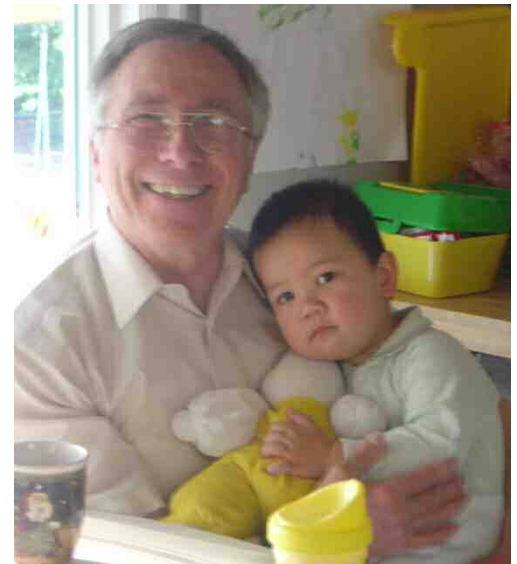


As a still recovering jungle girl junkie, I have fond memories of Tarzan from my youth. Although made well before my time, I watched the old black and white Tarzan movies mixed in among Saturday morning cartoons in my formative years. I don't recall which actor or actual series I actually saw but they left an impression. It is only natural that some Tarzan art has crept into my collection and I'll share that with you but first you get to hear about the "Friends" part of my submission. I have been fortunate to make many great friends in this hobby but there have been a few that have become part of my family and our mutual love of comics and art was the catalyst. I'd like to introduce you to one and it was because of Tarzan we first met.

Fred Lukas or Uncle Fred as he is referred to around our house is family. I met Fred over eBay. I had won a piece that he and his wife Wanda were selling from his collection. This would have been around 2004. Back in those days you could still meet people on eBay without them blocking all communications. We realized we were both local but I didn't know Fred and I was already pretty well connected in the comic art community in the Toronto area. It was an opportunity to



meet a new collector but you have to be careful when it is only an online contact. Likewise, they were also a bit wary of meeting someone they didn't know. We mutually agreed to meet in a parking lot of a shopping mall roughly half way between us. The interaction was fairly quick, some cash and art changed hands and we said hello. I don't recall much of a conversation at the time of that first meeting but we picked it up on emails after. It didn't take long for us to become friendly on line but Fred never uses a computer so all electronic communication was through his wife Wanda. I invited Fred over to look at some artwork and for lunch. We hit it off as he is such a kind and generous person. He was a full generation older than me and of my parent's age. The reason we had not known about each other as collectors before is that while I focused on comic art, he focused on Edgar Rice Burroughs. Fred, like my mother, was born in post-war Germany. They have similar memories of child hood growing up hungry and spending parts of their early lives in and out of bomb shelters. I can't tell you how deeply these experiences have shaped the lives of everyone I have met who shared this common history. There is an appreciation for everything that we take for granted but in particular food. Like my mother, Fred would never let anything go to waste in a way that only someone who truly knows what hunger is would. There is always that



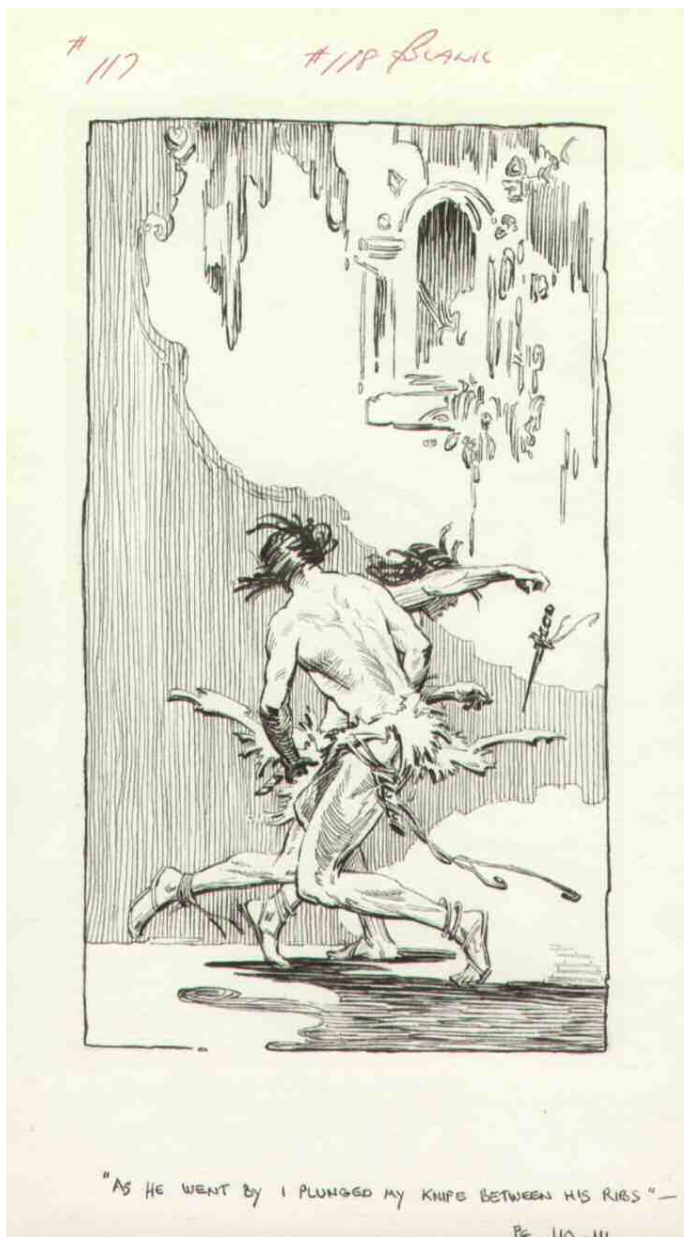
pain that is not spoken about the war and the years following that can be seen as scars in the eyes of survivors. He emigrated from Germany to Canada as a young man and went on to have a career in construction with a specialty in caulking and sealing. Europeans, but in particular Central and Eastern Europeans have long traditions of craftsman that elevate their trade to an art form. It is not something you can learn in school and perhaps even on your own; you need mentors and role models. Fred was like that with his caulking. Over the years he had some work for us and the care, attention and time he took to do a perfect job spoke volumes of his personality. He collected and curated with that same fastidious nature. In Germany, he read translated books in his childhood and fell for the character Tarzan more than any of the other creations of ERB. He was also a big fan of the Tarzan movies and in particular those with Johnny Weissmuller. He is also a fan of classic cinema. Fred was very involved in ERB fandom having travelled to several DumDums and other fan events over the continent. He networked with other collectors by hand written letters and phone calls. He befriended many artists as well but in particular John Celardo, Bob Lubbers, Al Williamson and Gray Morrow who he knew well. I believe it was through ERB fandom that Fred and our own Ray Cuthbert met and corresponded for years. Ray has known him longer than I have. Fred is always so particular with birthdates and years of movies and the likes. Over the years Fred and I have traded some art and done a few other deals on Tarzan related artwork. He owns an incredible collection of sketches and published pieces by just about everyone that had ever worked on Tarzan. He has the best and biggest collection of Krenkel art I have ever seen and I have been lucky to have a piece in my collection from Fred's treasure trove including a piece from one of the Canaveral books. So, that is Fred the collector but our friendship is so much more than that. Fred

has two adult children from his first marriage and up until this point they have not had children or are in relationships that are likely to bring him any grandchildren. Fred loves kids. When we first met my eldest would have been about 4, my daughter 2 and the youngest probably almost a half year old. He fell in love with the kids and became a surrogate grandfather to them all but in particular to my youngest. Uncle Fred would visit almost weekly and we would hang out and talk a bit but the real reason for his visits was to visit the kids. He would, for years, take Carsten (and sometimes Ella) in a pull wagon to the local Tim Horton's Donut shop and he would buy them a snack. It would be a regular event and Fred and Wanda were present at many of our family Christmas, Thanksgiving and birthday celebrations. Fred's kids also were part of this and they became part of our extended family. This has continued but as the kids grew and were in school full time there was less opportunity and Fred and Wanda were getting older and health issues started to take up more of their time. We would still see them fairly regularly. Whenever Ray was in town we would try and meet up with Fred and this worked out on 3 or 4 occasions over the years. In recent years Fred has had a fairly rapid progression of Alzheimer's dementia. The last time Ray visited it was really starting to show but since then we have visited and the disease is devastating. It is a cruel twist of fate that this man who basically crawled out of the rubble of WWII and made something for himself and his family no longer can remember most of things that were so important to him over the years. He still lights up when Carsten visits but he doesn't remember why and he doesn't recognize us. He is blessed with Wanda being so caring and his kids live on the same floor as he does in a different apartment and support them with so many things. We last saw him last fall/winter but any further visits have been postponed due to the pandemic. I prefer to remember him as the Uncle Fred thrilled to see new art and pulling that wagon with the kids smiling in the back with their faces and hands covered in chocolate. For me, Tarzan and ERB art will forever be linked to Fred and the profound effect our relationship had on my family.

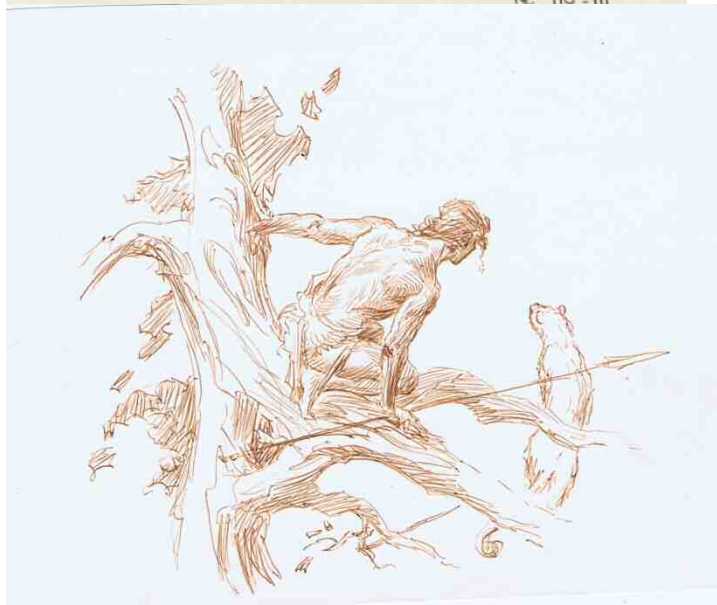
Others will probably expound more on the history of Tarzan in comics, film and popular culture and so I'll stick to just showing you what Tarzan pieces I have in my collection and perhaps a bit of a story around those that have a story.



The Walt Simonson was another local pick up of an eBay purchase. It was a short interaction that did not lead to any kind of further contact. Contrasting this with the Uncle Fred story that had the same pretext, it just goes to show you the different roads any encounter can take. I approach each new interaction and contact with this same optimism and so many have turned into friendships that transcend the hobby. With this piece I liked how dynamic it was and I must admit to being a sucker for his dinosaur signature.

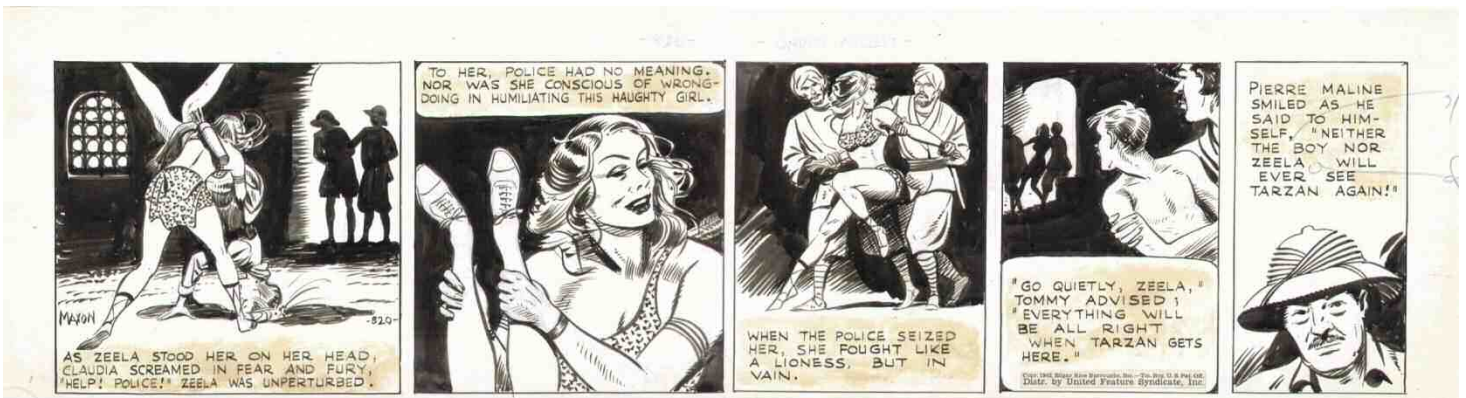


I have gotten a number of pieces from Fred over the years. Here is the only one I still own. It is a Roy Krenkel illustration used inside one of the Canaveral books that are coveted by collectors for the illustrations inside. It is spectacular. I think Krenkel is an artist that deserves his own issue of CFA-APA if he has not had one but if nothing else teamed up with Frazetta, Williamson and Torres for a themed issue. David? I have a few more Krenkel Tarzan themed pieces you can see below.

