

THE SHADOWED CIRCLE



FREE SAMPLER

OUR COVERS FOR THIS ISSUE

Our front cover for this special Sampler is an altered version of issue #5 of *The Shadowed Circle*. The original cover is from the wonderful imagination of artist Joe Booth. Joe has been providing us with full color cover artwork and black and white interior illustrations since issue #5! (As well as providing art for our other projects: *The Shadowed Circle Compendium* and *Gangland's Doom - 50th Anniversary Edition*).

The original cover for issue #5 is a phenomenal painting of The Shadow in his Sanctum, along with an archetypal figure of death. It is an homage to many of the classic Shadow magazine covers done by George Rozen, such as "The Book of Death" (January 15, 1942) and "The Creeping Death" (January 15, 1933). Joe purposely distressed the edges of his cover painting to resemble what an old pulp magazine cover from the thirties or forties might look like if we ran across one today. You can see the original version on the last page of this Sampler.

This new version has the other elements stripped out until only The Shadow remains. With this new composition, there is definitely a slouch hat hat-tip to George Rozen's "Black Hush" cover (August 1, 1933). Finally, a yellow band in the lower area is a reference to original pulp cover to "The Yellow Band" (August 15, 1937).

The back cover is a gallery of our first six issues. While the interior artwork is printed in black and white of our print editions, the covers allow us to spotlight full color artwork from Joe and other artistic contributors.

THE SHADOWED CIRCLE

Sampler - Summer 2025

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www.theshadowedcircle.com

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WELCOME TO THE SHADOWED CIRCLE

Greetings and welcome to this Sampler of The Shadowed Circle (TSC).

We are the only international publication dedicated to Walter Gibson's iconic character and his appearances in pulp novels, radio episodes, comic books, movies, television, toys and memorabilia.

We publish *The Shadowed Circle* journal, in trade paperback and high-res digital format, as well as occasional books about The Shadow. This endeavor began in 2021, during the pandemic, I was stuck at home and reading a lot. I realized that The Shadow didn't have a dedicated publication and set out to help create one.

Within these pages, you will find articles that give you a sample taste of what The Shadowed Circle journal is like. The trade paperback version of the actual journal is 7x10 inches and around 70 pages in length.

Also, if you have an idea for a Shadow article that you would like to submit, or an illustration, we'd love to hear from you! Please see our submission page at our website: www.theshadowedcircle.com — where you can also subscribe to the journal, purchase books and back issues, and take a look at the various table of contents for our Shadow publications.

We hope you will join us in The Shadowed Circle!

- Steve Donoso

Editor & Publisher



THE SHADOWED CIRCLE SAMPLER

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ABOUT OUR CONTRIBUTORS

Alisha R. Berry marvelously transcribed Dick Myer's article from copies of his typewritten manuscript.

Joe Booth (Cover, p. 6, 8, 46, 48-51, Back Cover) discovered a copy of *The Living Shadow* in a used bookstore in 1974 and simultaneously found the radio version broadcast locally. Joe's wonderful art can be seen at theillustrationbooth.com and his Shadow musings can be found at thepurplegirasol.blogspot.com on his *Under The Blue Light* blog.

Haig Demarjian (p. 37) is regularly exhibited nationally and internationally in printmaking, drawing, and painting. He also co-masterminded the award-winning motion picture *Die You Zombie Bastards!* and created its comic book spin-off *Super Inga*. He is a professor of Art + Design at Salem State University. Follow [@PlanetHaig](https://www.instagram.com/PlanetHaig) on Instagram for his latest progress and see more at www.artofHaig.com.

Joe DeVito (p. 31-35) has painted and sculpted many of the most recognizable pop culture and pulp icons, including King Kong, Batman, Doc Savage, Spider-Man, Superman, Tarzan, Wonder Woman, and MAD magazine's Alfred E. Newman. DeVito is the co-author -- with Brad Strickland -- and illustrator of several novels, among them: *Kong: King Of*

Skull Island, Merian C. Cooper's *King Kong*, and the two-volume softcover set *Skull Island: Exodus* and *Skull Island: The Wall*. These contain the first true literary prequel-sequels to the original King Kong story. To learn more about Joe and his work, please visit the www.kongskullisland.com and www.jdevito.com webpages.

Steve Donoso edits, writes, photographs, and creates community cultural programming. He acts as the founder & editor of *The Shadowed Circle*.

Kevin Duncan (Back Cover) has been a freelance illustrator and cartoonist since the 1980s and a pulp fan since the 1960s. He holds degrees in Political Science and Classics in addition to Art & Design. He lives in the great state of Illinois, but near St. Louis, Missouri.

David Hitchcock (p. 30, 46, 47) is a freelance comic artist from the UK who can be contacted for commissions at black_boar1@yahoo.com.

Martin Grams, Jr. has written/co-written over 30 books including *THE SHADOW: The History and Mystery of the Radio Program, 1930-1954*, along with articles, commentaries for documentaries and lectures. Martin and his wife Michelle also run the Mid-Atlantic Nostalgia Convention in Hunt Valley, Maryland.

John Jamilkowski (Back Cover) is an Artist & Creative Executive who trained as an illustrator under Will Eisner & Art Spiegelman, before becoming a storyboard artist and later, a Creative Director in television where he received a Peabody Award for his work on *Southland*. He painted the cover for TSC #1 and can be contacted for commissions at johnj@brandnewbike.com.

Will Murray is a pulp & popular culture historian, as well as the author of hundreds of pulp essays and some 80 novels and books, including The Shadow/Doc Savage team-up novels: *The Sinister Shadow* and *Empire of Doom*. His latest collection about The Shadow is: *Dark Avenger: The Strange Saga of The Shadow*.

Dick Myers (1922-2005) was a lifelong pulp collector and fan who bought pulps off the newsstand when they were new. He contributed to pulp fanzines, including *Bronze Shadows* and *Echoes*, while also helping others write articles by providing them with his personal insights or loaning them his issues of pulps.

Steve Novak (Back Cover) is a mild mannered graphic designer from Kansas, currently living in Kansas City. He first heard The Shadow on tape in the early 90s, and became a fan of all iterations: radio, pulp, and comics. In his spare time, he enjoys cos-playing as The Shadow, and moderates *The Shadow Knows* Facebook page.

Marcin W. Nowacki (p. 45, 33) was born in Poland, spent most of his life in Australia and now resides in Transylvania, Romania. His art expresses a love for martial arts, comics, the paranormal and history. He uses different art techniques and media to delve into subjects of horror, mythology, cryptids, pop culture and other unusual topics.

Todd Severin is a long-time contributor to the now (sadly) defunct Comic Book Marketplace and Comic Buyers Guide. He is also a life-long comic book, pulp and, of course, Shadow fan. Be-

sides writing about historical aspects of the pulp and comic book worlds, Todd is also the founder/president of the Heavy Psychedelic Record Label, Ripple Music.

John Sies (p. 10) is an author and artist who first encountered The Shadow in his early teens, when his mother bought a Golden Age Of Radio LP box set. “The Death House Rescue” was included and from then on he was hooked. Visit www.artczar.org to view John’s creations.

Dave Smith began his journey into the book business when at the age of 14 he started working for a used bookstore in downtown Anaheim called The Book Sail in 1969, eventually owning his own stores. In 2001 he closed his last brick and mortar store moving full time into mail order and shows. These days Dave specializes in pulp magazines with an ever-increasing emphasis on vintage science fiction first edition books and gold and silver comics. About twice a year he publishes his own fanzine: *Dave’s Club House*. Dave Smith was the patron for the cover of Will Murray’s *Dark Avenger*.

Steve Rude (Back Cover) is one of the top artists in the field of comic books. His career began in 1981 with his and co-creator Mike Baron’s groundbreaking “Nexus” comic series. Steve has won several “Best Artist” awards including the Kirby Award, the Eisner Award and the Harvey Award.



ABOUT THIS SAMPLER

The following is a sample of our publications from *The Shadowed Circle*. Each product will get an overview, followed by some samples so you can better know what to expect.

The first section features selected articles and artworks from *The Shadowed Circle* Pulp Journal. Each piece notes which issue it was originally printed in. Other than the footer where the page numbering is, these pages are presented as they were published. What you may notice is that as *The Shadowed Circle* has progressed, you will see that we have constantly striven to make improvements, making each issue better than the next. From altering the font size, spacing, and margins to make things even more readable, to revising design elements, to more and better original artwork, we are never satisfied with “good enough”. With the help of our wonderful contributing writers and artists, we continue to polish and hone the presentation of our journal. As of the creation of this digital Sampler, we have published 7 issues of *The Shadowed Circle*, with more in the works!

The second product was produced in 2024, when we collected the best articles and artwork as well as several new articles to create *The Shadowed Circle Compendium* - a full color book with both a hardcover and more affordable softcover option!

Our third and newest product is a reprint a classic out-of-print book about The Shadow. Earlier in 2025, we released the 50th Anniversary of Frank Eisgruber Jr.’s *Gangland’s Doom*. With all new artwork by Joseph Booth and additional content, we are excited to present an updated version that any pulp collector would be proud to add on their shelf next to their vintage copies.

We hope that these sample articles will entice you to look into purchasing our products in the future, either from Amazon, or directly from our website at www.theshadowedcircle.com.

So without further ado, we present: ***The Shadowed Circle Sampler***.

PRODUCT SPOTLIGHT:

THE SHADOWED CIRCLE

Media Type: Pulp Journal

Number of Issues: As of Summer 2025, seven issues. Ongoing.

Page Count: Varies. Averages 70+ pages per issue.

Dimensions: 7" x 10"

Printed by: Amazon Print on Demand

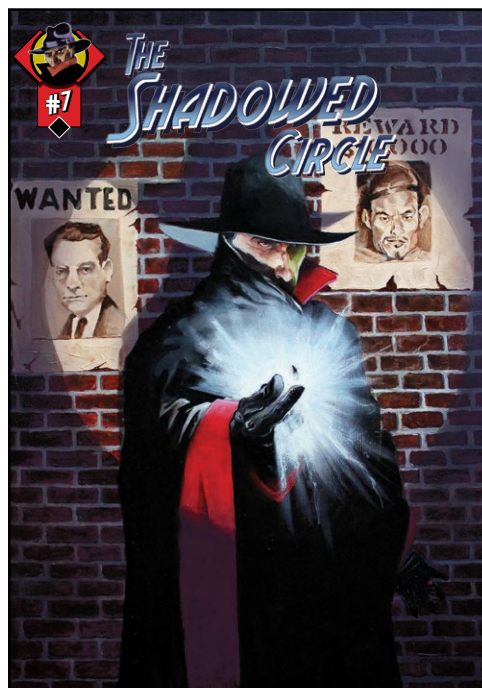
Print Specifications: Full color covers, black & white interior

Retail Price: \$16.50 | PDF \$10.00

Where to buy: theshadowedcircle.com

Amazon.com | 3-Issue Subscriptions

Available at a reduced rate (both print and digital) on our [Subscription Page](#).



Issue #7 Cover
Art by Joe Booth

Four full length articles (some of them part of multi-part series) showcase the gamut of the topics one can expect within an issue of *The Shadowed Circle*. Pulp, radio, comics, movies, and other appearances can all be found within its pages.

The first article is prefaced with the accompanying editorial and speculates on the financial realities of The Shadow running a cadre of agents and the infrastructure to support them. The second article is about the history of The Shadow in modern comic book form. The third is a special sneak peek into the development of the cover of one of Will Murray's newest books about The Shadow. Finally, the last article reviews some of the popular agents that crossed over from the pulps to the radio show.

Between these articles are selected original artwork from past issues, including *The Shadow Laffs* by our own John Sies which appears in each issue.

Each article and artwork has a red tag, denoting what issue it was published in. For each multi-part article, at the end it is noted which articles contain the rest of the series.

