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Background and History of the Publishing of "Doc Savage"

last updated December 10, 2010

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Introduction

Just under 2 years after "*The Shadow*" appeared on magazine racks, **Doc Savage** became the 3rd pulp character to get his own magazine.

The World met the '**Man of Bronze**' in a novel titled **The Man of Bronze (#001)**, March 1933.

"Doc Savage" was created by **Street&Smith's Henry W. Ralston** -- with help from editor John L. Nanovic -- in order to capitalize on the surprise success of "*The Shadow*" magazine.

It was **Lester Dent**, though, who crafted the character into the superman that he became.

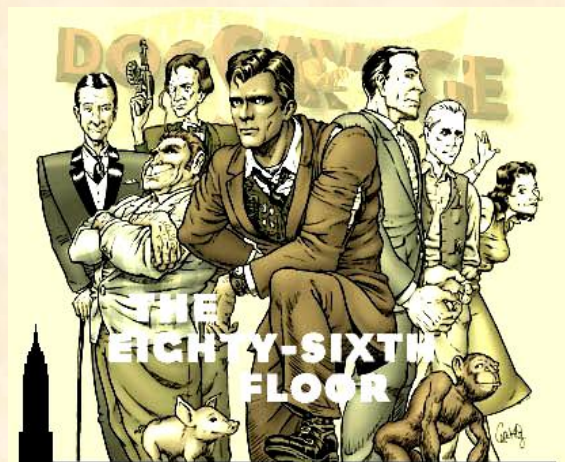
Dent -- who wrote most of the adventures -- described his hero Clark "Doc" Savage Jr. as a cross between "*Sherlock Holmes with his deducting ability, Tarzan of the Apes with his towering physique and muscular ability, Craig Kennedy with his scientific knowledge, and Abraham Lincoln with his Christ-likeness.*"

Through 181 novels, the fight against *Evil* was on. From a headquarters on the 86th floor of a towering Manhattan skyscraper, Doc; his 5 pals Renny, Johnny, Long Tom, Ham, and Monk; and occasionally his cousin Patricia battled criminals the World over (and under) 12 times-a-year from 1933 until early 1947. Then the team's exploits dropped to every 2 months until the final 3 quarterly issues in 1949.

Doc Savage is one of the few characters whose complete original pulp run has been reprinted in book form. Doc also appeared in a short-lived radio drama in the 1940s, a couple of serialized adventures on public radio, and a 1975 movie.

Street&Smith pulp magazines

The "*Adventures of Doc Savage*" and his associates were originally recorded in the Doc Savage pulp magazines published by **Street&Smith**.



There were 181 Doc Savage adventures published. Most of these were authored by Lester Dent with several being authored by others. These novels were published over a 17-year period from 1933 to 1949. (Beginning in 1964, Bantam Books reprinted all 181 of the novels along with some new ones.)

All but 2 of the Doc Savage novels were bylined '**Kenneth Robeson**'. The very first novel was bylined 'Kenneth Roberts' and the novel published in the March, 1944 issue was bylined Lester Dent.

Authors

- **Lester Dent** (*Lester Dent was 'Doc Savage' in many respects!*)



Lester Dent was born at his maternal grandparent's home in La Plata, Missouri on October 12, 1904. He was the only child of a farming/ranching couple who lived in Pumpkin Buttes, Wyoming. There he lived until his family gave up the ranch and isolation of Wyoming and moved back to La Plata when he was in the 8th grade. At the age of 19 he entered a business college with the intent of becoming a banker. He heard, however, that telegraphers made more money, so he switched to that. By the Fall of '24, he was finished with his courses and had taken a job with Western Union. In May of 1925, he moved to Ponca City, Oklahoma and began working as telegrapher for Empire Oil and Gas Co. He met Norma Gerling and married her on August 9 of that same year. In 1926, Dent took a job with Associated Press in Chickasha, later moving to Tulsa. There he met a fellow telegrapher who had sold a story to a pulp magazine. Dent figured he could do that as well. It was the beginning of a prolific career.

"*Top Notch*" magazine was the first magazine to publish a Dent story. "Pirate Cay" appeared in their September 1929 issue. Shortly thereafter, he received a telegram from Dell Publishing offering to pay his way to New York and set up a \$500 a month drawing account if he would agree to write only for them. A short time later, he and the missus arrived in the Big Apple. For a while, he worked for Dell. Then as he became more known, he branched out to other publishers.

No mere "armchair adventurer", Dent read voraciously but was also a man of Action. He obtained a **First-Class Radio Operator's** license and built a powerful Ham radio set. He passed the rigid **Electrician** and **Plumber's** exams. He got his **pilot's license** and became a **mountain climber**. Soon he received a call from **Henry Ralston**, an executive at Street&Smith and the creator of "The Shadow". Ralston had an idea for a new series -- "Doc Savage" -- and he wanted Dent to write it.



At the beginning, Dent was paid \$500 per story. Later he made \$750 per. He often wrote 2 stories a month and supplemented his income by writing other, non-Doc stories as well. During the Depression, he made as much as \$18,000 per year. His general method of operation was to begin writing at 9pm and write until 3am. He and his wife had a lifestyle that enabled them to take lavish vacations: In 1933, they cruised the West Indies and South America. In 1938 they toured England and Europe, running afoul of some Nazis in Czechoslovakia.

He purchased a **40-foot, 2-masted schooner** called the "*Albatross*" on which he and his wife lived for several years. They sailed up-and-down the Eastern Seaboard and through the Caribbean. Dent became an **expert swimmer, fisherman, and deep-sea diver**. When he tired of the boat, he sold it and went to Death Valley to **prospect for gold**. His explorations in the Southwest earned him a membership in the famed "Explorers Club". Throughout all, his literary production continued unabated.

Finally, he "retired" to La Plata, although this did not affect his literary output. While in La Plata, he became a **dairy farmer**, a partner in an **aerial photography** business, a lecturer, and a **Boy Scout leader**!

"Doc Savage" magazine expired of natural causes in 1949. But Dent continued to write -- mostly mysteries and westerns -- through 1958. In February of 1959 he suffered a heart attack and died on March 11 of that same year.

-- Dale Dodson <http://www.mindspring.com/~sheba/savage.html>

In the latest Comic Buyers Guide (#1600), Peter David is discussing the controversy around DC Comics Identity Crisis series (SPOILER WARNING) in which the Justice League uses Zatanna's magic to perform brain surgery on a villain to erase his memory and change his criminal behavior. As he has done in the past, David gives credit for the idea where it is due. He writes this:

"Interestingly, the notion of heroes performing brain surgery on their opponents to change their behavior is not unprecedented. Clark Kent took his first name and his arctic "Fortress of Solitude" from Doctor Clark Savage Jr. Well, now something else has been lifted from Doc Savage, as well.

"It's not happenstance that Doc -- with the single exception of the evil John Sunlight - never had to concern himself about recidivism. Not for Doc Savage were the niceties of the Constitution or trial by jury. No, if his opponents survived their dust-up with him, they would be shipped off to his crime college in upstate New York. There Doc would perform brain surgery to not only removing from the bad guys their memories of their crimes and creating a new personality for each, but also slicing out a section of what he called the "crime gland" in the lower part of the brain stem that was wholly responsible for criminals committing crimes (I swear I'm not making this up). It's staggering when considered in retrospect. If nothing else, had word gotten around then, Brig. Gen. Theodore Marley "Ham" Brooks -- the sartorially splendid lawyer who routinely aided Doc -- would surely have been disbarred."

I should add that Peter David is a Doc fan and has written about Doc before. When writing about the trend in the 1990s of superheroes that killed their opponents, David opined that the reason superheroes had NOT killed before was that Doc Savage didn't kill. And the superhero genre just followed Doc's lead. He also mentioned Monk's offing the occasional villain behind Doc's back. David has written about seeing the Doc motion-picture (starring Ron Ely) in an empty theater, and then years later watching it at a convention with a room full of fans who -- much to his surprise -- cheered wildly at the line "Mona, you're a brick!"

It's nice to see at least one major comic book and paperback writer give credit to Doc when an idea is lifted from him. And it's amazing (and a credit to the mind of Lester Dent) that after 71 years, there are still things in the Doc stories to be ripped off by modern writers.

-- Jim

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<http://members.aol.com/jgoulds/index.html>

"I'm a newcomer to the world of Doc. But I have been impressed with Lester Dent's work so far. He was never what you might call a "great" writer. But boy! could he tell a story! And he had a singular wit and vision that gave the series a flavor all its own. When I've finished reading the Doc series, I will have to look into other work this prolific writer created. He was a true original."

-- **Andrew Salmon** / July 23, 2003 08:30 PM

- **Harold A. Davis** (*wrote 13 Doc Savage novels*)

"I know absolutely nothing about Harold Davis and what else he might have written. But as a Doc 'ghost', he stands up fairly well. He may even be the best of the Doc Savage 'ghostwriters' (at least when you think of authors like Laurence 'He Could Stop the Entire Series' Donovan). Tales like **The Green Death (#069)** are solid Doc adventures with all the creepy, exotic ambiance we came to expect."

"When you look at his contributions, we have some substantial ones. Though not the best books, he did write the "sequel" to **The Man of Bronze (#001)** -- **The Golden Peril (#058)** -- and introduced Habeas Corpus (**Dust of Death #032)**, for example. He also played with all the characters fairly well and stayed true to the nature of Doc Savage and the series by not getting too outlandish and wild with the mysteries, thus always keeping the solutions grounded in Science and reality. He also wrote one of the best, longest, and most memorable Docs in the value of the test it provided to the character of Doc Savage in **The King Maker (#016)**. This is a classic book and a substantial statement on the nature of Doc Savage and what his goals were in life.

"Furthermore, he did something I always loved to see in Doc Savage tales -- he connected them. He often mentions other exploits in the middle of adventures (especially those he wrote) and creates a real-life flow and chronology in the series that is often absent. His seem to reflect people having real experiences in a real world rather than a bunch of random stand-alone tales that never connect in any way. I like that."

"Is Harold Davis better than Lester Dent? Not even close. But compared to the other 'ghostwriters', he wrote a lot of books that stand up very well on their own, honor the characters, and actually contribute something to the series. What more could we wish from a 'ghostwriter'?"

-- **Thomas Fortenberry** / August 20, 2003 11:59 PM

- **Laurence Donovan** (*alias Norman Danberg*) wrote 9 Doc Savage novels)

"Well, I hate to down anyone who ever had the honor of writing a Doc Savage tale, much less several of them. But for my money, Donovan has to be the worst of the Doc ghostwriters. His stories were always the most outlandish, silly, poorly plotted and written of the series. The characters are off, the villains just whack jobs, and the plots usually goofy. He seems to throw out the usually grounded Doc Savage "world" where what appears to 'magic' or 'monsters' or outer-space weirdness is, in fact, just a ploy or some advanced science in action. He seemed to believe Doc Savage should be, in fact, weird/wild/magical and unrealistic in the extreme. Anything goes in his books. Wish it weren't so, but his are the worst of the series."

-- **Thomas Fortenberry** / August 14, 2003 01:16 PM

"Donovan did contribute a few clunkers, I have to admit. But **Cold Death (#043)** and **The Men Who Smiled No More (#038)** are real gems. For my money, Bogart was the worst 'ghost' while -- although producing a few worthwhile Docs -- gave us the 2 worst: **The Death Lady (#168)** and

Death In Little Houses (#164). Of all the contemporary ghosts, I found Donovan to be closest to Dent's, though a little rougher."

-- Jeff / May 3, 2004 12:20 PM

- **Phillip J. Farmer** (*wrote 1 Doc Savage novel*)

"PJF also wrote **Doc Savage: His Apocalyptic Life** - a pseudo-biography of Doc in which his family tree is traced to numerous fictional heroes and adventurers."

-- Phil Obermarck / June 16, 2003 01:31 PM

"Farmer has to be the worst of the 'Kenneth Robesons'! He seems to think it's his calling in life to make readers believe that somehow Doc is nothing without him and he must take it upon himself to explain what everything means for us ignorant readers. **Escape From Loki (#183)** is not a Doc Savage novel, pure and simple. It breaks every rule. Sometimes this is a good thing. But not with Doc.

"The various Robesons all have one common goal: that's to be inseparable from the original Robeson, Lester Dent. It's not up to them to put their personal stamp on the characters or the series. They're supposed to be telling a rip-snorting good story. Period! Farmer has to give us Doc the way he sees him and not the way he actually is. Personally, I have no interest in reading Farmer's interpretation of Doc. I hope we shan't see any more contributions from Mr. Farmer to the Doc canon."

-- Andrew Salmon / July 23, 2003 08:27 PM

- **Will Murray** (*wrote 7 Doc Savage novels; he also "announced" another 6 novels*)

"I've just started getting into the later Docs. I've read 3 of Murrays and although I find them a little uneven in quality, he does his best (and mostly succeeds) in capturing the Dent voice. And he tries to update the characters slightly. This is a bit distracting but overall is subtly done. Let's hope he will be able to return to writing Doc very soon."

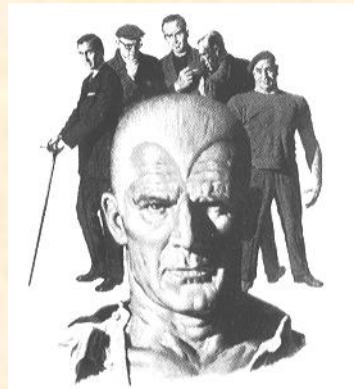
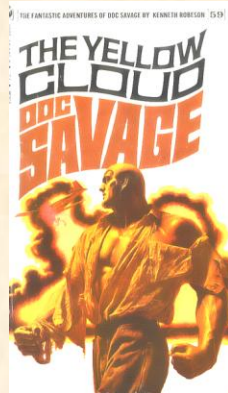
-- Andrew Salmon / July 23, 2003 08:32 PM

- **William G. Bogart** (*"ghosted" 14 Doc Savage novels*)

- **Ryerson Johnson** (*wrote 3 Doc Savage novels*)

- **Alan Hathway** (*wrote 4 Doc Savage novels*)

the Bantam Book paperback series



In 1964, Bantam Books reprinted all of the Doc Savage novels. The images of Doc on the covers were "modernized" by contemporary artists (such as James Bama). The original stories were not altered, however. Following is an index to the novels in the order Bantam published them.

Beginning with Doc edition number 97-98, Bantam began reprinting 2 novels in one volume [D]. Bantam also reissued some earlier reprints in the "doubles" format [D].

Beginning with reprint #127, Bantam began collecting multiple novels in single 'Omnibus' [O] volumes and numbering by volume rather than title.

Bantam Cover Artists

The Bantam Cover Story

"As a cartoonist, illustrator, and advertising art director, the Doc Savage book covers have always had a special meaning to me. I practically learned to draw the human figure at thirteen by copying Doc in all those fantastic, dynamic poses. Later, as a professional graphic designer, I came to realize the Bantam cover designs of the Doc Savage reprints go beyond the excellent choice of James Bama as the first cover artist. The entire **design concept** surpasses good illustration. It is design that was ahead of its time.

Just look at any other paperback that came out in 1964 such as the Ballantine Tarzans (#23, #24). The illustration is mired in the stylized magazine look of the Sunday supplements. There is type all over the place. The cover is divided into sections (or boxes) which slows down the shopper's eye. One box for title, one for NEW (tilting crazily like a newspaper advertisement), overprint for **Authorized** edition info, and they have to tell us twice (once in numeric form in the top right and again in text along the author's name) what number the volume is.

Now look at **The Man of Bronze (#001)** cover. Clean, full bleed, no boxes -- it screams for attention in its simplicity. The delta-sweep-stylized logo perfectly captures the imagination, while remaining legible and almost visceral in its strength and visual appeal. Of course, the work of James Bama was the perfect way to go with presenting Doc to a new generation of fans. Realistic enough to shore up against the camp of the novels, but striking and exotic (and instantly as recognizable as Superman's costume) with the dual element of the torn shirt and the severe widow's peak. Capturing

Doc in a variety of tense, action-frozen poses is also a delightful nod to the pulp covers that I have been able to see.

The designers at Bantam do seem to take a few covers to get the look right. **The Thousand Headed Man (#017)** appears to have Bama backing off of the sharp, skull-cap-look by trying to make the widow's peak more plausible. **Meteor Menace (#013)** and **Polar Treasure (#004)** have Doc much too small to be a striking, newsstand presence.

Brand of the Werewolf (#011) is too cartoon-like. It seems that there are suddenly 2 ways to present a Doc cover. Either literal (e.g., **The Motion Menace #063**) where Doc is in an actual setting. Or symbolic (e.g., **The Devil on the Moon #061**) where Doc is juxtaposed against a figurative background image that represents the "menace" of the story.

