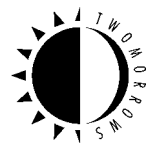


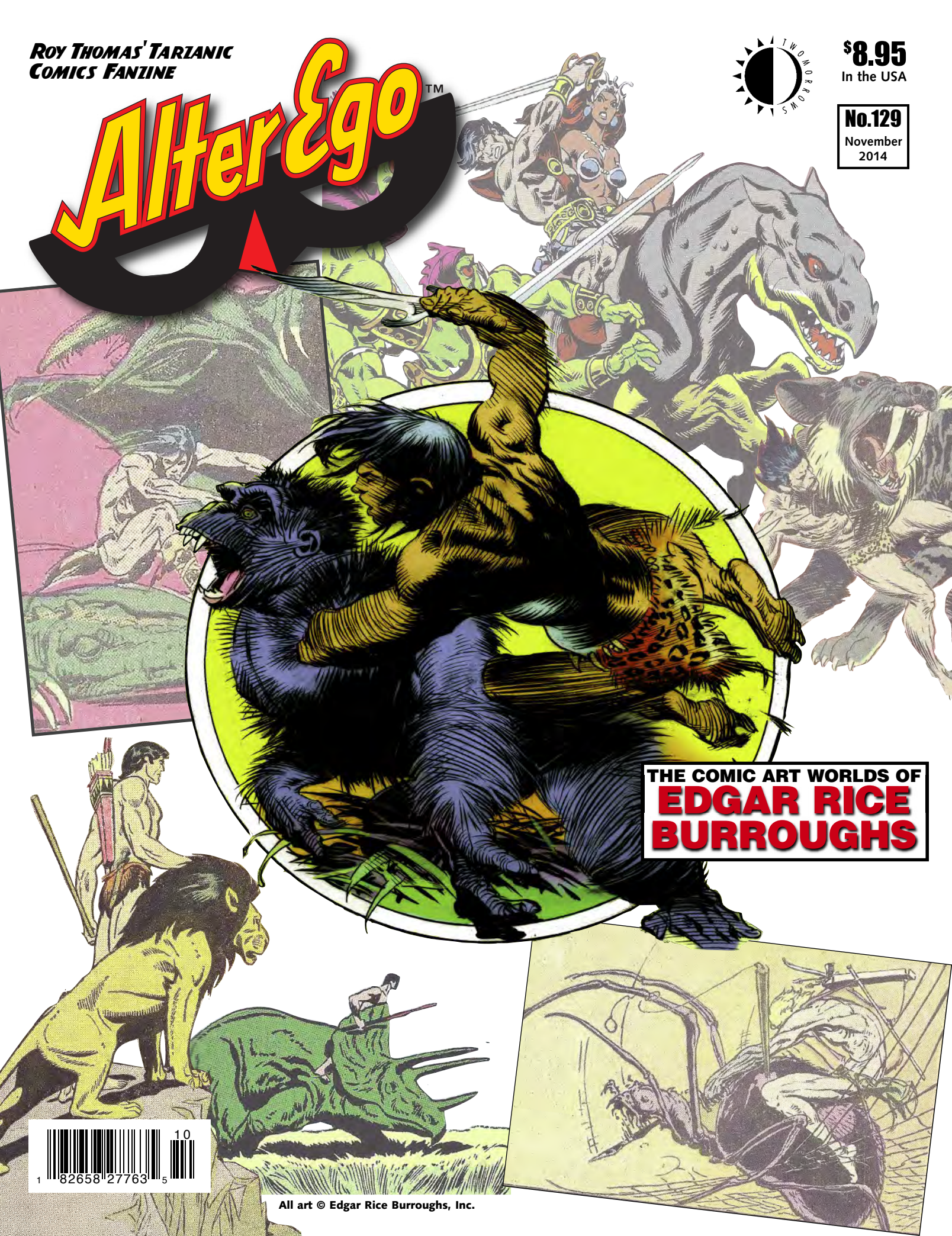
ROY THOMAS' TARZANIC
COMICS FANZINE

Alter Ego™



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THE COMIC ART WORLDS OF
**EDGAR RICE
BURROUGHS**



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Beginning:

AN AWESOME ADAPTATION OF ONE OF THE APE-MAN'S MOST DANGEROUS ADVENTURES EVER--

"TARZAN AND THE JEWELS OF OPAR"

BASED ON THE NOVEL BY EDGAR RICE BURROUGHS

ROY THOMAS * JOHN BUSCEMA * MARIE SEV, colorist
writer/editor * illustrator * JOE ROSEN, letterer

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On Our Cover: A monumental montage of some classic Edgar Rice Burroughs comic book moments from the 1940s through the 1970s, framing a sensational centerpiece by Tom Grindberg, artist of the current online Tarzan comic strip written by A/E's ever-pluggin' editor. From top right, clockwise: Gil Kane's John Carter of Mars done for Marvel (and inked by Dave Cockrum)... Joe Kubert's DC Tarzan (Ye Ed's personal favorite of comic book incarnations of the ape-man)... Michael Wm. Kaluta's Carson of Venus (likewise for DC)... Jesse Marsh's Tarzan riding a gryf, from his classic Dell comic work of 1947-65... Russ Manning's Tarzan and Jad-Bal-Ja the Golden Lion from the Gold Key years of 1965-72... and Alan Weiss' DC rendition of David Innes battling for his life "at the Earth's core." A real murderer's row of ERB illustrators! [© Edgar Rice Burroughs, Inc.]

Above: One more iconic ERB comic book image to go with all those on our cover—John Buscema's splash page art, penciled and inked for Marvel's Tarzan #1 (June 1977), with text by Roy Thomas. Amazingly, although he was a big fan of Hal Foster's Tarzan comic strip, Buscema felt that after Foster and Kubert had done the character, there wasn't much left for him to contribute. Fans begged to differ, even though, after the first two issues, they had to settle for Big John being inked by other hands. [© Edgar Rice Burroughs, Inc.]

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FIRST PRINTING.



This issue is dedicated to the memory of
Edgar Rice Burroughs,
one of the most influential writers
who ever lived



Edgar Rice Burroughs In The Funnies!

Adaptations Of ERB's Work In Newspaper Comic Strips

by Alberto Becattini

AUTHOR'S INTRODUCTION: *It is not easy to synthesize more than 70 years of history in a relatively few pages; however, I have tried to do precisely that for one of the trailblazing characters of American newspaper comic strips—and also, in the second article in this issue, of comic books. This is not so much the story of Tarzan—who existed for more than a decade and a half before he first found his way into a newspaper strip of any kind—but of the creative artists and writers who contributed to his long and glorious career in daily strips and Sunday pages. In various ways, I am indebted to Bob Barrett, Dan Barry, Nick Cardy, John Celardo, Bill Hillman, Bob Lubbers, Sean Menard, Irwin Porges, Mike Royer, William Stout, and Roy Thomas.*

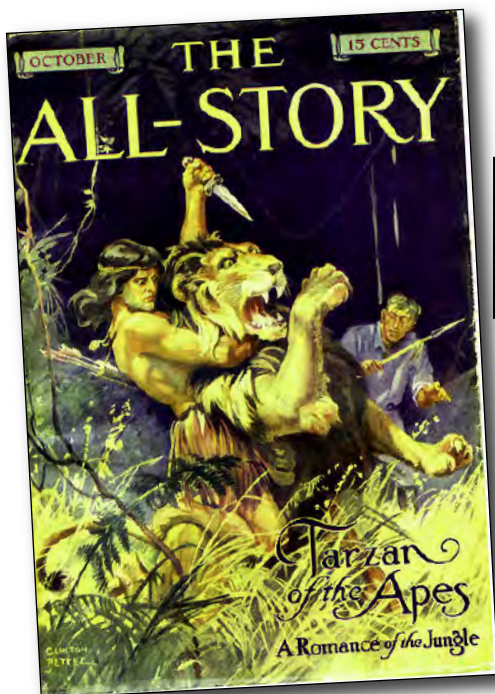
Birth Of A Comic Strip

An historic meeting took place in Tarzana, California, in 1927. Edgar Rice Burroughs met with Joseph H. Neebe, founder of Famous Books and Plays, Inc. Neebe thought it was high time that Tarzan, the ape-man hero created by Burroughs in 1912, made his entry into newspaper comic strips. Seeing the potential of the growing comics medium, Burroughs okayed the project, and Neebe approached J. Allen St. John, who had been the major cover artist and illustrator for the Tarzan novels since 1915, to draw the strip. After St. John declined, Neebe's second choice was Harold Rudolf Foster, a 36-year-old commercial illustrator for the Palenske-Young Studio in

Chicago. Cleveland-based writer R.W. Palmer adapted Burroughs' novel *Tarzan of the Apes*, and Foster broke his script down into a 10-week, 60-strip daily series. It was Foster's choice to separate the text from the pictures.

Curiously enough, the *Tarzan* comic strip made its debut not in the U.S.A., but in Britain, where it appeared as early as October 20, 1928, in the weekly magazine *Tit Bits*, billed as "A Serial Story in Pictures: Tarzan of the Apes." Each issue ran three strips, through March 1, 1929. Thirteen American newspapers began running the strip, which was produced by FBP and released by the Metropolitan Newspaper Service, on January 7, 1929—an historic date that marked the beginning of the modern adventure strip. As it happened, Dick Calkins and Phil Nowlan's *Buck Rogers in the 25th Century* started on the very same day. *Buck Rogers* was a science-fiction strip and, unlike *Tarzan*, utilized dialogue balloons.

Foster drew those first 60 *Tarzan* strips with great dedication, carefully researching every element, which was then rendered with formidable brush-strokes, powerful and graceful at the same time. After concluding his stint with the March 16, 1929, strip, Foster went back to his advertising accounts. Eager to continue the *Tarzan* daily series, the Metropolitan Newspaper Service found Foster's successor in its own bullpen. Nebraska-born Rex Hayden Maxon (1892-1982) was supposed to take over the drawing when, after a three-month hiatus, writer R.W. Palmer's adaptation of the second *Tarzan*



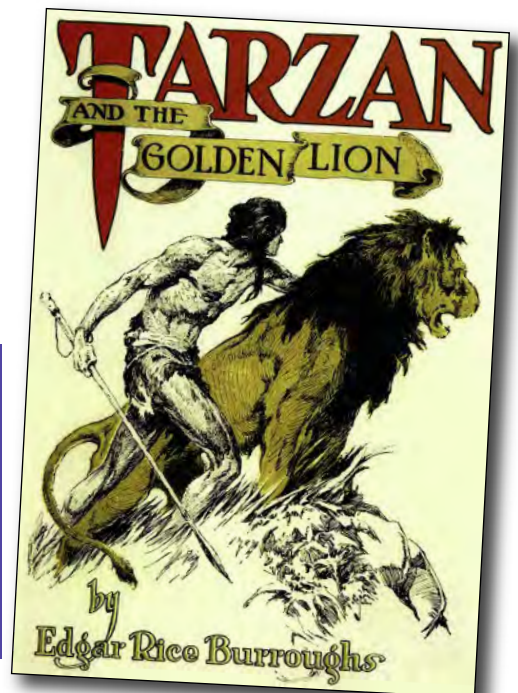
Edgar Rice Burroughs, creator of Tarzan—and many other fantastic worlds and concepts.



J. Allen St. John, master illustrator.

Two For Tarzan

Two of the most important early Tarzan illustrators were (on left) Clinton Pettee, whose cover for *The All Story* magazine for Oct. 1912 was the first visualization ever (and a powerful one) of the ape-man... while the work of J. Allen St. John would soon become forever identified with the creations of Edgar Rice Burroughs, as epitomized by his cover painting for the 1927 novel *Tarzan and the Golden Lion*. [Tarzan art TM & © Edgar Rice Burroughs, Inc.]



novel, *The Return of Tarzan*, started on June 10, 1929 (strip # A-1). *Tarzan* strip historian Robert R. Barrett has written that:

Although Maxon agreed to illustrate *The Return of Tarzan*, he was finishing up another assignment and couldn't begin working on *Tarzan* for a couple of weeks. In order to maintain their schedule, Metropolitan turned to another of their artists, Hugh Hutton, to illustrate the first week of the *Tarzan of the Apes* sequel.¹

Better known as an editorial cartoonist, Hugh McMillen Hutton (1897-1973) actually did only pencil art for the first week of strips (March 18-23, 1929), with Maxon inking them, signing #6 onwards—and working on the first ten weeks for free. As noted by Barrett, Maxon went back over the Hutton strips, “retouching where he thought it was necessary.”²

Foster Vs. Maxon

From the very start of Maxon's tenure on the strip, Burroughs was unhappy with the drawing, especially the expressions on Tarzan's face. Nevertheless, as of March 15, 1931, Maxon was also entrusted to draw the *Tarzan* color Sunday page. His shortcomings were emphasized by the larger panels of the weekly page, and Burroughs' complaints continued until, in the summer, Neebe reported plans to change artists and mentioned that Metropolitan (now owned by United Features) had contacted Paul Berdanier. Burroughs, however, wrote that “we consider [Berdanier] to be

worse than Mr. Maxon”³ and suggested that the syndicate get Foster back to do the artwork. Which Metropolitan's Max Elser did. Foster agreed to take over the Sundays, as he was getting less advertising work at Palenske-Young, which had been hurt by the Great Depression. His first page appeared on September 27, 1931. In 1933, Foster drew a *Tarzan* origin page which was sent to those papers that had not initially subscribed to the daily strip. This promotional page was apparently written by George Carlin.

