

***THE MAN OF BRONZE:  
DOC SAVAGE  
IN PRINT AND ON FILM***

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**(ORIGINALLY COMPILED IN 1987;  
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# INTRODUCTION

And who, you may ask yourself, is Doc Savage?

You already know him. Even if you never heard of him.

You've seen him carved up and diluted as Superman, Batman, James Bond, Indiana Jones... even Mr. Spock. (Remember Spock's neck pinch? Doc was using it on villains 30 years before Gene Roddenberry ever thought of *Star Trek*.) Doc had nerves of steel, and more gadgets than Batman and Bond rolled together - not to mention all of the cool cars, planes, boats, subs and dirigibles. Doc built the Fortress of Solitude long before Superman's rocket came crashing down to Earth. And while Doc was completely human, he was advertised as both "The Man of Tomorrow" and as a "Superman".

On February 17th, 1933, the first issue of *Doc Savage Magazine* hit the newstands of Depression-era America, and transported its readers - for one thin dime, no less - to far off places of excitement and adventure.

That first adventure, "The Man of Bronze", introduced us to a hero who had been raised to be the ultimate crime fighter and humanitarian. Doc was first and foremost a surgeon, but he excelled in all sciences. He was the ultimate physical specimen - two hours of training every day - as well as a master of disguise and mimicry. He stood well over six foot, and his skin tanned to a bronze sheen from years of adventuring, and his eyes were like pools of flaked-gold with a hypnotic quality. He was accompanied on most of his adventures a group of five friends - and occasionally by his cousin Patricia Savage, a woman as beautiful and stunning as Doc is striking.

*Doc Savage Magazine* lasted 16 glorious years until 1949, when it ended its run - with the other Street & Smith pulps like *The Shadow*. Comic books and paperbacks helped to finish off the bloody pulps, and you might think that would have wrapped it up for an old hero. But in 1964, Bantam books began to reprint the Doc stories in paperback, which introduced a whole new generation to the adventures of the Man of Bronze. Quite wisely, Bantam didn't try to "update" the stories into a modern setting; they left them in the 30s and 40s where they were created. By 1990 Bantam had printed the entire catalog of Doc Savage adventures - all 181 original magazine stories, plus one "lost" story - then commissioned a series of all-new novels; eight of these new adventures were published before Bantam pulled the plug on the series in 1993.

There have also been Doc Savage comic books, several radio programs, and one well-intended but ill-fated motion picture. The following is my humble attempt to catalog the legend of Dr. Clark Savage, Jr. - Doc Savage.

## PART ONE: THE DOC SAVAGE NOVELS

The “Doc Savage” novels are listed below in the order of their original publication. But first, a few words of explanation may be in order:

The first 181 novels listed herein were originally published in Street and Smith’s *Doc Savage Magazine* between 1933 and 1949, and are listed here in the order in which they appeared in this format. When these books were later reprinted in paperback format by Bantam Books, they were not re-released in the exact order as the original magazine releases; for example, while “The Man Of Bronze” was the first story to be published both in magazine and in paperback reprint format, “Land Of Terror” – the second novel in the magazine series – was released as Volume 8 in the paperback reprint series. (In my own collection I’ve tried to arrange the books as close to in proper order as possible; this became impossible once Bantam started releasing the omnibus editions.)

Book number 182, “The Red Spider,” was intended for publication in the magazine in 1948 but was rejected by the magazine’s editors, the only book in the series to receive such a rejection; its existence was forgotten until 1975, when a copy of the manuscript was found among Lester Dent’s papers, and it finally appeared in print for the first time four years later as part of the Bantam series.

The remaining books in the series were written at the request of Bantam Books after the company concluded its series of reprints of the old magazine stories and saw that there might still be potential for further sales.

All but three of the novels originally appeared under the bylined pseudonym of “Kenneth Robeson.” The first, “The Man Of Bronze,” carried the byline of “Kenneth Roberts” in its original magazine publication; after it hit the newsstands someone pointed out that there was already a well-known historical novelist by that same name, and so the pseudonym was changed to prevent confusion (not to mention possible legal action).

Later, an editor’s mistake resulted in Lester Dent’s name appearing in place of the pseudonym for the 1944 magazine publication of “The Derelict Of Skull Shoal.” Both “The Man Of Bronze” and “The Derelict Of Skull Shoal” carried the correct “Kenneth Robeson” byline when reprinted by Bantam Books.

As for the third instance: When Bantam began its series of all-new “Doc Savage” novels in the 1990s, the first to appear was “Escape From Loki” by famed science fiction novelist Philip Jose Farmer, who had earlier written a book-length “biography” of the character entitled “Doc Savage: His Apocalyptic Life.” At Farmer’s request, his actual name was used; in an earlier essay he had hinted that he might also write additional “Savage” adventures under the “Robeson” byline, but as of this writing (January 3, 1999) none of these have appeared.

For the record: Lester Dent wrote most of the “Doc Savage” novels, but not all of them. Among the other “Kenneth Robesons” who are known to have contributed to the original series were W. Ryerson Johnson; Harold Davis; Laurence Donovan; William Bogart; and Alan Hathaway. Will Murray, a novelist and pulp fiction historian whom Farmer once called “the foremost authority on Doc Savage,” used the Robeson pseudonym when he penned most of the new series of “Savage” novels (Farmer’s “Escape From Loki” being the lone exception) in the early 1990s.

Murray’s additions to the canon were, for the most part, based on plot outlines and unfinished manuscripts left behind by Dent after the original series folded; one of these books, “Flight Into Fear,” was actually a finished but unsold espionage novel Dent had written some time after *Doc Savage* magazine had folded and which originally had nothing to do with Doc Savage – until it

was re-written by Murray for inclusion in the new “Savage” series. Thus it was that, over three decades after his death, Dent posthumously collaborated on one final “Doc Savage” adventure. Murray was reportedly set to write at least two more Doc Savage novels, but Bantam cancelled the series after “The Forgotten Realm” in 1993.

And, of course, the “Robeson” byline was not exclusive to the “Doc Savage” series. Most Savage fans are aware of the “Avenger” series of adventure novels, which initially ran from 1939 through the mid-40s, then was revived for a new series of novels in the 1970s. Although the “Avenger” covers – both in its magazine and paperback formats – touted the series as being “by the creator of Doc Savage,” Dent was not involved in this series (other than giving a few writing tips to the series’ original author, that is).

The first “Avenger” novels were the work of writer Paul Ernst; when *The Avenger* magazine was canceled in 1942 and the character was given a new home in *Clues Detective* magazine, Emile C. Tepperman took over as author. And when Warner Books ordered a new set of “Avenger” novels written in the 1970s, it was famed science fiction and comic book writer Ron Goulart who inherited the Robeson pseudonym.

Another series which carried the Robeson byline was a continuing non-fiction feature which ran in the back of the original *Doc Savage* magazines. This set of articles, called “The Doc Savage Method Of Self-Development,” were essentially “how-to” type features which described the real-life exercise techniques reportedly used by the fictional hero; these were reportedly written by Dr. Paul Rothenberger and Morris Ogden Jones, and many were said to be based upon exercises then being used by the Royal Canadian Mounted Police. (Some of these have been posted on the Internet, and I’ve managed to download a few of them; they’re pretty interesting, though some of them are pretty far-fetched.)

And still another little-remembered use of the Robeson byline was on the “Ed Stone” stories which ran in *Crime Busters* magazine in 1938 and 1939. In this case it was once again Lester Dent who wrote this obscure series, about a former boxer and his Chinese valet who together solved wacky mysteries.

For the purposes of this list, the “Doc Savage” novels written by authors other than Lester Dent are accompanied herein by the initials of the authors who wrote them. WRJ stands for W. Ryerson Johnson; HD for Harold Davis; LD for Laurence Donovan; AH for Alan Hathaway; WB for William Bogart; PJF for Philip Jose Farmer; and WM for Will Murray. Those with no initials after the title were written by Lester Dent.

In some cases Dent was forced to polish up, revise or in some cases entirely rewrite portions of the books written by the other “Robesons”; there is also the aforementioned posthumous collaboration with Murray on “Flight Into Fear.” Thus, the additional classification “/Dent” is used to indicate those books which are Dent collaborations.

### **1933**

The Man Of Bronze  
The Land Of Terror  
Quest Of The Spider  
The Polar Treasure  
Pirate Of The Pacific  
The Red Skull  
The Lost Oasis  
The Sargasso Orge  
The Czar Of Fear  
The Phantom City

**1934**

Brand Of The Werewolf  
The Man Who Shook The Earth  
Meteor Menace  
The Monsters  
The Mystery On The Snow  
The King Maker (HD/Dent)  
The Thousand-Headed Man  
The Squeaking Goblin  
Fear Cay  
Death In Silver  
The Sea Magician  
The Annihilist

**1935**

The Mystic Mullah  
Red Snow  
Land Of Always Night (WRJ/Dent)  
The Spook Legion  
The Secret In The Sky  
The Roar Devil  
Quest Of Qui  
Spook Hole  
The Majii  
Dust Of Death (HD/Dent)  
Murder Melody (LD)  
The Fantastic Island (WRJ/Dent)

**1936**

Murder Mirage (LD)  
Mystery Under The Sea  
The Metal Master  
The Men Who Smiled No More (LD)  
The Seven Agate Devils  
The Haunted Ocean (LD)  
The Black Spot (LD)  
The Midas Man  
Cold Death (LD)  
The South Pole Terror  
Resurrection Day  
The Vanisher

**1937**

Land Of Long Juju (LD)  
The Derrick Devil  
The Mental Wizard  
The Terror In The Navy  
Mad Eyes (LD)  
The Land Of Fear (HD/Dent)