Editorial

From
Issue
#4

MESSAGE FROM MYERS

Following in Walter Gibson's footsteps, we all practice magic. At some point, in each of our lives, we perform a magical dissolution act: we pass on, transitioning from a physical existence to a different, perhaps multi-dimensional, existence. And all of our creations and possessions, our collections both small and large — of pulp magazines and reprints, books, comics, antiques, coins, stamps, art, writings, music, movies, clothes, you name it — these also transition, in their own way. Some items from our lives may end up with family or friends, some may end up in the hands of others through being sold by auction houses, or by second-hand shops such as Goodwill or The Salvation Army. Our possessions and creations pass into the Sea Of Serendipity, where some may end up in other people's lives, perhaps even inspiring them on paths similar to ones that we have trod, or paralleled.

While we are still in physical form, we can plan and make our wishes known in writing for the disposition of our things. Yet, after all is said and done, we really have very little control over where our items ultimately end up and what effects they may have on others. Like a message in a bottle that has been tossed into the sea, it may take months, years or even decades for some of our things to come to shore.

What came to shore recently, and now appears in this issue, is the first part of a three-part article by the late Dick Myers, titled "Shadow — And Substance." Dick was an avid pulp magazine collector and he also wrote articles that were published in pulp fanzines during the 1960s and 1970s. An unpublished, undated, typewritten manuscript containing this article on The Shadow ended up being sent to me by Howard Wright in late 2021.

Dick Myers clearly put a good deal of thought and care into writing "Shadow — And Substance." Through some detective work and research, I was able to ascertain that the manuscript was most probably written in 1971-1972. It took half a century for Dick Myers' Shadow article to wash ashore and appear in this issue of *The Shadowed Circle* that you are now reading. Seventeen years have passed since Dick Myers has transitioned. And a note he once sounded, on an old typewriter, now resounds anew.

It's good to hear from you, Dick.

- Steve Donoso



SAMPLER

The Shadow Laffs - by John Sies

"Mixed Signals" - Issue 1

From
Issue
#1



"HELLO, LAMONT? YES, I SEE IT.
YES, IT'S FUNNY. NOW SWITCH IT BACK."

SHADOW — AND SUBSTANCE

PART 1



INTRODUCTION

“Dick Myers (March 24, 1922 - December 23, 2005) was a lifelong pulp collector and fan. He was one of that breed that was getting rare and hard to find. Dick was one of the guys who actually bought pulps off the newsstand and read them when they were new. He contributed to some of the finest pulp fanzines over the years, including *Bronze Shadows* and *Echoes*. And when he wasn’t writing articles, he was helping others write articles by providing them with his personal insights or loaning them issues of various pulps from his extensive collection. I only met Dick once, briefly, a number of years ago, at Pulpcon-25, Aug. 1-4, 1996, at San Jose State University, San Jose, California.” - Howard Wright, founder and first editor of *The Bronze Gazette*

Dick Myers passed on in 2005. While going through Dick’s personal effects, Pete Spriggs, a mutual friend of both Myers and Howard Wright, came across an undated, forty-four page, double-spaced, typewritten manuscript which contained two pulp articles. Pete Spriggs passed the manuscript on to Howard Wright, who had founded *The Bronze Gazette* in 1990. The first two thirds of the manuscript contained an article titled “Shadow — And Substance” about the financing of The Shadow’s organization. The last third of the manuscript contained an ar-

ticle on the final Doc Savage novel, “Up From Earth’s Center.” In 2007, Howard Wright published this Doc Savage article in Issue 49 of *The Bronze Gazette*.

Howard sent me Dick Myers’ Shadow finance article during the last days of 2021. Finance was also the clue that led me to discover approximately when Dick Myers wrote “Shadow — And Substance.” Although there was no date on the article, at one point Myers mentions that \$1,600 in the late 1930s would be worth \$4,600 *today*, by which he meant the year in which he was writing the article. After doing a little research on monetary inflation, it turns out that \$1,600 in late 1930s dollars would have been worth around \$4,600 in 1971-1972.

As far as anyone can tell, Dick Myers’ Shadow article has never previously been published. It is making its premiere here due to the kindness of Howard Wright, Pete Spriggs, and Terri Myers, the widow of Dick Myers.

The Shadowed Circle is proud and pleased to present the first part of Dick Myers’ “Shadow — And Substance” in this issue, a half-century after it was originally written.



SHADOW - AND SUBSTANCE

The affairs of that organization headed by The Shadow are, like its leader, shrouded in darkness. Hard facts are few. Essential information is missing – including, even, the information that an organization exists.

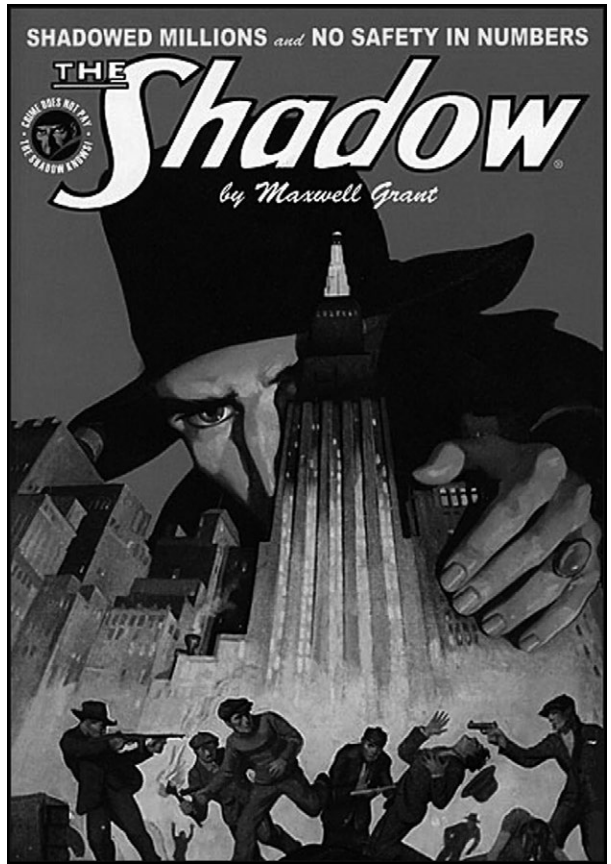
As a result, what appears a simple group banded together to fight crime, appears so only because certain underlying complexities have been adroitly concealed.

We can expect no less from that subtle master, The Shadow.

No blame for our paucity of information can be attached to Walter Gibson. Writing as Maxwell Grant, his work is masterful to the last degree. With clarity and precision, he has drawn a detailed record of The Shadow's activities from 1931 (the first issue of the magazine) to 1949. We must also include that single case, described 14 years later, in 1963, which reveals the Organization functioning as smoothly as ever.

Yet, in retrospect, looking back over the mass of published materials from The Shadow's archives, it becomes evident that much was withheld from Mr. Gibson concerning the activities he reported. Sensitive organizational information was quietly glossed over. Indeed, entire segments of The Shadow's Organization were never revealed to Mr. Gibson at all.

If defense of Mr. Gibson is needed, note that he was writing about 120,000 words a month, from October 1932 to



February 1943. Before and after those dates, the magazine was published monthly, which required Mr. Gibson to supply only 60,000 words every four weeks.

While producing that staggering mass of language, Gibson was also required to schedule interviews with the various Shadow agents and, of course, with the various police officers in charge of the case he was writing about. Under this double burden, it is obvious that Gibson had little time to speculate about facts that appeared – at least on the surface – to be clear and readily accessible.

We can appreciate Gibson's difficulties. It would have been difficult to write that much fiction. But to research and prepare a precise, factual account of his-



torical events, to interweave reporting and biography, and, at the same time, interest a mass audience – that was a job of unparalleled complexity. The amazing thing is that it was done at all. Yet Mr. Gibson did it repeatedly for almost three decades – one of the most stunning feats in the history of reporting.

Because of the enormous pressures under which he worked, we cannot expect Mr. Gibson to cover all aspects of the Shadow's Organization. Certainly there were elements of the operation which Mr. Allard wished concealed – even from the official biographer. And, as we shall see, concealed they were, for many years.

We are now sufficiently distant in time so that we can see certain curious

omissions in Mr. Gibson's reporting. We may note, for instance, that there are few direct references to the massive maintenance and supporting system which necessarily underlies The Shadow's campaigns. In "Vengeance is Mine" (1/1/37), a casual reference reveals that The Shadow maintains several garages in New York City. We may conjecture the shock and dismay which jolted members of The Organization when that information appeared in print. Who, you wonder, made that slip? Moe, perhaps, while being interviewed by Gibson? Or perhaps Clyde, who, rapidly marshalling facts for publication, let one fact too many slip out.

At any rate, you need consider only a moment to see that The Organization needs garages scattered throughout the city. These are absolutely essential to the operation.

And not only garages. Numerous offices and apartments are required. Considerable space is needed at various New York/New Jersey docks and airports. The Shadow and his agents use innumerable automobiles and aircraft. Each of these requires servicing, repair, maintenance, and spare parts. Working areas. And people. Many people.

Stated in these terms, you can readily see that a rather extensive organization exists to support the agents and their leader. An Organization, moreover, never before identified in the reporting – thinly disguised as fiction – of Mr. Gibson.

This paper cannot pretend to explore, in any detail, the many fascinating aspects disclosed by this insight. It is

said that all good science is performed from a sharply limited viewpoint. In the same way, this paper, faced with innumerable alluring byways, has selected only one narrow subject for examination – how the far-flung, multi-level Organization of The Shadow is supported financially.

This is a point of much interest. For reasons to be developed in the coming pages, it is apparent that the Cranston fortune is not used. We also know that Kent Allard, although of world-wide reputation, lives with no great display of personal wealth.

Yet even the most casual glance at The Shadow's Organization discloses truly staggering monthly operating costs. Substantial amounts of money are coming in from someplace. But where?

Let us consider the problem in more detail.



Without much difficulty, we can identify certain major elements of cost to The Shadow Organization:

- The Shadow's personal expenses
- Personnel costs
- Mobile stock expenses: operation, service, depreciation
- Real property expenses
- Burden: fixed expenses from insurance, rentals, utilities, and the like.

Perhaps the least of these are The Shadow's personal expenses. Yet even these are extremely heavy.

To begin with, he has continuing expenses in weaponry. During his adventures, The Shadow has liberally strewn the scene with Model 1911A1 Colt .45 automatics. He appears to lose at least one per case. Occasionally, he meets with such difficulty that 4 to 6 automatics disappear into the action.

That runs to a minimum loss of about 40 automatics a year. At \$40 each (late 1930's prices), the loss averages about \$1600 a year. Today (1971-1972), it would be \$4600, tax not included. A pretty substantial cost, all things considered.

The Shadow's ammunition expenditure is also very high. A competent practitioner of suppressing fire, he is also a master at using shots to warn, direct action, or mislead assault. This is volume fire, and volume fire burns up ammunition by the case. During the final battle of Voodoo Trail (6/1/38), he uses 30 shots (and a horde of zombies) to batter down the opposition. In other cases, where an extra pair of guns are available, over 40 shots may be used. However, the typical usage is 20-25 shots per battle, i.e., one involving the more conventional one target/one bullet style of gunplay. But there are many battles.

At today's prices (1971-1972), it costs him about 14¢ every time he pulls the trigger. Even a minor fight costs \$3 to \$5, unless an automatic is lost.

During the usual fight, we may expect The Shadow to carry two .45's, each with a full clip of 7 cartridges, plus one in the chamber: 16 shots in all. To these add two extra 7-shot clips, for a total of 30 shots. Where prepared for more massive battles,

however, he has been known to carry 4 automatics – an appalling weight of iron – plus 4 spare clips, for a total of 60 shots. The exact number of spare cartridges cannot be determined: no more than 10-15 would be a good guess, because the weight of that many loaded weapons and clips effectively anchors even the most agile battler. Perhaps that is an unstated reason as to why The Shadow loses so many automatics – they are just too burdensome to haul around empty.

