Tarzan in Newest African Adventure

Location filming in Africa, the use of Technicolor and a substantial story played out by good-looking women and the best and worst sort of men, make "TARZAN THE MAGNIFICENT" a picture superior to most of those made previously about Edgar Rice Burroughs' heroic ape-man.

Gordon Scott plays the jungle lord and John Carradine his most grisly foe. Carradine's four sons also are murderers and plunderers, so it is Tarzan's duty to bring them to justice, or what few of them are alive at the end. With the eldest son, big Jock Mahoney, as his prisoner, Tarzan is joined on the trip through tribal country and quicksand by sultry Beita St. John and her cowardly husband, Lionel Jeffries, and a younger pair, Alexandra Stewart and the man she comes to love in the steamy brush, Charles Tingwell.

By the way, the film's most important role is played by Ama, who kills snakes, frightens lions, plucks the criminals with bow and arrow and converses in jungle-ese with ease. Most of his companions are brought to justice but not Miss St. John. She helps Mahoney escape and when he deserts her she is attacked by a lion. Later, the audience sees only her bloody scarf. Mahoney kills Carradine when he means to kill Tarzan. The ape-man turns him over to the police and returns to his jungle.

Most of the picture was filmed in Kenya, East Africa. This, the second Tarzan picture made by Weintraub and Hayatin, is impressive. Its expense is evident.

—Saul Ostrove

TARZAN THE MAGNIFICENT ... Release date, July, 1960.


CAST

Tarzan ....................... Gordon Scott
Coy Banton ..................... Jock Mahoney
Bag Ama ....................... Beita St. John
Abel Banton .................... John Carradine
Laurie ......................... Alexandra Stewart
Ames ......................... Lionel Jeffries
Tate ......................... Earl Cameron
Conway ....................... Charles Tingwell
Martin Banton .................. Al Mulock
Johnny Banton ............... Gary Cockrell
Chief ....................... Christopher Carlos
Headman ..................... Harry Baird

Three downtown houses, two suburban and two drive-ins. One of the city's oldest theatres, the Palace, on whose boards have trod some of the great names of show business (almost as many and some of the same who appeared at that bigger Palace in NYC), will close this month. With films like HERCULES UNCHAINED, OCEANS 11, THE APARTMENT, and others, being held over for extensive runs, it takes longer for a picture to get a showing. So I had to wait a couple of months for TARZAN THE MAGNIFICENT.

Incidentally, Peebles, with the closing of the Palace, will have more television stations than it has first-run theatres. A sign of progress?

Reports about TARZAN THE MAGNIFICENT have been mostly favorable. Some call it a jungle western with Tarzan acting as a sort of Marshall bringing in a bad man under threat of gang retaliation. Motion Picture Exhibitor calls it one of the best, with lots of rough and tough action, intrigue, suspense, and colorful settings which are authentic and impressive.

Tarzan, acting as a jungle "lawman," is not an unlikely role for the ape-man, and one in which Burroughs, himself, occasionally cast him. As in GREATEST ADVENTURE, he is given a kind of sardonic taste.

And Cheta's role has been toned down...She is, happily, no longer the co-star of the series. A unique thing about this film is the fact that for the first time since the advent of sound the Tarzan yell is most noted for its total absence. Some fans disliked the omission of the ape-ory, but due to the rash of recent recordings using the yell as sound-effects and for "laughs," I personally think this move is well on the part of the producers. The yell, for the time being, at least, would only evoke laughter.
Oh, the radiant blood of lightning that pulses 'round the Earth
Is doomed to cling forever to the planet of
its birth,
Would its currents reach the lands that are
the Evening Stars;
Could they fall upon the rust-red sands in the
far Domains of Mars,
Be ceaseless, even though sent forth from the
farthest sending-station,
Would come to Amor or Barasom—they lie in
the imagination.
Yet there is a power to reach these worlds it
came this morning as I started to shave;
The postman dropped it in my box—it was, of
course, the Gridley Wave.

That should teach you not to cast pearls before
swine.
I thought TARZAN'S GREATEST ADVENTURE was a
bit too overacted by all the bad guys, but this
is a quibble: I like overacting. The villains in
the Burton books overacted, Tarzan overacted,
underacting is for people less energetic than
those Burroughs brought to life. I didn't see
TARZAN, THE APE MAN—I saw the previews and
they were enough.