He Could Stop The World (LD)  
Ost (Bantam Reprint Title: The Magic Island)  
The Feathered Octopus  
Repel (Bantam Reprint Title: The Deadly Dwarf)  
The Sea Angel  
The Golden Peril (HD/Dent)

### **1938**

The Living Fire Menace (HD)  
The Mountain Monster (HD)  
Devil On The Moon  
The Pirate's Ghost  
The Motion Menace (WRJ/Dent)  
The Submarine Mystery  
The Giggling Ghosts  
The Munitions Master (HD)  
The Red Terrors  
Fortress Of Solitude  
The Green Death (HD)  
The Devil Genghis

### **1939**

Mad Mesa  
The Yellow Cloud  
The Freckled Shark  
The World's Fair Goblin (WB/Dent)  
The Gold Ogre  
The Flaming Falcons  
Merchants Of Disaster (HD/Dent)  
The Crimson Serpent (HD/Dent)  
Poison Island  
The Stone Man  
Hex (WB/Dent)  
The Dagger In The Sky

### **1940**

The Other World  
The Angry Ghost (WB/Dent)  
The Spotted Man (WB/Dent)  
The Evil Gnome  
The Boss Of Terror  
The Awful Egg  
The Flying Goblin (WB)  
Tunnel Terror (WB)  
The Purple Dragon (HD/Dent)  
Devils Of The Deep (HD)  
The Awful Dynasty (WB)  
The Men Vanished

**1941**

The Devil's Playground (AH)  
Bequest Of Evil (WB)  
The All-White Elf  
The Golden Man  
The Pink Lady  
The Headless Men (AH)  
The Green Eagle  
Mystery Island  
The Mindless Monsters (AH)  
Birds Of Death  
The Invisible Box Murders  
Peril In The North

**1942**

The Rustling Death  
Men Of Fear  
The Too-Wise Owl  
The Magic Forest (WB/Dent)  
Pirate Isle  
The Speaking Stone  
The Man Who Fell Up  
The Three Wild Men  
The Fiery Menace  
The Laugh Of Death  
They Died Twice  
The Devil's Black Rock

**1943**

The Time Terror  
Waves Of Death  
The Black, Black Witch  
The King Of Terror  
The Talking Devil  
The Running Skeletons  
Mystery On Happy Bones  
The Mental Monster  
Hell Below  
The Goblins  
The Secret Of The Su  
The Spook Of Grandpa Eben

**1944**

According To Plan Of A One-Eyed Mystic  
(Bantam Reprint Title: One-Eyed Mystic)  
Death Had Yellow Eyes  
The Derelict Of Skull Shoal  
The Whisker Of Hercules  
The Three Devils

The Pharaoh's Ghost  
The Man Who Was Scared  
The Shape Of Terror  
Weird Valley  
Jiu San  
Satan Black  
The Lost Giant

**1945**

Violent Night (Bantam Reprint Title: The Hate Genius)  
Strange Fish  
The Ten Ton Snakes  
Cargo Unknown  
Rock Sinister  
The Terrible Stork  
King Joe Cay  
The Wee Ones  
Terror Takes 7  
The Thing That Pursued  
Trouble On Parade  
The Screaming Man

**1946**

Measures For A Coffin  
Se-Pah-Poo  
Terror And The Lonely Widow  
Five Fathoms Dead  
Death Is A Round Black Spot  
Colors For Murder  
Fire And Ice  
Three Times A Corpse  
The Exploding Lake (HD/Dent)  
Death In Little Houses (WB/Dent)  
The Devil Is Jones  
The Disappearing Lady (WB)

**1947**

Target For Death (WB)  
The Death Lady  
Danger Lies East  
No Light To Die By  
The Monkey Suit  
Let's Kill Ames  
Once Over Lightly

**1948**

I Died Yesterday  
The Pure Evil  
Terror Wears No Shoes

The Angry Canary  
The Swooning Lady

**1949**

The Green Master  
Return From Cormoral  
Up From Earth's Center

**1979**

The Red Spider

**1991**

Escape From Loki (PJF)  
Python Isle (WM)

**1992**

White Eyes (WM)  
The Frightened Fish (WM)  
The Jade Ogre (WM)

**1993**

Flight Into Fear (WM/Dent)  
The Whistling Wraith (WM)  
The Forgotten Realm (WM)

**Additional Notes:**

• A movie edition of "The Man of Bronze" – completely re-typeset, with 8 pages of stills and a full color painting of Ron Ely as Doc on the back cover – was released in June, 1975, as a tie-in with the George Pal production, *Doc Savage, The Man of Bronze*. (This is the edition I originally bought, as it was around the time of the movie's release that I first started buying the books. The copy currently in my collection is actually the second copy I've managed to obtain; the original copy, which I bought at the B. Dalton bookstore at Lincoln Mall in Matteson, Illinois was stolen by a classmate in high school, but several years later I managed to find another copy of the same edition on sale at a used bookstore at the local public library.) It was the eighth, and probably the most recent, printing. However, a Scholastic Book Club version of the same edition lists that as the 12th printing. Evidently, the book had numerous Scholastic printings, which are identical to the Bantam editions except for the lack of Bantam logos, book numbers and printed price.

• According to information obtained from a Doc Savage fan site on the Internet, Bantam's best-selling Doc Savage reprint is "Brand of the Werewolf" which sold over 185,000 copies.

• In 1935, a publishing firm known as The Ideal Library released hardback editions of the first three Savage novels, "The Man Of Bronze," "The Land Of Terror" and "Quest Of The Spider." The dust jackets contained the same artwork used two years before on the covers of the original magazine editions of all three novels. I've only seen pictures of these.

• Then, in the mid-1970s – right around the release of the Ron Ely film, though no official tie-in was ever announced so far as I have been able to determine – Golden Press released hardback editions of six Doc Savage novels. These were apparently aimed at the juvenile/young

teen audience, as the cover art was somewhat reminiscent of such series as The Hardy Boys or Nancy Drew. The title of one of the novels was for some unknown reason changed, from "The Spook Legion" to "The Ghost Legion." I bought a copy of one of the releases in this series, "Secret In The Sky," at the old and long-since defunct K-Mart store in downtown Kankakee in 1976 or 1977; later, after I found a copy of the Bantam paperback edition, I gave the Golden Press edition to my brother Jerry. The six books in the Golden Press series included: "The Man of Bronze," "Death in Silver," "The Ghost Legion," "Quest of Qui," "The Sargasso Ogre," and "Secret in the Sky."

- Corgi Books published a number of the Doc Savage novels in Great Britain, in the same order as the Bantam series. Whether or not they published the entire series is unknown by me at this time; I do know that those published around the time of the film's release featured cover artwork that made Doc look a little more like Ron Ely, as well as blurbs advertising the film's coming release.

- More recently, the publishing firm Nostalgia Ventures has been re-releasing the original Doc novels in the old pulp magazine format, two books per issue. As of this writing (March 2008) a total of 13 issues have been released in this format.

- Both Doc Savage and The Shadow turned up in cameo appearances in Philip Jose Farmer's short story "After King Kong Fell," which appeared in the Farmer anthology "The Grand Adventure." Neither character was ever specifically identified by name, but Farmer described them both in such detail that there could be no mistaking who they were. Farmer did make one critical error, which to my knowledge he has never tried to explain: he referred to Fay Wray's character (named Ann Darrow in the film) as "Ann Redman."

- Just as there has been in the case of many other popular book, movie and television series, there have been a number of unauthorized "fan fiction" adventures written about Doc Savage. Such stories are generally written for little more than for the fun of sharing with other fans; copyright holders usually frown upon such things, but so long as the authors are not making money I personally don't see the harm.

One of my favorite such "fan fiction" stories to date is Mark Eidemiller's "Bronze Refined As Silver," an interesting attempt to present a Christian version of Doc Savage. Mark was posting the story a chapter at a time on the Internet; although some aspects don't quite ring true in terms of characterization, I must admit that this is a very well-crafted, enjoyable story.

At one time I had attempted to write a piece of Doc Savage-related fan fiction myself. Back in the late 1970s, when I was still in high school, I had concocted a story which I'd planned to entitled "Warriors Of The Apocalypse" – a "Magnificent Seven"-like tale which would have involved not only Doc, but also Batman, Robin Hood, Captain Kirk from "Star Trek," and several other popular heroes from literature, films and TV. The idea was that there would be a menace to the universe so great that a time-travelling alien would round up a group of famous Earth heroes from various points in history and, together, they would fight that menace. It all sounds rather silly now, some 20 years after the fact, and as near as I can recall it never did progress very far beyond the planning phase. But it sure seemed like a great idea at the time...

- For the sake of completeness, it should be pointed out that Doc Savage is mentioned in Truman Capote's "In Cold Blood." There's a scene at the courthouse where the murder trial is taking place, in which a Kansas minister finds himself recalling the old Doc Savage stories and how the world might be a better place if here were a Doc Savage here in the real world to deal with evildoers.

## PART TWO: DOC SAVAGE COMICS

Doc Savage has had a rather spotty history so far as the comics have been concerned.

In 1936, Lester Dent and pulp illustrator Paul Orban submitted a proposed “Doc Savage” comic strip to various newspaper syndicates across the country, apparently without success. The few existing panels – whose storyline was loosely based on the 1933 novel “The Sargasso Ogre” – did not appear in print until Millenium Comics included them in one of that publisher’s “Doc Savage” comic book releases in 1992.

It was not until several years later that Doc Savage finally appeared in the comics. In fact, Doc appeared regularly in two separate series of comics published during the 1940s by Street & Smith, the same company which published *Doc Savage Magazine*: he appeared as a back-up feature in *The Shadow Comics*, and starred in his own series of *Doc Savage Comics*. He also turned up as a guest-star in the January, 1943 and June, 1943 issues of something called *Supersnipe Comics*.

