ERB·DOM

Roy G. Krenkel —DOODLER by Caz

In the Summer of 1969, Krenkel wrote to me that "I'm not an illustrator, I've never been an illustrator, and I've never claimed to be! I'm an organizer, and a fair designer. But I'm not a Frazetta or St. John or Foster or Matania or Burian, and I've just about had it being forced into the role!"

Indeed, Krenkel is just a "doodler"! The proof lies in hundreds of mere designs and doodles to be found in Amra, ERBANIA, ERB-dom, Ace and Canaveral Press books, etc. etc. Anyone looking at these samples can see he's not an illustrator or a painter. He didn't even have the courage to sign that King Kull flop.

Roy continues, "Example, Pellucidar—the whole damn place! In the St. John vein—with the center of interest on the background! How can I have figures in a solid St. John lump and at the same time focus on the background?"

Indeed, Krenkel can't do it. And a quick look at the cover and most of the full page drawings in this issue of ERB-dom is a further proof. Bad stuff Roy, real garbage.

You ought to quit doodling and start raising pigeons, or something.

Geez!

KRENKEL IN COLOR

Roy has had 24 paintings published, plus the cover for this ERB-dom. I know of at least one unpublished painting in the hands of Russ Jones, and there may be others elsewhere. Here's a list of the 24 to date.

AT THE EARTH'S CORE (Ace) A real piece of art and magnificent in conception. Of superior design and layout... indeed, it says "Pellucidar!"

BACK TO THE STONE AGE(Ace) One of my personal favorites, even if the spear is too long.

CAVE GIRL (Ace) Krenkel's worst painting!

CHESSMEN OF MARS (Ace) Good layout, and it will grow on you.

ETERNAL SAVAGE (Ace) Good with excellent detailing fore & background.

ESCAPE ON VENUS (Ace) Superior design, wonderfully "escapish" and the background is among the best for color and layout.

FIGHTING MAN OF MARS (Ace) Very good from front to back. But I wish he'd painted out the helmet; besides helmets are unknown on Barsoom.

HIGHWAYS IN HIDING (Lancer) An ingenious composition, almost confusing, but interesting to study and think about.

KING KULL (Lancer) An absolute masterpiece. Probably the greatest pocketbook covers of all time! An incredible work of real art! Krenkel at his best! Magnificent!

LAND OF HIDDEN MEN (Ace) Roy likes this one especially. Very good subtle colors, and obviously done for a book titled "Jungle Girl."

(... Continuned on next page)

TEN STRAIGHT YEARS OF PUBLICATION

ERB-dom

No. 34

May, 1970

and "THE FANTASY COLLECTOR"

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Covers and all interior art by Roy G. Krenkel.

ERB-dom's TENTH ANNIVERSARY!

Ten years ago this month, the first issue of ERB-dom was published. There is no better way to celebrate than to feature the work of artist Roy G. Krenkel. —Caz

LAND THAT TIME FORGOT (Ace) Good conception, but foreground doesn't match the quality or color of the background.

MASTERMIND OF MARS (Ace) Really tops. Frazetta helped Roy on this one. Excellent use of color, very good layout.

MOON MAID (Ace) Great feeling, even if immatative of St. John. A catchy cover, but both St. John & Roy are wrong on the beasts anatomy.

OUTLAW OF TORN (Ace) Excellent layout, design, color in foreground and background. (The original background goes back to a blue sky, giving the painting much more depth.)

OUT OF TIME'S ABYSS (Ace) Magnificent! Possibly his best ERB effort. Real interest in foreground, background and middleground! A personal favorite.

PEOPLE THAT TIME FORGOT (Ace) Wonderful Krenkel, extremely interesting to study, and fun to think about.

PELLUCIDAR (Ace) Too cold for me, and the tiger looks flat. But the girl is great, and she saves the scene.

PIRATES OF VENUS (Ace) Good Krenkel, but too close to St. John for much applause.

PLANET OF PERIL (Ace) Very good. . . almost Each figure is good, but they just don't seem to "fit" together in that scene.

PORT OF PERIL (Ace) Very good, for sure. Exciting layout, good use of color, and full of peril.

PRINCE OF PERIL (Ace) A masterpiece. The background design is his best. The architecture and color help generate a really fantastic atmosphere. A real piece of art.

TANAR OF PELLUCIDAR (Ace) An excellent job with some real action. Fore and background detail add greatly.

TARZAN TRIUMPHANT (Ace) An unlikely happening made believable by design, layout and use of color. A subtle masterpiece.

WONDERFUL WIZARD OF OZ (Airmont) Roy proves his versatility. Beautiful layout and use of colors. Reportedly finished by another artist, whose name Airmont can't recall.

ROY WITH PEN & PENCIL

Krenkel's pen work is certain prolific as the following checklist will show. And he is continually doing new work, so there is always new stuff each year. But you must see this art, not read comments about it.

(Ace Books, Inc.) 21 frontispieces for ERB titles. See Krenkel in Color for checklist.

SPACE SCIENCE FICTION: Sept. 1953, 1 full page pen drawing on p. 75

SCIENCE FICTION ADVENTURES: Mar., and May, 1954, ?

MARVEL SCIENCE FICTION: Aug. & Nov. 1951, (Though not signed, the art on page 70, & pages 34 & 50 resp. attributed to H. Harrison resemble RGK); May 1952, ?

ANALOG: May, Nov, Dec. 1961; Mar. May, 1962, ?

FANTASY FICTION: Nov. 1953, ?

SEA STORIES: Nov. 1953; Mar. 1954, ?

CREEPY: Dec. 1965, #6, several drawings on one page about Egyptian archaeology. June 1966, #9, several drawings on one page about Yeti or Snowman.

EERIE: July 1966, #4, near full page drawing of several zombies. May 1967, #9, ? July 1967, #10, near full page drawing of Wendigo–the "thing-that-walks-on-wind."

SATURDAY REVIEW: Aug. 15, 1959, A full page "Roman" ad for Messalina.

INCREDIBLE SCIENCE FICTION: Oct. 1955, #31, 6 page story "Time To Leave". Dec. 1955, #32, 8 page story "Food For Thought" in collaboration with Al Williamson

Many old collaborations(background stuff), all Science Fiction & Fantasy, with Al Williamson in the early 1950s–& later, eg.

ASTONISHING: Jan. 1957, #57, 4 page story "The Unknown Ones!", espcially page 1.

TALES OF SUSPENSE: Jan. 1959, #1, 5 pg. story "The Strangers From Space.

BLAST-OFF: Oct. 1965, #1, 5 page story "The Space Court".

