

arts

'Greystoke' portrays a Tarzan closer to original novel in slow-moving film

By RON SKLAR
Collegian Staff Writer

After more than half a century of Hollywood Tarzans, Warner Brothers has given us the most authentic Tarzan to date.

"Greystoke: The Legend of Tarzan, the Boy and His Jungle Mates" stars Christopher Lambert as the Lord of the Jungle who is also the heir to the glorious British estate of Greystoke.

Though we get our share of typical bellylaughs concerning the untamed jungleman swinging in stuffy British society, Lambert is careful not to cheapen the story by grunting and pounding his chest. True, he does grunt and pound his chest on more than one occasion, but he's sensitive about it, if that is possible. He's the kind of Tarzan that doesn't mutter "Me Tarzan, You Jane." He talks to us mostly with his eyes, and that is worth a thousand Johnny Weissmullers. He is credible.

The film stays true to Edgar Rice Burroughs' novel about the infant son of the Earl of Greystoke, who was raised by apes after a shipwreck off the coast of Africa. The first half of the film is slow-moving yet never really boring. We get to watch the jungle boy grow up, through a series of loosely related, often gruesomely violent scenes of survival in the jungle. As in all Tarzan movies, we get our share of angry natives with poison darts,

arrogant British explorers and the Animal Kingdom (a cast of thousands). It's enough to keep your interest, but the overlong scenes and the draggy pace will sour your overall enjoyment of the film. The South American scene in "Raiders of the Lost Ark" was done more effectively in about 15 minutes.

Tarzan does not whisk Jane away on a vine, and he does not yell his Tarzan yell, as we were conditioned to believe from years of TV reruns. Instead, Tarzan himself is whisked away to a Britain swept up in the Age of Darwinism, where monkeys have taken on a whole new meaning, let alone Apemen. Tarzan (who is not Tarzan, but John Clayton) is reinstated as the rightful heir to the Greystoke estate, but as it's been said, you can take the man out of the jungle but you can't take the jungle out of the man.

The second half of the film concerns itself with the wildman in civilization, which is really nothing new, but director Hugh Hudson approaches it from a fresh angle. This apeman has to contend with civilization, but this is a more civilized civilization, void of the glossy technology of the later century. Here Tarzan has to contend with such mini-buggers as mirrors and razors. The simplicity of this works just fine, and it makes for some great comedy.

The late Sir Ralph Richardson played the elder

Earl of Greystoke, who is Tarzan's grandfather. Richardson was one of the complete pleasures of the film, with his dry English wit and his deadpan deliveries. He played a man who is unfortunately civilized, yet the boyish innocence of Tarzan brought him out of his shell. The scenes with Richardson and Lambert together are among the best in the film, especially a very funny dinner table scene where the wildman must remember his manners.

Andie McDowell plays Jane with a low-key energy that is just about right. She's likable and charming as the visiting ward, but you wish there were more to her character in the long run. The "love scenes" between Tarzan and her are just what you might expect from a film like this: civilized. You can bring the kids.

As in all movies with apes in major roles, this film has its share of little actors in monkey suits. Though apes are as close to humans as you can get, there's something generally unconvincing about the apes here. The fingers, the facial expressions and, especially, the eyes are just too human to be believed, although the overall characterizations are impressive.

They say that everything old is new again, and this is quite true for "Greystoke." The story seems so fresh and original, but actually it's the original Tarzan story, the way Tarzan was meant to be.



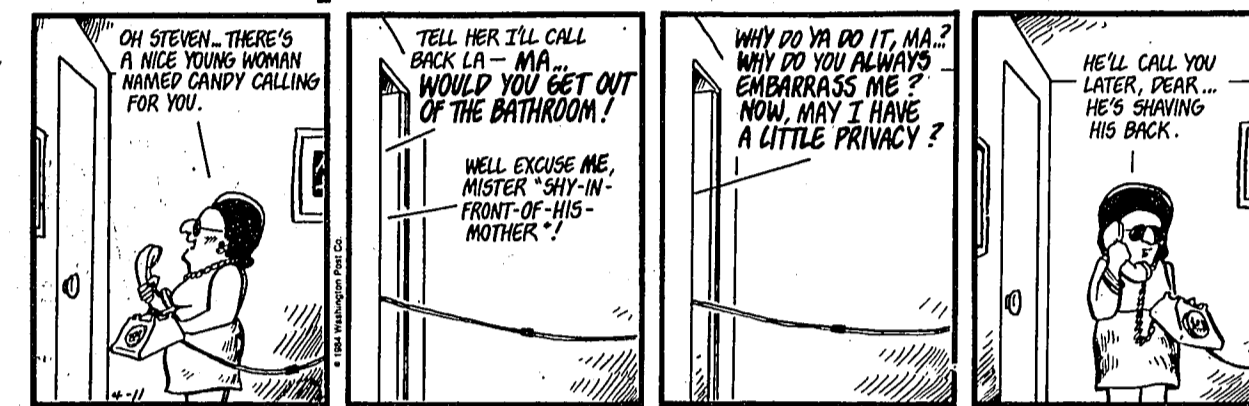
The legend of Tarzan seems to live on forever. The latest version, "Greystoke: The Legend of Tarzan," stars Christopher Lambert.