Let us also note that The Shadow's usage of cloaks and slouch hats is quite high. The garments are constantly being destroyed by fire, acid, knife slashes, and bullet tears. Quite clearly, The Shadow regards his garments as expendable. He never hesitates to toss them out of the window, or over a chair (or opponent),

or arrange them from a hook in an attitude of menace. He uses them for decoys quite as often as for personal concealment. Yet they cannot be inexpensive. The availability of cloaks and slouch hats in today's market is at an all-time low. Check your local department store. Consequently, they must all be special order – and probably special made. The cost, of course, soars.

(Parenthetically, we may presume that these garments are ordered in gross lots. As noted, they are frequently lost or destroyed in combat. Considering the lead time required to procure special-order items, we may deduce that they are secured in large quantities. Which raises the fascinating question: where in New York City is the Shadow's cache of outfits? A gross of cloaks and hats takes up a large space. Add to that 10-15 .45 automatics, plus cartridges, special holsters, cleaning equipment, et al, and you have a very considerable bulk storage problem.)

Again we face the demonstrated need for a supporting organization. Someone must be responsible for ordering the new cloaks and slouch hats, for replacing the lost automatics, for ordering and, later, handling the cases of ammunition. Somewhere, there must be someone responsible for mending damaged clothing. For sending soiled cloaks to the dry cleaners. For ordering and arranging in neat piles the supplies of light-sensitive ink (self-obliterating), the envelopes, the stamps. Various man-rated suction cups must be available, checked, wrapped, and secured. Supplies of exploding powders, which have a limited shelf life, must be inspected and periodically tested. And



new flexible briefcases, replacing those damaged in battle, must be ordered and received and placed into the system at the locations and times desired by The Chief.

The Shadow is entirely too busy to be burdened with these logistical demands. Yet we know that it is done. How? The only possible solution is that all these functions are handled by an efficient, completely unsung group never brought to Mr. Gibson's attention.

Obviously not. Once mentioned, the group would have been mercilessly ferreted out by enemies. It is extremely difficult to hide a supply operation. Yet it is imperative that it be hidden. What better way to conceal it than never admitting its existence in the first place.

If awkward questions will be asked, awkward facts should never be disclosed.

This has been the solution of The Shadow.

In The Shadow's Organization, as in any other large group, the primary and continuing expense lies in Personnel.

At first glance, you might assume that all Shadow agents are self-supporting, in the manner of the Doc Savage associates. But this assumption falls to pieces on examination. Let us contrast the two groups.

The Doc Savage group is self-sustaining. Each member, an outstanding professional in his field, lays up riches in his own way.

Like his five associates, Clark Savage Jr., the leader and central sun, supports himself by fees and royalties drawn from consultations, lectures, inventions, and his very extensive publications. The Mayan gold, much touted as the source of the Doc Savage wealth, is used only to defray major operating costs. That is: for rent and maintenance, and for replacement of those major items of capital equipment – from airplanes to automobiles – which are blown up, blasted apart, or otherwise shattered during daily activities.

Lester Dent was quite explicit about the financial relationships in the Savage group. If Monk and Ham preferred to horse around the globe, getting hit on the head in every fifth paragraph, rather than working at their professions, then they earned a splendid collection of head bumps. But nothing more. For that reason, Dent tells us, these two were frequently in debt and very often strapped for cash. However, they drew no salary from Doc and asked for none.

But the Shadow Organization is set up on a completely different basis. The agents are identified as being "in the pay" of The Shadow. The phrase is rather vague. It can mean accepting a few dollars for services, or drawing full salary for full-time employment.



This was the first part of a three-part article. Find the rest of it in issues #5 and #7, or collected together in The Shadowed Circle Compendium.

THE SHADOW: STRANGE CREATURE IN BLACK -

From
Issue
#5

by
Todd D.
Severin

THE COMIC BOOK YEARS - PART 2

A Laughing Matter: The 1950s

The Shadow made his next comic book appearance in a slightly altered form, and not in the pages of his own magazine. *Tales Calculated to Drive You Mad*, the satirical brainchild of Harvey Kurtzman and William Gaines, publisher of EC Comics, was the home of the now-famous Shadow parody, the invisible Shadowskeedeeboomboom. Kurtzman, who had previously made a name for himself with his pioneering work on EC's *Frontline Combat* and *Two-Fisted Tales*, found himself exhausted by the research he needed to do before writing each issue of his war comics. He decided that what he needed was a less demanding, more lucrative format for his creative talents and found that with satirical humor. *MAD* premiered in October 1953 on a bimonthly production schedule.

In the second issue of *MAD*, Kurtzman created Melvin, a take-off on Tarzan, who became his first parody of a specific comic character. Many character parodies followed, such as Superduperman, Mickey Rodent, Teddy and the Pirates, and of course, The Shadowskeedeeboomboom.

In the fourth issue of *MAD*, Margo Pain discovered that someone was out to kill her after many attempts on her life were unsuccessful. In typical *MAD* fashion, the murderer turned out to be none other than The Shadowskeedeeboomboom, who knocked her off because she was the only one who knew of his secret identity. The artwork on this feature was beautifully rendered by Will Elder, complete with thousands of hidden sight gags, beautiful women, and a Shadow depicted as a three-foot tall, buck-toothed midget. While clearly not an important part of his legend, The Shadow's appearance in *MAD* is noteworthy on a couple of different fronts. First, given that both The Shadow pulp and The Shadow comic were discontinued in 1949, it is a testament to the popularity of the character that he was still found to be worthy of parody in 1953. By this time, The Shadow radio show was on its last legs and facing its imminent cancellation, which occurred in 1954. Yet, despite The Shadow's fading public presence, he remained firmly entrenched in the consciousness of the comic book audience and therefore deserving of the *MAD* treatment.

CRIME DEPT.: LAMONT SHADOWSKEEDEEBOOMBOOM, WEALTHY YOUNG MAN ABOUT TOWN, HAS LONG AGO IN THE ORIENT LEARNED A SECRET HYPNOTIC POWER TO CLOUD MEN'S MINDS! HIS FRIEND AND COMPANION, MARGO PAIN, IS THE ONLY PERSON WHO KNOWS TO WHOM THE VOICE OF THE INVISIBLE SHADOWSKEEDEEBOOMBOOM BELONGS! MARGO CALLS HIM, FOR SHORT...

SHADOW!



JUST DON'T MESS AROUND WITH ME, BOYS, 'CAUSE I'M THE **ONLY** PERSON WHO KNOWS TO WHOM THE VOICE OF THE INVISIBLE SHADOWSKEEDEEBOOMBOOM BELONGS!



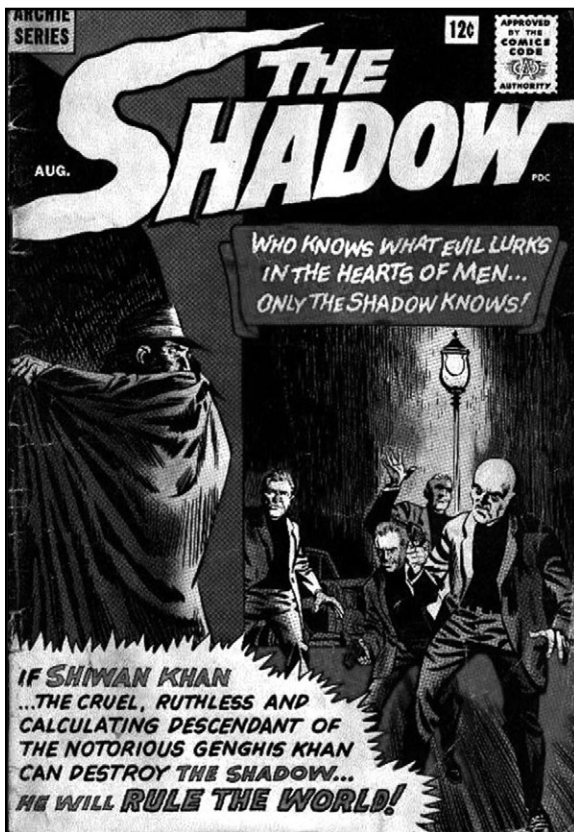
I'M LOOKING FOR THIS GUY, SEE! **COMPLETELY INVISIBLE, SEE!... IMPOSSIBLE TO DETECT, SEE, WITH THE NAKED EYE, SEE!**



Mad #4, May 1953

Secondly, the humorous take on The Shadow, a character known for his steadfast seriousness and dark, somber atmosphere, allowed fans the first opportunity to laugh with their hero. Such as the time The Shadowskeedeeboomboom challenged Manduck the Magician to a duel of hypnotic power.

Further, at a time when there were no printed versions of The Shadow, these humorous out-takes managed to keep The Shadow in the public eye.



High Camp Days: The 1960s

That The Shadow was resurrected onto the comic book page during the explosive Silver Age of the 1960's is not surprising. The Shadow radio show had been re-

leased into syndication in 1963 and The Shadow was riding a new wave of growing popularity, so it was only natural that this renewed interest should generate a new comic during the comic craze of the sixties. What was shocking, however, was the way in which he appeared and the publisher who presented him. Archie Comics, the company better known for publishing teen humor titles like *Life with Archie* and *Betty and Veronica*, acquired the licensing rights to The Shadow when its parent company, Belmont Books, began publishing a new series of Shadow paperbacks in 1963.

During the 1950s the superhero comic had faded some from its glory years of the 1940s. With the superhero comics declining and westerns, romance, crime and horror comics on the rise, there also came a steady decline in comic book creativity as well as sales. The only artistically challenging publisher of the fifties, EC Comics, saw its empire crumble immediately after the U.S. Senate hearings on the relationship between comic books and juvenile delinquency and the subsequent imposition of the Comics Code Authority.

Comic books were in danger of becoming a faint memory of the past.

But things began to change just around the turn of the decade. By 1964, when Archie released its first issue of *The Shadow*, the Silver Age of comics was already in full swing. Marvel Comics had burst onto the

THE SHADOW

OUR STORY BEGINS IN PARIS IN 1961! TWO MORTAL ENEMIES ARE ABOUT TO HAVE A GRIM SHOWDOWN ON THE GARGOYLE-LINED BATTLEMENTS OF THE CATHEDRAL OF NOTRE DAME! ONE ANTAGONIST IS AN EVIL INCARNATE, A GREEDY WORSHIPER OF WEALTH AND TYRANNY... THE OTHER, THE MOST FASCINATING OF ALL SUSPENSE FIGURES WHO FIGHTS FOR JUSTICE FROM THE COVER OF DARKNESS! FOLLOW THIS DUEL OF DUELS IN...

**THE SHADOW vs.
THE RXG SPYMASTER!!**



Title Page for The Shadow #1, August 1964 by Archie Comics

scene and found tremendous success with *The Fantastic Four*, *Spider-Man* and *The Incredible Hulk*. Stan Lee, the publisher of Marvel, added to his success by embarking on a tour of the college campuses, espousing the virtues of the new generation of heroes and adding legions of new fans to Marvel's ranks. Over at DC Comics, a rebirth of the glorious heroes of the forties was occurring, with *Batman* and *Superman* finding new life amongst the addition of the newly revamped *The Flash* and *Green Lantern*. Comic book fever had again taken the nation by storm and readers were flocking to the drugstore by the millions to find the latest issues of their heroes.

At the same time, another powerful entertainment trend was running rampant across the nation. Secret Agents. Spies. Gimmicks and gadgets. This trend, launched by the tremendous success of the James Bond series of films, capitalized on the growing fear of the Red Menace and the frigid Cold War. James Bond premiered in 1961 with *Dr. No*, and was soon followed in 1963 with *From Russia With Love* and in 1964 with *Goldfinger*. *The Man From U.N.C.L.E.*, the groundbreaking television show, made its television debut that same year.