(Note: These latter three comics are tentative inditifications as RGK work, for Williamson's work can be quite similar.)

READER'S GUIDE TO BARSOOM AND AMTOR, 1963 booklet, 1 full p. interior.

TRICON: 1966 World SF Convention announcements, 1 full page drawing

THE CONAN READER, by L. Sprague de Camp, Mirage, 1968, 41 interior illos

THE CONAN SWORDBOOK, 1969, Mirage, ?

SON OF MINOS, by David Cheney, Canaveral Press, 1964, dust jacket illo.

MESSALINA, by Jack Oleck, Lyle Stuart (N. Y.), 1959, dust jacket design, 2 versions were printed, one a portrait head, one a nude.

THE DAY OF THE DINOSAUR, by L. Sprague de Camp, Doubleday, 1968, 1 illo, plate 33.

TALES OF THREE PLANETS, by E. R. B., Canaveral Press, 1964, dj & 10 interiors.

THE CAVE GIRL, by E. R. B., Canaveral Press, 1962, dj & 6 interiors.

TARZAN AND THE TARZAN TWINS, by. E. R. B., Canaveral Press, 1963, dj & 21 int.

LAND OF TERROR, by E. R. B., Canaveral Press, 1963, dj and 7 interiors.

SUBSPACE EXPLORERS, by E. E. Smith, Canaveral Press, 1965, 1 frontispiece int.

THE LITERATURE OF BURROUGHSIANA, by John Harwood, 1963, 1 frontispiece int.

WIZARD OF OZ, by L. Frank Baum, Airmont, 1965, color cover and 9 interiors.

(an unknown man's "sweat" magazine) published by Raymond circ. 1954-55 which had an underwater nude with bubbles, swirls, etc.

In The Fanzines...

Roy's work in Amra is often stunning and always enjoyable. It was via Amra that Ace Books editor Wollheim chose Krenkel to work.

AMRA: May 1961, #15, front cover & 7 interiors; July 1961, #16, front cover & 5 interiors; Oct. 1961, #17, 2 interiors; Dec. 1961, #18, front cover & 2 interiors; Feb. 1962, #19, 4 interiors; Apr. 1962, #20, 8 interiors; June 1962, #21, front cover & 4 interiors; July 1962, #22, 12 interiors; Jan. 1963, #23, front & back covers & 10 interiors incl. large centerspread; May 1963, #24, 1 interior; June, 1963, #25, 4 interiors incl. large centerspread; Nov. 1963, #27, front cover, 3 interiors and a large fold-out insert; June 1964, #28, 2 interiors; Aug. 1964, #29, 5 interiors; Dec. 1964, #31, front cover & 19 interiors; Mar. 1965, #32, front cover & 6 interiors; Apr. 1965, #33, 18 interiors; May 1965, #34, 7 interiors; July 1965, #35, 5 interiors; Sept. 1965, #36, front cover & 3 interiors; Jan. 1966, #37, 7 interiors; Feb. 1966, #38, 5 interiors; Mar. 1966, #39, 9 interiors; July 1966, #41, 6 interiors; Sept. 1966, #42, front cover & 13 interiors; Mar. 1967, #43, 16 interiors; Oct. 1967, #44, 10 interiors; Dec. 1967, #45, 17 interiors; Apr. 1968, #46, front cover & 6 interiors; Aug. 1968, #47, front cover & 2 interiors; Aug. 1968, #48, 14 interiors incl. large centerspread; Aug. 1968, #49, front cover & 18 interiors; May 1969, #50, 6 interiors; Nov. 1969, #51, front cover & 13 interiors.

SQUA TRONT: 1969, 2 interiors

ERBANIA: #1&2 reprint, front cover; Jan. 1962, #11, front cover; May 1963, #13, front cover; Dec. 1963, #14, front cover; Sept. 1964, #15, 6 interiors; Mar. 1965, #16, 3 interiors; Dec. 1966, #20, front cover; July, 1967, 4 interiors; Jan. 1968, #22, front cover and 1 interior; May 1968, #23, front & back covers, 9 interiors; Mar. 1970, 3 interiors.... 34 illos, many full page.

BARSOOMIAN: Jan. 1968, #13, front cover & 12 interiors; Feb. 1968, #14, 2 interiors; Oct. 1969, #15, 1 interior

WITZEND: Summer, 1966, #1, background work with Al Williamson in "Savage World 1967, #2, 2 interiors, 1 from Cave Girl dj.

ERB-dom: Apr. 1963, #6, 3 interiors; July 1963, #7, 1 interior; Dec. 1963, #8, 1 int.; Mar. 1964, #9, front cover & 5 interiors; May 1964, #10, 4 interiors; Aug. 1964, #11, 1 interior; Oct. 1965, #14, 1 int.; Feb. 1966, #15, back cover & 2 interiors; Apr. 1966, #16, back cover; Dec. 1966, #19, 3 int.; May 1967, #20, front cover lettering; Nov. 1967, #22, 6 interiors; Apr. 1968, #23, 3 interiors; Oct. 1968, #25, 1 int.; June 1969, #26, 6 interiors; Aug. 1969, #27, 3 int.; Nov. 1969, #28, 1 int.; Dec. 1969, #29, 1 int.

-------and I must have missed some!

IN PREPERATION

GREAT CITIES OF THE ANCIENT WORLD, by L. Sprague de Camp, Doubleday. "15 or 16 of the damndest, fascinating reconstructions of antiquity since Matania & Andre Castaigne —with a coloured frontispiece! Done in the vein of the "Amra" city drawings, best things I ever did!" —Krenkel, recent letter.

THE WIZARD OF VENUS, by E. R. B. Ace. Color oil painting, "best oil job I've done so far—and a crazy picture!" —RGK letter

(Book on Dinosaurs) by Donald F. Glut of Hollywood, Calif. "...a beeootiful! wash drawing of a Kentrurosaurus..."—RGK

THE SOWERS OF THE THUNDER, by Rbt. E. Howard, to be published by Don Grant, will contain "over 100 illustrations" by RGK.

-----and other goodies!!!

British Book Scene Addenda

Back in ERB-dom #26 (June 1969) Pete Ogden said that Methuen used the American dj illustration for Jungle Tales of Tarzan dj. Well almost. The scene seems to have been repainted. But St. John's greatest immitator didn't sign his name.

Pete also mentioned that it was distinctly possible that G. W. Goss did not do the original 1921 dj for Tarzan the Terrible. Jim Belton made it certain with his recent discovery of a Fred Leist dj for TTe.

The Forgotten Vengeance of Tarzan

by

John F. Roy

Edgar Rice Burroughs' World War I story, TARZAN THE UNTAMED, presents a time problem apparently hitherto unnoticed, probably because it has so little bearing on the plot.

