



Disney

TARZAN

Tarzan No 1

Edgar Rice Burroughs



Tarzan No 1:

Tarzan of the Apes Edgar Rice Burroughs, 2009-07-10 An English boy raised by a community of apes in the jungles of Africa encounters other human beings for the first time

Tarzan's Jungle Annual 01-07 (1952-1958) Edgar Rice Burroughs, 2014-08-16 DELL TARZAN S JUNGLE ANNUAL 1 7 1952 100pp 25 cents Art interior Jesse Marsh Cover Painting Morris Gollub Writer Gaylord Du Bois Cover Painting of a leopard and a black panther fighting Small Lex Barker insert Inside Front Cover Tarzan s Friends black and white drawing of Tarzan and two apes 1st story Tarzan s Jungle World Tarzan Returns to Opar 23pp Type White Pygmies Shifta Slavers Rescue Pygmies Opar Tarzan and Buto chief of the Bamwe tribe are having an archery contest when they hear rifle fire They witness Shifta slavers carrying off little people and being pursued by little people on antelopes Prince Nikon white pygmy leader has his mount shot out from under him Tarzan greets the Prince and introduces Buto Yanol a pygmy warrior gives his mount to the Prince Nikon explains that they were looking for Tarzan when Shiftas captured his wife Princess Lilana and the other pygmy women He asks Tarzan for help Tarzan asks why they were seeking him in the first place The Prince explains that his homeland has become overcrowded so his brother the king has sent him in search of a new place to live Tarzan and Buto shoot arrows at the Shiftas from a distance Buto is wounded by return rifle fire The Shiftas head to the rocks for cover Tarzan develops a plan He says he will return at moonrise Tarzan enlists Jad bal ja s help The pygmies continue to harass the Shiftas Tarzan directs the pygmies to start a grass fire and to shoot arrows through the smoke Tarzan Buto and Jad bal ja will attack from the rear They charge into the camp During the battle a rifle butt knocks down Tarzan from behind Jad bal ja saves him The Shiftas are defeated Tarzan gives the victory cry of the bull ape The women are reunited with their men Tarzan has Jad bal ja carry himself Lilana and five other pygmy women back to their camp The next day Tarzan tells the Prince that he will take them to Opar However he must first rid the ruins of the Apes of Opar Tarzan has Buto and the pygmies pick leafs for a sleeping potion which he brews They take feathers and inject the potion into a bunch of bananas Tarzan leads them to the Rock the mountain that holds Opar Tarzan climbs the mountain braids a rope out of vines and pulls the bananas to the top of the Rock He goes to the ruins and allows the mangani to see him As the apes give chase Tarzan casually drops the fruit Nugak the leader of the apes yells at his tribe to leave the bananas and chase the tarmangani As they follow Tarzan across an archway it crumbles and the apes fall Tarzan runs them around until they get tired Nugak catches Tarzan when he slips on a banana peel The other apes stop to eat the fruit Tarzan slips away from Nugak and knocks him out with one mighty blow He binds Nugak s arms The ape man pulls Buto to the top of the Rock They carry the apes to the edge of the cliff and lower them down the mountain They raise the pygmies and their antelopes up to the top Tarzan shows the pygmies around Opar and where the treasure is hidden Tarzan and Buto sit at the top of the Rock and wait for the angry apes to leave End The first Jungle Annual uses some familiar people in the featured story Buto Matari Tarzan s Little John type friend from Dell 11 and 32 1 returns His brawn is needed to help the white

pygmies find a new home The pygmies are referred to as little people A political correctness of the 1950 s The Shiftas are again used as the evil slavers who must be defeated And indeed this time they are wiped out to a man This is pretty unusual for Dell comics to be so brutal Jad bal ja has a minor role Once again we get to see the Apes of Opar but under a different leadership than seen in Dell 28 Interestingly enough in Dell 5 the apes were friendly with Tarzan but now Du Bois has decided to depose them from Opar It is a consistent story and opens lots of new possibilities for story lines Readers of Dell 38 that did not read Annual 1 might wonder how the white pygmies came to Opar The overhead shot looking down the Rock to the people below is a fine perspective panel The ruins of Opar keep the same look of ancient Greek buildings used in previous Opar panels The parting panel of Tarzan and Buto looking down at the apes is rather amusing It can be compared to two young boys looking down at the girls they have just played a trick on waiting for them to leave Jungle Skies 2pp