It is also evident that the publishers feel guns sell because Doc wields a firearm on 5 of the first 67 covers (three times in the first 15). **The Lost Oasis (#007)** has a weird color scheme, with Doc looking like a romantic lead from the 1930s cinema. **The Monsters (#014)** treats us once again to the delineated realism of that gloriously wrinkled and torn shirt.

Then there is my vote for the worst cover -- **The Land of Terror (#002)** (although at 13, I was a sucker for dinosaur-lost-world stories back to Burroughs and Doyle). This cover was the one that always had me suspect a 'ghost-painter' in the woodshed. Not until years later (today, in fact), Dale Dodson -- a fellow artist -- brings an article to my attention: a Starlog article about James Bama by Will Murray. My suspicions are correct. According to the story, Bama had to wrap up some "artistic commitments" and evidently couldn't paint all of the above. Dale is virtually certain (and I would agree) that he didn't paint **Meteor**, **Polar**, **Werewolf** (Dale has a copy of **Werewolf** that is cropped high enough to show another signature), **Oasis**, and -- thankfully -- **Land of Terror**.

Dale thinks the signature on Werewolf reads MKunstler for Mort Kunstler. I don't know if this cover painting seems consistent enough with the others to say Kunstler painted the other four. But **Land of Terror (#002)** and **Lost Oasis (#007)** seem like the same artist. Look at the brush strokes on the volcanic steam and the machine gun flame.

[Editor's note: According to Vincent diFate, the artist for those 2 novels was Doug Rosa. DiFate could find very little about Rosa. He also thought that Bama wasn't available as he was on his honeymoon.]

At any rate, Bama is back on the 9th cover with **The Mystic Mullah (#023)** and, of course, **The Phantom City (#010)** (an obvious favorite with the collectors), the covers reached an excellence that has to stand as a high-water mark in series publishing. Some of the highlights have to be **Dust of Death (#033)**, **The Squeaking Goblin (#018)**, **The Giggling Ghosts (#065)**, and **The Men Who Smiled No More (#038)** (that has got to be Monk to the left with, I would guess, Ham and Long Tom in the back to the right).

After Bama's artwork disappeared from the covers, Bantam did the smart thing and didn't tinker with the design. The covers slipped a little in illustration quality. The rendering seems fine and the shiny-metallic look works (he is the Man of Bronze, right?). But why does it seem like Doc is turning away or hiding from each menace (literal or symbolic)? And on many of the covers, he is actually running away. See **Quest of the Spider (#003)**, **The South Pole Terror (#043)**, and **Murder Mirage (#035)** and you'll know what I mean.

After these covers (and a couple years off publishing if memory serves me right), they actually contracted Boris Vallejo to turn out half-a-dozen. I don't feel they got their money's worth. Boris is too brightly pastel and better with big-busted babes.

Bob Larkin did fine for most of the rest of the run but with a shaky consistency. Look at **The Time Terror (#119)**. Aren't Doc's shoes way too big? And yet, **The Black, Black Witch (#121)** has a nice action flow. **Omnibus #5** stands up in detail and tension to most of what Bama produced.

One has to remember the purpose of the cover has always been the same: to make the shopper plunk down 45 cents (or 95 cents, or seven bucks). True, the book has to stand up to this test. But it is still the cover that will first be judged.

Bantam's Doc Savage series is reportedly the first numbered line of action-hero books. This artist and designer maintains that it is also -- after 30 years -- the **best** looking series ever published.

Special thanks to Jeff Sines and the service he provides storing all those cover scans.

-- Chuck Welch / <http://www.docsavage.info/arch/000523.html>

• **James Bama** (*illustrated 72 covers*)

Illustrator of the heroic



James Bama grew up in depression era Manhattan, where as a youth he idolized Alex Raymond and spent many hours copying his "**Flash Gordon**" drawings. At the age of 15, he made his first professional sale: a drawing of Yankee Stadium, sold to the New York Journal-American. After military service, Bama returned to N.Y. and attended the Art Students League. By then he was emulating J.C. Leyendecker and Norman Rockwell.

He began doing Pulp magazine covers, and sold his first paperback cover -- a western title called "A Bullet for Billy the Kid" circa 1950. About that time he met **Steve Holland**, an actor whom he used as a model for Doc Savage. Bama also painted the box covers for Aurora's line of monster model kits which included Frankenstein, Dracula, the Mummy, and King Kong. When Bama painted his Doc covers, he always tried to pose Holland in simple, dramatic poses reminiscent of Raymond's Flash Gordon. He began with **The Man of Bronze (#001)** and finished -- 64 covers later-- with **The Freckled Shark (#073)**.

He rates **Dust of Death (#032)** as his best Doc cover with **Death in Silver (#020)** as his second favorite. Bama is quoted as saying he liked to keep Doc heroic, unruffled and "*never looking like he was in trouble.*" James Bama rates his Doc covers as his favorite commercial work. Along with the Doc's, Bama did hundreds of other paperbacks including westerns and Star Trek covers. After he and his wife relocated to Colorado in the early 70s, Bama gave up commercial work and devoted his time and efforts to producing realistic western paintings. Bantam has published several books of his western art.

-- Dale Dodson / <http://www.mindspring.com/~sheba/savage.html>

I was at a Dollar Tree store Friday and found a DVD with 3 episodes of Steve Holland's Flash Gordon series. Watching Holland is worth putting up with the rest of the show. With a kind of poofy hairdo you don't notice it at first, but every once in a while he'll strike a pose and BAM! he's Doc. Bama did an amazing job. But it's Holland's dynamism (is that a word?) that really sells

the art. When he hits a Doc-ish stance (happens a lot during fights), you could tell that he's Doc without ever seeing his face. Until I watched this, I had not realized just how much Holland brought to those [Bantam paperback] covers. Much has been made of how much Bama bulked up Doc. But his greatest accomplishment was in capturing Holland's dynamic presence. Holland brought Doc to life.

-- **Jim Gould**

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<http://members.aol.com/jgoulds/index.html>

- **Joe DeVito** (*illustrated 7 covers [all of the post-pulp/Dent era]*)

From Joe DeVito's [website](#): "It was while in the city, though, that his life-long love of dinosaurs and fantastic creatures began, with his first viewing of King Kong. A frequent visitor to the Museum of Natural History as a boy, his infatuation with all animals has never left him."

DeVito was responsible for the look of Doc Savage for the Will Murray novels. His Doc was a bit older than Bama's. His well-lined face was often seen in 3/4 profile. DeVito also produced a statue of Doc Savage based on the image from the cover of **Python Isle (#184)**.

From an interview at [Papertiger](#):

DeVito: It was over 10 years before I got a chance to sculpt something.

PS: So what happened to open the door in that area?

JD: I was painting the last of the Doc Savage book covers at the time and came in contact with Bob Chapman of Graphitti Design. He was one of the first to tap into the figurine market and was looking to produce a Doc Savage statue. I saw the opportunity and begged him to give me a shot, sight unseen. I convinced him that it would be a good tie-in to have the guy doing the covers sculpt the piece. I had nothing to show, but just knew that, if I had the chance, I could do it. Thankfully, at great risk to himself (if I had failed), he gave me a free hand to do whatever I wanted. The Doc/Python piece was the result. That kind of established me and I've been sculpting steadily ever since.

All of DeVito's [Doc Savage covers](#) are featured at [DocSavage.Org](#)

- **Fred Pfeiffer** (*illustrated 14 covers*)
- **Boris Vallejo** (*illustrated 6 covers*)
- **Bob Larkin** (*illustrated 77 covers*)
- **Doug Rosa** (*illustrated 2 covers*)
- **Jim Aviati** (*illustrated 1 cover*)
- **Mort Kunstler** (*illustrated 1 cover*)

from <http://docsavage.org/arch/illuspaper/> :

Unlike Doug Rosa, much is known about Mort Kunstler. His career as a historical painter made his name. Kunstler painted only a single Doc Savage cover for Bantam (**Brand of the Werewolf**

#011). He can boast that novel sold the most copies of any single Bantam Doc Savage paperback. Hidalgo Trading Company writer Ron Hill [wrote](#) that Künstler's cover was "too cartoon like." Künstler's official [website](#) does present his Doc Savage [cover](#). The scan, however, isn't from the original art. It's obviously a worn and bent copy of the paperback.

- **Peter Richardson** (*illustrated 4 covers*)

- **Roger Kastel** (*illustrated 4 covers*)
from <http://docsavage.org/arch/illuspaper/> :

Joe DeVito wrote: "Thank God I ran into an illustrator named Ralph Amatrudi, who was very well disciplined in the Riley method. Riley was a modern-day Howard Pyle and the mentor of many tremendous artists (James Bama, who revolutionized paperback cover art and made Doc Savage famous again; Roger Kastel who painted Jaws; Bob McGuire and many others)."

- **Steve Assel** (*illustrated 1 cover [in the post-pulp/Dent era]*)

note: all of the covers in the Bantam Book paperback series are archived in [doc](#) [pdf](#) [URL-doc](#) [URL-pdf](#) .

some Doc Savage-related Websites

The Doc Savage Library <http://www.docsavagelibrary.com>
DocSavage.org <http://docsavage.org>
Doc Savage, Man of Bronze ... <http://www.geocities.com/clarksavage2000/>
The 86th Floor <http://members.aol.com/the86floor/>
Pulp Heroes: Doc Savage <http://home.comcast.net/~cjh5801a/Doc.htm>
Doc Savage FAQ <http://www.urbin.net/EWW/SF/PULP/docfaq.html>
Jim Gould's "Doc Savage Collectibles Showcase" <http://members.aol.com/jgoulds/index.html>
Doc Savage "Web Ring" <http://f.webring.com/hub?ring=docsavage>
on-line used bookstore stocks out-of-print paperbacks <http://www.strangewords.com/>

the history of "Kenneth Robeson" (the author of the Doc Savage series)

by Will Murray (July, 1992)

To readers of the Doc Savage series, the byline '**Kenneth Roberson**' is a magical name, conjuring up images of a strapping 2-fisted author with a twinkle in his eye, equally at home in the cockpit of a schooner as he was flying a plane.

In actuality, there was never any such person as 'Kenneth Robeson'. The byline is a fiction that the publishing world calls a "**house name**". That is, a pseudonym owned by a publishing house and designed to conceal a multiplicity of writers.

House names are most often employed on long-running series as a kind of insurance in case the man behind the byline becomes ill, moves on, or asks for too large a raise. This way, the writer may be replaced without the readers becoming upset.

The mythical 'Kenneth Robeson' was first created in 1933 to mask the true identity of the author behind the Doc Savage pulp magazine series who was, of course, the legendary **Lester Dent**.

Dent was only 28 in December 1932 when he sat down to write that first Doc novel (**The Man of Bronze #001**), reportedly in 10 days flat. He had been a professional writer for a difficult 3½ years since the day in June 1929 when he made his first sale ("Pirate Cay") to Street&Smith's ***Top-Notch Magazine***.

At that time, Dent had been a telegraph operator for the Associated Press working out of the *Tulsa World* building. It was the latest of a long line of professions pursued by a restless and energetic Missourian who had worked oil fields, sold shirts, and briefly studied Law but had yet to find his place in the World.

When Street&Smith took his first story, Dent -- who had grown up reading *Argosy* and other pulp magazines of the day -- had visions of freelancing. It took him 6 months to sell his next story. Then he sold three (3) in a row all to Street&Smith, one of the most prestigious of the pulp houses.

This brief period of promise was soon dashed. The Stock Market had crashed. Publishers were tightening their belts or going out of business altogether. Dent plugged on, making the occasional sale but found it tough going.

"This writing business is an etheric racket," Dent once lamented. "Especially when you are on the outside. Nothing is quite as sickening as getting story-after-story back and wondering 'Why?'. It takes things out of you. It sort of curls you up. There is nothing concrete to grasp and go to work against. You cannot stand back and look at your completed work as a carpenter can examine the house that he is constructing, strangely enough. And when one editor says the figurative roof of your story is too flat and the next says it is not flat enough, you begin to think yourself dizzy."

Late in 1930, a chance submission to Richard Martinsen's ***Sky Riders*** magazine brought a telegram suggesting that Dent come to New York City and help fill the pages of his string of magazines with rollicking action stories. With his loyal wife Norma in tow, Dent packed up ... drove east ... and buckled down to being a pulp writer, filling the pages of ***Sky Riders*** and ***Scotland Yard*** with the occasional foray into writing radio drama for the ***Scotland Yard*** radio show.

That was in January, 1931. Both magazines and the radio show were out of business by Spring and Dent found himself in New York without work. The Great Depression had settled over the nation.

Dent floundered around for much of 1931 and the following year, making few sales. Getting back on his writing feet, he began specializing in Western stories. He had grown up on ranches throughout Oklahoma and Wyoming and knew the cowboy life.

Occasionally when a magazine would run two of his stories in one issue, a "house name" would be affixed to the second story. Dent disliked it when his policy was invoked. But the use of house pseudonyms was standard practice and there was nothing he could do about it.

Dent was very busy writing in February of 1932 when he received a surprise invitation from Street&Smith with whom he had no dealings in almost 2 years. They had begun publishing ***The Shadow*** -- a magazine featuring the exploits of the mysterious radio crimefighter which were written by Walter B. Gibson under the house name of 'Maxwell Grant'.

The offer was to write a *Shadow* novel. Dent took Street&Smith up on it and **The Golden Vulture** resulted.

But no further *Shadow* novels were offered to him. In fact, **The Golden Vulture** was to lie unpublished until 1938 when Gibson revised it for publication. (It was the only collaboration between those two pulp titans.) The Street&Smith editors were not looking for a replacement for Walter B. Gibson but for a writer to bring to life a new character who was planned as a high adventure counterpart to *The Shadow* -- "**Doc Savage**".

For a writer who had been experiencing his share of rejects and disappointments (magazines often went out of business before Dent could deliver a story written to specific requirements), the opportunity to write a monthly series like "Doc Savage" was both a gold mine and the ultimate job security. Dent leapt into the task with the same gusto that would later carry him through his Caribbean treasure-hunting adventures and his light-plane flying phase.

As soon as Dent finished writing **The Man of Bronze (#001)**, he batted out a short story to help Doc Savage editor John L. Nanovic fill out the new magazine's back pages. To this story, he appended the improbable pseudonym "'Heck Sailing' because he assumed that the lead Doc novel would carry his personal byline. Instead, **The Man of Bronze** bore the unfamiliar name of 'Kenneth Roberts'.

It's a little-known morsel of Doc Savage trivia that Street&Smith had christened their new contract writer with the Anglo-Saxon name of '**Kenneth Roberts**'. How they arrived at this particular construction is open to speculation. Since one of Doc's aides was named "Long Tom Roberts", it's possible that they wished to create the impression that the stories were being related by a close relative to one of Doc's band of men just as they went to great lengths to tout the fictitious 'Maxwell Grant' as a real person who had been given access to The Shadow's secret archives for the purpose of fictionalizing his exploits.

Another interesting possibility was that -- consciously or not -- they purloined the name from the Shadow radio program whose announcer was Ken Roberts. It was the practice in those days for the announcer to identify himself at the end of every broadcast. So Roberts' name was publicly known.

Whatever the case, no sooner had the first issue of ***Doc Savage magazine*** debuted than the Street&Smith editors received an angry note from a well-known historical novelist and contributor to *the Saturday Evening Post* whose name happened to be Kenneth Roberts.

A hasty meeting was convened ... the real Kenneth Roberts was placated ... and a new byline was quickly concocted. Thus was '**Kenneth Robeson**' born.

Whether it was 'Roberts' or 'Robeson' made no difference to Lester Dent who complained to an editor in later years: "I don't see where the house name tradition makes 10 cents. And writers will work more happily when their brain babies come out with their own names on them. My own name on the stuff would have prestige value to me and wouldn't cost the firm."

As it would turn out, the 'Robeson' name proved to be both a curse and a boon to Dent. A curse because it denied him public credit for his work. And a boon because it enabled others to assume the byline when Dent needed a break from Doc Savage (which would often happen).

Dent banged out an amazing 15 Docs in his first year on the series. The magazine was an instant hit, selling close to 250,000 copies-a-month even as all over Manhattan, entire publishing firms were going out of business. Offers to adapt the character for the burgeoning radio industry began pouring in.

In December 1933, the Knox Company of St. Louis contacted Street&Smith about securing radio rights to *The Shadow* which had gone off the air because parents complained the lead character's sinister persona gave their children nightmares. But the show had since been picked up by NBC. So Knox was offered Doc Savage instead. Street&Smith stipulated that 'Kenneth Robeson' would write the scripts. Dent had wisely retained radio rights to Doc.