In Chapter 1 of this book we are told it is the fall of 1914. Tarzan races home from Nairobi, discovers the Germans have been there, buries his dead, and immediately sets out on the trail of the perpetrators. The next day he enters German East Africa, and two days later is just west of Kilimanjaro.

Chapters 2,3, and 4 deal with the trapping of Numa, the kidnapping of Schneider, and the capture of the German positions on the slopes of Kilimanjaro by the Rhodesians, ably assisted by Tarzan and Numa.

Unfortunately, this action by the 2nd Rhodesian Regiment did not take place until March 11, 1916. THE TIMES HISTORY OF THE WAR, Vol. XII, (London, England) shows the following: "At the beginning of March, 1916 when General Smuts opened his campaign in East Africa, the Germans, after 19 months of warfare, still held, with one or two trifling exceptions, the whole of their protectorate as well as the Taveta district on the British side of the frontier in the Kilimanjaro region."

"TARZAN AND THE GOLDEN LION"

This account also reveals that the 2nd East African Division included the 2nd Rhodesian Regiment, and that the German troops were under a Major Kraut. Both these facts are mentioned in TARZAN THE UNTAMED, except that Kraut is referred to as a general.

In Februray, 1916 the British launched an attack on the German positions between Kilimanjaro and the Pare Mountains but were compelled to withdraw. A month later Gen. Smuts, in his despatch covering March 11th, 1916 wrote: "On the arrival of the 5th South African Infantry General Tighe ordered the Rhodesians to advance and to carry the King's African Rifles forward with them. -----This assault was gallantly pressed home, expecially by the Rhodesians."

By dawn of March 12th the British had won the ridge and eight days later Kilimanjaro was theirs. By June the whole of the Taveta-Tanga railway was in British hands and by the end of September, 1916 the Germans had lost the northern half of German East Africa. (See the opening paragraph of Chap. 5 of UNTAMED in this regard.)

Burroughs clearly states that four days after leaving his ravaged estate Tarzan met up with Numa, yet this period between the time a grief-stricken, revenge-seeking Englishman reverted to the beast and took to the jungle to find the murderer of his mate and the time that he encountered Numa must have been a year and a half. Otherwise we will have to assume that Numa was trapped in the gorge by Tarzan in the fall of 1914 and not released from there until March, 1916.

In relating the story to ERB, Greystoke would be reluctant to dwell on this period of deep sorrow, anger and desperation. It is quite possible that Burroughs misunderstood him or misinterpreted his own notes and in so doing merged the events together.

Mention is made in Cha. 5 of General Jan Smuts. Gen. Smuts did not come to East Africa and take over command of the British troops until February 19th, 1916, so it follows that the German-Rhodesian engagement involving Tarzan could not have been an isolated incident that took place early in the campaign.

I can only suggest that a sullen, half-crazed apeman roamed the jungle south of Lake Victoria for some eighteen months, seeking vengence in a one-man war against whatever Germans he encountered. It would be early in 1916 that he found himself in the vicinity of Kilimanjaro and decided to give the then hard-pressed British troops a hand.

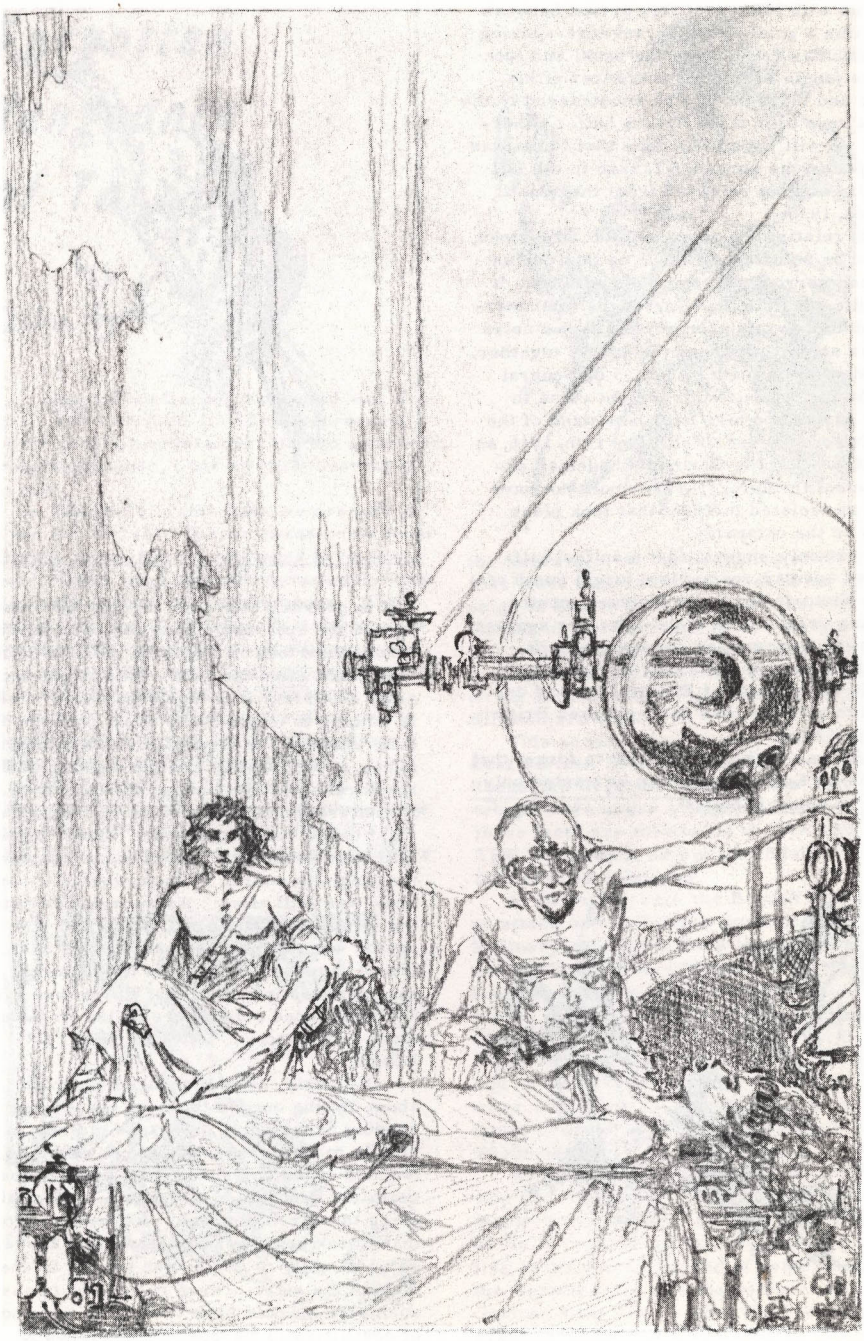
"He was finding it difficult to forget that he was an Englishman when he wanted only to be an ape." (Chap. 3)