Constellations are diagrammed Big Dipper Little Dipper Draco Cetus Cassiopea Southern Cross and Orion Tarzan s Transportation 2pp in color Tantor Jad bal ja Dyal Giant Eland Trees Dr MacWhirtle s helicopter 2nd story Tarzan Fulfills a Promise 16pp Type Cathne Athne Rescue Prince Jathon Boy rides Jad bal ja to Tarzan who is resting with Bara Boy pressures Tarzan into fulfilling his promise to take him to Cathne After the third day of travel they are on the outskirts of Cathne Tarzan helps Boy and the golden lion descend the cliff Across the river a battle is taking place Tarzan leaves Boy and the lion behind as he joins the battle between Cathne and Athne Tarzan jumps on King Gemnon s chariot A horrific downpour stops the battle Tarzan goes to check on Boy and the lion The ledge where he left them is covered by floodwaters He searches underwater Believing they are dead Tarzan goes to the King before returning home The King informs him that Prince Jathon was captured by the Athneans and will be subjected to the Elephant Ordeal Not caring whether he lives or dies Tarzan will attempt a rescue Princess Elaine Jathon s wife encourages Tarzan He reaches Athne as the ceremony begins Jathon stands on a high pole surrounded by mounted war elephants Tarzan takes one of the Athneans elephants and rides it into the middle of the ordeal Jathon jumps to Tarzan s mount They crash through a wall and make it to a river The Athnean spears cannot find their marks When they are close to Cathne Tarzan catches the scent of Boy and Jad bal ja In his rush to follow the scent he falls in a hole Jathon goes for help Meanwhile Boy and the lion awake in the cave which they used to escape the floodwaters There is no safe exit by the river so they go deep into the cave where they find an unconscious Tarzan The ape man manages to reach the top of the hole and uses vines to pull up Boy and Jad bal ja Jathon returns to find them safe Tarzan and Boy go to Cathne thus fulfilling Tarzan s promise to Boy End The second story also uses some familiar characters from previous issues in a new story line It starts as a simple trip to Cathne with Boy and turns into a disaster when a flash flood hits the area Tarzan becomes distraught when he thinks Boy and Jad bal ja have been killed Towards the end of the story Tarzan loses his reserved nature when he catches their scent and falls into a hole Actually it looks as if he jumps in the hole but the reader is informed later that he fell It is a tightly woven story that follows its premise logically The Cathne Athne scenes are more