Everybody, it seemed, wanted to be either a secret agent or a superhero. When, in 1963, Belmont Books decided to publish *The Shadow* in paperback, they asked Walter B. Gibson to write a new *Shadow*

novel, *Return of The Shadow*, the first new *Shadow* novel in 14 years. When Belmont wanted to pay Gibson reprint prices for an additional 8 new novels, he refused. Belmont then released eight new *Shadow* novels written by Dennis Lynds under the house name of Maxwell Grant. These novels focused on a different version of *The Shadow*. Someone whom the publishers felt was more in tune with the times. More hip. A *Shadow* more similar to *The Man from U.N.C.L.E.* than the original *Shadow* that Walter B. Gibson had created in 1931.

It was only natural that Archie Comics should follow suit. *The Shadow #1*, which hit the stands August 1964, revealed the new Lamont Cranston as *The Shadow*, America's top secret agent in the U.S. Secret Service, complete with blond hair and secret gadgets. This first adventure found *The Shadow* foiling the evil Shiwan Khan's plot to steal the plans for a new, experimental Cold War weapon.

Gone were the famous brimmed hat and scarf, gone were the agents and blazing twin .45s. In order to masquerade his identity, Cranston did nothing more than take off his glasses and put on his cape. In essence, Archie stripped *The Shadow* of everything except his name and the ever present Margo Lane, his secretary, and Shrevvy, who now chauffeured them around in a Rolls Royce.

All pretenses of this new *Shadow* being even slightly related to

The Shadow of the pulp days were thrown out the window with the second issue of Archie's Shadow. The cover blurb blared out the message, "Watch for an H-bomb series of shockers in the absorbing book length novel. . . The Triangle of Terror." This issue found The Shadow hurtling across the cover to save a helpless Margo Lane from the clutches of Shiwan Khan, but this wasn't The Shadow of yesterday; this was super-Shadow, complete with skin-tight superhero costume, mask, boots and cape!

The following issues focused on this super-Shadow, who seemed to develop new powers with each episode of his implausible adventures trying to protect America's interests against the evil Shiwan Khan. In one tale, The Shadow suddenly appeared with a belt buckle power beam and later a multi-action Shadow gun that was capable of shooting weakness gas and electric blasts. Another found The Shadow with boot springs for jumping. Each story told the familiar tale of The Shadow defeating a Communist menace to America, usually by using his hypnotic powers to brainwash the villain into following his will.

Jerry Siegel, the original script-writer and co-creator of Superman, took over the writing chores with issue 3 and launched The Shadow into an absurd, over-the-top world of super-heroes and super-villains with tales like "The Menace of the Radiation Rogue"

and "The Incredible Alliance of Shiwan Khan and Attila the Hunter."

A typical Siegel Shadow epic, "The Shadow Battles the Brute," found The Shadow matched against one of Shiwan Khan's most menacing underlings, one of his goons who was zapped with a growth ray until he became a hulking behemoth. The Shadow tried to subdue him by hypnotizing him but was unable to penetrate the Brute's protective goggles. Finally, The Shadow shattered the goggles with a "supersonic note from his special whistle," only to find that underneath the goggles, the Brute was wearing special hypnotism-proof, unbreakable contact lenses! Truly a bad day for The Shadow's hypnotic powers. Eventually the Brute, real-



izing that he'd been double-crossed by Shiwan Khan when he failed to get his portion of the stolen loot, turned against Khan and perished while saving Margo Lane from a falling stone gargoyle. And if the plot wasn't enough, Siegel told the whole story in his over-the-top, slam-bam, surprise a second, ultra-hero style.

Siegel brought to *The Shadow* the previously mentioned superbelt and Shadow gun, as well as some truly awful dialogue. One time, as *The Shadow* battled the monstrous Brute, we were treated to the villain saying, "Of course I have a terrible temper, smash things, rob and steal and am as treacherous as an eel! Outside of that, I am quite likable! And handsome too. . ."

The artwork, first handled by John Rosenberger in the clean style he brought to *The Fly* and *The Jaguar*, and later by Golden Age veteran Paul Reinman, was neither dark enough to adequately capture the espionage mood nor dramatic enough to compete with Marvel in the superhero category. All of this made for some rather uninspired story-telling and it was no surprise that the comic was canceled in September of 1965 after only its eighth issue. Doug Murray, the comic writer for *The Monster Times*, later ranked this version of *The Shadow* as one of the ten worst comics ever published.

While it seems that it would be easy to dismiss Archie's version as a brief aberration in the comic book

continuum of *The Shadow*, in reality, this would be doing the series a grave injustice. It's true that the series was despised by *Shadow* fans, but this should not take away from its significant historical value. In 1965, on a Saturday night at a party in the Playboy mansion, Hugh Hefner screened the 1949 movie serial *Batman and Robin* for his friends and associates, hoping that they would find the film as unintentionally funny as he did. The screening was a huge success. The film was so bad that it was good, and so was born into the pop vernacular the concept of "camp".

Camp became the rage of the sixties, best epitomized by the 1966 *Batman* television series, with its crazy dialogue and *Batman* theme song (followed by the dance craze, the Batusi). Camp also took the comic business by storm. *TIME Magazine* ran an article in 1965 titled, "Batfans and Supermaniacs". Marvel began to name their comics "PopArt". DC embraced camp head-on, immersing its heroes in the "zeroes for heroes" crazy camp lingo. And Archie, the much maligned publisher of *The Shadow*, found new life as well with the souped-up, camped-up, wild and wacky versions of their old MLJ heroes the Shield, the Web, the Comet and the newer Fly.

There was no doubt about it, camp was hot, and the campiest comics of them all, the Archie heroes, were all scripted by none other than Jerry Siegel. No other

writer delved as deeply into the camp mode or created more absurd stories than Siegel. By 1966, when camp was at its peak, Belmont Books published a paperback reprint of some of its comics, titled *High Camp Super-Heroes*. The introduction to this rather inauspicious work was written by the “King of Camp” himself, Jerry Siegel, who noted that comics had become cool again because “High Camp devotees had gone ape over long-underwear-attired villain clobberers.”

Seen in this context, The Shadow comic may actually have been quite visionary, as it’s clear that Siegel used the book as a forum to begin experimenting with the

boundaries of over-the-top story-telling. As such, Siegel’s work on The Shadow helped to create the very backbone of camp, a full year before it became popular. In essence, The Shadow was camp before camp was camp.

It remains a mystery whether or not this was Siegel’s intention. Whether he meant for The Shadow series to be so intentionally “bad that it was good” or whether the series was just bad. Probably, only The Shadow knows.

Return to the Pulp: The 1970s

He is feared by all who transgress the law, by all who plan evil...He comes from nowhere and melts back into nothingness as silently as his namesake. He acts in the name of justice, striking swiftly, stunningly, finally...With spitting automatics and a laugh that chills the marrow, he leads a band of loyal agents against the nation’s wrongdoers. Follow him now, as he battles the clock in a desperate race to solve. . . The Doom Puzzle!

— The Shadow #1 - DC Comics



Immediately, it was clear that this wasn’t The Shadow of the sixties. When DC Comics beat out Marvel for the rights to publish a Shadow comic book in 1973, the definitive comic version of The Shadow finally hit the stands. As scripted by Denny O’Neil and immaculately drawn by Michael Kaluta, DC’s *The Shadow* came the closest of any comic to realizing

the gritty pulp origins of the Master of Darkness.

Actually, the story of how this particular comic came into existence is a tale in and of itself. With the radio show again enjoying popularity in rebroadcast syndication, and the unexpected success of the Pyramid paperback reprints of the early pulp stories by Walter B. Gibson, Carmine Infantino, then the editorial director at DC Comics, decided that The Shadow was again ready for a revival onto the four-color page. Fortunately, by that time, whatever painful memories there may have been of the failed Archie Comics version had faded, and the editorial department had a clean slate on which to re-create The Shadow mythos.

Initially, the project was handed to Len Wein, then the successful writer of DC's *Swamp Thing*, to do the scripting chores. There was really no doubt about who the artist would be. Jim Steranko, who had already proven himself as one of the ground-breaking illustrators of the sixties with his cinematic artwork on *Nick Fury*, *Agent of Shield* and *Strange Tales* for Marvel Comics, was then painting stunning covers for the Pyramid Shadow paperbacks. His selection as the artist to craft the adventures of The Shadow was a natural. Unfortunately, negotiations with him fell through when he demanded to use his own writer and the plans for the comic were stalled.

Rather than give up, however, Infantino re-thought his strategy and brought together a new cre-

ative team. This time he selected Denny O'Neil, fresh from his critically acclaimed stint on *Green Lantern/Green Arrow*, to be the voice of the series and Alex Toth, the gifted artist of the forties and fifties, to be the illustrator of The Shadow. O'Neil was a good choice. As the current writer of the *Batman* series, he was adept at writing mysteries in the dark and somber tradition initially created by Walter Gibson. But again, troubles arose with the artist and Toth walked out. Finally, Bernie Wrightson, the moody artist of DC's *Swamp Thing* signed on for the project.

As the script was completed and work began on the comic, a teaser ad featuring Wrightson's art appeared in many of DC's titles, but before the first issue was completed, Wrightson, who found himself in a time crunch with his other work, was forced to pull out. Jim Aparo was O'Neil's next choice, but he also was unable to work the project into his schedule. So now DC was stuck. They had the rights to the character, a script, even advertisements announcing the comic book, but they had no comic.

In one of those rare moments of fortuitous timing, Michael Kaluta, then a virtual unknown, having just completed work on his first major comic project, "The Carson of Venus" series in *Korak, Son of Tarzan*, overheard O'Neil in the coffee room at the DC building complaining to Steve Skates about the problems they were having with The Shadow comic. Kaluta, who had virtually no interest in the character (he had read only one Shadow

INTRODUCING...

THE GREATEST
CRIME-FIGHTER
EVER---

THE Shadow

HE IS FEARED BY ALL WHO
TRANSGRESS THE LAW, BY
ALL WHO PLAN EVIL... HE COMES
FROM NOWHERE AND MELTS
BACK INTO NOTHINGNESS AS
SILENTLY AS HIS NAMESAKE...

HE ACTS IN THE NAME
OF JUSTICE, STRIKING
SWIFTLY, STUNNINGLY,
FINALLY...

WITH SPITTING AUTOMATICS AND
A LAUGH THAT CHILLS THE
MARROW, HE LEADS A BAND OF
LOYAL AGENTS AGAINST THE
NATION'S WRONGDOERS....

FOLLOW HIM NOW, AS HE
BATTLES THE CLOCK IN A DES-
PERATE RACE TO SOLVE...

THE DOOM PUZZLE!

FROM THE *Shadow's* PRIVATE ANNALS, AS RECORDED
BY: DENNY O'NEIL - WRITER / MYKA-LITA - ARTIST

THE SHADOW, Vol. 1, No. 1, Oct.-Nov., 1973. Published bi-monthly by NATIONAL PERIODICAL PUBLICATIONS, INC., 909 Third Avenue, New York, N.Y. 10022. Carmine Infantino, Publisher. Dennis O'Neil, Editor. Sol Harrison, Production Manager. Advertising Representative, Sanford Schwarz & Co., Inc., 16 West 46th Street, New York, N.Y. 10036. Copyright © 1973 by National Periodical Publications, Inc. All Rights Reserved. The stories, characters and incidents mentioned in this magazine are entirely fictional. No actual persons, living or dead, are intended or should be inferred. Printed in U.S.A.

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Title Page for The Shadow #1, November 1973 by DC Comics

paperback and, by his own admission, didn't even like it), gathered up his courage, approached O'Neil and asked if he could do the project. Pressed for time, and with his back against the wall, O'Neil reluctantly agreed and the rest, as they say, is history.