Foster is still considered by many to be the definitive *Tarzan* artist because of the stunning artwork he provided on the weekly series. He was the first to bring an illustrator's approach to comics, something perhaps only Alex Raymond was able to match later with *Flash Gordon*. All in all, he worked on 26 story arcs, written in turn by R.W. Palmer, George Carlin, and Don Garden (with supervision from editorial director William Laas), which included the lengthy “Egyptian Saga” (#89-170, Nov. 20, 1932-June 10, 1934) as well as the memorable “Tarzan and the Vikings” (#221-251, June 2-Dec. 29, 1935). Foster did the bulk of the artwork on the *Tarzan* page until May 2, 1937 (#321), when he quit the series while the novel *Tarzan in the City of Gold* was being adapted. Along the way, he was sometimes helped on backgrounds and inks by Palenske-Young colleagues Paul Proehl and William Juhré, and by Charles F. Armstrong, who did all the lettering. When Foster left *Tarzan*, he was 4½ months ahead of schedule and had been working at the same time on his own strip for King Features Syndicate: *Prince Valiant in the Days of King Arthur*, which made its debut on Sunday, Feb. 13, 1937.

The Daily Maxon—And Some Juhré, Too

Most likely because he was on staff and had a lower rate than Foster, Rex Maxon was retained on the daily *Tarzan* strip. In fact, Maxon's would be the longest tenure on the strip. After completing “The Return of Tarzan,” he and R.W. Palmer adapted another Burroughs novel, *The Beasts of Tarzan* (strips #B1-B84, Aug. 19-Nov. 23, 1929), introduced Jack Clayton (better known as Korak) in “The Son of Tarzan” (#C1-C96, Nov. 25, 1929-Mar. 15, 1930), and came



Master Artist Meets Jungle Master
 (Left:) A promotional photo of Harold R. Foster (1892-1982) in his studio; on his desk is the Sunday *Tarzan* strip for Dec. 3, 1933.
 (Right:) Tarzan meets Jane in daily strip #44 (1929), part of the initial Foster/R.W. Palmer adaptation of the novel *Tarzan of the Apes*, as it appeared with two other strips on Oct. 20, 1928, in the British magazine *Tit Bits*. Unless otherwise noted, all art and photos accompanying this article were provided by author Alberto Becattini. © Edgar Rice Burroughs, Inc.]

TARZAN OF THE APES No. 44 (Metropolitan Newspaper Feature Service, Inc.) By Edgar Rice Burroughs

Like two charging bulls they came together, and like two wolves they sought each other's throat. Jane, her lithe young figure flattened against a tree trunk, hands pressed tight against her bosom, and eyes wide with mingled horror, fascination, fear, and admiration, watched ape and ape-man battle for possession of her.

The great muscles of Tarzan's back and shoulders knotted beneath the tension of his efforts. His huge biceps and forearm held at bay those mighty tuaks. The long knife drunk deep a dozen times of Terkoz's life blood. Then the great carcass rolled lifeless upon the ground.

The veil of centuries of civilization and culture was swept from Jane! It was a primeval woman who sprang forward with outstretched arms toward the primeval man who fought for her and won her. . . . And Tarzan took his woman in his arms and smothered her upturned, panting lips with kisses.

Suddenly her face suffused with scarlet blushes. She thrust Tarzan of the Apes from her and buried her face in her hands. He came close again and took hold of her. She turned like a tigress, striking his great breast with her tiny hands. Tarzan could not understand it.

A moment before Tarzan had intended to hasten Jane back to her people. That moment was lost. He had felt a warm, lithe form pressed close to him. Again he sought her . . . again she repulsed him. Then Tarzan took his woman in his arms and carried her into the jungle.



Maxon The Mighty
 (Above:) The first daily of "The Return of Tarzan" done for the Tarzan strip by writer R.W. Palmer and artists Hugh M. Hutton and Rex Maxon.
 (Left:) Maxon caricatured himself being threatened by the ape-man. This is, in the humble opinion of A/E's editor, one of Maxon's best drawings of Tarzan!
 © Edgar Rice Burroughs, Inc.]

expressions. He continued to draw the strip when Don Garden took over writing chores as of strip #N121 (Aug. 13, 1934), starting the adaptation of *City of Gold*, which concluded on 15 Sept. 1934 (#N150). Garden and Maxon then produced another four continuities, until the artist left the strip over a pay dispute after concluding "Tarzan and the Leopard Men" (#R1-R150, Dec. 30, 1935-June 20, 1936).

United Features next entrusted the artwork to William Juhre (1903-1976), who had been occasionally helping Foster on the Sunday page. It was probably Foster who suggested UFS hire his Palenske-Young colleague. Although Juhre drew an approximation of Foster's style with a competent use of solid blacks and silhouettes, he only managed to work on four continuities, written by Don Garden, from "Tarzan and the Mayan Goddess" to "Tarzan Under Fire" (#S1-V84, June 22, 1936-Jan. 15, 1938). Apparently, the strip began losing money during his tenure—so Maxon was asked to return.

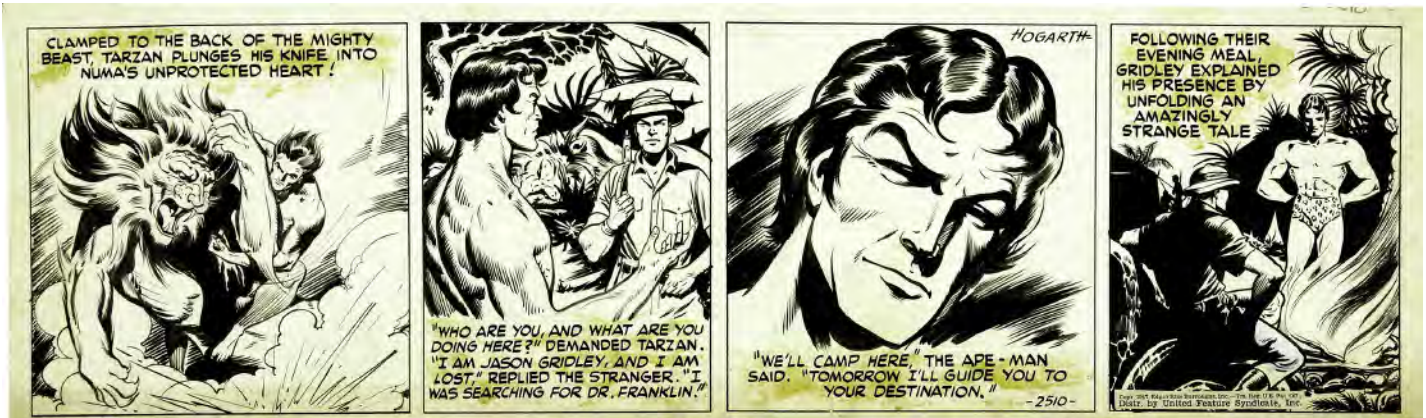
Maxon's second stint on the Tarzan dailies lasted almost nine years. He and Garden came up with another three adaptations from Burroughs' novels: *Tarzan the Fearless*, *Tarzan and the Forbidden*



Boys Will Be Ape-Boys
 (Above:) Artist William Juhre and writer Don Garden's "Tarzan under Fire" story arc featured Dick and Dock, the so-called Tarzan Twins. Panels from the strip for Oct. 20, 1937. © Edgar Rice Burroughs, Inc.]

up with another eleven adaptations, the last of which was "Tarzan and the City of Gold" (strips #N1-N120, March 26, 1934-Aug. 11, 1934). Since April 25, 1932, the strip had been released by United Feature Syndicate, which had bought Metropolitan Newspaper Service in 1930. (The first Sunday page to bear the "distributed by United Feature Syndicate, Inc." line under the Edgar Rice Burroughs, Inc., copyright was released on April 24, 1932.)

Maxon's style had little or nothing of the illustrative quality of Foster. His Tarzan was initially short-haired, wearing a shoulder-draped leopard skin, and was patently inspired by the look of actor James Pierce in the film *Tarzan and the Golden Lion* (1927). Later on, Maxon would draw Tarzan with longer hair and more savage



Barry Nice Work

The second strip artist Dan Barry did in conjunction with Burne Hogarth—though of course it bears Hogarth's byline. Dated Sept. 2, 1947, this strip was shot from the original art. Script by Rob Thompson. [Tarzan strip © Edgar Rice Burroughs, Inc.]



Dan Barry at the drawing board, 1952.



Robert P. Thompson, from Robert Barrett's *Tarzan of the Funnies*.

eventually accepted. Hogarth, though, was already having problems doing the *Tarzan* Sunday page, as he was now very busy with the Cartoonists and Illustrators School (later known as the School of Visual Arts) that he had recently co-founded in Manhattan with Silas H. Rhodes. Deciding he needed a trustworthy assistant, Hogarth hired Dan Barry (1923-1997), who was by then a well-established comic book artist, having lent his talent to such features as "Blue Bolt," "Airboy," "Sky Wolf," "The Heap," and "Sub-Mariner."

Hogarth initially asked Barry to assist him on the dailies, as of Sept. 1, 1947 (#2509). Most likely, Hogarth did rough pencil layouts, Barry tightened them up, then Hogarth inked them. The excellent Ben Oda (1915-1984) became the strip's resident letterer. Rob Thompson started his stint by adapting Burroughs' 1930 novel *Tarzan at the Earth's Core*, with the ape-man reaching David Innes and Dr. Abner Perry in Pellucidar aboard a "Mole Machine."

Dan Barry—And Company

ERB, Inc., and United Features wanted to revitalize the *Tarzan* daily strip after letting Rex Maxon's contract expire, and to return Tarzan to the jungle where he belonged. To start this "new trend," they hired Robert (Rob) Thompson, who had been the scriptwriter on the *Tarzan* radio show from 1932-36. As for the artwork, a few artists including Ed Good and Jesse Marsh tried out, but United's first choice was Burne Hogarth, and he

Emil Gershwin. Photo retrieved from website of daughter Nancy Gershwin.

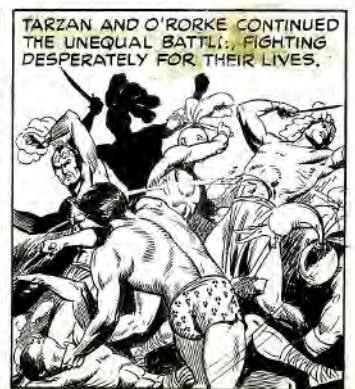
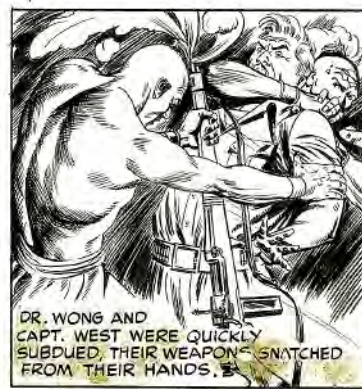


Although Hogarth continued to supervise the strip, going to Barry's studio from time to time, his actual contribution seems to have ceased as early as October 13, 1947 (#2545), although the last strip that carries Hogarth's signature is #2543 (Oct. 10, 1947). Barry then assumed complete art chores on the strip, doing his best to replicate Hogarth's distinctive inking style for a while. As Barry was also still working for comic books, he soon had to ask several people to either assist or ghost for him on the strip. His younger brother Seymour (born 1928) was his first and best assistant. Sy was an accomplished inker, but he would also do complete art on a



Gershwin Does Tarzan

The June 26, 1948, daily strip, penciled by Emil Gershwin and inked by either Dan or Sy Barry. Script by Rob Thompson. Shot from the original art. [© Edgar Rice Burroughs, Inc.]



It's The Barry's!