Part II

It is possible also that readers have assumed the ape-man's next series of adventures, described in TARZAN THE TERRIBLE, took place after the war. This is not necessarily so, in fact it is highly unlikely. There is nothing to indicate any great passage of time between the slaying of Fritz Schneider (Chap. 6, UNTAMED) and the capture of Bertha Kircher by Sgt. Usanga (Chap, 8, ibid). Action from this latter event is continuous right to the end of the book. Thus it could still have been 1916 when Tarzan reentered the jungle in search of Jane, whom he now knew was still alive. As the rescue from the Xujans by Col. Capell is the last occasion when he was in touch with British troops it must have been at this time the ape-man was informed that Korak was safe. and unwounded somewhere on the Argonne front (See Chap. 21, TARZAN THE TERRIBLE)

Obviously, Tarzan changed his mind about setting out for the west coast after reading Schneider's diary, and did return briefly to British Headquarters where he learned of his son's well-being and almost certainly sent him a message telling of his plans to search for Jane. It further follows that Korak could get compassionate leave, come directly to Africa and set out on the trail of his sire. There is no need to assume such action would have to wait for the end of hostilities in Europe.

"LOST CITIES OF TARZAN" continues in next issue.



This glossary began in the Jan. 1970 issue.

BARSOOM A GLOSSARY

by J. G. HUCKENPAHLER

KAM HAN TOR. An ancient merchant-prince of Horz. (LG)

KAMTOL. A city of Black Pirates in the Valley of the First Born, about 2500 haads west-southwest of Horz, and northwest of Gathol. (LG)

KANDUS. A warrior of Invak. (LG)

KANTOS KAN. An officer in the navy of Helium. (PM)

KAOL. City and empire of red men which lies along the equator almost halfway around the planet from Helium. One of the three major powers of the Eastern Hemisphere, it comprises a sunken area of extreme tropical heat. The walls of the city of Kaol are impregnable, slanting outward to a height of 30 feet, then for almost an equal distance they are perpendicular, and above this they slant inward for some 15 feet to the crest. They are as smooth as polished glass. (WM)

KAOR. Martian greeting. (PM)

KARAD. A Martian unit of measurement, equal to 100 haads or 1/360 of the circumference of Mars at the Equator. About 36.8 Earth miles. (TMM)

KARA VASA. Sweetheart of Dar Tarus, and later, Jeddara of Phundahl. (MMM)

KAR KOMAK. Odwar of the bowmen of Lothar. (TMM)

KOBOL. City and kingdom of red men, conquered by Helium and later sacked by Hin Abtol. (FMM)

KOMAL. The god of Lothar, a huge Banth. (TMM)

KORAD. Ancient seaport and center of commerce and culture, now occasionally occupied by Tharks. Nearby is the point of John Carter's first arrival on Barsoom. (PM)

KOR-AN. A swordsman of Gathol. (LG)

KOR SAN. Jeddak of Duhor. (MMM)

KORUS. The lost sea in the Valley Dor. (PM)

KORVAS. A dead city, east of Helium. Pew Mogel's headquarters. (JCGM)

KULAN TITH. Jeddak of Koal. (WM)

LADAN. Phobos (Thuria), in the language of the Tarids. (SM)

LAKOR. A Holy Thern in the guard of Matai Shang. (WM)

LAN-O. A Princess of Gathol, enslaved in Manator. (CM)

LAN SOHN WEN. A dwar in the army of Horz, commanding the first Utan of the Jeddak's guard. (LG)

LAROK. A warrior and artificer of Dusar. (TMM)

LEE UM LO. An ancient embalmer of Horz. (LG)

LESSER HELIUM. The second city of the Heliumetic Empire, situated about 75 miles from Greater Helium, and about 5,000 miles southeast of Horz. Its major landmark is a tower of bright yellow, nearly a mile high. (PM)

LLANA OF GATHOL. Daughter of Tara of Helium and Gahan, Jed of Gathol. (LG)

LORQUAS PTOMEL. A Jed among the Tharks. (PM)

LOTHAR. A lost city of ancient Mars, inhabited by a remnant of the auburn-haired white race which ruled Mars in the distant past. The gate is circular and rolls to one side, into an aperture in the wall, thus the city must be incredibly ancient. It lies within the boundaries of Torquas, and over 8,000 haads southwest of Helium. The army consists of phantom bowmen, which the inhabitants cause to appear to their enemies by mental suggestion. (TMM)

LOTHARIAN HILLS. Name by which the Mountains of Torquas are known to the inhabitants of Lothar. (TMM)

LUM TAR O. An ancient hypnotist in the pits of Horz. (LG)

LUUD. A community of Kaldanes. (CM)

MALAGOR. A giant Martian bird, long believed to be extinct. (SMM)

MANATAJ. The farthest city of Manator. (CM)

MANATOR. City and empire of red men, north of Bantoom, and about 22° west of Gathol, which is the nearest country. The Manatorians are an ancient people, having neither firearms ~~nore~~ fliers. Jetan is the national passion, and it is played on a giant field with human pieces battling to the death. (CM)

MANATOS. The second city of Manator. (CM)

MAN-FLOWER. A Martian plant whose blooms have eyes and hands with which to see and seize the insects which form its diet. (WM)

MAN-LAT. An under-officer in the guard of Doxus, Jeddak of the First Born of Kamtol. (LG)

MANTALIA. The Martian milk plant. It is a large plant which grows practically without water, but seems to distill its plentiful supply of milk from the products of the soil, the moisture of the air, and the rays of the sun. A single plant of this species will give eight to ten quarts of milk per day. The milk is not unpleasant to the taste, though slightly acid, and is very highly prized. (FMM)

MARENTINA. City and principality of Okar. (WM)

MASENA. The wild cat-men of Thuria (Phobos). They are arboreal cannibals, and have the ability to change the color of their skin to match their surroundings. The shape of the skull is similar to that of a human being. In the center of the forehead is a single, large eye, about three inches in diameter; the pupil is a vertical slit, like the pupils of a cat's eyes. The fingers and four of the toes on each foot are much longer than in the human race, while the thumbs and large toes are considerably shorter than the other digits and extend laterally at right angles to the hands and feet. They have two mouths, one directly above the other. The lower mouth, which is the larger, is lipless, the skin of the face forming the gums in which the teeth are set, with the result that the powerful white teeth are always exposed in a hideous, death-like grin. The upper mouth is round, with slightly protruding lips controlled by a sphincterlike muscle, and toothless. The nose is wide and flat, with upturned nostrils. The ears are two small orifices near the top of the head and at opposite sides. Starting slightly above the eye, a stiff, yellowish mane about two inches wide runs back along the center of the cranium. (SM)