—Donald Simpson

Invariably, I find at least one reference of
comparison to the works of Burroughs every
month in the current science-fiction magazines.
His books seem to be the standard of the fantasy
adventure world.

—T. C. Brown, Jr.

I thought the Miller movie was in poor
taste; in short, lousy.
"Tarzan the Magnificent." I wonder, is that
base the book? Oh, well, even if it isn't,
it's bound to be good, Scott does put you in
mind of Elmo Lincoln, doesn't he? I have a short
film of him and I ran it again (twice) after I
read the book. Dadgum if he couldn't give J.W.
a run for his money.

—John Stanley Brown

The movie reviews were very interesting and my
sentiments agree with those who liked "Tarzan's
Greatest Adventure", it was a swell pic. The
"Apeman" still hasn't arrived in S.F., and I can't
say that I look forward to seeing it after the
review.

Your short item on the Tarzan strip had an
error in it. The balloon strip began Sunday, Nov.
25, 1956, not on March 19, 1950. Aside from this
the news is quite correct and brought home with
great emphasis just how sickening the strip has
become. I had longed to see Dick Van Buren
replaced, but this guy Elliot is far worse.

—Jeremy A. Barry

It's too bad that the other forms of Tarzan
could not (and probably never will) be more aptly
represented. By this I mean his comic strip
version, J.P. among others. But I don't believe
that pictures, still or moving, can take the
place of an imagination, which is one reason
I would like to see TV become nothing more than
a vaudeville show and to have radio come back
with its Shadows, Captains Midnight, Lights Out,
etc. Anyway, I try to get my hands on anything
that has to do with the ape-man, be it deragory
or not. To me, this guy is adventure un
limited!

—Ron Haydock

Questions: What happened to the old "Tarzan"
comic strip? It's terrible. I.E. Pompeyo, Tarzan,
land, Ito, Tini-Tini People. They've really
made it stink. What was wrong with old Edgar's
version? His estate should correct this before
it's too late.

—Daniel W. Lee

I saw TARZAN, THE APe MAN and heartily agree
with your comments. I am always disappointed by
the Tarzan who is always struggling with English
and with the plot. I mean, I didn't even know
what 23rd poem bit. I'm confident Tarzan would be
a better screen hero, if he were portrayed as a
more mature, English speaking Lord Greystoke
reverting to the jungle. As far as I see, the
Tarzan I'm in sympathy with, I can identify
myself here, but never with muscular youths who
starve vacantly as they try to comprehend the
mysteries of women or the white man and his
way.

—Keith Thompson

AGGOGY editor, Hal Steeger, has been trying to
make arrangements to reprint some of E.R.B.'s
older stories that originally appeared in that
mag. Fans interested, should drop Mr. Steeger a line
of encouragement. . . MGM's blonde Tarz, Demi Mill-
er, will appear in WHERE THE NOODLE IS . No
Weismuller is shooting a new JUNGLE JIM series in
England...Stan Vineron, WCF, had a unique dis-
play of his fabulous collection on view at The
Book Shop early this spring... Rex Mazon, veteran
Tarzan artist, did his first color cover for Dell's TURK
quarterly comic, current issue... Zane Grey, who
died in 1939, has had a new novel published annually since his passing. The latest,
HORSE HEAVEN HILL, is due this fall. Too
bad E.R.B fans can not be so considered...Speaking
of authors, Erle Stanley Gardner's 1960 adventure of Perry Mason, "The Case of the Waylaid
Wolf," is in the writer's 100th book in the series...
Gardner fans, like Burroughs fans, just can
not seem to get enough... E.R.B fan Sam Peebles is
author-producer of the new NBC TV series, THE
TALL MAN. The star of the series, Barry Sulli-
van, says that during the filming, his horse
stopped suddenly...suffering from In-
jury...Roocher Films, the producers of the
Tarzan features, have released 21 Tarzan movies
for TV consumption. These include the early pix
made by Weismuller and Crabbe on through Scott's
first film, HIDDEN JUNGLE. Pix are sold to any
station willing to pay the price for exclusive
broadcasting rights on a package deal. Charmel
2 in Cleveland, Ohio and a Wohita, Kansas station
are among the first to book the show...Original
JANE, Emil Harkey, makes her debut in a TV se-
ries as Violet Ploover, an overly protective aunt
to a young sophisticated man-about-town when the
new comedy show, FARMING IN THE HEAT, bows Oct.10.
Many of the readers of the BURROUGHS BULLETIN
and GRIDLEY WAVE may never have heard of a
ting called fandom. This is a group of people
numbering the thousands who correspond with
each other because they shared an interest in
the same type of literature. The roots of it
are deeper and older than the first, so called,
science-fiction publication. Going farther back
than even the old All-Story magazine. But I am
of the opinion that when this publication started
publishing the address of "fans" who wrote
letters about the "unusual" stories appearing in
the magazine, these "fans" were more than one
other, and forming various groups. I'll leave
the history of these groups to better informed
readers. It continued on page 4