Beautiful Dan Barry daily strip for Oct. 13, 1948. Script by Rob Thompson. Shot from the original art. [© Edgar Rice Burroughs, Inc.]

few *Tarzan* dailies when needed.

After finishing the "Earth's Core" continuity (on Jan. 31, 1948, #2640) with help from Sy, Dan Barry started drawing the next one, "Tarzan and the Diamond of Ashra"—an adaptation of "Tarzan and the Diamond of Asher," scripted by Rob Thompson for radio in 1934. Tarzan and a party of six traveled to a lost valley to obtain a hypnotic gem called "The Father of Diamonds" or "The Eye of Rao." The continuity would last 32 weeks, ending on September 11, 1948 (#2832). Barry actually penciled only the first 13 weeks; most of these strips were inked by John Belfi (1924-1995), who worked full-time at Dan Barry's studio from 1947-49, also helping him out on his comic book assignments. The *Tarzan* artwork was then entrusted to Emil Gershwin (1922-1999). Gershwin (who was George and Ira's first cousin) was a competent artist, but his style was markedly different from Barry's. Nevertheless, he first assisted Barry, then took over from him (with inking assists from John Belfi).



Paul Reinman, in a photo that appeared in *The Burroughs Bulletin* #13 (1962). Thanks to Michael T. Gilbert.

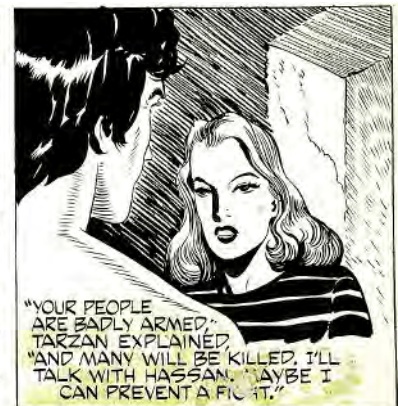
The third and last *Tarzan* continuity on that Barry worked was "Tarzan and the Fires of Kohr," which started on September 13, 1948 (#2833). This time Tarzan joined an expedition which led him and his partners to the secret kingdom of Kohr. This was, in fact, based on Henry Rider Haggard's novel *She*. Queen Merala, like Haggard's

Ayesha, had managed to keep young by worshipping Pahn-Ahluk, goddess of everlasting life (actually, a blue-white column of flame). Barry apparently penciled and inked most of the sequence's first nine weeks, providing his best artwork ever on the *Tarzan* strip. Then he shared the drawing with Gershwin until Dec. 11, 1948 (#2910), when Gershwin took over, with some inking help from John Belfi. Barry then penciled another week of strips (#2953-2958, Jan. 31 to Feb. 5, 1949) before leaving the strip for good.

Reinman And Cardy

The "Fires of Kohr" continuity actually went on until April 9, 1949 (strip #3012), as drawn by Paul Reinman (1910-1988). Better known as a comic book artist, especially on DC's "Green Lantern," Reinman drew in a loose style that was poles apart from Barry's realistic approach. It is hard to understand why United Features, or Hogarth (who was still supervising the strip), had him take over the *Tarzan* daily. At any rate, he stayed on it for a year, drawing another three complete continuities ("Tarzan and the Slavers," "White Savages of Vaar," and "Tarzan and the Leopard Men") before starting "Tarzan and the City of Gold."

Shortly before Reinman's contract was due to expire, Burne Hogarth called Nick Cardy (nee Nicholas Viscardi, 1920-2013), offering him a chance to take over the daily *Tarzan*. Cardy was an experienced artist who had worked for Will Eisner on the weekly *Lady Luck* feature in the latter's newspaper *Comic Book Section*, aka *The Spirit Section*, and then on several comic book series such as "Señorita Rio" and "Jane Martin." Cardy dealt directly with Hogarth rather than with the syndicate. In his own words:



Everybody Loves Reinman?

The daily for May 24, 1949, drawn by Paul Reinman and scripted by Rob Thompson. Shot from the original art. Reinman at this time was best known for his comic book work, especially DC's "Green Lantern" in the mid-'40s. [© Edgar Rice Burroughs, Inc.]

Edgar Rice Burroughs In The Comic Books (1929-1972)

by Alberto Becattini

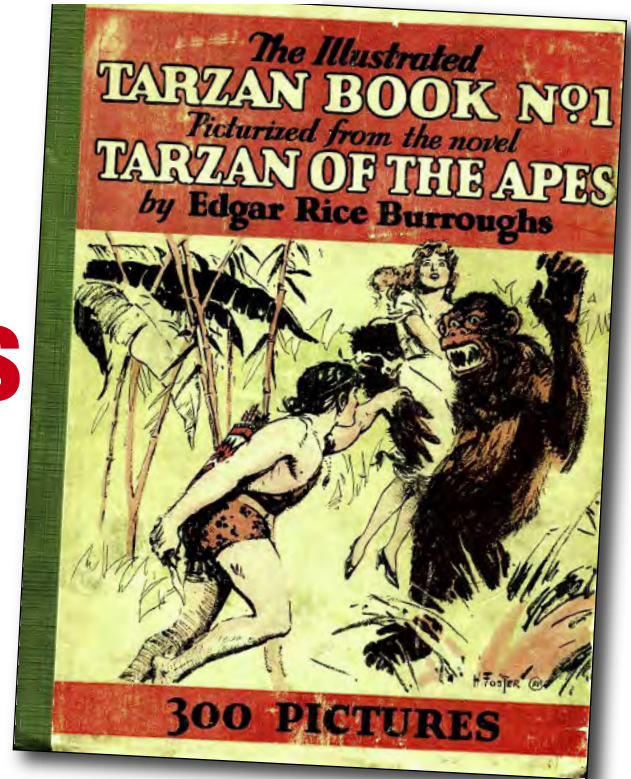
Tarzan The Reprinted

In 1929, just a few months after the first sixty *Tarzan* dailies by Harold L. Foster had been released in U.S. newspapers, the book publisher Grosset & Dunlap reprinted those strips in *The Illustrated Tarzan Book No. 1*. It is therefore considered the first *Tarzan* comic book, although it was in fact a black-&-white hardcover. Foster also did the original illustration that was featured on both the cover and the dust jacket. While that book was reprinted in 1934, Foster's strips also reappeared in Saalfield Publishing's *Tarzan of the Apes to Color* #988 (1933) and in Whitman's *Tarzan of the Apes – The Big Little Cartoon Book* #744 (1933).

The Lord of the Jungle made his first four-color comic book appearance in 1936, as one of the stars in United Features' *Tip Top Comics* from its very first issue, which came out with an April cover-date. The monthly comic magazine reprinted *Tarzan* Sunday pages by Foster (#1-40 and #44-50), Rex Maxon (#41-43), and Burne Hogarth (#57, 59, & 62). Bob Lubbers' daily strips, reframed and colored, began appearing in #189 (Nov.-Dec. 1954), by which time *Tip Top* had become a bi-monthly. As of #211 (Nov. 1957-Jan. 1958), *Tip Top Comics* was published by Dell/Western, and *Tarzan* concluded its tenure in that comic with its final issue, #225 (May-July 1961).

Comics on Parade was another United Features comic that counted *Tarzan* among its stars. Foster's strips made their debut in #1 (April 1938), and daily reprints kept running until *Tarzan* left the comic with #29 (Aug. 1940), after the conclusion of the reprint of Rex Maxon's adaptation of *The Return of Tarzan*. One issue of *Single Series* (#20) was published the same year, featuring 64 pages of Foster's strip reprints from 1932-33 that had already appeared in *Tip Top Comics* #1-13.

Dell Comics had since shown interest in *Tarzan*, and in 1938 it published "Tarzan of the Apes... and the Hidden Treasure," a 6-page text/illustration story in *Famous Feature Stories* #1. The illustrations were most likely the work of Henry E. Vallyely. Several 3-page text-plus-illustration stories followed in issues #38-43 (June-Sept. 1939) of *Popular Comics*. More "Tarzan" text/illustration stories were then featured in *Crackajack Funnies* #15-36 (Sept. 1939-June 1941). Some of the illustrations look like the work of Bill Ely. In 1939, Dell also issued a new reprint of Foster's dailies in the 72-page, black-&-white *Large Feature Comic* #5, titled "Tarzan of the



Tarzan—Graphic Like A Novel

Hal Foster's cover for *The Illustrated Tarzan Book No. 1* (1929). All art and photos accompanying this article, unless otherwise noted, have been supplied by Alberto Becattini. Foster's *Tarzan* comic strip work was entirely reprinted in hardcover form a couple of decades back by NBM/Flying Buttress. [© Edgar Rice Burroughs.]

Apes." Each page featured one strip by Foster and an additional illustration by Henry E. Vallyely, who also drew 10 full-page chapter drawings.

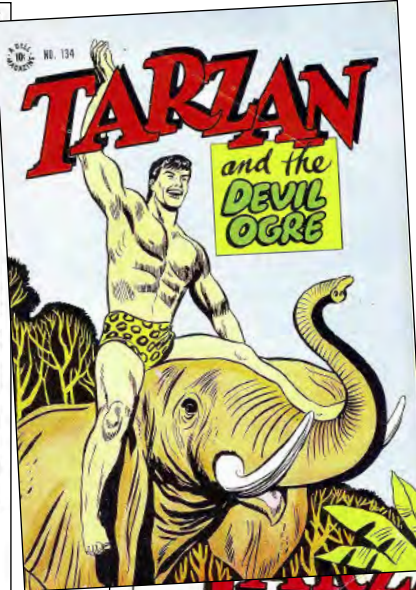
As of July 1941, reprints of Burne Hogarth's *Tarzan* Sundays began appearing in *Sparkler Comics*, another monthly (and later bi-monthly) comic published by United Features. The ape-man was in every issue from #1 to #86 (March-April 1949).

During 1945-46, the U.S. Army giveaway comic book *Jeep Comics*, published by R. B. Leffingwell & Co., featured *Tarzan* Sunday page reprints among its contents.

Tarzan The Original

ERB, Inc., and the Whitman Publishing Company (a subsidiary of Western Printing and Lithographing Company) had been collaborating since 1934, issuing Big Little Books and Better Little Books devoted to *Tarzan* and *John Carter of Mars*. Producing comic books together with Dell Publishing, Western had also hosted *Tarzan* reprints in *Large Feature Comics*, as previously mentioned. By mid-1946, three original *Tarzan* one-shots were scheduled to appear in the *Four Color Comics* series, with Eleanor Packer doing the editing at Western's Los Angeles office. In a letter dated May 7, 1946, Burroughs' secretary Cyril Ralph Rothmund wrote to Western that:

[W]e were successful in securing a writer for [Packer] by the name of Rob Thompson, who has written our *Tarzan* phonograph album scripts we have produced for Decca Records, as well as several of our *Tarzan* radio serials. He knows *Tarzan*, is not occupied with anything else at the present, and so he can swing right into the job.



Jesse Marsh working on a Tarzan portrait at his drawing table. Photo taken by Camille Cazedessus for his fanzine *ERB-dom*. Thanks to Robert Barrett.



Tarzan Swings Solo
 (Art clockwise from above left):
 A John Coleman Burroughs tryout page for "Tarzan and the Devil Ogre," the story slated for *Four Color Comics* #134 (Feb. 1947).
 Jesse Marsh's cover and splash page (on the inside front cover, hence the two-color effect) for Dell/Western's *Four Color* #134, the first original "Tarzan" comic book. Script by Rob Thompson. Marsh's "Tarzan" comic book work has been reprinted in eleven volumes by Dark Horse Comics.
 © Edgar Rice Burroughs, Inc.]

The 50-page adventure, "Tarzan and the Devil Ogre," appeared in issue #134 (Feb. 1947) of *Four Color Comics*. Although John Coleman Burroughs had drawn some tryout pages, the artwork had been eventually assigned to Jesse Marsh (1907-1966), who had previously been a Disney animator and story man, which gave him a tremendous sense of staging. Marsh drew in an approximation of the Milton Caniff-Noel Sickles chiaroscuro style, and from the start he showed his talent at rendering atmospheric backgrounds. His depiction of the human figure, though, was sometimes too simplistic for many readers. Another *Four Color* issue (#161, Aug. 1947) followed, featuring "Tarzan and the Fires of Tohr," a comic-book adaptation by the Thompson/Marsh team of the 1936 radio serial. That was enough to convince Western's executives and art director Tom McKimson that the time was ripe for a regular *Tarzan* comic. *Tarzan* #1 was on the newsstands with a Jan.-Feb. 1948 cover date, sporting the 32-page Thompson/Marsh story "The White Savages of Vari." The long-running "Tarzan's Ape-English Dictionary" one-pager also began, with illustrations by Marsh and text by Gaylord B. Du Bois (1899-1993), who took over the "Tarzan" story writing from Thompson as of #2 ("The Captives of Thunder Valley," March-April 1948) after Thompson was asked by

United Features to script the *Tarzan* newspaper strip.