The critical success of The Shadow series, and the esteem with which it is held by collectors today, is a testament to the artistic vision of both men, each of whom were irreplaceable elements in a moment of magic. Credit for the theme and tone of the comic should go to Denny O'Neil who stood his ground in the editorial meetings and refused to modernize The Shadow for the seventies nor change his characterization, thereby remaining true to the vision created by Walter Gibson. According to O'Neil, he tried to "stay very faithful in spirit to the original." He played The Shadow as an impersonal force, distant, almost a force of nature, blowing through the crime-ridden streets of the thirties, seeking out evil and destroying it.

It was actually this grimness of character that made O'Neil feel uncomfortable, as he had difficulty writing about a character that completely ignored due process of the law. In order to make the character work, O'Neil believed that the readers had to accept as a given that The Shadow was always right. As O'Neil stated, "He killed because he knew to an absolute certainty that his enemies deserved death."

O'Neil accomplished this by never letting the reader be privy

to The Shadow's thoughts. Never once was The Shadow given a thought balloon explaining his motivations nor his background. He was bestowed with the almost demigod-like power of detecting evil and then dealing out punishment. The human elements of the stories came from the point of view of the agents: Margo, Harry and the rest of the crew, all of whom were resurrected for the comic. The Shadow himself remained an enigma. The judge and the jury. He did not sentence a villain to the death penalty; he was the death penalty.

Perfectly complementing O'Neil's vision of The Shadow was the artwork carefully rendered by Kaluta. Still a neophyte in the industry, having only recently completed his art training at the Richmond Professional Institute at Virginia Commonwealth University, Kaluta had only the Carson of Venus series and a few fill-in issues under his belt, as well as some work that appeared in various fanzines. He settled into a studio with Bernie Wrightson, Jeff Jones and Barry Windsor-Smith, and soon began producing some of the most evocative comic art of the seventies.

Kaluta's Shadow world was drawn with tremendous attention to detail for period costuming and architecture, which perfectly captured the mood and decay of Depression-era New York City. Kaluta, however, had little idea of how to visually conceptualize The Shadow, and ran to Steve Hickman for information. He then patterned his Shadow after the evocative pulp

artwork of Ed Cartier, who, according to Kaluta, could capture the essence of The Shadow with a simple gesture of his cape or tip of his hat. Cartier's Shadow was fluidity in movement. Kaluta's Shadow evolved from this as a nebulous force with a hawk nose, fire opal ring and cloak of black, highlighted by a red scarf, who melted away into the shadows. Kaluta invested a tremendous amount of time and emotion into each perfectly composed panel and immediately won the approval of critics and fans alike.

The very first issue of DC's *Shadow* series, which appeared in November 1973, launched the reader back into the realm of mystery and suspense, as The Shadow used all of his cunning and physical prowess to foil the attempted robbery of a convoy of used currency being delivered to Washington D.C. for recycling. Immediately, O'Neil re-created the mood and atmosphere of the original pulps, re-introducing Shrevvy, Margo, Harry Vincent and Burbank as agents in The Shadow's war on crime. Back were the blazing .45s, "roaring vengeance in either hand." Back was the girasol ring, The Shadow's hypnotic powers, coded messages, the Sanctum, the autogyro and that infamous icy laugh, driving fear into the hearts of the guilty.

O'Neil's intentions for the series were most clearly exemplified by the subscription ad found on page 12 of that very first issue. New subscribers to The Shadow didn't find the comic listed in the superhero category with Batman and Super-

man, but rather it appeared under the mystery section along such titles as Ghosts, The Unexpected and Weird Mystery Tales. Walter Gibson would've been proud.

Kaluta perfectly realized the mood of O'Neil's vision, from his gorgeous painted covers in the old pulp tradition, to the dynamically designed panels, decaying waterfront warehouses and the fluid movements of The Shadow in action. The Shadow had never been darker nor more menacing.

Critical reaction to the early issues of the bi-monthly series applauded the creative team's ability to bring the real Shadow back to life. O'Neil even went so far as to introduce Kent Allard, the real identity of The Shadow, into the comic, debunking the long held premise of the radio show that The Shadow was in reality Lamont Cranston. But as Will Murray, famed Shadow historian, has noted, O'Neil's Shadow was really an amalgamation of all The Shadows that had existed, from the pulps, the radio and Dennis Lynds' Belmont novels, as well as a few new twists of O'Neil's own invention. It is a credit to O'Neil's writing skills that he could bring together so many disparate versions of The Shadow and make the whole concept work.

Kaluta and O'Neil worked together on the first four issues, at which time, Kaluta became bogged down and couldn't make his deadline. Issue number five was a fill-in done by Frank Robbins, and Kaluta returned with what may be his greatest work on The Shadow,

“Night of the Ninja,” which appeared in issue six. This story returned The Shadow to his favorite pulp locale, Chinatown, in search of a deadly ninja assassin. Kaluta’s attention to detail was breath-taking and it was clear that he enjoyed detailing the images of The Shadow prowling through the dark, mysterious streets, battling ninja warriors and bringing the guilty to justice.

Unfortunately, that issue would be the last issue Kaluta would do. Despite the bi-monthly production schedule, the amount of time Kaluta poured into each page made it simply impossible for him to keep up with the deadlines, and the editors had no choice but to take him off the book. It is a great testament to the quality of his work that Kaluta is recognized today as the single artist most closely associated with The Shadow, when in actuality, that reputation was garnered illustrating less than half the issues of a comic book series that ran for only twelve issues, more than twenty years ago. Clearly, those five issues packed quite a punch.

With issue #7, Frank Robbins took over as full-time artist, and immediately the fans cried foul. Robbins, who had garnered a hefty reputation for his work on the *Scorchy Smith* comic strip and *Johnny Hazard* strip (which he created), brought with him a straightforward, angular, almost blocky rendering style that contrasted sharply with Kaluta’s nebulous, fluid technique. In retrospect, Robbins’ art was probably better suited to the rather static comic strip medium than the dynamic pages

of the comic book. The legions of cult followers of Kaluta’s art wrote letters in angry protest to Robbins’ work, unfortunately overshadowing some of the fine scripts that O’Neil continued to produce. After three issues, Robbins left and was replaced by Filipino artist E.R. Cruz with covers again done by Michael Kaluta.

Cruz’s style was actually well suited to the book. His ethereal lines resembled Kaluta’s, yet his staging lacked his predecessor’s dramatic flair and his rendering lacked the emotional investment of Kaluta’s. Be that as it may, the artwork was certainly adequate for the scripts supplied by O’Neil and occasionally by Michael Uslan, including issue #11, which saw The Shadow team up with another old Street & Smith pulp character, the Avenger.

Unfortunately, however, with the loss of Kaluta the series had lost most of its fan support and was canceled after issue #12 in September 1975. O’Neil has said that he had no warning of the series’ impending cancellation and in fact learned of the fact when a reader pointed out to him that *The Shadow* had been omitted from the company’s subscription ad. O’Neil stated that he greatly lamented the loss of the title which he clearly enjoyed writing, but had no choice but to move on. 

This was the second part of a three-part article. The first part was published in issue #4, and the third part in a future issue.

From
Issue
#2



Art by David Hitchcock

CRAFTING A COVER

From
Issue
#6

by
Dave
Smith

Illos by
Joe
DeVito

I have been blessed to be a part of the patron's program for several of Will Murray's books. It's a real kick to be part of the creative process where Joe DeVito creates awesome book covers for Will's stories. The program allows me, as a patron, creative input in the formation of the art and, in the end, the patron gets to keep the original.

Working with Joe on *Dark Avenger: The Strange Saga of The Shadow* was probably my favorite so far of the Will Murray books I've been involved with. It was wonderful to see the evolution of the rough thumb nail sketches, that were little more than stick figures, to the finished color painting which adorns the book cover. Joe tells me that his method on this "is to begin with small rough sketches straight from my head to quickly explore and work out various concepts. Sometimes I nail it on the first page, which can have anywhere from 2-8 little 'thumbnail drawings' each. Other times it takes several pages. Even when feeling I'm spot on, on the first sketch, I always do at least a few more to stretch the envelope to make sure I am not falling back on the usual."

Ming Dwan wasn't in all the early thumb nails, but she was in the majority of them. It became obvi-

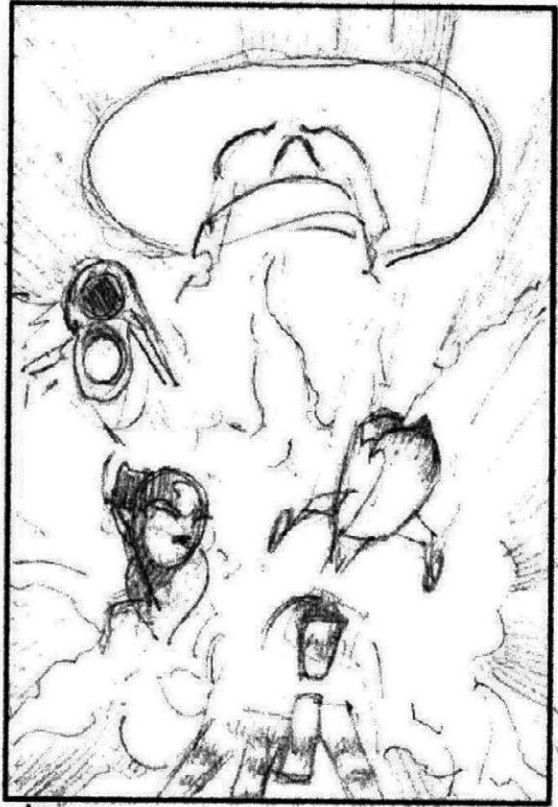
ous quickly that she would play an important part in the finished cover design of *Dark Avenger*. The autogyro was larger in some of the early designs but was later reduced in size to allow Ming Dwan more dominance in the layout. In one of the early sketches, The Shadow was more centered and higher up on the cover with Ming Dwan and the autogyro below the Shadow's head, forming sort of a triangle type layout. This was scuttled early on with Ming Dwan moving forward and left



Ming Dwan Pencils
All Art by Joe DeVito



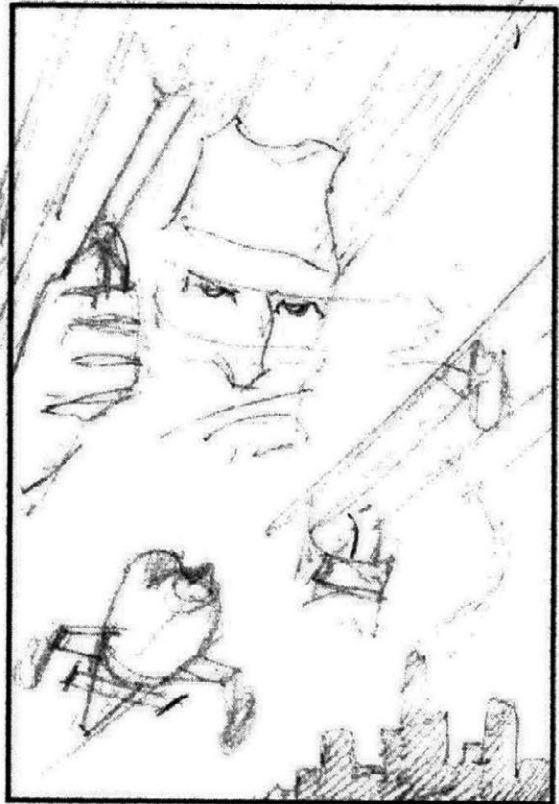
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Joe Devito's Early Thumbnails

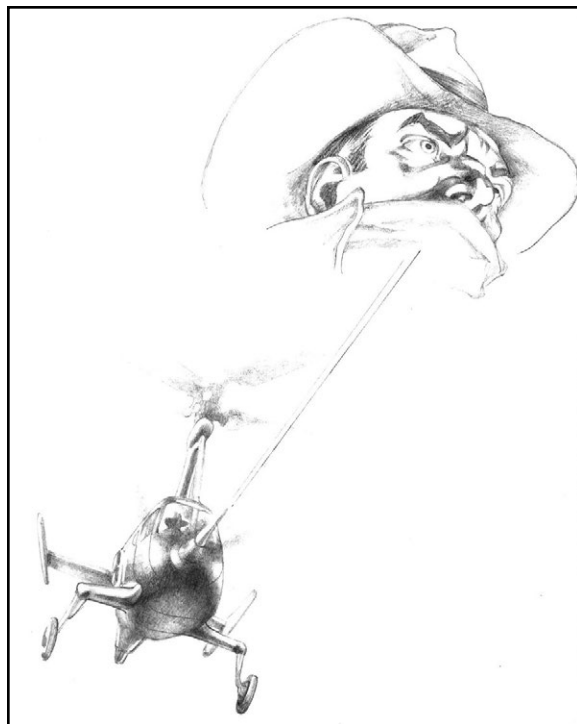
of center, which I feel was a more pleasing layout.