Knox then made arrangements with the Don Lee Network which was headquartered at Station KHJ in Los Angeles to package the series. *Doc Savage* began airing in February, 1934 at 9:00 PM on Sunday nights. 26 26-minute episodes were broadcast. In the Fall, the show was syndicated nationwide and in Canada.

Today, the Doc Savage program is so obscure that the identities of its cast are completely unknown. All that survives are carbons of Dent's scripts which, amazingly, were original episodes and not adaptations of Dent's print stories.

It was the pressure of this radio work that impelled Lester Dent to hire his first Doc Savage "ghost-writer". It is a time-honored practice for prolific writers of such series to bring in apprentices to help meet deadlines. In this case, Dent turned to an old crony from his Tulsa days -- fellow telegrapher **Harold A. Davis**.

A Colorado native who shared Lester Dent's Midwestern roots, Davis had come to New York City from the *Tulsa World* in 1932 to work on the *New York News American*. Davis aspired to write fiction and Dent gave him his first break "ghosting" the 16th Doc Savage novel (**The King Maker #016**).

Davis was by all accounts a rather bland person with the reporter's discipline for meeting deadlines. Letters from Davis-to-Dent indicate that his chief motivation in writing Doc Savage was to keep the wolf from his door. He was a redhead who affected a banker's green eyeshade and about as far from the boisterous personality of Lester Dent as might be imagined.

While Davis ultimately went on to write some 12 Docs, his difficulties with The King Maker left Dent without a reliable "ghost-writer". Dent simply stopped writing for other magazines and buckled down to the monthly Docs routine and turning out 5 radio scripts a month.

The *Doc Savage* radio program was not renewed for a second season, in part because Know used it to peddle a patent medicine called Cystex. Patent medicines were abruptly banned from radio advertising in 1934 by the FCC. Relieved of that writing chore, Dent was nevertheless eager to cut back on his Doc novel schedule and began casting about for new ghost-writers.

At that time, pulp writers in New York had formed a group -- the American Fiction Guild -- which met every Friday at a Manhattan eatery called Rossoff's. There, Dent met many candidates for the job of apprentice 'Kenneth Roberson'.

One was Richard B. Sale -- a bespectacled young writer later to go on to fame as a film and television writer. In 1934, he was just getting his feet wet in pulp fiction and was eager to "ghost" Doc Savage. Sale wrote 2 sample chapters for **The Mystic Mullah (#023)** from a Dent pilot. Unfortunately, Dent's criticisms were apparently so discouraging to the young writer that he dropped the project. Dent wrote **The Mystic Mullah** himself.

A second American Fiction Guild member who expressed interest was **W. Ryerson Johnson** -- an easygoing contributor to *Adventure*, *Argosy*, Street&Smith's *Western Story Magazine*, and other prestige pulps. He and Dent hit it off and Johnson (who had gotten into the pulp field with the hope of writing science-fiction but got sidetracked into Westerns because that was where the money was) agreed to ghost **Land of Always-Night (#025)**.

Although Dent had to polish the book, **Land of Always-Night** proved to become one of the most popular Doc Savage novels ever. Johnson then did **The Fantastic Island (#034)**. After that came **The Motion Menace (#063)**.

The Motion Menace may have the most checkered history of any Doc novel. The outline was approved in 1935. But Johnson's draft went astray and Dent shelved the plot for a solid year. Dent ultimately rewrote the book from scratch. It would normally have been published in 1937. But because it involved the destruction of a passenger Zeppelin (which was considered too sensitive a subject in the wake of *Hindenburg* disaster), it was not printed until 1938 (3 years after work on it first began).

"On **The Motion Menace**," Johnson recalled, "it was my original ideal and I gave it a soft sell in the opening, starting with a housefly buzzing across Doc Savage's desk, then stopping in midair and dropping straight down in front of Doc's face. Doc wonders idly. The next sequence has a seagull seen by Doc from his moving car. The seagull -- hitting the invisible motion barrier -- drops straight down. Doc's car is the next thing to contact the invisible force."

"Les was more than a little scornful about starting out a Doc Savage novel with just a single fly and he ended up restructuring the whole story. '*Who do you think you're writing for? Harper's? You want to know my audience?*' He then told me about a 'scroungy looking pimpleface little kid about 10 years old' that he had seen on the subway reading a Doc Savage magazine. 'Write for him', Les said."

Although he remained friends with Dent for many years after, Johnson declined any subsequent jobs "ghosting" Doc Savage. "Ghosting is a dead alley for a writer," he once said. "It's hunger writing. I never did any more of it than I had to when I needed quick money."

Dent next turned to Martin Baker who was one of his many secretaries during the period when Dent dictated substantial numbers of his Docs. Baker began work on a Doc entitled "Death's Domain" but soon discovered that he hadn't the temperament for writing fiction. Dent completed the story himself, calling it **The South Pole Terror (#043)**. Martin Baker's contribution to the finished product -- if any -- is so negligible as to disqualify Baker from admission to the honored company of 'Kenneth Robeson's.

Early in 1935 when Dent was working with Ryerson Johnson and giving Harold Davis a second shot at Doc, John L. Novic hired another 'Kenneth Robeson'. It had been Street&Smith's hope to bring out Doc Savage every 2 weeks just as with *The Shadow*. Dent had no interest in being a 2-novel-a-month pulp writer and made no bones about this.

And so entered **Laurence Donovan** (aka Norman Danberg). Very little is known about Donovan. He seems to have begun writing in the later 1920s and gravitated to writing back-of-the-book stories in *Doc Savage* and *The Shadow*. Nanovic decided to try him on a Doc novel. His first effort **Cold Death (#042)** proved so successful a replication of the Dent style that Donovan went on to write a total of nine (9) Docs.

Donovan's Docs are actually a rough-hewn group, lacking Dent's whimsical humor and smoothness of style. But readers of the day failed to detect the darker, more violent tone which the editors had asked Donovan to employ as a contrast to Dent's often tongue-in-cheek approach.

The plan to double Doc Savage production died when the Street&Smith road men discovered that *Doc Savage Magazine* enjoyed a steady sale through each month unlike *The Shadow* which sold out quickly, leaving the newsstands bare of copies and readers hungering for more. It made more sense to increase the print run and exploit the full 30-day sales period. Doc Savage fans today experience mixed emotions when they think of the novels that were never written just as they breathe a sigh of relief that there aren't another 80-or-90 expensive issues to collect!

After penning **He Could Stop The World (#053)** in December 1935, Donovan was given the opportunity to write a new series -- "*The Skipper*" -- about a hard-bitten seagoing Doc Savage clone named Cap Fury. He added a *Shadow* imitation ("*The Whisperer*") to his chores soon after. Neither magazine survived the 1937 recession and shortly after that, Donovan fell out of John Nanovic's good graces (reportedly due to erratic behavior). He went on to "ghost" other long-running series characters for rival publishers and his byline ceased to appear after the War.

The inventory of Laurence Donovan Doc Savages meant that Lester Dent enjoyed a break from Doc during 1936. He wrote six (6) and none between August and December. During this time, Dent finally had breathing space long enough to crack the more prestigious pulp markets that he had long coveted. To *Argosy*, he sold 3 serials. For *Black Mask* (which had launched the career of Dashiell Hammett and was then featuring the work of Raymond Chandler), Dent sold the often-anthologized "*Oscar Sail*" detective stories.

When Dent got back into writing Docs in 1937, he did but five (5). By this time, Harold Davis (then working for the *New York Daily News*) had gotten the hang of the Dent style and turned out three (3) of his own including the classic **The Golden Peril (#058)** (the sequel to **The Man of Bronze #001**). His Docs -- while highly imaginative -- suffered from a melodramatic flavor that Davis seemed to have soaked up from watching Saturday matinee serials.

While writing **The Mountain Monster (#060)** in August of that year, Davis -- obviously aware of his faults as a writer -- told Dent: "Truthfully, I don't think this one is as good as the last. But there wasn't as much plot to work on. However, I do think it is okay. At least, it sounds that way to me as I whip it into final shape. The first 3 chapters were tougher than hell to write. All menace and fear build-up without carrying so far that it lost its punch. I must have rewritten those chapters at least 4 times. But I think they are in good shape now. While I don't think it is better than the underground yard (**The Living-Fire Menace #059**), I do think it is better than the one I did just before that -- i.e., the return to Central America (**The Golden Peril**)."

When World War II broke out in Europe, the demands on Davis' time (he was working the telegraph desk monitoring war dispatches) cut into his ability to turn out pulp stories regularly, leaving Dent once more in the lurch.

Ironically, the next 'Kenneth Robeson' was one who was editing Davis' manuscripts. **William G. Bogart** was a mild-mannered, balding assistant editor under John Nanovic who was anxious to break away from the (9:00-to-5:00 routine and freelance.

His opportunity came when Street&Smith made a deal with the New York World's Fair to promote the "World of Tomorrow" (as the exposition was themed) through a Doc Savage story. While the fairgrounds were still under construction, he, Dent, and Nanovic were given a tour of the grounds. And outline was hammered out and **World's Fair Goblin (#074)** was the result. When the story was accepted, an exuberant Bogart wrote Lester Dent the following:

"I guess you know how I feel about receiving the check in full payment for 'World's Fair Goblin'. It was just about the greatest thing that's ever happened. Though I realized I did a rush job on the yarn and could have done much better given the time, I had built a pile of hope on it. For it was to be the means of breaking away from the grind down at S&S and making a decent living writing."

Nevertheless, Bogart was nearly cut loose when his third Doc ("Menace") was rejected by Nanovic. Dent stepped in ... did a drastic rewrite ... and the story appeared as **The Angry Ghost (#084)**.

Dent scolded him. "I had to do a great deal of work on this story before it was acceptable, spending fully as much time as I would spend in doing a yarn of my own. I hate to put it so bluntly. But I do not feel able to spend as much effort on putting a ghosted story in acceptable condition as I had to spend in this case and put out the kind of money I have been paying for the ghosting. The next story will have to show a very, very great improvement or we will have to terminate our ghosting arrangement which was based on your doing acceptable stories."

Fortunately for Bogart, his next attempt (**The Flying Goblin #089**) was a solid story.

While probably the weakest writer of those to contribute to the Doc Savage canon, William Bogart nevertheless proved the most enduring. He penned a total of 14 Doc adventures and made up in enthusiasm what he lacked creatively. He very much enjoyed writing the novels and saw the opportunity as central to his freelancing career. He was especially fond of stories in which important U.S. industries were threatened by Evil forces as exemplified by **The Angry Ghost (#084)** and **Tunnel Terror (#090)** and put a great deal of energy into visiting steel mills, Army fortifications, and other localities that he would employ as story backgrounds.

When Harold Davis dropped out of fiction writing upon being chosen to help launch Newsday early in 1940, Bogart thought that he had a clear field. Then **Alan Hathway** entered the picture.

Alan "Happy" Hathway was a colorful figure who as a young man ran away from Sault Sainte Marie, Michigan and his father's lumber company to see the World. After knocking around the Orient, he ended up in Chicago where he became the epitome of a Roaring Twenties newspaperman.

By 1936, he was with the *Daily News* where he met Harold Davis who introduced him to John Nanovic. Hathway soon became another of the frequent contributors to the back pages of Nanovic's string of pulp magazines.

Like Donovan, Hathway wrote directly for Nanovic on Doc Savage. Which meant that Dent had neither the responsibility nor the chore of revising his manuscripts. In Hathway's case, there was no necessity. He had an uncanny knack for emulating the exuberant Dent style. His prose was also reminiscent of Davis' best work.

This was no coincidence. The pair were known to kibitz on each other's stories. It's not beyond the realm of possibility that Hathway had pitched in to help Davis on his Docs and that Davis might not have returned the favor. Ironically, Hathway's best Doc -- **The Devil's Playground (#095)** -- employed the Michigan lumber industry as a backdrop.

Alan Hathway wrote only four (4) Docs because Nanovic assigned him to revived Laurence Donovan's old character *The Whisperer* for a brief fun. Hathway had taken a leave of absence from the News to write pulp fiction exclusively. After *The Whisperer* went belly-up in 1942, Davis took on Hathway as Newsday's city editor. In 1944, Hathway replaced Davis as managing editor and went on to a stellar career with that paper. He was instrumental in winning its 1954 Pulitzer Prize about political corruption on Long Island.

Asked about his brief pulp writing career less than a year before his death, Alan Hathway would say only: "Those days are ancient history and I'm not interested in talking about them."

The loss of Davis in 1940 left Dent hunting for another backup 'Robeson'. He is known to have approached science-fiction writer Edmond Hamilton who was then writing the Doc Savage imitation *Captain Future*. Although flattered, Hamilton had to beg off because of his workload.

When that happened, Hamilton's editor Mort Weisinger and fellow editor Jack Schiff (later to edit Superman and Batman comics, respectively) offered to rush into the breach. They pitched a plot called "Dead Man's Club".

Unfortunately, before Dent could act on it, Street&Smith cut his pay substantially, reducing the margin which enabled him to pay his "ghosts" competitive rates. Slacking Doc Savage sales possibly signaled that readers were finding the plethora of ghosted stories a poor substitute for the "real" 'Kenneth Robeson'. Dent wrote "Birds of Death from the plot which he purchased from Weisinger and Schiff. **[StealthSkater note: There was a latter trend away from the early Action-packed adventures that dealt with weird Science to the more subdued political intrigue in WWII. Plus the "new" Doc did not seem to possess the nearly-superhuman abilities of the early novels. Even his ingenious devices which enabled him to escape from many a trap were stored in a "museum" of sorts and no longer used. I for one was frankly bored with the later novels.]**

The era of the Doc Savage ghost-writer was over. For a while, anyway.

By this time, the byline 'Kenneth Robeson' was no longer exclusive to the Doc Savage series. Earlier, Nanovic had begun running a serial feature on Doc's exercises called "The Doc Savage Method of Self-Development". These were bylined 'Kenneth Roberson' but were in fact the work of Dr. Paul Rothenberger and another Nanovic assistant (Morris Ogden Jones).

Bowing to continuing reader requests for 2 Doc novels-a-month, in 1939 Nanovic did the next best thing and launched *The Avenger* magazine which was touted as by "the Creator of Doc Savage". This was a harmless publishing fiction. In fact, the man behind the 'Kenneth Robeson' byline on *The Avenger* was named Paul Ernst. Dent's sole contribution to the new series was to sit down with Ernest and -- along with *Shadow* author Walter Gibson -- give him the benefit of their extensive experience guiding a single character through monthly exploits.

When *The Avenger* was canceled in 1942 and the character given a new home in *Clues Detective*, Emile C. Tepperman did the honors, again writing as 'Kenneth Robeson'. (When the character was revived in the 1970s, Ron Goulart inherited the *nom de plume*.)

One little-known use of the 'Robeson' byline was on the "Ed Stone" series which ran in *Crime Busters* between 1938-1939. Lester Dent himself wrote this obscure series about a former pugilist and his Chinese valet who solved whacky mysteries.

World War II had no sooner ended when Lester Dent -- having borne the monthly Doc Savage for 5 straight years without a break -- decided that it was time to move on. He was not prepared to abandon Doc entirely, however. By subcontracting the books, he could retain a portion of the payments.

He contacted all of his "ghosts" who were still writing. Ryerson Johnson declined. Harold Davis was more than willing to give it a try. But his initial return effort (**The Exploding Lake #163**) was a failure which Dent -- as he so many times before -- was forced to salvage in revision.

That left just Bogart who had gone back to the working world as an advertising copywriter. With the opportunity to become the sole 'Kenneth Roberson' dangled before him, Bogart happily quit his job and settled down to writing.

Dent had begun selling mystery novels to Doubleday's Crime Club line and that was where he saw his future. Upon turning in **The Devil is Jones (#165)** in April 1946, Dent thought that he had written his last Doc Savage. But Bogart had trouble meeting deadlines. So Dent pitched in with another Doc (**Danger Lies East #169**).

Then Street&Smith decided to drop Doc's frequency to bi-monthly and retitle the magazine Doc Savage Science Detective. Dent was asked to pitch in again. Fear that if he refused the company would but him and Bogart off forced Dent to comply. (His fears were well-grounded. Walter Gibson and John D. MacDonald were approached as replacements. Both declined.)

As it turned out, the new schedule left no room for Bogart who suddenly found himself without a steady writing income. His situation must have been desperate because at one point, he hastily rewrote one of his old Doc's (**The Magic Forest #110**) and peddled it to a rival magazine under the title "The Crazy Indian". Although he changed all the character names, in a few spots Bogart slipped up and the familiar names of Doc, Monk, and Ham actually made it into print, creating a kind of orphan Doc Savage story.

