
Tarzan Full =LINK= Movie Malay Version

Maureen O'Hara plays a maiden in distress that we'll simply call "a weirdo," and John Phillip Law is the mean-spirited Cal. Susan Hayward, Gil Frye, and Carl Foreman are in the first version of the movie, and Betty Hutton is Rita, an infatuated homeless bum who is Cal's girlfriend when the first movie opens. Disney has Ted Bessell and Dan Keating in the latter movie. Cal is meant to be an American everyman, but the makers of the first Columbia movie knew nothing about him, and all they could do was cast a man who looked like a Peter Lorre on the basis that if his face was the right shape, that would be enough. The second movie added that they could work him up as a freckle-faced villain in the Doris Day mold, and they were right. The first and last of these Columbia films are now on video, and the Howard Hawks style of Howard Hughes as the dictator of movie-making is present even at the beginning. In the first, there's a lot of the spooky atmosphere of old horror movies (and the free form swearing of Cal's girlfriend is just fine), and as Cal is riding over, there's a man on his horse screaming out "Sayonara, so long" and firing a rifle, and the little bugger is in some distant movie studio up in the clouds, being given his script. The plot of the first movie is the usual rags to riches guy begins decent-looking life thing, with Cal meeting a girl who gets kidnapped by Cal's boss, and Cal going after her, taking her into stealing dynamite from her gangster boyfriend. There's a moment in a high-speed car chase where a gangster whips out a sledge and they're all going like the devil and he gives the cannoner a fat lip. It's funny.

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Watching Tarzan in action, action is the very essence of the story. The freedom for Tarzan is to go where he likes, when he likes, and how he likes. He has his own commune with nature. But also the limits are his: he is not secure. He is always under pressure. His every move is watched. So, even when he is free, it is the security of being in his own territory that gives Tarzan peace of mind. And Tarzan is in a lot of areas. The biggest and most important one is the forest. He likes to go there alone, to get his daily exercise. Last question: What was the name of the pre-existing 7" disco disc that was included in all Tarzan movie trailers? The picture above comes from a review of the DVD's special features, and guess what? The disco song is called "Lullaby of Love". Forget that it was the only song that's on the soundtrack, or that it only appears once; just think about the title. The song is a crooner for grownups who write their own songs for family audiences, and whose twang and teenage charm perfectly fits the hero of Tarzan movies. Paradoxically, the Prince of Thieves is the only Tarzan movie that gets it right. I like to think that the idea that "Tarzan is a hero" is to a large extent a generation and class thing; to the young, Tarzan is the very image of a strong, independent (not to say cocky, arrogant, or overconfident) manly man. Anything else is boring and phony. The only hint of femininity is in Tarzan's stepmother Jane - who gets to be pretty much a one-dimensional love interest - and the only hint of femininity in Tarzan himself is the several occasions when he's seen with a bow and arrow. Thus he's a kind of ne'er-do-well in the semi-serious but occasionally comical adventure movie genre. He's an action man of an earlier time, who happens to be a white one. But he's also a brainy super-hero - in an action genre that's largely too slick and predictable to require it - and his best moment comes when he beats up the villain and lets him in on the joke.

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