interesting and it could have been a stronger tale with more of a concentration on the two warring cities Tarzan obviously is riding the Giant Eland but for some reason it is referred to merely as Bara Both Cathne and Athne use a triangular battle formation The Cathnean uniforms consist of a blue tunic green cape yellow leggings and a helmet with a red plume The drawings of the terrific downpour of rain are very nicely handled Jathon standing on the pole during the Elephant Ordeal is a three panel page which gives the artist a chance to make it very dramatic The panels involving elephants have some of the best compositions It is an above average story Jungle Home 2 pp in color Pictures and text on how to build a tree house Boy's Letter and Diary 2 pp text 3rd story Tarzan Brings Aid to Alur 16pp Type Empire Restored Argus Jane and Boy ask Tarzan why the Waziri are catching so many fish Tarzan shows him his secret a giant eagle he has named Argus He has used growth drugs from Doctor Mervin to create the King of Birds He gives a flying demonstration Boy wants a ride but Jane won't permit it Tarzan decides to fly to visit King Jadon He flies over the Great Thorn Desert teases a crocodile in the Great Swamp flies over Pastar ul ved high peak in Pal ul don and over the waters of Jad ben lul a lake near Alur Over Alur he sees Torodons mounted on gryfs have taken over the city He flies to Jalur and sees that it too has also fallen to the Torodons Seeing smoke on a large island he flies there to discover King Jadon Prince Ta den and the remainder of the Ho don army The King explains what happened Tarzan asks for fish to feed Argus Tarzan tells the Ho dons to take their boats towards the shore to draw the Torodons and their gryfs out into the open and to be prepared to attack when help arrives Tarzan flies over the Lake of the Pteranodons passed Thipdars over the Valley of Dinosaurs over the Forest of Wild Hogs to the village of Jorah He greets Jorah and Red Flower Tarzan asks Jorah and his dyal riding men to help retake Alur Flying overhead Tarzan directs the dyal mounted army around a group of Garths The Ho dons ships head towards the mainland The Torodons and their gryfs prepare to drive them back into the water Jorah's troops swoop down on the Torodons The dyals easily handle the gryfs Jadon's troops land The battle pushes the Torodons back into the city A Torodon grabs Jala Jadon's sister and climbs a statue He throws her towards the ground Argus wing knocks the Torodon off the statue as Tarzan catches Jala The city is saved Jathon wants to give Tarzan a feast Tarzan says the feast should be for Jorah and his people Tarzan flies home on Argus promising to return End The third new story continues to reintroduce characters from previous issues Jane Boy and the Waziri have their usual minor parts Doctor Mervin's growth pellets are used to create yet another giant beast an eagle named Argus Tarzan flies over many of the usual locations but also two areas are added from the actual novels of ERB Pastar ul ved and Jad ben lul Pastar ul ved looks very much like D rer's watercolor of a mountain The city of Alur must have very poor defense This is the third time that Tarzan has had to rid the city of invaders who have taken over the city The city itself has made great improvements since last seen in Dell 24 2 It now looks like an ancient Greek city A terrific drawing is the half page panel on page 52 King Jadon is now a white man with brown hair and normal shaped ears Prince Ta den is also now a white man Ironically Ta den once helped Tarzan Dell 24 2 teach the Waziri how to control the gryfs Evidently the Torodons came so fast

and furious this time that the Ho dons could not stop the gryfs Jorah and Red Flower are now drawn as black people In Dell 19 2 they were drawn as white people The Torodons lack the hyphens in their name and their clothing no longer is drawn as furry The Dyals appear to be invincible The ships of King Jadon are quite elaborate They hold about twenty soldiers and have three oars on each side There are some great drawings in this story Despite the changing of peoples races at will it is quite an enjoyable tale that rates far above average Tyrannosaurus Teaser 1 p crossword puzzle Jungle Safari 1p picture word story Tarzan s Ape English Dictionary 8 pps in color 48 words Pacco the ape word for zebra is included in with the D words Apparently the paste up artist thought the p was a d 4th story Tarzan s Jungle World Boy Rides into Trouble 8 pp Type non Tarzan story Boy Thorak accompanies Boy as he uses his trained hawk to attract the attention of a zebra which he ropes and breaks While riding the zebra a lion attacks Boy is thrown from his mount and has to hide from the lion in a pool of water Thorak uses Boy s rope to help him up the side of a cliff to safety End The fourth story is a non Tarzan story that features Boy Jungle Treasure 2 pp Colored pictured and text about jewels None of the stories are from the novels nor are they from the Dell comics Map of Pal ul don The Lost Land 2pps in color Solution to Tyrannosaurus Teaser The color map of Pal ul don is quite helpful It is similar to the map in Dell 20 5th story Chako and the Collar of Shame 11pp Type Non Tarzan Story Baboon Chako the baboon is captured by Jock and Noddy traders They place a collar on the baboon which contains diamonds they are trying to smuggle out of Africa Chako escapes They track him down but cannot get close At night the baboons trash their camp and steal their rifles Chako accidentally shoots the collar off his neck End The fifth story is a non Tarzan story that features a baboon Inside Back Cover Jungle Chants Words and music to Zulu Love Song Back Cover Color mask of the Bushongo tribe Circa 1870 the Barmbe a secret society for men used the mask to scare away women You are asked to cut it out and punch holes for a string to wear the mask