GRIDLEY WAVE #2, Sept. 1960. An amateur fan-zine distributed free of charge to fans and collectors of Edgar Rice Burroughs. Published by Vernell Coriell, 5505 N. Kenwood Ave., Chicago, Illinois. CONTENTS COPYRIGHT 1960
MAURICE B. GARDNER

When I think back through the years of how I first became interested in the literary output of Edgar Rice Burroughs I must confess it was mere chance. Unlikely though the number thirteen may be considered by many people, that was how old I was. Until that time I had been an avid reader of the then well known "Robinson Crusoe". I found a copy of the November 11, 1916, All Story Weekly at home. How it came there I honestly do not know. However, I looked this old All Story Weekly over with passing interest until I reached the Editor's page announcing that "Tarzan and the Jewels of Opar" was to begin as a five-part serial in the next issue. I read the announcement several times and then I addressed a letter to the Frank A. Munsey Company, enclosing a dime with the request to send me the November 11, 1916, issue of the All Story Weekly. In due time the magazine came, accompanied by a letter which stated that magazines over a year old were twenty cents each. At once sent the dime requested to establish good faith. And then I started reading the first part of my first ERB story. I was enthralled beyond words to describe— the boy of thirteen I then was, reading of the marvelous adventures of the inimitable Tarzan of the Apes. Having read the first part, I started planning how I was going to read the rest of it. At that age, my father having died when I was only ten, my considerably older brothers and sisters having married, and my mother taking in washings, money was a scarce commodity in our home. But, by running errands I managed to earn a small amount each week. I do not hesitate to state a thin dime back in those harrowing days was considered a lot of money. However, I managed to send for the issues containing the remainder of the ERB serial. The third issue was out of print, but later I managed to acquire it through an All Story Weekly reader. Now, possessing the first ERB serial story and having read it avidly several times, I realized I was going to be a Tarzan fan.

Meanwhile, saving my "errand" money, I began to haunt a certain book store in this city, Tarzan of the Apes was the first book I bought. My interest was taken when I heard an A. L. Buttrick reprint. After reading the initial adventures of the ape-man, I looked about for the others with keen interest. It was at this time that I saw the first Tarzan film with the unforgettable Edwin Clark playing the part of Tarzan, and Enid Markey portraying Jane Porter. (Incidently, I have been fortunate since that time to have seen all the Tarzan films made.)

The following summer I worked for a farmer, and one noon while eating my lunch on the frame of an abandoned hothouse, my ravenous eyes chanced upon a coverless magazine lying nearby. I perused the pages, noting it was an issue of All Story Weekly dated April 28, 1916, which all ERB fans know contained the third part of "At the Earth's Core". I thought to myself; Since Mr. Burroughs wrote this story, and he had written the Tarzan novels, it must be well worth reading. At the time I was at home, and had this third part of that unusual serial, and then I was convinced I would have to branch out and obtain the author's other works. And this I did.

In the meantime, one of my brothers gave me a duplicate Tarzan book for a Christmas present.

This I exchanged for a copy of "A Princess of Mars" at a book store, and that started me off on the Martian side. I must confess I do still appreciate the fabulous adventures of John Carter on the planet Mars, especially after the Tarzan and Pellucidar yarns, but I later came to admire them though Tarzan at that time was my favorite fiction character, and I must admit, still is.

