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ST. FRANK'S COLLEGE
A General View showing the Ancient House.

STORY PAPER COLLECTORS' DIGEST

Edited MARY CADOGAN

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BETWEEN FRIENDS

First of all I should apologise for the lateness of this enlarged issue of the C.D. However I find some of your understanding when I explain that the delay is because of the many pressures on me (and my husband) in preparing to move ourselves and all our trappings back home. The picture accompanying this editorial shows a very ordered book collection and an equally well-balanced-looking browser. I like to think that it is symbolic of myself being reunited with my (and very soon coming-out-of-store) library - but I fear that in my case it will take some time for such order to be established!

By the time you receive this C.D. Alex and I will be almost re-established at home, but please continue to address mail to me at 7 Ashfield Close, Beckenham, Kent BR3 1SN until the end of February. From 1st March all correspondence should be sent to me at 46 Overbury Avenue, Beckenham, Kent BR3 6PY.

It is a great pleasure to be able to include in this month's C.D. Una Hamilton Wright's features as the illustrative talents of her uncle, Frank Richards. It is particularly interesting, of course, to see how he vividly portrayed these two favourite characters of his own creation, Billy Bunter and Arthur Augustus D'Arp. We hope to publish more of his drawings next month.

Another special item this month is Brian Mowbray's index of the Champion Library. I am not aware of any previous index of this publication, and feel sure that many C.D. readers will wish to add Mr. Mowbray's list to their biographical dossiers.

I am indebted to Drs O'Leary and other C.D. readers for sending me copies of Michael Parkinson's recent articles on Wilson the wonder athlete of D.C. Thomason's Wilson. From the warm response to these items there is no doubt that Wilson's fans are still extremely numerous. Is it too much to hope that D.C. Thomason might consider restoring him to his full and well-deserved literary glory in their current paper - or in some special 'one-offs'?

As always, I wish you Happy Brewing.

MARY CADOGAN

A SECOND STRING: CHARLES HAMILTON'S BULWARK AGAINST INSECURITY

by Una Hamilton Wright

Fear of insecurity drove Charles Hamilton to seek a second string for his bow, a second means of earning his living in case the popularity of his stories should fade. His chosen Art as his second speciality and his aim was to be able to illustrate his stories or possibly other people's work.

Like most of his siblings he could draw - a talent inherited from his mother's family. His maternal uncle, Stephen Trinder of Ealing, had an advertising business and Charles's widowed mother and his elder brothers, as well as Charles himself, had all constituted artwork. As school-leavers, as well as earlier during their school holidays, the boys had been pressed into service writing signs and show-cards and tickets. Lettering was important and they all developed good handwriting. As children they had drawn their Christmas cards and Charles had designed his own book-plates. He would buy secondhand books as presents out of his own pocket money and then inscribe them beautifully with the name of the recipient. Drawing and painting were the children's main indoor amusements in the winter when they were not reading. One early childhood drawing has come down to me, the figure of a woman drawn by Charles and painted in rather garish colours. Charles was always more of a draughtsman than a painter.

Charles's gift for visualising is very evident in his writing. It came naturally to him to describe what he visualised and to draw what he described. But this was not enough for Charles: he was a perfectionist and aimed at professional standards in everything he did. He decided to go to an Art School and learn to do black and white illustration properly.

At this period his sister Dolly was a student at the Royal Academy of Music and among her close friends was Grace Harcourt who was a serious art student specialising in miniature painting. She it was who introduced Charles to an Art School in Kensington. Dolly also could draw so the three of them went to drawing classes, mastering proportion and perspective and copying from the cast. Then they attended illustration classes, drawing in pen and ink. Charles, especially, revealed a decided talent for this.

It was towards the end of this period that Dolly became engaged to Percy Hartman, the son of a Lancashire artist. Percy showed them on and gave them help and advice and explained some of the practices of the commercial art world and tricks of the trade. They found his guidance invaluable. Percy, although a musician, had already had graphic work





'The Jew!' murmured Father Augustus (Père, "without being corrected, I really do think I look without regret")

published in the *Manchester Guardian*, where his father had been head of the Art Department.

Charles had some work published by Amalgamated Press, for whom he was writing. He was relieved to know that he could have a second string to his bow which could be utilized should all else fail. He had little faith in job security; his educational experiences ran counter to that. He was keen to develop his additional talent but he had not reckoned with the luxury demands that would be made on him the *Globe* was soon to be launched, followed a year later by the *Magnate*. Charles was already writing for nine papers 'as though for a wage'. The editors of *Fanny Carr*, *Marion*, *Boys' Herald*, *Smiles*, *Boys' Reader*, *Harvard* and the reprint in the *Boys' Friend Library* were kept happy publishing every story he cared to send them. Gradually Charles's hobbies slipped away one by one.

He had not anticipated his publishers leaving him to work non-stop for the next thirty or more years until the World War II paper shortage called a halt.

Charles had a very high opinion of Percy's drawing skills and urged him to submit work to his editor, Deane, of Triggs Holmes for whom Charles was writing a large number of stories. Writing in 1947 Charles indicated how Percy was to approach Deane by letter. He also offered the loan of "some books I have on the subject which I studied when I thought of going in for it myself . . ." In another letter he wrote "as a matter of fact, your stuff is far and away better than any they publish, but you must remember that you are dealing with silly asses mainly" This letter he signed 'CLACK-CLACK' showing how the typewriter had taken possession of the notice to the exclusion of all else. Nevertheless he did have an illustration published in the *Down* on 14 June 1943. But he had not the time to do such things on a regular basis.

His drawing was in a direct and simple style which naturally led to cartoons and humorous sketches. He kept to essentials and added nothing unnecessary. His favourite painter among the Old Masters was Giotto and I feel that Giotto's directness and simplicity struck a chord with Charles. His favourite subjects were people and animals. I can imagine him drawing the animals in his Silverwings stories - foot-time stories he made up for me when I was very young - but I cannot imagine him making satisfactory drawings of Silverwings himself nor of any other of the faeries.

During my school holidays he used to draw with me - I loved drawing and always had a pencil in my hand - and encouraged me to draw at every opportunity. He used to draw in my sketchbooks and I on his sheets of cartridge paper. I include some of those pages in the illustrations and have marked them with the initials of the draughtsman. They show so well how he came down to a child's level and shared youthful interests. Similarly there are sketchbooks containing drawings by Charles, sister Dolly and Percy. Charles even invented games of the Conspicuous and Quiet variety where the answers all had to be drawn. He urged me to take art seriously and gave me books on black and white drawing. All the children's books he gave me had been carefully selected regarding the illustrations; Arthur Rackham was particularly popular, also Edmund Spenser.

During the Second World War these happy sessions came to an end and his drawing did not come to life again until after Buster had been curtailed by the paper shortage. Then Charles started to create humorous figures such as Alfred the Crocodile and followed this with a few political cartoons at the expense of the Nazis. He enjoyed turning to drawing again but again his literary work expanded with the revival of Buster in the handsome Buster Books in 1947. He was amazed and thrilled that Billy Baxter should be in such great demand, but, as was his wont, Baxter devoured his author's spare time. Charles loved being back in the saddle again but he had aged a little during his enforced rest and no longer wrote at breakneck speed.

Charles was a great visualiser but always in black and white, never in colour. True, during our early drawings sessions, we did occasionally paint, using children's painting books. He would always buy two copies of such book, one for me and one for himself. His colouring was exquisitely neat - which could not be said of my work - and rather bold in colour. There were no subtleties and nuances and mergings as in true watercolour. When later on I learned to paint in watercolour he was delighted but he had no urge to follow suit. Mother, as far as I know, did he ever touch a tube of oil colour or a stretched

career. The glorious scenery in Italy and Switzerland never tempted him to try sketching in watercolour as did Percy, his approach was practical. His drawing provided him with a perfect relaxation. He had the rest of brain which nerves switched off, but a change of occupation was as good as a rest. Although his Second String was never seriously put to the test, he was comforted by the thought that there was another line whereby he could have earned a living.

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ALFRED THE CROODLE

(drawn by Charles Hamilton during World War II)



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An obituary tribute from Jack Hughes of Queensland
HERBERT (BERTIE) VERNON

The passing of Bertie Vernon, age 88 years, of Melbourne is much to be regretted by his many O.E.B.C. friends. Bertie was a collector of Magpies and Nelson Lee as well as many other papers and books from his early years. A founding member of the O.E.B.C. in Melbourne after the War he never ceased searching for items for his collection. (This club became a sci-fi club after a few months as such as Bertie dropped out.) But he continued to correspond with many both at home and overseas and in the early 1970s he visited England to meet hobby friends such as Eric Payne, Bob Aspinman and others. "A never to be forgotten experience" he would say.

88 for a year and to end out of hospital, he continued looking for papers and only a few weeks before his death completed a long run of Union Jack. A true Christian gentleman, he had been pleased when years ago Frank Richards had named one of his villains Bertie Vernon.



EVEN IN THE BEST FAMILIES OR, SEXTON BLAKE'S SIBLINGS
by Derek Hirsch

Part Two

Although we had to wait for another twenty six years to hear the rest of Blake's family history, and of the further threat of ruin to his career is contained, the second part of this strange eventful history began only seven years later, on the eve of the First World War.

In 1910 we learned in the first three issues of *The Detective Weekly*, the precursor to the *Union Jack*, that Sexton Blake had consented that Lewis Jackson could make public the sad story of Blake's wasted younger brother, Nigel.

Some families have a tradition of following particular occupations or professions. With the Blakes, until the most recent generation, it had been medicine and of his family, Sexton Blake's father - Sir Berkeley Blake of Harley Street - had achieved the greatest eminence. Sir Berkeley, we are told, was a kindly soul, a devoted husband and a kind father, universally admired and respected (a very different figure from the remote and severe parent Henry Blake remembered) whose evil had been hastened by the worry caused by the actions of his wayward youngest son.

Sir Berkeley had desired his (now younger?) sons to follow the family tradition and become doctors. While Sexton had done so - and eaten his doctors' inn, in one of the lanes of Covent - Nigel had failed his MD and "dropped out". Meanwhile Sexton Blake had given up medicine to follow his own chosen profession and Nigel "had gone the pace" until his brother, after paying Nigel's debts, had persuaded him to seek a fresh start overseas.

How thankful Sexton Blake must have been for his own success and deep pockets, since surely few men could have had such charges from their family laid upon them all at once: for it must have been about the time he was trying to save Henry from himself and obviate passage for him to South America with £125,000 scrip to raise his way, that he was shipping Nigel off to Africa. He evidently had no desire to see both scapegraves in the same continent!



Sexton Blake

Nigel Blake shortly after disappears into the bush, and is later supposed dead. The War comes, and nearly twenty years pass.

Sexton Blake pursues his career. His sister-in-law, Clara Peterson (she has reverted to her married name from her first marriage) with his discreet assistance, raises her son and his nephews, Gary, who - after University - joins the "Met" (under the Trenchard Scheme?) and in short order is appointed to the CID and promoted Detective Sergeant.

One day in 1919 Clara seeks her uncle's advice about a spate of forged cheques. Gary's first thought is that they may be the handiwork of a notorious American forger who is suspected of having crossed Britain on a false passport but Blake disagrees. He thinks the work too crude for the American and believes that all the different persons who had rendered the forged cheques at various banks were not members of a gang, but the forger in different disguises. From the common factors of the various descriptions, Blake declares that the man the police want is, "... thin, fairly tall, has a yellow complexion, suffers probably from intermittent malaria, and has recently been in East Africa (all the people whose signatures had been forged had associations with East Africa). He has also a unique sort of handwriting which you will not find in the CRO" (Blake had found it on one of the cheques).