Du Bois and Marsh produced an impressive number of "Tarzan" stories over a 16-year period. Their work appeared in every single *Tarzan* issue until December 1964 (#147). Together, they re-introduced Jane and Boy, Tarzan's adoptive son from the movies, in issue #3 (May-June 1948), and involved the ape-man in many a thrilling adventure. The best ones were those that led the Lord of the Jungle to lost cities or had him meet with strange peoples, such as "The Valley of the Monsters" (1949), "The Lost Legion" (1950), "Tarzan Returns to the City of Gold" (1951), and "The Beasts of Pal-ul-Don" (1954).

Du Bois and Marsh also did the bulk of *Edgar Rice Burroughs' Tarzan's Jungle Annual*, seven issues of which appeared from 1952-58. Here, too, there were memorable stories such as "Tarzan Returns to Opar" (1952) and "Tarzan Defends the Walls of Cathne" (1955). The *Tarzan Annuals* also featured shorter stories and single pages drawn by such artists as Tony Sgroi, Tony DiPaola (aka Tony Paolo), Nat Edson, and Russ Manning. The latter drew the "Boy" solo stories in #3, 4, 6, & 7 and a "Jane" solo story in #6. The *Tarzan*



Africa—The Black-ε-White Continent

(Above:) This original-art page by Jesse Marsh shows his masterful use of the light-and-shade technique. Script by Gaylord Du Bois. Issue number uncertain. [Edgar Rice Burroughs, Inc.]

Annual more or less resurfaced as *Tarzan's Jungle World* in November 1959 (*Dell Giant* #25). Another two issues followed in 1960 and 1961, entitled *Tarzan King of the Jungle*; he was likewise included in the *Dell Giant* series #37 and 51. Again, Du Bois and Marsh created most stories, with Tony DiPaola, Sparky Moore, Tony Sgroi, and John Ushler on fillers.

After Dell and Western parted company in mid-1962 and Western's comics adopted the Gold Key imprint, things did not immediately change for *Tarzan*. DuBois and Marsh continued to produce the main "Tarzan" story in each issue from #132-147. (With #138, the comic was retitled *Tarzan of the Apes*.)

In mid-1965, the 59-year-old Marsh retired to devote himself to painting, giving a chance to a lifetime Burroughs fan to make his dream come true. Russ Manning had started working for Western in mid-1952, and among other things he had been doing a few short "Tarzan" and "Boy" stories for the *Tarzan* comic since 1954, drawing Tarzan's and Boy's faces in Jesse Marsh's style. Ten years later, he became the main artist on the title. The first issue for which Manning did complete art was #154 (Nov. 1965), with two stories that were probably intended for Marsh. The big differences were that Manning brought a straightforward, realistic approach to the series, and that, unlike Marsh, he was allowed to sign his stories.



Gaylord Du Bois as a young man.

"Big News for Tarzan fans!" an illustrated ad announced in that very same issue. The time was ripe for the *Tarzan* comic book to feature adaptations of Burroughs' novels, and the following issue (#155, cover-dated Dec. 1965 but sold on the newsstands as of Oct. 28) had Du Bois and Manning retelling the origin of the ape-man in a 24-page adaptation of *Tarzan of the Apes* that was in no way inferior to Hal Foster's 1929 daily-strip version. Du Bois and Manning masterfully adapted another nine Burroughs novels: *The Return of Tarzan* (#156), *The Beasts of Tarzan* (#157), *The Son of Tarzan* (#158, in which Jack Clayton, aka Korak, made his first comic-book appearance), *Tarzan and the Jewels of Opar* (#159-161), *Tarzan the Untamed* (#163-164), *Tarzan the Terrible* (#166-167), *Tarzan and the Golden Lion* (#172-173), *Tarzan and the Ant Men* (#174-175), and *Tarzan, Lord of the Jungle* (#176-177).

Actually, Manning, lured away by ERB, Inc., and United Features to produce the *Tarzan* newspaper comic strip, left the series before completing the latter story, so Western had Nat Edson



Manning Up!

(Above:) The jungle lord and La, High Priestess of Opar, in Russ Manning's adaptation (art & script) of *Tarzan and the Jewels of Opar*, from *Tarzan of the Apes* #159 (Aug. 1966), in the era after Dell and Western parted company, and the latter published comics under its Gold Key imprint. Script by Du Bois. Manning's *Tarzan* comic book work is currently being collected in hardcover form by Dark Horse Books. See photo of Manning on p. 16.

[© Edgar Rice Burroughs, Inc.]

ERB Beyond The Silver Age

Burroughs Comic Books From 1972 To The Present

by Scott Tracy Griffin

DC Ascends

As the 1970s dawned, two giants battled for supremacy in the comics jungle. Longtime fan-favorite DC comics, home of a super-hero pantheon that included Batman and Superman, was dogged by upstart Marvel, whose editorial team had injected a grittier, more real-life humanity into its characters, among them Spider-Man, the Fantastic Four, and The Incredible Hulk.

As the two companies' super-hero comics began to dominate the spinner racks, siphoning sales from other genres (including funny animals, Westerns, and pulp-magazine hero holdouts), it was natural that the best of the licensed properties would migrate to the ascendant rivals.

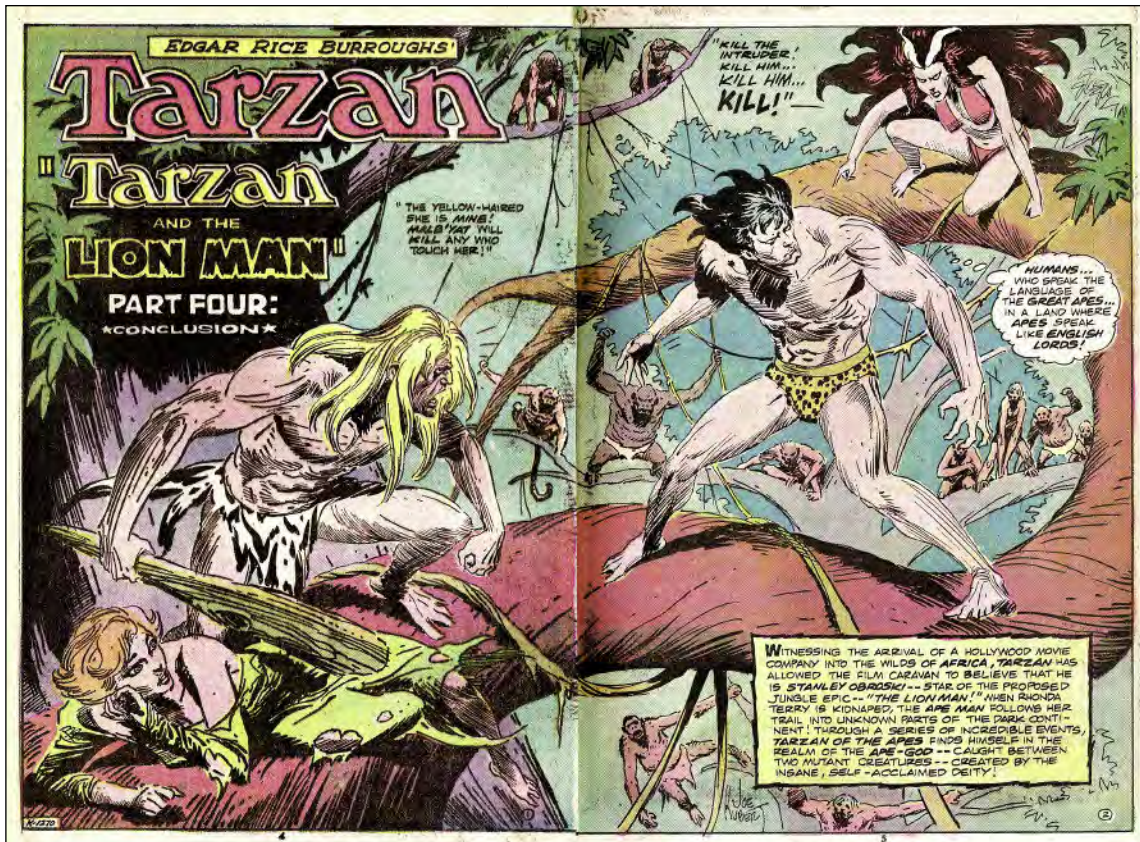
Edgar Rice Burroughs, Incorporated (ERB, Inc.), the family business overseeing the licenses of Tarzan of the Apes, John Carter of Mars, and a variety of pulp heroes, was unhappy with its



(Above:) Robert M. Hodes, president of ERB, Inc., 1966-1976. Photo scanned from the fanzine *ERB-dom* #22 (date uncertain) by Mike Conran; thanks to Henry Franke III.



(Above:) Joe Kubert. This photo originally appeared in *Comics Interview* magazine in the 1980s.



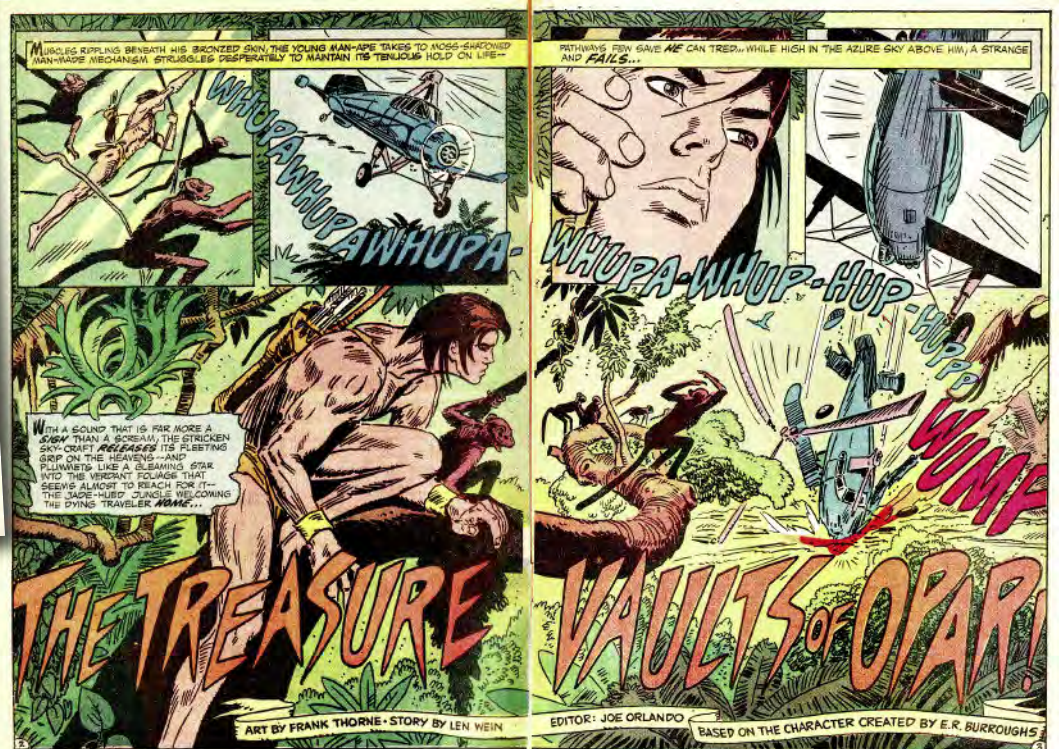
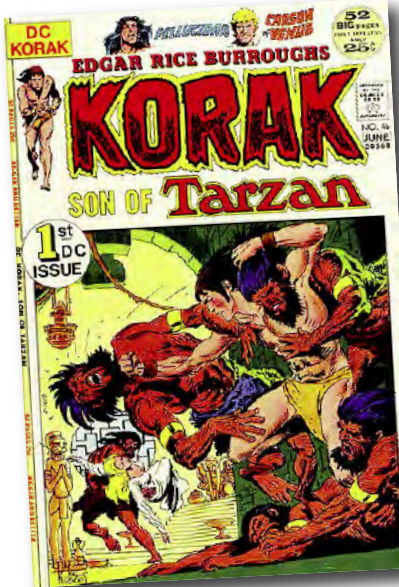
Between Beauty And The Beast-Man

Because all of Kubert's *Tarzan* work has been collected in three beautiful hardcover volumes by Dark Horse, we've visually emphasized the various other DC/ERB series—though you'll find several Kubert covers in this chapter. Here, the ape-man finds himself facing the "beast-man" and his mate Balza in the final chapter of Kubert's adaptation of Burroughs' novel *Tarzan and the Lion Man*, from the 100-page *Tarzan* #234, (Dec. 1974-Jan. 1975). Thanks to Bob Bailey. More DC *Tarzan* art can be found in *A/E* #116, our Kubert tribute issue. © Edgar Rice Burroughs, Inc.]

relationship with Western Publishing and its Gold Key imprint. Sales of the two Burroughs titles, *Tarzan of the Apes* and *Korak Son of Tarzan*, were losing ground; too, Western wasn't producing enough pages to keep up with a hungry foreign market, a vital source of revenue for ERB, Inc.