Issue 5 of *Doc Savage Comics* (the August, 1941 issue) contained an unusual story entitled “Doc Savage & The Angry Ghost,” written by comics legend by Jack Binder. In it, Doc crash-lands in Tibet; there, an ancient mystic finds him and nurses him back to health. The mystic then bestows Doc with a magic blue hood, which has a sacred ruby on its forehead. This ridiculous-looking cowl endows Doc with super-strength and hypnotic powers – as if his own weren’t enough!. It was apparently an attempt on the part of the comic book’s editors to emulate the success of the many comic book superheros that had cropped up in the wake of Superman’s successful debut in 1938; the comic book Doc used the hood for several years, and the short-lived 1943 Doc Savage radio program was based upon this version of the character. But following the events of “Murder Is A Business,” which was published in the Jan. 1944 issue of *The Shadow Comics*, the hood disappeared and was never seen again – much to the relief, I’m sure, of many die-hard Doc fans!

*Doc Savage Comics* ceased publication after the october, 1943 issue (at the height of the “Blue Hood” period – little wonder!). Doc’s final appearance in a Street & Smith comic book came in the August, 1949 issue of *The Shadow Comics* – the same year that both *Doc Savage Magazine* and *The Shadow Magazine* ceased publication. Doc’s next comic book appearance came in November of 1966, when Gold Key published an adaptation of “The Thousand Headed Man,” one of the original Savage novels. (This even utilized the same cover art that was used on the Bantam paperback edition of the novel.) This was intended to be a tie-in with a proposed film adaptation of the same novel with never materialized (see Part Three).

Marvel Comics published two different series of Doc Savage comics during the 1970s, both titled simply *Doc Savage*. The first, a traditional four-color comic book which adapted several of the original novels, lasted a mere eight issues beginning in October of 1972. (The first two issues, a very loose adaptation of “The Man Of Bronze,” were later combined into a single edition and released as a “Giant-Sized Special” in 1975, to promote both the movie and Marvel’s then-new black-and-white *Doc Savage* comic magazine.) During this same period, Doc also turned up as a guest-star in two books which (thanks to some unusual time travel storylines) teamed him up with a couple of Marvel’s more popular super-heroes: he appeared with Spider-Man in “Giant-Size Spider-Man” #3 (June 1975), and later teamed with The Thing (the big orange member of The Fantastic Four) in “Marvel Two-In-One” #21 (November 1976).

Marvel’s second regular Doc series was far superior to the first: a black-and-white quarterly,

published in magazine format, which told all-original stories. The first issue was released in 1975, in time to publicize the release of the George Pal film; the cover art was the same painting of Ron Ely used on the movie posters and the back cover of Bantam's movie edition of the first novel, and an interview with George Pal appeared in the back of the magazine. (I picked up a copy at the long-gone Belscot store in the Meadowview Shopping Center... ah, memories.) Despite a strong combination of writing and artwork and the presence of some interesting back-up articles, this magazine also lasted a mere eight issues; it was selling well, but it became a victim of Marvel's decision in 1977 to cut back on their black-and-white magazines to concentrate more on new color comic books (one of which was Marvel's then-new "Star Wars" series... interesting trade-off). Those eight black and white issues remain (in my mind, at least, although I've met a few fans who disagree) the high-water mark for Doc Savage comics.

(One interesting note: because Marvel held the license for publishing Doc Savage comics at the time, Doc turned up as part of a series of Marvel Super-Hero Slurpee Collectors Cups sold at 7-Eleven stores during the mid 1970s; I've only seen pictures of them.)

A decade after Marvel's second series ended, rival DC Comics (home of Superman and Batman) obtained the right to publish *Doc Savage* comics. Some of us had high hopes; I for one have generally preferred DC's superheroes over Marvel's, and DC had previously taken over the rights to the "Star Trek" comics from Marvel and had produced a much better product. But, brother, DC sure screwed up where Doc Savage was concerned!

First came a four issue mini-series (November, 1987 - February, 1988) which was intended to bring the Doc Savage series into the modern day. They accomplished this by teleporting a now-married Doc into some otherworldly dimension shortly after World War II (his colleagues believe he has been killed) on the very day his wife (she's supposed to be Princess Monja, whom Doc first met in the novel "The Man Of Bronze," but for some idiotic reason she's called F'Teema here) gives birth to a son. In issue #2, we learn that son – Clark Savage III – is little more than a skinny, whiny little teenaged thug who gets gunned down by a street gang in the 1960s.

His girlfriend is pregnant, however, which brings us to issue #3, in which we are introduced to Doc's grandson, Chip – a mental and physical marvel like his grandfather, but a pacifist who doesn't want to get involved when one of Doc's old enemies returns to action. This paves the way to Issue #4, in which Doc finally returns to our world, having not aged a single day in four decades, and teams up with his reluctant grandson to overcome the bad guys. Along the way we also learn that one of Doc's colleagues, Long Tom Roberts, had betrayed Doc back in the 40s, thus instigating this whole ghastly plotline!

It was all quite inane, to put it mildly, but it proved popular enough with younger readers unfamiliar with the original Doc stories to convince DC to launch an ongoing series beginning in November of 1988. The first batch of stories pick up where the mini-series ended, with a still-young Doc and his grandson (who looks to be about the same age as Grandpa Doc) at odds over Chip's pacifism. Along the way we learn that Doc's wife is still alive after all (now called by her rightful name of Monja – somebody must have finally caught up on their reading since the mini-series), and Doc's old enemy John Sunlight (from the books "Fortress of Solitude" and "The Devil Genghis", which had ended with Sunlight's rather violent death) miraculously turns up for another rematch.

Midway through the series run, DC published the *Doc Savage Annual #1*, a double-length tale which included a flashback to one of Doc's earlier adventures in the 1930s. This proved so successful that the series reverted to stories set in this period; these stories tended to be much better, by the way, and included a four-part team-up with The Shadow which carried over into two issues of DC's *The Shadow Strikes!* comic book. This re-direction lasted until the final issue (October 1990), which brought readers back to the present for one final tale involving the ridiculous Chip Savage. Taken as a whole the DC issues are pretty bad, although there are a few

gems (particularly the Shadow team-up stories) buried deep beneath all the garbage.

A couple of years after the DC series limped to its conclusion, Millennium Comics obtained the rights to do yet another Doc Savage comic series. Rather than one ongoing series, Millennium chose to release several self-contained mini-series of various lengths; one was an adaptation of one of the novels ("Repel"), while the others were original tales set at various times within Doc's career (one of these actually predates the events of "The Man Of Bronze," and features Doc's father in a major - and not entirely sympathetic - role). There was also a one-issue special devoted to an adventure of Doc's cousin Patricia, as well as "The Manual Of Bronze," a one-issue special which was sort of a dossier of Doc and his colleagues, in the same style as DC's successful "Who's Who" series.

Later still, in 1995, Dark Horse Comics - which had enjoyed a great deal of success with licensed comic books series based on "Star Wars," "Indiana Jones," "Tarzan," "Aliens," "Predator" and even "Godzilla" - took over the rights for publishing Doc Savage comics. Their first effort was a two-issue mini-series entitled *Doc Savage and The Shadow*, yet another teaming of these two pulp fiction legends which was (not surprisingly) far superior to their DC get-together. Another four-issue mini-series focusing solely on Doc ("Curse Of The Fire God") followed, but Dark Horse's success with the aforementioned licensed properties didn't extend to Doc Savage and the series folded. I'd read that Dark Horse had been considering a Doc Savage-Indiana Jones team-up, which would have made one heck of a story, but it never happened. Alas...

To date there have been no other comics devoted specifically to Doc Savage (at least not that I am aware of). However, Doc and two of his aides did turn up as characters in Dave Stevens' original *Rocketeer* comic book mini-series (which was later combined into a single special graphic novel publication, which I have a copy of). In that series Doc played an active role as the inventor of the Rocketeer's rocket-powered jetpack; when the Disney Studios made their movie version of *The Rocketeer*, Doc was written out (due no doubt to copyright considerations) and Howard Hughes became the inventor of the jetpack!

Doc also made a cameo appearance in DC's *Superman Annual #9*; that story, entitled "Black Crucible," was part of its 1997 series of "Pulp Heroes" annuals which set the company's modern heroes in adventures very similar in style and substance to those which were published during the Age of the Pulp Heroes. Doc and his aides appeared in the final panels of the story, appropriately obscured by shadows (by this time DC no longer held the rights to use Doc's name or image in the comics) although there was no doubt as to who they were supposed to be. Interestingly, one of Doc's aides refers to Doc as "Dent" in this sequence - was this a mistake, or an intentional misidentification using the name of the best-known of the Doc Savage authors?

However, despite previous reports to the contrary by various writers (including Yours Truly), Doc did NOT appear in the four-issue *Sting of the Green Hornet* mini-series published by Now Comics in the early 1990s. It's too bad, too, because that was certainly one of the more interesting storylines of Now's various "Green Hornet" titles of the period; set during the early days of America's involvement in World War II, the series featured a character quite obviously patterned after Marvel's Captain America and DID contain cameo appearances by The Shadow, Clark Kent and Lois Lane as these characters all appeared in the 1940s. (None of the characters were ever so identified by name, incidentally - too much legal red tape, I guess.) Doc certainly would have been very much at home in this storyline.