MATAI SHANG. The Father of Therns; high priest and ruler of the Thern dominions within the Otz Mountains. (GM)

MOAK. A community of Kaldanes. (CM)

MORBUS. The city of the synthetic men. It lies in the Toonolian Marshes, between Phundahl and Thavas. (SMM)

MORGORS. The skeleton men of Jupiter. They have parchmentlike skin, stretched tightly over their bones. The eyes are deep-set and brown, showing no white. The skin of the face merges with the gums at the roots of the teeth, which are fully exposed like those of a naked skull. The nose is a gaping hole in the center of the face. There are no external ears, only the orifices. They are entirely hairless. Their internal organs are visible when they stand in front of a bright light. (SMJ)

MORS KAJAK. Crown Prince of Helium, Jed of Lesser Helium, and father of Dejah Thoris. (PM)

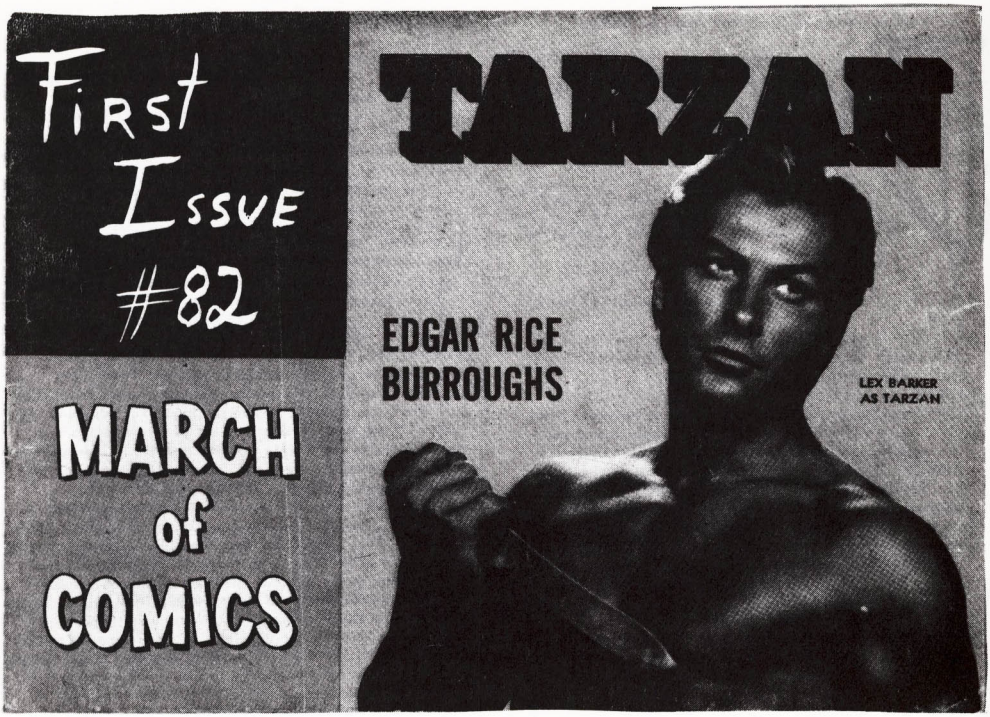
MOTUS. A warrior of Invak. (LG)

MOUNTAINS OF TORQUAS. A range of mountains in the southwestern quadrant, guarding the border of Torquas. (TMM)

MULTIS PAR. A prince of the royal family of Zor; son of Zu Tith. (SMJ)

MU TEL. Prince of Toonol and nephew of Vobis Kan. (MMM)

TO BE CONTINUED IN NEXT ISSUE



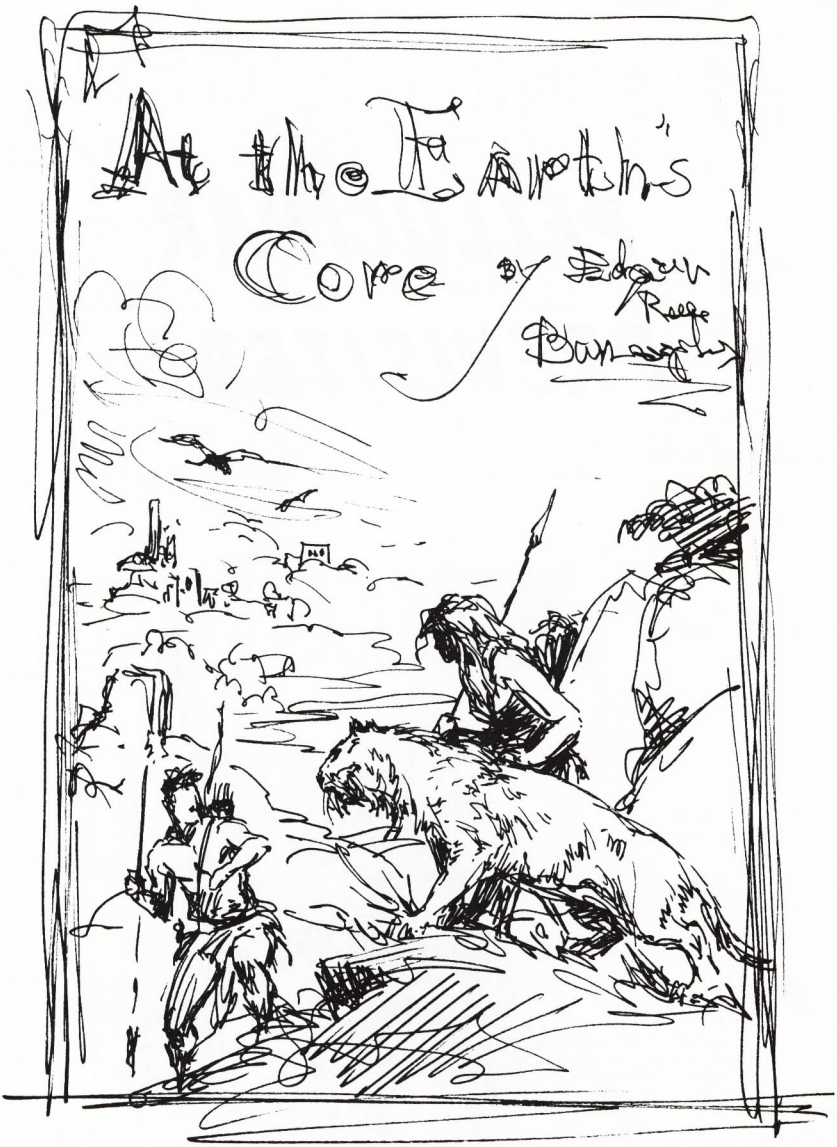
A CHECKLIST by Caz

The "March of Comics" TARZAN magazine began publication in 1952 as a give-away comic for kids shoe stores. Numbered irregularly, a total of 19 issues have been published by K. K. / Western Pub. Co. in Poughkeepsie, N. Y. Originally 32 pages per issue, the last twelve issues are 16 pages long. Measuring 5 1/8 x 7 1/4, the first eight issues read oblong, while the remaining eleven issues read upright. According to KK/ Western records courtesy of Mrs. Ethyl Strid, the following is a complete list of the "MoC" TARZAN issues.