Obviously, Joe thought so too. In discussing the composition Joe is all about contrast: “Big against small, light against dark, action against non-action, etc. It is the strategic balancing of those opposites that controls the eye of the viewer to move around the composition where the artist intends (ideally without them even realizing it). As I was feeling out the composition of this painting it became obvious to me that Ming Dwan was a perfect counterpoint to The Shadow in every respect, both visually and psychologically. That extends even to their lethality. Whereas The Shadow is depicted guns blazing, Ming’s dagger is concealed.”

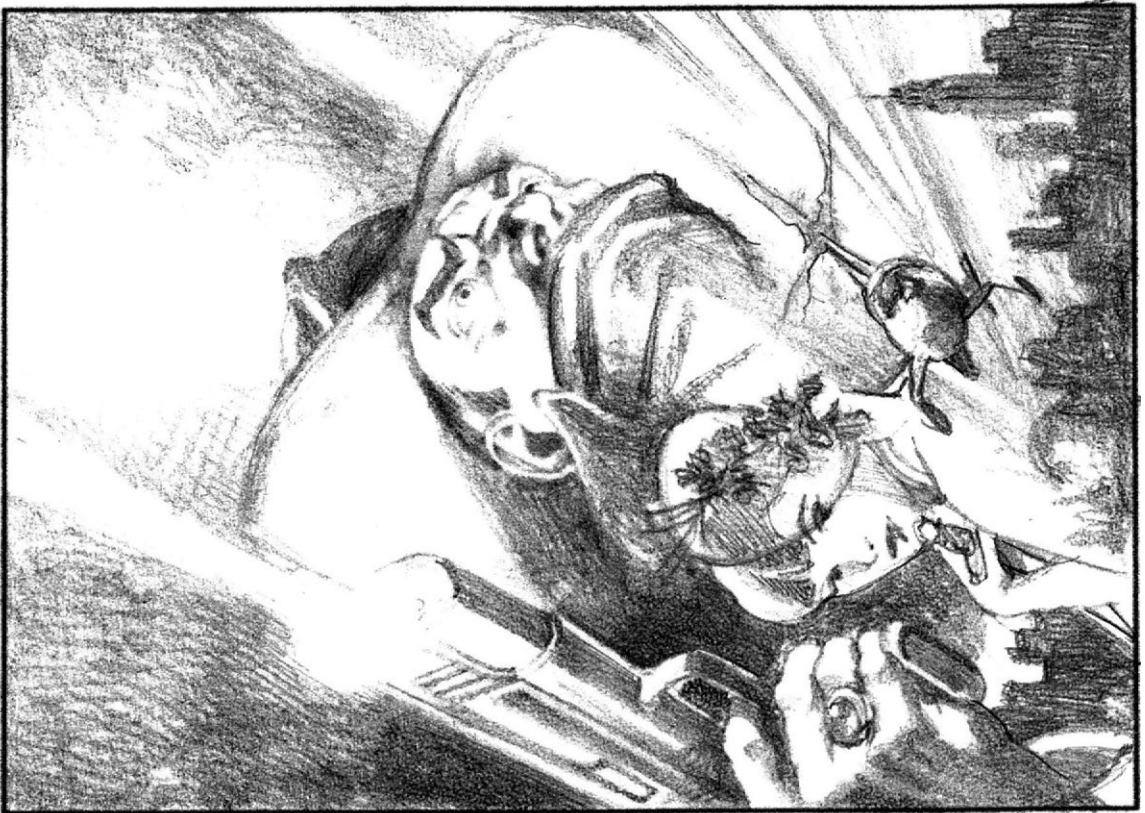
Early on, the New York skyline continued along the bottom of the art. It was only at a later stage that

it morphs into Chinatown. This was a great way for Joe to show contrast between two different cities. Ming Dwan formed a sort of pivot point in the artwork for this to happen. I loved how Joe did this on the cover. This was one of the last big changes that Joe made to the layout. He explains that “It was one of those cool little touches that was right in front of my eyes the whole time, but not realized until late in the process. Better I caught it late than not at all.”

Like many artists, Joe works from a reference library of images so he can get everything just right. For example, real pictures of Chinese buildings were used to build his Chinatown. Photo reference for the autogyro was used. He used himself as a model for The Shadow. In his reference for The Shadow’s head, his mustache was sticking out from un-



Elements Being Fleshed Out



Evolution of the Cover Layout Through Pencil Comps



Cover Colored Pencil Comp

der the mask. Something The Shadow doesn't have.

Once Joe hits his photo reference, he then starts to piece together various concepts which may make the cut for the cover. He outlines his methodology for tackling the project: "Once the overall concept is worked out, I then gather whatever reference is necessary and combine everything into a much tighter graphite drawing, where I work out the shading that gives a good approximation of the finished painting in black and white. That aspect-value relationship, as opposed to color, is the most essential ingredient in a representational painting. You can use a strange color palette but if your value relationships are accurate, you'll always be at least 85% on target. Not so the reverse."

Up to this point Joe has been working solely in pencil. It takes a while in the creative process to get to color: "...only when everything is pretty much set conceptually, compositionally and tonally, will I then paint a small color sketch to explore that aspect of the painting. It is much easier to make mistakes and find solutions to them on a small painting than on a full-sized finished one. Most importantly it saves an enormous amount of time. When all those steps are completed and the color sketch looks good, painting the final is a walk in the park!"

The medium and artist technique is very important to Joe. He prefers painting on canvas to give his art that "old pulp look" when painting

these classic characters. I think it is too bad that there seem to be a fair number of publications out there these days that claim to be pulp related, but really don't capture the flavor of the old pulp magazines with their art. Joe DeVito, on the other hand, excels at this.

"Since all the original Shadow covers were painted wet on wet canvass, I used that same general technique for my Shadow painting. The texture of the canvas makes it much easier to blend brushstrokes. While the texture makes canvas less desirable than board in painting minute detail and often causes problems when photographing the finish for reproduction, for me it is faster to paint on canvas than on board and it is preferable for certain subject matter."

Ming Dwan was the first female agent of The Shadow, first appearing on the cover of The Shadow pulp magazine dated November 15th, 1937. It's notable that Joe reached back over 85 years to bring her front and center on this new cover. It's always nice to highlight secondary characters from the golden age of pulp fiction, giving them a new spot of recognition.





Art by Haig Demarjian

HAIG
2022

AGENTS OF THE SHADOW

FROM THE PULPS TO RADIO



By Martin Grams Jr.



From
Issue
#7

The Shadow novels in *The Shadow Magazine* were distinctive from the start, featuring proxy heroes and agents for the protagonist rather than a focus on the protagonist himself. Walter B. Gibson's plots and characters were a wilderness of mirrors, blinds, and surprise twists – literary devices to keep mystery alive and the reader engaged.

In the first Shadow pulp adventure, Harry Vincent was on the brink of suicide when he was saved by a mysterious figure who offered him a second chance at life — and Vincent would become a major recurring character in the pulps. Apprehensive at first, Vincent quickly learned that The Shadow was an instrument against evil forces; later he learned The Shadow recruited other agents.

Harry Vincent was written into the first draft of “The Death House Rescue” (radio broadcast of September 26, 1937), no doubt part of Walter Gibson's influence since he co-wrote that script. Due to the intervention of ad agency executive Clark Andrews, the character of Harry Vincent was replaced with a

female element—Margot Lane. This marks the only known attempt to bring Harry Vincent to the radio waves after 1936. An array of intrepid agents worked well in the series of novels, but limitations in the radio drama format prevented the full adoption of this element of Gibson's stories. Radio dramas are short, and require limited characters and vocal contrast to work effectively. Other characters from The Shadow pulps made brief appearances in the radio series: Clyde Burke, Vic Marquette, Joe Cardona, and Moe Shrevnitz.

CLYDE BURKE



Clyde Burke was originally an ex-reporter who wrote occasional feature stories and ran a clipping bureau. He quickly became a reporter for the *Evening Classic*, later to be called *The New York Classic*. With access to crime files and contacts in the police department (most notably, Detective Joe Cardona), he was able to investigate certain facts that came to *The Shadow's* attention. He was formerly a crime reporter for another newspaper when a business merger caused his layoff. Burke appeared in character (with no deviation) in a total of four radio broadcasts. He did not appear as an agent for *The Shadow*, but he definitely showed up in the opening scene of "The Ruby of Modoc" (November 21, 1937). Identified as a newspaper reporter and referred to only by his last name, Burke was covering the recent marriage of Barry Ashton to Commissioner Weston's niece and their honeymoon departure. In "The Poison Death" (January 30, 1938), the entire police force was working against a poison epidemic that had filled hospital rooms and morgues with victims. A crazed mind was trying to hold the city at ransom for \$1 million, and when the mayor failed to pay up, people were victimized. Clyde Burke was identified by his full name as a reporter for *The Classic* and had three brief lines over the

phone, reading the new threat that was apparently mailed to the newspaper office.

In "The Tenor With the Broken Voice" (syndicated, June 5, 1938), reporter Clyde Burke of *The Classic* phoned Commissioner Weston for details of the case, identifying himself by name. Burke's fourth and final appearance (played by Everett Sloane) was in "Night Without End" (October 16, 1938). When the editor of the newspaper received a phone call from Burke regarding the mysterious black fog that shrouded the city, the reporter was featured as a voice over the phone reporting the details as he learned them from Commissioner Weston's office. Like his first appearance on the program, he was referred to only as Burke.

DIC MARQUETTE



Another recurring character in the pulps was Vic Marquette, a Secret Service operative who appeared in numerous issues of *The Shadow Magazine*. In 1936, he moved to the FBI and widened his territory. Whether Walter Gibson intended to use the FBI as a cover story or the author was not aware of FBI procedures remains unknown, but Marquette ignored the standard procedures and picked his own cases. Marquette made one appearance on the radio program as an IRS agent in “Horror in Wax” (February 26, 1939). The original script called for a character named Ralph Graham of the IRS, so the name change to Vic Marquette was applied after the first draft was completed, or during rehearsals.

JOE CARDONA



Detective Joe Cardona made over 200 appearances in *The Shadow*

following his introduction in the premiere issue, “The Living Shadow” (published April 1, 1931). It did not take long for Cardona to discover that *The Shadow* was an ally in the fight against crime. After their relationship was established, Cardona, while not officially recruited, acted in the capacity of an associate by following *The Shadow*’s instructions to the letter and occasionally receiving credit from Commissioner Weston for solving the crime.