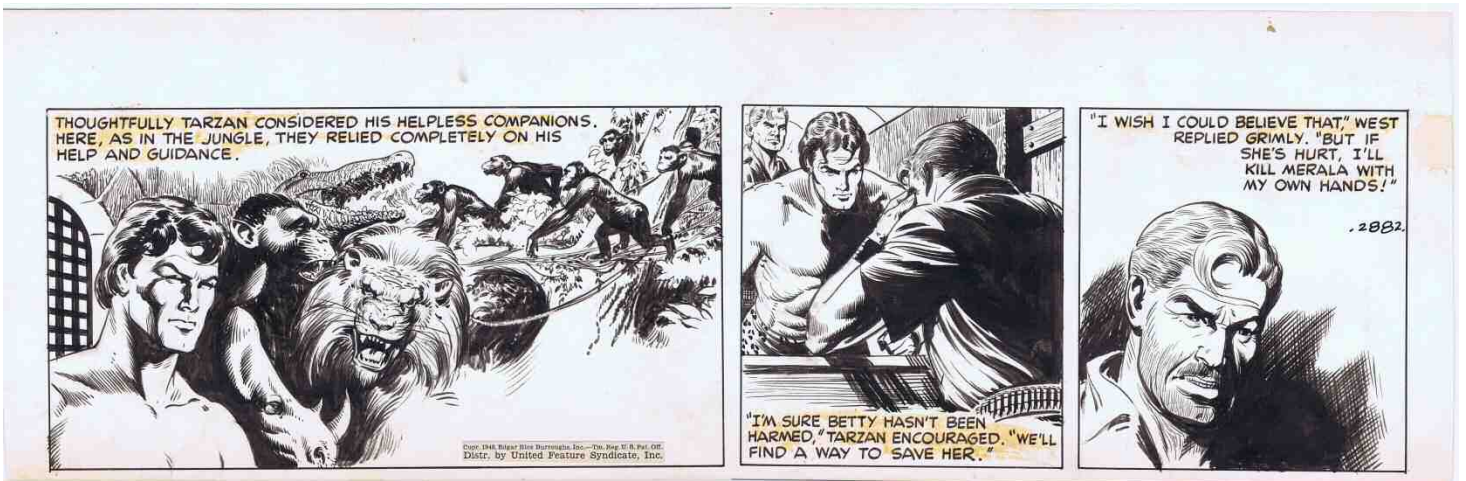


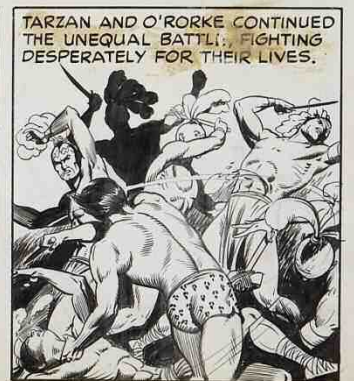
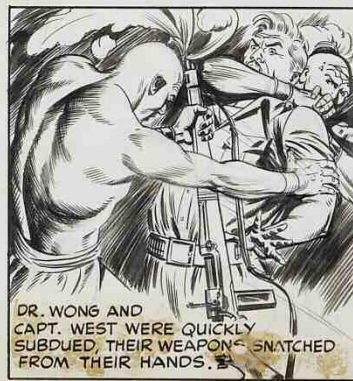
As a comic strip collector before all else, for me that is where Tarzan has really stood out. He has been ordained with some truly great artists working on this ERB property for his entire history. When you starting line-up begins with Hal Foster, there are big shoes to follow in. As many of you know, I am not as big a fan of Hogarth as others are but he certainly left his mark as did Bob Lubbers, Nick Cardy, Dan Barry, Gray Morrow, Rex Maxon, Paul Reinman, Tom Grindberg, Reuben Moreirea (Rubimor), Willam Juhre, Lohn Lehti, John Celardo, Russ Manning, Mike Grell, Gil Kane and Eric Battle. Al Williamson, Ross Andru, Dave Stevens, Mike Royer, Bill Stout, Tom Yeates, Rick Hoberg, Frank Bolle, John Belfi, Sy Barry, Emil Gershwin are all acknowledged or having ghosted or assisted on the strip over the years. The comic book adaptations of Tarzan were equally blessed with a roster of who is who in comic art. I'll start with my collection of Tarzan strip art. I'll include a few I no longer own for examples sake as they were my only examples by that artist.

I have not owned a Foster Tarzan and I am not sure I have even seen a Juhre Tarzan(do they even exists as originals anymore?). Rex Maxon started in 1929 on his first stint for 7 years to return again in 1938 for another 9 years. I prefer his early style but those ones are scarce and it is more common you find his later ones.



I believe these next three dailies are by Dan Barry but with the numbering system, it is hard to be sure but they are all from 1948 which were done almost entirely by Barry.



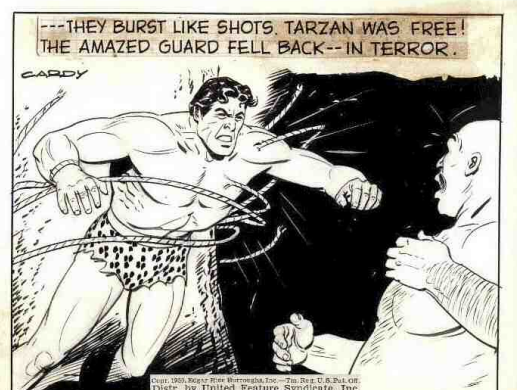
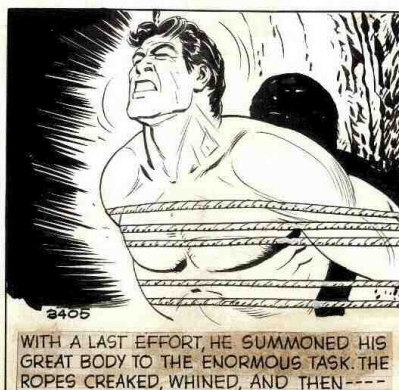
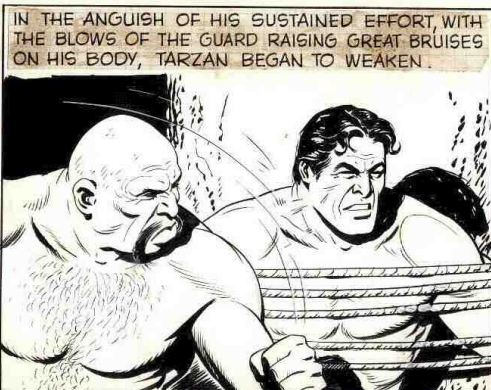
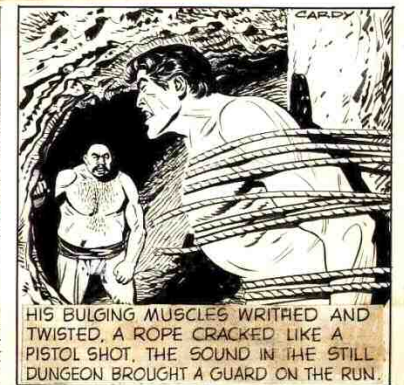
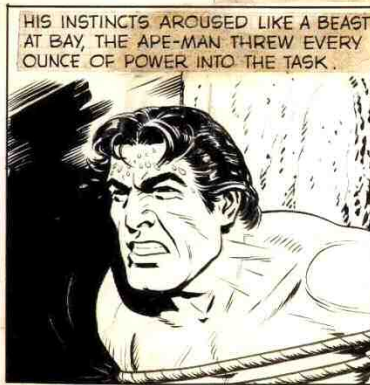


Nick Cardy did a few months' worth of the strip in 1950. Here are two from that run.

TARZAN

Nick Cardy '51

POR EDGAR RICE BURROUGHS



Bob Lubbers took over from Cardy in 1950 and continued on for about 4 years. I have always been partial to Bob's work on Tarzan. I think perhaps it is his work on Jungle Girls that has made me such a fan of all things early Lubbers. He had a great sense of layouts and had a softer approach than Barry did...an boy could he draw girls!



Tarzan Sundays must have been one of the highlights of the Sunday comic pages in this era. So many spectacular artists brought Tarzan to life each week. Here are the two Sundays I own, one from Rubimor and the other by Lubbers. The Rubimor Sunday is cut halfway into two sections which in my experience is quite common with many large size format Sundays. I suspect it was primarily for convenience and ease of mailing that this was done. I know Ruben Moriera's work from Fiction House projects he worked on and was always impressed with this Puerto Rican artist's inking and linework. When it comes to Bob Lubbers, with few exceptions, I prefer his daily work to his Sundays. One of the interesting things I discovered early on and through Uncle Fred is that the ERB collectors own a lot of the original artwork for Tarzan and although there are crossover collectors with other comic art, many are purists and so a lot of Tarzan art is out there but not on our radar because it belongs to a different hobby.

Tarzan

by EDGAR RICE BURROUGHS



JANE'S BRAVERY!

HIS FACE EXPRESSIONLESS, TARZAN WATCHED AS THE SCIENTIST MOVED TO TURN THE VALVE THAT WOULD BLAST HIM WITH THE COSMIC RAY.

THE SCOURGE HAD LIED WHEN HE TOLD THE APE-MAN THAT THE LIBERATED PRISONERS HAD BEEN SHOT.

IN THE OFFICERS' LOUNGE, WITH THE DOOR BARRED AND BOLTED, FOUR BRAVE MEN PREPARED TO MAKE A LAST STAND AGAINST THE OFFICER TRYING TO BATTER IN.

"OPEN!" AN OFFICER SHOUTED, "OR I'LL BLAST THE LOCK!" BUT INSIDE, TARZAN'S FRIENDS WAITED, SILENT AND READY TO MEET THE ATTACK WITH BULLETS.

THE SCIENTIST'S FINGERS HAD TIGHTENED ON THE VALVE WHEN A REVOLVER SHOT ECHOED THROUGH THE LABORATORY AND THE MAN SLUMPED AND FELL.

SOMEHOW, JANE MANAGED TO ELUDE HER CAPTORS AND CAME TO HER HUSBAND'S RESCUE IN THE NICK OF TIME. "BRAVE, MY LOVE!" TARZAN SHOUTED.

"RELEASE HIM!" JANE ORDERED, HER VOICE COOL AND DEADLY, "OR I'LL SHOOT ALL OF YOU!" AND THE MADMEN OF WOOTS KNEW SHE MEANT IT.

A MOMENT LATER TARZAN STEPPED OUT OF HIS GLASS PRISON. "GIVE ME THE GUN, JANE," HE SAID. "I KNOW AN IDEAL PLACE FOR THESE MAD CHARACTERS."

TARZAN FORCED THE POWER-SEEKING SCIENTISTS INTO THE CYLINDER AND SHUT THEM IN. "I'M TEMPTED TO TURN ON THE COSMIC RAY," HE SAID, "BUT I DON'T KILL IN COLD BLOOD!"

THE IMMEDIATE DANGER PAST, TARZAN GATHERED HIS MATE INTO HIS ARMS FOR THE FIRST TIME IN YEARS, AND KISSED HER. THEY WERE LOST IN THE RAPTURE OF THE MOMENT.

Rubino.

MEANWHILE, THE SCOURGE HAD SEEN ON HIS Teleradar ALL THAT HAD HAPPENED. HE SENT HIS OWN BODYGUARD TO BREAK THE APE-MAN'S HEAD PIPE WITH A LEADEN PIPE.

NEXT WEEK
THE SCOURGE STRIKES!

331 2-9-47

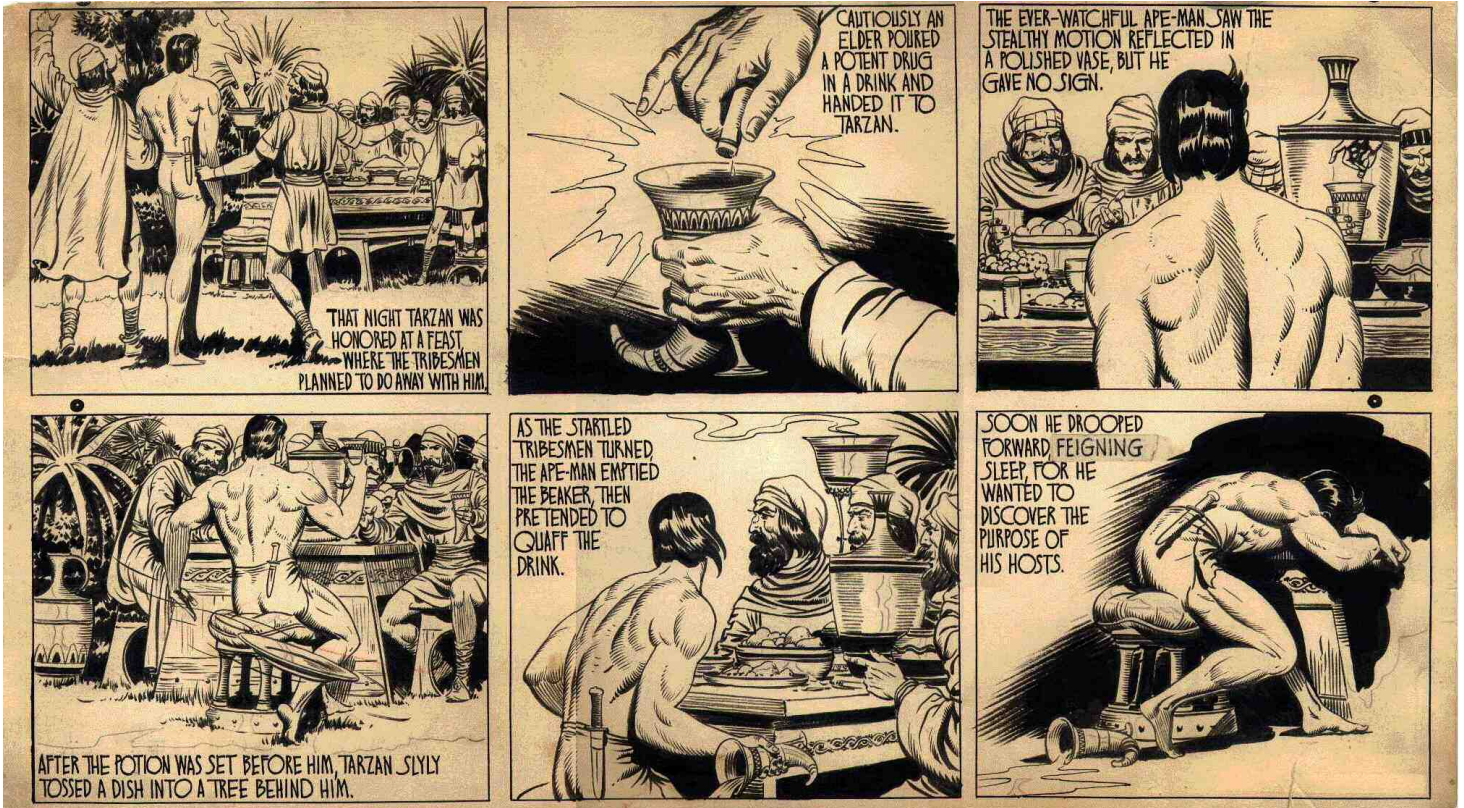
Copyright 1947 by Edgar Rice Burroughs, Inc. All Rights Reserved. Distributed by United Feature Syndicate, Inc.



Here is a tryout Sunday by Tom Grindberg. He did three before he got the gig and this was the second of the lot.



Here is a piece I no longer own. It is a half Sunday by Hogarth. It was an entry level piece with lots of Tarzan's back. I won't go into why I am not as big a fan of Hogarth although I respect him very much for what he did when it came to teaching art and anatomy. I owned this piece for almost a decade before letting it pass on to another collection. With art that I get like this, I often deaccession with the intent of upgrading down the road. Although I won't rule it out, it is unlikely I'll pursue another Hogarth but I wouldn't say no if one fell into my lap in a trade or other find. I have seen some I really like but for the most part there are other artists I appreciate more.



Outside of syndication, Tarzan was very popular in comics as well and Jesse Marsh might just be my favorite artist on this title. I consider him an "artist's artist" in that I think the artists appreciate just how great his art was more so than the average fan. The simplicity of his work belies the storytelling and complex structure of his pages. He told a story and created visuals with a minimalist approach that was not distracting from the story. I had previously owned a page by Marsh but had been without one for about a decade and had spent time looking for one but that never worked out until recently. To the right is my previous page and on the following page is my keeper. It is not until just now that I realize they are from the same story. Although Jesse Marsh worked on many Tarzan stories over many years, it is his earlier work that I appreciate the most. Alex Toth admired Marsh's economy of line very greatly and he chose to emulate it. I've seen some lengthy writings by Toth where he expounds on his appreciate of Marsh's work. At one point I had a Robin Hood Sunday by Marsh which had a more classic comic style to it. It too has since moved on. I think of all the art I own focusing on a single character, it seems that Tarzan has been the one with the most transition in pieces over time. I tend to hold on to most art I get and not sure why I part with more Tarzan art but much of it was in trade with Fred.