Following his own line of inquiry, Blake traces the source of the cheques from the name of his last stop to Pansyfields in the East End. Then, from one of his regular informants in Limehouse, he finds that a recently-arrived European from East Africa, calling himself "Dr. Brown", has opened a medical practice in a couple of rooms near-by.

Blake visits "Dr. Brown's" spartan quarters. The "doctor" is about ten Blake years old and satisfies himself that

In the spring of 1914 Sexton Blake, returning from a commission in the Gold Coast, stopped off at Gabonville in the Cameroons, the last known address of Nigel. He found his brother sunk in squalor and degradation. A heated confrontation concerning Nigel's wife and child (he had married the young widow of a mining engineer some time before), whom he had chosen to leave him by his delinquency, followed. Sexton Blake was also concerned to find his brother calling himself a doctor (he was universally known as "Doc" in Gabonville). I wonder slightly about this: Nigel might have ploughed his field, but, unless he had "dropped out" at a very early stage, would he not have already earned some lesser qualification - MB perhaps, or at least Licentiate of the Society of Apothecaries, which would have allowed him to practice medicine with the courtesy title of "Doctor" - before attempting to write his thesis?

Following this scene Sexton Blake returns to London and



Nigel Blake

"Brown" is indeed the man the police are seeking. His real name appears to be Major Pardon. Some complications arise concerning a suspect suicide who, it transpires, has been the subject of Major Pardon's latest forgery, but Blake eventually returns to Baker Street and dispatches a note to Garry by District Messenger confiding all that he has discovered. Garry rushes to the Yard and puts the evidence before his immediate superior, Detective Inspector Martin, who obtains a warrant and prepares to effect an arrest.

But no sooner has Blake sent his note than his sister-in-law telephones to tell him hysterically that she has seen Nigel in Oxford Street that afternoon. He calms her down but then discovers, from comparison with a boyhood record, that the curious thespian left by the forger is indeed that of his long-lost brother Nigel!

It is of course a shock that Nigel is alive and even more that he is now also a criminal, but Blake might surely have reflected that forgery as well as medicine seemed to run in the family in his generation, though Henry appears to have been more skilled than Nigel.

For a moment Blake is almost overwhelmed by the prospect of the scandal which appears likely once again to threaten him and his loved ones. His own career and reputation and that of Garry - who will be on his way to arrest his own father! - and his sister-in-law Clara's life (she has a weak heart) - are all in hazard.

He determines to confront Martin and Garry. He hires a Daimler from a garage rather than use his own distinctive Rolls, the Grey Panther, and speeds to his brother's lodgings. A strange confrontation ensues - "Nigel Blake - forger and rascal! What would our mother have said to that?" - but Blake catches his brother and, on impulse, rather than hand him over to the police at once, drags him back to Baker Street. Clara stays, he sends Tinker and Miss Barbell out on one pretext or another and smuggles his brother upstairs.

He has hardly done so, however, than Martin and Garry arrive. Martin is angry and suspicious. He has been told that Blake was seen to drive away with the suspect one morning before Martin himself called at "Dr. Brown's" rooms. Blake denies the accusation and Martin searches the house. He finds no trace of Nigel Blake, with good reason as he has escaped through Blake's bed-room window, taking with him various valuables and documents from Blake's private safe. We are not told how Nigel had managed to open the safe. There is no suggestion that he is also a crackman. How Blake left it open or the key or combination lying about? Dear me, how very careless. At this point the first part of the narrative, "Sixteen Blake's Secret", ends.

Things go from bad to worse in the next episode, "Sixteen Blake at Bay". From observation of, and conversation with, his brother it has become clear to Sixteen Blake that Nigel's mental state has deteriorated to such an extent that he is in urgent need of psychiatric treatment. (He would probably now be diagnosed as a paranoid schizophrenic but Blake's friend Sir Richard Saxton, the eminent alienist of Harley Street, hazards that Nigel is probably suffering from "acute megalomania"). The difference between Henry and Nigel Blake is interesting. Henry, while pursuing his criminal career, protects his brother, but Nigel, in the grip of his affliction, is hell-bent on ruining Sixteen Blake.

Amongst the papers Nigel Blake has abstracted from his brother's safe are the working drawings for the construction of an invention of Blake's - an electro-magnetic picklock which would, given the availability of a nearby electric light socket, enable its owner to open any safe or stronghold in a matter of moments. Nigel also finds the address of a criminal artisan, Sam Blackford, who works ostensibly as a hat and blacksmith (plenty of horse-drawn traffic still in F.R.S.), was the fabricator of high-quality burgling tools and, in Sixteen Blake's opinion, the only man capable of making his invention. Nigel, calling himself Jameson, commissions Blackford to make the device.

Besides these plans Nigel has also appropriated the manuscript of *A Memoir of Crime* in which his brother has encapsulated details of the methods used by the various great

minerals he has encountered in the course of his career - rather like that toothach on *The Wholly Art of Detection* to which Blacklock Holmes promised to devote his declining years.

When he goes to collect the finished machine, Nigel, after testing it, tries to persuade Blackford to assist him in the burglary of a wholesale jeweller's - Bryson's - as he, Nigel, is still ignorant of the use of the apparatus, and the Blacksmith eventually agrees. At this point, a petty sneak-thief, one Tich Bryson - a pickpocket by trade - who has been hanging round Blackford's premises is discovered eavesdropping and tries to blackmail them. Blackford, in a towering rage, strikes Bryson down with an iron bar.

Nigel Blake makes himself scarce and Blackford deposits Bryson's body under a railway arch together with a janitor, the property of Bryson's brother with whom the pickpocket was known to have quarrelled violently.

Meanwhile Sexton Blake has learned from one of his informants of his brother's activities and decides to visit Blackford to stop, if possible, the manufacture of the picklock and to put the blacksmith out of business. On their way to Blackford's, Blake and Tinker come first upon the police just as they find Bryson's body, and then discover Blackford in the act of clearing away the traces of his crime from his premises. Blackford, however, lies desperately, asserting that it was "Jannet" who had struck down Bryson and that he, Blackford, had only moved the wounded man from his yard.

Blake, appalled at what his brother is alleged to have done, decides that he must test the truth of this statement first.



SEXTON BLAKE'S SECRET by Lewis J. Jarvis

He learns of the proposed jewel robbery and where and when Nigel and Blackford were to meet, decides to take Blackford's place, and warns the Blacksmith not to abscond in the meanwhile.

As they leave Blackford's, Tinker, who is displeased at Blake's leniency, protests at the line his gunner has taken and has his head savagely bitten off for his pains. The lesson of the weeks since Nigel's disappearance is telling heavily on Blake and his relations with his household are suffering severely, as has his relationship with Scotland Yard since he had Nigel from Martin.

On returning to Baker Street Blake finds Detective Inspector Martin waiting for him. Martin shows Blake a broken portion of a cuff-link which appears to bear the monogram "SB" (it does in fact it is part of Blake's personal trousseau which Nigel stole when he fled from Baker Street) but Blake does not acknowledge it and Martin departs in early mood without explanation of how he came to have the cuff-link.

This is soon explained when Gary calls with news of a mysterious jewel robbery at Fortescue's of Bond Street. Entry to the premises had been obtained by forcing a window

at the back with a jemmy but every internal lock had been expertly opened without trace. The safe had been cleaned out; the thief's haul had been put at £70,000. A ring from the safe had been found in the overalls kept in the back of the shop by an electrician working there, and Martin had found a broken cuff-link in the safe. Plainly Nigel had decided to act before his lesson from Blackford and had also been busy laying false trails!

After a brief discussion of the case Gary hurries away. No sooner has he gone than Blake receives a telephone call from Long Turk Lake, the Chinaman who in his eyes and ears is the Blue Bird, who has discovered Nigel's current hideout, and Blake at once goes to confront his brother. His manager in blacked Nigel and held him at gun-point but Nigel, confident that Sexton Blake would not shoot his brother, calls his bluff and escapes. Before he does so, however, he throws to Sexton Blake a substantial part of his haul from the robbery. Blake returns sorrowfully to Baker Street and hides the gains - which he dare not yet return - in his bedroom safe (let us hope the door is properly secured this time).

The following night, however, Blake tries again to reproach his brother by effecting an entry to the office block containing Barrymore's premises so far to wait for the Nigel. Unfortunately Nigel has been there beforehand and worse still, Sexton Blake is discovered, apprehended, and given in charge by the night-watchman.

Things look very black for Blake. His dare not reveal the truth about Nigel. The story he has to tell of entering the building to prevent a suspected crime sounds woefully thin.

Miserable Tinker, who has been keeping Blackford under observation, returns to Baker Street where he confronts an intruder - Nigel, of course - with whom he has a violent struggle before Nigel overcomes him and escapes. But Tinker has failed the object of Nigel's mission - to steal a page of the *Manual of Crime* detailing Leon Kestrel's skill in disguise, which he had left behind when he first fled Baker Street.

Tinker realises the rest of the manuscript is missing and, searching, finds Blake's diary and reads his reader's account of the events of the last several weeks since Nigel returned. Tinker hurries to Barrymore's only to find that Blake is in custody.

Tinker blackmails Blackford into conferring to taking part in the burglary and to telling a highly edited version of the conversation of the picklock, offering the blackbirds a choice between a term of a couple of years for burglary or life for attempted murder. Tink Bryson has recovered consciousness but is uncertain about events prior to his attack and his brother, fortunately for him, has an unassailable alibi.

Blake is released after a dressing-down from the Assistant Commissioner, a heart-to-heart discussion with Tinker follows and Blake apologises for not taking the lad into his confidence at the outset. But a final reckoning with Nigel Blake is still outstanding.

Some weeks pass before the third part of the story ("Sexton Blake's Triumph") opens. In the meantime Nigel has been busy. He has now pulled off half-a-dozen large-scale jewel robberies and has amassed over half a million poundsworth of loot. Scotland Yard is baffled and the press derisive. Sexton Blake's clash with the Yard, thanks to Inspector Martin, is at its lowest level.

The scene moves to a lovely old house on the Essex Marshes, the home of a retired master-mariner, Captain Arkwright, the cousin of Clara Peacock who has recently moved thither to keep house for him.

Here Nigel now appears trying first to see Clara - in which he is frustrated - and then, on his return to London, involving his son in his latest lark. Nigel is now enjoying one of the intermittent lull intervals which are part of his malady and is now sane. He is also morally afraid of his brother and in fear of his own incarceration in a private asylum which he believes (correctly) to be his brother's intention, Nigel appeals to his son for help but Garry - like Spenser before him - decides he must do his duty. Nigel, however, overpowers him with a hypodermic syringe and decides to attempt to see his wife again.

Seamus Blake, who has earlier been told by Garry that Captain Arkwright wishes to marry his cousin, has determined that in view of this he must acquaint Clara Peterson with the truth about Nigel, and has also set off for Essex. In this he is somewhat hampered by the attentions of Inspector Martin's team of students. Martin is interested because Nigel, on his earlier visit, broke into Captain Arkwright's house with the magnetic picklock and the Essex police recognized that entry had been effected by the same method used by the mysterious jewel thief.