The corporation retained copyright on the Gold Key material, which was then resold overseas for foreign-language comics. However, the 24 *Tarzan* novels accounted for only about 30% of the late author's output, and the company desired to elevate its other properties to the decades-long high profile *Tarzan* enjoyed.

Robert M. Hodes, Vice-President of ERB, Inc., mulled the idea of establishing the company's own comics-publishing concern, but realized that obtaining domestic distribution on



That Lucky Old Son

Kubert's cover for *Korak, Son of Tarzan* #46 (May-June 1972), which likewise continued the Gold Key numbering... and Frank Thorne's splash page for the issue's lead tale, scripted by Len Wein. Thanks to Bob Bailey for the latter scan. [© Edgar Rice Burroughs, Inc.]



Frank Thorne in the 1980s, after he'd traded in his ERB connection for first Red Sonja, then his own heroine, *Gita of Alizar*.

par with established companies was an imposing hurdle. He met with DC publisher Carmine Infantino, who was receptive to the challenge of bringing Burroughs' lesser-known heroes to a new generation of illustration enthusiasts.

Infantino insisted that Joe Kubert, best known as the illustrator of "Sgt. Rock," "Hawkman," and the caveman "Tor," was the ideal man to re-launch the *Tarzan* comics brand. After reviewing samples of Kubert's work, Hodes agreed.

Kubert leapt at the chance, immersing himself in Burroughs' original novels and the Hal Foster newspaper strips of the 1930s, which had been Kubert's introduction to the character and an artistic influence. Kubert determined to give the ape-man his due, and was given the creative rein to do so.

The result was a splashy, dynamic re-telling of the Tarzan myth. Where Russ Manning's Burroughs adaptations for Gold Key were initially constrained to 24 pages in one issue, Kubert had 100 pages spread across four issues to unspool his account of the novel *Tarzan of the Apes*. Like Manning, his work became an instant classic, reprinted in an oversized \$1 DC *Limited Collectors' Edition* the following year (and more recently in the hardbound Dark Horse Archives series). DC retained the Gold Key numbering system,



Len Wein.
Thanks to Sean Howe.

inaugurating its *Tarzan* with #207, a 52-page debut dated April 1972. (The words "of the Apes" were added to the logo, but they were never an official part of the title.)

Next, after several stand-alone adventures among apes, poachers, and jungle potentates (including adaptations of three of Burroughs' *Jungle Tales of Tarzan*), Kubert re-told the origin's sequel, *The Return of Tarzan*, in 90 pages over five issues; this story was also released as a *Limited Collectors' Edition*. Kubert's tenure as writer and artist continued through an adaptation of Burroughs' novel *Tarzan and the Lion Man* in #231-234, punctuated by occasional reprints of newspaper strips by Hal Foster, Burne Hogarth, and Manning to ease the workload.

Not only was Kubert's Tarzan lithe and animal-like ("muscled more like Apollo than like Hercules" in Burroughs' words), but the character retained a diffidence to civilization that reflected the novelist's vision. This was no jungle cop, eager to help the hapless; like Burroughs' Tarzan, Kubert's ape-man was willing to let civilized interlopers suffer the consequences of their actions in the monthly morality plays.

DC didn't rest on the ape-man's laurels, however; the acquisition of the Burroughs license included an ambitious rollout of the author's other pioneering creations. One month after Tarzan's appearance came the DC debut of *Korak, Son of Tarzan* (with issue #46). Kubert served as editor and cover artist, with Frank Thorne illustrating Len Wein's scripts. The series took Korak to Opar and Pal-ul-don in traditional Burroughsian adventures before Kubert assumed scripting duties for a new approach. A brief recount of Korak's origin in #49 began a cycle of Korak as a wandering Odysseus, pursuing his lost love Meriem across a landscape populated with mystical beings that drew more on classical myth than Burroughs for inspiration. Throughout his travels, Korak,

“The Tarzan Art Studio”

The Short Happy Life Of The ERB, Inc., Comic Book Company

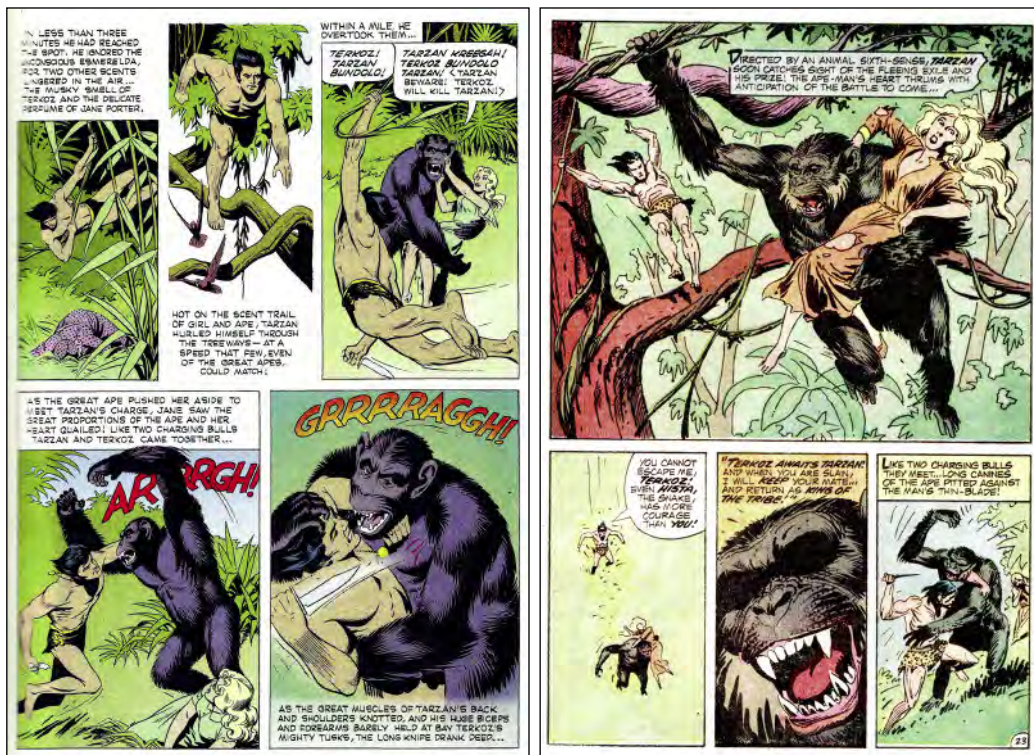
by Henry G. Franke III

Edgar Rice Burroughs’ novels experienced a renaissance in publishing in the early 1960s, with paperback book editions selling at phenomenal numbers for the rest of the decade and into the 1970s. The reinvigorated ERB, Inc., headquartered in Tarzana, California, hired a new general manager, Robert M. (Bob) Hodes, in 1966 to better market the company’s properties, with Tarzan its centerpiece. A key part of Hodes’ business strategy was to revitalize the graphical interpretations of the ape-man, starting with the *Tarzan* newspaper comic strip and then on to comic books.

When Western Publishing ended its partnership with Dell Comics and established Gold Key Comics, they continued on with their license from ERB, Inc., to publish *Tarzan* comic books. Starting in late 1963, Russ Manning, a fan-favorite artist at Western for his work on the science-fiction comic *Magnus – Robot Fighter*, helmed the new title *Korak, Son of Tarzan*; and in 1965 he took over the flagship *Tarzan of the Apes* title from his long-time mentor Jesse Marsh, due to Marsh’s failing health. Manning’s *Tarzan* quickly set the standard for comic book readers around the world, as these four-color stories were reprinted in dozens of overseas comic books. While Gold Key’s *Tarzan* titles were bestsellers in the U.S., foreign sales of reprints meant major profits.

Hodes first targeted the long-running *Tarzan* newspaper strip, distributed in the U.S. by United Feature Syndicate. By the mid-1960s, the daily and Sunday strips were showing serious wear. The number of newspapers carrying them in the U.S. had dropped substantially. Again, it was foreign sales, either in newspapers or as reprints in comic books, that kept the UFS strips profitable.

Manning was interested in taking over the daily and Sunday newspaper strips as writer and artist. Hodes concurred, believing that not only would Manning create stories much closer to ERB’s own vision of the ape-man, but his name and artistic style would help boost sales with the introduction of the artist most in demand overseas. Manning’s first *Tarzan* daily appeared on December 11, 1967, and his first Sunday on January 14, 1968; he soon left Gold Key to concentrate on the newspaper comics.



Tarzan Vs. Tarzan

As Henry Franke reveals in this surprising behind-the-scenes article: European audiences that had reveled in artist Russ Manning’s (and writer Gaylord DuBois’) version of the climactic scene in ERB’s novel *Tarzan of the Apes* in which the young jungle lord rescues Jane Porter from the great ape Terkoz (above left) did not exactly embrace artist/writer Joe Kubert’s (above right) rendition of the same event—and not just because there’d been less than a decade between the two adaptations. From Gold Key’s *Tarzan* #155 (Dec. 1965) and DC’s *Tarzan* #209 (June 1972). Both stories can be found these days in beautiful hardcover reprint volumes from Dark Horse. [© Edgar Rice Burroughs, Inc.]

With the loss of Manning, Gold Key tried out other artists on the *Korak* and *Tarzan* titles, but with limited success. At the end of 1971, Hodes decided to transfer the license for their U.S. comic books from Gold Key to DC Comics. [A/E EDITOR’S NOTE: See previous article.] His aim with DC was to reach more mature audiences with stories faithful to ERB’s own storytelling, and to add titles from ERB’s canon beyond just the *Tarzan* novels. Joe Kubert was the editor of the DC titles and personally took on writing and illustrating the “Tarzan” stories.

What Hodes didn’t expect was the backlash in overseas markets over Kubert’s interpretation of Tarzan. Writer Mark Evanier, who would later play a major role in ERB, Inc.’s, overseas comic book production, explained several reasons for this. The demand for “Tarzan” stories in foreign comics was substantial, but Kubert was producing a quite limited number of stories. At the time, most overseas comics were reprinting Manning from Gold Key stories and the newspaper strips, and supplementing these with locally produced material that imitated Manning’s style. Kubert’s form was significantly different from Manning’s and didn’t fit in. It did

not help that Kubert was adapting the original ERB novels that Manning had done, just a few years before. Kubert's work simply did not sell well in foreign reprints. DC's Korak was even less accepted, which was a major concern, since "Korak" stories sold as well as or better than those of his sire. "Korak" stories by Manning, and later by Dan Spigle, were the standard, and DC interpreted the son of Tarzan very differently. What readers in Europe, Latin America, and Asia wanted was Manning's Tarzan.



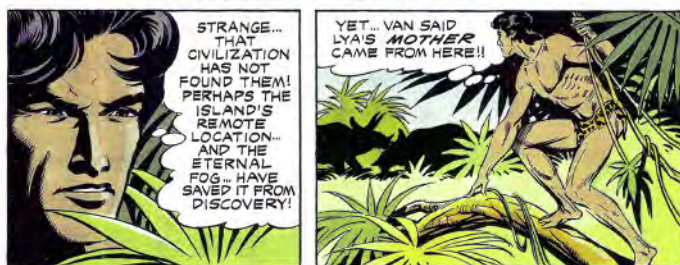
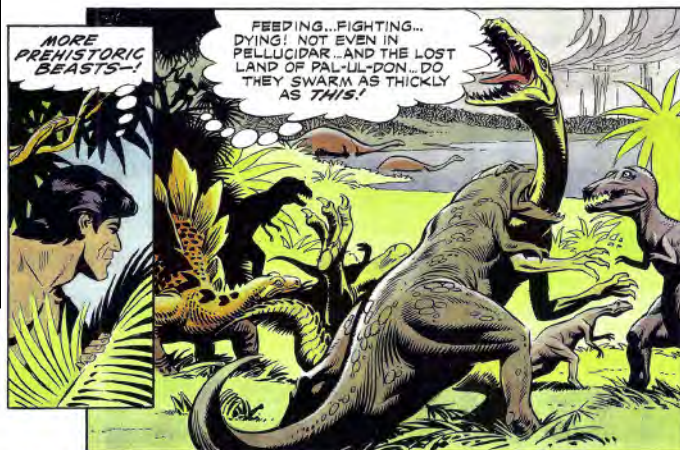
This dilemma only reinforced the importance of a major new project Hodes had begun with Manning that promised to expand Tarzan into deluxe comics publishing overseas. Hodes had spent extensive time in Europe working with ERB, Inc.'s, major licensees, and had learned of the unique graphic album format. These comic albums often featured extended stories or linked short pieces, printed on high-quality paper and published as oversized hardcover or softcover books. In 1972, Manning agreed to create four 48-page *Tarzan* albums, along with covers, title pages, and coloring, in the space of a year. Hodes decided this would essentially be an in-house effort, with Manning overseeing all creative and front-end production. Hodes was the de facto editor and coordinated co-production overseas with their primary distributors. Scandinavia, France, and England were first, following by Italy, Spain, and Brazil. To ease the increased workload expected of Manning, the daily *Tarzan* strip was ended in the summer of 1972. Manning lived and worked only 70 miles from the offices of ERB, Inc., and could easily confer with Hodes, as he had done in the past. Manning would also take advantage of the talent of his young assistants on the *Tarzan* strip, Mike Royer (who had started with him at Gold Key) and Bill Stout.