CALL THE GUARDS AND BRING ALL THE PRISONERS TO THE THRONE ROOM!

YES, MY QUEEN!



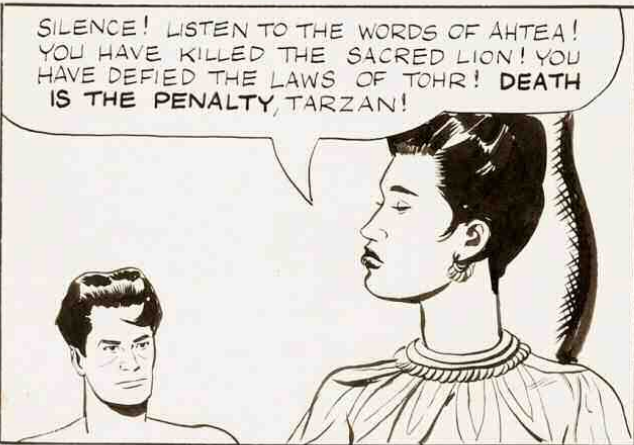
THERE THEY SHALL LEARN THE FATE WHICH AHTEA DECREES FOR THEM!

SO TARZAN AND THE OTHERS ARE LED TO AHTEA'S THRONE ROOM...



AHTEA IS A FIEND! SHE DELIBERATELY PUSHED ME OFF THAT BALCONY!

YOU ARE A WOMAN! SHE HATES YOU! SHE PROBABLY PLANS TO KILL US ONE BY ONE, TILL ONLY TARZAN IS LEFT!



SILENCE! LISTEN TO THE WORDS OF AHTEA! YOU HAVE KILLED THE SACRED LION! YOU HAVE DEFIED THE LAWS OF TOHR! DEATH IS THE PENALTY, TARZAN!



I, ALONE, CAN SAVE YOU! WILL YOU REMAIN IN TOHR AS KING.. WHILE YOUR FRIENDS ARE CONDUCTED TO SAFETY... OR WILL YOU DIE WITH YOUR FRIENDS? ANSWER, TARZAN!



THERE IS ONLY ONE ANSWER! I MUST STAY! OTHERWISE, YOU ALL WILL BE KILLED!

NO! UNCLE JIM AND I WILL NOT PERMIT SUCH A SACRIFICE!

NOR WILL I!



BESIDES, YOU CAN'T TRUST AHTEA, TARZAN! IF YOU STAY, SHE WILL PROBABLY KILL US ALL, ANYWAY!

PERHAPS NOT! AND I CANNOT LET YOU ALL DIE...

TOS. 7/61 P. 22

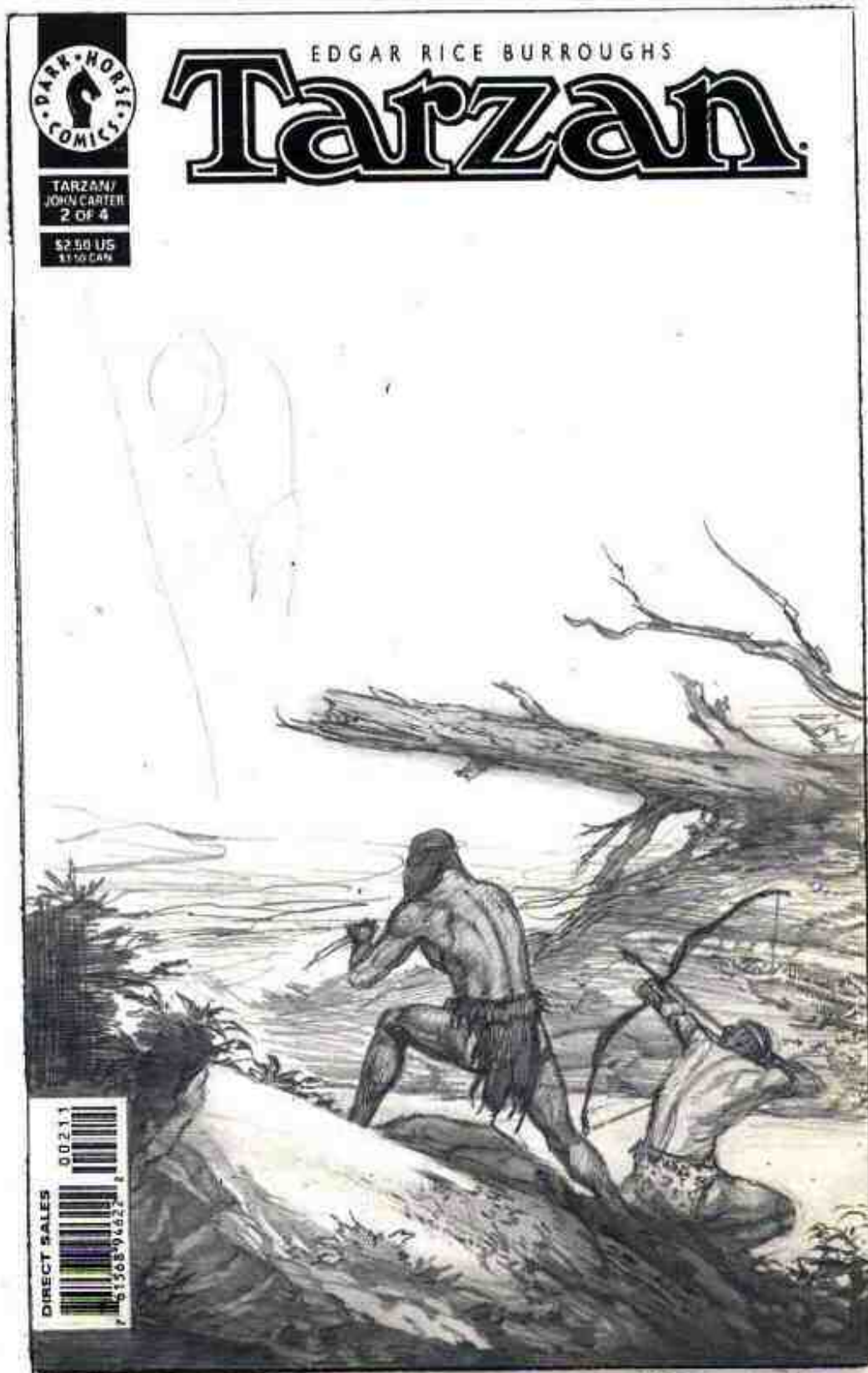
This is an interesting page I have had for a very long time. It is a tryout page by John Coleman Burroughs for Tarzan. There is a full-sized prelim that accompanies the page. It was intended for Four Color #178 in 1947. The editors felt the style was too rough and so they ultimately went with Jesse Marsh on this one. JCB did go onto work on other ERB properties like John Carter. This piece has recently been consigned to Heritage to sell on my behalf; it is time for someone else to enjoy owning this great piece of history.



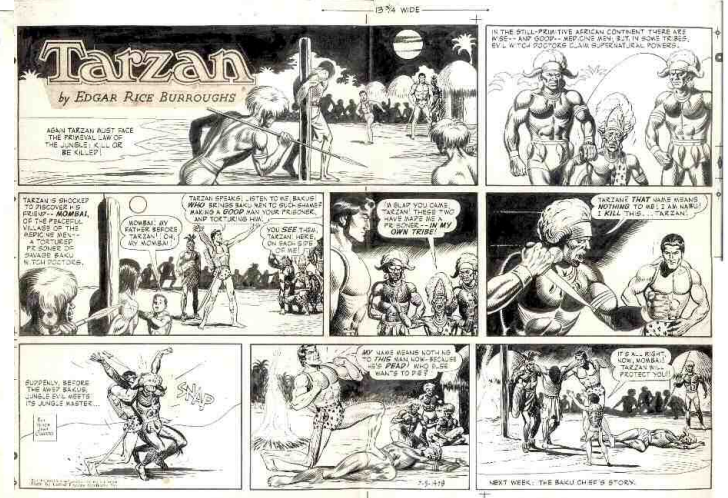


A Mike Grell Tarzan page. It is all pencils.

I don't have other Tarzan pages in my collection right now but I have had many over the years. A lot of that had to do with Uncle Fred. I'll finish up with some other Tarzan pieces I own. This is a prelim for a cover to Tarzan by John Totleban. I have no idea how far this project got but I always liked the image and layout. With the right colors that negative space could really make this an impressive cover.



Here are a few of the other Tarzan pieces I have owned but have since moved on to other collections. Wilson Korak cover, Royer, Bishop, Morrow, Celardo, R.G. Taylor, Schenck, S. Buscema and Yeates.



Now comes on of the items in my collection that gives me the most pride. My Joe Kubert Tarzan collection. Nothing published but pure Kubert genius. First a large demonstration illustration by Joe from the early 70's where he gave the art to a participant after. It sat in a comic shop for a decade before I bought it on ebay. I had Joe sign it the first time we met around 2005. It has been framed and has hung on the wall of my last 3 homes. The next is a sketch I got from Joe in 2008 when he was doing some sketches to promote a new graphic novel at the time.