The character of Cardona appeared more than a dozen times throughout the radio series and was mentioned by name in almost the same number of episodes. Cardona himself made reference to being a police officer in “Revenge Beyond Death” (April 7, 1940), but was identified twice as a police lieutenant in “Assignment With Murder” (October 5, 1941) and “Death Imported” (December 21, 1941). He was featured prominently during the 1944-45 season, including “Death Shoots an Arrow” (December 6, 1942) and “The Jekyll-Hyde Murders” (January 14, 1945). Commissioner Weston excused himself to see Cardona in “The Man With the Missing Memory” (January 7, 1945), but Cardona was not featured as a character in that episode. Cardona’s largest role on the series was in “Death is Just Around the Corner” (January 21,

1945). There, he appeared assisting Commissioner Weston with the investigation of the mysterious assassinations, and later maintained the direction finder to locate the origin of the radio where Bland was sending out his communications. In “The Shadow in Danger” (September 9, 1945), it was revealed that Cardona was an Irishman with a Spanish name. In the pulps, however, he was an Italian-American.

Actor Arthur Vinton most frequently portrayed Detective Cardona on *The Shadow*. He made his stage debut as a child in a vaudeville sketch with Henrietta Crossman. He was born in Brooklyn, the son of Charles Vinton, a meat processor. His mother, Evelyn Borst, came from a pre-Revolutionary Schoharie County family. He bought his Orange County, New York, farm in 1928, as soon as he had acquired enough money through working in cities. No novice in politics, he was campaign manager for Kenneth O. Shrewsbury, a Democratic candidate for Orange County District Attorney in 1938. By the time he was 21, he was an established leading man in stock companies, at the time the youngest in the country. His first appearance on Broadway was in Sidney Howard’s *Swords*, followed by important roles in *Aloma of the South Seas*, *On the Spot* and his acclaimed perfor-

mance in *Whistling in the Dark*. He went to Hollywood after that, and for five years was featured in gangster roles in such assorted films as *Washington Merry-Go-Round* (1932), *The Gambling Ship* (1933) and *Handle With Care* (1932).

Returning to New York in 1935, he went into radio and was heard regularly in *Mary Marlin*, *Gang Busters* and *Crime Doctor*. To prove that actors can also be good businessmen, he owned a modern and highly successful turkey farm at Little Britain, New York. “I have the reputation of being a bad actor, but a very good businessman,” he joked. According to a 1939 issue of Radio Guide, Vinton played other roles requiring “clear and resonant voices.” He retired in 1949. He died on February 26, 1963, in Guadalajara, Mexico, where he resided the last three years of his life. A press release issued by the family misrepresented his role on The Shadow program by reporting “Arthur R. Vinton, veteran actor who was best known for his portrayal of radio’s The Shadow in the 1940s...” He never played the title role, but the March 6 issue of Variety and February 28 issue of the New York Times reported the same error, suggesting all of the newspapers were going by a press release issued by his family.



MOE SHREVNITZ

In *The Shadow* pulps, Moe Shrevnitz was enlisted by Harry Vincent after *The Shadow* saved the cab driver's life. In debt to the mysterious figure, Shrevnitz was able to apply his knowledge of New York City streets and sharp driving skills in a number of capers, especially when the climax involved a race against time. Shrevnitz also served as a contact between other agents, passing on vital information and messages. His first appearance in the pulps was *The Chinese Discs* (published November 1, 1934), but his enlistment came in the form of a flashback scene, rather than part of the novel itself.

The choice to bring this character to the microphone, and to give him the nickname of Shreve, was the decision of producer and director Wilson Tuttle, after consulting

the scriptwriters on the decision and how the character was to be portrayed. Playing on the cab driver's comical side, Shreve was not well educated, often repeated the same phrase twice in the same sentence and did not enunciate properly. Shreve's trademark style of dialect was evident in his first radio appearance in "The Stockings Were Hung" (December 24, 1939) as a cab driver named Louie (not Shreve). When Lamont hails a cab on Christmas Eve and finds himself also repeating phrases with bad grammar, he remarks, "Now you've got me doing it." Played by actor Keenan Wynn, Louie was clearly a prototype for the Shreve character that would be performed by Teddy Bergman beginning with "Murder in the Death House" (January 7, 1940). It is possible that after the Christmas broadcast, Tuttle was told by someone at Street & Smith that a similar character (without the use of bad grammar) was in the pulps, thus causing the name change.

Writer Sidney Slon, who claimed it only took him eight hours to turn out a script, often took credit for bringing the character of Shreve to the radio series. And thanks to Slon, Shreve continued throughout the 1939 - 1940 winter season. Shreve mentioned routinely in three episodes that he was married: "Murder

Host" (January 28, 1940), "The Return of Carnation Charlie" (February 4, 1940) and "The Great Submarine Mystery" (February 25, 1940). In the last of the three, Shreve also mentioned he had three children. In the episode "Death on the Bridge" (March 3, 1940), he mentioned he had two sisters, Lena and Clarissa. After these episodes, no further mention of Shreve's relatives was made on the program.

While supplying the comic relief in a number of episodes, Shreve became the central character in "Death is an Art" (February 11, 1940), tipping off Lamont and Margot to the possible murder of his close friend. While browsing the art display at the city museum, Shreve noticed one of the statues resembled his close friend. The statue appeared so lifelike that Lamont returned after-hours to get a closer look. The mystery was resolved when The Shadow discovered that mad Dr. Tasso created a serum that boosted calcification in the human body and made his victims appear as life-like statues. In "Coinage of Death" (February 18, 1940), a gang of counterfeiters is flooding the streets with fake \$5 bills. When the Bennington family picnic is interrupted by a rain storm, they take shelter in an old abandoned mill and accidentally discover the counterfeiters' lair. The

mastermind shoots the father and forces the young son into town to deliver a package to a fence. Having already arrested the fence, the police bring the small boy to headquarters for questioning. Shreve tips off Lamont about the youth, and Lamont takes matters into his own hands when the police fail to act appropriately. After the resolution, Lamont, Margot and Shreve each receive a check for one-third of the reward money, and all three agree to hand the money over to Mary Bennington — except Shreve had already donated his share and didn't wait to hear what Lamont and Margot were going to do with theirs.

In "Club of Doom" (December 19, 1943), four prominent, law-abiding citizens of a social club suddenly go berserk. One murders his wife; another kills a night watchman. The third clubs a hobo to death with his cane, while the fourth splits his partner's skull with a water pitcher. Commissioner Weston is stumped when he cannot find a connection, other than the murderers are members of the same club to which he belongs. Lamont investigates and the murderer makes an attempt on his life. The first draft of the script revealed Shreve's preference for the comics when he rushes into the house moments after the murder attempt and remarks, "I was out there rea-

din' 'Terry and the Pirates' and...." This line was deleted from the final draft of the script, but clearly reveals the comical depiction of the Shreve character on the program.

Beginning with the broadcast of "The Hiss of Death" (February 24, 1946), Shreve was spelled "Schrevie" and for every episode until "Murders on the Main Stem" (December 15, 1946), "The Cat and the Killer" (January 12, 1947) and "The Shadow's Revenge" (May 11, 1947) when it was spelled "Shrevie." "The Cat and the Killer" marked the cab driver's final original radio appearance. He later appeared on the series when earlier scripts, slightly revised, were dramatized. "The Shadow's Revenge" was a rewrite of "Terror by Night" (November 2, 1941) and retained the original spelling of Shreve. The story centered on Lamont, who finds himself victim of a severe case of déjà vu. In a nightmare best described as a premonition, both Margot and Shreve are shot dead. After waking from his dream, Lamont discovers he is revisiting the same scenes, and knowing what is going to happen in advance, uses this knowledge to prevent the murders and apprehend the two escaped killers.

Shreve was not featured on The Shadow radio program again for five years — May 11, 1952, in "Death is the Master," another rewrite of a former script, "The Master Strikes" (October

11, 1942). Shreve is depicted simply as the comic relief in a couple brief scenes and is of no importance to the story. It concerns a killer named Tony Falco who supposedly returns from the dead, after facing the electric chair, to seek vengeance on the five men responsible for his conviction. Once again, Shreve's name was spelled as it was originally featured in the 1942 radio script.

In the pulps, Moe Shrevnitz owned his own taxi. He knew his way about the city and his major task was transportation. He never lost his nerve. Unlike the radio character, he was not a stooge. In later volumes of the pulp series, influenced by the radio program, Moe was referred to by the nickname of Shrevvie or Shrevvy, both spellings being different from the one used in the radio scripts.

Although Margo Lane was the most prominent agent in the radio series, her character did not originate in *The Shadow Magazine* and only began appearing there in 1941, four years after her debut in the radio series in 1937. Other Shadow agents, who did have their origin in the pulp novels, occasionally appeared in the radio dramas, delighting fans of the pulps when their characters joined The Shadow in the Golden Age of Radio. 

*From
Issue
#7*



Art by Marcin Nowacki

PRODUCT SPOTLIGHT:

THE SHADOWED CIRCLE COMPENDIUM

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Source of Materials: Articles and artwork were pulled from the first seven issues of *The Shadowed Circle*, as well as new materials.

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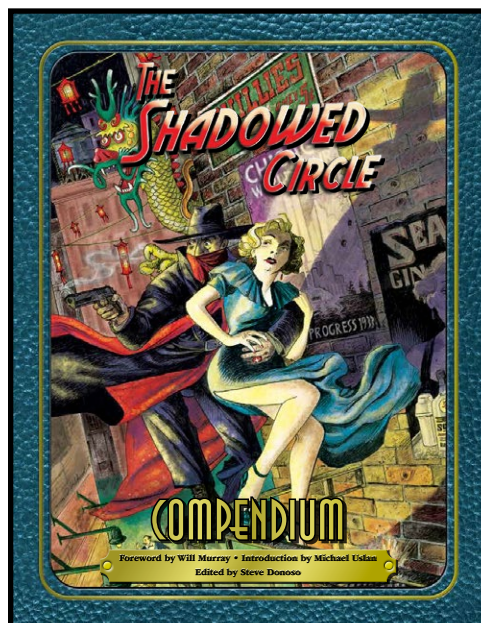
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Reprinting the best articles from our first seven issues, The Shadowed Circle Compendium is our premium product offering. It features both hardcover and softcover versions, with gorgeous cover artwork in a larger full-color format and fresh new layout design. In addition, there are more than 45 pages of new articles and works of art that are exclusive to the Compendium. It is sure to hold a vaulted spot on the bookshelf of any Shadow fan.

On the following page are just a couple spreads (reduced in sized) that showcase the Compendiums full-color layout!



Hardcover
Art by Joe Booth



Softcover
Art by David Hitchcock

THE SHADOWED SEVEN

By Steve Donoso, Et al.



Mount Desert Rock Light Station, Gulf of Maine

Introduction

What if you were going to be on a desert island for a period of time and could only bring seven Shadow stories with you? Which ones would you choose and why would you choose them?

"Wait a minute, that is such a cliché," you say. "Who do you know who has really spent time on a desert island?"

Actually, I have. Twice.

The first time was during a summer in my twentieth year. I spent 10 days on Mount Desert Rock Light Station in the Gulf of Maine. This remote, rocky, three and a half-acre islet, named by the French explorer Samuel de Champlain during his visit to the area in 1604, is twenty-six miles at sea from the nearest harbor. The Rock, as it was often called, is only 600 yards long by 200 yards wide. It is treeless and has almost no vegetation. Because it is only about seventeen feet above sea level, it is vulnerable to being swamped by storms. I was one of two volunteers during my stay, helping to collect data on whale sightings in the waters surrounding the light station. At the time, the only other people on the islet were two Coast Guard personnel who were acting as lighthouse keepers.