Edgar Rice Burroughs Robert B. Zeuschner,2024-10-14 In creating some of the most enduring characters in 20th century literature Burroughs 1875 1950 left a complex bibliographic record of editions and a long chain of fascinated collectors The present reference work details all United States versions of all his works published through 1995 Each listing begins with a description of the first magazine appearance of the story with full publication data the first hardcover is then examined in detail with publisher date a complete description of the book s cover and jacket print run price number of pages and characteristics that separate it from following editions Similar information is then provided from all subsequent editions

Cartoonists, Works, and Characters in the United States through 2005 John Lent,2006-04-30 This penultimate work in John Lent s series of bibliographies on comic art gathers together an astounding array of citations on American cartoonists and their work Author John Lent has used all manner of methods to gather the citations searching library and online databases contacting scholars and other professionals attending conferences and festivals and scanning hundreds of periodicals He has gone to great length to categorize the citations in an easy to use scholarly fashion and in the process has helped to establish the field of comic art as an important part of social science and

humanities research The ten volumes in this series covering all regions of the world constitute the largest printed bibliography of comic art in the world and serve as the beacon guiding the burgeoning fields of animation comics and cartooning They are the definitive works on comic art research and are exhaustive in their inclusiveness covering all types of publications academic trade popular fan etc from all over the world Also included in these books are citations to systematically researched academic exercises as well as more ephemeral sources such as fanzines press articles and fugitive materials conference papers unpublished documents etc attesting to Lent s belief that all pieces of information are vital in a new field of study such as comic art

Bombay before Bollywood Rosie Thomas, 2015-03-01 Traces the development of Indian cinema from the 1920s to the mid 1990s before Bollywood erupted onto the world stage *Bombay before Bollywood* offers a fresh alternative look at the history of Indian cinema Avoiding the conventional focus on India s social and mythological films Rosie Thomas examines the subaltern genres of the magic and fighting films the fantasy costume and stunt films popular in the decades before and immediately after independence She explores the influence of this other cinema on the big budget masala films of the 1970s and 1980s before Bollywood erupted onto the world stage in the mid 1990s Thomas focuses on key moments in this hidden history including the 1924 fairy fantasy *Gul e Bakavali* the 1933 talkie *Lal e Yaman* the exploits of stunt queen Fearless Nadia the magical neverlands of *Hatimtai* and *Aladdin* and the *Wonderful Lamp* and the 1960s stunt capers *Zimbo* and *Khilari* She includes a detailed ethnographic account of the Bombay film industry of the early 1980s centering on the beliefs and fantasies of filmmakers themselves with regard to filmmaking and film audiences and on the ground operations of the industry A welcome addition to the fields of film studies and cultural studies the book will also appeal to general readers with an interest in Indian cinema In this powerful account Rosie Thomas opens out filmic artifacts to an array of dazzling reflections shedding new light on the movement and circulation of popular culture in India With a remarkable body of research conducted over a period of time *Bombay before Bollywood* decisively challenges certain assumptions about India its cinemas and its audiences Ranjani Mazumdar author of *Bombay Cinema An Archive of the City* This is the archaeology of media performed with intellect wit and passion Rosie Thomas pioneered this field and she remains its most brilliantly iridescent critic and advocate If only all film studies were this revelatory and this enjoyable Christopher Pinney author of *Camera Indica The Social Life of Indian Photographs* Rosie Thomas s body of research over the last twenty five years has set up key discourses in the study of Indian popular cinema This book brings together her pioneering fieldwork into film industry categories and practices and her more recent bid to resurrect a history made well nigh clandestine by official narratives the significance of *Arabian Nights* fantasies stunt films and visceral attractions in Bombay cinema Pleasurably crafted and provocatively argued *Bombay before Bollywood* is an important intervention in Indian and world cinema studies Ravi Vasudevan author of *The Melodramatic Public Film Form and Spectatorship in Indian Cinema*