In any event, the following is a list - as near complete as I have thus far been able to compile - of Doc Savage's comic book appearances:

#### **Street & Smith Issues:**

- |               |      |                  |
|---------------|------|------------------|
| Shadow Comics | 3/40 | (untitled story) |
| Shadow Comics | 4/40 | (untitled story) |

Shadow Comics	5/40	"The Smoke of Eternity"
Doc Savage Comics	7/40	"The Land of Terror"
Doc Savage Comics	10/40	"Thunder Island"
Doc Savage Comics	2/41	"The Polar Treasure"
Doc Savage Comics	5/41	(untitled story)
Doc Savage Comics	8/41	"Doc Savage and the Angry Ghost"
Doc Savage Comics	11/41	(untitled story)
Doc Savage Comics	3/42	(untitled story)
Doc Savage Comics	6/42	"Doc Savage and the Long Lost Treasure"
Doc Savage Comics	9/42	(untitled story)
Doc Savage Comics	11/42	(untitled story)
Doc Savage Comics	1/43	"Doc Savage and the Giants of Destruction"
Supersnipe Comics	1/43	(untitled story)
Doc Savage Comics	2/43	"Minute Men – 1943 Style"
Doc Savage Comics	3/43	"Doc Savage Fights the Living Evil"
Doc Savage Comics	4/43	"Beggars of Hate"
Doc Savage Comics	5/43	"A Toast to Blood"
Doc Savage Comics	6/43	"Death Traps of Hidden Valley"
Supersnipe Comics	6/43	(untitled story)
Doc Savage Comics	7/43	"The Skull Strikes"
Doc Savage Comics	8/43	"Rocket Ship Adventure"
Doc Savage Comics	9/43	(untitled story)
Doc Savage Comics	10/43	"Doc Savage and the Pharaoh's Wisdom"
Shadow Comics	1/44	"Murder is a Business"
Shadow Comics	2/44	"The Wig Thief"
Shadow Comics	3/44	"Water, Water Everywhere"
Shadow Comics	4/44	"The Man Who Hated Miami"
Shadow Comics	5/44	"The 'Egg'-centric Mr. Duntree"
Shadow Comics	6/44	"Death in Mid-Air"
Shadow Comics	7/44	"Blind Flight"
Shadow Comics	8/44	"X – The Unknown Quantity"
Shadow Comics	9/44	"Castles in the Air"
Shadow Comics	10/44	(untitled story)
Shadow Comics	11/44	"A Savage Doctor Meets Doc Savage"
Shadow Comics	12/44	"Square Deal"
Shadow Comics	1/45	"Behind the 8-Ball"
Shadow Comics	2/45	"The Spider Strikes"
Shadow Comics	3/45	"The Man Who Wasn't There"
Shadow Comics	4/45	"Blood Money"
Shadow Comics	5/45	"The Touch of Death"
Shadow Comics	6/45	"The Most Dangerous Place"
Shadow Comics	7/45	"Hot Foot Deluxe"
Shadow Comics	9/45	"Heaviest Metal"
Shadow Comics	10/45	"The Impossible Escape"
Shadow Comics	11/45	"The Unseen Harpist"
Shadow Comics	12/45	"Melting Welding"
Shadow Comics	1/46	"To Live is Evil"
Shadow Comics	2/46	"Quest of Evil"
Shadow Comics	3/46	"Conclave of Evil"

Shadow Comics	4/46	“Live, Evil...Veil”
Shadow Comics	5/46	“Napoleon of Crime”
Shadow Comics	6/46	“Mad Hatter”
Shadow Comics	7/46	“The Airplane Spin”
Shadow Comics	8/46	“The Stolen Stenograph”
Shadow Comics	9/46	“A Most Practical Joke”
Shadow Comics	10/46	“Guarding the Atom Secret”
Shadow Comics	11/46	“The Return of the Skull”
Shadow Comics	12/46	“Pursuit of the Skull”
Shadow Comics	4/47	“Death’s Period”
Shadow Comics	5/47	“Zenda – Delilah!”
Shadow Comics	6/47	“Inertia”
Shadow Comics	7/47	“The Disappearing Diamond”
Shadow Comics	8/47	“One Bad Buddha”
Shadow Comics	9/47	“Pieces of Fate”
Shadow Comics	10/47	“The Touchdown Murder Mystery”
Shadow Comics	11/47	“The Man from Mars”
Shadow Comics	12/47	“The Puzzling Puzzle Box!!”
Shadow Comics	1/48	“Golden Galleon” and “Doc Savage Rents a Gun”
Shadow Comics	2/48	“Terror Trap”
Shadow Comics	3/48	“Hounds and Hare”
Shadow Comics	4/48	“The Million Dollar Stick-Up”
Shadow Comics	5/48	“The Devil to Pay!!”
Shadow Comics	6/48	“The Crystal Monster”
Shadow Comics	7/48	“Thunder in a Test Tube”
Shadow Comics	9/48	“Ice Age – 1948”
Shadow Comics	10/48	“Television Peril”
Shadow Comics	11/48	“The Bottle Ghost”
Shadow Comics	12/48	“The Robot Master”
Shadow Comics	1/49	“The Case of the Heavy Feather”
Shadow Comics	2/49	“The Man Who Wasn’t”
Shadow Comics	3/49	“The Odd Halo”
Shadow Comics	4/49	“Blind Flight”
Shadow Comics	5/49	“Moon Madness”
Shadow Comics	6/49	“The Fault Finder”
Shadow Comics	7/49	“Limbo of the Lost”
Shadow Comics	8/49	“Flying Serpent”

### Gold Key Issues:

Doc Savage	11/66	“The Thousand-Headed Man”
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### Marvel Issues:

#### *Marvel Set 1: Color Comics*

Doc Savage	10/72	“The Man of Bronze, Part 1”
Doc Savage	12/72	“The Man of Bronze, Part 2”
Doc Savage	2/73	“Death in Silver, Part 1”
Doc Savage	4/73	“Death in Silver, Part 2”
Doc Savage	6/73	“The Monsters, Part 1”
Doc Savage	8/73	“The Monsters, Part 2”

Doc Savage	10/73	"Brand of the Werewolf, Part 1"
Doc Savage	1/74	"Brand of the Werewolf, Part 2"
Giant Doc Savage	1975	"The Man of Bronze, Parts 1 & 2" (Reprint)
Giant Spider-Man	1/75	"The Yesterday Connection"
Marvel Two-in-One	11/76	"Black Sun Lives"

***Marvel Set 2: Black and White Comics***

Doc Savage	8/75	"The Doom on Thunder Isle"
Doc Savage	10/75	"Hell-Reapers at the Heart of Paradise"
Doc Savage	1/76	"The Inferno Scheme"
Doc Savage	4/76	"Ghost-Pirates from the Beyond"
Doc Savage	7/76	"The Earth-Wreckers"
Doc Savage	10/76	"The Sky Stealers"
Doc Savage	1/77	"The Mayan Mutations"
Doc Savage	Spr/77	"The Crimson Plague"

**Eclipse Issues:**

The Rocketeer (originally published as a 6-issue mini-series in 1982; combined into a single "graphic novel" in 1985)

**DC Comics Issues:**

Doc Savage Mini-Series	11/87	Part 1 (untitled)
Doc Savage Mini-Series	12/87	Part 2 (untitled)
Doc Savage Mini-Series	1/88	Part 3 (untitled)
Doc Savage Mini-Series	2/88	Part 4 (untitled)
Doc Savage	11/88	"The Discord Makers, Part 1"
Doc Savage	12/88	"The Discord Makers, Part 2"
Doc Savage	Wntr/88	"The Discord Makers, Part 3"
Doc Savage	Hldy/88	"The Discord Makers, Part 4"
Doc Savage	1/89	"The Discord Makers, Part 5"
Doc Savage	3/89	"The Discord Makers, Part 6"
Doc Savage	4/89	"The Mind Molder, Part 1"
Doc Savage	5/89	"The Mind Molder, Part 2"
Doc Savage	6/89	"The Golden God, Part 1"
Doc Savage	7/89	"The Golden God, Part 2"
Doc Savage	8/89	"Sunlight Rising, Part 1"
Doc Savage	9/89	"Sunlight Rising, Part 2"
Doc Savage	10/89	"Sunlight Rising, Part 3"
Doc Savage	11/89	"Sunlight Rising, Part 4"
Doc Savage Annual	1989	"The Olympic Peril"
Doc Savage	12/89	"The Sea Baron, Part 1"
Doc Savage	1/90	"The Sea Baron, Part 2"
The Shadow Strikes	1/90	"The Conflagration Man, Part 1"
Doc Savage	2/90	"The Conflagration Man, Part 2"
The Shadow Strikes	2/90	"The Conflagration Man, Part 3"
Doc Savage	3/90	"The Conflagration Man, Part 4"
Doc Savage	5/90	"The Air Lord, Part 1"
Doc Savage	6/90	"The Air Lord, Part 2"
Doc Savage	7/90	"The Air Lord, Part 3"

Doc Savage	8/90	"The Asteroid Terror, Part 1"
Doc Savage	9/90	"The Asteroid Terror, Part 2"
Doc Savage	10/90	"The Asteroid Terror, Part 3"
Superman Annual	1997	"Black Crucible"

**Millennium Issues:**

Doc Savage	1991	"Monarch Of Armageddon, Part 1"
Doc Savage	1991	"Monarch Of Armageddon, Part 2"
Doc Savage	1991	"Monarch Of Armageddon, Part 3"
Doc Savage	1991	"Monarch Of Armageddon, Part 4"
Doc Savage	1991	"Doom Dynasty, Part 1"
Doc Savage	1991	"Doom Dynasty, Part 2"
Doc Savage	1991	"The Devil's Thoughts, Part 1"
Doc Savage	1991	"The Devil's Thoughts, Part 2"
Doc Savage	1991	"The Devil's Thoughts, Part 3"
Doc Savage	1992	"Repel"
Doc Savage	1992	"The Manual of Bronze"
Pat Savage	1992	"The Woman of Bronze"

**Dark Horse Issues:**

The Shadow & Doc Savage	7/1995	"The Case Of The Shrieking Skeletons, Part 1"
The Shadow & Doc Savage	8/1995	"The Case Of The Shrieking Skeletons, Part 2"
Doc Savage	9/1995	"Curse of the Fire God, Part 1"
Doc Savage	10/1995	"Curse of the Fire God, Part 2"
Doc Savage	11/1995	"Curse of the Fire God, Part 3"
Doc Savage	12/1995	"Curse of the Fire God, Part 4"

## PART THREE: DOC SAVAGE AT THE MOVIES

During the 1930's and 1940's, several attempts to produce Doc Savage serials faltered because author Lester Dent - who had no film experience - insisted on scripting the character himself. Various TV plans hit that same barrier during the 1950's. After Lester Dent died in 1959, that barrier vanished - but other difficulties arose in the quest to bring Doc to the silver screen.