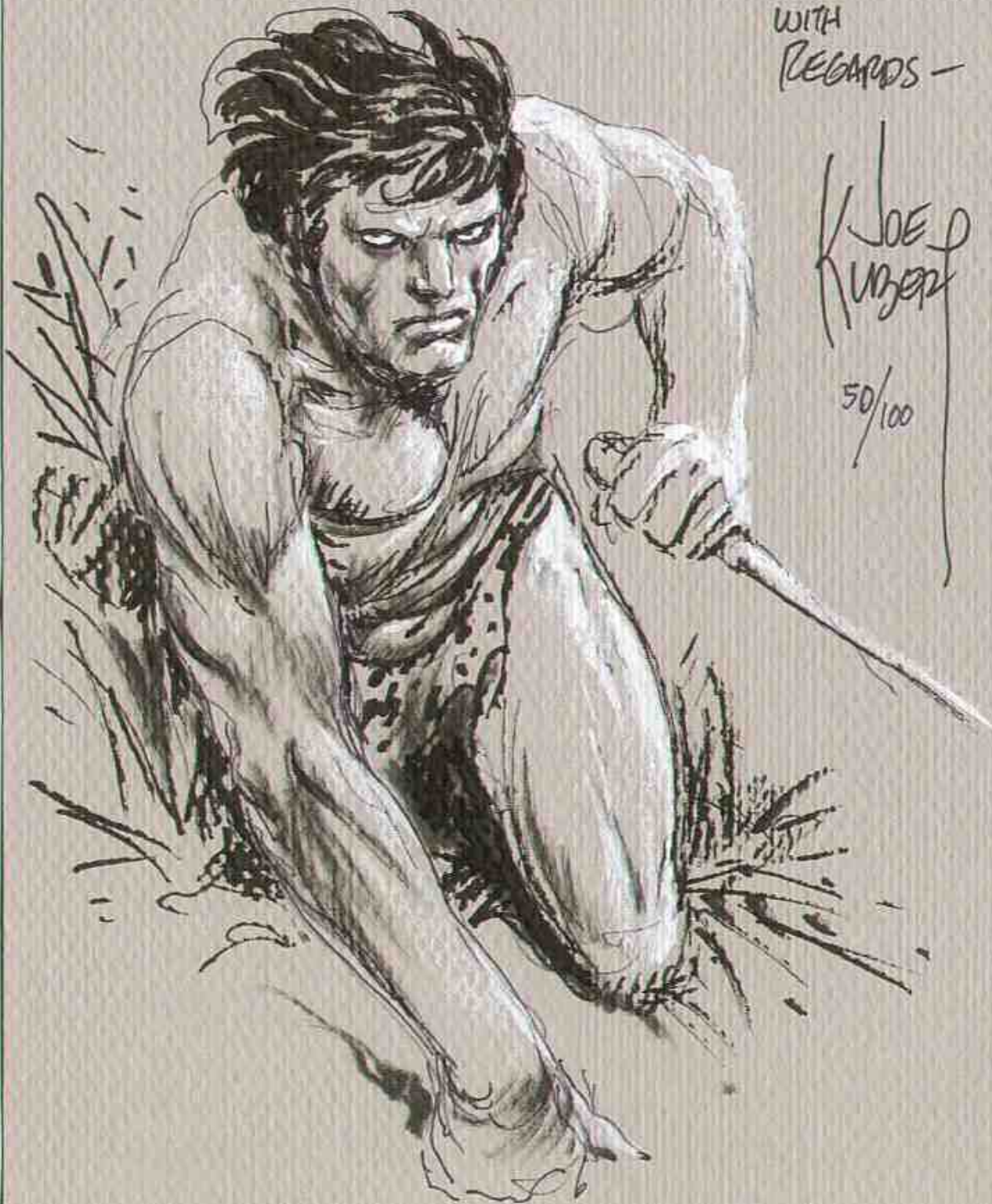
1.6.08

To JEFF SINGH

WITH
REGARDS -

K. JOE P
RUBERT

50/100

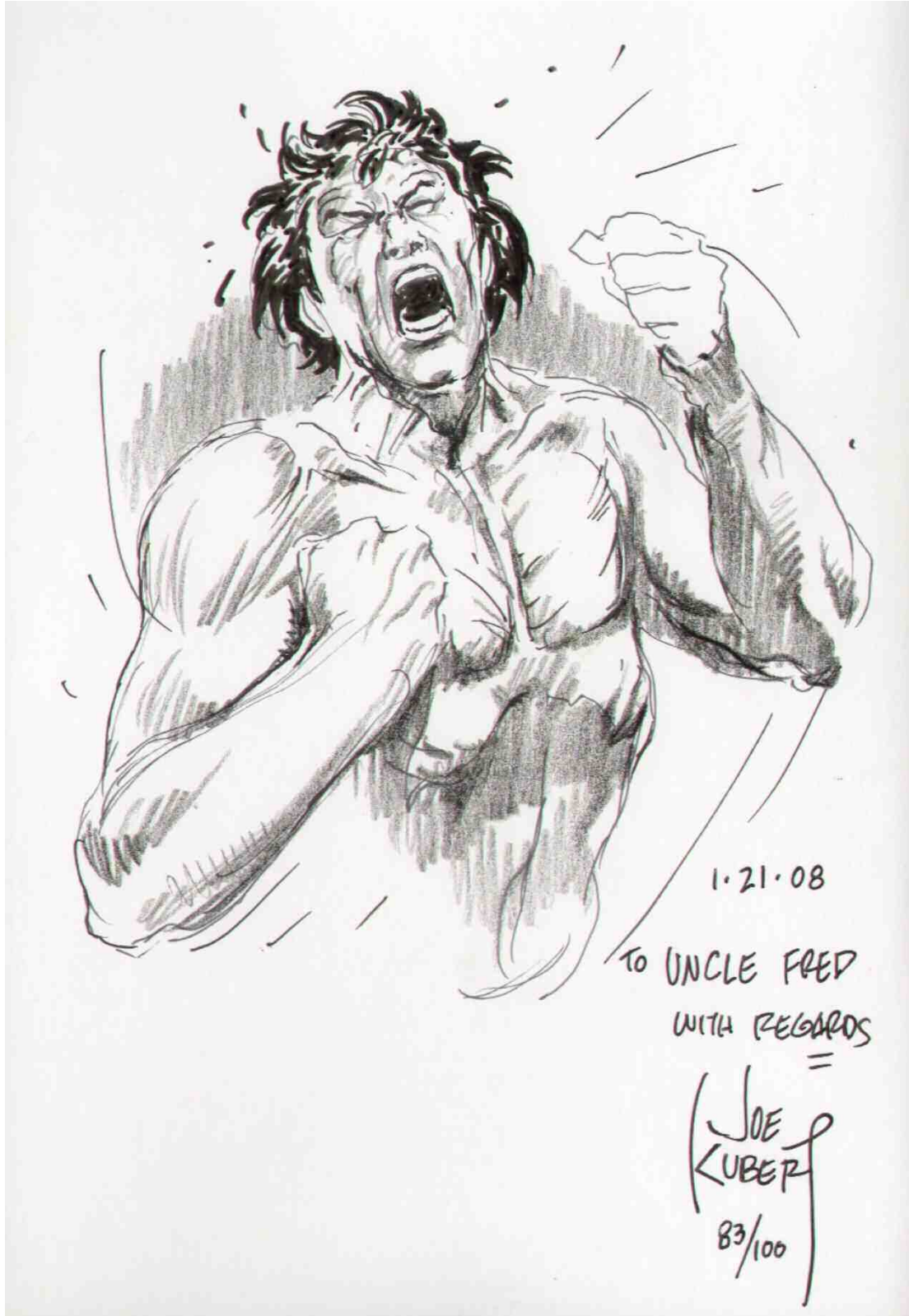


And now my favorite item/items. The prelims for a complete issue of Tarzan, #239. These were done by Joe and sent overseas to the Philippines and used by Redondo studios and others to produce the art they sent back. Joe told me he had sent these over but had never had the prelims returned as that was not part of the agreement and when he saw and signed these for me, it was the first time he had seen them since he created them. He called his sons over to see them and show them what he used to do. I got these from a dealer/collector who is a big fan of the Filipino artists and has contacts with many of the artists. Here I will fill up the pages with scans of these prelims. I had always planned on writing more about this collection and a few years ago I started looking for cheap copies of this book so that I could include it with the prelims and give one to each member. I wanted to compare the prelims with the final published pages without infringing on copyright by republishing the comic. It turned out that the comics in affordable, low grade condition proved

to be a lot more challenging than I expected and so I have abandoned that project. Instead, I will include some scans of a few pages to compare the finished art to the prelims. Our new 40 page limit keeps me from going further. Inks on the final version are credited to Frank Reyes.

One last image to share with you before we get to those pages and it is one that ties my contribution up nicely with how it all started. Uncle Fred. When Joe was doing these commissions, I got a few of them done for close friends and this is one I got for Uncle Fred as a gift. He was floored with it.

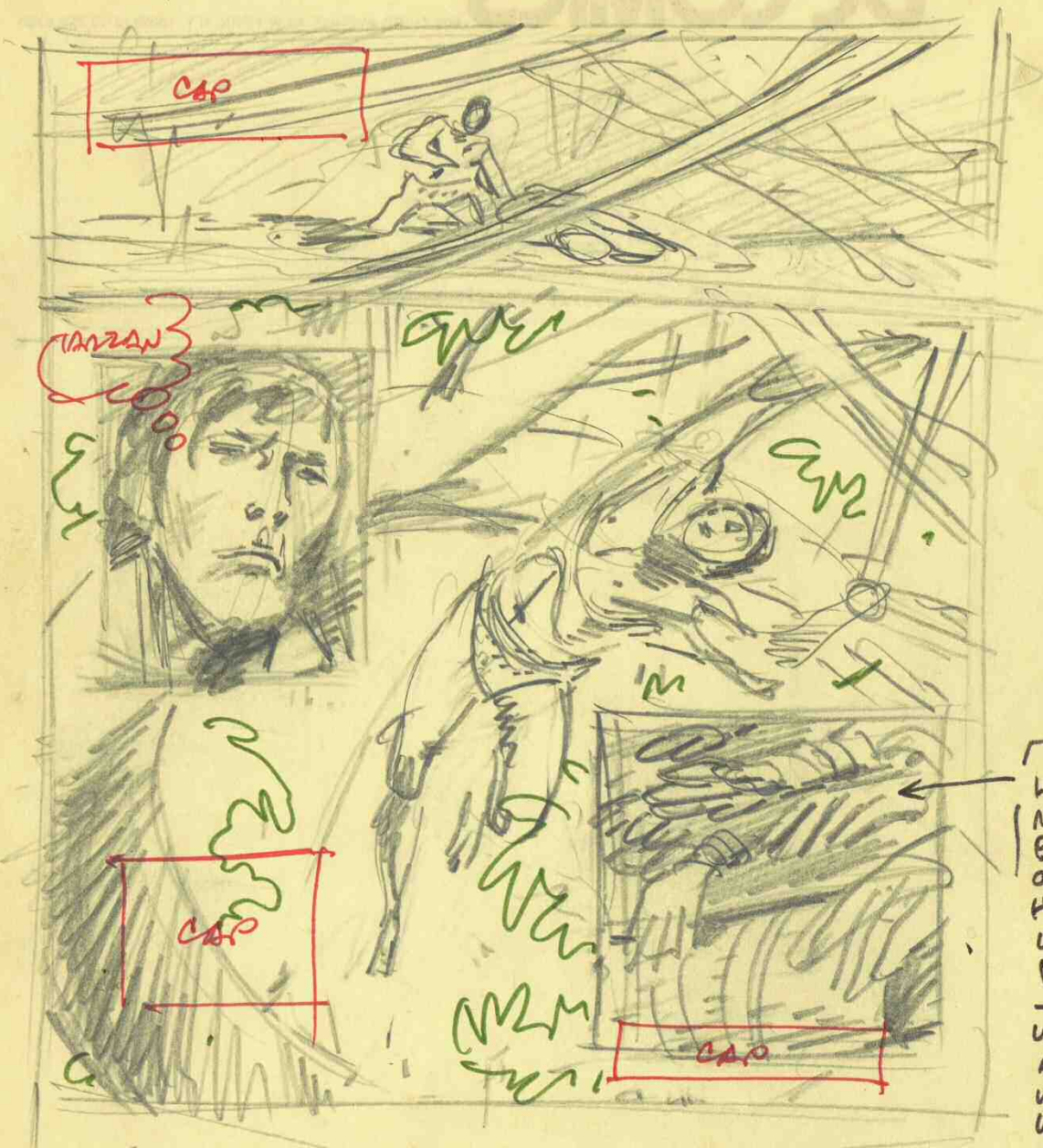
I have a very complex relationship with Tarzan. We were introduced in my childhood but over the years the connections and meanings have changed and evolved. Tarzan will forever be a symbol of the human spirit and the triumph over adversity, something I also see in my friend Fred Lukas.



TARZAN - 17 PGS - "DRUMS OF DEATH"

K-1370

PAGE ONE:



HANDS OF
 NATIVES
 BEATING
 ON
 HOLLOW
 LOG
 DRUM - -

WRISTS
 ADORNED
 WITH
 WEIRD/
 TYPE
 BRACKETS

K. JOE
 RUBEN



THE JUNGLE AIR IS FILLED WITH THE PUNGENT ODOR OF SLAIN WILD BOAR... AS THE BLACK-MANED GIANT DEFTLY SLICES A PORTION OF BREAKFAST FROM THE BLOODY CARCASS...



DRUMS! THEY TELL OF DANGER... AND DEATH!



INSTANTLY, THE POWERFUL FIGURE VAULTS INTO THE TREES... ALL HIS SENSES ATTUNED TO THE PULSATING RHYTHM THAT THRUMS THROUGH THE JUNGLE.



FOR THE DRUMS TELL A TALE OF CARNAGE AND MURDER... THAT MUST BE AVENGED IN BLOOD.

TARZAN, Vol. 21, No. 229, July, 1975. Published monthly by NATIONAL PERIODICAL PUBLICATIONS, INC., 73 Rockefeller Plaza, New York, N.Y. 10019. Carmine Infantino, Publisher, Joe Kubert, Editor, Allan Asherman, Editorial Assistant, Sol Harrison, Vice-President, Jack Adler, Production Manager. Second Class Postage paid at New York, N.Y., and additional mailing offices. Advertising Representative: Sanford Schwarz & Co., Inc., 335 Lexington Avenue, New York, N.Y. 10017, (212) 281-1400. Copyright © 1975 by Edgar Rice Burroughs, Inc. All Rights Reserved. The stories, characters and incidents mentioned in this magazine are entirely fictional. No actual persons, living or dead, are intended or should be inferred. Printed in U.S.A.

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PAGE THREE:

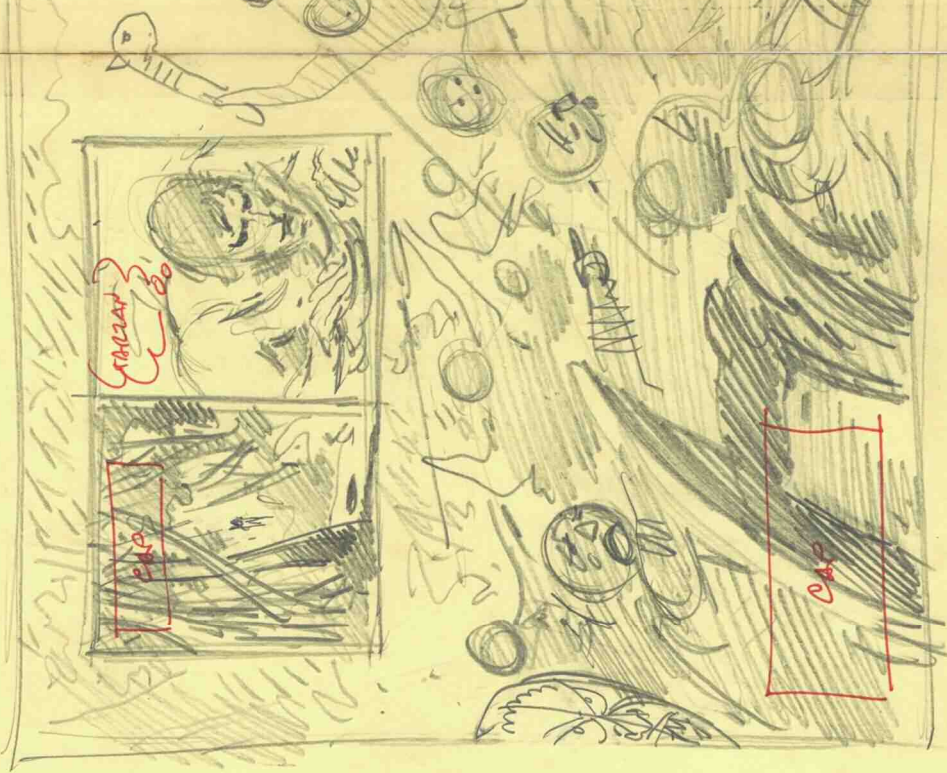


NATIVES ARE
PRINTED IN
VIBRANT COLORS
OF WILD, BRIGHT
COLORS.

Joe Kirby

2

PAGE TWO:



* NATIVES PAINTED ARE W/ GARLISH DESIGNS

MORE WARRIORS COMING IN.

CAP



CAP

BATTLE W/ TARZAN

CAP

CLUB

CAP

NATIVES DRAW BACK IN AWE



CAP

CAP

SKULL, PART OF MOUNTAIN

ROPES

JUNGLE

TARZAN BOUND

JUNGLE

VILLAGE AT BASE OF SKULL

LINE OF WARRIORS USING TARZAN AS CAPTIVE

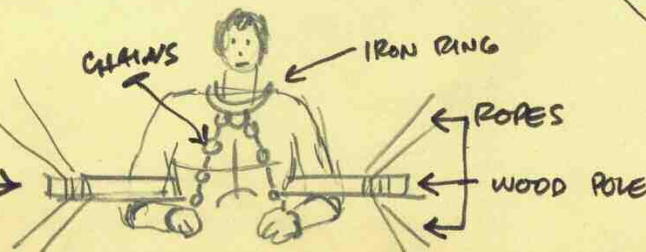
* TARZAN IS CHAINED IN THIS MANNER.