No. 82 "Tarzan and Chief Miteypoo"(art by McLeod) plus 4 pages of miscellany.
No. 98 "Tarzan and the Death Spell"(art by McLeod) plus 4 pages of miscellany.
No. 114 "Tarzan and the Horns of Kudu"*(16 p. art by Russ Manning); "Tarzan in the Temple of Flames" (12 p. art by Nat Edson) plus 4 pages of miscellany.
No. 125 "Tarzan Leads the Apes"*(art by Jesse Marsh) plus 4 pages of miscellany.
No. 144 "Tarzan in The Master Dyer of the Kikuyu" (art by R. Manning) plus 4 p. miscellany.
No. 155 "Tarzan in the Glacial Menace"(art by Jesse Marsh) plus 4 pages of miscellany.
No. 172 "Tarzan in The Revenge of Tarak"(art by John Ushler) plus 4 pages of miscellany.
No. 185 "Tarzan and the King of Ostriches"*(art by Jesse Marsh) plus 4 pages of miscellany.
No. 204 "Tarzan The King and the Golden Lion"*(art by J. Marsh) plus 2 pages of miscellany.
No. 223 "Tarzan Jungle Treasure"*(art by Jesse Marsh) plus 2 pages of miscellany.
No. 240 "Tarzan in The Witch Doctor's Magic"*(art by J. Marsh) plus 2 pages of miscellany.
No. 252 "Tarzan Haunter of the Caverns"*(art by Jesse Marsh) plus 2 pages of miscellany.
No. 262 "Tarzan Tarzan's Commandos"*(art by Jesse Marsh) plus 2 pages of miscellany.
No. 272 "Tarzan Pirates of the Lagoon"*(art by Jesse Marsh) plus 2 pages of miscellany.
No. 286 "Tarzan Valley of Peril"(art by Nat Edson) plus 2 pages of miscellany.
No. 300 "Tarzan and The Sea Serpents"*(art by Nat Edson) plus 2 pages of miscellany.
No. 318 "Tarzan and the Apes of Changok"*(art by Nat Edson) plus 2 pages of miscellany.
No. 332 "Tarzan of the Apes The Crown of Opar"*(unidentified Mexican artist) plus 2 p. misc.
No. 342 "Tarzan of the Apes The Secret Towers"*(art by Dan Spiegle) plus 2 p. miscellany.

*Written by Gaylord Du Bois. No. 272 is a tentative identification, as Du Bois records show his title was "When the Wind Raged". His titles for #185 and 332 were "Tarzan and the Son of M'-Kubu" and "Death Waits in the River." Thanks to Russ Manning for identifying the artists.

PELLUCIDAR PREVISITED?



THE EARTHOMOTOR AND OTHER STORIES

by Dr. C. E. Linton, Statesman Publishing Co.; Salem, Oregon (1915)*

When David Innes and Abner Perry broke through the earth's outer crust into "Pellucidar" in the early 1920's, they were not by any means breaking new ground in the annals of fantastic fiction. "Inner-World" stories flourished some 30 years before in profusion and continued to crop up periodically in the years intervening the publication of "At the Earth's Core". But, there was something that was unique about ERB's journey.... Burrough's "Iron Mole" vehicle was the first of its kind. Or so I thought....

With some justice I feel it should be stated that we do not have a case of plagerism--or, more lightly put--a "source item" in Dr. Linton's Earthomotor. Earthomotor is an obscure book and

the likelihood of its coming to Mr. Burrough's attention is extremely remote. One has the feeling in reading Earthomotor that Dr. Linton sat down one evening and decided to write a short story. He found that he could add more to his short story and it reached short novel proportions before he turned off the light and went to bed. Linton's humble preface seems to concur with the above; "Not a line of this work has been rewritten or corrected". And he goes on to apologize for style, spelling, literary taste and his inclusion of a German hero. (The story was written just before World War One.)

Linton, himself plays a primary part in the Earthomotor. During a hike along the Pacific coast of Oregon, Linton notices the sea at very low tide. As a result, an entrance is revealed to an

underwater cave. The doctor enters to explore and having done so for sometime returns to find his exit blocked by the retur ning sea. Linton is resourceful and sustains himself on barnacles and fish for what appears to be a week. Linton then makes an incredible discovery. In a northwestern passage he finds a woman of deceptive youth and singular beauty. She is surrounded by an odd assortment of domesticated animals, the most unusual being a raven that she has taught to speak and warn her of invaders in the realm. The woman, who later revealed as Laura, by name, has existed in the ocean cave for 21 years on self-imposed exile. Her sad story concerns unrequited love, justified murder of a cad and an illegitimate child.

Linton wins the girl's confidence after being imprisoned for a time but, he cannot persuade Laura to return with him to civilization. She does however, lead him to the surface through a secret tunnel. Upon returning to his home Linton tells his story to a number of journals. The doctor's story attracts the attention of a young German scientist called Herr Moshier. Moshier is the inventor of the Earthomotor, an earthboring vehicle for which the author deserves some credit. In fact, in this respect Linton's inventive engenuity surpasses that of Burroughs. The Earthomotor like the Iron Mole is a small elliptical machine. However, where as ERB adapts a drill for his purpose of subterranean exploration, Linton applies churning blades both before and behind his device. Further Linton's invention uses the chemicals pulverized from the earth itself, e. g. radium, etc. as the fuel for the driving power. A chemical called "Selenium" is employed for light and other internal functions.

Professor Moshier, having completed some experiments in Alaska joins Linton in Oregon. The two men with Moshier's Indian servant, Jim, essemble the Earthomotor and plunge to the rescue of Laura. On finding the lady, Moshier is instantly smitten with love for the poor waif. Under the circumstances, Laura concedes to leave her underground lair. However, during the short stay Linton and Jim use the Earthomotor to investigate a prehistoric sea creature. This proves fatal for Jim and the Earthomotor. In operating the machine generated a tremendous heat that upon contact with water, shattered the vehicle.