But confusion over specific publishing formats and the extra work required to meet the standards of high-quality printing threw production significantly off-schedule. It took eight months to deliver the first album, *Tarzan in the Land That Time Forgot*, to ERB, Inc., in April 1973. Published in different languages in Europe, it wasn't produced in England until a year and a half after the initiation of the project. This would be the only one of the four *Tarzan* albums to be printed in English in Manning's lifetime (the latter two have never been published in English or in the U.S.). Manning eventually completed *Tarzan and the Pool of Time*, *Tarzan and the Beastmaster*, and *Tarzan in Savage Pellucidar* between 1973 and 1975.

ERB, Inc., had made substantial investments of its own money to make the album project a success, but sales and the number of publishers dropped with each volume. Kubert's *Tarzan* continued to have a negative impact on overall comic book sales overseas, and this included the deluxe albums.

Nonetheless, Hodes remained committed to the albums. An article about ERB, Inc., in the Feb. 15, 1975, issue of *Forbes* magazine reported that 250 newspapers throughout the world carried the *Tarzan* strips, while three million copies of *Tarzan* comic books, in 16 languages, sold worldwide each month. Bob Hodes acknowledged that "The greatest thing that's happened to the company in recent times is the comic book revival. Comics now account for the most significant part of our revenues." Whether primarily hyperbole or pure fact, the significance of the comic strips and comic books to Hodes is clear.

Hodes saw the 1975 Edgar Rice Burroughs centennial, marking



Let's Wait For The Album!

(Top center:) Russ Manning, on right, and Bill Stout, one of his young assistants in the 1970s. (Above:) Tarzan arrives in Caspak, in the 1973 "album" *Tarzan in the Land That Time Forgot*, as written and drawn by Manning for the European market. Repro'd from the 1996 Dark Horse single-volume reprint of that tale and *Tarzan and the Pool of Time*. [© Edgar Rice Burroughs, Inc.]

the 100th anniversary of ERB's 1875 birth, as a major opportunity to market all things Burroughs, which would include rescuing the albums. Learning his lesson from the attempt at in-house production and expecting major new projects, Hodes expanded the corporation's team to include a publicity division, a marketing division, and a graphics arm. The latter was helmed by Bern Wolf, president of Animedia Productions in North Hollywood, a company that created animation and art design for commercials and industrial projects. Wolf had started out in animation in the 1930s with Fleischer Studios and had worked with Disney in the 1950s.

To expand the market for the albums, Hodes decided to add additional titles. Evanier recalls the meeting led by Hodes at Animedia in early summer of 1975, where details on the album expansion were initially developed. In the late 1975 issue of *Tarzan Drum Beat*, ERB, Inc.'s marketing newsletter, they announced the formation of their "Tarzan Art Studio" on June 1, 1975: "For the first time, ERB, Inc., will have the capability of producing its own high quality comic albums, assuring complete fidelity to the original characters created by Edgar Rice Burroughs." Besides Wolf heading the production unit, ERB, Inc., named Russ Manning as creative consultant and Hodes as editor-in-chief. The original slate of artists and writers included Manning, Alex Toth, Mike Royer,

ERB – Online!

The Birth And Development Of The Edgar Rice Burroughs, Inc., Web Comics Line

by James Sullos, President of Edgar Rice Burroughs, Inc.



(Above:) Sketch by Tom Grindberg.
[© Edgar Rice Burroughs, Inc.]

When Tom Grindberg contacted me in the fall of 2010 to see if Edgar Rice Burroughs, Inc. was interested in reviving the *Tarzan* Sunday comic strip, I really liked the idea, but knew we would have to do a lot of work on our new corporate website infrastructure to accommodate it. The history of the *Tarzan* Sunday strip was rich; it had debuted in 1929 as a pioneer in weekly comic strips and had become immensely popular. It ran weekly all the way to 2002, an incredibly long run.

Jungle Tales Of Thomas And Grindberg

(Below:) The second published online strip of *The New Adventures of Tarzan*, by scripter Roy Thomas and artist/colorist Tom Grindberg. From the outset, the team decided they'd treat the storylines as if they were doing a new addition to ERB's *Tarzan* novels, so this first story—"Tarzan and the Scions of Troy"—will run for at least 50 installments. The lads count nothing as being canonical *Tarzan* lore unless it appeared in Burroughs' novels. The strip commences not long after the last of the ERB-scribed *Tarzan* adventures of the late 1940s—and includes such classic *Tarzan* characters and themes as Lady Jane, Paul D'Arnot, Nkima the monkey, La of Opar, the "Bolgani" gorilla-men, and a war between two time-lost groupings... hopefully with an original twist or three, as well.

[© Edgar Rice Burroughs, Inc.]



Tom Grindberg. Since drawing for the British weeklies *2000 A.D.* and *Judge Dredd* in the late 1980s, he has illustrated numerous comics for both DC and Marvel, including tales of Superman, Batman, The Silver Surfer, Conan the Barbarian, et al. Before *Tarzan*, he and Roy Thomas had collaborated at DC Comics on issues of *All-Star Squadron* and *Secret Origins*. To purchase Grindberg's original art, contact Tom via Facebook or grindbergtom@yahoo.com.



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NEXT: AIRBORNE AGAIN!



Geronimo!

The War Chief, strip #19. The young Apache hero, Shoz-Dijiji, essays a rescue of the captured Geronimo. Script by Martin Powell, art & colors by Nik Poliwko. [© Edgar Rice Burroughs, Inc.]



Martin Powell has written comics for various publishers, including DC, Disney, and others. His credits include the Sherlock Holmes/Dracula graphic novel *Scarlet* by Gaslight, *The Spider Chronicles*, *The Phantom Chronicles*, et al.



Nik Poliwko is a comic book artist who has also worked in computer animation, including the original *Batman: The Animated Series*. He has drawn for AC Comics, Vortex, et al., and has illustrated "Tarzan and the Native Boy" for the Sequential Pulp/Dark Horse Comics graphic novel *Jungle Tales of Tarzan*.

This would be an exciting opportunity to see new, original artwork and storylines being created again, and new online Web comics seemed to be the right venue for this.

ERB, Inc., has had a fan website at www.erbzine.com since the mid-'90s, run by our stellar webmaster, Bill Hillman, that totals over 10,000 pages and includes a wealth of historical and topical information not found anywhere else in the world covering the life of Edgar Rice Burroughs (1875-1950) and all of his literary creations contained in his 70 novels and approximately 40 short stories. We were just beginning to develop our corporate site for our upcoming 2012 Centennial for both *Tarzan of the Apes* and *John Carter of Mars*, and at that point additionally developing an online weekly comic strip seemed like quite a challenge.

Tom sent me some samples of his ideas for a new *Tarzan* comic strip. Wow! I was overwhelmed with the quality of his artwork, and it became clear to me that this was something we needed to pursue. Tom told me he had asked Roy Thomas to be the writer, and Roy had said yes. I knew Roy was the editor of the comics-history magazine *Alter Ego*, but I hadn't focused on how extensive his background was in professional comics, including writing and editing for Stan Lee at Marvel and even being the company's editor-in-chief at one time. Now I realized what a dream team this would be to revive our *Tarzan* Sunday comic strip. And, after several conversations with Roy, I realized he was well versed not only in the *Tarzan* novels, but in many other ERB series.

Now the work began. We labored feverishly to get our new website ready for comic strip display and subscriptions. And on October 10, 2012, at www.edgarriceburroughs.com/comics/, we launched a *New Adventures of Tarzan* online comic strip at a modest price of \$1.99 per month (and have just lately added an annual fee option for \$21.99). Our hardcore fans were very pleased with this launch and signed up right away.

This announcement also caught the attention of other artists and writers. I got a call from Martin Powell, a comics writer with extensive experience. With the new *Tarzan* strip up and running, he asked if we would be interested in other ERB stories becoming online strips. We talked a long time about all the many unique literary adventures (about 25-30) that ERB created, and he was familiar with most of them. As we talked, it became clear that many could be adapted to a weekly continuity comic strip format. And what excited me was the prospect of giving visualization to so many of ERB's creations that no one had ever seen before.

Martin had a particular interest in the "Carson of Venus" series, *The Eternal Savage*, *The Cave Girl*, and *The War Chief*.

Those were all great stories. *The War Chief* is said by some to be ERB's very best novel, because he personally experienced life among the Apaches in 1895 while with the U.S. Cavalry and stationed at Fort Grant, Arizona. And yet, no one had seen any pictures or artwork of *The War Chief* except covers of several book editions. Now this colorful story is being adapted in full color for all to see. Martin brought in artists Tom Floyd, Diana Leto, Steve Gordon, and Nik Poliwko, each with his/her own style and each very talented. This was a pivotal development, as all of these strips were launched in 2013, because it meant that ERB, Inc., had decided to definitely expand its web comic program beyond *Tarzan* and to introduce many more people to the rich content that only the mind of Edgar Rice Burroughs could have imagined.

As the program gained momentum, artist Tom Lyle called me and indicated he wanted to draw *Pellucidar (At the Earth's Core)*, and he brought in Chuck Dixon to write it. Tom ultimately could not stay with the strip due to other commitments, but Chuck jumped right in and wrote a full 6 months of weekly adventures before we ever launched the strip! Chuck brought in artist Gary Kwapisz to draw it, which was a great addition to our growing set of writers and artists. While many of these new online strips follow ERB's books closely, some, like *Pellucidar*, jump right into new material, even 15 years into the storyline, creating a very interesting adventure story.

During this time, I had been having additional discussions with Roy Thomas about the overall appeal of the comic strips program. While *New Adventures of Tarzan* was very popular, it seemed we were missing the original story and needed to add it to commemorate it into this new online web comic program. He was eager to write such an online strip, if he could do it storyline by storyline the way ERB wrote it. This was music to my ears, because that was exactly what I wanted to see happen. Roy brought in artist Pablo Marcos, a Peruvian artist with an extensive career in New York comics, including previously working with Roy on *Conan the Barbarian* and other series. The strip was launched as *Tarzan of the Apes - A Classic Adaptation*. Every week I read the strip I learn something about the original novel, because Roy has such an intimate knowledge of everything ERB put in it and he can bring this complex story to us in dramatic fashion with just a few words added to colorful panels each week.