Further complications arise but in the end Blake secures his brother and has him transferred to Dr Jacobs's (he seems to have lost his knighthood somewhere) private clinic in Buckinghamshire without revealing his secret.

Blake recovers his nephews from Nigel's flat but is unable for the moment to find either his manuscript, or the picklock, or Nigel's last as events have taken yet another sinister turn. The master criminal Leon Kestrel, the Master Mummer, has based on the criminal blueprint of the wonderful series of jewel burglaries in London and, like a wasp drawn to the honey-pot, has secured the Atlantic with his gang to investigate. He has found Nigel's flat and secured the proceeds of his robberies but has he won the other prizes as well?

Seamus Blake is left pondering upon the possible whereabouts of his *Wanted of Crime*, the prototype of the electric-magnetic picklock, and the blueprint of that device. He realises he has yet another difficulty to face, but what happened next in that regard does not concern us here.

Presumably Detective Sergeant Pearson continued to prosper in his chosen career but he does not appear to have found it necessary to consult his uncle again; nor do we hear further of Clara Peterson or of any measure of happiness she may at last have achieved with her cousin.

But we have not heard the last of Nigel Blake.

(To Be Continued)

THOSE CINEMA DAYS OF LONG AGO

by Terry Jones

Let's look back at the cinema. Back to the days when the only four-letter word in a cinema was "shit" and the only film star who appeared on the screen without clothes, on was Lennie.

In the 30s and 40s almost the whole population went to the cinema at least once a week. All shows were fit for any member of the family to see. Even the horror pictures were great fun. "Frankenstein" movies were great favourites. A man or young gentleman to take their girlfriends to because they would cling to the leather straps when the really creepy bits came on, and that was the time to put one's arm around the young thing and then you were away for the rest of the film. Oh yes! We always looked forward to the comedy films.

That I'm laughing aloud rather because first of all I must set out the details regarding the difficulties we under-fourteens very often had to get in.

You see - there were three certificates on films in the old days. 'U', 'A' and 'H'. 'U' stood for Universal which meant anybody could go in, 'A' meant you had to be with an adult to get in, and 'H' stood for Horrific which meant nobody could get in under sixteen with or without an adult. The 'X' film certificate was a long way away followed by the '18' certificate. They would have been strange because there were no sex scenes in any movies nor the evil violence like there is in modern films.

The difficulties arrived when there was a super "Lured and Hardy" or "Hippology Cassidy" cowboy showing ('U' certificate) together with a thrilling gangster film with James Cagney and Humphrey Bogart in (with an 'A' certificate slipped on it).

How could we young hopefuls aged twelve and thirteen get in? Well, we just had to creep up beside some adult who didn't look too fierce and say "Please Miss (or "Please Sir) will you take me in?" ... and hold out our four little hot pennies.

Some would say "Certainly not. This picture isn't fit for children to see." This would be if there was one of those scenes where the dearest young hero would be having a picnic with the dearest young heroine and then kiss and embrace her, then the birds would fly out of the trees and the bushes would have a becom' whisper through them and the camera went on a nature tour of the tree-tops and clouds.

But there was always someone who would take us in, and we could never fathom why we were not to be allowed to cinema with an adult. We always used to be bored stiff with kissing scenes and nature tours of trees and clouds. My friend Percy reckoned that his older sister told him that's why the film had an "adults only" certificate, which confused us even more.

But back to this "going in" business. It was such a hassle. You were supposed to stay with the adult who took you in but once inside you said "thank you very much" and crept away to find a seat to your liking, and never saw that person again.

It became even more insane when it was quite common to see a young housewife of about twenty-three taking in her "family" of three strapping great thirteen-year-olds from local grammar school.

With no T.V. about there were cinemas all over the place. Every little town had one and they used to change the programme every three days. All cinemas were closed on Sundays until the War started, then the major ones opened for special Sunday showings. I lived in Stroud, near Gloucester, in those days and a brand new cinema opened up there during the week in September 1939 when War was declared. A most unfortunate time because they couldn't finish the interior decorations properly. All the walls were just plain concrete. Very unsexy.

But as things settled down, this big cinema was a great draw for Stroud folk because the management brought in the big bands for Sunday concerts.

It was beyond our wildest dreams actually to see the great names of radio and records on stage in our own small town. Oscar Rubin, Lew Stone, the Squadronaires, Harry Perry and Jack Poyser were some of the great bands who played there. But the one that brought 'em all in with dozens standing at the back was the most famous of the lot. Henry Hall, who was so popular when he directed the B.B.C. Dance Orchestra and was then broadcasting "Henry Hall's Club Night".

There was a beautiful young widow who was the girl vocalist with the orchestra. She was terrific, especially when she impersonated Gracie Fields. Her name was Betty Driver. Yes, the very same who has been in the cast of "Coronation Street" on T.V. for many years.

Now I must write a word or two about those magnificent men who ruled the cinema entrances and the pavement outside with a rod of iron when it was "opening all parts". I well remember the one at the Cheltenham "Granmore", with a waxed moustache and military

bearing, gold braided brown uniform and peaked cap. He mixed his classes better than any sergeant-major as orderly and quietly they passed.

He would walk with slow and steady gait up and down the queue and wait beside any soul who was foolish enough to stand in the road or block the pavement to pass-by.

"You there - get back on the pavement. That bus nearly had you. I thought I told you to not to block the pavement. Let that lady by with her pram! Hey - you two girls - back of the queue IF YOU PLEASE!" My goodness, was beside any queue jumper.

He would allow his flock in as seats became available. "Two one-and-sixes. Two only! I said TWO not three. Back in the queue, you sir - if you please!" What a character. All the cinema had their mighty men outside.

The major cats had their mighty men inside as well. Yes, Cheltenham Cinema and Gloucester Theatre De Luxe had beautiful big cinema organs which rose up from ground level in the interval with the organist, dressed in a magnificent white suit, like a king on a throne, playing away his signature tune. These men were well known all over the Midlands because they broadcast regularly on B.B.C. Midland.

For twenty minutes they would belt out everything from classical to the popular hits of the day on these marvellous instruments whilst the audience latched their ice-creams - and then the last five minutes was always a "sing-along". That's when the audience would all have their heads off singing the old favourites.

Then on would come the second picture. There were always two main pictures in the golden days of the cinema. Over three hours' entertainment for one shilling and sixpence. Now that was value for money.

There were six cinemas in Cheltenham and six in Gloucester right into the 1950s. Fancy names they had too. The "Queen", "Regal", "Piano", "Wine", "Esplanade" to name a few. But top marks for names must go to a little cinema in Cheltenham not far from Cheltenham College. It was called "The Gaiety".

WANTED:

The following children's records:-

JETER, CHIPS, FUNNY WONDER, FILM FUN (pre 1910) RADIO FUN (pre 1910).

The following record volumes of old comic papers:-

JETER, CHIPS, JOKER, FUNNY WONDER, LARKS, MERRY O' BRIGHT, FILM FUN, RADIO FUN.

I will pay a good price for the right items. Alternatively, if you prefer, I can offer a wide selection of Tanton Blake items in part exchange i.e. Tanton Blake Libraries 1st, 2nd, 3rd Series, or Union Jack's or Detective Weeklies.

Ferry Beadham, 20 Longstone Close, Broomfield, Chelmsford, Essex CM1 7SE

FRANK RICHARDS - Join the Pagan Club! Magazines/Bookings/Dances. For details (and etc.): Ms. C.V. Cole (Secretary), 271 First Lane, Palmers Green, London, N13 5QB.

In this feature I list all the numbers of the Champion Library from 1929 until it was closed by paper shortages in 1940. As far as I know, all the stories originally appeared in the Champion and Triumph, and I give the stories where they can be found. However, the 1934 volumes of the Champion are not available for study.

1929 - February

- 1 "Pals of the Great War." Fighting Man, Herbert Mearns, C 173-184.
- 2 "From Garage Chouse to Racing Circuit." Motor Racing, Dick Shaw, T 113-121.
- 3 "Boy Boss of Mystery Beach." Western, Donald Dune, T 123-116.
- 4 "Blind by the Team." Football, Rupert Hall, T 83-86.
- 5 "The Rebel Inquiry." Civil Fantasy, T 127-136.
- 6 "On the Trail of the Fifth Age." Horizon Cross, Duncan Stewart, T 76-81.
- 7 "Travelling Back the Invention." Fighting Man, Herbert Mearns, C 185-184.
- 8 "The Kid They Couldn't Count On." Boxing, Geoffrey Gurney, C 207-240.
- 9 "Trapper Told of the S.A. Police." Western, Cecil Fanshawe, C 261-274.
- 10 "The Pro-Boss Newburn." Cricket, Rupert Hall, C 328-344.
- 11 "Speedy - the Record Breaker." Motor Racing, Dick Shaw, T 137-148.
- 12 "Kick in, Cowboy Kid." Western, Rupert Hall, T 166-171.
- 13 "In Action with the Fighting Front." WWI, Jack Mearns, T 53-66.
- 14 "The Wizard of the Turf." Horse Racing, Norman Taylor, C 217-228.
- 15 "Dare-Devils of the Hot-Track." Speedway, Edwin Dale, C 240-262.
- 16 "Pards of Goodbush Camp." Western, Donald Dune, C 285-294.
- 17 "Play Up, Be Louders." Football, Rupert Hall, C 358-369.
- 18 "The Voyageurs of the Sea Horse." Steamers, Pirates, Dick Shaw, T 197-198.
- 19 "The Mystery of the Yarned Eye." Donald Dune, C 367-376.
- 20 "The Mc-Sunderland Boys." WWI, Herbert Mearns, T 117-122.
- 21 "The Lad with the Lightning Left." Boxing, Rupert Hall, T 146-151.
- 22 "Saviours of the Airway." Civil Fantasy, T 174-181.

1929

- 23 "The Great Smokeroot in Texas." Western, Herbert Mearns, C 375-384.
- 24 "We'll Win Through to Wonder." Football, Donald Dune, C 319-326.
- 25 "The Grandson of Speed King." Motor Racing, John Azzoni, T 168-177.
- 26 "Spies of the C.M.B. Force." WWI, Dick Shaw, T 108-111.
- 27 "Mystery Mine of the Yukon Trail." Civil Fantasy, T 141-150.
- 28 "The Case of the Top Chess." Mystery, Donald Dune, C 388-399.
- 29 "Boy Riders of the Stockyard." Australia, Rupert Hall, C 116-128.
- 30 "The Lad who Overdid the Derby Favorite." Horse Racing, John Azzoni, T 178-180.
- 31 "North of 60" with the Trapper Scouts." Canada, John Gale, T 183-191.
- 32 "Ed of the Crimson Fleet." Motor Racing, Donald Dune, T 191-200.
- 33 "Fighting Pals of Ypsil." WWI, Herbert Mearns, T 131-140.
- 34 "Bolt's - the Swiftest." Boy Scouts, Norman Taylor, T 21-60.
- 35 "The Chat of the Seven-Clawed Dragon." Mystery, Duncan Stewart, C 228-242.
- 36 "With the Legion of Adventurers." Foreign Legion, Cecil Fanshawe, T 193-203.
- 37 "Was Harold a Plunderer?" WWI, Rupert Hall, T 188-213.
- 38 "Outwary Pals of Mystery Isle." Pacific, John Azzoni, C 308-314.
- 39 "The Train They Couldn't Keep Down." Football, Donald Dune, T 208-226.
- 40 "Pirate Plunder." Historical, Cecil Fanshawe, T 260-277.
- 41 "The Fighting Pals on Secret Service." Staged to 23, Herbert Mearns, T 156-167.
- 42 "The Mystery of the Killisnoy Detachment." Horizon Cross, Duncan Stewart, T 82-86.
- 43 "The Phantom Speedster." Motor Racing, Donald Dune, C 363-373.
- 44 "The Unknown Treasure Hunters." John Dale, C 214-220.
- 45 "Fighters of the Foreign Legion." Civil Fantasy, T 218-233.
- 46 "The El Emigrants." Canada, John Azzoni, T 214-237.