Oddly, around this time one of Dent's former secretaries -- Evelyn Coulson -- contacted Dent, offering the "ghost" the series. She had been a writer of pulp love stories. Dent politely informed her that Bogart had the job. The letter suggests that Coulson had performed this service before. But there is no concrete record of Coulson ever having "ghosted" a Doc. If she had, that would make the only distaff 'Kenneth Robeson' of an otherwise all-male club.

After Doc Savage magazine was cancelled in 1949, the house name 'Kenneth Robeson' was retired until Bantam Books revived the Doc series which I (Will Murray) am privileged to be continuing.

Most of the writers who toiled behind the 'Kenneth Robeson' byline are dead now. Harold A. Davis died in 1955. The date of Laurence Donovan's demise (believed to be in the later 1940s) is unknown. Lester Dent, of course, died in 1959. Both Hathway and Bogart passed away in 1977. Only Ryerson Johnson -- still freelancing at the age of 90 -- survives of the noble crew.

As for myself (Will Murray), the newest writer to assume the "Kenneth Robeson" byline, my association with Doc Savage began in January 1969 when I picked up the Bantam edition of "Dust of Death" and became a lifelong fan.

My fascination with Doc led to my becoming the literary agent for Mrs. Lester Dent on whose behalf I brought Lester Dent's long-unpublished Doc novel **The Red Spider #182** to the attention of Bantam Books which published it in 1979.

In 1985, I adapted one of Lester Dent's favorite Doc's (**The Thousand-Headed Man #017**) as a 6-part serial for National Public Radio's *Adventures of Doc Savage* show. (The other serial adaptation **Fear Cay (#019)** was scripted by the show's producer/director Roger Rittner.)

In my well-received afterword to the final Doc Savage Omnibus, I explained the origins of my first three (3) Docs and expressed the hope that I would pen more. I am pleased to announce that Bantam Books has asked me to write four (4) additional Doc Savage novels.

Next follows **The Jade Ogre (#187)** -- a bloody adventure that propels the Man of Bronze from 1935 San Francisco to Hong Kong and finally to a spider-haunted Cambodian ruin ruled by the legendary Jade Ogre, an armless creature with the extraordinary power to project phantom death-dealing arms to any spot on Earth.

Flight into Fear (#188) is a sequel to **The Red Spider** in which Doc Savage is marked for assassination by the Kremlin. His assassin is a mystery woman known as the **'Red Widow'**. Inasmuch as Doc is ordinarily "afraid" (nervous/suspicious) of women, the Soviets may have picked the perfect tool with which to do away with the **Bronze Man**.

The Whistling Wraith (#189) finds Doc called to Washington, DC to help solve the disappearance of a visiting Balkan king who has mysteriously vanished from his motorcade en route to the White House. Doc's only clue is a mournful whistling overhead just before the dignitary vanished.

In **The Forgotten Realm (#190)**, Doc must solve the mystery of an escaped madman calling himself "X Man". The trail leads to the heart of the African jungle where a dormant volcano hides a lost survival from antiquity.

In each case, these new adventures will be based upon existing Lester Dent outlines and manuscripts. "Flight into Fear" is especially noteworthy inasmuch as its source is an original unpublished Lester Dent Cold War novel which I've rewritten for inclusion in the Doc Savage series. I've taken great pains to preserve as much of the original draft as possible.

This is as it should be because this particular 'Kenneth Robeson' sees his mandate as continuing in the spirit of the writer who started it all -- Lester Dent.

It's also my way of making amends to Dent who -- if he were here -- would almost certainly castigate me for willingly writing under the house name that he despised but which I consider to be one of the great bylines in popular fiction.

"Murray has hopes for Savage"

by L. Wayne Hicks

<http://denver.bizjournals.com/denver/stories/2000/01/17/newscolumn3.html>

Will Murray may be the most prolific author you've never heard of.

Murray's credits include 50 novels, but it won't be until No. 51 is published this July that his name finally will appear on a book. He's written under a variety of *pen names*, but the best known is "Kenneth Robeson" -- itself the pen name of the late Lester Dent. Dent churned out Doc Savage stories between 1933 and 1949 for "Doc Savage" magazine. His stories were re-published in paperback form between October 1964 and November 1993. For the uninitiated, 'Doc Savage' is Clark Savage Jr., whose skills include science, medicine and criminology. He's aided by 5 assistants, all unsurpassed in their own fields.

Dent's death in 1959 wasn't enough to kill Doc Savage. Other writers kept the series going. Murray, 46, has written 7 so far and hopes to write more. He's also working on a biography of Dent.

After publisher Bantam Books dropped the Doc Savage series, Murray shelved his works in progress, waiting for the day when there would be enough interest in the character to warrant more stories. Now, with Arnold Schwarzenegger signed on to star as Doc Savage in a movie version -- this will be the second made -- Murray's hoping Bantam or another publisher will revive the character and let him continue writing the adventures of Doc Savage.

Until that happens, Murray's keeping busy on other projects, including writing freelance magazine articles and other novels. The first bearing his name -- "Nick Fury, Agent of Shield" which is based on the Marvel Comics character -- is due out in July.

During a telephone interview from his home in Massachusetts, Murray talked about the character, the movie and his hopes for the return of Doc Savage.

When did you first start reading Doc Savage?

January 1969. I just picked one up off a rack. It just appealed to me. It was called "Dust of Death". It was the 32nd Bantam reprint and I read it and I was hooked.

How do you remember the date?

I remember it was snowing and I was sort of bored. Even though it was snowing I had an itch to read something, something new. I just made a long trudge -- it was a mile-or-two -- to the closest paperback rack at a drug store. This was in Boston where I grew up. It was a magical time. You kind of get an inspiration to do something, but you're not sure what you should be doing. My inspiration was to go out in the snow, despite the snow, and find a book to read. I had seen Docs before and always turned my nose up to them. I thought it was just crap until I bought one. So I always remember that because that was a big turning point in my life.

What keeps people discovering Doc Savage and wanting to read more about him?

Doc is a multi-faceted character. Some people enjoy the superheroic aspects of Doc, the fact that he's the world's smartest, strongest, richest, most noble adventurer on the planet. The old editor of Doc

Savage -- John L. Nanovic -- used to say its appeal was it's a family. I think that's also a big part of it, but it's also a dysfunctional family in which Doc was kind of like the Superman and everybody else was kind of the oddball second banana. I think readers tended to identify as much with Doc's assistants as with Doc himself because Doc was a little too perfect. I like to say that Doc was the first superhero. He just didn't have a costume. He didn't quite turn the corner into super powers the way Superman did. He was the intermediary step in genre fiction evolution between the hero and the superhero.

So without Doc Savage we wouldn't have had Batman or Superman or any of the others?

Certainly not in the form we have because Doc influenced all of those things. Certainly Doc caused that idea to accelerate and we had the superhero a lot sooner than we would have.

Did you ever know Lester Dent?

No, he died in '59. I was in kindergarten. I knew his widow very well. I represent the estate as far as literary matters. He was a guy I would have loved to have known. He was probably the pulp writer -- the writer -- I would have loved to have known. He's my favorite writer of all time, and I make no apologies for that. He was a genius in his own way. I think if he were writing more mainstream fiction at that time, using the same tools, he would be an extremely well remembered writer of something else, maybe historical stories. But he was a genius. He had some innate knack to take ordinary situations, and extraordinary situations, and mix them and make them work on a level that could be read on multiple levels. If you read a Doc Savage at 13, you're not reading it with the same eyes as -- say -- a 33-year-old. But you can get something out of it at either age.

How did you get involved in representing the literary estate of Lester Dent?

Well, when I first got interested in Doc I started writing articles about Doc for fanzines and I got a hold of Lester Dent's widow, Norma Dent, who was still living in the family house in LaPlata, Mo. A friendship was struck up. She had a lot of rights she didn't know what to do with. I found places that would reprint Dent's short stories and other fiction. I acted as her literary estate agent so the copyrights could be maintained and could be paid to her. I had to buy the rights to the unfinished outlines from her, which I was very happy to do because it was the first time she'd seen money from Doc Savage since 1949 in terms of novels because Dent had sold all rights. By a fluke of the fact that they were unfinished outlines, I was able to give her a significant percentage of my books.

How detailed are the outlines Lester Dent left behind?

They varied. The first one -- Python Isle (#184) -- was the only complete outline that was completely rejected and never used. It was I think 10-or-12 pages long in chapters, so that was a joy to work with. In fact, that was the first novel I ever wrote. Sometimes the premises are as short as a page or even a paragraph. I think I have one that's just a paragraph long, but it's a good paragraph. It's an interesting paragraph. It's a provocative thing, and then I'd have to build from that.

All of the books you wrote were based on his outlines?

Every one of them.

Does he have any left?

Yeah, I've got enough for about 7-or-8 books. I started about 4 of them when Bantam Books pulled the plug on the series in '93.

That's too bad.

It was too bad, especially since I was caught in the middle of several books. I dearly wish to finish them, and I expect I will at some point for some publisher. I would love to come in and do some new ones because that also is where a lot of the interest lies.

You kept the pen name going when you were publishing your Docs.

For 2 reasons. I felt it's a magical byline -- 'Kenneth Robeson' -- for me. He was my favorite author until I knew he was Lester Dent. The other thing is since I was doing posthumous collaborations, putting my name and Dent's name on it would seem awkward and maybe even presumptuous in ways. To be perfectly honest, Lester Dent hated the name 'Kenneth Robeson'. He always wanted to write under his own name; and if he had been around, he would have killed me for doing it as 'Kenneth Robeson'. It seemed to me the most elegant way to deal with the fact that these weren't exclusively my books. These were collaborations.

When you were writing your Doc Savage books, did you have to take a step back and write in an old-fashioned style?

Old-fashioned in one sense, but those Docs, in the way he tells a story -- dialogue-driven and character-driven -- it's still fresh and crisp, at least the best of the Docs. I didn't have to take a step back; I had to take a step sideways. The trick to writing a Doc Savage novel is something people don't understand when they have a chance to write something set in a different time period. I didn't try to write stories set in the 30s. I tried to write contemporary stories as if I was living in the 30s, so I immersed myself in newspapers and references of the time and only of the time and -- of course -- in re-reading Doc Savages. I just sort of put myself back there. I tried to be Lester Dent. You don't overemphasize the time period, let it get in the way of the story. I think a lot of people when they write retro fiction they kind of have of fun with the time period and they forget that's just context. It's the characters and the story that matter.

There's been at least 2 biographies of Lester Dent and I've heard you're working on one.

I've got one in the works. I don't have a publisher. Biographies -- if you do them right -- have to take a long period of time to write. And I've always felt timing was going to be the key in selling this book. And now that there's a movie in the works, I think the time to finish this book and to sell this book is nigh. I've got 500-or-600 pages written and I'm pretty happy with it.

What point of view are you taking in your biography?

In my biography -- it's called "**Lester Dent: The Man Who Was Doc Savage**" -- Dent basically lived a life that in many ways paralleled that of Doc Savage. He tried to be Doc Savage within the limits of his budget and his deadlines. And Doc was kind of an ego projection for him. But he tried to be as Doc-like as he could. He did explore in Central America. He did live in a boat and treasure hunt a couple of three summers during the '30s.

He sounds like quite the adventurer.

He was quite the adventurer. He wasn't the adventurer he would have liked to have been because writing 10-to-12 Docs a year kind of puts a crimp on things. He loved to travel. He traveled constantly. He was very interested in older, dead civilizations like the Aztec, the Maya, the Anasazi. He was very

interested in those civilizations that just evaporated. That shows in his Docs because he was always sending Doc out to search for lost civilizations or civilizations that had in fact survived in pockets of virgin territory.

How long did it take him to write one Doc Savage adventure?

It varied. Once he got the outline approved, I think sometimes it was a 4-to-6 day sprint.

What about your books?

Mine would take 6-to-8 weeks. Of course, Dent had a secretary. I didn't. And I would do multiple drafts. He tended to do one ... possibly two. His approach was also very common with pulp writers. He developed the technique of dictating a story to his secretary and then taking a pen to the rough copy, rewriting it longhand and then turning it over to the secretary as the final draft. So he found a way to get over the tedium of first draft, second draft. And it worked. It had a freshness. It's very hard to tell a prose story verbally, but he found a way to do it.

What do you think of Arnold Schwarzenegger playing Doc Savage in the new movie?

Well, since Schwarzenegger is the only one cast, that's the only one I can comment on. I've interviewed him. I've met him. I spent a week on the set of "Total Recall". I remember when I first met him, he seemed too perfect. The whites of his eyes were a little too clear. He was very healthy looking. He seemed almost like an artificial man, and in that sense he is larger than life, in person he's larger than life. I think he'll get the movie done. I think he's a good physical choice for Doc Savage. I'm bothered by the accent because Doc is quintessentially an American character.

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the "Maturing" of the Doc Savage character

from "Afterward" in The Red Spider (#182)

by Will Murray

Doc Savage fans have already realized that The Red Spider (#182) is unusual. This grim, suspenseful tale of Cold War espionage is a quantum jump ahead anything that Lester Dent wrote under the name 'Kenneth Robeson'.

The Red Spider is the one Doc Savage adventure which Mr. Dent though would never see print. He undoubtedly considered it one of the finest DS stories he ever wrote. And so did his editors.

Although this novel was purchased for *Doc Savage magazine* in 1948, it never appeared there. This was the only DS story killed by editorial decision. Not because it was an unacceptable story but because it was too good a story.

One has the sense upon reading The Red Spider that many years have passed in the careers of Doc Savage and his men. This is an older, more brittle Doc -- not the noble *Man of Bronze* of the Depression era.

He still possesses the same *bronze* coloring, *flake-gold eyes*, great *strength*, and gadgets. But he has changed. He has broken himself of his habit of *trilling*. And he is now an International troubleshooter for the American government

Even his men have changed. They are attached to the military.

The familiar characters are recognizable. But they exist in a world that is technologically and politically closer to our own present one. This is a world of rockets, radar, atomic weapons, and the Iron Curtain. Gone are the fantastic adventures, stratosphere dirigibles, and evil super-criminals. In their place is realism and Doc and his men are necessarily depicted in more realistic terms themselves.

The Doc Savage milieu has matured.

[StealthSkater note: the "maturing" of DS occurred well before The Red Spider. Indeed, Lester Dent seemed to write his adventures based on what was happening -- and capturing the public's interest -- in the World at any given time. When WWII came along, the adventures shifted from the fantastic to political intrigue.

Mr. Murray calls it "maturing". Frankly, I call it "boring". I'm too used to the original DS. More realistic, certainly. But many of us want an escape from Reality and that's why we turn to tales of the fantastic to begin with. Indeed, if I had the time and talent, I would re-edit all those latter adventures (including this one) and make Doc the way he was in the very first one. One could argue that DS's popularity declined as his "maturity" increased.]

Dent's familiar offbeat humor has given way to suspense. And his characters are now allowed rare emotional dimension. This maturing had been going on in the pages of Doc Savage since 1943. But Lester Dent never quite achieved the perfect balance between realism and larger-than-life characterization until The Red Spider. This is the ultimate Doc Savage adventure.

Lester Dent alone is not responsible for the combined elements which make this such an exemplary story. Actually, this novel is a fusion of his ideas and those of the various editors whose attitudes changed and shaped the adventures over the years.

There was only one editor during the first decade of Doc Savage. He was John L. Nanovic. And he planned every adventure with Lester Dent and approved all of the latter's story outlines.

Nanovic was also responsible for maintaining the consistency of Doc's superhuman characterization. This is the Doc Savage -- the invincible *Man of Bronze* -- who is familiar to most readers.

In 1943, Charles Moran -- the first of several short-term editors -- replaced Nanovic. Moran did not like Dent's fantastic plots or his portrayal of Doc Savage as a superman of sorts.

He instructed Dent to play down those elements (including Doc's gadgets) and to play up suspense and realism instead. These changes became the foundation for all subsequent DS stories. Moran's editorial legacy is evident in The Red Spider.

William de Grouchy -- who replaced Moran -- did not alter this policy greatly. During his term, however, Lester Dent developed a new type of Doc story line (perhaps at de Grouchy's suggestion). These involved Doc in World War II espionage assignments in which he and his men infiltrated enemy territory.

These missions were highly suspenseful because their completion was only half the story. The other half (often the more difficult) was to get back to Allied territory without being captured and shot as spies.

When the War ended, so did this story line. But Dent revived it in The Red Spider.

For Lester Dent who claimed that he wrote Doc Savage best *"when I gallop through it as if on a picnic -- a mood which often makes it hard to get fearsome but makes swell entertainment,"* this emphasis on suspense was a difficult transition to make. Many of these war-time stories *"came hard"* he claimed. But his extra effort resulted in some excellent adventures.