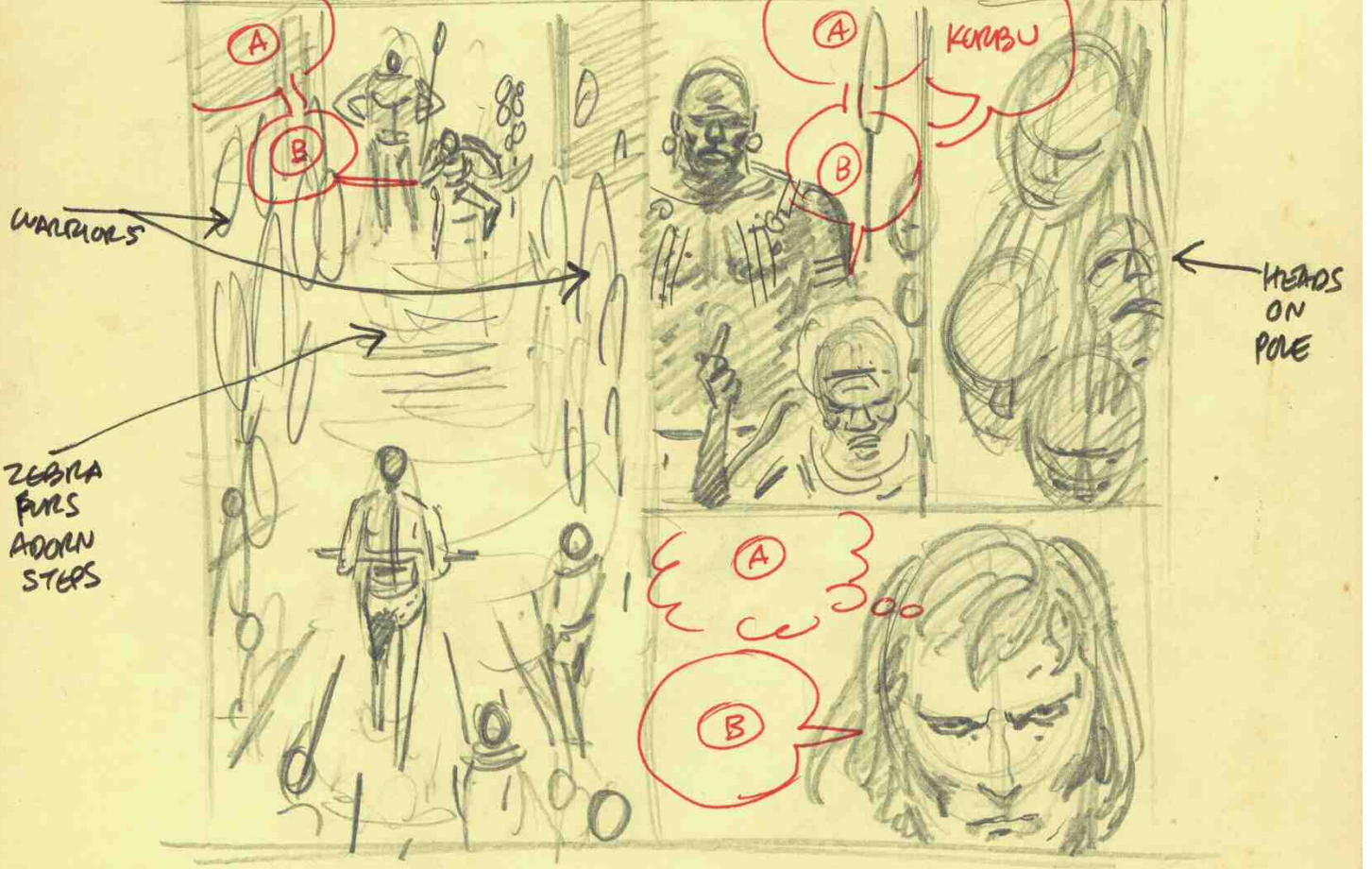
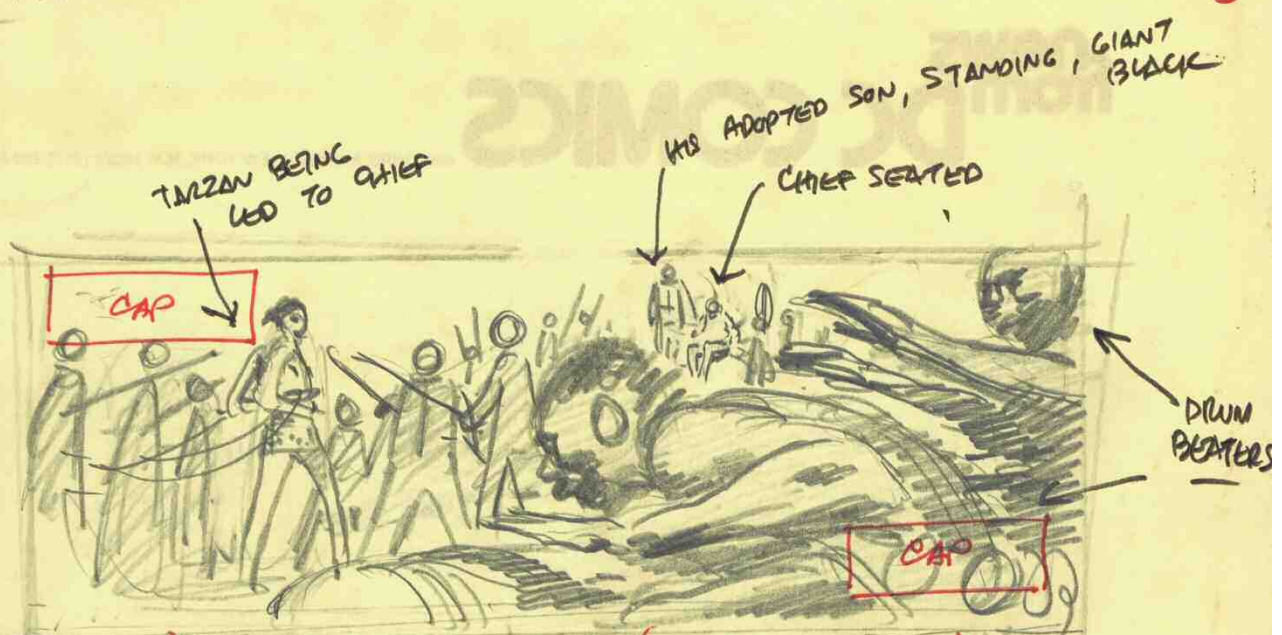
CHAINS

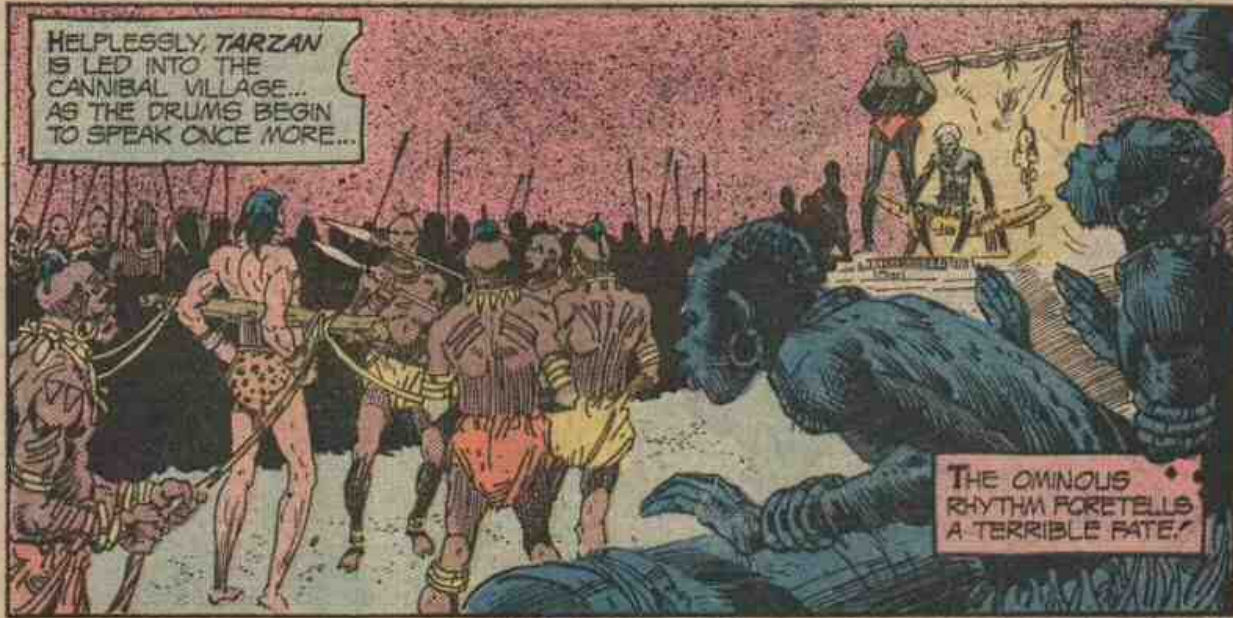
IRON RING

ROPES

WOOD POLE







HELPLESSLY, TARZAN IS LED INTO THE CANNIBAL VILLAGE... AS THE DRUMS BEGIN TO SPEAK ONCE MORE...

THE OMINOUS RHYTHM FORETELLS A TERRIBLE FATE!



SO...YOU ARE TARZAN? YOU DO NOT LOOK LIKE THE SCOURGE OF THE JUNGLES!

MORE LIKE A NAKED, CRINGING APE!



I AM KORBU... CHIEF OF THE HEAD-HUNTERS... RULER OF THE JUNGLE!

I HAVE HAD YOU BROUGHT HERE TO ACKNOWLEDGE MY REIGN TO ALL!



HERE ARE THE HEADS OF THOSE WHO HAVE OPPOSED ME! PERHAPS YOU RECOGNIZE THEM...?



THE HEADS OF MY FRIENDS... FROM PEACEFUL TRIBES NEARBY!

IF YOU DO NOT KILL ME, YOUR HEAD WILL HANG AMONG THEM, OLD KORBU!

Page SIX :

6

* BORDER ONLY FIRST PANEL

CANNIBALS ATTACKING

* FLASHBACK BEGINS HERE

* DO NOT BORDER THESE FLASHBACK PAGES, SO AS TO DISTINGUISH FLASHBACKS FROM REST OF STORY.

VILLAGE BURNING

FIGHTING GOING ON IN B.G.

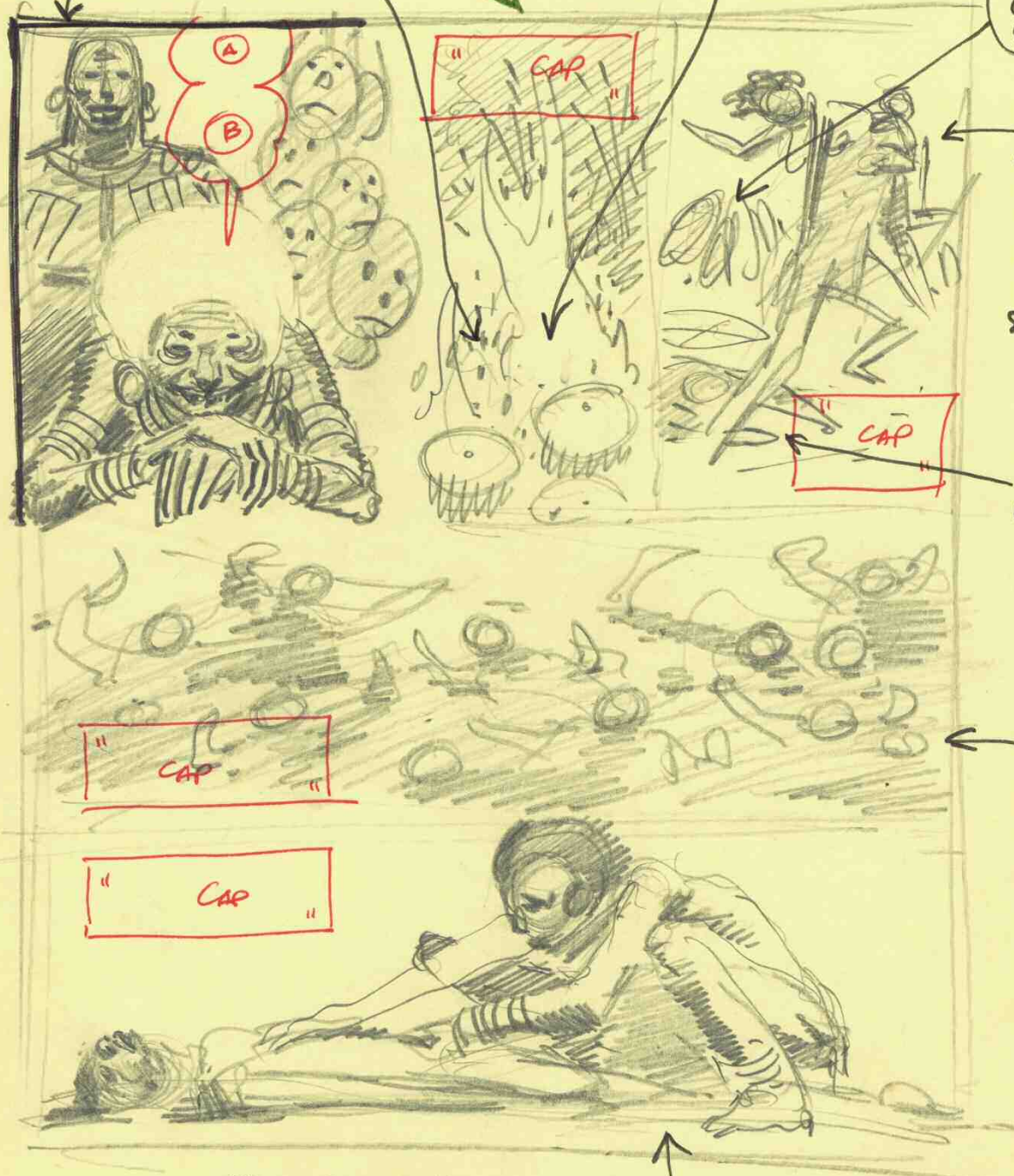
SAVAGE CARRYING OFF WOMAN SLUNG OVER HIS SHOULDER

DEAD WARRIOR

BIG FIGHT -- MOSTLY IN SILHOUETTE

YOUNG SON IS KILLED

YOUNG KARBU GRIEVING OVER BODY OF HIS YOUNG SON



LOWER KORBU'S ARM - DON'T CUT IT OFF W/ CAPTION

" CAP "

* START PANEL BOUNDS HERE

DEAD WARRIOR

* END FLASH-BACK

" CAP "

