeded to make her up as same...with highly arched eyebrows that lend a startled expression to a face that shows little change throughout the entire film. Perhaps the director informed her, "Now don't emote --- act like Grace Kelly." and it seems she followed through. She changes expression by knitting her eyebrows and when she is called upon to scream.

The only acting is given by Mr. Douglas, who could have lent his part better characterization given the opportunity. However, I can not visualize ERB's Prof. Porter as a drunk even if they have changed his name to Col. Parker.

Perhaps if more time had been devoted to developing characterization and less to working in old film clips, this might have been a good picture. So little time is allotted to the romance between Tarzan and Jane that only those with the knowing nod will understand why Jane stayed with Tarzan rather than returning, rich, to civilization with Holt.

Perhaps, too, having recently viewed WATUSI!, which incorporated the very same film clips from KING SOLOMON'S MINES, and catching the original APEMAN on TV, has prejudiced me against the new film. But the fact remains; the Johnny Weissmuller version is the better film in all ways --- characterization; action; even realism! The comment of Russ Manning best sums up what I am trying to say:--

"TARZAN THE APEMAN was on TV yesterday! Lordee, what a superb thing... romantic in a uninhibited pagan way...excellent animal stuff.....

and I now see why Johnny W is Tarzan to every body that ever saw those early pics. But mostly it was the production of the pic that sold me... the whole thing was incredibly jungly and savage and real. To me, that movie was more truly Africa than any of the things they make now that are shot entirely in the dark continent. Just goes to show that imaginative and creative suggestion beats here's-every-last-leaf-realism every time!"

Much is being made in publicity about the "Me Tarzan--you Jane" line having been omitted from the new film. The fact is, this infamous bit of dialogue was never in any Tarzan picture! But, Tarzan, learning his first English words by repeating after Jane the twenty-third Psalm turns out to be more comical than the line MGM omitted.

A few months ago Variety reported that MGM was dissatisfied with TARZAN'S FIGHT FOR LIFE, and was ashamed to have the company's name connected with it. They have nothing to be proud about in the new TARZAN, THE APE MAN!

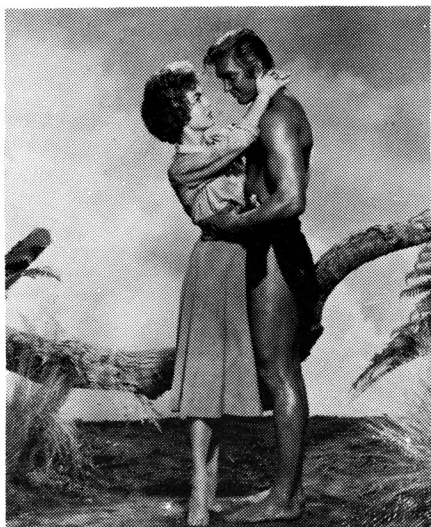
If you want to see it, catch Johnny's version on TV...it's better, even with the commercials!

Sol Lesser Productions sued MGM for \$1,925,000 damages, charging breach of contract and unfair competition. Release of APEMAN was held up almost two months due to this. However, it is not the first time Tarzan has competed with himself. Weissmuller films made for MGM competed against Sol Lesser and Burroughs-Tarzan Enterprises pix back in the 30's, Weissmuller and Lex Barker pix have double featured with each other, and Scott and Miller still have Weissmuller to compete with on TV. But even as far back as 1920-21, P. Demsey Tabler, Gene Polar and Elmo Lincoln were portraying Tarzan at the same time.

SHORT WAVES

Mickey Rooney plans to turn out a TV test film for a "teen-age Western" series to star Johnny Weissmuller, Jr....Joanne Barnes, who is Jane in new APEMAN, plays fem lead on the NBC-TV series, 21 BEACON STREET...Bruce Bennett is in THE ALLIGATOR PEOPLE and THE COSMIC MAN.

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THE NEW AND THE OLD