In 1966, after the initial success of the James Bond films, Goodson-Todman Productions announced that they would soon be filming the Doc Savage novel, "The Thousand-Headed Man," the first of in a proposed series of five Doc Savage films. (A comic book adaptation of the novel was rushed into print by Gold Key as a tie-in.) A year later, Goodson-Todman announced they had reconsidered and "The Phantom City" would now be the first film in this series. TV star Chuck Connors was announced as the actor hired to play Doc. (I can't help wondering if Connors' crewcut look in the short-lived 1965 *Branded* TV series was the result of his cutting his hair in anticipating assuming the Doc role...)

In any event, neither film ever materialized; Conde' Nast Publications - which had acquired Street & Smith in 1961 - was unaware that the film rights to Doc actually belonged to Lester Dent's survivors, and not to the now-defunct Street & Smith. A lengthy legal battle ensued, and by the time the film rights to the character were freed up, Goodson-Todman was no longer interested.

Which leads us, of course, to the only Doc Savage film produced to date - "Doc Savage: The Man of Bronze," released by Warner Brothers in 1975.

The final film of legendary science fiction and fantasy filmmaker George Pal (the man who gave us such classics as "Destination Moon," "When World Collide," "The War Of The Worlds" and "The Time Machine," among others), it was the first - and only - film of what was again intended to be a major "James Bond"-type series, and signaled Pal's return to the silver screen after his 1968 disappointment, "The Power." It was a much heralded return among SF and fantasy aficionados, and among fans of the Bantam Books Doc reprints, whose sales at the time were in the millions. Comic book tie-ins were started, and there were even plans to revive the Doc Savage radio show. It looked early on as if the film would prove to be an enormous hit.

It wasn't.

At a period when "Planet Of The Apes" embodied the Hollywood benchmark for science fiction films, "Doc Savage: The Man of Bronze" was eagerly awaited. Pal had promised a special effects spectacular intended to dwarf his past efforts, thanks to the blank check given the film by Warner Brothers, which considered it a major film. But the originally announced 1974 premiere date came and went amid rumors that Warner was unhappy with the final result.

The exact story of what went wrong behind the scenes remains unclear; Pal would only comment at the time that "We made it look too good." Some claimed that Pal filmed the story straight and that Warner ordered the film "camped up" in a manner similar to the "Batman" TV series of the 1960s; others charged that Pal had misunderstood what had made Doc so appealing to so many fans.

Whatever the facts, Warner had obviously become disenchanted with the project by the time it finally hit the screens of America, a year later in the summer of 1975. After sporadic test screenings in the spring of that year, only a half-hearted effort was expended in the nationwide release. Remember, this was the summer when "Jaws" made movie history to the tune of a John Williams score; no one seemed interested in watching a depression-era superman whose blaring theme was a John Phillip Sousa march.

The film was a failure. But it was a qualified failure - qualified because it never received a fair shake in the theaters and because, interestingly enough in those pre-cable days, it quickly went on the college film rental circuit, where it enjoyed a surprisingly good reception. For a while it even showed signs of becoming a cult phenomenon, with students lining up to see it over and over again, just as later happened with "Star Wars" and its sequels and successors. Perhaps some of the appeal was camp, perhaps some was the beginnings of that audience hunger for a real hero, one who believed in truth, justice and all those good things Hollywood had put aside.

"The Man of Bronze" was directed by Michael Anderson and written by Pal and Joseph Morhaim. Former TV "Tarzan" Ron Ely played the part of Doc - a good choice, and he did an admirable job with the material he had to work with. (Given that Philip Jose Farmer has speculated that Tarzan and Doc were cousins, the choice of Ely seems all the more appropriate...)

It was the release of this film that got me interested in Doc Savage, although the film was nothing at all like its source material. After a dramatic opening (very similar to that of the book's) in which a Mayan assassin stalks Doc at his skyscraper headquarters, the tone of the film seemed to flip back and forth between light-hearted escapism and the ill-advised "camp" approach. The camp elements didn't work nearly as well here as it had for "Batman," however; the chief villain, Captain Seas, never truly seemed much of a real threat, and the scenes involving the corrupt Hidalgo government official and his adult-sized crib (complete with automatic rocker and a music box-style rendition of "Rock-A-Bye Baby") would never have made it into the worst episode of "Batman."

Having said all this, the character of Doc himself translated to screen pretty faithfully, except for the odd tone that popped up from time to time (it was supposed to be Doc's trademark "trilling," I think, but sounded more like a bad computer sound effect from a low-budget 1950s sci-fi film) and the telepathy, an ability Doc never exhibited in the books. (Perhaps it was a carryover from the "Blue Hood" period from the old comic books...) Those elements aside, Ely made a believable Doc Savage, and the actors who portrayed Doc's aides fit the bill perfectly. (The actor playing Renny, Bill Lucking, later turned up as one of the ongoing villains on early episodes of "The A-Team," while Eldon Quick - who portrayed Johnny - turned up in a couple of episodes of "M\*A\*S\*H." And Paul Gleason - the film's "Long Tom" - turned in a number of memorable character roles in such later films as "Trading Places" as well as on numerous TV programs.)

Bottom line: One can't help but think that "The Man Of Bronze" could have been better than it was. But despite its flaws (or, maybe, because of them) it is a highly entertaining adventure film... as long as viewers don't take it too seriously, it's fun. Sure it's silly - but it's also a lot better than most critics gave it credit for at the time.

Interestingly enough, what would have been the second of Pal's proposed Doc Savage series almost wound up being the first.

With supreme confidence, Pal had bought the rights to all 181 Doc Savage novels, boasting of his eventual goal of filming each and every one. This was apparently just typical Hollywood hyperbole, however. According to Will Murray, Pal's real plan was to produce a limited number of theatrical films and then bring the character to television.

In combing the series for a suitable novel to turn into a first film, Pal had originally rejected "The Man of Bronze," in which Doc's origins are explained, preferring instead to go with a flashier story. He reportedly chose "Death In Silver," but he changed the storyline substantially, adding to it elements from other novels, especially "The Feathered Octopus."

The resulting script, penned by Morhaim, was entitled "Doc Savage: Arch-Enemy of Evil." Set in New York City, it was a pulpish melodrama about a criminal genius named Org and his gang, the Silver Death's Heads (so called because they wore silvery bulletproof suits with skull hoods) who are blackmailing the city through various acts of terrorism. In November of 1998 I lucked

upon a copy of the script for “Arch-Enemy Of Evil”; it is probably even more reminiscent of the “Batman” TV show than that for “The Man of Bronze,” with such disturbingly camp touches as Org’s pet octopus - to whom Org feeds people he doesn’t like. But it climaxes with an exciting submarine versus submarine showdown under the Hudson River.

A script-end teaser – similar to the one which actually appeared at the end of “The Man Of Bronze” – announced a future film, “Doc Savage in Klantic Kountry,” a South American adventure which Murray said was to be loosely based on Dent’s “The Mental Wizard.”

But once the completed script was in hand, Pal realized he’d made a mistake. “Doc Savage: Arch-Enemy of Evil” presented Doc and his five aides full blown, with no explanation of Doc’s beginnings or his mission in life. And the New York setting seemed an inappropriate first outing for a globe-girdling adventurer like Doc. So Pal decided he needed to adapt “The Man of Bronze” after all. He and Morhaim worked on the script, and

“Arch-Enemy of Evil” was set aside as the sequel that would never be.

Pal really believed in *Doc Savage* as a film series, and fully intended to do “Arch-Enemy of Evil” as the second film – the opening scene of “Arch-Enemy of Evil” was in fact rewritten and used as the closing scene of “The Man of Bronze,” as a teaser for the proposed sequel. Furthermore, Pal reportedly commissioned famed science fiction novelist Philip Jose Farmer – author of “Doc Savage: His Apocalyptic Life” – to write yet another script entitled “Arch-Enemy Of Evil,” an Arabian lost city story based on the Doc novel “Murder Mirage.” But none of these projects ever got off the ground, and George Pal died just a few years later while planning yet another comeback - this one a proposed sequel to his classic film version of “The Time Machine,” a project that was scrapped after his death (although a paperback novelization of the proposed sequel, by Pal and Morhaim, was published by Dell).

Right or wrong, Pal had his own vision for the series, and he stuck to it as closely as Warner would allow. And in some respects he was actually on the right track, as the blockbuster successes of “Star Wars,” “Superman” and “Raiders of the Lost Ark” proved only a few years later. In fact, when Warner Brothers later issued “The Man Of Bronze” on video cassette, the cover art featured a striking “Raiders of the Lost Ark”-style illustration; the “Raiders” connection no doubt inspired the video reissue in the first place.

Timing is everything; had Pal done Doc a bit differently, and had been able to release it in the post-“Star Wars” period, he could have enjoyed the comeback he so richly deserved.

Although Doc has yet to appear in another movie, he was mentioned in the 1986 adventure film “Jake Speed,” about the exploits of a modern pulp hero and his sidekick, who turns those adventures into a popular series of Doc-like novels; the reference to Doc is quick – if you blink you’ll miss it – but hysterical.