1931

- 47 "No Team Like the Trojans." Football, Rupert Hall, T 231-237.

- 48 "Rivals for the Lion's Fang." Africa, Dick Shaw; C 349-354.
 49 "The Diamond Cutters of the Season." WWI, Herbert Mearns; C 366-367.
 50 "The Million Dollar Whale Business." Victor Nelson; C 388-393.
 51 "The Case of the Red Viper." Marine Corps, Douglas Stone; C 324-333.
 52 "Challopier Out of the Midwest." Canada, Cecil Fambour; T 234-244.
 53 "Rivals of Legacy Inn." Pacific, Donald Dany; T 228-241.
 54 "True to His Colors." Horse Racing, Rupert Hall; T 148-158.
 55 "Speedways of the Dirt Track." Speedway, Edwin Dale; C 326-362.
 56 "The Die-Hard Dixie Kickers." Salary, Dick Shaw; C 355-365.
 57 "The Youngest Pro in the Country." Cricket, Rupert Hall; T 244-255.
 58 "Rivals of the Arctic Warriors." Donald Dany; C 386-395.
 59 "With Fighting Men at Arms." Report to I and I, Herbert Mearns; C 309-327.
 60 "The Toughest Ranger in the Rockies." Canada, Cecil Fambour; T 175-182.
 61 "The Case of the N.Y.C. Circle." Marine Corps, Douglas Stone; T 112-125.
 62 "Days of the Speedway." Report to I, Edwin Dale; C 393-408.
 63 "The Boy Who Won a Million 1 Gun." Canada, Victor Nelson; T 242-256.
 64 "The Team with the Winning Streak." Football, Donald Dany; T 254-271.
 65 "Pals of the Fighting Tanks." WWI, Herbert Mearns; C 348-365.
 66 "The Speed-Boat Prize Hunters." Dick Shaw; T 227-247.
 67 "The Heavyweight World-Beater." Boxing, John Ascott; C 412-418.
 68 "Masters of the Movies." Film Eng., Geoffrey Chase; C 247-258.
 69 "Highwaymen Mad." Cecil Fambour; T 241-248.
 70 "The Footballers' Island." Pacific, Dick Shaw; C 334-344.

1922

- 71 "The Fighters of the Red Triangle." WWI, Donald Dany; C 400-417.
 72 "The Kid They Couldn't Touch." Canada, Rupert Hall; T 117-126.
 73 "The 120,000 Second Breakers." Motor Racing, John Ascott; T 281-294.
 74 "Cracking Through on the Jungle Line." Kenya, Cecil Fambour; T 87-96.
 75 "The Wizard of the Wastelands." Football, Rupert Hall; C 413-420.
 76 "History of the Iron Oxide." Canada, Douglas Danden; T 188-201.
 77 "True Back to Speedway." Australia, Edwin Dale; C 409-426.
 78 "The Surprise Factors of Study T." School, Herbert Mearns; C 392-393.
 79 "Q-Boots on the War Trail." WWI, Dick Shaw; C 388-398.
 80 "The Mystery Rider of El Baro." Western, John Ascott; C 398-409.
 81 "Forward the Legion." Cecil Fambour; C 418-421.
 82 "The World War Air Wizards." Donald Dany; C 402-406.
 83 "The 40 mph Fever Stars." Motor Race Football, Edwin Dale; C 444-451.
 84 "The Ice-Fort Goldminers." Canada, Dick Shaw; C 403-411.
 85 "Win-or-Smash (Jamaica)." Motor Racing, Jack Biding; T 287-320.
 86 "The 1920 Robinson Cranes." Cecil Fambour; C 417-429.
 87 "The Team That Jack Built." Football, Douglas Danden; C 448-466.
 88 "The Rochester Mystery." WWI, Herbert Mearns; T 244-275.
 89 "Brazos Drawn on the Cowboy Speed King." Argentina, Edwin Dale; C 462-478.
 90 "The Invisible Outlaw." Western, Dick Shaw; C 378-385.
 91 "Sea-Wolves." Historical, Cecil Fambour; T 275-282.
 92 "Key-Master of the Legion." Herbert Mearns; T 115-126.
 93 "The Round-the-World Fever Stars." Motor Racing, Donald Dany; T 321-338.
 94 "The Catways of Trampling Inn." Pacific, Douglas Stone; T 77-86.

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- 95 "To Victory with the Tanks." WWI, Rupert Hall; T 175-191.
 96 "The Fighting Shadow." Mystery, Cecil Fambour; C 306-313.
 97 "The Fighting Pals of the P.O.'s." Sea, Norman Taylor; T 83-92.
 98 "The Football Relief." Victor Nelson; C 407-421.
 99 "The Whip Wizard of Bar 40." Western, Peter Lang; T 200-240.
 100 "The Lad Who Lived for Speed." Motor Racing, Dick Shaw; T 268-280.
 101 "Hammerville." Canada, Cecil Fambour; C 471-480.
 102 "Trail Blazer of the Polar Unknown." Donald Dany; T 344-355.

- 101 "The Flying Frigate." WW1, Herbert Murray T 350-359.
- 102 "Wonders of the Wild." Western, Report Hall C 174-183.
- 103 "Wonders of the Speedways." Edwin Dale C 417-440.
- 104 "The Secret of the Jungle Trail." Film, Dick Shaw C 300-303.
- 105 "The Croquet Crusade." Donald Dams C 483-496.
- 106 "Barred from Mystery Ranch." Western, Cecil Pemberton T 303-314.
- 107 "Top-Gun Torpedo." Motor Racing, John Aaroy T 371-388.
- 108 "Dare-Devils of the Q Patrol." WW1, Edwin Dale T 140-155.
- 109 "The Mystery Man of the Legion." Report Hall T 308-359.
- 110 "Spanner's Skimming Stunt." Motor Boat, Peter Lang C 491-509.
- 111 "The Racketeer Winslow." Chicago, Dick Shaw T 331-368.
- 112 "Tommy's Trick." Football, Ray Wilson C 300-315.
- 113 "The Speedway Circus Star." Edwin Dale C 480-494.
- 114 "King of the Gladiators." Historical, Cecil Pemberton T 309-330.
- 115 "Demolish-Care Decoder." WW1, Herbert Murray T 340-357.
- 116 "The Racing Rocket." Motor Racing, Dick Shaw T 393-396.
- 1934**
- 117 "Pals of the Flying Wonder!" Air, Donald Dams T 369-379.
- 118 "Hammocks on the Trail of Yukon Gold." Report Hall, Cecil Pemberton C 486-497.
- 119 "The Maddest Footballer." Report Hall C 523-528.
- 120 "The Lightning Thunderbolt." Western, Donald Dams T 384-388.
- 121 "The Fighting Impersonator." WW1, Herbert Murray T 393-403.
- 122 "The Web of the Scarlet Spider." India-China, H Woodgrove Bebbfield C 524-533.
- 123 "The Flying Speedster." Edwin Dale C 493-508.
- 124 "Invited by Intox." Science Fiction, Jack Maxwell C 533-547.
- 125 "The Cowboy Cowboy." Donald Dams C 523-543.
- 126 "The Hidden Heart of the Amazon." Report Hall C 498-512.
- 127 "With White as the Wind." Motor Racing, Bernard Bailey C 524-538.
- 128 "Captain Moonlight, The Iron-Plated Highwayman." Cecil Pemberton T 390-403.
- 129 "Dick Ravishes - Dispatch Rider." WW1, Herbert Murray T 362-383.
- 130 "The Phantom Avenger." Report Hall T 377-389.
- 131 "Tidal To Be a Speed Star." Speedway, Edwin Dale C 506-507.
- 132 "Rings of the Outlawed Legion." Foreign Legion, Cecil Pemberton T 408-418.
- 133 "The Football Tornado." South America, Jack Maxwell T 413-428.
- 134 "Red Wolf - Pirate." Air Fleet, H Woodgrove Bebbfield C 534-540.
- 135 "Speed King of Monte's Mechanical Circus." Edwin Dale C 509-523.
- 136 "Avenger of the Skies." India, Dick Shaw C 511-520.
- 137 "Rough Diamond Build of the Fighting Frontier." WW1, Report Hall T 326-344.
- 138 "Skipper of the Jungle Juggernaut." Africa, Peter Lang C 512-525.
- 139 "Ghost of the Khyber Pass." Edwin Dale T 381-393.
- 140 "The Steady Pirate." Historical, Cecil Pemberton T 428-431.
- 1935**
- 141 "The Millionaire Footballer." Report Hall C 534-537.
- 142 "The Flying Firebrand." WW1, Donald Dams T 388-393.
- 143 "Lance-Hand Lancers on the Arctic Expedition." Edwin Dale C 503-519.
- 144 "Lost Pass." Pat Hayes T 401-419.
- 145 "Goal-Gate Goal." Football Trainer, Douglas Dundee C 574-588.
- 146 "Black Chorus." Africa, Cecil Pemberton T 403-440.
- 147 "The Heavyweight Heroine." Edwin Dale C 514-520.
- 148 "When the Woods Cracked." Science Fiction, H Woodgrove Bebbfield C 534-539.
- 149 "Kicker for the Phantom Speedster." Speedway, Edwin Dale C 533-548.
- 150 "Whisper of War." WW1, Donald Dams T 419-430.
- 151 "Air-Lady Adrift." Gilding, Report Hall T 440-451.
- 152 "The Making Journey." Cecil Pemberton T 444-471.
- 153 "Speedster to Mr. X." Motor Racing, Herbert Murray T 456-471.
- 154 "The Arctic Castaways." Edwin Dale C 1
- 155 "The Maddest Moonie." Pat Hayes T 449-460.