The next *Doc Savage* editor was a woman named Babette Rosmond. Her interests were in detective fiction and sophisticated writing. She retitled the magazine as *Doc Savage, Science Detective* and Dent accordingly recast the *Man of Bronze* as a sort of private investigator of the unusual.

Dent's style changed dramatically in the novels he wrote for Rosmond. The stories show polish, humor, mature characterization, and a willingness to experiment. The Red Spider is written in this style. **[StealthSkater note: IMHO, baloney! "If it ain't broke, don't fix it!" It seems that the editors had DS written for them and not for the average fan who was (as Lester Dent once said) "a scroungy looking pimpleface little kid about 10 years old".]**

Though Doc and his aides became free-lance investigators, they continued to undertake missions for the Government. Twice in 1947, they became in political intrigue. They quelled a Middle Eastern holy war in Danger Lies East (#169) and headed off WWII in Terror Wears No Shoes (#176). The latter story hinted that Russia was behind the trouble. Doc Savage was slowly emerging as the archenemy of world Communism.

Doc Savage, Science Detective was not selling well in 1948 and William de Grouchy was brought back to salvage the dying magazine. He decided that it was time for a return to the original larger-than-

life Doc Savage with gadgets and all. He asked Lester Dent for a story that did this without sacrificing realism or good writing.

In April 1948, Dent wrote a story that he called "**In Hell, Madonna**". The plot used the historical backdrop of that brief period when America was the sole atomic power. As he described in a now-ironic note attached to his outline for the story:

"This one is laid against a background of International trouble that should be even more in the public eye about the time it is published -- i.e., the question of whether-or-not the Soviet Union has the atomic bomb.

"It isn't a bomb story because the bomb doesn't appear. And for the sake of the few specks of International courtesy still floating around, I suppose it would do no harm not to name Soviet Russia definitely as the locale.

"Anyway, Doc and his aides have simply been assigned the job of finding the answer to the question that is on a few minds over here. Have they got the bomb over there?"

This story is, of course, **The Red Spider**. Evidently de Grouchy thought that there was no point in "beating around the bush" where the Russian locale was concerned. He seems to have liked everything about "In Hell, Madonna" except the title which is a phrase out of Shakespeare's "Twelfth Night".

De Grouchy asked Dent for a better title and the latter offered 6 alternatives: "Kill in Moscow", "Mr. Calamity", "One Man Screaming", "Moscow Maneuver", "The Red Night", and "The Prince in Red".

Which of these titles de Grouchy would have used remains an unanswered question because before he could schedule the story for *Doc Savage, Science Detective*, he was replaced by a new editor -- Daisy Bacon.

She killed the story. She was an old-line pulp editor who -- like de Grouchy -- wanted to see Doc Savage return to its former glory. But she wanted nothing of sophisticated writing (as she instructed Lester Dent) Cold War tales:

"The firm wishes to give the European situation a miss. I would rule it out myself anyway because the public is thoroughly fed up with politics and propaganda in fiction.

"I don't know where the idea of Doc Savage saving the World came from. But I suppose it is a hangover from the 'One World' idea."

And that was that. Daisy Bacon put the story on the proverbial shelf. As *Doc Savage* was just shifting from a bi-monthly to a quarterly publication, she simply skipped the issue for which it was intended and Doc readers never suspected a thing!

Whether Daisy Bacon ever intended to publish "The Red Spider" is unknown. Probably not because -- its political theme aside -- the novel was simply too sophisticated for her vision of *Doc Savage*.

The question is a moot one as the magazine only lasted another 3 issues, effectively ending any hope that Lester Dent had for its publication. With his death in 1959, the very existence of the manuscript was forgotten.

Forgotten, that is, until 1975 when I went looking the Street&Smith files (now held by Conde Nast) in the course of researching an article on the Doc Savage authors titled "The Secret Kenneth Robeson".

In those dusty files, I found records of what appeared to be a hitherto unknown Doc Savage novel. With the kind permission of Conde Nast's Paul H. Bonner, I undertook a search for the manuscript.

It took 2 years until the only surviving copy (a carbon!) was located among Lester Dent's papers. Finally in 1978, I closed an agreement between Conde Nast, Bantam Books, and Mrs. Norma Dent that permitted the manuscript to be published.

And here it is under a new title. **The Red Spider** -- the ultimate Doc Savage adventure. It stands as the high-water mark in the series in which DS is realized as a realistic superman in one of his most dramatic exploits. [StealthSkater note: I didn't see anything "superman" about Doc in it. What is his definition of the term?]

Because this is one of the last Doc Savage adventures, **The Red Spider** is remarkable in a number of other ways.

This is the *Man of Bronze's* only adventure set in Russia. [SS: there was another adventure in which Doc & co. were temporarily jailed in Russia en route to someplace else.]

It is also his first open confrontation with the Communist threat. It indicates a direction in which Lester Dent intended to take Doc's crusade against injustice had it not been for the editorial injunction against Cold War stories.

In the beautiful and *eerie* second chapter, Doc makes his first recorded supersonic flight.

Except for Monk and Ham, most of Doc's aides rarely appeared in the final years. This adventure is Renny Renwick's and Long Tom Roberts' final exploit with the **Bronze Man**.

As for the **madonna** of Dent's original title -- the intriguing Seryi Mitroff -- she is a rare example of the kind of capable woman who actually attracts the otherwise woman-proof Doc Savage.

It is an interesting and little known insight into Doc's personality that the only other women who interested him (Princess Monja in **The Man of Bronze (#001)** and Rhoda Haven in **The Freckled Shark #073**) are both described as the madonna-like type. One can only wonder if Lester Dent ever planned another encounter between Seryi Mitroff and Doc Savage. [SS note: if Mr. Dent didn't, then certainly Mr. Murray had it in mind. read **The Frightened Fish (#186)**.]

It is unfortunate that no more Doc stories of the caliber and distinction of **The Red Spider** were written. Nevertheless, Doc Savage fans everywhere can be thankful that this lost adventure has been rescued from obscurity for it is one of Lester Dent's finest.

It is fitting, too, that the first new Doc Savage story to be published -- exactly 30 years since the last one -- should appear under the imprint of Bantam Books who have resurrected the *Man of Bronze* for a new generation of reader.

a Summary of the 3 Decades of Lester Dent's writings

from "*Afterward*" in Flight Into Fear (#188)

by Will Murray

At the end of 1944, Lester Dent penned a Doc Savage novel entitled "Flight Into Fear". His editor at that time happily accepted the story but rejected the title. The novel was published as King Joe Cay (#149).

When it appeared the following summer, Dent -- apparently miffed by the title change -- submitted a new Doc Savage story again called "Flight Into Fear". And once more, the story was retitled for publication in *Doc Savage* magazine. This time, it was called Terror and the Lonely Widow.

Lester Dent obviously thought "Flight Into Fear" made for a great Doc Savage title. But he got the message and submitted no more "Docs" under that name.

So how does it happen that the 60th anniversary of the **Man of Bronze** is being celebrated by a previously-unpublished "Doc" adventure written by Lester Dent and entitled Flight Into Fear (#188)?

The story behind this new novel is a fascinating albeit convoluted one.

Lester Dent's writing career spanned some 30 years (1929 to 1959) and is roughly divisible into 3 10-year phases.

The 1930s in which he was exclusively a pulp magazine writer. The 1940s in which he attempted to expand beyond the pulps while continuing to write his "Doc" novels. And the 1950s -- the final decade of his life (the post-Doc Savage period) -- in which he was a gentleman-farmer, businessman, and occasional writer.

Each decade, it seemed, held its professional disappointments. But the 1940s ended on a doubly bitter note for the writer from La Plata, Missouri.

The cancellation of *Doc Savage* in 1949 and the simultaneous unraveling of his fledgling career as a hardcover mystery novelist left Dent without a regular income or steady markets for his story-telling skills. And while he was relentlessly writing formulaic stories aimed at such slick magazine markets as *Liberty*, *Colliers*, and *The Saturday Evening Post*, sales were scanty.

Fortunately, Dent was prepared for this market drought. In 1948 seeing "Doc" was winding down, he launched Airviews -- an aerial photography service which supported him during the transitional post-Doc Savage period.

Then his father died in June, 1950, forcing Dent to undertake a responsibility he never wanted to assume. Running the family farm. Although he put off dealing with it for over a year, Dent -- who had grown up on farms and ranches -- found himself immersed in the kind of work-a-day farm chores he thought that he put behind himself forever. Yet he was determined not to let the family farm swallow him at the expense of his goals.

Through his long-time New York agent Willis Kingsley Wing, Dent plunged back into novel writing early in 1951. He cast his eye on 2 markets -- the "slicks" and the hardcover book publishers. As for the

pulps, they were shambling old dinosaurs in the new television age and represented a dead end for a working writer.

Dent's first effort was a breakout mainstream novel Time Has Four Faces which focused on the schemes of a willful young woman bent on corrupting twin brothers. Houghton Mifflin saw in the proposed book a major novel by a unique voice and quickly put Dent under contract to complete it.

By a happy stroke of coincidence, Dent was simultaneously contracted by Fawcett's "Gold Medal" line which had been showcasing such former pulp colleagues as John D. MacDonald, Steve Fisher, Bruno Fischer, and his former "Doc" ghostwriter Ryerson Johnson. He was asked to join their growing stable of paperback original writers.

For Fawcett, Dent penned an unusual (for him) book called Cry at Dusk. Not quite a mystery but with adventurous overtones, it represented a departure for Dent. Especially inasmuch as the Fawcett formula called for liberal doses of sex. He self-mockingly called the effort a "boudoir chiller".

Sex scenes were not Dent's forte. Fawcett kept shipping the novel back with instructions to add more sex. Grudgingly, he complied and the publisher -- satisfied with the result and eager to make Lester Dent a star in the exploding paperback field -- requested a follow-up.

Dent proposed a story about a cynical knockabout named Dwight Banner who becomes involved in Balkan political intrigues and overthrows a corrupt dictator only to become a tyrant himself.

Fawcett passed on the proposal. So Dent retooled his protagonist for a story set against the backdrop of the Korean War and heightened East-West tensions which he called "Death Sentence". Electrified by his powerful opening chapters, Fawcett contracted Dent to complete the book.

Meanwhile, Dent was having trouble with Time Has Four Faces. He missed his first delivery date. It was the first deadline he had muffed in 2 decades of writing, he admitted ruefully. Unfortunately, he was never to finish it.

The unexpected death of his moth in August, 1952 knocked the motivation out of the prolific powerhouse as no event before had. he was in the midst of writing his second Fawcett novel (now called Kill a Red Lady) when it happened.

Unlike Cry at Dusk, this was a story more to Dent's personal taste. A Cold War suspense book that harkened back to The Red Spider -- a 1948 Doc Savage which was buried by the final "Doc" editor. It was exactly the kind of thing he would have been writing for *Doc Savage* had the magazine still been going in 1952.

Concerned about Fawcett's reputation with other writers for requesting automatic rewrites, Dent sent the draft which had just completed to his editor in case there were problems.

And there were. Fawcett shot the story back to him with a long list of suggestions for revisions. Dent normally balked at rewriting his books. But he buckled down to do the job. Fawcett had huge hopes for Kill a Red Lady and for Dent's future with them.

Finally in the spring of 1953, it was done.

Dent's rewrite was greeted with great displeasure. But it was not entirely his fault. In the intervening months, Fawcett had come under sharp criticism over the sexual explicitness of their Gold

Medal line. Dent -- preoccupied with his personal grief and out-of-touch with his editor -- had been unwittingly writing to now-abandoned guidelines.

By mutual agreement, Dent and his editor decided that too much work would be needed to make the book suitable to the new publishing realities. Indeed, it would virtually have to be started from scratch. The project was shelved. For reasons of his own, Dent never attempted to market the manuscript again.

After he and Fawcett parted company over Kill a Red Lady, Dent -- unused to rejections and still grieving -- lost interest in writing for some time. He returned the Time Has Four Faces advance, effectively abandoning that book as well.

But in 1956, his writing ambitions stirred anew. 2 more novels were written. But only one sold. He returned to work fitfully on Time Has Four Faces in which Houghton Mifflin remained keenly interested. But Dent never managed to finish it.

The highlight of Dent's 3rd decade of writing -- if not the culmination of his entire career -- was the publication of "Savage Challenge" in *The Saturday Evening Post* a scant yea before he passed away in 1959. Making the *Post* had been a cherished dream of Dent's going back to his earliest Doc Savage days.

Although Lester Dent's final writing years were difficult ones, he continued to write to the very end. Upon his death, a notebook was found beside his hospital bed. In it, he had begun to write (in longhand) a new *Post* story -- "The Day of Crow Tails".

In his own way, Lester Dent died with his boots on.

The events surrounding Kill a Red Lady all took place long before my (i.e., Will Murray) involvement with Doc Savage. Dent was finishing the book about the time I was being born, in fact.

I first became aware of the existence of Kill a Red Lady during a 1978 research foray of the Lester Dent manuscripts. So when Bantam Books asked me to write a second group of Doc Savage novels, I naturally thought of that story and obtained a copy of the manuscript from the "Lester Dent Collection" housed in the Western Historical Manuscript Collection of the University of Missouri at Columbia. All of Dent's manuscript had been donated to that repository by Norma Dent in 1986.

I had a dim awareness of the plot and wondered if it was convertible into a new Doc Savage novel. Up to that point, I had written "Docs" from complete outlines, unfinished plots, and novel fragments. The thought of having a finished novel to work from was a tremendous opportunity to create a new Doc Savage novel that was something more than a pastiche.

Kill a Red Lady did not disappoint me. Unlike much of his later writing, it had the trademark Dent combination of vivid hardboiled style and quirky humor. While it was hopelessly dated on its own terms, that very quality made it perfect for the Doc Savage time period.

The novel, of course, had its rough spots. The obligatory sex scenes would all have to go. The rest was very comfortable in the mold of the later Doc books. And as I read along, I realized that the specific motivation of Dent's original hero (Banner) could be grafted onto Doc simply by making this a direct follow-up to the events of The Red Spider in which Doc exposed the truth behind the Soviet Union's fledgling atomic bomb program and embarrassed the Kremlin.

Make no mistake. A great deal of rewriting, pruning, and editing proved necessary. But I tried to do it with an eye to preserving as much of the original as feasible. In the end, the finished book is probably close to 90 percent the way that Dent originally wrote it.

I added only 2 new chapters. One of my own and one taken from an earlier Dent draft of the story. Both were necessary to firmly establish the protagonist as Doc Savage. (*I leave it to Doc Savage scholars out there to figure out which chapters those are.*)

I did make a point of taking out all references to the Korean War and other topical 1952-53 events so that the story fits into the Doc Savage chronology after **The Red Spider** but before the final Doc novel **Up From Earth's Center (#181)**. I prefer to let Doc's recorded adventures end where Dent ended them and not drag the *Man of Bronze* into the cynical 1950s.

One amusing -- and ultimately unfortunate -- result of there being so many extant drafts of "Kill a Red Lady" was my discovery (months after I'd finished my rewrite of the original manuscript) that I had not been working from the actual final draft as I had believed.

A comparison of the two showed me that the draft I had used did not greatly differ from the true final draft. And where it did, I was inclined to favor the earlier text. In essence, I went with the pure Dent draft of the story and not the obligatory Fawcett-directed rewrite. All I needed in the end was a suitable title.

"Kill a Red Lady" seemed as inappropriate a title for a Doc novel inasmuch as the **Bronze Man** is pledged never to kill. So a new title was in order. Dent's earlier working title "Death Sentence" was perfect. Except that I had already penned a "*Destroyer*" (i.e., Remo Williams) novel under that title.

True, there was a certain odd appeal to having authored (or in this case co-authored) 2 separate novels called Death Sentence under 2 different bylines. But I decided to spare possible future bibliographers the resulting migraines.

So what to call it? The earliest working title "My Banner Is Blood" definitely didn't work. I brainstormed and made a list of titles. But none quite appealed to me.

Then I recalled Dent's misadventures with the title "Flight Into Fear". Perfect!

And here it is: A largely Lester Dent "Doc Savage" novel rescued from obscurity and carrying a title which I'm sure he would have heartily approved. What could be more fitting for the 60th anniversary of the greatest adventure of all time!

-- Will Murray

"Why 'Kenneth Robeson' Doesn't Write Anymore"

Michael Dean / July, 1997

Bantam Books decision to reprint all of the Doc Savage adventures as mass market paperbacks has created more Doc Savage fans worldwide than ever existed while the original Doc Savage magazine was still publishing.

The popularity of the reprinted Doc adventures led to Bantam's decision to commission new stories to add to the Doc Savage lexicon.