And Doc was almost certainly the inspiration for the amusing 1984 cult classic, “The Adventures Of Buckaroo Banzai: Across The Eighth Dimension.” The hero of that film went actually went Doc one better; in addition to being a famous surgeon, scientist, inventor and adventurer, Banzai was also a rock singer (albeit not a very good one – but then that was part of the joke, I think). The film, though well made and featuring a stellar cast, suffered a similar fate as the Doc Savage movie. And, like “The Man Of Bronze,” “Buckaroo Banzai” ended with a teaser for a sequel that was never made: “Buckaroo Banzai Vs. The World Crime League.”

Ah, what might have been...

## **POSTSCRIPT #1:**

Some months after writing the above chapter, it briefly appeared that Doc Savage might indeed be returning soon to the big screen - but in a form that I’m sure would have been unrecognizable and unacceptable to fans of the original books.

An article in the July 7, 1999 edition of *Variety* announced that action star Arnold Schwarzenegger was planning to star as Doc Savage in a new movie said to be in the works. This was followed by short articles in the September 1999 issues of both *Wizard* and *Starlog* magazines stating that Schwarzenegger had indeed been signed to play Doc. The project was ultimately scuttled in the wake of Schwarzenegger's decision to enter politics and subsequent election as Governor of California in 2004, a bad move for California but a blessing in disguise for Doc fans; while I (and countless other Savage fans) have been waiting for new cinematic adventures of our hero since 1975, I must say that the nearly-60 "Herr Ah-nuld" would have been absolutely the WRONG person to play the part of a 30-something all-American hero!

In any event, initial news of the proposed film project prompted a lengthy discussion amongst my fellow members of the New World Newton Meteorics Society, many of whom began debating the merits of having a musclebound actor such as Schwarzenegger or Rocky IV star Dolph Lundgren star as the great pulp hero. When NWNMS founder Win Eckert asked the rest of us to offer our suggestions for the perfect "dream cast" for a Doc Savage film, the responses were varied; one NWNMS member went so far as to offer suggestions as to who would have been right for the various roles if a "Doc Savage" movie had been made prior to the 1975 George Pal/Ron Ely version. I was the last of the NWNMS members to offer my suggestions; as it happens, the one suggestion of mine that EVERYBODY seemed to agree with was that of Christopher Lee as arch-villain John Sunlight. The other suggestions met with various degrees of approval, disapproval, surprise, polite outrage and, in one instance - my suggested "retro-casting" of Olan Soule, the character actor who appeared in numerous episodes of "Dragnet" and provided the voice of Batman in three different animated TV series [Filmation's "The Adventures Of Batman" and Hanna-Barbera's "The New Scooby-Doo Movies" and "Super Friends"] - some degree of confusion; some of the guys had never heard of him, it seems. In any event, my e-mail offering my casting suggestions to the rest of the membership follows:)

#### **MEMO: With regard to the possible casting for a new Doc Savage movie:**

I agree that it would be preferable to find an unknown to play Doc himself, much as the Salkynd did when they hired Christopher Reeve to play Superman all those years ago now. But care must be taken on two counts:

1.) First, whoever plays Doc should be younger than his five aides. It's been pretty well established in the books that the men who would make up Doc's team of assistants - i.e. "The Amazing Five" - were well into adulthood (witness their various military ranks) when 16-year-old Doc met them during World War I. Given that Doc was in his late 20s or early 30s (depending on how close one chooses to adhere to Farmer's timeline) at the time of Dent's novel *The Man Of Bronze*, it occurs to me that someone in the Dain Cain/Brandon Fraser age group would be more appropriate than either Arnold or Dolph. (And no, I'm not suggesting either Cain or Fraser as Doc, just noting that they're closer in age to what Doc should be if the new movie takes place near the start of Doc's career.)

Of course, if the producers do decide to go with Arnold or Dolph and portray an older Doc, a number of years into his career (which to me would be a mistake, but that's a whole different argument just now), it WOULD allow us to cast either John Malkovic or Christopher Walken (both appropriately creepy) as John Sunlight...

2.) Doc should be portrayed as a powerful-looking individual - but not as a bulked up weightlifter/ bodybuilder type. That's one place where the George Pal movie got it absolutely right, in my opinion; Ron Ely LOOKED like what I had always envisioned Doc to look like in my

mind, physique-wise. It's just too bad he didn't have a better script to work with. (Somewhere in one of those "pocket universes" Farmer has written about, Ron Ely's acting credits include the title role in the film *Doc Savage: The Man Of Bronze* - written by Lawrence Kasdan, directed by Steven Spielberg and produced by George Lucas...) Our new movie Doc should, in my opinion, be from the same basic mold as Ely.

As for Doc's aides, the "Amazing Five":

**Ham** - I was prepared to accept the previous suggestion of Bruce Campbell. Then a man on a flaming pie came down and banged me upside the head with my TV remote, changing the channel to a rerun of *Frazier*. And it was then that I saw the light - David Hyde-Pierce as Ham. Somehow it just seems right.

**Johnny** - Ted Raimi from *Xena* and *SeaQuest* looks the part in my mind.

**Long Tom** - You're gonna laugh (heck, I laughed when the notion first occurred to me), but I remember seeing the film *Independence Day* and thinking that the scientist that Brent Spiner (Data from *Star Trek: The Next Generation*) played somehow reminded me a bit of a somewhat long-in-the-tooth Long Tom.

**Monk** - I was having trouble thinking of anyone for this part at first. But then all the banter back and forth about Curly Howard made me think of Michael Chiklis, who played Curly in the TV movie about the Three Stooges. I think he'd be good in the part; he's proved he can do both comedy (*Daddio*) and drama (*The Commish*), which should make him perfect strictly from an acting point of view.

**Renny** - Don't laugh, but I keep seeing Brad Garrett - the older brother from *Everybody Loves Raymond* - in this part. He's probably too thin, but he's got the height and the voice (his real voice, not the one he uses on the TV show), and he's a lot closer to having the fists than anyone else I can think of.

**Pat Savage, Doc's cousin** - Lucy Lawless, from *Xena*. I originally felt Charlize Theron might make a good Pat, but I've since changed my mind.

Now: Someone asked the follow-up question, "What actors from ANY time period would you like to have seen in the roles of Doc, Pat and the Five?"

My responses:

**Doc** - Ron Ely. I still think he was the right man for the job, but simply got saddled with the wrong script and the wrong approach. Of course, I've always regretted that the proposed 1960s film version of *The Thousand-Headed Man* never got made; Chuck Connors might have made a pretty good Doc, too.

**Renny** - John Wayne. I'm serious; if a Doc film had been made around the era of *The Quiet Man*, Duke woulda been perfect for the part. Or maybe - just maybe, mind you - Kirk Douglas as he appeared in *20,000 Leagues Under The Sea*.

**Ham** - Someone else suggested William Powell. I agree.

**Monk** - Lou Costello. Again, I say this in all seriousness; anyone who's ever seen tapes of

the performances he gave not long before he died in episodes of the TV shows *G.E. Theatre* ("Blaze Of Glory," originally broadcast on Sept. 21, 1958) and *Wagon Train* ("The Tobias Jones Story," first broadcast on Oct. 22, 1958) knows he could have been a halfway decent dramatic actor if given the chance.

**Long Tom** - Jackie Cooper. The mannerisms of his Perry White in the *Superman* films (especially the very first one) always sort of reminded me of Long Tom's, for some odd reason.

**Johnny** - As I've noted before, I thought Eldon Quick in the original Doc Savage film was perfect for this role. But if we're going to go back in time for an actor from an earlier era... well, how does Olan Soule grab you?

**Pat** - Rita Hayworth. Or possibly a young Maureen O'Hara. (Especially if we go with John Wayne as Renny.)

**John Sunlight** - Christopher Lee in a heartbeat. Lee's the one I see in my mind whenever I go back and re-read Dent's *Fortress of Solitude* or *The Devil Genghis*.

As for the suggestion offered by one of our number that so-called comedian Chris Elliott be cast in the role of Long Tom - well, with all due respect...

"Yeecchhh!"

And one more thing while I'm thinking about it. One of our members recently offered the following suggestion for an "actress" to portray Pat Savage: "What about Pamela Anderson, I think although the film was kinda stinky, that she proved she could play a female action hero in *Barb Wire*."

Well, at the risk of offending some of her fans, it occurs to me that the reason the film *Barb Wire* was kinda stinky was because Pamela Anderson's acting is kinda stinky. And while I realize that her acting ability isn't exactly what draws attention her way, I just think whoever plays Pat should at least be able to act her way out of something other than her clothes.

But, hey, that's just me...

## POSTSCRIPT #2:

In late 2006 or early 2007 (I forget exactly just now) word came down via my contacts in the New World Newton Meteorics Society that filmmaker Sam Raimi - best known these days for having directed the *Spider-Man* movie trilogy starring Tobey Maguire - had purchased the film rights to several of the old Street and Smith pulp heroes from current owner Conde Nast. By all accounts the first film Raimi plans to work on is a new cinematic adaptation of The Shadow (his earlier film *Darkman* was apparently concocted as a sort of tribute to that character), but after that he reportedly plans to do a Doc Savage movie. Hopefully this will eventually come to pass...

## PART FOUR: DOC SAVAGE RADIO SHOWS

As noted in Part One, Doc Savage also made it to radio. In fact, there have been three different Doc Savage radio programs.

The first, simply titled *Doc Savage*, aired in 1934 and 1935, and featured scripts written by Lester Dent himself.

Dent wrote 26 radio scripts in all; these 15-minute radio shows were transcribed (recorded on 16-inch records, a technique pioneered by Edgar Rice Burroughs for his self-produced radio version of "Tarzan") for broadcast in 1934. No recordings are known to have survived, and I've been unable to find a listing of the actors who played the roles of Doc and his men.