- 158 "The Hurricane Hopper." *Motor Boat, Douglas Chandler*; C 595-600.
- 159 "The Fighting Five-Liners." *WWI, Herbert Mearns*; T 403-443.
- 160 "Breadstick Boy." *Speedway, Edwin Dale*; C 709-813.
- 161 "The Youngest Pro in the League." *Football, Douglas Chandler*; C 684-815.
- 162 "Dedicated to David's Intent." *Report Hall*; T 394-400.
- 163 "The Colored Speedster." *Motor Racing, Pat Hayden*; T 403-445.
- 164 "Care-Free Jack." *Historic, Douglas Chandler*; T 451-471.
- 165 "King of Spies." *WWI, Herbert Mearns*; T 44-450.
- 166 "The Motor Football." *Report Hall*; C 504-7
- 1934**
- 167 "The Motor Jr. Jr." *Donald Dams*; T 473-483.
- 168 "The Motor Cup Fighters." *Report to 186, Report Hall*; C 7
- 169 "Cyclone Zip, the Motor Speedster." *Speedway, Edwin Dale*; C 814-7
- 170 "The Invisible Avenger." *Herbert Mearns*; T 475-584.
- 171 "Iron Figs - Railroad Race." *APRA, Donald Dams*; T 488-499.
- 172 "The Racing Highwayman." *Civil Features*; C 614-7
- 173 "The Speedster Roughriders." *Edwin Dale*; C 7
- 174 "The Curse of Kat." *Last City, Civil Features*; T 499-571.
- 175 "Giant, Flying Eye." *Report Hall*; T 475-527.
- 176 "Lioness the Mysterious." *Race among men, Herbert Mearns*; T 483-491.
- 177 "Nagasaki of the Sahara." *Young, Pat Hayden*; T 483-492.
- 178 "Speedway Motors." *Edwin Dale*; C 585-598.
- 179 "The Big-Hee Blacksmith." *Report Hall*; C 7
- 180 "At Home the Motorists." *Jack Maxwell*; C 7
- 181 "Strapper of the River States." *Edwin Dale*; C 7
- 182 "Algo - the Fighting Fan." *WWI, Peter Lang*; T 503-516.
- 183 "Burr-Flat Bottom - the Racing Gyro." *Civil Features*; C 7
- 184 "Cauterways of Conspiracy Isle." *Pat Dams, Report Hall*; C 588-599.
- 185 "Tanks, the Top Government." *Herbert Mearns*; T 498-511.
- 186 "Gambol, King of the Hills." *Jack Maxwell*; T 514-528.
- 187 "Cap'n Kirk's Deep-Sea Runners." *Douglas Chandler*; C 1-676.
- 188 "Fulton Payne's Jungle Submariner." *In Newground Bedford*; C 614-7
- 189 "Kaiser - the Racing Coach." *Civil Features*; C 7
- 190 "The Scarlet Speedster." *Motor Racing, Jack Maxwell*; T 526-538.
- 1937**
- 191 "The Boy from the Jungle." *Donald Dams*; T 531-535.
- 192 "Cowboy Alge." *Report to 183, Peter Lang*; T 528-536.
- 193 "Terror from the Stratosphere." *Jack Maxwell*; C 7
- 194 "King Flame." *Motor Racing, Edwin Dale*; C 7-676.
- 195 "Swirl of the Secret Service." *WWI, Pat Hayden*; T 491-506.
- 196 "The Top-Rick Speedsters." *See Hocking, Edwin Dale*; C 571-600.
- 197 "Boss of Roughneck Isle." *Cauterways, Donald Dams*; T 528-538.
- 198 "Money Money's Great Killers." *Crocker, Douglas Chandler*; C 677-690.
- 199 "Mick's Mechanical Camel." *Douglas Chandler*; T 538-548.
- 200 "The Phantom Mucker." *See, Jack Maxwell*; C 585-613.
- 201 "The Sporting Firm." *Historical, Civil Features*; C 601-703.
- 202 "Black Shadow No 1." *USA, Jack Maxwell*; T 551-563.
- 203 "Tearaway the Sporting Racehorse." *Hal Wilson*; C 577-687.
- 204 "Cadeys Case - The Colored Detective." *Mark Greenham*; C 704-800.
- 205 "The Racing Pirates." *WWI, Herbert Mearns*; C 688-700.
- 206 "The Country of No Escape." *South America, Edwin Dale*; T 568-571.
- 207 "The Ballad Speed Star." *Speedway, Edwin Dale*; C 695-713.
- 208 "Kaiser of Mystery." *Herbert Mearns*; T 564-571.
- 209 "The Speed-Head Fan." *Jack Maxwell*; T 567-580.
- 210 "The E.C. Cartney." *Boxing, Hal Wilson*; C 704-713.
- 211 "Boss of the Timber Triangle." *Lumber mills, Civil Features*; T 578-591.
- 212 "The Cannon Kevins." *Report to 186, Report Hall*; C 708-728.

- 113 "Swan - the Racing Speed Cup." USA, Hal Wilson, C 716-726.
 114 "Catsup Cowboy Kid." Donald Doss, T 563-571.
1930
 115 "Ice-Rink Roger's Tender Wives." Ice Hockey, Edwin Dale, C 716-726.
 116 "Dreadnought Downed." Foreign Legion, Donald Doss, T 549-564.
 117 "Ladies." Criminal, Herbert Miers, T 578-590.
 118 "Toby Thomson - the White-Ring Wringer." Football, Dagald Mowry, C 729-744.
 119 "The Flying 'Autie'." Donald Doss, T 578-594.
 120 "The Ice-Rink Average." Sequel to 115, Edwin Dale, C 716-726.
 121 "The 21,000,000 Legionnaires." Study, Civil Warfare, T 592-605.
 122 "Steam-Hammer Hoops, the Fighting Doctor." Boxing, Hal Wilson, C 741-754.
 123 "Husky and Co. - the Toughest Trio on the Trust." Sequel to 121, Civil Warfare, T 606-613.
 124 "The Sprinter from Devil's Isle." Spectator, Edwin Dale, C 746-756.
 125 "The Challenge of the Red Devils." Sequel to 124, Edwin Dale, C 756-767.
 126 "Captain Clark - Salvager King." Douglas Dundee, T 623-636.
 127 "Racer Dan of the Whitebird Wheelers." Bicycles, Rupert Hall, C 754-767.
 128 "Dreaded to the Big House." USA, Hal Wilson, T 631-646.
 129 "The Robinson-Cramer Heavyweight." Boxing, Civil Warfare, C 766-786.
 130 "Flag's Flying Flea." Rupert Hall, T 633-646.
 131 "The Green-Hat New-Car Bangers." Football, John Marshall, C 761-766.
 132 "The Lone-Road Speed Cup." Motorists' Progression, Jack Maxwell, T 651-656.
 133 "The Ice Acts of Mountain Valley." Ice Hockey, Edwin Dale, C 766-767.
 134 "The Big Shot from Annapolis." USA, Hal Wilson, T 631-646.
 135 "Back Godwin's Speed-Track Average." Motor Racing, Hal Wilson, C 761-806.
 136 "Perennial Husky." Sequel to 124 and 123, Civil Warfare, T 633-636.
 137 "Ice King Kerry." Ice Hockey, Edwin Dale, C 764-806.
 138 "The Sinner of Yellow Shadons." London, Jack Maxwell, T 637-666.
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 139 "The Secret Service Cup Fight." Spies and Football, Dagald Mowry, C 781-796.
 140 "Leader of the Missing 13." WWI, Donald Doss, T 638-656.
 141 "The Heartbreak of Sinner's Stadium." Spectator, Edwin Dale, C 801-813.
 142 "The Monkey." Mystery, Douglas Dundee, T 641-656.
 143 "Lack Out, How Cramer-Cramer?" Motor Racing, Douglas Dundee, C 814-827.
 144 "Tom Sabin the Desert Border Hero." Edwin Dale, T 639-656.
 145 "The Boxing G-Man." Hal Wilson, C 821-833.
 146 "Van Hoolter - German Air Ace." WWI, Peter Garrett, T 677-686.
 147 "Money Mayne, the Financier who Brake Breakers' Hoems." Sequel to 136, Douglas Dundee, C 792-813.
 148 "Fighter of the Ming Po Mystery." The East, Hal Wilson, T 811-826.
 149 "The Hide-and-Seek Speed Star." Motor Racing, John Marshall, C 843-857.
 150 "Dreaded to the Dutch Bandits." Foreign Legion, Geoffrey Marshall, T 677-691.
 151 "Gregory Doss's Fighting Sparrows." WWI, John Marshall, C 821-841.
 152 "Bobby's Rebel Police Force." USA, Warren J. Lawson, T 666-676.
 153 "The Boxing Legionnaires." Hal Wilson, C 831-851.
 154 "Giant of the White Yong." China, Edwin Dale, T 877-891.
 155 "The Singapore Cruise-Forward." Football, Edwin Dale, C 893-911.
 156 "War Days of the White Knight." WWI, Jack Maxwell, T 689-702.
 157 "The Sinner of Puck-Chess Sports." Ice Hockey, Edwin Dale, C 870-876.
 158 "Condemned by the Red Black King." The Century, Warren J. Lawson, T 686-702.
 159 "Lions Fight." China Chapter, Jack Maxwell, T 703-726.
 160 "Black Hawk the Average." South America, Donald Doss, T 703-719.
 161 "The Boxing Current." USA, Hal Wilson, C 851-876.
 162 "White King of the Flaming Desert." Arabia, Peter Garrett, T 703-716.
1940
 163 "Toss of the Forbidden Forest." Brazil, Stephen Thomas, T 731-752.
 164 "Landscape G-Man." Warren J. Lawson, T 718-732.
 165 "Their Men Escaped." WWI, Stephen Thomas, T 709-722.

- 304 "Gavalle Joins the Malaya Half-Track," Football, Report Hall, C 850-858.
 305 "Fifty Famous Hit Speedway Fory," John Marshall, C 804-878.
 306 "The Sign of the Obnoxious Dragon," Colwyn Dale, Mark Greenham, C 7
 307 "Secret Journey of the Skating Lumberjack," Ice Hockey, John Marshall, C 871-888.
 308 "The Aces Lead the Way," WW1, Peter Garrett, T 713-750.
 309 "The Mystery Six-Hitter from India," Cricket, Report Hall, C 821-886.
 310 "Phantoms of the Filly Flare," Napoleonic Wars, Stephen Thomas, T 713-746.
 311 "Hypocrite Plover and the Seven Six," School, Donald Dams, C 7
 314 "Wig-Walks of the Rhyber Pass," Report Hall, T 757-771.

Authors

Parentheses are in quotation marks, real names are in capitals and those I'm not sure of are in smaller.

- "John Astott" was J.W. Bofin.
 Nancy Macgregor (1911-1982) wrote 4 stories.
 Donald BUCHAN (c. 1901) wrote 3 stories about the USA as Warren J. Lawson.
 John William BURN (c. 1875) wrote as John Astott and Victor Nelson 11 stories.
 Bernard BULLOCK wrote 1 story.
 "Edwin Dale" was E.R. Horst-Gall.
 "Donald Dams" was D.M. Canning-Skinner.
 Davronn Marriage DALL (1888-c. 1940) wrote 3 stories as Stephen Thomas.
 F.H. DENT wrote 24 stories as Cecil Pembure.
 "Douglas Dunder" was D.M. Canning-Skinner.
 "Cecil Pembure" was C.H. Dent.
 C. Hiram PEARCE wrote 20 stories as Herbert Minter and Peter Lang.
 "John Dale" was C.H. Oprethare.
 Edward Reginald BURNHILL-GALL (1898-1974) wrote 76 stories as Edwin Dale and Report Hall.
 Peter Garrett wrote 3 stories.
 "Mark Greenham" was the house name for writers of Colwyn Dale stories, 2 of which appeared in the Library.
 Geoffrey Chase wrote 2 stories.
 "Report Hall" was E.R. Horst-Gall.
 "Pat Haynes" was E.L. McKong.
 "Peter Lang" was C.H. Dent.
 "Warren J. Lawson" was J.W. Bofin.
 Howard L. MURTAGH (1896-1974) wrote 19 stories as Pat Haynes and Jack Maxwell.
 "Herbert Minter" was C.H. Dent.
 "John Marshall" was F.S. Pepper.
 "Jack Maxwell" was E.L. McKong.
 Geoffrey Meredith wrote 1 story.
 "Douglas Murray" was D.M. Canning-Skinner.
 "Victor Nelson" was J.W. Bofin.
 C.H. OPRETHARE wrote 24 stories as John Dale, Dick Shaw and Davronn Marriage.
 Frank S. PEPPER (1910-2008) wrote 16 stories as John Marshall and Sid Wilson.
 "Dick Shaw" was C.H. Oprethare.
 Douglas Mathewson CLIMBING-SLENNER (1902-?) wrote as Donald Dams, Douglas Dunder and Douglas Murray 48 stories.
 Noel WOOD-GARTH (7-c.1902) wrote 3 stories under the name of Norman Taylor.
 "Evanor Sorell" was C.H. Oprethare.
 Jack Sealing wrote 1 story.
 "Norman Taylor" was H. Wood-Smith.
 Reginald George THOMAS (1898-?) wrote 1 story as Reg Wilson.
 "Stephen Thomas" was D.M. Dent.
 "Reg Wilson" was R.H. Thomas.
 "Sid Wilson" was F.S. Pepper.