The first of these adventures to be published was Phillip Jose Farmer's Escape From Loki. Set during World War I, it told the story of how a young Doc met his Five companions for the first time (and all in the same day, it seemed!). Farmer opted to use his own name on the book, eschewing the 'Kenneth Robson' house name that had graced all the paperbacks and pulp stories.

After Escape from Loki (#183), pulp historian and writer Will Murray -- who had written an afterward to a lost Lester Dent Doc Savage novel The Red Spider (#182) in 1979 -- discovered the outline to Lester Dent's unwritten Python Isle (#184) and decided to take a shot at writing it. Bantam initially passed on the novel but then came back and made Murray an offer for it. They also asked for 2 more Doc Savage adventures.

Writing under the famous 'Kenneth Robson' byline, Murray wrote 7 Doc Savage novels. The last one published by Bantam was The Forgotten Realm (#190).

After that, Bantam called a halt to the series. The problem was Murray was still writing them.

"In the Fall of 1992, I hit a snag writing my 7th Doc novel The Forgotten Realm," Murray states on his webpage (<http://www.execpc.com/~lw/dsfile/murray.html>). "I had a very heavy schedule and couldn't afford any down time. I expected to be writing three Docs as well as the usual four *Destroyers* in 1993. I had to keep going.

"I didn't want to start my next Destroyer early and lose the Kenneth Robeson mood. So in anticipation of my next Doc contract, I started three Docs -- The Infernal Buddha, The War Maker, and The Phantom Lagoon which was then titled "Hell Cay" -- putting them aside when I solved my problems with The Forgotten Realm. I figured these chapters would give me a head start on my next three Docs.

"When Bantam chose to put the *Man of Bronze* on another infamous hiatus, I never got to finish those Docs although I did the next spring write the opening chapter to a fourth Doc -- The Ice Genius -- when inspiration got the better of me.

"I don't know whether or not I'll ever get to finish these novels as well as the others I had planned including The Smoking Spooks, The Nullifier, Grotto of Spiders, and Terror in Gold. That's up to Bantam Books. But I remain optimistic."

Murray posted chapters from The Infernal Buddha on his webpage. Unfortunately, Conde Nast (the company who owns the rights to Doc Savage) noticed the chapters and asked Murray to remove them. He removed them.

"I hope Doc fans enjoyed these glimpses of unfinished Docs," Murray posted, "and excuse any early-draft flaws they found.

"And if you'd like to read the complete stories, for heaven's sake don't tell me. Tell Bantam Books. I'm just the latest in a long line of writers who take pride in signing himself 'Kenneth Robeson'."

the 1975 "Doc Savage" movie

<http://thepulp.net/docmovie.html>

Hollywood's interest in Doc Savage has hardly languished since the character's debut in 1933. But it wasn't until 1975 --more than 40 years after he first appeared on news stands -- that Doc Savage made it to the screen.

Numerous attempts have been made over the years to get Doc to the screen. In the 1930s or '40s, the idea of a Doc Savage serial was floated but failed because author Lester Dent insisted on writing the script though he had no screenwriting experience according to Doc Savage authority Will Murray. Plans for a 1950s TV series died for a similar reason.

In the 1960s, Doug Wildey (who created "The Adventures of Jonny Quest") roughed out an idea for a Doc Savage animated series. Millennium Publications' "Doc Savage: Manual of Bronze" published in 1992 included a couple of preliminary drawings from this Doc project.

Wildey had a pet peeve when it came to updating vintage characters to contemporary times according to Murray in a 2004 article in *Comic Book Marketplace*. Previously he had abandoned a Tom Swift cartoon project for this reason.

"I hired a young guy named Dave Stevens," Wildey is quoted by Murray. "At the time, he was a Doc Savage freak. I had never personally read Doc Savage. Dave explained who the characters were and what they did. I felt that Doc Savage had enough strength and I went ahead and did it in my off-hours. I brought it in to Joe Barbera (of Hanna-Barbera Studio, the producers of Johnny Quest) and said 'What do you think?' But he wanted to update it. The charm was gone."

Finally, under the guidance of George Pal who produced such science-fiction classics as "Destination Moon", "When Worlds Collide", and "War of the Worlds", Doc hit the big screen. Unfortunately, the completed film led Doc down the road of campy humor popularized nearly a decade earlier with television's Batman series.

Who is to blame (Pal or the studio) is uncertain. Either way, "Doc Savage: The Man of Bronze" was neither a popular nor critical success.

Pal wrote the screenplay with Joe Morhaim using the pulps as only a passing guideline and imbuing Doc Savage with "psychic" powers and a strong urge to personalize everything. Doc's aides fared worse with more comic relief than scientific talent. As fluff, the movie can be somewhat enjoyable. But most true Doc fans will be cringing in their seats.

Actor Ron Ely swapped his Tarzan loincloth for the Man of Bronze's riding pants in what was touted as the first of at least two films. In fact, the final sequence of the movie teased to the never-produced sequel "Doc Savage: Arch Enemy of Evil". Two scripts apparently were written for the sequel: one by Philip Jose Farmer and a second by Morhaim. It was the Morhaim version that was posted on the Web but has since been removed.

In 1996, a pitch for a new Doc Savage animated series was made to Steven Spielberg's Dreamworks SKG's TV division. Veteran comic book artist Frank Brunner drew several scenes based on the 1960s Bantam cover Doc for the presentation. The project never moved beyond the pitch.

In 1999, rumors began circulating that a new movie might be possible with names such as Arnold Schwarzenegger, Frank Darabont, and James Cameron attached to it. Warner Bros. went so far as to reserve Internet domain names for the possible movie. Troubles with the script and Schwarzenegger's election as governor of California appear to have stalled that project.

Since early 2005, there has been talk of another possible Doc Savage movie project. As more becomes available on these latest rumors, we'll certainly let you know.

Sources: IMDB.com; Doc Savage: Manual of Bronze; Comic Book Marketplace; Eyes of Light: Fantasy Drawings of Frank Brunner; other Web sources.

Updated: Wednesday, April 30, 2008

note: "non-adventure" material relating to the personal lives of Doc Savage and his group as well as a complete chronology of all the adventures (including those broadcasted by radio) are accessible at (A) [doc](#) [pdf](#) [URL-doc](#) [URL-pdf](#) and (B) [doc](#) [pdf](#) [URL-doc](#) [URL-pdf](#) .

Doc's high-adventure dictionary

from <http://www.mindspring.com/~sheba/savage.html>

Aside from the exotic locales, beautiful babes, maniacal villains, and general rip-snorting adventure offered, Doc Savage books are **educational** too. Lester Dent was rarely satisfied to say -- for example -- that someone had attempted to stab Doc with a knife. No! They tried to impale him with a *kris* (or *crease* or *creese*) which -- as every well-educated adventure fan should know -- is a Malaysian knife or short sword with a serpentine blade. [*The Thousand-Headed Man* (#017)]

Abyssinia - Archaic name for Ethiopia. [*The Thousand-Headed Man* (#017)]

Alligator Garfish - A large freshwater gar of the central U.S. that attains a length of over seven feet and can weigh over 150 pounds. [*The Crimson Serpent* (#078)]

Axis - The alliance between Nazi Germany, Fascist Italy and Imperial Japan formed in 1936 and in existence throughout World War II. Six other countries became Axis satellites: Albania, Bulgaria, Finland, Hungary, Romania and Thailand. [*Mystery on Happy Bones* (#125)]

Barkentine - A 3-masted ship having the foremast square-rigged and the mainmast and mizzenmast fore-and-aft rigged. [*Poison Island* (#079)]

Bayou - A sluggish stream that follows a torturous course through alluvial lowlands, swamps or plantations. [*Quest of the Spider* (#003)]

Blowgun - A tube of cane or reed through which a projectile, such as a poisoned dart, may be impelled by the force of the breath. [*Quest of the Spider* (#003)]

Cay - Also Key. A small, low island or emergent reef of sand or coral. [*Mystery on Happy Bones* (#125)]

Davit - A fixed or movable crane that projects over the side of a ship or over a hatchway, and is used for hoisting ship's boats, anchors or cargo. [*Poison Island* (#079)]

Dictograph - A telephonic instrument for picking up sounds in one room and transmitting them to another or recording them. [*The Mystery on the Snow* (#015)]

Indo-China - Archaic term for Southeast Asia. The SE peninsula of Asia comprising Burma, Thailand, Laos, Cambodia, Vietnam, and West Malaysia. Since ancient times, culturally subject to Indian (Hindu) and Chinese civilizations. [*The Thousand-Headed Man* (#017)]

Ionize - To convert wholly or partly into ions. An ion is an atom or group of atoms when combined in a radical or molecule that carries a positive-or-negative charge as a result of having lost or gained one or more electrons. [*The Red Spider* (#182)]

Iron Maiden - An instrument of torture consisting of a case in the form of a person, with sharp spikes inside. [*The Crimson Serpent* (#078)]

Molotov, Vyacheslav Mikhailovich (1890-1986) - Served 2 terms as foreign minister of the USSR from 1939 through 1949 and from 1953 through 1956. He helped formulate the Soviet policy of hostility to the West. [*The Red Spider* (#182)]

Pagoda - A Far Eastern structure resembling a tower of several stories that is often richly decorated and typically has projecting concavely curved roofs at the division of each story that terminate in sharp points turned upward. Usually erected as a temple or memorial. [*The Thousand-Headed Man* (#017)]

Patois - A dialect other than the standard or literary dialect. Also, illiterate or provincial speech. [*Quest of the Spider* (#003)]

Phosphorescent - Luminescence that is perceptible with characteristic rate of decay after the exciting cause ceases to act. Example: Phosphorus - a phosphorescent substance that shines or glows in the dark. [*The Mystery on the Snow* (#015)]

Pippen - A highly admired or very admirable person or thing. [*Quest of the Spider* (#003)]

Pirogue - A dugout canoe. [*Quest of the Spider* (#003)]

Polyglot - (n) One who speaks or writes several languages. A mixture or confusion of languages or nomenclatures.
(adj.) Composed of elements of different languages. [*Quest of the Spider* (#003)]

Quetzalcoatl - (ketzlkohatl) - The powerful feathered serpent god of the pre-Columbian Aztec and Mayan cultures of Central America. Represented variously as culture hero, deity and creator, or high priest. He provoked the anger of another god and was forced to flee in a boat made of serpent skins, but promised to return. [*The Man of Bronze* (#001)]

Radar microwave - Radar is a radio device or system for locating an object by means of emitting radio signals usually in the form of pulses in an ultrahigh frequency and observing and analyzing the minute signals reflected from the object and received at or near the point of transmission in such a way that range, bearing and other characteristics of the object may be determined. Microwaves are very short electromagnetic waves. [*The Red Spider* (#182)]

(taken for a) **Ride** - Gangster slang from the 1930s describing the act of forcing a rival into a vehicle, taking him to a remote location, executing him and dumping the body. Also, one-way ride. [*The Mystery on the Snow* (#015)]

Running board - A footboard on the side of an automobile or locomotive or on the roof of a freight car. Not seen much on cars designed after the 1940s.

Sartorial - Of or relating to dress or to tailored clothes. [*Quest of the Spider* (#003)]

Stalin, Joseph (1879-1953) - Brutal dictator of the Soviet Union from 1929 until 1953. [*The Red Spider* (#182)]

Theodolite - A surveyor's instrument for measuring horizontal and usually also vertical angles that consists of a telescope mounted so as to swivel vertically in supports secured to a revolvable table carrying a vernier* for reading horizontal angles and usually includes a graduated arc or circle for altitudes and a horizontal compass. (*A sliding scale.) [*The Crimson Serpent* (#078)]

- Thermite** - A mixture of Aluminum and Iron Oxide which -- if ignited with a Magnesium starter -- undergoes a chemical reaction producing a high temperature (2400 °C). Invented in 1895 by German chemist Hans Goldschmidt. Used in incendiary bombs and industrially to prepare intractable metals. [*The Thousand-Headed Man* (#017)]
- Thumbscrew** - An instrument of torture for compressing the thumbs by screw. [*The Crimson Serpent* (#078)]
- Tonneau** - The rear seating compartment of an automobile. [#03 - '*Quest of the Spider*']
- Tracer bullet** - A bullet that contains a tracer (a chemical composition) that leaves a path of smoke or fire when fired. [*The Thousand-Headed Man* (#017)]
- Truth serum** - Any of several hypnotics or anesthetics said to be useful in inducing a subject under questioning to talk freely. Usually referring to Sodium Pentothal. [*The Crimson Serpent* (#078)]
- Ultraviolet** - Beyond the visible spectrum at its violet end: having a wavelength shorter than those of visible light and longer than those of X-rays. [*Quest of the Spider* (#003)]
- Voodoo** - (n)(also voodooism) A religion originating in Africa as a form of ancestor worship, practiced chiefly by Negroes of Haiti and to some extent other West Indian islands and the U.S., and characterized by propitiatory rites and use of the trance as a means of communicating with animistic deities.
(v) To bewitch by means of a spell or hex. [*Quest of the Spider* (#003)]
- Wraith** - An apparition of a living person in his exact likeness seen usually just before his death. Also, a visible apparition of a dead person. [*Quest of the Spider* (#003)]

List of all Doc Savage Books

[<click> here to view what Characters appear in each adventure in addition to accounts of Lost Civilizations or Fantastic Science](#)

download the following Adventures at <http://www.stealthskater.com/DocSavage.htm> :

Orig. No #	Title	Author	Originally Published	Bantam No #	Bantam Cover Artist	Bantam Published
001	The Man of Bronze	Lester Dent	03/1933	B-001	James Bama	10/1964
002	The Land of Terror	Lester Dent	04/1933	B-008	Doug Rosa	06/1965
003	Quest of the Spider	Lester Dent	05/1933	B-068	Fred Pfeiffer	05/1972
004	The Polar Treasure	Lester Dent	06/1933	B-004		04/1965
005	Pirate of the Pacific	Lester Dent	07/1933	B-019	James Bama	09/1967
006	The Red Skull	Lester Dent	08/1933	B-017	James Bama	05/1967
007	The Lost Oasis	Lester Dent	09/1933	B-006	Doug Rosa	04/1965
008	The Sargasso Ogre	Lester Dent	10/1933	B-018	James Bama	07/1967
009	The Czar of Fear	Lester Dent	11/1933	B-022	James Bama	03/1968
010	The Phantom City	Lester Dent	12/1933	B-010	James Bama	03/1966
011	Brand of the Werewolf	Lester Dent	01/1934	B-005	Mort Kunstler	04/1965
012	The Man Who Shook the Earth	Lester Dent	02/1934	B-043	James Bama	12/1969
013	Meteor Menace	Lester Dent	03/1934	B-003	Jim Aviati	10/1964
014	The Monsters	Lester Dent	04/1934	B-007	James Bama	06/1965
015	The Mystery on the Snow	Lester Dent	05/1934	B-069	Fred Pfeiffer	07/1972
016	The King Maker	Lester Dent/ Harold A. Davis	06/1934	B-080	Fred Pfeiffer	02/1975
017	The Thousand-Headed Man	Lester Dent	07/1934	B-002	James Bama	10/1964
018	The Squeaking Goblin	Lester Dent	08/1934	B-035	James Bama	04/1969
019	Fear Cay	Lester Dent	09/1934	B-011	James Bama	05/1966
020	Death in Silver	Lester Dent	10/1934	B-026	James Bama	07/1968
021	The Sea Magician	Lester Dent	11/1934	B-044	James Bama	01/1970
022	The Annihilist	Lester Dent	12/1934	B-031	James Bama	12/1968
023	The Mystic Mullah	Lester Dent	01/1935	B-009	James Bama	11/1965
024	Red Snow	Lester Dent	02/1935	B-038	James Bama	07/1969
025	Land of Always-Night	Ryerson Johnson/ Lester Dent	03/1935	B-013	James Bama	09/1966
026	The Spook Legion	Lester Dent	04/1935	B-016	James Bama	03/1967
027	The Secret in the Sky	Lester Dent	05/1935	B-020	James Bama	11/1967
028	The Roar Devil	Lester Dent	06/1935	B-088	Boris Vallejo	05/1977
029	Quest of Qui	Lester Dent	07/1935	B-012	James Bama	07/1966
030	Spook Hole	Lester Dent	08/1935	B-070	Fred Pfeiffer	09/1972
031	The Majii	Lester Dent	09/1935	B-060	James Bama	05/1971
032	Dust of Death	Harold A. Davis/ Lester Dent	10/1935	B-032	James Bama	01/1969
033	Murder Melody	Laurence	11/1935	B-015	James Bama	01/1967