However, the scripts from these radio shows have survived. The first set of fourteen scripts were published in 1982 by Odyssey Publications Inc. in a two-volume set (now out of print and no longer available, unfortunately) entitled "The Incredible Radio Exploits of Doc Savage." The scripts included in these volumes included:

- Program One, "The Red Death"
- Program Two, "The Golden Legacy"
- Program Three, "The Red Lake Quest"
- Program Four, "The Sniper in the Sky"
- Program Five, "The Evil Extortionists"
- Program Six, "Black-Light Magic"
- Program Seven, "Radium Scramble"
- Program Eight, "Death Had Blue Hands"
- Program Nine, "The Sinister Sleep"
- Program Ten, "The Southern Star Mystery"
- Program Eleven, "The Impossible Bullet"
- Program Twelve, "The Too-Talkative Parrot"
- Program Thirteen, "The Blue Angel"
- Program Fourteen, "The Green Ghost"

The series' remaining twelve scripts have never been published to the best of my knowledge. However, I did find the titles to these episodes posted on a Doc Savage webpage on the Internet. These remaining titles include:

- Program Fifteen, "The Box Of Fear"
- Program Sixteen, "The Phantom Terror"
- Program Seventeen, "Mantrap Mesa"
- Program Eighteen, "Fast Workers"
- Program Nineteen, "Needle In A Chinese Haystack"
- Program Twenty, "Monk Called It Justice"
- Program Twenty-One, "The White-Haired Devil"
- Program Twenty-Two, "The Oilfield Ogres"
- Program Twenty-Three, "The Fainting Lady"
- Program Twenty-Four, "Poison Cargo"
- Program Twenty-Five, "Find Curly Morgan"
- Program Twenty-Six, "The Growing Wizard"

A second Doc Savage radio series debuted in 1943, based on the dreadful “Blue Hood” series of Doc Savage comics which began in August of 1941. So far, no recordings from this series have turned up. The aforementioned Internet webpage did not contain a listing of titles for this program; however, it stated that copies of most of the scripts do exist, and that three of them were printed in an obscure booklet entitled “The Invincible Doc Savage” (no publication date given).

A third series, *The Adventures of Doc Savage*, aired on National Public Radio in 1985. Of all the adaptations of Doc Savage into other media, this third series of radio dramas is considered by most fans to be the best. I’ve not heard them, so I can’t testify to this; but given that Will Murray – author of Bantam’s new series of Savage novels – was involved with the effort, I’d be willing to bet they were at least above average. I keep hoping that NPR will eventually make recordings of this series available, in the same manner as their radio adaptations of the “Star Wars” trilogy.

This was actually a mini-series consisting of adaptations of two of the original books: “The Thousand Headed Man” and “Fear Cay.” Following is a list of the NPR Doc Savage episodes:

#### Fear Key

(Based on the novel “Fear Cay” by Lester Dent; adapted for radio by Roger Rittner)

Chapter 1: Kidnapped

Chapter 2: The Hanging Man

Chapter 3: The Disappointing Parcel

Chapter 4: Island of Death

Chapter 5: Terror Underground

Chapter 6: The Mysterious Weeds

Chapter 7: The Crawling Terror

#### The Thousand-Headed Man

(Based on the novel by Lester Dent; adapted for radio by Will Murray)

Chapter 1: The Black Stick

Chapter 2: Three Black Sticks

Chapter 3: Flight Into Fear

Chapter 4: Pagoda of the Hands

Chapter 5: The Accursed City

Chapter 6: The Deadly Treasure

(Note that Will Murray used the oft-discarded Dent title “Flight into Fear” for Chapter 3, which he was later able to use as the title to his 60th Anniversary Doc Savage novel.)

#### **POSTSCRIPT:**

In May of 2002 I stumbled across an Internet site about Doc’s radio adventures which, among other things, included downloads of all seven chapters of NPR’s “Fear Key” series. I downloaded them and used my boss’ computer at work to burn them into CDs.

The series was indeed good, and if it wasn’t quite up to NPR’s earlier work on the “Star Wars” radio adaptations it was still very much reminiscent of the “Golden Age of Radio,” which I believe was the point all along...

## PART FIVE: DOC SAVAGE ON TV?

Has anybody else noticed the structural similarities between Doc Savage and Scooby Doo adventures?

The intrepid heroes get asked for help or stumble upon a mystery that often appears to be supernatural in nature. In the end, a rational explanation is generally found and the ghost – or whatever – is unmasked and revealed to be one of the supporting characters who everybody thought was on the side of the good guys. I say generally found because in both Dent's final Doc Savage novel, "Up From Earth's Center," and the 1999 animated feature "Scooby-Doo On Zombie Island," the respective villains appear to be truly supernatural in nature after all.

Well, I'll be superamalgamated – or, as Shaggy might say, "Zoinks!"

But seriously, folks...

Over the years – dating back as far as the 1950s (see Part Three), but particularly in the wake of the success of the first Christopher Reeve "Superman" film in 1978 and the first Michael Keaton "Batman" film in 1989 – there have been several rumors concerning the possibility of a new Doc Savage movie or television series.

During the mid-1980s, when NBC's "The A-Team" was one of TV's hottest properties, a producer tried to convince the other networks to do a Doc Savage TV show on the theory that Doc and his men are just like the A-Team. The resemblance may escape many of us – I, for one, certainly do not recall a character even remotely resembling Mr. T in the Doc novels – but this producer had an answer to that; he was reportedly planning to cast former heavyweight boxing champion Muhammed Ali as one of Doc's crew! Thankfully, this doubtful pitch fell on deaf ears.

More recently, a catalog for the Executive Collectibles Fall 1997 Auction contained the following item: "Frank Brunner-Original art for the upcoming DOC SAVAGE ANIMATED SERIES being produced by DREAMWORKS SKG." Accompanying that description was a photo of five finely rendered drawings of Doc Savage (drawn in a fashion reminiscent of James Bama's cover art for Bantam Books' series of Doc paperbacks) in various action poses.

A curious reader spotted the catalog photo, scanned it, and posted it onto the Internet. Other Internet sites devoted to Doc Savage and other pulp topics quickly seized upon the news and began to spread the rumors: Steven Spielberg was producing a Doc Savage Animated show!

There was only one problem... there was no such animated show in production. Nor is there likely to be one in the near future.

Why?

The publishing firm of Conde Nast owns Doc Savage. They own him because they bought out Street and Smith, the magazine firm that created the character back in the 1930s. Many people believe that Lester Dent (Kenneth Robeson) created Doc Savage, but in reality, it was his editors who came up with the idea of a character who would be the antithesis for their other popular (yet very grim and dark) character, The Shadow. Once created, Street and Smith brought Dent in to write Doc's adventures. And when Conde Nast absorbed Street and Smith some years later, all rights to the Doc Savage character were absorbed along with it.

In late 1998, I read a story on the Internet about a television animation artist who had opened communications with Conde Nast in the hopes of doing a Doc Savage TV program, something similar to Warner Brothers' popular "Batman" and "Superman" animated series. It had reportedly taken him three weeks of following a convoluted trail of lawyers just to reach the specific lawyer who handles Doc Savage as a property. The rights were available, but to his horror, Conde Nast's lawyers were discussing numbers ranging from \$750,000 to \$1,000,000 just to OPTION

the worldwide film and television rights to the character.

We interrupt this story for a quick Hollywood definition: Optioning the rights to something is not buying the rights, but rather, simply renting them for a period (usually 2-5 years). Anyone who optioned the rights to Doc would receive only the guarantee that no other studio could make their own Doc Savage show during their option period. Essentially, when you option something, you are buying freedom from competition while you create Pre-Production artwork for a show and try to interest people in financing it. Assuming you found someone willing to invest in your show, you would then need to secure the rights to actually produce the program, or, “exercise your option.”

In the case of a Doc Savage show, exercising your option would involve paying another huge fee to Conde Nast, paying Conde Nast a share of the program’s profits, paying Conde Nast a share of the profits from toys and other ancillary rights, etc. So, after not putting out a single iota of effort, Conde Nast would gain (1) a million dollar option fee, (2) a production fee for every episode created, (3) a share of all domestic and overseas sales of the program, (4) a cut of all merchandising profits, and (5) a revived character to sell to a film studio. Not a bad cut considering that they didn’t have to do any of the actual work on, or provide funding for, the series. Most studios would look at those profits and rush to make a deal.

Let’s put Pulp character optioning prices into perspective: in 1990, this same animator reportedly looked into the costs of optioning the animation rights to Tarzan. At that time, Edgar Rice Burroughs, Inc. was reportedly asking \$10,000 for a three year option.

So for Tarzan – a character that every single human in the industrialized world knows by name – the Burroughs estate wanted a very reasonable \$10,000. But for Doc Savage – a character comparably less well known to the public at large, despite his enormous fan base – Conde Nast wanted \$1,000,000! Can you see the difference? Several studios did, and that difference ends with two zeros.

One of those studios was Dreamworks Television Animation. Dreamworks SKG – the studio founded by Steven Spielberg, Jeffrey Katzenberg and David Geffen – was reportedly VERY interested at one point in doing a Doc Savage show; knowing the talent involved, it would have probably been a most worthwhile effort. Unfortunately, Conde Nast was greedy and demanded too much money.

Too Much Money... for Steven Spielberg (estimated 1996 income: \$300 million) Jeffrey Katzenberg (whom Disney settled a lawsuit with for a rumored \$100 million-plus) and David Geffen (a multi-billionaire).

Too much money for these three men? Now THAT’S a LOT of money!

Dreamworks came to the same conclusion that all of the other major film studios have come to: One Million Bucks upfront for a relatively obscure (at least to modern audiences) character like Doc Savage is just too much. It doesn’t help that Doc’s one foray into the world of film thus far, as entertaining as it was, had nevertheless been a failure for George Pal and Warner Brothers. As for Spielberg, he no doubt looked around and realized that he already had his own Doc Savage... his name is Indiana Jones.