Round the Year with Cliff House



by Margery Woods.

FEBRUARY

The progression of the year at Cliff House always maintained and captured the characters of the months. Apart from the set pieces of Christmas, Easter and summer holidays - the cherries on the cake! - the authors ably succeeded in fitting adventure, comedy and drama into the dictates of the school year and the seasonal patterns of climate. Not many people care even much for November, that month of melancholy and damp-brightened only by the brief span of sparkle on the Fifts and the thought of Christmas excitement to come - for those whom life has not made too blind to retain the joyous anticipation of the festive season. February, too, tends to be a stepping stone towards spring, providing inspiration mainly to garden lovers watching hopefully for burgeoning signs to show that such loved plants have not succumbed to winter's vicious assaults. But Cliff House had many successful Februaries. For instance, February 1934 began with Beanie Bunter in a sure and rebellious mood.

She takes on single-handed three young bullies from Friendly boys' school who decide to live their day by tormenting Beanie's pet pekinese, Ting-a-Ling. Beanie wades in and succeeds in thumping two of them, but one against three, when she is in Beanie and not Superwoman, laments the odds appealingly. Fortunately Jimmy Richmond and Co. are not far away and the three bullies are soon anxious to escape Jimmy's steady fists. But trouble waits for Beanie when the bully boys plot their revenge on the hapless fat duffie and her little dog. This results in Ting-a-Ling being banished from the school and Beanie being determined that in no way shall that state of affairs continue. With the help of the chums and Jimmy Richmond and Co. the bully boys are forced to own up to their outbursts, while Ting-a-Ling himself comes up trumps by finding Miss Ward's missing handbag and is forgiven for the several rampages in which he has indulged himself. In all ends happily that week for Beanie and pouch. This appealing story was written by Stanley Austin with all his warmth and charm.

That February continued with the great circus adventure when little Fay Chandler's future was threatened by a rascally circus owner who stood to gain a great deal financially

if he could claim Fay as his daughter. It took all the strength and ingenuity of the circus, fighting against authority as well as the villainous circus owner and his unpleasant daughter, before right prevailed and Fay's future happiness was ensured. This series also set the scene for Babe and the circus to indulge their undoubted talents in some circus showmanship. They proved to be charming Japanese dancers in a very successful disguise and later Babe triumphs when she takes the place of the circus owner's daughter in the lion act, which results Babe being carried round the ring in the lion's mouth. "If she can do it, I can," says Babe in unswerving, matter-of-fact style, and she does, while the circus sort out the other girl and obtain certain essential keys to the proving of Fay's identity.

The pace never slackens in this exciting and novel series of the days when the circus was a popular and regular place of entertainment, and written with all John Wherway's skill at presenting the work of show biz in its most colorful aspects. Perhaps adults need to suspend disbelief at the exploits of the Cliff House girls but then all the best heroes and heroines have to be a little larger than life, and young readers at the time must have devoured it all with eager eyes.

February 1933 found the circus deeply involved in the sinister affairs of the secret societies, the Red Triangle and the Black Diamond. Five essential weeks carried this series packed with plot and counterplot, in which Babe lost her captivity, which in a way did not worry her as it gave her the freedom to take certain steps to deal with the Red Triangle Secret Society, steps she could not have taken while in the office of Captain and supposed to set a good example. The Hon. Beatrice Beverley was installed in Babe's place, only to be threatened with expulsion herself. Miss Sullivan was accused with treachery - every bit as effective as a red rag! - and Lydia Crossendale escaped expulsion by a hair's-breadth only by confessing and putting on a wonderfully dramatic act of remorse. But Marcia Loftus was expelled and not a job of grief was hers!

In 1937 the February tales were concerned with sporting achievements, first in skating, when the girls' efforts to bring glory to the school were dangerously threatened by a skater in a sinister mask. Following this complex story came another single, this time concentrating on hockey and the rivalry between Ethel Effingham and Frances Frost for the one vacant place in the Cliff House team. The third week's story starred the popular Scots jockey, Jean Castlevight, when she was chosen to represent not only her school but England in the schoolgirls' Olympiad. But she had an enemy, and only her great courage carried her through in great pain to win the race.

Bessie counted off the months by being sent down into the Third Form, all through Connie Jackson. Bessie promptly decided to run away from this appalling disgrace and affront to the name of Hunter, but not before she composed a biting letter to Connie telling her exactly what she thinks of her. After much brain strain Bessie prepares to depart the portals of Cliff House for ever, passing only on her way to deposit the letter in Connie's study. And this is where Bessie's storyline crosses the other thread of the plot, the one of the missing pearl necklace and the little gypsy girl falsely accused of stealing it. Bessie's revenge on Connie Jackson is very sweet as she provides the evidence that incriminates Connie's part in the theft. Of course Connie manages to concoct a tale of only borrowing the necklace, which needed repeating, and Miss Fritrose believes this fairy tale. It is strange how the kiddies are always believed and manage to wriggle out not free of their

endeavor to escape the explosion that would be visited instantly upon the heads of the heroes in identical circumstances.

There was more sporting prowess, this time from tomboy Clara Trevlyn, in February 1944. This was the story of Dandy, a wonderful black horse that they said was strange. Clara was determined to prove otherwise and determined to ride him in the forthcoming gymkhana and win against Whistowater School. Clara was deeply suspicious of Mr. Hadden, the owner of Dandy, and convinced that he was ill-treating Dandy. When by discovery Clara's interest in Dandy he did everything possible to blacken not only Dandy's name but Clara's as well, to the extent that even Clara's friends deserted her. Undeterred, the tomboy succeeded in discovering the truth about Dandy and returning him to his true owner, a grieving girl who was inconsolable after an accident in which Dandy had disappeared. She had believed that Dandy, whose real name was Sultan, was lost to her for ever, and Clara befriended the much-loved but distressed animal. Mr Hadden was handed over to the police while Clara rode Sultan in the gymkhana to brilliant success.

The Fourth and Cliff Hosen had long been rivals of the Fifth, and that February saw the Fourth strike the first with a vengeance. They were building a film stove and their posters exhorted all to come and see "The Flight of the Valiant Fifth". This film concerned a marvellous stunt in which a malleable old bull-dog's head was fixed on a biplane and charged through a hedge which the Fifth were engaged in a game of rounders. Bessie contributed her ventriloquist skill and the fellows of rage from this bull-dog apparition and the Fifth fleeing in terror. Lolla Carroll had been handy with her old camera and so the glorious Fourth now had a star item. The rest of the school was still chortling at the memory, making the Fifth determined to get hold of that dreadful film before it could be shown in the world.

Meanwhile, Lolla had been given an exciting gift, an ancient Egyptian casket, which her Aunt Una had bought. She then promptly suffered several untimely mishaps, Lolla, completely unswayed by superstitious fears, was delighted with her gift, and Bessie was also greatly impressed by it. Bessie was deeply impressed at that time in an exciting detective thriller which also featured a mysterious casket with a bomb in it, a villain called Black Bat, and a brave girl detective called Bessie Lyon.

The Fourth's fat thief was now completely into character identification and convinced that her own powers of detection could equal if not outdo those of any story detective. Bessie's attempt to solve the secret of Lolla's casket took in a scary encounter in a darkened study which convinced Bessie that the Black Bat had materialized straight out of her detective thriller, much to the amusement of the Fourth. But this is nothing to the amusement later when Bessie accuses Miss Duffman of being the Black Bat. This does not go down at all well with the Staff!

But Bessie's determination does pay off when the "Black Bat" troublemaker is caught trying to make off with a diamond necklace that was concealed in a secret compartment in the casket. A thief disguised in the home of the original owner had concealed the necklace in the casket, unbeknown to the lady who had sold the casket to Lolla's aunt, and of course Bessie's "Black Bat" was the cat! on the trail of his hidden loot.

Miss Pricewise indulges in a little psychological blackmail to end the feud between Fourth and Fifth and prevent the film of the shameful episode of the flight from the false ball having its premiere after all. Bessie proves herself at her cleverness and is even more

convinced) that a future of brilliant detection awaits her. What Miss Bullivant thought of the whole disgraceful affair is mercifully not reported.

February was always fun at Cliff House!

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BOB CHERRY

by Peter Maloney

Part II

The cherry Bob's career at Greyfriars was not as dignified as Harry Wharton's - but it had its moments. At first he seemed to be a happy-go-lucky lad, ready, rascous and ever-ready for horse-play. The inner depths of a sterling character took a while to appear.

After early differences with Wharton - who was still in his petulant, 'new top' mood - Bob became friends with Study No. 1 and even inhabited it for a while. However, his propensity for boisterous behaviour brought the wrath of Mr. Quitch-down on their devoted heads (Magnum 75, July 1909). Quitch adapted a time-honoured remedy - he separated the culprits. Wharton and Nugent stayed in No. 1; Cherry and 'Isky' were moved to Study 13.

This was not much to Bob's liking - still he found Mark Linsley was to be a studymate. Again, Quitch was solving several problems at one stroke. He had already realized that Bob was one of the more tolerant, fair-minded boys in his form. (With Balistrade, Skinner, Baxter, Hamblaine and even Wharton around - there were plenty of the other type!) Quitch had a collection of 'misfits' to house. Three of these were Harrow Singh and Wan Long - Asians with language difficulties - and Linsley, a much-despised scholarship boy. They were all billeted with Cherry in Study 13 - an old two-room, recently refurbished. Bob's good-humour was expected to make them feel easier in their strange surroundings.

Quitch's ploy was a little belated. All three of Bob's studymates had been at Greyfriars for some time. Singh and Wan Long had earned their stripes - partly because they were both wealthy, but mostly because they were adaptable and sharp-witted. Bullying the Asians had not proved easy for Balistrade & Co. Physical harrassment soon paid if the cross-bark invites the bullies to public humiliation. Nevertheless, Quitch was shrewd in putting these two under Cherry's wing. Bob kept an eye on their physical well-being and each of them repaid him by using their wit to help him out of trouble when it arose.

The Linsley move was more subtle. Mark - easily the cleverest Romanist - was sensitive about his working class background. Taunts from the cheeky Balistrade and the scraggly Skinner shouldn't have bothered him - but they did. The forthright, ready-tongued Cherry was better equipped to 'put down' the bullies - both verbally and physically. His ability to turn most squabbles into a joke - usually against the bullies - forced them to give Study 13 a wide berth. Linsley found his studies less disrupted once he 'dag' with Bob.