The three return safely to the surface;' Moshier and Laura happily married, return to Germany.

It is not long until Linton receives a letter from Moshier. A new and much improved Earthomotor has been built, this one is capable of nautical maneuvers, as well as sub-surface exploration. They are ready for the ultimate experiment.

The two men meet in Denver, Colo. at the Brown Palace Hotel and proceed to Yuma, Arizona. There they select two servants, an Indian and a Spaniard. Both improbably enough turn out to be disquised girls, the former girl is Jim's old sweetheart. With just a little mishap, the foursome make their way to the inner-world. Moshier is convinced that it is here that man first evolved and reached a high state of civilization. The usual subterranean delights are encountered by the adventurers... prehistoric creatures and riches beyond all dreams of avarice, etc.

Moshier's theories are soon verified. .. The inner-world is a veritable elysiam extraordinaire! The inhabitants are beautiful one and all--each however, is different from the next. They live in spacious glass domes and ride the ether on golden horseshoe-shaped airships which are driven by polar-magnetic fields of energy. The inhabitants are fortunately telepathic thus making communication with the visitors a simple matter. They are coolly informed that Adam and Eve were inner-world rejects that spawned the inferior races on the surface of the earth. In fact, the surface of the earth is generally believed to be "Hell" by the subterrestials. The visitors are treated cordially but, it is made clear that they are not welcome. Linton, amusingly enough, tries to woo one of the inner-world damsels and is coldly rebuffed. The uninvited have no choice but, to depart for the "Hell" from which they came.

Dr. Linton apparently had a vigorous--if sometimes improbable imagination. Like many of the later science fiction pulp writers, his forte seems to have been inventing and describing mechanical marvels. ERB's colorful, action-filled saga of the inner-world is well beyond Linton's comparatively thread-bear piece. But Linton may have been the first writer to use earthboring vehicles for a journey to the land that lies beneath our very boots.

*This 1915 publication date is taken from Bradford M. Day's Supplemental Checklist of Fantastic Literature. Dates in this reference have from time to time proved incorrect. "The library of Congress Catalogue of Printed Cards" was checked but the Linton book is not listed.

EDGAR RICE BURROUGHS
OUT OF
TIME'S ABYSS

This index began in Jan. 1970, with an introduction by Sam Moskowitz.

GHOST STORIES INDEX BY AUTHOR

Compiled by James Sieger

APPENDIX I.: Editorial Staff. Sole sourse is periodical publisher's statement on date shown.

1927, Jan: Ed. Harry A. Keller; Man. Ed. Joseph M. Roth.
Jul: same
1928, Jan: Ed., W. Adolphe Roberts; Man Ed., Joseph M. Roth
1929, Jan: Ed., George Bond; Man. Ed. Edith L. Becker
Jul: Ed., George Bond; Man. Ed. Camille Mac Adams
Dec: Ed., D. E. Wheeler; Man. Ed. Camille Mac Adams
1930 Jul: Ed., Arthur B. Howland; Man Ed. Edith L. Becker
1931 Jan: Ed., & Man. Ed., Harold Hersey
Jul: same
Oct-Nov: same

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PPENDIX II: Departments and Other Data

Publisher was the Constructive Publishing Co. Dunellen, N. J. (A Macfadden Publication) up to arch 1930. With April 1930 publisher was the ood Story Magazine Co. of New York (Harold ersey). Price was always. 25¢.

Large size and illustrated with posed photos to ily 28; pulp size and paper August 1928 to March 929, With April 1929 it returned briefly (till Decnber) to large size but kept the pulp paper and awn illustrations. Pulp again from January 1930 the last issue.

Departments: Editorials were at first by George illiam Wilder, but he was replaced with the Sept. 927 issue by Robert Napier. Napier missed May 928, but came back again in June under the general le of "The Meeting Place"; his piece was followed the letter column. This ceased April 1930. litor Hersey had one briefly. See author indexes r titles.

"Spirit Tales" "Timely Topics of Current Inrest" started with the first issue, acquired a urious byline of Count Cagliosta in Feb. 1927. It nally ceased Aug-Sep 1931. An anonymous numology column, "Your Fortune's in Your Name" peared in the Dec. 1926 issue only. "The Meeting ace" was variously used to cover editorials, tters, and the True Ghost Experiences.

Book reviews went under the title "The Ghost orum". Under byline "J. A. V." this appeared in eb, Mar, Apr, Jul, Aug, Oct, 1927. "W. A. R." took over Nov. & Dec. 1927, and Jul & Oct 1928; this no doubt editor W. Adolphe Roberts. Only other view was by Samri Frikell on Conan Doyle, Jan 931.

For other departments, see under names of agliostro, Campbell, Carrington, Day, King, Rice, id Rowan.

Famous letter writers were contributor Syln J. Muldoon (Dec. 1929) and Ralph Milne Farley pr, Aug-Sept. 1931)

****

APPENDIX III: Cover Artists

1927 Sep & Oct: unknown artist; posed by Laura La Plante, UP star
1928 Jan: from a still of Gloria Grey in Blake of Scotland Yard, Universal Pictures
Feb: Delos Palmer; after a photo of John Hamilton in The Masked Menace, a Pathe serial.
Mar: Delos Palmer; posed by C. Mac Sunday, T. Cameron, G. Pelzer.
Apr: Delos Palmer; photos by MGM of unidentified girl
May: Delos Palmer; from photo of MGM star Greta Garbo.
Jun: Delos Palmer.
July: Delos Palmer, posed by Ethelyne Holzman
Aug: Doris Stanley, from a MGM still of Marcelline Day and Conrad Nagel
Sep: Doris Stanley
Oct: Doris Stanley, from photo of Esther Ralston furnished by Famous-Players-Lasky
Nov: Doris Stanley, from photo posed by Gerda Landry
Dec: Doris Stanley
1929 Jan thru Dec; 1930 Jan thru Mar--artist not identified
1930 Apr: Dalton Stevens (first Harold Hersey issue)
May: Dalton Stevens
Jun: " "
July: " "
Aug: " "
Sept: " "
Oct: " "
Nov: " "
Dec: " "
1931 Jan: " "
Feb: " "
Mar: " "
Apr: " "
May: " "
Jun: George Wren
July: " "
Aug-Sept: Carl Pfeufer
Oct-Nov: Stuart Leach
Dec.-Jan: " " (signed "Leech)

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APPENDIX IV: The Reprint Editions.