The three stories that eluded me for many years, owing to their appearance in other periods than the one in which I was then, were "Beyond Thirsty", "Beyond Thirty", and "The Man Eater". I managed to obtain the first two and last two parts of the former in the New Story Magazine, but Burroughs was staying with the Dingbat. Only when the story appeared in book form in February 1927 did I have this story complete. My first reading of "Beyond Thirty" occurred only after I had written the editor of the Boston Sunday Globe Magazine, and he sent a fit to publish it in 1929--the dates are January 13 & 20th. In the spring of 1947 my good friend and correspondent Vernell Coriell gave me a photo-
tost of "The Man Eater", to which I have always felt indebted to him for this final ERB story in my files. (Well, don't! For I am likewise indebted to you, and dozens of other fans for a great many items in my ERB collection)

Having the passion I have to obtain first editions to replace the reprint editions that I formerly possessed. All that I retained of the excerpsted magazine stories was the over-illustrated ones. At first story had been featured thusly. These I trimmed down to book page size and have them inserted where the scene illustrates the text.

When I look back and think of the many years I have been familiar with the literary output of Edgar Rice Burroughs, I do not regret a single minute I've passed re-reading some of his books for the tenth time, nor have I regretted a single penny thus spent.

I have read and possess many books by other authors over the years, but foremost in favoritism in my estimation are the works of Edgar Rice Burroughs. How and why I find this to be true is difficult to explain. For I'm sure there have been much better authors but all through the years Mr. Burroughs' writings have enthralled me with an enchantment that no other writer has. (And I suspect there is a legion of other readers who feel the same.)

My ERB collection consists mostly of first editions of his published works, and his excerpsted magazine stories. I have all the Sunday Tarzan adventures in book form, page-long, large snapshot, photographs, and from Top Tip Comics, Tarzan Single Series #30, Sparkler, also from Tarzan Adventures, published in England. I have a copy of the Hal Foster illustrated "Tarzan of the Apes". The daily strip I have complete from 1948. Before those years I have a number of complete episodes excerpted from Tarzan Adventures. I have most of the Tarzan radio programs of 1935-56 of those very good reproductions, while others--because of static--are not so good. I also have on tape the sound track of a number of the Tarzan films. My collection of photos is complete. Also have a number of newspaper and magazine articles, some original and others photostats.

As for myself, I would say I am one of the other ERB collectors, since I was born in July, 1905. My career--to which it all has been railroad. As an avocation, I have written six Bantan novels, five of which have been issued in book form, also two "human-interest" type novels. Another, in this category, by the title of "So Life Goes--I expect to have published this coming year. I have never been married, and have always lived in Portland, Maine.
Out of Latin Europe, from which most of the screen spectacles seem to come, is "Goliath and the Barbarians" which sprawls in eyeball-exercising largesse and violence on the giant screen. Inasmuch as this has nothing to do with the Goliath that David laid low, we should record that this is not Biblical spectacles.

Its tale by two authors is a sprawling account of Italy of the sixth century after Christ when the Longobards, a horde of rapists-plunderers, came storming out of the north to attack Verona. Italy would be a dead pigeon if it weren't for that herculean hunk of man, Steve Reeves, and a comparable hunk of woman, Italian actress Chelo Alonso.

Reeves is pure pagan poison to the barbarians and their king, played by that veteran of Hollywood and King Kong's island, Bruce Cabot. The giant takes to the woods in true Tarzan style, escaping forth disguised as beast-man to kill off Longobards by the score single-handedly.

The acting is pretty primitive. But then acting is of minor import in a circus of gory battles, ambushes and scenes of sheer motion rather than emotion.

The film is dubbed into English and, oddly, neither hero Reeves nor villain Cabot, speaks for himself. Miss Alonso talks freely with that undraped abundance of what has come to be regarded as standard equipment for Italian screen actresses. I will admit some difficulty in separating the men from the boys in the large foreign company but Livio Lorenzon certainly stands out as the most evil of the Longobardic horde, lent for the Slavic Alonso princess.

Let's face it, "Goliath and the Barbarians" looms larger in the eye than in the mind. If you come strictly to look you probably will have an eye-ball, so to speak.