Life in Study 13 may have been friendly; it could also be nerve-racking. Amongst other things, Bob fancied himself as a carpenter. From time to time he would undertake 'mending operations' in the study - and mayhem would result. Bob's chief idea was to hang in nails - preferably 6" ones - for any kind of 'do-it-yourself'. Mending chairs, hanging pictures or curtains, repairing doors and windows - nails, plenty of them, were the solution. To quote Oliver Hardy: "another fine mess" resulted whenever Bob started his tools. (As late as Magnum 1021-4, Easter 1908, Bob made a ladder which collapsed on use!) I

spect that the noise and activity associated with manual labour was its main appeal for bohemian Bob.

During his career, Cherry was ever-hungry to do something 'practical'. The holiday series (Magnum 1108-21) involved the 'trike' "Methusalem". Bob acquired it, rode it, repaired it, crashed it, and eventually tried to rebuild it - episodes not calculated to add to the enjoyment of a holiday. He was always prepared to help others with his manual 'expertise' - not always with good results. He maintained Marjorie Hardstone's tubes for her - because he wanted to; and Buster's because he felt it a duty to help a 'lame dog'. Probably Bob would have done better as a technical school. The Greyfriars Brevary, with its emphasis on a classical education, was really foreign to his inclinations.

Classics, modern languages - perhaps even literature and history - presented Bob with almost insuperable problems. But he had cast his board on the waters by befriending Mark Linty. Mark repaid Bob by giving timely assistance with knotty 'pomp problems'. This became a major factor in smoothing Cherry's academic path. (I wonder if Quetch half-expected it? Linty probably helped Betty and Wan Lung too. A shared school-master's sense?)

Bob the Brave

One of Bob's outstanding qualities was courage. He was rarely inclined to quarrel, but he never avoided a fight when the 'chips were down'. At different times, he vanquished Bulstrode, Vernon-Smith, Bulcower Major (he had to go into training for that one), Cecil Fowlesley, Johnny Bull and even Harry Wharton. He was beyond question the Remond's toughest customer, yet he never bullied anyone. Easy-going, in the style of Tom Merry and Jimmy Skew, Bob was a disciple of the 'soft answer'. Nevertheless, certain activities always roused him. Bullying of the weak, cruelty to animals, facetious remarks about the fair sex in general and Marjorie Hardstone in particular, were all calculated to provoke his wrath. Swindling and double-dealing also 'got his goat' - as his wretched cousin, Paul Tyrrell, found on more than one occasion. Bob was ever ready to play the 'knight' in such cases.

An early illustration of this led to the destruction of his bicycle (Magnum 127). Chased by an escaped bull, Wharton and Cherry fled on their bikes. Bob could have got clear, but Harry was in danger of being run down. Turning back, Bob-diverted the bull and the two friends climbed a convenient tree. The bull roared his spleen on their attached bikes.

That left Bob with a problem. Numbers near as affable as his friends, Bob could not ask his father to fix the bill for repairs. Neither was he keen on letting Wharton 'pick up the tab'. Replacing the bike seemed an insoluble problem.

It was Marjorie Hardstone who suggested a 'benefit' concert. Bob was anti-that too; until he learned that Major's had suggested it!

In a later episode (Magnum 181), Bob rendered brave service to the Vernon-Smiths. The grateful Mr. Vernon-Smith offered Bob a reward (the Smiths always relied on money to relieve their obligations). Bob, offended, refused the cash/gift approach, but had the common sense to request 'a favour'. The favour required the money-lending Smith to release Dr. Locke from an onerous loan which was crippling him financially. Typical Bob! Bravery followed by concern for others. A true Christian gentleman.

Further instances of Bob's courage abounded as the stories progressed. There was the melodramatic end to the Sahara series, where he endured torment under a blazing sun

because he had thwarted Mustafa Ben Mohammed. There were other episodes in the Congo series and the "Kidnapped from the Air" series where his courage was not only equal to harsh treatment, but his cheerful temperament helped his comrades to face the worst.

Bob - The Straight Guy

Despite the treatment of the criminal world, Bob's bravest behaviour was more greatly in evidence when moral, rather than physical, danger threatened. Over the years, Bob clashed with Dr. Locke (at least twice), Paul Tyrrell, Harry Wharton, and even Majorie Hazeklose when his honour and integrity were threatened. (The clash with Majorie was genuine on Bob's part - the others were active and open.)

The 'Archer-Shoe' Case

Long before Terence Rattigan wrote his 'hit' play "The Window Boy", Charles Hamilton had used the notorious 'Archer-Shoe' case as a Bob Cherry plot. An obnoxious new boy, Ezra Heath, was thrashed by Bob for tormenting a cat. Heath plotted a vile revenge - and almost got away with it. He perjured and cashed a postal order - but disguised himself in a flower wig (Bob's terrified 'mop' was well-known locally), having practised Bob's signature until he was able to forge it accurately.

The staff was brought home to Bob - and he was expelled. Defiantly, Bob refused 'to go'. (Bob Tom Henry and Jimmy Silver did likewise at later dates - a clear sign that Hamilton intended a common 'case' for all these characters.) He was physically ejected, but went home and called on his father to vindicate his honour. Major Cherry, with complete faith in his son, visited Greyfriars in high indignation. The rubber office Dr. Locke was threatened with legal action and damages! (Shades of Archer-Shoe's court case!)

It did not come to court. Harry Wharton and Mark Linky (Bob's only loyal supporter) investigated - and exposed Heath's duplicity. Bob was mollified; Heath was expelled; the legal proceedings were dropped. (The only unsatisfactory 'loose end' was that Ernest, who had been blackmailing Heath, got away there or less not-free. Think how different Greyfriars would have been if that young rascal had been sacked too!)

The Madcap Major

Bob's father regularly landed his son with difficult problems. The Cherry family bordered on 'shabby gentry' - certainly Major Cherry's finances were much more 'stretched' than those of his friend and contemporary, Colonel Wharton. Perhaps that was why the Major became involved in foreign 'adventures'.

In *Magnum 179*, on his way to India, to rejoin the army, Major Cherry had been shipwrecked in the Red Sea. Bob and his friends had to mount a search in East Africa for the missing Major. Colonel Wharton led the party and they had a high old time dealing with cannibals before the Major was rescued. During the quest Bob was nearly savaged by a man-eating lion - par for the course when the Major was on his travels.

In the Sahara series already mentioned, Major Cherry was acting as guide and protector of Ali Ben Yusuf, the schoolboy sleuth. During that series, he managed to get himself, Ali, plus Majorie Hazeklose and Clara Trevlyn, captured by the villainous Mustapha. It was in trying to rescue them from this predicament that Bob was caught in his own and subjected to the 'Missippi's Ride'. Really, he would have been safer without such a peripatetic parent.

Bob Cherry - Next

Undoubtedly, the most startling experience visited on Bob by his volatile parent was the 'sweetening' of *Magnets* 933-79. Displeased with Bob's lack of scholastic progress, the Major told him to get a good mark in competition for the Head's Latin Prize, or leave Greyfriars. No straightforward requirement to "get a better report" or to "score up a few places in class". The Major expected Bob to excel not only most of his form-mates but also boys from other classes who might be 'in' for the prize. There's a reasonable demand for you! (It's not the first time in the series that I thought the Major had a screw loose. Probably it's why he remained a Major. Promotion to higher rank would have required evidence of a 'cool head'. The contrast between Major Cherry and Colonel Wharton is one of Hamilton's subtle variations of character. The 'tunnel-visioned' man of action (Cherry) and the clear-sighted organizer of men (Wharton) were older counterparts of Bob and Harry. However, it is interesting to note that Bob had a dash of Colonel Wharton's common-sense; while Harry was inclined to impulsiveness like the Major.)

Anyway, faced with a long 'week' Bob became a convert of his cheerful self. Like most reformers he went overboard. Every spare minute was devoted to study; football and fun became back numbers. His sunny temperament suffered. The stress of incessant study made Bob short-tempered and - in the eyes of his form-mates - unapproachable.

Ragging and creating a racket were frowned on by Bob - he wanted quiet while he worked! Belovox, Skinner & Co. took a sarcastic view of this "Latin retreating air". Consequently, Bob the great was ragged and teased incessantly. Rows and fights resulted, until the previously popular Bob was widely avoided.

Then he clashed with Wharton over football. Having missed a vital match at Highcliffe - Bob had to meet his father at short notice - he then refused to play versus St. Jim's because he had arranged extra 'work' with Mr. Quetch. Both games were lost and (as we have seen on other occasions) the Romans gaped over their defeat. Nevertheless, it is



ROMAN'S VERDICT!

(Here the most popular fellow in the Roman, Bob Cherry is seen a regular customer. And the powerful school story inside.)

hard to sympathize with Cherry. The Highlife's match could not be helped, but he knew when the St. Joe's feature was due. Arranging extra study for a big match day was not really very sensible - or loyal to his side. It goes to show how a normally unthinking fellow finds it difficult to think clearly under pressure.

The net result of all this was to estrange Bob from his friends. Wharton, as skipper, was not pleased; other members of the side were unopinionate; Bobover Major (who had not been asked to fill Bob's place) took the "desertion" as a personal affront. Most rows and rags ensued.

Bob made matters worse by chumming with Wilkinson of the Upper Fourth and moving into his quarters. Swearing became rarer, but the Remove's criticism of him intensified. Then, persuaded by Wilkinson, Bob took some exercise by playing for the Upper Fourth against the Remove. Temple & Co. won - Cherry scored the winner - and the Remove snarled. Hazlethorn made some snide remarks; Bob handled him roughly; Johnny Bell stepped in to 'stop the bawling'.

A glove fight followed. Bob gave Johnny a hiding - the rift in the lace widened. Then Bob fell out with Temple - again unaccountably citing 'swearing' as an excuse for not playing against the Shell. They came to blows; Bob became persona non grata with the Fourth as well as the Remove.

Examination-day loomed. Like many prickly scholars, Bob had overdone the study and tired his brain. Prospects did not look rosy; Cecil Fennosby rained them altogether. On the eve of the exams, the Highlife's Keats caught Harry Singh on his own and ragged him miserably. Bob, out for a stroll, came on them, went to the rescue, and put four Highlifers in flight. The next, however, was serious. Fear to one is long odds, even when the one is a champion boxer. Fox & Co. collected a lot of damages - and ran. Bob collected even more damages - and felt decidedly grumpy.

Mr. Quail, appalled by the state of the examination candidate, gave him a public dressing-down. Henry felt, justifiably, that his previous hours devoted to coaching an erstwhile slacker had been wasted.) Bob, still feeling the effects of his epic scrap, performed ably in the exams - and finished bottom of the list. The third was displeased; Quail was very disappointed; and Major Cherry, when he heard, was outraged. He wrote to Bob saying that no good purpose was being served by his presence at Greyfriars. It was time to be left alone.

Bob never received the letter. Billy Baxter, on the 'make', took possession of the letter, read it - and destroyed it. The Major arrived at Greyfriars to see his son; Bob, unaware of the proposed visit, had gone out for the afternoon. Father and son eventually had a stormy meeting - and the Major departed in high dudgeon.

Harry Wharton took a hand. He made Bob aware of Baxter's capers with the letter. Bob hazarded after his father - and found that the Major had fallen in Hurdle Wood and damaged an ankle. He got his parent back to Greyfriars; explanations followed. Harry Singh told the full story of the "eve of exam battle". The Major, impressed by the "fear to me" row, forgave Bob his shortcomings. (Again, this is typical of Major Cherry; an impressive feat about lack of scholastic attainment is suddenly forgotten because Bob won a very tough scrap. Nothing new had been proved about his son. Bob had always been a first-class sportsman; he was still, to all intents and purposes, a sub-standard student. Yet the Major, on an impulse, decided to restore the same quo)

Bob, considerably chastened by these taxing mental experiences, was only too relieved to resume his place as the most energetic, unthinking, easy Remover. Geoffrey went back to normal - and was all the better for it. Probably even Harry Samuel Quitch preferred the cheerful, unacademic Cherry to the troublesome tracery he had become as a 'user'. The rest of Bob's school career was devoted to sport, good-natured frolics, and sweeping through it all.