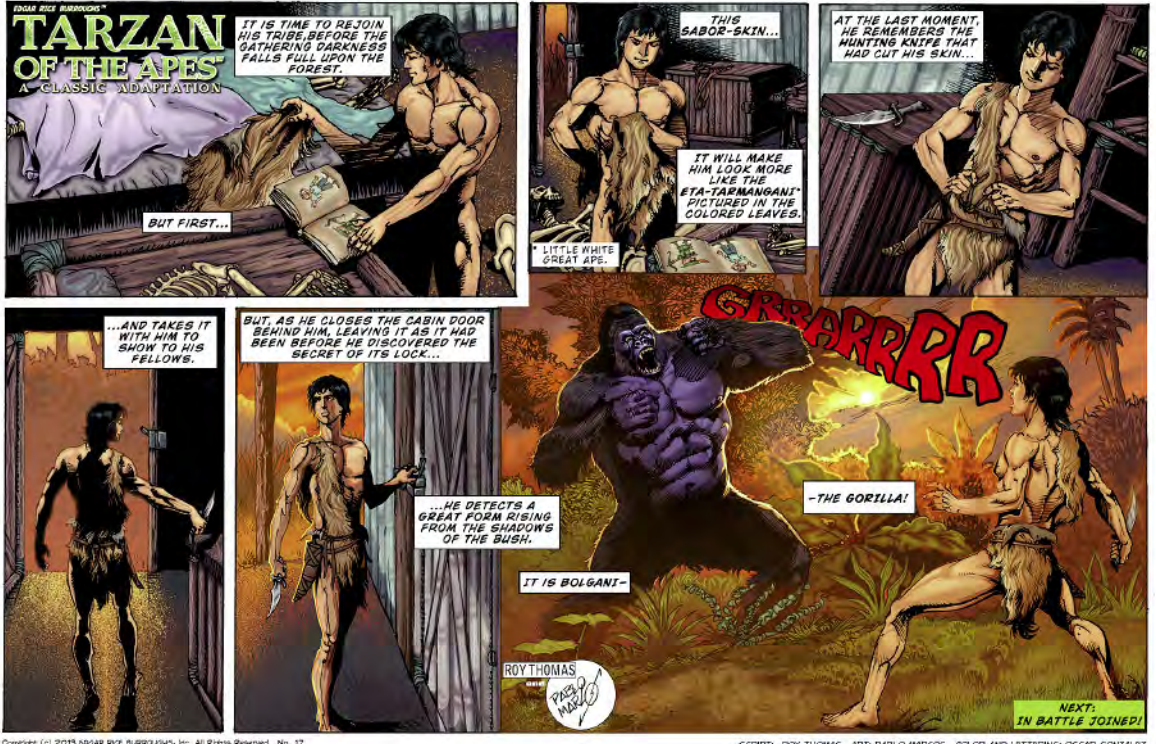
[Continued on p. 61]

Marcos Times Two!



Pablo Marcos was a comic strip artist in Peru in the 1960s before moving to the U.S. and working for Warren, Skywald, then Marvel and DC. He has drawn Superman, Batman, Conan the Barbarian, Morbius the Living Vampire—you name it! He was noted in the '70s for drawing for Marvel's black-&-white horror comics, particularly *Tales of the Zombie*.

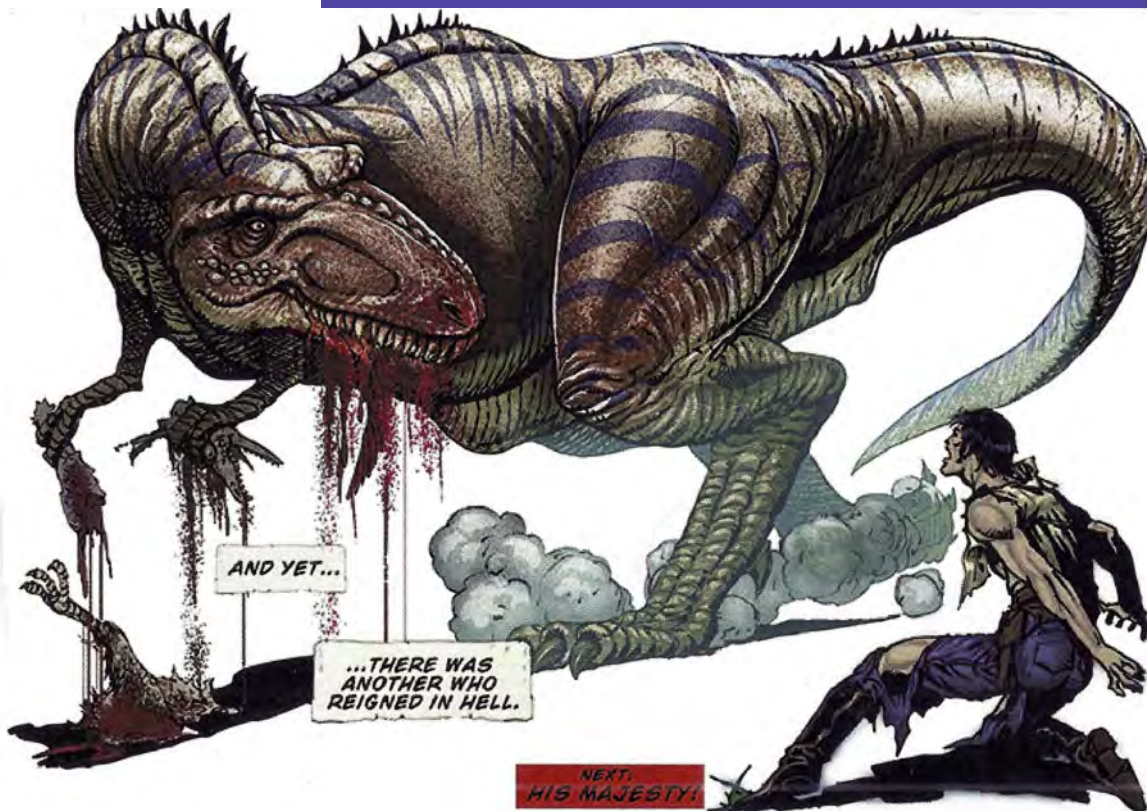
To acquire original ERB art by Pablo, e-mail contact@pablomarcosart.com or go to www.pablomarcosart.com



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 Translating TARZAN OF THE APES and EDGAR RICE BURROUGHS' name
 by EDGAR RICE BURROUGHS, Inc. and Used by Permission. SCRIPT: ROY THOMAS, ART: PABLO MARCOS, COLOR AND LETTERING: OSCAR GONZALEZ

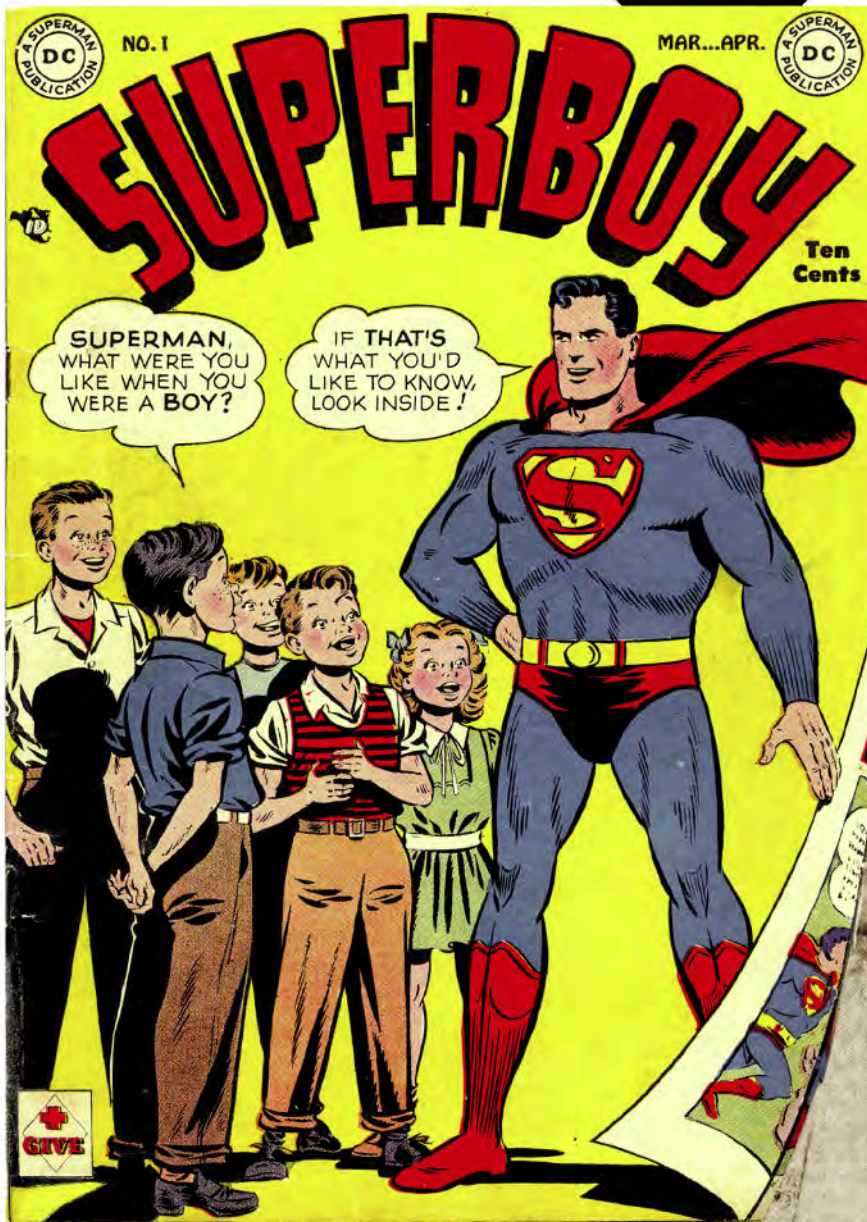
Gorilla My Dreams—And Nightmares!

A very young Tarzan emerges from his dead father's jungle cabin—to find himself face to face with a fighting-mad specimen of Bolgani, the gorilla, in a famous scene from the 1912 novel *Tarzan of the Apes*, as adapted by writer Roy Thomas and artist Pablo Marcos, with lettering and coloring by Oscar Gonzales. [© Edgar Rice Burroughs, Inc.]



Snack Time!

Marcos & Gonzales also supply the art, lettering, and coloring for the Martin Powell-written adaptation of ERB's *The Land That Time Forgot*, a different approach to a dinosaur-infested world than *Pellucidar*. Here, World War I-era hero Bowen Tyler finds he's just been moved considerably lower on the food chain. [© Edgar Rice Burroughs, Inc.]



LAST ISSUE WE PRESENTED AN INTERVIEW WITH **BILL ARONIS**, WHO WAS CROWNED SUPERBOY ON JULY 3, 1940, AT THE NY WORLD'S FAIR. TODAY BILL CONCLUDES HIS TALE ABOUT . . .

**WHATEVER HAPPENED
TO THE BOY OF
TOMORROW?**

(PART 2)



'SUPERGIRL AND SUPERBOY' AT THE FAIR
Maureen Reynolds and William Aronis, who received the titles in a contest during celebration of "Superman Day" . . .

Superboys

(Above:) Wayne Boring penciled and Stan Kaye inked this classic *Superboy* #1 cover (March 1949). [© DC Comics.]

(Right:) Young William Aronis holds his trophy at the New York World's Fair, 1940.

Whatever Happened To The Boy of Tomorrow? (Part 2)

by Michael T. Gilbert

Last issue, we presented a fascinating interview with Bill Aronis (rhymes with Adonis!). Currently in his late 80s, Bill won the title of Superboy as part of a Superman Day contest at the 1940 New York World's Fair. This time, Shaun Clancy concludes his interview with Mr. Aronis, discussing Bill's visit with Jerry Siegel and Joe Shuster back in '40!

William Aronis Interview 11/11/13

by Shaun Clancy

Transcription by Steven Thompson

SHAUN CLANCY: *Did you have a regimen of diet? Are you a vegetarian?*

WILLIAM ARONIS: No, I like to eat; but my wife, she's kind of a dietician, I guess.

SC: *Any broken bones?*

ARONIS: I fell about 9 years ago in my back yard, dislocated my shoulder but its okay now. I never had a broken bone.

SC: *Can you tell me what your workout regimen was? Was it twice a week? Was it every day?*

ARONIS: We had a club, called the [unintelligible] Weightlifting Club. John Davis used to work out at our club from time to time, and we produced Dave Sheppard. I started him weightlifting, and he became world champion. But unfortunately, he died a few years ago. I don't know why, what happened to him.



The Winnahs!

Another photo of Superman Day winners Bill and Maureen.
[© the respective copyright holders.]



Strike A Pose!

This Photoshopped photo shows how Bill might have looked wearing his namesake's famous costume. [Superboy TM & © 2014 DC Comics.]

SC: *What about your joints... the cartilage on the joints and such?*

ARONIS: I'm okay. I've got that stiffness that comes with old age. Still working on it, cutting trees down and things like that. I have a handicapped wife, and I don't have any time to work out because she needs my almost constant attention.

SC: *Well, at 87 it's fine to be okay. When did you stop entering contests?*

ARONIS: I was still entering local contests when I was 70 years old. But they had to be nearby, because I couldn't travel very far because I was taking care of the wife.

SC: *When you mentioned that you met Joe Shuster and Jerry Siegel, was that the same weekend as the World's Fair event, or did they schedule you to come by their offices?*

ARONIS: It must have been within that week. I really don't remember. They showed me how they made the cartoons and things like that, and they showed me that file cabinet. I remember them pulling it out, showing me a whole bunch of 8 by 20s... I guess they were photos or drawings, something like that. Like I said, after that I never saw them again.