comics, etc.

peanuts



bloom county



Across

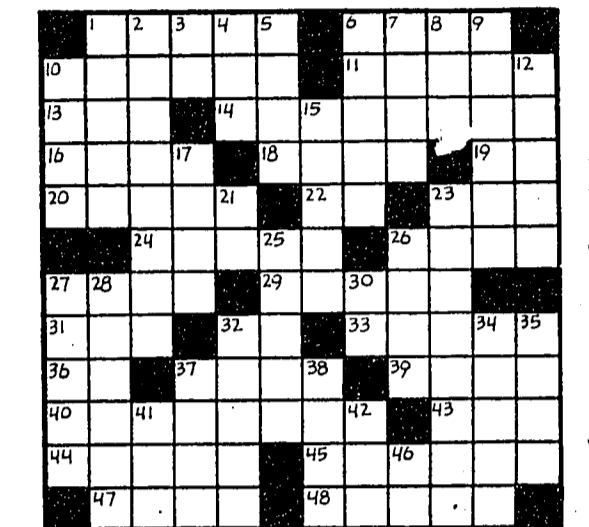
- 1 Over
- 6 European mountains
- 10 Opposite to the mouth
- 11 Matches
- 13 Toss
- 14 Commuter's lifestyle
- 16 Out of
- 18 Forfeit
- 19 Singing syllable
- 20 Book of maps
- 22 You and I
- 23 The Republicans
- 24 Mrs. Forsyte twice
- 26 Def
- 27 Army vehicle
- 29 Potter's clay
- 31 Noah's craft
- 32 Diatonic note
- 33 Thumb
- 36 Pe's mate
- 37 Wander
- 39 The Orient
- 40 Impending
- 43 Possesses
- 44 Prolonged adversity
- 45 Abandon
- 47 Remain
- 48 Facing a glacier

Down

- 1 Terminate prematurely
- 2 Rhoicid
- 3 Word of choice
- 4 Roman pledge
- 5 Hebrew month
- 6 Mistreat
- 7 Accumulated tradition
- 8 Ailhouse
- 9 Opposite of a rotor
- 10 Bravo, Charlie, Delta
- 12 Shoot from ambush
- 15 Shaded recess
- 17 Twain
- 21 Compass direction
- 23 Overhoos
- 25 Ingenuous
- 26 Callas, e.g.
- 28 O'Aragan's friend
- 30 Proceed
- 32 Currency
- 34 Perjurers
- 35 Kin
- 37 Capital of Latvia
- 38 Finishes
- 41 Encountered
- 42 Asian holiday
- 46 Thus

Crossword

(answers in Thursday's classified)



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FOOTLOOSE (PG)
Nightly 8, 10

THE FLICK

WHERE THE BOYS ARE (R)
Nightly 8, 10

GARDEN

POLICE ACADEMY (R)
Nightly 8, 10

THE MOVIES

UP THE CREEK (PG)
Nightly 8, 10

SCREENING ROOM

MOSCOW ON THE HUDSON (R)
Nightly 7:30, 9:45

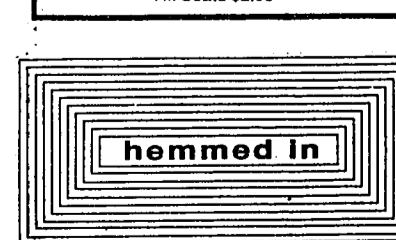
STATE

GREYSTOKE, THE LEGEND OF TARZAN
Nightly 7:30, 9:45

ROMANCING THE STONE (PG)
Nightly 8, 10

ROWLAND

BLAME IT ON RIO
Nightly 7:15, 9:15
All Seats \$2.00



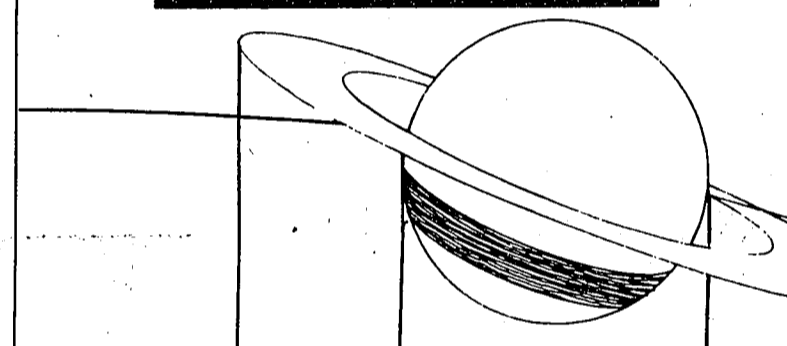
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11:15-12:15 Room 301 JULIUS UEHLEIN, PRESIDENT OF PENNSYLVANIA AFL-CIO
"Labor's Role in Politics"

1:15-2:15 Jane Slaughter, author of Concessions - And How to Beat Them
"Concession Bargaining"

2:30-3:30 Room 305 Workshops:
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Room 321 main lounge (1st fl.) Organizing Service Sector Employees

3:45-4:45 Workshops repeated

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