The second time was a year and a half later. And this time, instead of it being for 10 days, it was for 10 weeks. I was camping on a remote beach on Isabela Island, 600 miles west of mainland Ecuador in the Galapagos Islands, an archipelago of volcanic islands in the Eastern Pacific and one of the most volcanically active areas in the world. These islands helped inspire Charles Darwin to develop his theory of evolution, after his visit to the Galapagos in 1835. This time I was part of a volunteer duo who were tagging, measuring and weighing Green Sea Turtles, both adult

females and their newborn hatchlings. I also occasionally did a census of the flamingoes in the lagoon near our campsite.

While Isabela wasn't completely deserted, it was quite sparse.

A three to four-hour walk, on unmarked dirt trails that often branched off into dead-ends, led to the larger of two small villages that together had less than 500 people living on a land mass roughly the size of the state of Delaware in the United States.

Although my island stays occurred before I had first encountered *The Shadow*, having books and stories to read during these island sojourns was essential to me. And now, many years later, I can't help but wonder what seven Shadow stories I would have brought with me?

What is the significance of the number seven? Shakespeare wrote of the Seven Ages of Man (though the idea goes back much earlier); seven is also a prime number—that is, it cannot be obtained by multiplying two smaller numbers together; then there's the seven seas; seven distinct notes in the musical scale; seven continents; seven clearly defined colors or hues in a rainbow; phases of the Moon last approximately seven days; our daily lives are organized around a seven-day week; and seven is the approximate amount of single items a person is able to retain in their working memory at any one time.

And so we have gathered written contributions from a total of twenty-one individuals, made up of both Shadow experts and enthusiasts, who have collaborated on this article by detailing what seven Shadow stories they would bring with them while on a desert island. Their selections were largely from Shadow books (fiction or non-fiction), Shadow comic book series, Shadow radio episodes, or some combination of these. A few people also included Shadow films.

Along with eighteen collaborators who answered the call to participate in this article, we have also chosen to include previous contributions from three individuals: Shadow historians Frank Eisgruber, Jr. and the late Robert Sampson, as well as a contribution by the late fanzine writer and publisher, Robert Weinberg. The contributions of Eisgruber, Sampson, and Weinberg are by the kind permission of Will Murray, from an article he conceived and arranged titled "The Pros Rate The Shadow Pulp" (printed in James van Hise's book, *The Pulp Masters*).

So, here is *The Shadowed Seven*: twenty-one different perspectives on what seven Shadow stories to bring on a desert island. The way these selections are presented by the participants runs the gamut from lists, to descriptions, to vignettes and mini-essays. We hope you enjoy it and that it perhaps inspires you to put some titles on your Shadow reading, listening and watching list!

- Steve Donoso, Editor



Isabela Island (Center), Galapagos Archipelago, from space.

THE SHADOWED CIRCLE 11 COMPENDIUM

THE SHADOWED CIRCLE 12 COMPENDIUM

ZOMBIES! A BRIEF LOOK AT THE REANIMATED DEAD & THE SHADOW

By John Olsen

The dead do come back! The returned dead was prime fodder for *The Shadow's* adventures. And they could return in a variety of forms. Banshees. Black magic. Vampires. Mad science. And... zombies!

The Shadow radio show, being more blood-and-thunder than the pulp magazine series, contained a surprisingly large percentage of plays featuring creatures of the dead seemingly returning to beset the innocent among the living. In "*Murder by the Sea*," the final Shadow episode, broadcast December 26, 1954, Valerie Dunmore Collins is plagued by banshees wailing outside the window of her seaside mansion. In "*The Disciple of Death*," an early 1949 program, Hakim the Egyptian uses the powers of black magic to seemingly return from the dead. The 1941 program "*Death from the Grave*" has criminals brought back to life by means of a mad doctor's rejuvenation serum. But none of these are more terrifying than zombies... the ultimate symbol of the walking dead.

Nazi zombies. Now, there's a strangely compelling combination. One of my favorite Shadow radio shows is "*Secret Weapon*," aired on the Mutual Broadcasting System during the early days of America's involvement in World War II. The terrors of war and Nazi atrocities were focused into this radio play. The classic concept of the zombie voodoo that created these zombies... it was some fearsome Nazi experiments with "nachtgeist crystals." But with the exception of that one variation, the spine-chilling characters in this story were

pretty much standard zombies that we were all familiar with from the movies. The dead are brought back to life; they lumber about clumsily, automatons following the directions of their masters; they are difficult to kill.

It's the classic movie zombie of the 1930s and 1940s that appears in a post-war episode of *The Shadow* entitled "*Cave of the Zombies*." This program featured zombies that hearkened to the movie zombies. It's voodoo that creates them... voodoo that forces their dulled minds to do the bidding of their creator. These are the shambling creatures with bulging eyes who have no will of their own. And as in all the classic zombie tales, they are used as cheap slave labor to help line the greedy pockets of a man of evil.

The zombies as portrayed in the television and movies of current day are quite different from the zombies of those earlier times. Today's zombies are fast moving, flesh-eating — often brain-eating — creatures. No black-magic voodoo has created them; they are victims, instead, of some type of virus or pandemic illness. And their bite can infect the pure, turning them into zombies as well. However, if you look back in history, this is not the zombie that movie goers saw during Hollywood's Golden Age.

One of the first zombie movies from the talking era was "*White Zombie*" in 1932. It starred Bela Lugosi, who took Tinseltown by storm in the previous year's "*Dracula*." Vampires were, of course, another variation on the walking dead, the main difference being that



Art by David Hitchcock

they weren't brain-dead slaves. In "*White Zombie*," Lugosi took the part of Legrende, a sugar-cane mill foreman and zombie master. The way that zombies were represented in this film set the standard for the next twenty to thirty years in Hollywood. The zombies were men recently dead, dug up and given a profane

semblance of life by way of some foul voodoo rites. They had no thoughts of their own; their minds were completely under the control of their master. Although a source of abject horror, they actually presented little realistic danger to others. They moved sluggishly, meaning they could be easily outrun. The main source

THE SHADOWED CIRCLE 16 COMPENDIUM

THE SHADOWED CIRCLE 17 COMPENDIUM

PRODUCT SPOTLIGHT:

GANGLAND'S DOOM 50TH ANNIVERSARY EDITION

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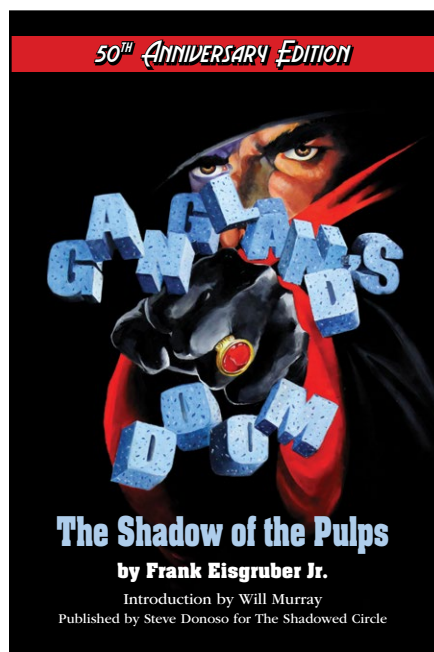
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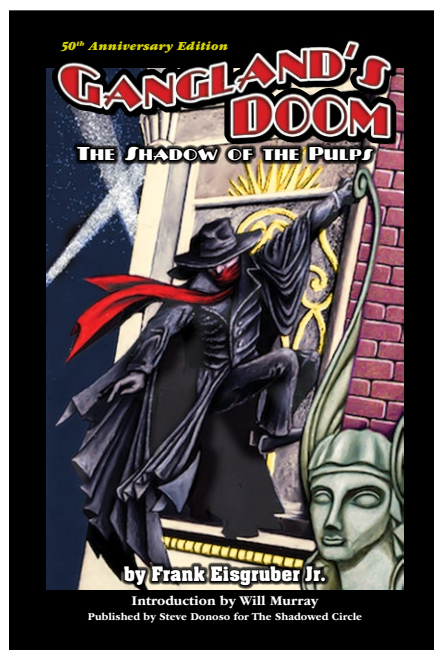
Gangland's Doom - The Shadow of the Pulp is considered the first published book that focused solely on The Shadow. Originally printed in 1975, we worked with Frank Eisgruber Jr. to bring this book back from being out-of-print.

Not content with just reprinting the text, we added additional text from the author, new illustrations by Joe Booth were created for each chapter, new covers, new introductions, and a new interview with Frank about his quintessential book on The Shadow. As an added bonus, we reprinted two letters of correspondence between Frank and Will Murray.

Even if you already own a vintage copy, we think you will agree this updated edition for the 50th Anniversary is a worthy companion to it.



Hardcover
Art by Joe Booth



Softcover
Art by Marcin Nowacki



Chapter One Identity True...

In 1937, The Shadow finally “revealed” the secret of his past. Billed issues in advance as an extraordinary tale, “The Shadow Unmasks” (August 1, 1937) was a bad story that revealed very little of The Shadow’s life.

While trailing an ordinary ring of jewel thieves, The Shadow must drop his Lamont Cranston alter ego when newspaper headlines claim that the real Cranston has been injured in an airplane accident. A ridiculous explanation by Clyde Burke to Weston saves The Shadow’s Cranston guise. Yet, for some unnamed reason, The Shadow decides to reveal his true self to an old friend, Slade Farrow, as the recently found aviator, Kent Allard. Why he did not use the person of Henry Arnaud or some new disguise is something to think about.

In a conversation (p. 53-5), The Shadow admits to being Kent Allard, the long lost aviator and tells Farrow some of the details of his past life. During World War I, he was an ace called The Dark Eagle, who pre-

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This is the spread for the first chapter (reduced in size),
featuring the artwork of Joe Booth.

THE SHADOWED CIRCLE

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Art by Joe Booth

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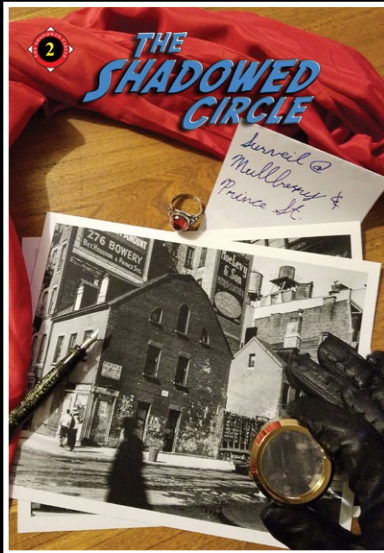
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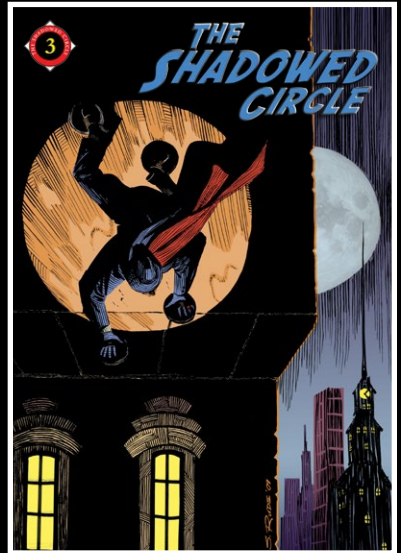
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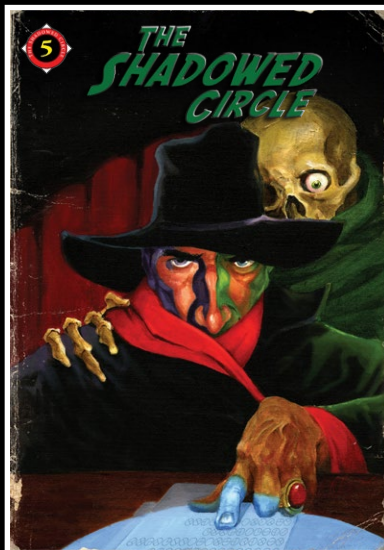
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