SC: *When you went to meet them, were your parents with you?*

ARONIS: No, I went by myself. For some reason or other, my parents didn't take much interest in it. I think I went during the day, and they both worked.

SC: *Did you read comics at that time? Or at all?*

P.C. HAMERLINCK'S

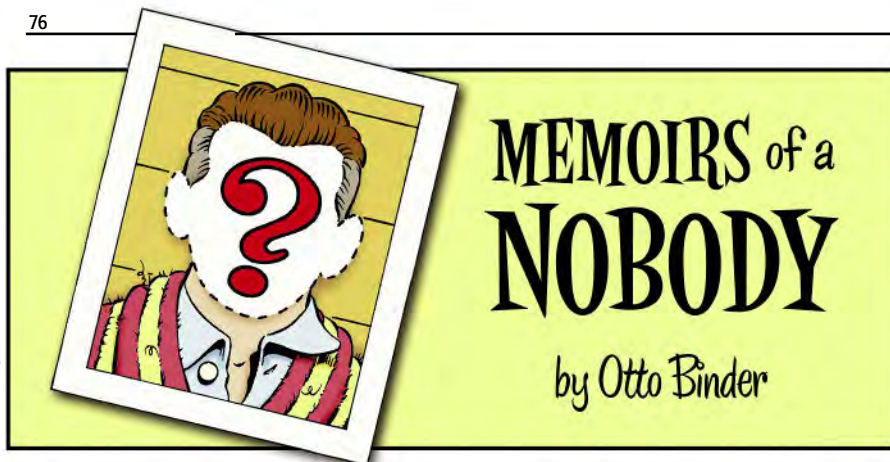
FCA



Fawcett Collectors of America

#189
October 2012





Part X

Abridged & Edited by P.C. Hamerlinck

Otto Oscar Binder (1911-1974), the prolific science-fiction and comic book writer renowned for authoring over half of the *Marvel Family* saga for Fawcett Publications, wrote the book *Memoirs of a Nobody* in 1948 at the age of 37, during what was arguably the most imaginative period within the repertoire of *Captain Marvel* stories.

Aside from intermittent details about himself, Binder's capricious chronicle resembles very little in the way of anything that is indeed autobiographical. Unearthed several years ago from Binder's file materials at Texas A&M University, *Memoirs* is self-described by its author as "ramblings through the untracked wilderness of my mind." Binder's potpourri of stray philosophical beliefs, pet peeves, theories, and anecdotes were written in freewheeling fashion and devoid of any charted course—other than allowing his mind to flow with no restricting parameters. The abridged and edited manuscript—serialized here within the pages of FCA—will nonetheless provide glimpses into the idiosyncratic and fanciful mind of Otto O. Binder.

In this 10th excerpt, Otto endeavors to evaluate his *Memoirs* thus far in a chapter he entitled "The Great 'What-Is-It?' Mystery."

—P.C. Hamerlinck.

At this point (somewhere around the middle), perhaps it is time for me to sit back and assess this book. What is it turning out to be? So far, I must confess, it is neither fish nor fowl. It isn't animal, mineral, or vegetable. What is it? I give you 300 guesses.

If you can come up with an answer, I'll be much obliged. Is this book entertaining and humorous? Strike that question off the record, quick. Is this book informative?

That's it! I informed you that neurotics, for instance, run the world. Wait... as I remember, I reversed my position to where non-neurotics run the world. That made the amount of information cancel out to zero. No, this is not an informative book, either.

Is this book a novel? No, obviously not. In fact, I have come to the gleeful conclusion already that this is one book that Hollywood *can't* make a picture out of! They just can't. It has no plot, no story, no start or finish, no nothing. Even the mastermind book-twisters of Hollywood can't by any stretch of imagination make a picture out of this. What a triumph that is! Isn't it great? This is one book they can't buy, and pay a half million for, and turn into a picture. The joke is sure on them.

So this book isn't a novel or movie-material. Is it a book of philosophy? No. Is it a book about writers? No—(except me). A book of science? No. Then, for goodness sake, what is it? How can I classify it?

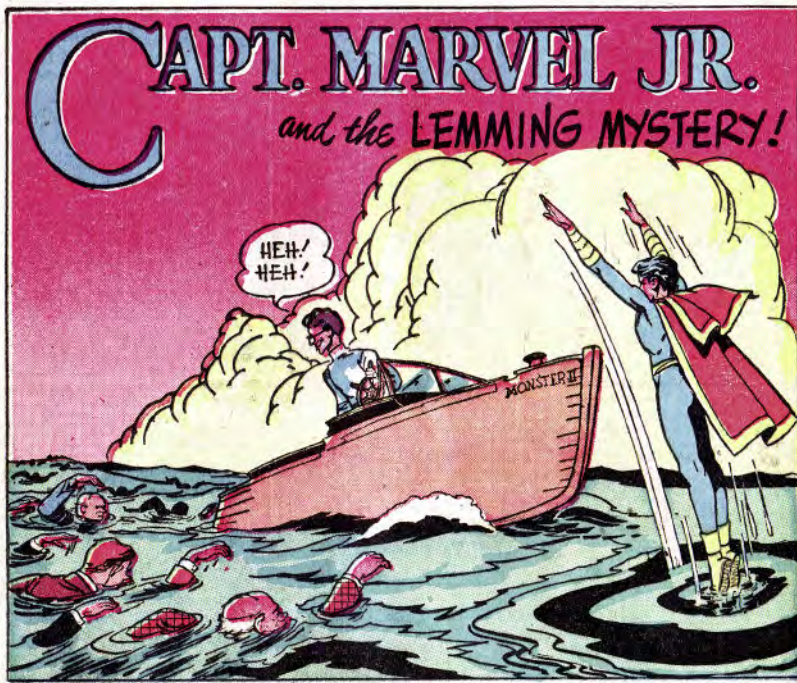
I dunno. I give up. It's just a—book! Anyway, I warned you in the beginning that it was going to turn out like this... just ramblings through the untracked wilderness of my mind. This isn't even a true autobiography, which the title seems to suggest. They aren't actual memoirs. At least, not the kind where a man in his ripeness of years looks back melodiously on a long and fruitful life, and records for posterity the highlights of his career.

Come to think of it, you don't know much of my past at all, do you? Shall I tell you? Silence is consent, so...

I was born. 1911. I walked in due time. I talked in due time. I went to school. I grew up. I went through high school and two years of college. I had three jobs. The Great Depression came along. No job. I wrote fiction. My brother Earl and I began to collaborate together, as Eando (E. and O.) Binder. We began to sell stories. My brother left writing for a more secure job. I sashayed from Chicago to New York. I wore down the editors and sold more stories. I got married. I bought a house. And here I am.

Those are my memoirs, all of them. That's settled. That still leaves me in a hole as to what this book is, but maybe I'll figure it out by the end. Oh yes, it will have an end. I promise you. May lightning strike me dead if it doesn't.

You know, they say the best-written memoirs are those in which the pronoun "I" seldom appears. That a writer of such should go ruthlessly through his manuscript and strike out all the "I's,"



I Love A Mystery

As Otto O. Binder attempted to unravel the mystery of his own *Memoirs*, he also wrote many mysterious comic book stories such as "Captain Marvel Jr. and the Lemming Mystery" (*CM Jr.* #57, Jan. 1948); art by Bud Thompson. [Shazam hero TM & © DC Comics.]

“Captain Marvel And The Haunted House”

A Page-By-Page Analysis

by C.C. Beck

Edited by P.C. Hamerlinck

[As a one-shot forerunner to Captain Marvel Adventures, Fawcett Publications published in the summer of 1940 Special Edition Comics—a solo-book experimentation in reaction to the Captain’s growing popularity after his debut in Whiz Comics earlier that same year. SEC featured four new straight-adventure tales—the second one involving the mystery of a cursed, ghost-haunted house after the death of its millionaire owner. In 1985, Captain Marvel’s co-creator and chief artist C.C. Beck looked back to critique the chilling adventure he had co-drawn 45 years prior. —P.C. Hamerlinck.]

“Captain Marvel and the Haunted House” appeared in *Special Edition Comics*. The story was typical of the early material featuring Captain Marvel and his other self, Billy Batson. There are many panels of narrative copy in the pages, but there are no eye-blasting scenes of violence, slaughter, and grotesque nonsense of the sort seen in other comic books of the time (and in many of today’s comics).

Bill Parker wrote the story and Pete Costanza and I produced the art. Pete supplied most of the striking backgrounds that gave the story its visual appeal... while I laid out the pages and drew all the figures. It was one of the earliest stories that Pete and I worked

on together. When it comes out better than when it was time working together.

Although Captain Marvel does not actually appear, Billy Batson is not seen. Readers are left as much as possible to accept the story as it is.

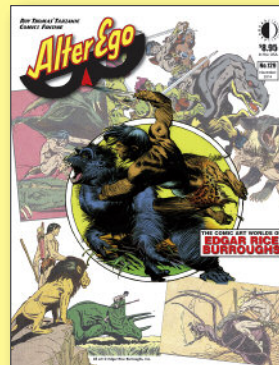
The second page is mostly by Costanza, unfolding. The art is but implied.

On the third page, the action picks up slightly, marking the beginning of the story.

By the fifth page, the action involved in the accident is all a conventional

The action increases on page 6, but it’s still not very violent. The

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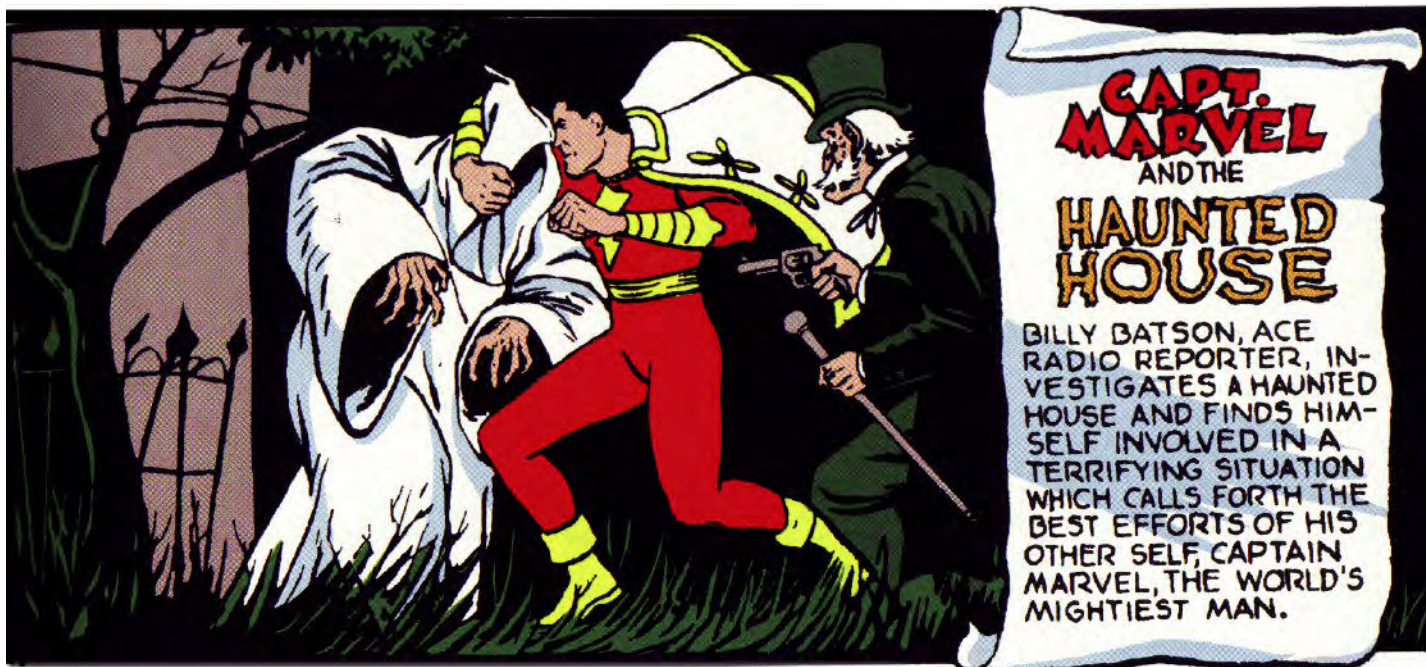


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Now You See Him...

The opening title panel to “Captain Marvel and the Haunted House” (*Special Edition Comics* #1, Summer 1940). The Big Red Cheese wouldn’t show up again until page 13. Script by Bill Parker; art by C.C. Beck and Pete Costanza. [Shazam hero TM & © DC Comics.]