Captain Bob

On a couple of occasions, Cherry became Captain of the Remove. In August 1908 (September 1908 a problem arose because Harry Wharton, after a lot of criticism, had resigned the captaincy. He refused to be reinstated until "someone else had done the job". Bulstrode was willing, but the Remove were not. Bob was persuaded to 'run': he was elected by a large majority).

He soon found the position tricky. Bob was too good-natured to cope with disappointed footballers. Several who were keen to play took violent exception to being omitted. Bob was involved in a number of incidents as a result. He also spent Bulstrode - omitted for being unfit - who griped to his sister about it. Margie was disappointed: Bob's attempts at justifying his decisions only caused embarrassment - "I wanted to play Hazel, only - only he's no good ...". When he realised that Margie was disappointed, Bob thought of changing his mind and had to be dissuaded by Wharton and Naggs.

By the time his first match was over Bob had had enough. He resigned and Wharton was re-elected. Easy-going good nature was not calculated to provide the firmness required of a good skipper - and Bob had been sensible enough to realize it.

Much later, during the first of Harry Wharton's demerits, Bob had another spell as Form Captain. After Wharton had tried to protest his status as Captain by 'running' Lord Moleover into being his "best man", Bob was appointed skipper by Mr. Quitch. He clashed with Wharton over compulsory games practice. They came to blows: Bob won decisively.

Bob then proceeded to lead the Remove quite successfully while Harry went from bad to worse. Twice during this period Bob interceded for Wharton when the latter's mischievous had put him at odds with the authorities. When Harry 'came round', Bob was quick to resign the captaincy back to him. This noble self-effacement was typical of Bob, but he was also aware of his own lack of enthusiasm for the 'politics' of captaincy. Leading from the front was fine, but Bob could not abide the restrictions and rigours of disgruntled form-fillows. He, like many good men, did not like responsibility. In that respect, Bob Cherry was quite unlike his cheerful counterparts, Tom Merry and Jimmy Shave.

(To Be Continued)

WANTED: All pre-war Section Blake Libraries. All Boys' Friend Libraries. All comicpapers etc with stories by W.E. Johns, Leslie Charteris & Reid Myron. Original artwork from Magnet, Gem, Section Blake Library etc. also wanted. I will pay £150.00 for original Magnet cover artwork, £75.00 for original Section Blake Library cover artwork. NORMAN WRIGHT, 60 ELSTREE ROAD, WATFORD, WTI 4E.
Tel: 01923-232383.

From Arthur G Edwards

I was introduced to the activities of Pip, Squeak and Wilfred at an early age. An uncle saved the cartoons in the *Daily Mirror* for me to look at on my weekly visit to my grandmother. My interest was such that I received a copy of the *Pip and Squeak Annual* for 1928 and that of *Wilfred* for the same year. I still have both. One way or another I followed the activities of the characters until they ceased to appear. I was a Dagenham and, when many years later, my daughter and a friend, having read one of my annuals, challenged me with 'Yeh, lck Puh floor', I was able to immediately respond with 'Goo, Goo, Puh Puh'.

In the original drawings by A.B. Payne some of the animal characters wore clothes. The humans such as Uncle Dick, Angelina, Poppy and the usually W obby (I forget how to spell his name), were fully clothed. Other animal characters of the time, e.g. the Brain Boys, Rupert and Angel's pets, did wear clothes, but not Pip, Squeak and Wilfred, until for a very short while before the end of the characters' life. At the time I assumed that the change had been made by a successor to Arthur Payne and that this directly led to the demise of the series.



Pip, Squeak and Wilfred-drawn by A.B. Payne

You may ask why I am at this time concerned. In recent weeks the characters have been re-introduced to *Mirror* readers but with the animals clothed, worse still Wilfred is speaking English. I know he has had about seventy years to learn but as he made no progress in the first thirty, I doubt if he would have become fluent in the next forty. One bit of irony is had enough, two cannot be overlooked ...

From Mark Taha:

I always enjoy Peter Maloney's articles and look forward to his in depth features on Bob Cherry. However, surely Tom Brown was the *Ramona's* centre half and Peter Todd their outside right? And if we always thought of the *Ramona's* operators being Wharton and Vernon-Smith with Cherry at number three, admittedly, this varied from series to series!

I can only recall Bob's once being Captain of the *Ramona* - in the first Wharton the Rebel series of 1925, when he was both Wiggan's choice for the captaincy and handed it without an election when Mackover resigned. I don't blame Wharton for being successful and rebellious over this - as a democrat, I don't believe that Quitch had any business depriving Wharton of the captaincy in the first place. And, when Cherry said that "I never wanted to be Captain of the *Ramona*", I mentally asked "Then why are you?" It would, I

think, have added to the story if Whiston had refused to make it up with Cherry as long as he was Captain. Leaving this aside - surely Major Cherry was a retired rather than a serving officer?

My own opinion of Holt? A cheerful and likable chap - but not a fellow I'd have liked for a close friend or studymate. Frankly, I'd have found him too energetic, and also his treatment of 'slackers' verged on bullying at times.

From Martin Waters:

We enjoyed all the contributions to the annual, and our favourite were: "You Ought to be in Prison", "Ancestral Voices Prophecy'ing War", "War of the Worlds", "The Big Siff", "Victorian Christmas" and "Showings at Christmas" (the resident Tolly New population particularly enjoyed this story).

Could I correct an error which creeps into the epic "The Evening of Leuthen"? Somewhere the picture captions became mixed up, the illustration on page 113 is by the nineteenth century German artist Richard Kaserl, and depicts Frederick giving his address to his officers on the evening before the battle. Over the years numerous German artists have attempted to portray this scene.

From Donald Campbell:

My delight in this year's Annual can only be shared AFTER Christmas because - as usual - it features in my Christmas stocking and even then is "saved up" for the start of a New Year. Ronald Franks used to sing "Strenuous, Wonderful, Fascinating, Queer, Marvellous, Incredible, Oh-dear, dear!" Perhaps the "Queer" and the "Oh, dear, dear" and those you have the 1988 Annual. Thank you all contributors and you, Mary, for a superb compilation. In particular I must pick out the two items on D-C Thomson. The first by Des O'Leary ("The Big Siff") - the character, not Des; and the article by Brian Barker on my absolute favourite school story - "Smith of the Lower Third". Derek Hirsch gives us a fascinating account of the success of the patriotic writers anticipating war in "Ancestral Voices Prophecy'ing War" and finally and by no means least I enjoyed Brian Doyle in reminiscences usual - saw the pictures (some of them), never met the stars - Oh, lucky man! A great Christmas Box then. Thanks again, Mary.

From Des O'Leary:

No prizes for guessing my favourite item in C.D. 625. Colin Morgan's knowledge of the Thomson papers never fails to amaze me. His contribution on "Smith of the Lower Third" was informative and fascinating. After Red Clack these stories must have been top Thomson school stories.

I enjoyed Donald Campbell's reminiscences of spelling bees in *Children's Hour*. I was usually in one of the classrooms near us, there were three in 100 yards - oh, the good old days! But radio, or wireless, was certainly an important part of the home. I remember *Dear and Sunday Night Theatre* more . . . My next point of praise for the C.D. is the excellent illustrations. Although I am not a fan of either girls' school stories or American-type comics, the illustrations to Margery Woods' writing on Cliff House and Steve Holland on Dolphin made those articles a "must" to read, not to mention the fine cover illustrations of the 1933 Schooldays! and the accompanying pictures to the pieces on Simon Blake, Captain and "Smith".

I enjoyed Brian Barker's feature on Captains. I think, as we progress to Thomsons, Eagle, various counties, authors like Richard Compton, W.E. Johns, Malcolm Saville, etc.,

we should never forget the solid background and basis provided by S.O.P., Chems, the old 'Penny Dreadfuls' and so on. What an ever-expanding hobby-universe we inhabit. I think I can honestly say I've never read a C.D., still less a C.D. Annual, without learning something interesting or being stimulated to seek out something ... Best of all is the feeling of community and fellowship. I would guess that most of us hobbyists are 'of mature years'. However, I cannot envisage a time when reading and literary appreciation will ever completely disappear. It is nice to think that (greatly to paraphrase Dr. Jeffrey Richards' words) the thoughts, reactions and appreciations, small or large, of C.D. contributors might provide future readers and students with a sense of a rich inheritance which formed a large and much-loved part of young people's lives in the twentieth century.

NEWS OF THE OLD BOYS BOOK CLUBS

Cambridge Club

We held our December '98 meeting at the Longmanton village home of Tony Conroy. After the usual fairly short business session - which this time was extended to include the Club's AGM during which all the Officers from the 1997/98 session were willing to be re-elected - we began the afternoon's proceedings. These took our traditional format whereby the members present could nominate short items if they wished.

Tony talked about the 1998 BBC radio series "Richard Barton GP". Using audio tape examples he demonstrated the positive links this presented with the 60-year-old original adventures. Roy Whelan examined in depth a *Pacific Times* issue covering 1943's Christmas holiday period. It was truly amazing what was transmitted as entertainment in those dark days! Howard Clark presented the Christmas Carol story, a mystical version here from broadcast of the 1943 Dickens fest, and some of these were sampled using multivideos tape examples. Adrian Parkins examined the paranoias of the early 1930s generated in the United States, and perhaps best exhibited by films such as "The Day the Earth Stood Still". In the final item Keith Hodgkinson introduced some much-needed humour to our gathering with a video excerpt from the film "The Party", starring Peter Sellers in his late Hollywood period, some very slapstick behaviour by other actors provided the laughs.

Adrian Parkins

London OBBG

On January 10th 1999 London O.B.B.G. members gathered for their AGM. in Loughton. Official business was discussed and a new Chairperson was elected, Roger Jenkins. The Treasurer and the Secretary heavily agreed to continue in their posts for another year.

Alan Pratt examined the late-fifties Ripoff and Bill Bradford led us down Memory Lane. Derek Blawie delivered a paper on the Victorian twitler who "Gave Sherlock Holmes His Character". Vic Pratt read from a stirring wartime 'anti-German' Magazine which demonstrated the blaster's skill at combining entertainment with propaganda. All this was combined with a smashing sea, in a meeting which launched the Club decisively into the final year of the Millennium.

Vic Pratt

Northern OBBG

The January meeting is always a busy one. Apart from normal club business, subscriptions are collected and the new club programmes handed out. Although there present was a visitor who had come to a club meeting 15 years ago. We hope he can make it to another before 2014.

Our guest speaker was the Rev. Dr. Roy Tate, who presented an item entitled "The Last Post Laureate". Sir John Reigman writes praise that rhyms and about the things we know and love rather than the stones. We all enjoyed the readings about Slough, seaside golf, Westminster Abbey, the suburbs etc. Steve Murray who is on loan from the London club presented a very tricky Daphnia quiz which tested even our experts. Then Geoffrey Good read from chapter one of the Magazine 1217 a story of Bunter, Mr. Quirk and a wisp!

Fred Gilbert

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