PRIZE GHOST STORIES Published 1963 by League Publications, Inc., 205 East 42nd St., New York, 17. 8 1/2 by 10 3/4 inches, 96 pp. 50¢. No editor or other date given, nor any reference to a previous publication. All stories anonymous except H. G. Wells'; and usually abridged and "revised" to boot. League seems connected with Macfadden, the original publisher.

(Continued on next page)

INDEX TO WEIRD MENACE Mags. is being held over for a few months! -Caz

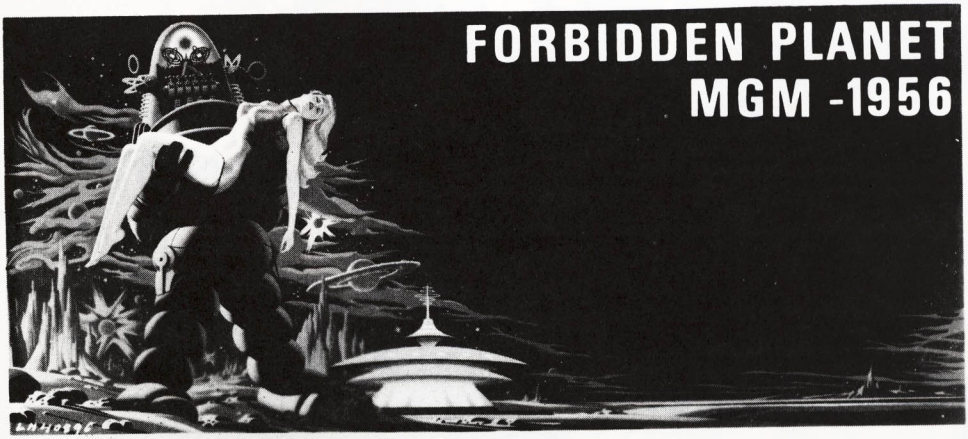
PRIZE GHOST STORIES -- contents:

1) STAY DEAD! STAY DEAD! STAY DEAD!... (ill. by Thom Beecham) --"The Dead Who Know No Peace", A. Hughes Neupert, Aug. 1927.
2) MY HAUNTED HALF DOLLAR.. (ill. with photos) --"A Haunted Half Dollar", Paul R. Milton, Dec. 1927
3) THE WOMAN WHO TOOK OFF HER BODY (ill. by Len Goldbert) --"Body and Soul", by Lyon Mearson, Part II only July 1927.
4) CASE OF THE LAUGHING COFFIN.. (ill. with photos) --"He Tried to Burn a Ghost", Carol Lansing August 1927.
5) THE MAN WHO DIED TWICE... (ill. with photos) --"Between Two Worlds", Harold Standish Corbin, August 1927.
6) SEDUCED BY AN INVISIBLE LOVER..... (ill. with photo) --"The Dog With a Man's Eyes", Lawrence G. Bailey, November 1927
7) SPECTER AT THE WHEEL... (ill. with photo) --"The Phantom Pilot" by Guy Fowler Nov. 1927
8) "YES, HONEY MAN, I AM COMING"..... (no ill) --"The Friendly Ghost", A. M. Church, July 1927
9) PHONE CALL FROM THE DEAD... (ill. with photo) --"The Phone Call From The Dead", Wayne Drummond, July 1927
10) PHANTOM KNOCKOUTS.... (ill. with photos) --"Invisible Knockouts" W. J. Rapp, Dec. 1927.
11) "DEAR GOD, LET ME DIE!"... (photos by Herb Flatow) --not reprint; instruments of torture
12) VOODOO AND THE VIRGIN... (ill. by Julian Loeb) --"The Leopard", Julia Tait Shearon, September 1927.
13) OUR WEEKEND IN THE OTHER WORLD.... (ill with photos) --"My Week-end with the Other World", Wilbert Wadleigh, Sept. 1927.
14) THE LATE MR. ELVESHAM, by H. G. Wells (ill. by Tom Beecham) --"The Story of the Late Mr. Elvesham", August 1927
15) PICTURE, PICTURE, ON THE WALL... (ill. with photo) --"The Picture That Came to Live", Eustache Rops, December 1927.
16) MONKEY-FACE AND MRS. THORPE..... (ill. with photo) --"The Soul That Lost Its Way", Victor Rousseau, August 1927.
17) TIGER WOMAN... ("book-length feature") (ill by Charles Walker) --"The Tiger Woman of the Punjab", Allen Van Hoesen, 2 parts October 1927.

TRUE TWILIGHT TALES Dated Fall, 1863. League Publications, Inc., same size, 96pp. 50¢. Editor, Helen Gardiner; Art Director, Ric Doonan. Ill, with photos and drawings, artists not identified.

1) CASE OF THE PASSIONATE GHOST..... Cordelia Makarius --"She Killed a Ghost", August 1930
2) THE THING... Virgil Dane --"The Thing Outside", November 1930
3) CURSE OF THE VIOLATED VIRGIN... Jack D'Arcy --"Talisman of Fate", June 1931
4) WHAT WAS IN THE UPPER BERTH?..... F. Marion Crawford --"The Upper Berth", repr. in August 1930.
5) MY MURDERED WIFE'S EYES STILL LIVE.. C. Young, Jr. --"The Cat With the Human Eyes", January 1931.
6) THE NIGHT DEATH PITCHED A NO-HITTER Peter Hemming --"A Baseball Ghost". August 1930
7) TOWN OF TERROR..... Gordon Hillman --"Forgotten Harbor", April 1931
8) BANQUET FOR 11 CORPSES... Walter G. Proctor --"The Twelfth Man", by Harold S. Corbin, February 1931
9) THE PERFECT STRANGLER... E. & H. Heron --"Who Was The Strangler?", June 1931
10) THE PHANTOM WHISTLER... Gordon Hillman --"What Happened Aboard the Old'Memphis Queen'", July 1930.
11) FIVE MINUTES TO LIVE..... Ace Baker --"Five Fatal Minutes", by Paul R. Milton, December 1930
12) I'M DEAD--AND IT'S BEAUTIFUL... Everil W. Murphy --"The Key and the Child", October 1930.
13) INTERRUPTED WEDDING... Reginald Denton --"What the Organist Saw", by C. S. Hawthorne, July 1930
14) THE CORPSE THAT WOULDN'T DIE..... Sylvan J. Muldoon --"The Ghost of the Hydeville Peddler", September 1930
15) THE INVISIBLE SCRATCHER.... Mary Agnew McLean --"The Curse of Green Acres", April 1931.

SF CINE - Here are two reminders of a current and an old SF movie.



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