Dreamworks told Conde Nast that they couldn’t come to terms and politely declined to make a show. The supposed “Doc Savage animation production art” circulating on the Internet is actually pre-production concept art, designed to “pitch” the Dreamworks brass on creating a Doc Savage show. When the negotiations fell through, the art reverted back to artist Frank Brunner - and he in turn sold it. So unfortunately, and regardless of what you may have heard elsewhere, there is NO Doc Savage show in current production, and unfortunately there is not likely to be one any time soon.

So why does Conde Nast want so much money? I’ve read that Lester Dent owned the film rights to Doc Savage from the 1920s onward; after his death, ownership then reverted to Dent’s

wife, Norma Dent. According to these stories, the film rights for Doc Savage only reverted to Conde Nast upon her death some years later. If these reports are true, then the people who owned Doc Savage didn't own the movie rights for nearly 50 years!

So perhaps Conde Nast is trying to make up for lost time by charging too much for those rights now. Perhaps the people at Conde Nast are only trying to scare off people who they don't think are "serious." They may just be reading the *Variety* stories which detail how much John Grisham got paid for "The Rainmaker" (a reported \$1.5 million). Perhaps they think that Doc Savage is worth more than the current best-selling author in America.

Much as I enjoy the Doc Savage stories, I just can't see the logic in *that*.

Even in today's idea-starved mega-blockbuster film world, I doubt people are beating down the door to option Doc. In any large studio's eyes, one million dollars should buy something big. Very few scriptwriters are paid one million dollars; even the highest paid writers only get about 3.5 million for a 'hot' script. John Grisham was paid \$1.5 million for the film rights to his last book. From a studio's perspective, one million smackers should go a long way towards buying an audience; it should at minimum bring in an established fan base.

But while Doc Savage has always had a fairly solid fan base, he is simply not a household name in the 1990s. Doc's radio program was never as successful as *The Shadow's*; he hasn't had a newspaper comic strip running for the last 30 years like *The Phantom* has, and his one "big splash" in the movies turned out to be something more of a bellyflop. (On the positive side, however, the 1975 Doc Savage movie fared far better than the 1998 movie version of the popular '60s spy series "The Avengers.") Despite their high quality and fierce adherence to the original 1930s milieu, Will Murray's series of new Doc Savage novels just didn't rack up the sales that Bantam had hoped for. Doc has been through four comic book versions in the last ten years and none of them could maintain sales either.

It seems a bit desperate of Conde Nast to demand millions of dollars for the rights to a character who can't sell a measly 20,000 comic books per month!

The other major problem is that when you *start* at a million dollars for an option which should cost ten thousand, where do you go from there? How much more would Conde Nast want to actually produce such a show? I can easily see them requesting so much money per episode that it would be financially impossible to produce the show! Remember, every dollar which goes to Conde Nast takes a dollar out of your show production budget. When a half-hour cartoon costs almost a million dollars, how many fewer artists can an animator hire if he's already paying Greede Nast a hundred thousand per episode?

With such a ridiculous demand for option money with its threat of even larger fees to come, Conde Nast has scared off even people capable of paying their initial million dollars! Added to this is the fact that almost everything which had been unique about Doc Savage when he first burst upon the scene in 1933 has subsequently been slowly stolen by other characters over the ensuing sixty-some years. Consider:

- By 1938, Clark Savage, The Man of Bronze had been cloned (and given a few additional powers and abilities by Jerry Siegel and Joe Shuster) and reintroduced as Clark Kent, The Man of Steel; some years later Superman even moved into his own version of Doc's Fortress of Solitude, and didn't even have the courtesy to come up with a different name;

- In 1939, Bob Kane enabled Bruce "Batman" Wayne to gain possession of Doc's vast wealth, his self-improvement bodybuilding, his penthouse operations base, and (at least in the beginning) his autogyro;

- In the 1950s, Ian Fleming raided Doc's armory of deadly hidden weapons and turned them over to his own literary creation, spy James Bond;

- In the 1960s, Doc's cool reserve and his nerve pinch were both unceremoniously stolen by the emotionless alien Mr. Spock;

- In the 1980s, Indiana Jones picked up where Doc left off in terms of exploring exotic locales, while Buckaroo Banzai ended up with Doc's surgical skills and his band of happily eccentric assistants... and the list of copycats goes on and on.

Things look even worse for a Doc project when you examine how much more successful Doc's imitators have been than poor Doc himself! After all:

- Indiana Jones is merely Doc mixed with a dab of Johnny, a chunk of Monk, and a smidge of Renny, but he's starred in not only one of the most successful film franchises in the world, but a groundbreaking and critically acclaimed television show to boot.

- Superman, the ultimate extrapolation of Doc Savage, has been the subject of several successful movies and television shows – both live-action and animated – and even a Broadway musical, and has continued to sell plenty of comics each and every month for well over six decades as I write this.

- And Bond, James Bond (the debonair grace of Ham, the ladykilling charm of Monk, the quick thought, dexterity and matinee idol looks of Doc himself) is showing little evidence of losing his pull at the box office.

So why on earth should anyone want to pay big bucks for Doc Savage when they can borrow whatever Doc-like features they want, surgically attach them onto a new character of their own, and make a mint without having to cut Conde Nast in for one red cent?

I don't like beating up on Doc Savage, because in addition to being one of my favorite characters he truly is one of the great fiction creations of the 20th century; but speaking strictly from an analytical cost/benefit point of view, what does Doc really have to offer one of the major studios?

Okay. So Doc Savage is still a great character, and the rights to Doc Savage are still available. The aforementioned animator is said to be currently working on pre-production concept art and scripts (as are several other would-be Savage Producers), so it's not *entirely* impossible that I may live long enough see a Doc Savage show from one of them at some point after all. This is not a finished story. Eventually, even Conde Nast should be forced into seeking a more realistic asking price.

One can only hope...

## POSTSCRIPT

In early 2002, about a year and a half after I wrote the above article, it was announced that Doc Savage would finally be making it to the TV screen – not in the United States, but in Japan.

A report posted on the Internet site ThePulp.net reported that a new animated Doc Savage series was being produced for Japanese television. The report quoted Koichi Takahashi, a pulp fan from Tokyo, as saying that he had seen videotapes of several episodes, which he described as being “loosely based adaptations of the Doc novels, or at least had similar titles, while others were completely new adventures.”

News of this announced Japanese version of Doc's adventures raised more than a few eyebrows among many traditional pulp fans in America, for whom Doc has become an icon often mentioned in the same breath as Tarzan and The Shadow. Consider the following quote from the report on ThePulp.net: “In the anime series, Doc is a world-reknowned surgeon who — with his five aides and cousin Pat — battles the evil mechinations of criminal mastermind ‘John Sunshine’ when he's not bedding an array of sexy, but dangerous femme fatales a la James Bond.”

### **WHAT?!?**

The report went on to state that the series will include more “adult” content (as is often found in modern Japanese anime, most of which could not - for that very reason - be broadcast on

most local TV stations in America the way such classics as “Speed Racer,” “Astro Boy” and “Prince Planet” were shown here during my childhood). Among the more “adult” touches: a torrid romance between Pat and Renny, and hints of a homosexual relationship between Ham Brooks and Monk Mayfair!

Certainly doesn't sound like the Doc Savage that I remember...

Doc fans in America were confused and even outraged by the announced changes - but the entire report later turned out to have been nothing more than an elaborate hoax that was posted on the Internet as somebody's twisted idea of a joke.

What a relief...

## **PART SIX: OTHER DOC SAVAGE-RELATED PUBLICATIONS**

Thanks to information contained on the Internet, as well as a great deal of research of my own, I've been able to compile the following list of Savage-related material:

### **1. Doc Savage: Supreme Adventurer**

By John L. Nanovic, based upon ideas and characters created by Henry W. Ralston.

This is the original outline written by Nanovic and then given to Lester Dent after he was hired to write the first Doc Savage novel. Published by Odyssey Publications in 1980. (I'd love to find a copy of this!)

### **2. Doc Savage: His Apocalyptic Life**

By Philip Jose Farmer.

Doubleday & Company, 1973 (Later reprinted in paperback by Bantam Books, and again by Playboy Books.)

A follow-up to Farmer's "Tarzan Alive," this is best described as an exercise in "fictional biography"; as he did in the book on Tarzan, Farmer treats Doc as a living person and reveals the "truth" behind his life and exploits.

### **3. Doc Savage: Reflections in Bronze**

By Will Murray

Odyssey Publications, 1978

### **4. Secrets of Doc Savage**

By Will Murray

Odyssey Publications, 1981

A pair of reference guides to the Savage saga by one of the foremost Doc experts (and author of Bantam's new "Doc Savage" series in the 1990s).

### **5. Doc Savage: Arch-Enemy of Evil**

By Larry Widen and Chris Miracle

Fantasticon Press, 1993.

This is a pictorial reference guide to Doc Savage. All pictures are black and white.

### **6. Bigger Than Life: The Creator Of Doc Savage**

By Marilyn Cannaday

Bowling Green State University Popular Press, 1990

A biography of Lester Dent, the primary Doc Savage author.

### **6. The Bronze Gazette**

This is a newsletter advertised as the "Unofficial Magazine for the Fan of Bronze." It is published three times per year; last I heard (December of 1998), the rates are \$12.00 per year. For a subscription, write: The Bronze Gazette, 2900 Standiford Ave., Suite #136, Modesto, Ca 95350.

**7. Myths For The Modern Age: Philip Jose Farmer's Wold Newton Universe**

Edited By Win Scott Eckert

Monkeybrain Books, 2005

An anthology of essays by Farmer and others (including Yours Truly, oddly enough) which expand on the concepts Farmer first introduced in "Tarzan Alive" and "Doc Savage: His Apocalyptic Life." Several of the articles deal with Doc Savage in one fashion or another.