KORBU

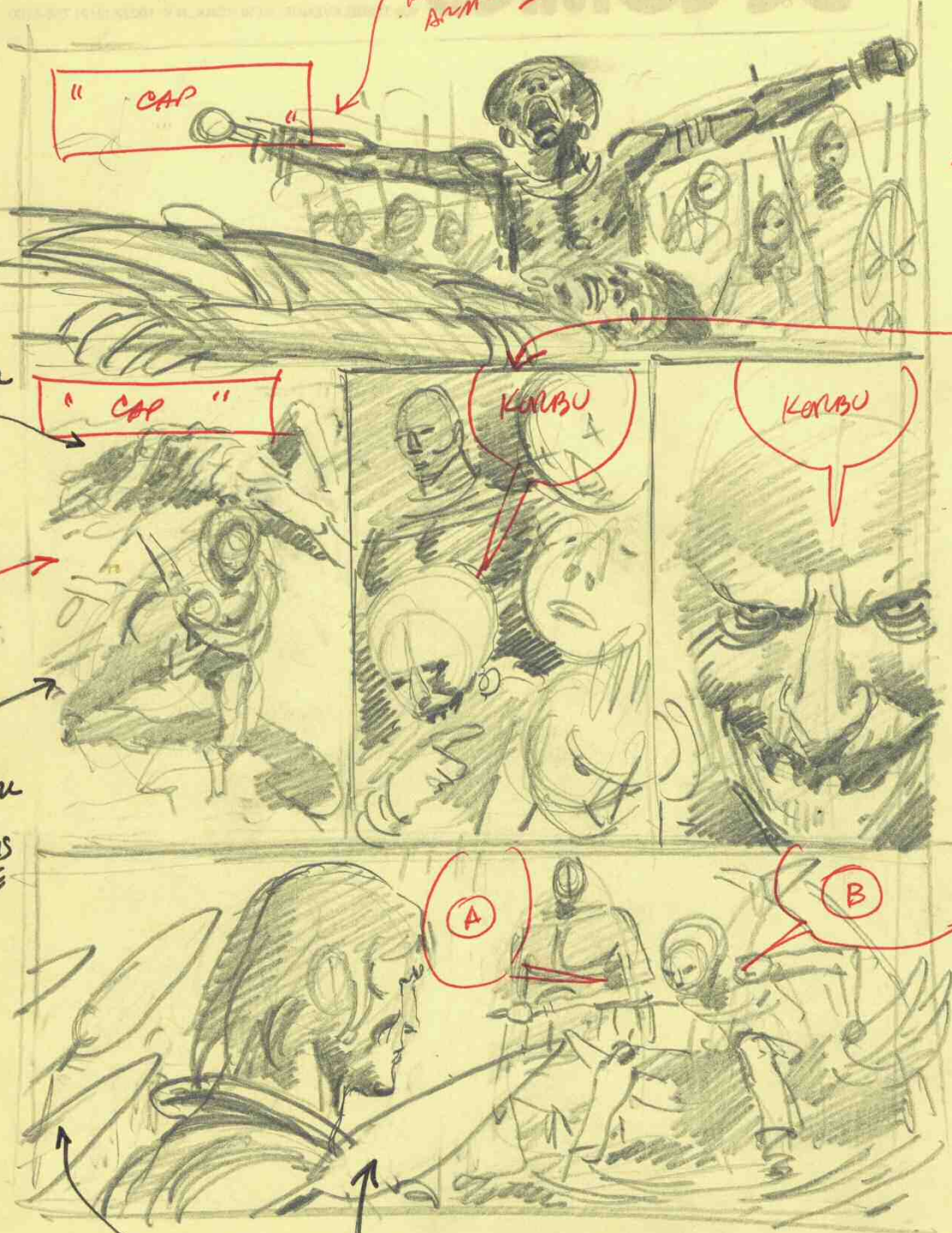
KORBU

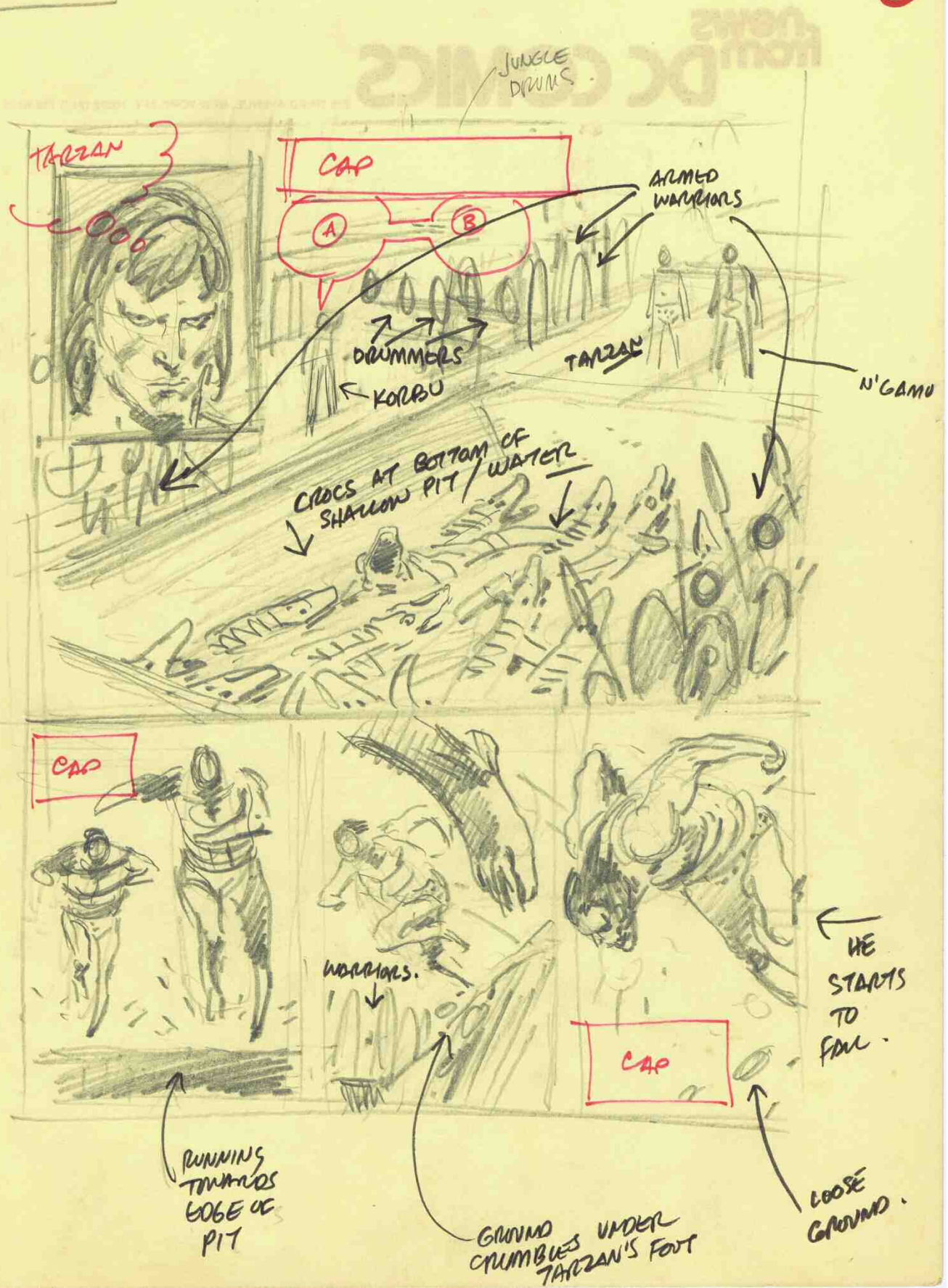
KORBU W/ SMALL BOY UNDER HIS ARM. HE HOLDS KID'S MOUTH

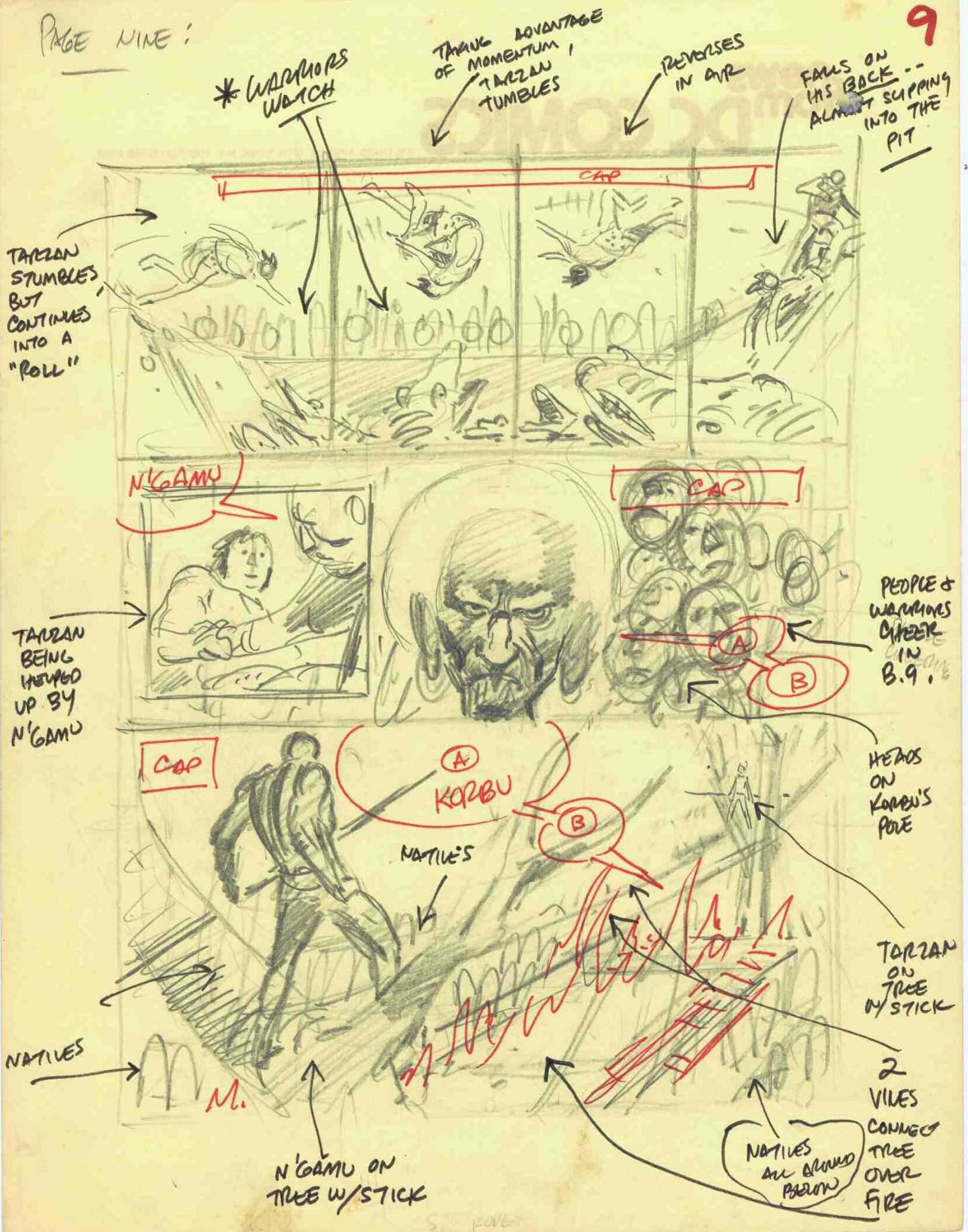
A

B

SPEARS







THE SOFT EARTH AT THE EDGE OF THE CROCODILE PIT SHOULD HAVE ENDED TARZAN'S ACCURSED LIFE... AS I HAD PLANNED!

THIS TIME... I SHALL NOT FAIL!

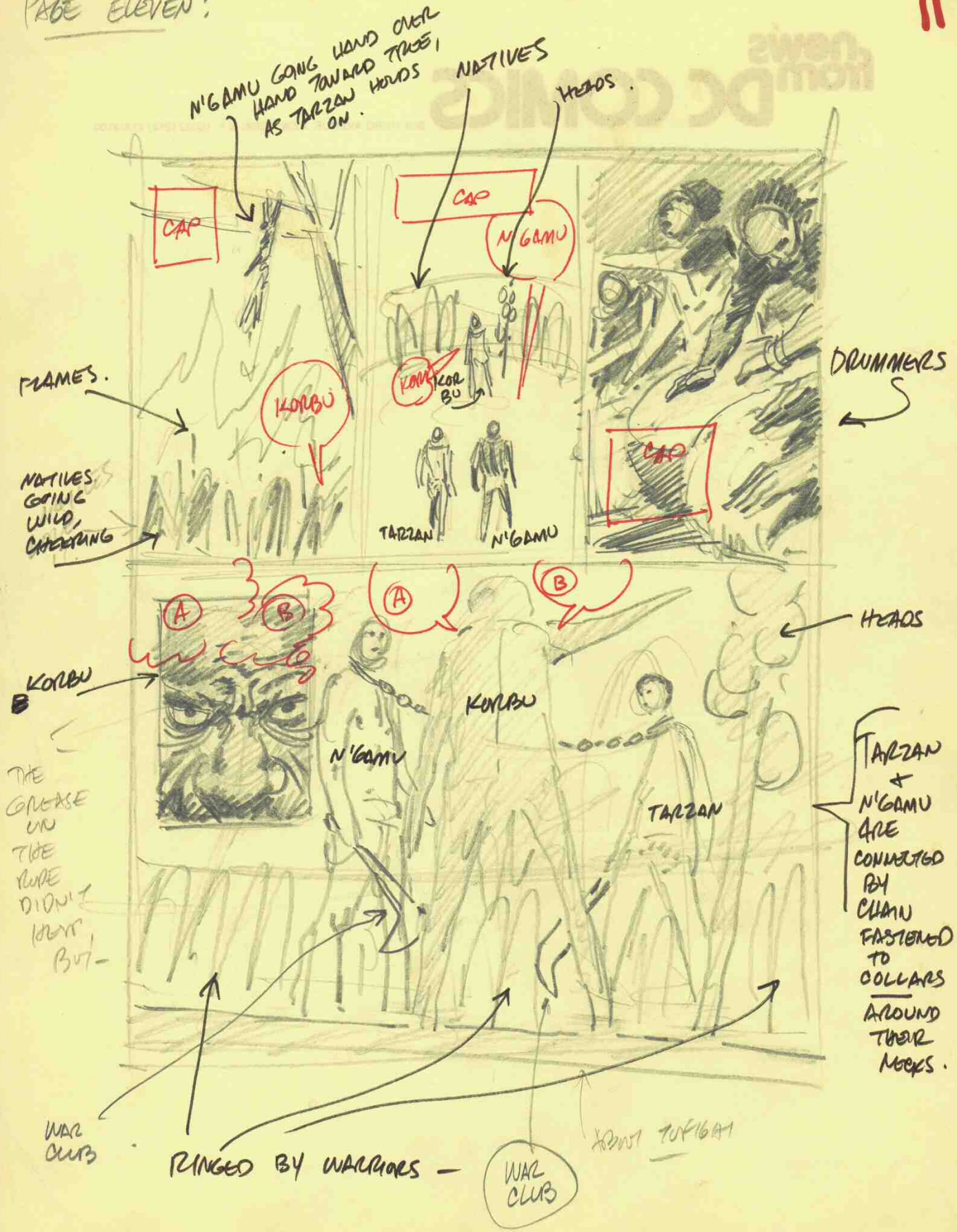
SLOWLY, THE TWO ADVERSARIES CONVERGE OVER THE FLAMES... EACH HESITANT TO STRIKE THE FIRST BLOW WHICH COULD END A MAN'S LIFE!