		Donovan				
034	The Fantastic Island	Ryerson Johnson/ Lester Dent	12/1935	B-014	James Bama	12/1966
035	Murder Mirage	Laurence Donovan	01/1936	B-071	Fred Pfeiffer	11/1972
036	Mystery Under the Sea	Lester Dent	02/1936	B-027	James Bama	08/1968
037	The Metal Master	Lester Dent	03/1936	B-072	Fred Pfeiffer	01/1973
038	The Men Who Smiled No More	Laurence Donovan	04/1936	B-045	James Bama	02/1970
039	The Seven Agate Devils	Lester Dent	05/1936	B-073	Fred Pfeiffer	03/1973
040	Haunted Ocean	Laurence Donovan	06/1936	B-051	James Bama	08/1970
041	The Black Spot	Laurence Donovan	07/1936	B-076	Fred Pfeiffer	04/1974
042	The Midas Man	Lester Dent	08/1936	B-046	James Bama	03/1970
043	Cold Death	Laurence Donovan	09/1936	B-021	James Bama	01/1968
044	The South Pole Terror	Lester Dent	10/1936	B-077	Fred Pfeiffer	02/1974
045	Resurrection Day	Lester Dent	11/1936	B-036	James Bama	05/1969
046	The Vanisher	Lester Dent	12/1936	B-052	James Bama	09/1970
047	Land of Long JuJu	Laurence Donovan	01/1937	B-047	James Bama	04/1970
048	The Derrick Devil	Lester Dent	02/1937	B-074	Fred Pfeiffer	07/1973
049	The Mental Wizard	Lester Dent	03/1937	B-053	James Bama	10/1970
050	The Terror in the Navy	Lester Dent	04/1937	B-033	James Bama	02/1969
051	Mad Eyes	Laurence Donovan	05/1937	B-034	James Bama	03/1969
052	The Land of Fear	Harold A. Davis/ Lester Dent	06/1937	B-075	Fred Pfeiffer	11/1973
053	He Could Stop the World	Laurence Donovan	07/1937	B-054	James Bama	11/1970
054	<i>Ost</i> [Bantam: The Magic Island]	Lester Dent	08/1937	B-089	Bob Larkin	07/1977
055	The Feathered Octopus	Lester Dent	09/1937	B-048	James Bama	05/1970
056	Repel [Bantam: The Deadly Dwarf]	Lester Dent	10/1937	B-028	James Bama	09/1968
057	The Sea Angel	Lester Dent	11/1937	B-049	James Bama	06/1970
058	The Golden Peril	Harold A. Davis/ Lester Dent	12/1937	B-055	James Bama	12/1970
059	The Living-Fire Menace	Harold A. Davis/ Lester Dent	01/1938	B-061	James Bama	06/1971
060	The Mountain Monster	Harold A. Davis/ Lester Dent	02/1938	B-084	Boris Vallejo	09/1976
061	Devil on the Moon	Lester Dent	03/1938	B-050	James Bama	07/1970
062	The Pirate's Ghost	Lester Dent	04/1938	B-062	James Bama	07/1971

063	The Motion Menace	Ryerson Johnson/ Lester Dent	05/1938	B-064	James Bama	09/1971
064	The Submarine Mystery	Lester Dent	06/1938	B-063	James Bama	08/1971
065	The Giggling Ghosts	Lester Dent	07/1938	B-056	James Bama	01/1971
066	The Munitions Master	Harold A. Davis	08/1938	B-058	James Bama	03/1971
067	The Red Terrors	Harold A. Davis	09/1938	B-083	Boris Vallejo	07/1976
068	Fortress of Solitude	Lester Dent	10/1938	B-023	James Bama	04/1968
069	The Green Death	Harold A. Davis	11/1938	B-065	James Bama	11/1971
070	The Devil Genghis	Lester Dent	12/1938	B-079	Fred Pfeiffer	12/1974
071	Mad Mesa	Lester Dent	01/1939	B-066	James Bama	01/1972
072	The Yellow Cloud	Lester Dent	02/1939	B-059	James Bama	04/1971
073	The Freckled Shark	Lester Dent	03/1939	B-067	James Bama	03/1972
074	World's Fair Goblin	William G. Bogart/ Lester Dent	04/1939	B-039	James Bama	08/1969
075	The Gold Ogre	Lester Dent	05/1939	B-042	James Bama	11/1969
076	The Flaming Falcons	Lester Dent	06/1939	B-030	James Bama	11/1968
077	Merchants of Disaster	Harold A. Davis	07/1939	B-041	James Bama	10/1969
078	The Crimson Serpent	Harold A. Davis	08/1939	B-078	Fred Pfeiffer	10/1974
079	Poison Island	Lester Dent	09/1939	B-057	James Bama	02/1971
080	The Stone Man	Lester Dent	10/1939	B-081	Fred Pfeiffer	03/1976
081	Hex	William G. Bogart/ Lester Dent	11/1939	B-037	James Bama	06/1969
082	The Dagger in the Sky	Lester Dent	12/1939	B-040	James Bama	09/1969
083	The Other World	Lester Dent	01/1940	B-029	James Bama	10/1968
084	The Angry Ghost	William G. Bogart/ Lester Dent	02/1940	B-086	Boris Vallejo	01/1977
085	The Spotted Men	William G. Bogart/ Lester Dent	03/1940	B-087	Boris Vallejo	03/1977
086	The Evil Gnome	Lester Dent	04/1940	B-082	James Bama	05/1976
087	The Boss of Terror	Lester Dent	05/1940	B-085	Boris Vallejo	11/1976
088	The Awful Egg	Lester Dent	06/1940	B-092	Bob Larkin	10/1978
089	The Flying Goblin	William G. Bogart	07/1940	B-090	Bob Larkin	09/1977
090	Tunnel Terror	William G. Bogart	08/1940	B-093	Bob Larkin	02/1979
091	The Purple Dragon	Harold A. Davis/ Lester Dent	09/1940	B-091	Bob Larkin	07/1978
092	Devils of the Deep	Harold A. Davis	10/1940	B-123 [D]	Bob Larkin	12/1984

093	The Awful Dynasty	William G. Bogart	11/1940	B-148 [O #6]	Peter Richardson	08/1988
094	The Men Vanished	Lester Dent	12/1940	B-152 [O #7]	Bob Larkin	11/1988
095	The Devil's Playground	Alan Hathway	01/1941	B-025	James Bama	06/1968
096	Bequest of Evil	William G. Bogart	02/1941	B-173 [O #12]	Bob Larkin	06/1990
097	The All-White Elf	Lester Dent	03/1941	B-127 [O #1]	James Bama	08/1986
098	The Golden Man	Lester Dent	04/1941	B-117 [D]	Bob Larkin	02/1984
099	The Pink Lady	Lester Dent	05/1941	B-157 [O #8]	Bob Larkin	03/1989
100	The Headless Men	Alan Hathway	06/1941	B-124 [D]	Bob Larkin	12/1984
101	The Green Eagle	Lester Dent	07/1941	B-024	James Bama	05/1968
102	Mystery Island	Lester Dent	08/1941	B-139 [O #4]	James Bama	10/1987
103	The Mindless Monsters	Alan Hathway	09/1941	B-131 [O #2]	Bob Larkin	01/1987
104	Birds of Death	Lester Dent	10/1941	B-161 [O #9]	Bob Larkin	07/1989
105	The Invisible-Box Murders	Lester Dent	11/1941	B-160 [O #9]	Bob Larkin	07/1989
106	Peril in the North	Lester Dent	12/1941	B-118 [D]	Bob Larkin	02/1984
107	The Rustling Death	Alan Hathway	01/1942	B-133 [O #2]	Bob Larkin	01/1987
108	Men of Fear	Lester Dent	02/1942	B-141 [O #4]	James Bama	10/1987
109	The Too-Wise Owl	Lester Dent	03/1942	B-167 [O #10]	Bob Larkin	11/1989
110	The Magic Forest	William G. Bogart/ Lester Dent	04/1942	B-151 [O #6]	Peter Richardson	08/1988
111	Pirate Isle	Lester Dent	05/1942	B-115 [D]	James Bama	07/1983
112	The Speaking Stone	Lester Dent	06/1942	B-116 [D]	Bob Larkin	07/1983
113	The Man Who Fell Up	Lester Dent	07/1942	B-112 [D]	Bob Larkin	06/1982
114	The Three Wild Men	Lester Dent	08/1942	B-121 [D]	Bob Larkin	10/1984
115	The Fiery Menace	Lester Dent	09/1942	B-122 [D]	Bob Larkin	10/1984
116	The Laugh of Death	Lester Dent	10/1942	B-119 [D]	Bob Larkin	06/1984
117	They Died Twice	Lester Dent	11/1942	B-105 [D]	Bob Larkin	07/1981
118	The Devil's Black Rock	Lester Dent	12/1942	B-164 [O #10]	Bob Larkin	11/1989
119	The Time Terror	Lester Dent	01/1943	B-102	Bob Larkin	01/1981

				[D]		
120	Waves of Death	Lester Dent	02/1943	B-165 [O #10]	Bob Larkin	11/1989
121	The Black, Black Witch	Lester Dent	03/1943	B-108 [D]	Bob Larkin	10/1981
122	The King of Terror	Lester Dent	04/1943	B-120 [D]	Bob Larkin	06/1984
123	The Talking Devil	Lester Dent	05/1943	B-113 [D]	Bob Larkin	12/1982
124	The Running Skeletons	Lester Dent	06/1943	B-129 [O #1]	James Bama	08/1986
125	Mystery on Happy Bones	Lester Dent	07/1943	B-096	Bob Larkin	10/1979
126	The Mental Monster	Lester Dent	08/1943	B-156 [O #8]	Bob Larkin	03/1989
127	Hell Below	Lester Dent	09/1943	B-099 [D]	Bob Larkin	10/1980
128	The Goblins	Lester Dent	10/1943	B-125 [D]	Bob Larkin	03/1985
129	The Secret of the Su	Lester Dent	11/1943	B-126 [D]	Bob Larkin	03/1985
130	The Spook of Grandpa Eben	Lester Dent	12/1943	B-137 [O #3]	Roger Kastel	06/1987
131	One-Eyed Mystic	Lester Dent	01/1944	B-111 [D]	Bob Larkin	06/1982
132	Death Had Yellow Eyes	Lester Dent	02/1944	B-110 [D]	Bob Larkin	01/1982
133	The Derelict of Skull Shoal	Lester Dent	03/1944	B-178 [O #13]	Bob Larkin	10/1990
134	The Whisker of Hercules	Lester Dent	04/1944	B-103 [D]	Bob Larkin	04/1981
135	The Three Devils	Lester Dent	05/1944	B-136 [O #3]	Roger Kastel	06/1987
136	The Pharaoh's Ghost	Lester Dent	06/1944	B-101 [D]	Bob Larkin	01/1981
137	The Man Who was Scared	Lester Dent	07/1944	B-104 [D]	Bob Larkin	04/1981
138	The Shape of Terror	Lester Dent	08/1944	B-109 [D]	Bob Larkin	01/1982
139	Weird Valley	Lester Dent	09/1944	B-158 [O #8]	Bob Larkin	03/1989
140	Jiu San	Lester Dent	10/1944	B-107 [D]	Bob Larkin	10/1981
141	Satan Black	Lester Dent	11/1944	B-097 [D]	Bob Larkin	07/1980
142	The Lost Giant	Lester Dent	12/1944	B-100 [D]	Bob Larkin	10/1980
143	Violent Night [Bantam: The Hate Genius]	Lester Dent	01/1945	B-094	Bob Larkin	06/1979
144	Strange Fish	Lester Dent	02/1945	B-138 [O #3]	Roger Kastel	06/1987
145	The Ten-Ton Snakes	Lester Dent	03/1945	B-114 [D]	Bob Larkin	12/1982
146	Cargo Unknown	Lester Dent	04/1945	B-098 [D]	Bob Larkin	07/1980

147	Rock Sinister	Lester Dent	05/1945	B-140 [O #4]	James Bama	10/1987
148	The Terrible Stork	Lester Dent	06/1945	B-154 [O #7]	Bob Larkin	11/1988
149	King Joe Cay	Lester Dent	07/1945	B-132 [O #2]	Bob Larkin	01/1987
150	The Wee Ones	Lester Dent	08/1945	B-162 [O #9]	Bob Larkin	07/1989
151	Terror Takes Seven	Lester Dent	09/1945	B-163 [O #9]	Bob Larkin	07/1989
152	The Thing That Pursued	Lester Dent	10/1945	B-134 [O #2]	Bob Larkin	01/1987
153	Trouble on Parade	Lester Dent	11/1945	B-159 [O #8]	Bob Larkin	03/1989
154	The Screaming Man	Lester Dent	12/1945	B-106 [D]	Bob Larkin	07/1981
155	Measures For a Coffin	Lester Dent	01/1946	B-135 [O #3]	Roger Kastel	06/1987
156	Se-Pah-Poo	Lester Dent	02/1946	B-168 [O #11]	Bob Larkin	02/1990
157	Terror and the Lonely Widow	Lester Dent	03/1946	B-166 [O #10]	Bob Larkin	11/1989
158	Five Fathoms Dead	Lester Dent	04/1946	B-153 [O #7]	Bob Larkin	11/1988
159	Death is a Round Black Spot	Lester Dent	05/1946	B-171 [O #11]	Bob Larkin	02/1990
160	Colors For Murder	Lester Dent	06/1946	B-169 [O #11]	Bob Larkin	02/1990
161	Fire and Ice	William G. Bogart/ Lester Dent	07/1946	B-150 [O #6]	Peter Richardson	08/1988
162	Three Times a Corpse	Lester Dent	08/1946	B-170 [O #11]	Bob Larkin	02/1990
163	The Exploding Lake	Harold A. Davis/ Lester Dent	09/1946	B-177 [O #12]	Bob Larkin	06/1990
164	Death in Little Houses	William G. Bogart/ Lester Dent	10/1946	B-174 [O #12]	Bob Larkin	06/1990
165	The Devil is Jones	Lester Dent	11/1946	B-172 [O #11]	Bob Larkin	02/1990
166	The Disappearing Lady	William G. Bogart	12/1946	B-149 [O #6]	Peter Richardson	08/1988
167	Target For Death	William G. Bogart	01/1947	B-175 [O #12]	Bob Larkin	06/1990
168	The Death Lady	William G. Bogart	02/1947	B-176 [O #12]	Bob Larkin	06/1990
169	Danger Lies East	Lester Dent	03-04/ 1947	B-155 [O #7]	Bob Larkin	11/1988
170	No Light to Die By	Lester Dent	05-06/ 1947	B-143 [O #5]	Bob Larkin	02/1988
171	The Monkey Suit	Lester Dent	07-08/ 1947	B-144 [O #5]	Bob Larkin	02/1988

172	Let's Kill Ames	Lester Dent	09-10/ 1947	B-145 [O #5]	Bob Larkin	02/1988
173	Once Over Lightly	Lester Dent	11-12/ 1947	B-146 [O #5]	Bob Larkin	02/1988
174	I Died Yesterday	Lester Dent	01-02/ 1948	B-147 [O #5]	Bob Larkin	02/1988
175	The Pure Evil	Lester Dent	03-04/ 1948	B-142 [O #4]	James Bama	10/1987
176	Terror Wears No Shoes	Lester Dent	05-06/ 1948	B-180 [O #13]	Bob Larkin	10/1990
177	The Angry Canary	Lester Dent	07-08/ 1948	B-128 [O #1]	James Bama	08/1986
178	The Swooning Lady	Lester Dent	09-10/ 1948	B-130 [O #1]	James Bama	08/1986
179	The Green Master	Lester Dent	Winter/ 1949	B-179 [O #13]	Bob Larkin	10/1990
180	Return From Cormoral	Lester Dent	Spring/ 1949	B-181 [O #13]	Bob Larkin	10/1990
181	Up From Earth's Center	Lester Dent	Summer/ 1949	B-182 [O #13]	Bob Larkin	10/1990
182	The Red Spider	Lester Dent	07/1948	B-095	Bob Larkin	07/1979
183	Escape from Loki	Jose Farmer		B-183	Steve Assel	08/1991
184	Python Isle	Lester Dent/ Will Murray		B-184	Joe DeVito	10/1991
185	White Eyes	Lester Dent/ Will Murray		B-185	Joe DeVito	03/1992
186	The Frightened Fish	Lester Dent/ Will Murray		B-186	Joe DeVito	07/1992
187	The Jade Ogre	Lester Dent/ Will Murray		B-187	Joe DeVito	10/1992
188	Flight Into Fear	Lester Dent/ Will Murray		B-188	Joe DeVito	03/1993
189	The Whistling Wraith	Lester Dent/ Will Murray		B-189	Joe DeVito	07/1993
190	The Forgotten Realm	Lester Dent/ Will Murray		B-190	Joe DeVito	11/1993
191	The Infernal Buddha	Lester Dent/ Will Murray		B-191		(unpub.)
192	Hell Cay	Lester Dent/ Will Murray		B-192		(unpub.)
193	The War Maker	Lester Dent/ Will Murray		B-193		(unpub.)
194	The Ice Genius	Lester Dent/ Will Murray		B-194		(unpub.)
195	The Smoking Spooks	Lester Dent/ Will Murray		B-195		(unpub.)
196	The Nullifier	Ryerson Johnson/ Will Murray		B-196		(unpub.)
197	Grotto of Spiders	Lester Dent/		B-197		(unpub.)

