The Jungle Is a Woman, published by the Chicago house of Henry Regnery, appeared on September 26, 1955. Jane and Ken must have turned in the manuscript by late summer 1954, so while the slow wheels of the publishing house turned, Ken worked on Green Hell of the Amazon. Ken probably had the film in Sol Lesser’s hands for the fall 1954 television season, during which Lesser’s I Search for Adventure debuted. The syndicated series featured weekly episodes highlighting unusual explorations from different contributors around the world.

Ken also put together a magazine article about the Peruvian expedition, which was published in the March 1955 issue of Modern Man. At that time, Modern Man was one of the premiere pictorial men’s magazines in the United States. It achieved great success among its male readership with its editorial mix of adventure and hunting features, articles of historical curiosity, profiles of exotic automobiles, men’s fiction, and of course photo-stories of film starlets and pinup girls. Ken’s article, “Deadliest Fresh-Water Fish,” describes the piranha incident, and Jane is briefly mentioned, identified as an American anthropology student. Little did Jane or Ken know at the time that in three years, Modern Man would become Jane’s literary home base, publishing literally dozens of her travel stories and modeling pictorials over an eight-year period.

In the fall of 1954, with a film copy of Green Hell of the Amazon and a portable 16-millimeter projector, Ken and Jane moved to Chicago for a few months, using it as a “base of operations” for a national personal-appearance tour. Jane’s unpublished autobiography paints an interesting picture of that early promotional circuit:

As soon as The Jungle Is a Woman had been published Ken and I set out on a lecture tour showing the film of our expedition before various
groups throughout the country. The bookings had been arranged by a lecture bureau in Chicago and it was obvious that the agency knew little, or cared even less, about U.S. geography. We were shuttled back and forth in a kaleidoscopic haze from places like Boston to Beaumont, Texas, then up to Terre Haute, Indiana, or some equally “exotic” spot such as Grand Rapids, Tulsa, or Binghamton, New York—all in the dead of winter. . . .

After about four months of constant hopscotching around the United States we were ready to return to the peace and tranquility of the Amazon. Our lecture tour, while a tremendous artistic success, was a financial fiasco, and even though our booking agent promised that next year he would demand larger fees and confine our experiences to exclusive clubs, only, we had already decided to concentrate on the adventure-writing profession and leave the “Mashed Potato Circuit” to independently wealthy prestige seekers.4

Jane also wrote briefly of the lecture circuit in a private letter, adding that they did the tour for two seasons—1954–55 and 1955–56—and were booked for a third when Ken canceled after developing a stomach ulcer.5 Jane also records that on their first Philadelphia stop, she and Ken decided to visit her family and friends in Kennett Square. “By this time, our ‘fame’ had preceded us through an article which appeared in the Philadelphia Inquirer so Ken was received royally and we both enjoyed our reign as minor celebrities during our brief but pleasant visit.”6

When they began their lecture tour, it was not uncommon for each town’s newspaper to cover the event. Each paper reported on the adventurous career of Ken Krippene and the brave odyssey of Miami secretary Jane Dolinger. Many included photographs that would eventually appear in the book. The Racine Journal Times reveals the curious tidbit that the book’s working title at that time was I, Primitive Girl.7

By an uncanny coincidence, The Jungle Is a Woman was released on the same day as another book about a white female in the jungle. Leopard in My Lap describes the jungle adventures of author Michaela Denis and her husband, Armand, who gained fame mostly in Britain and Australia as wildlife photographers and filmmakers. Armand Denis, well established as a documentary filmmaker in Africa in the 1930s, experienced a resurgence in his career after he divorced his first wife and married the much younger Michaela Holdsworth, a British dress designer and actress. Leopard in My Lap, published in the United States by Julian Messner, is her account of their first trip to Africa together. Thanks to her onscreen appeal, the two appeared regularly on British television