—Arthur Speth

Hercules

New Tarzan Menace

Since Hercules was such hit in the movie theatres when it was released last year, there has been a deluge of these barrel-chested hero and heavy-breasted heroine spectacles....and more on the way. Steve Reeves has starred in no less than five of these himself; following HERCULES with GOLIATH AND THE BARBARIANS; GIANT OF MARATHON; HERCULES UNCHAINED; and just released is LAST DAYS OF POMPEII. With all this minor streaming in less than a year, it would seem even Hercules would not have the strength left to go on. But Heros will soon pit himself against even the deities in HERCULES AGAINST THE GODS. In the meantime, Reeves must content himself with lesser feats of strength by acting agile in trying to outdo the greatest screen athlete and acrobat of them all, Douglas Fairbanks, in a remake of that actor's THE THIEF OF BAGDAD. With all due respect to Reeves, I think he will find that it takes more ability than bulging a bicep to toss his own torso over the top of his head after the manner of the grand and stately Doug. Stout-hearted Steve, however, seems to be taking it in stride as he prepares himself for GOLIATH AND THE DRAGON and the HERCULES TV series.

All this would seem abominably enough abdominal acting for one year, but the money moguls of moviedom have never been known not to overdo anything, good or bad; so we also had THE SIGN OF THE GLADIATOR with the unpestering pulchritude of Anita Ekberg portraying Zenobia, the queen of Palmyra, and George Marshall as the Gladiar. The latter also starred in THE WARRIOR AND THE SLAVE GIRL, using the name Georges Marchal, his correct name, probably, with the former making earlier marquees spelling, Hollywood, caught in the deep moras of moppet and mature morals and sex problem pix, was found wanting for the type film to compete with the invasion of foreign flicks and muscle men. Now we are on the popularity of HERCULES by releasing SAMSON AND DELILAH, DAVID AND BATHSHEBA, ULYSSES, HERCULES AND THE GLADIATORS; and other mythical and biblical types, with advertising campaigns ranked after any other. After HERCULES, the closely followed by SOLOMON AND SHEBA got this type of build-up on billboards and television....but Yul Brynner is no Hercules, and that pic is dead at the box office. Why all the popularity for Hercules and who cares? Producer Joe Levine claims a million and a quarter dollars worth of publicity is responsible. But all highly publicized pix do not prove as popular. The show certainly has to be advertised to let the public make it is worth seeing. I think the real answer lies in the fact that HERCULES and its sequels gave the public just what the TARZAN pictures use to give them in the pre—Lesser days—lots of eye-filling action in films full of fun, flesh and fantasy that capture the imagination of the whole family. They are a welcome relief after being stuffed with a diet of problems, ranging from teenage pregnancy thru to bikinis and fake gaglions, to camii-balistic degenerates in pix, primarily of the vision. Like most people, problems I've got; but to relax without a hype...entertainment's the thing.

Tarzan is copyright. Not so Hercules. So Tarzans, ex and aspirant, are flocking to Italy to star as the mythical muscle-man. Lex Barker is to appear in HERCULES AND THE CENTAURS; Mickey Hargitay and his Jayne are doing THE MANY LOVES OF HERCULES; Vic Mature's HANNIBAL has been released and he is considering a HERCULES script, while Jack Palance is doing a feature and TV version of NW Mason's old Argosy serial, THE BARBARIANS. Two more foreign films are yet to be released here; the first, a cinemacope and color version of DAVID AND GOLIATH; the second, THREE TREASURES, is Japan's first $3,000,000 spectacle, featuring Toshiro Hifune as Napoleon's Herocles and slayer of eight-headed dragons. Tarzan, himself, has made three appearances within a year with the release of TARZAN THE MAGNIFICENT. Upon completing this, Gordon Scott went to Italy to play sherman HERCULES in the DEEP END OF THE MOON. The next one to come as no surprise if Tarzan ends up starring as Hercules, too

continued from page 2

people. However, hearing of "fandom" started me thinking of a "HERCULES" group, which eventually led my E.B. zine....and I for the desire to write THE WIZARD OF WYRICK. The first meeting (or dum-dum, as we called it) of the organizing HERCULEST was held at the sitcom. We are under way....and full particulars will follow in a special bulletin.