		Will Murray				
198	Terror in Gold	Lester Dent/ Will Murray		B-198		(unpub.)

note: "non-adventure" material relating to the personal lives of Doc Savage and his group as well as a complete chronology of all the adventures (including those broadcasted by radio) are accessible at (A) [doc](#) [pdf](#) [URL-doc](#) [URL-pdf](#) and (B) [doc](#) [pdf](#) [URL-doc](#) [URL-pdf](#) .

Theme & Characters of each adventure

L = Lost Civilization characters in story other S = Fantastic Science than Doc, Monk, and Ham W = World War II							
Orig. No #	Title	Author	L/S	Pat	Renny	Johnny	Long Tom
001	<i>The Man of Bronze</i>	<i>Lester Dent</i>	L		X	X	X
002	<i>The Land of Terror</i>	<i>Lester Dent</i>	L , S		X	X	X
003	<i>Quest of the Spider</i>	<i>Lester Dent</i>			X	X	X
004	<i>The Polar Treasure</i>	<i>Lester Dent</i>			X	X	X
005	<i>Pirate of the Pacific</i>	<i>Lester Dent</i>			X	X	X
006	<i>The Red Skull</i>	<i>Lester Dent</i>	S		X	X	X
007	<i>The Lost Oasis</i>	<i>Lester Dent</i>			X	X	X
008	<i>The Sargasso Ogre</i>	<i>Lester Dent</i>	L		X	X	X
009	<i>The Czar of Fear</i>	<i>Lester Dent</i>			X	X	X
010	<i>The Phantom City</i>	<i>Lester Dent</i>	L		X	X	X
011	<i>Brand of the Werewolf</i>	<i>Lester Dent</i>		X	X	X	X
012	<i>The Man Who Shook the Earth</i>	<i>Lester Dent</i>	S		X	X	X
013	<i>Meteor Menace</i>	<i>Lester Dent</i>	S		X	X	X
014	<i>The Monsters</i>	<i>Lester Dent</i>	S		X	X	X
015	<i>The Mystery on the Snow</i>	<i>Lester Dent</i>			X		
016	<i>The King Maker</i>	<i>Lester Dent/ Harold A. Davis</i>			X	X	X
017	<i>The Thousand-Headed Man</i>	<i>Lester Dent</i>	L		X	X	X
018	<i>The Squeaking Goblin</i>	<i>Lester Dent</i>	S		X	X	X
019	<i>Fear Cay</i>	<i>Lester Dent</i>		X	X	X	X
020	<i>Death in Silver</i>	<i>Lester Dent</i>		X			
021	<i>The Sea Magician</i>	<i>Lester Dent</i>				X	
022	<i>The Annihilist</i>	<i>Lester Dent</i>	S	X	X		
023	<i>The Mystic Mullah</i>	<i>Lester Dent</i>	S		X	X	X
024	<i>Red Snow</i>	<i>Lester Dent</i>	S				
025	<i>Land of Always-Night</i>	<i>Ryerson Johnson/ Lester Dent</i>	L , S		X	X	X
026	<i>The Spook Legion</i>	<i>Lester Dent</i>	S				
027	<i>The Secret in the Sky</i>	<i>Lester Dent</i>	S		X	X	X
028	<i>The Roar Devil</i>	<i>Lester Dent</i>	S		X	X	
029	<i>Quest of Qui</i>	<i>Lester Dent</i>	L		X	X	
030	<i>Spook Hole</i>	<i>Lester Dent</i>		X		X	X

031	<i>The Majii</i>	Lester Dent	L				X
032	<i>Dust of Death</i>	Harold A. Davis/ Lester Dent	S				X
033	<i>Murder Melody</i>	Laurence Donovan	L, S		X	X	X
034	<i>The Fantastic Island</i>	Ryerson Johnson/ Lester Dent	S	X	X	X	X
035	<i>Murder Mirage</i>	Laurence Donovan	S	X	X	X	X
036	<i>Mystery Under the Sea</i>	Lester Dent	L		X		
037	<i>The Metal Master</i>	Lester Dent	S		X		X
038	<i>The Men Who Smiled No More</i>	Laurence Donovan	S	X	X	X	X
039	<i>The Seven Agate Devils</i>	Lester Dent	S				
040	<i>Haunted Ocean</i>	Laurence Donovan	S		X	X	X
041	<i>The Black Spot</i>	Laurence Donovan	S	X	X	X	X
042	<i>The Midas Man</i>	Lester Dent	S			X	
043	<i>Cold Death</i>	Laurence Donovan	S		X		X
044	<i>The South Pole Terror</i>	Lester Dent	S		X	X	X
045	<i>Resurrection Day</i>	Lester Dent	S		X	X	X
046	<i>The Vanisher</i>	Lester Dent	S				
047	<i>Land of Long JuJu</i>	Laurence Donovan		X	X	X	
048	<i>The Derrick Devil</i>	Lester Dent			X	X	X
049	<i>The Mental Wizard</i>	Lester Dent	L		X	X	X
050	<i>The Terror in the Navy</i>	Lester Dent		X	X	X	X
051	<i>Mad Eyes</i>	Laurence Donovan	S		X	X	X
052	<i>The Land of Fear</i>	Harold A. Davis/ Lester Dent	S				
053	<i>He Could Stop the World</i>	Laurence Donovan	S	X		X	X
054	<i>Ost (The Magic Island)</i>	Lester Dent	L, S		X	X	X
055	<i>The Feathered Octopus</i>	Lester Dent		X	X	X	X
056	<i>Repel (The Deadly Dwarf)</i>	Lester Dent	S		X	X	X
057	<i>The Sea Angel</i>	Lester Dent			X	X	X
058	<i>The Golden Peril</i>	Harold A. Davis/ Lester Dent			X	X	X
059	<i>The Living-Fire Menace</i>	Harold A. Davis/ Lester Dent	S		X	X	X
060	<i>The Mountain Monster</i>	Harold A. Davis/ Lester Dent					X
061	<i>Devil on the Moon</i>	Lester Dent		X	X	X	X
062	<i>The Pirate's Ghost</i>	Lester Dent					
063	<i>The Motion Menace</i>	Ryerson Johnson/ Lester Dent	S	X			X
064	<i>The Submarine Mystery</i>	Lester Dent					
065	<i>The Giggling Ghosts</i>	Lester Dent			X	X	X
066	<i>The Munitions Master</i>	Harold A. Davis	S				X
067	<i>The Red Terrors</i>	Harold A. Davis	L		X	X	X
068	<i>Fortress of Solitude</i>	Lester Dent	S				X
069	<i>The Green Death</i>	Harold A. Davis	S		X	X	
070	<i>The Devil Genghis</i>	Lester Dent	S		X	X	

071	<i>Mad Mesa</i>	<i>Lester Dent</i>			X	X	X
072	<i>The Yellow Cloud</i>	<i>Lester Dent</i>		X	X		X
073	<i>The Freckled Shark</i>	<i>Lester Dent</i>			X		X
074	<i>World's Fair Goblin</i>	<i>William G. Bogart/ Lester Dent</i>	S	X			X
075	<i>The Gold Ogre</i>	<i>Lester Dent</i>					
076	<i>The Flaming Falcons</i>	<i>Lester Dent</i>	S				
077	<i>Merchants of Disaster</i>	<i>Harold A. Davis</i>			X	X	X
078	<i>The Crimson Serpent</i>	<i>Harold A. Davis</i>			X	X	
079	<i>Poison Island</i>	<i>Lester Dent</i>		X	X	X	
080	<i>The Stone Man</i>	<i>Lester Dent</i>	S		X		X
081	<i>Hex</i>	<i>William G. Bogart/ Lester Dent</i>		X	X	X	
082	<i>The Dagger in the Sky</i>	<i>Lester Dent</i>			X	X	X
083	<i>The Other World</i>	<i>Lester Dent</i>	L		X	X	X
084	<i>The Angry Ghost</i>	<i>William G. Bogart/ Lester Dent</i>			X		X
085	<i>The Spotted Men</i>	<i>William G. Bogart/ Lester Dent</i>		X	X		
086	<i>The Evil Gnome</i>	<i>Lester Dent</i>			X	X	
087	<i>The Boss of Terror</i>	<i>Lester Dent</i>					X
088	<i>The Awful Egg</i>	<i>Lester Dent</i>			X	X	X
089	<i>The Flying Goblin</i>	<i>William G. Bogart</i>	S		X	X	X
090	<i>Tunnel Terror</i>	<i>William G. Bogart</i>			X		
091	<i>The Purple Dragon</i>	<i>Harold A. Davis/ Lester Dent</i>			X		
092	<i>Devils of the Deep</i>	<i>Harold A. Davis</i>			X	X	X
093	<i>The Awful Dynasty</i>	<i>William G. Bogart</i>	L	X	X	X	X
094	<i>The Men Vanished</i>	<i>Lester Dent</i>		X		X	
095	<i>The Devil's Playground</i>	<i>Alan Hathway</i>			X	X	X
096	<i>Bequest of Evil</i>	<i>William G. Bogart</i>			X		X
097	<i>The All-White Elf</i>	<i>Lester Dent</i>	S		X	X	
098	<i>The Golden Man</i>	<i>Lester Dent</i>	S		X	X	X
099	<i>The Pink Lady</i>	<i>Lester Dent</i>			X	X	X
100	<i>The Headless Men</i>	<i>Alan Hathway</i>	S		X		X
101	<i>The Green Eagle</i>	<i>Lester Dent</i>			X	X	X
102	<i>Mystery Island</i>	<i>Lester Dent</i>			X	X	X
103	<i>The Mindless Monsters</i>	<i>Alan Hathway</i>	S		X	X	X
104	<i>Birds of Death</i>	<i>Lester Dent</i>	L, S	X	X	X	X
105	<i>The Invisible-Box Murders</i>	<i>Lester Dent</i>	S	X	X	X	X
106	<i>Peril in the North</i>	<i>Lester Dent</i>		X	X	X	X
107	<i>The Rustling Death</i>	<i>Alan Hathway</i>	S		X	X	X
108	<i>Men of Fear</i>	<i>Lester Dent</i>	S	X	X	X	X
109	<i>The Too-Wise Owl</i>	<i>Lester Dent</i>	S		X	X	X
110	<i>The Magic Forest</i>	<i>William G. Bogart/ Lester Dent</i>			X		X
111	<i>Pirate Isle</i>	<i>Lester Dent</i>			X	X	X
112	<i>The Speaking Stone</i>	<i>Lester Dent</i>	S				X

113	<i>The Man Who Fell Up</i>	<i>Lester Dent</i>	S	X	X	X	X
114	<i>The Three Wild Men</i>	<i>Lester Dent</i>	S				
115	<i>The Fiery Menace</i>	<i>Lester Dent</i>		X			X
116	<i>The Laugh of Death</i>	<i>Lester Dent</i>	S	X	X	X	X
117	<i>They Died Twice</i>	<i>Lester Dent</i>					
118	<i>The Devil's Black Rock</i>	<i>Lester Dent</i>	S		X	X	X
119	<i>The Time Terror</i>	<i>Lester Dent</i>	S	X		X	
120	<i>Waves of Death</i>	<i>Lester Dent</i>	S	X	X	X	X
121	<i>The Black, Black Witch</i>	<i>Lester Dent</i>	S	X		X	
122	<i>The King of Terror</i>	<i>Lester Dent</i>	S				
123	<i>The Talking Devil</i>	<i>Lester Dent</i>			X		X
124	<i>The Running Skeletons</i>	<i>Lester Dent</i>	S		X	X	X
125	<i>Mystery on Happy Bones</i>	<i>Lester Dent</i>			X	X	
126	<i>The Mental Monster</i>	<i>Lester Dent</i>	S			X	X
127	<i>Hell Below</i>	<i>Lester Dent</i>		X	X	X	X
128	<i>The Goblins</i>	<i>Lester Dent</i>	S				
129	<i>The Secret of the Su</i>	<i>Lester Dent</i>	L	X	X	X	X
130	<i>The Spook of Grandpa Eben</i>	<i>Lester Dent</i>	S				
131	<i>One-Eyed Mystic</i>	<i>Lester Dent</i>	S		X		
132	<i>Death Had Yellow Eyes</i>	<i>Lester Dent</i>	S			X	
133	<i>The Derelict of Skull Shoal</i>	<i>Lester Dent</i>			X		
134	<i>The Whisker of Hercules</i>	<i>Lester Dent</i>	S		X	X	
135	<i>The Three Devils</i>	<i>Lester Dent</i>			X	X	
136	<i>The Pharaoh's Ghost</i>	<i>Lester Dent</i>	S			X	X
137	<i>The Man Who was Scared</i>	<i>Lester Dent</i>					
138	<i>The Shape of Terror</i>	<i>Lester Dent</i>	W				
139	<i>Weird Valley</i>	<i>Lester Dent</i>					
140	<i>Jiu San</i>	<i>Lester Dent</i>	W				
141	<i>Satan Black</i>	<i>Lester Dent</i>			X		
142	<i>The Lost Giant</i>	<i>Lester Dent</i>	W				
143	<i>Violent Night</i>	<i>Lester Dent</i>	W	X			
144	<i>Strange Fish</i>	<i>Lester Dent</i>					
145	<i>The Ten-Ton Snakes</i>	<i>Lester Dent</i>	S		X		
146	<i>Cargo Unknown</i>	<i>Lester Dent</i>	W		X		
147	<i>Rock Sinister</i>	<i>Lester Dent</i>					
148	<i>The Terrible Stork</i>	<i>Lester Dent</i>					
149	<i>King Joe Cay</i>	<i>Lester Dent</i>					
150	<i>The Wee Ones</i>	<i>Lester Dent</i>					
151	<i>Terror Takes Seven</i>	<i>Lester Dent</i>		X			
152	<i>The Thing That Pursued</i>	<i>Lester Dent</i>	S				
153	<i>Trouble on Parade</i>	<i>Lester Dent</i>					
154	<i>The Screaming Man</i>	<i>Lester Dent</i>				X	
155	<i>Measures For a Coffin</i>	<i>Lester Dent</i>					
156	<i>Se-Pah-Poo</i>	<i>Lester Dent</i>	S				
157	<i>Terror and the Lonely Widow</i>	<i>Lester Dent</i>			X		
158	<i>Five Fathoms Dead</i>	<i>Lester Dent</i>			X		

159	<i>Death is a Round Black Spot</i>	<i>Lester Dent</i>		X			
160	<i>Colors For Murder</i>	<i>Lester Dent</i>					
161	<i>Fire and Ice</i>	<i>William G. Bogart/ Lester Dent</i>					
162	<i>Three Times a Corpse</i>	<i>Lester Dent</i>					
163	<i>The Exploding Lake</i>	<i>Harold A. Davis/ Lester Dent</i>			X		
164	<i>Death in Little Houses</i>	<i>William G. Bogart/ Lester Dent</i>					
165	<i>The Devil is Jones</i>	<i>Lester Dent</i>				X	
166	<i>The Disappearing Lady</i>	<i>William G. Bogart</i>					
167	<i>Target For Death</i>	<i>William G. Bogart</i>		X	X		
168	<i>The Death Lady</i>	<i>William G. Bogart</i>					X
169	<i>Danger Lies East</i>	<i>Lester Dent</i>					
170	<i>No Light to Die By</i>	<i>Lester Dent</i>	S				
171	<i>The Monkey Suit</i>	<i>Lester Dent</i>					
172	<i>Let's Kill Ames</i>	<i>Lester Dent</i>					
173	<i>Once Over Lightly</i>	<i>Lester Dent</i>					
174	<i>I Died Yesterday</i>	<i>Lester Dent</i>		X			
175	<i>The Pure Evil</i>	<i>Lester Dent</i>			X		
176	<i>Terror Wears No Shoes</i>	<i>Lester Dent</i>	S				X
177	<i>The Angry Canary</i>	<i>Lester Dent</i>					
178	<i>The Swooning Lady</i>	<i>Lester Dent</i>					
179	<i>The Green Master</i>	<i>Lester Dent</i>	L, S				
180	<i>Return From Cormoral</i>	<i>Lester Dent</i>					
181	<i>Up From Earth's Center</i>	<i>Lester Dent</i>			X		

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