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Water-supply Paper ,1941 **Industrial Quality of Public Water Supplies in Georgia, 1940** William Luther Lamar,1941 *Water-supply Paper* Geological Survey (U.S.),1942 Billboard ,1999-05-29 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends *The Official Overstreet Comic Book Companion, 11th Edition* Robert M. Overstreet,2010 Describes and lists the values of popular collectible comics and graphic novels issued from the 1950s to today providing tips on buying collecting selling grading and caring for comics and including a section on related toys and rings **Catalogue of Title-entries of Books and Other Articles Entered in the Office of the Librarian of Congress, at Washington, Under the Copyright Law ... Wherein the Copyright Has Been Completed by the Deposit of Two Copies in the Office** Library of Congress. Copyright Office,1977 **The Deceivers** Thaddeus Holt,2007-10-17 Secret Codes ciphers strategic misdirection and more Deception was one of the most powerful weapons utilized by the Allies in World War II Here are all the amazing tricks and leaked misfortunes many revealed for the first time that helped lure the Axis powers into false even dangerous positions The collection of incredible codes surreptitious spies and false battle plans is made all the more enjoyable by Thaddeus Holt s masterful writing as well as the accompanying photos His novel like storytelling includes many illuminating profiles of the war s central figures and the roles they played in specific deceptive operations *Catalogue of Copyright Entries* Library of Congress. Copyright Office,1925 **Paperbound Books in Print** ,1991 **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office,1967 Includes Part 1 Number 2 Books and Pamphlets Including Serials and Contributions to Periodicals July December Annual Report British Columbia. Department of Mines and Petroleum Resources,1926 *It's the Disney Version!* Douglas Brode,Shea T. Brode,2016-06-24 In 1937 the first full length animated film produced by Walt Disney was released Based on a fairy tale written by the Brothers Grimm Snow White and the Seven Dwarfs was an instant success and set the stage for more film adaptations over the next several decades From animated features like and Bambi to live action films such as Mary Poppins Disney repeatedly turned to literary sources for inspiration a tradition the Disney studios continues well into the twenty first century In It s the Disney Version Popular Cinema and Literary Classics Douglas Brode and Shea T Brode have collected essays that consider the relationship between a Disney film and the source material from which it was drawn Analytic yet accessible these essays provide a wide ranging study of the term The Disney Version and what it conveys to viewers Among the works discussed in this volume are Alice in Wonderland Mary Poppins Pinocchio Sleeping Beauty Tarzan and Winnie the Pooh In these intriguing essays contributors to this volume offer close textual analyses of both the original work and of the Disney counterpart Featuring articles that consider both positive and negative elements that can be found in the studio s output It s the Disney Version Popular Cinema and Literary Classics will be of interest to scholars and students of film as well

as the diehard Disney fan **The Spaces of the Modern City** Gyan Prakash, Kevin M. Kruse, 2008-02-24 It historicizes the contemporary discussion of urbanism highlighting the local and global breadth of the city landscape This interdisciplinary collection examines how the city develops in the interactions of space and imagination The essays focus on issues such as street design in Vienna the motion picture industry in Los Angeles architecture in Marseilles and Algiers and the kaleidoscopic paradox of post apartheid Johannesburg They explore the nature of spatial politics examining the disparate worlds of eighteenth century Baghdad nineteenth century Morelia They also show the meaning of everyday spaces to urban life illuminating issues such as crime in metropolitan London youth culture in Dakar memory projects in Tokyo and Bombay cinema

Reviewing **Tarzan No 1**: Unlocking the Spellbinding Force of Linguistics

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