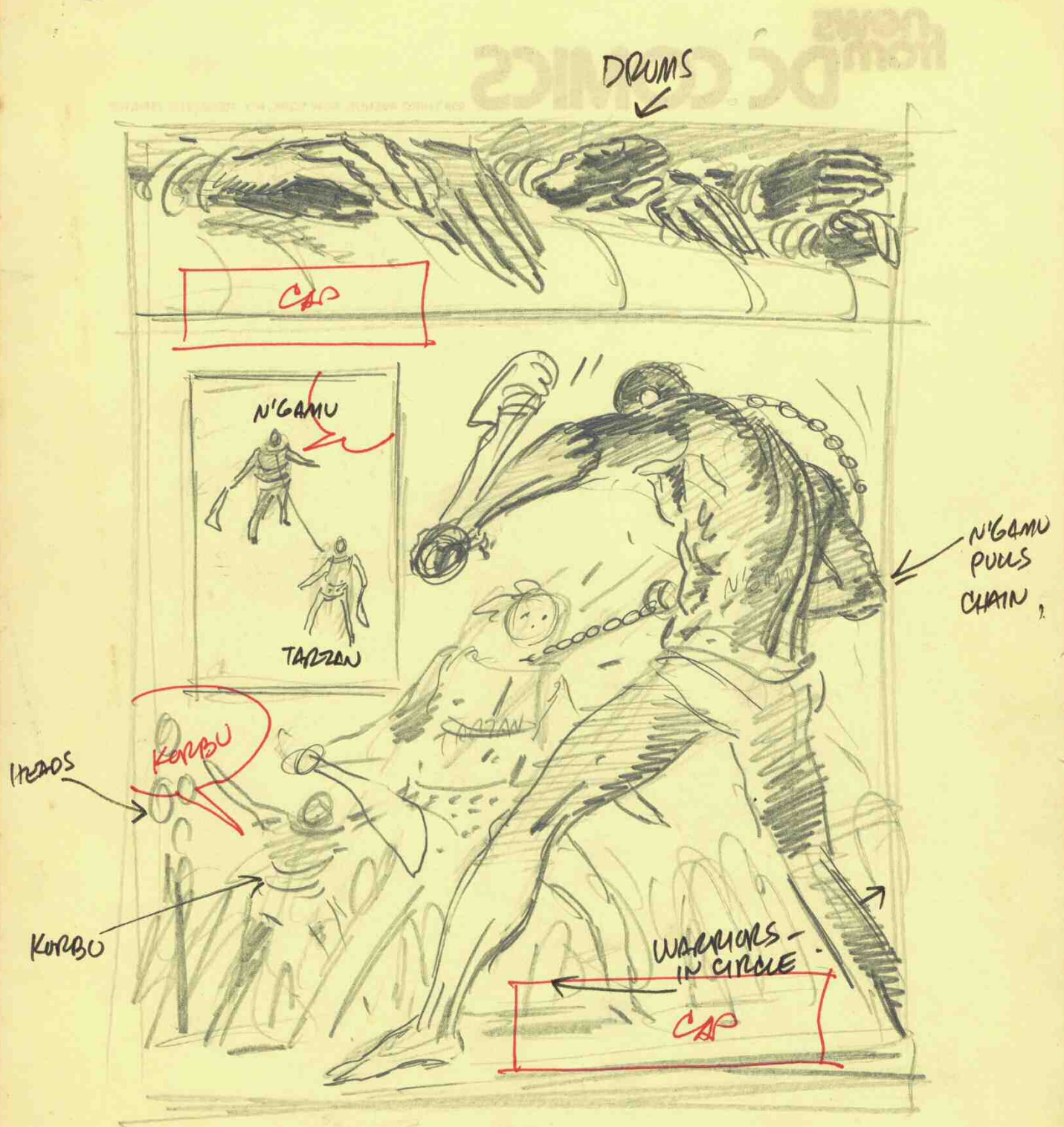


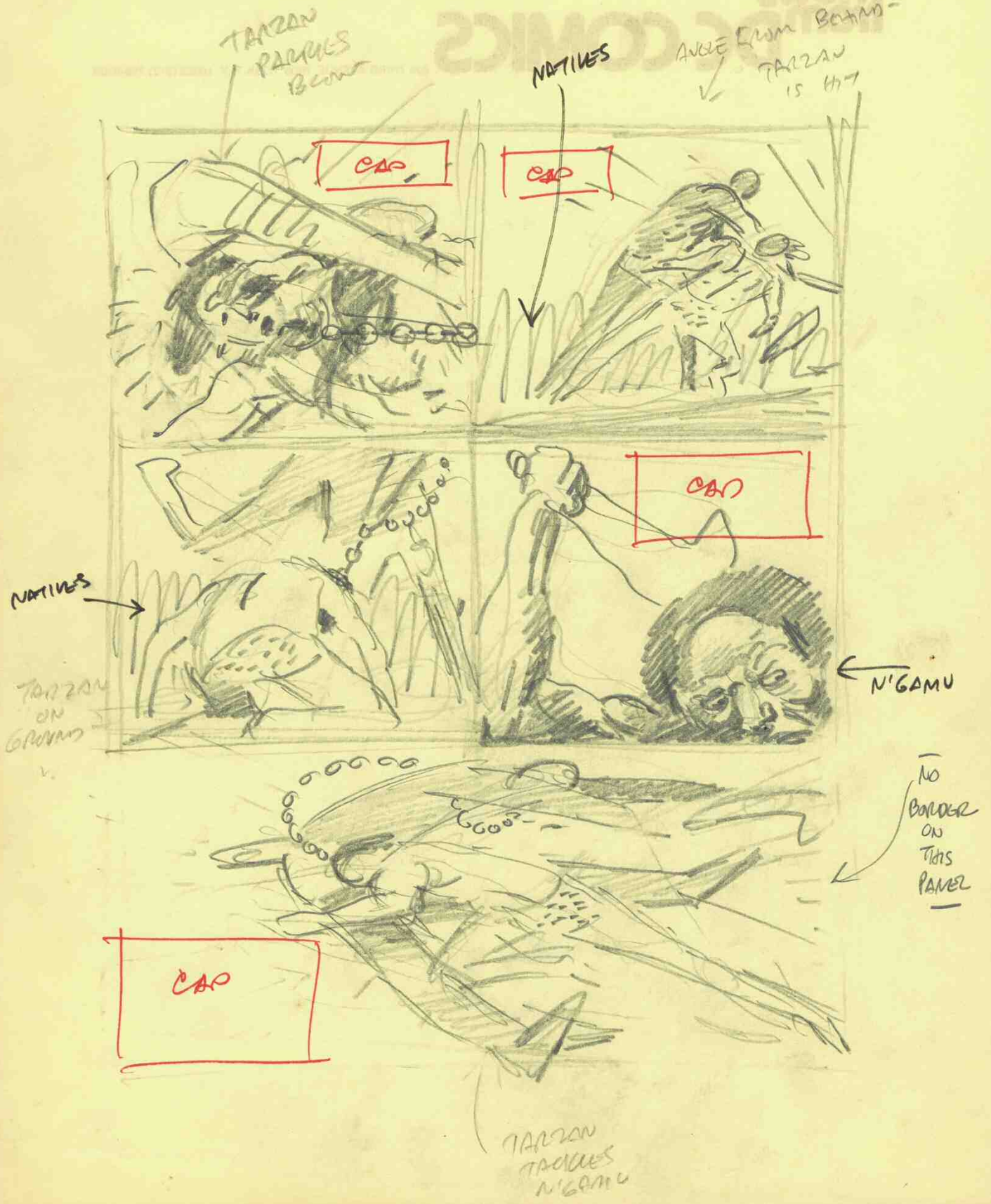
DESPERATELY, THE KING OF THE APES SEIZES THE CLOSEST THING AT HAND...

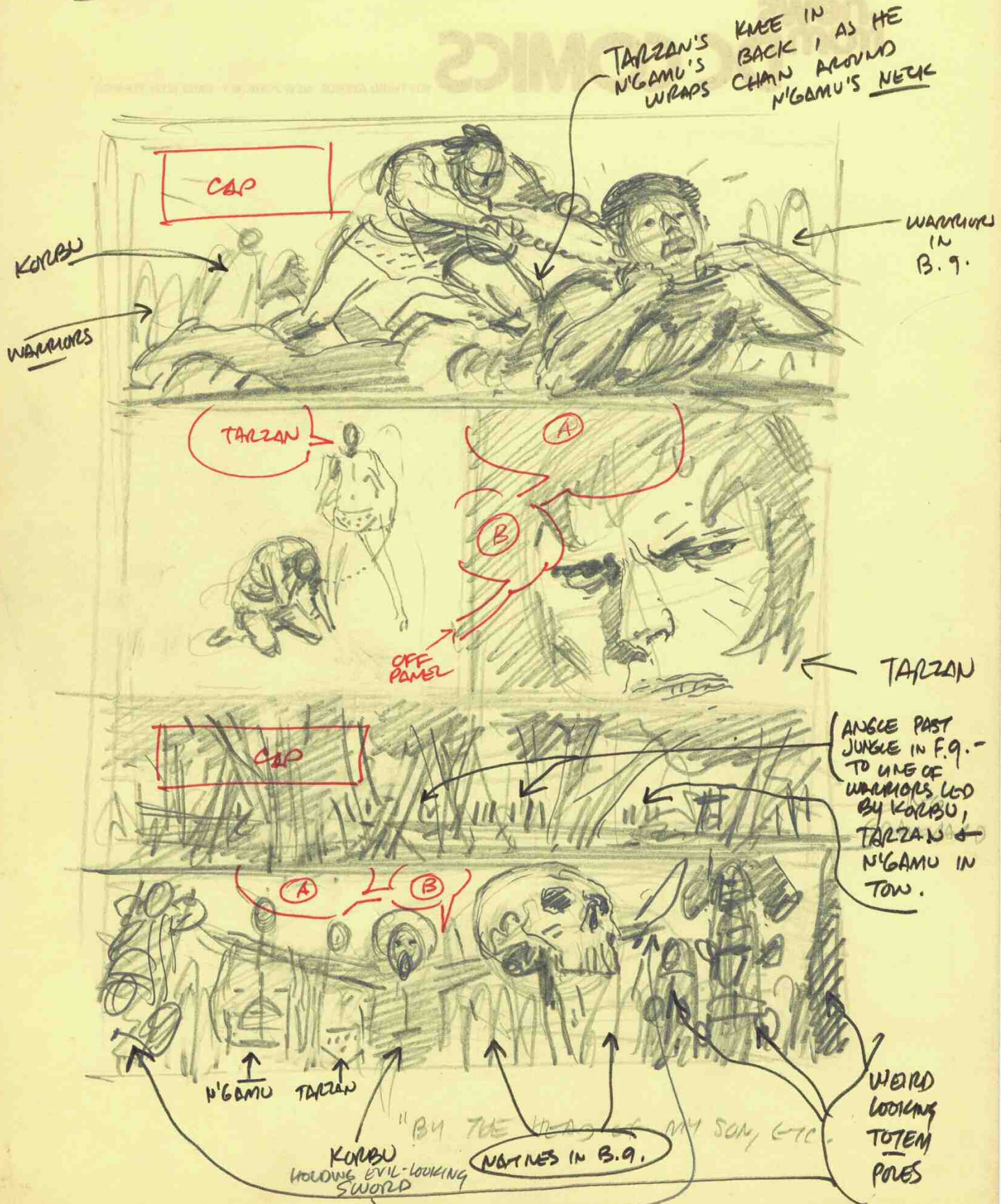
TARZAN'S FOOT SLIPS OUT FROM BENEATH HIM... HE STARTS TO FALL...

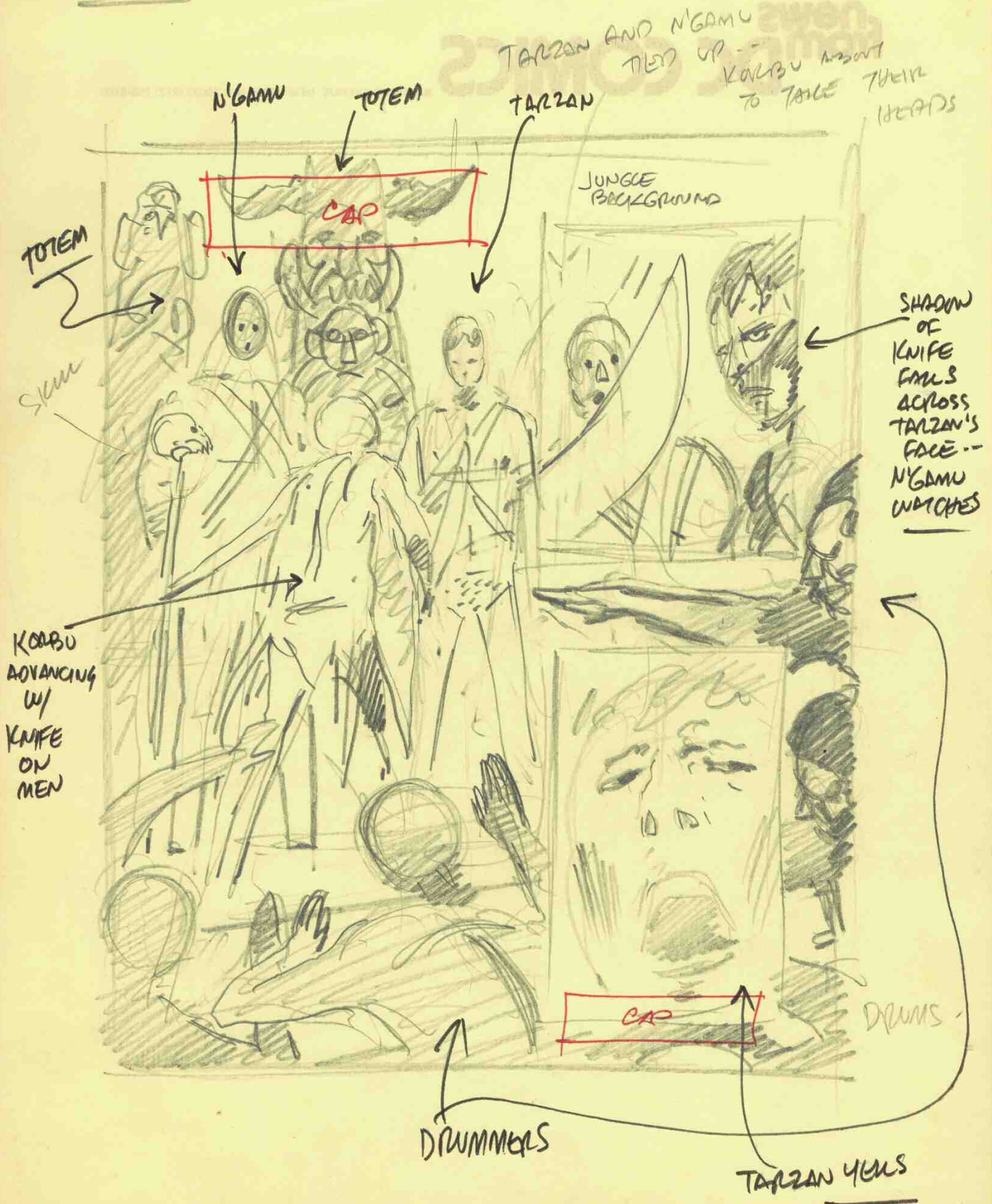
CONTINUED ON 5TH PAGE FOLLOWING



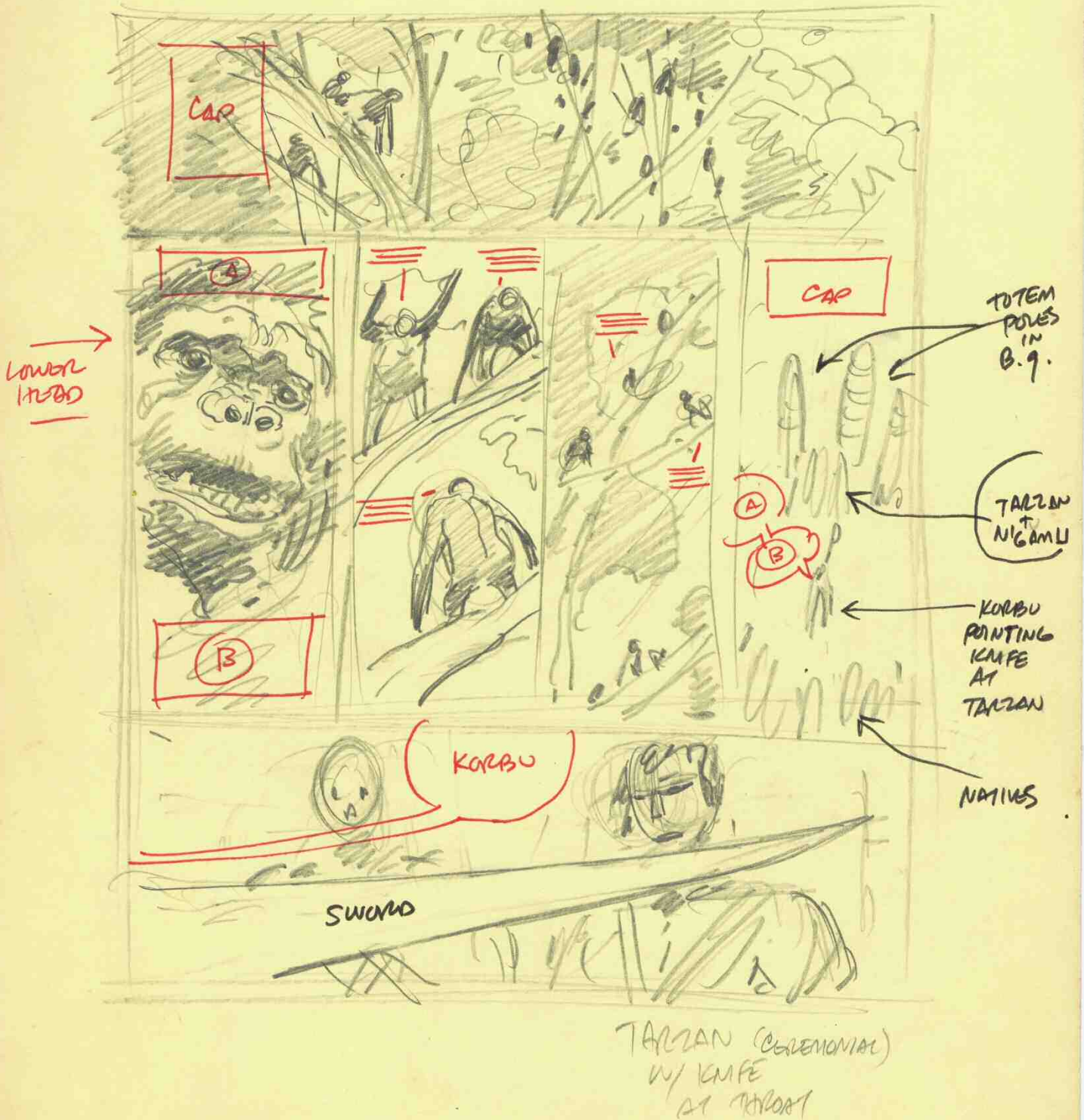








LONG SHOT APES IN TREES, HEAR 400



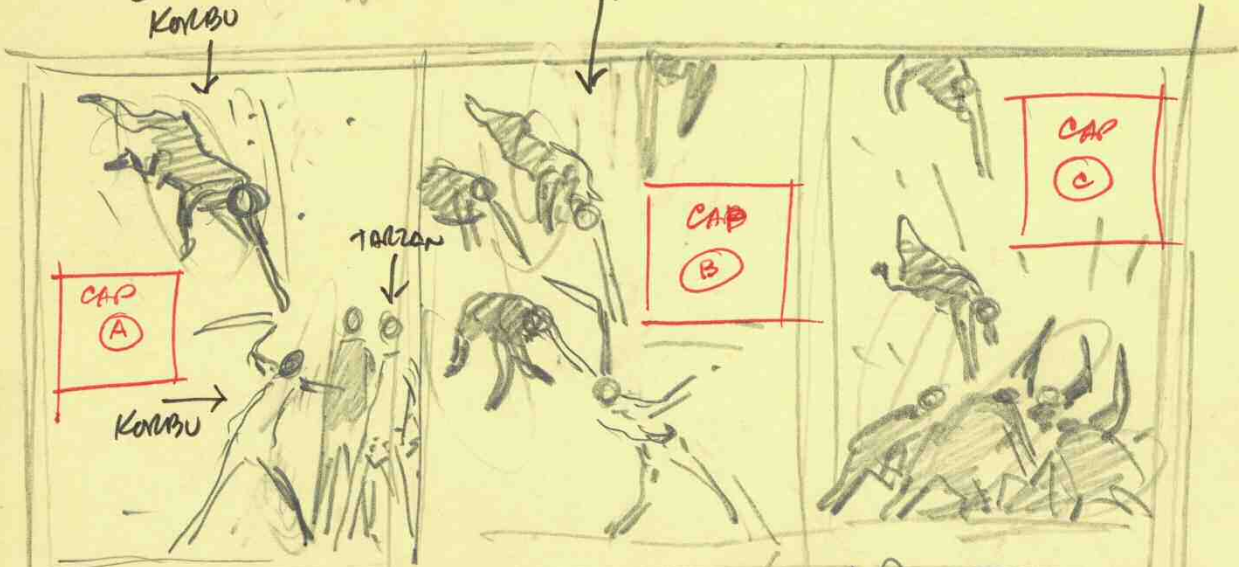
Page SEVENTEEN:

*END

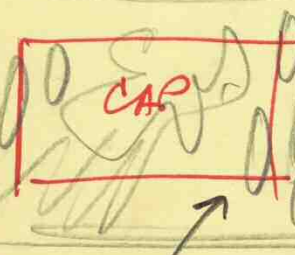
APE JUMPS ON KORBU

APES RAN DOWN

MORE APES



FRIGHTENED NATIVES FLEE TARZAN + N'GAMU



WARRIORS AROUND N'GAMU

CHIEF CANNOT BE SEEN

APES RIP CHIEF TO PIECES

TARZAN STAYS SO LONG

THE END

WARRIORS

Mailing comments APA #111 Women in Comics: Another milestone issue in terms of content. It was also a bit of a down-sized issue partially because of the new page restrictions and perhaps due to a new printer having been tried. It was nice surprise to have the issue so quickly in hand and it made for some good pandemic, isolation reading. Thank you to all that contributed and made this possible with a special thanks to David for putting it all together.

Jared Michalski – nice to see you on board. I remember getting really in to Tim Sale art and when looking around you and a few others had already been quicker to figure out how important an artist he was and had gotten some great pieces. I am pretty sure we have met at a con or three at Tim’s booth back in the day. Welcome!

Rob Reiner – I enjoyed your introduction to an artist I didn’t know. I liked Roz’s appropriation of egg painting with comic themes. A well thought out and executed idea. Nice to hear about your visit with Al Jaffee. I’ve only met Sergio but growing up with the magazine, I feel like I already know all the MAD artists personally. As far as travelling goes, perhaps we will meet up overseas one year for a convention. I hope to attend Lucca and Angouleme several more times in the next 10 years or so. That invitation extends to other CFA-APA members, if I am going on a trip, I am happy to have company but you got pack light because I do a lot of walking☺

Hal Turner – I didn’t know who Jim Zub was until we went to Tokyo together a few years ago. He was part of the TCAF (Toronto Comic Art Festival) delegation going to set up at a few Tokyo conventions. These are organized by the local comic shop, the Beguiling. I am friends with the owner and he told me at one of my art gatherings how they go a few times a year and will often bring along comic fans along with artist to these events. I had wanted to go to Japan but was a little worried about the cultural differences and language and so was glad to have someone to go with. It was a great group and only about 7 of us in addition to Peter and Chris. We all bonded and Jim was with us. He was a riot to hang out with. If you see him at a con, ask him about the random Pickachu pack attack in the subway! I had such a good time, I went back the next year with TCAF and then again without them the third time. I plan on going every year but Covid had other plans. If any members are interested in a Tokyo trip with a comics focus, let me know and as I am planning my next trip, perhaps it works out that we can make it a bit of an APA entourage. I’m thrilled Jim has been having so much success with his career as a creator and as a teacher. I dig Alina’s art. It has a Josh Middleton vibe to it.

Steve Smith – I had no idea what a huge franchise Land of the Lost was. I learned a lot!

Ron Sonenthal – Marie Severin brought a very unique flavor to everything she touched at Marvel and EC. A true pioneer.

Ray Cuthbert – Curious what happened to Elizabeth. To me, she seems to still be searching for her personal style but trying on a lot of others until one fits right. Obviously very talented and I hope she comes back to the comic world.

Gary Land – Wow, that Mayer journal belongs in a museum. I guess you collection is a sort of a museum so well done!

Stuart Sayger – I’m a fan of Becky’s art. I had been asked to do a favor for a friend in terms of some art he had bought from her but had not received yet. He was getting a bit of a run around from her and she was going to be in Toronto so he asked me to get the art for him from her and he would make arrangements with her to bring it. Things didn’t go down as they should have and the art was not at the show. It is silly but that was enough to change my opinion of her, but not her art. Here is my one Becky Cloonan piece from Flight #2. I liked the theme of a Warrior’s death.

Wally Harrington – Great list of women creators in the 40’s. Having cut my collecting teeth on Fiction House comics, I have always been impressed how progressive they were in terms of their hiring practices and appreciating the contributions of women and minorities to comics. I always thought the female artists at Fiction house and other companies had more unique styles and could be more easily identified than their male counterparts. No mistaking Jill Elgin, Renee Lily and Fran Hopper from other artists. As far as Tarpe Mills goes, I would love to see a Ms. Fury original but I don’t think they exist.

Bob Kopman – great background story on getting women into the National Cartoonist Society. Crazy it took until 1949 given how many great women cartoonists there were.



Kevin Warzecha – I don't follow a lot of illustration work except perhaps the turn of the century ones that either worked in comics or had a big influence like McCay, Flagg, Gibson, Dan Smith, Van Buren and the likes. Hickman's works is great looking and looks like exactly what belongs on the cover of every sci-fi/fantasy novel I read as a teen...and there were a lot.

Satya Chetri – great looking article. Wow...Women Artists in Manga – now that is a BIG topic. I am impressed at how skillfully and insightfully you navigated it. I agree with all your inclusions and there are some I need to brush up on. I have a few small pieces that tie in with your article. One is a genga (pencil drawing for anime cell) from Chobits by Clamp and a replica page for Kaze to Ki No Uta by Takemiya. I'd have a nice Shirahama sketch to share too if it were not for the Covid cancellation of TCAF.



Lee Banaka – thanks for the introduction to Heather McAdams. I am constantly humbled about how much I still have yet to learn.

Chad Kolean – as to your inquiry, I think you were on topic. Jeff struggled openly with gender issues and it spilled out into her work. She was such a complicated talent with such a sad ending.

Alan Dion – we think alike but I can spell Bread☺ I like how we might have started in a similar topic we went down different roads. I did want to include Brenda Starr in my article but couldn't make it fit so I am glad you covered her.

Benno Rothschild – first off. Whew! On your whole comic art theft and recovery roller coaster. Great to read your article on Emil Ferris and appreciate the insight she gave in the questions she answered for you. You should really thank Aaron for going back twice, I found the area near Galerie Martel a bit more up-and-coming (sketchier) than I liked.

John Stuart – Thanks for the introduction to Joelle's work. I knew a bit but now know more.

Michael Hranek – Interesting that your article would begin with a magnifying lens and a detailed drawing of female anatomy. Yep...interesting is the word I used and I am sticking with it...and then you go on to the shocking part of your contribution which seems a bit too political to be appropriate for this journal but I leave that to the editor to police. As to your question of who would not want a firearm in both hands when defending your art and home from the invading mob...I'd put up my hand. Those 2 armed people, whatever their motivation, is wrong on so many levels. As for caretaker or art, I don't think that extends to taking human lives or giving up your life to protect the art, it means caring for the art and keeping it safe from fire, chemical damage, mishandling, light, kids with crayons and the likes and perhaps restoring it if it needs help. If a large mob of people descend on my house to take my art, they will take my art. Even if I had the capacity to shoot and kill/wound a number of them and maybe scare them off, I wouldn't. This is not a debate about gun ownership or what the law allows, it is about being a citizen and living with other people and having police and laws to protect you and society. Nuff said... Let us stick to talking about art.

Dave Karlen – Nice vintage comic art ad. Well before my time so I can't look at it as anything other than historical. I never saw it back in the day and if I had, I doubt I'd have had known what was for sale nor would I have had the \$7 to buy a page. If this was from the 70's, I was younger than 10 having been born in 1970. Still, great to see how collectors use to buy and sell art in the days before they had the internet☺

George Hagenauer – fantastic overview of the milieu and influences that led to the birth of the jungle girl genre. I had inklings of some of the facts but never had it laid out so clearly. Great job!

Aaron Sultan – Nice Severin art. That TTA #95 page is perfect in content and in capturing Marie’s style.

Ben Samuels – Welcome back Ben! Nice Kitty Carson pages, Powell art never looked better. Sorry to hear about the loss of Xiaosan. We have lost pets in the past and it is devastating.

John Butler – Yeah! Lynda Barry! My daughter fell in love Raina’s art too. She has this Babysitting page on her wall. Here is a picture of her at TCAF with my daughter back in the days when there was no line-up at her table. Now her lines are a half mile long (no exaggeration). Picture with Raina was from 2013 at TCAF, Ella would have been 10 and now she is off a University.

Bill Leach – Nicely tying in Ally Sloper to the theme in an informative article. Great layouts.

Henry Franke – Informative to read about the often forgotten colorists. I wonder if Wood colored the Tarzan story I presented.

Hal Higdon – nice to meet you. I am waiting to find an envelope of art I put aside and forgot 40 years ago containing some Caniff and Kelly art. I suspect I’ll be waiting a lot longer than 40 years.

David Applegate – Wonder

Woman for President, how timely a title. I’m not eligible to vote in the US elections but if I was, I’d vote for Wonder Woman. That Land of the Lakes ad is great and even better that it was your great uncle who showed you the x-rated version of it. That is one of the most fun things I have seen in a while. On the exact opposite note, saddened by the passing of many greats but for me, Bob Fujitani will be the one I felt the most connected to even though we never met. I meant to show off a few Richard Sala pieces for this last issue but forgot. Here are two commissions he did for me a few years back.



Roger Hill – Wow...I had no idea about Ditko's run on fetish comics. Great overview on Staton's work and his connection to Ditko.

I did it... less than 40 pages and room to go. To fill up the rest of this page, another commission to follow up to my article on my Dragon Lady and Corto Maltese theme from Issue 109. This is arriving from French artist Felix Meynet. I was able to acquire the original roughs and I have an image of the final inks before he applied the color.



Two Terry and Pirates Dailies by Milton Caniff from my favorite year, 1939. Romance abounds! The beginning of Terry and April's romance and the climax of Pat and the Dragon Lady's.

