

A PARADOX TO END PARADOXES

In this Year of Grace, nineteen hundred and fifty-four, I have made my first acquaintance with the "Modern Boy". Metaphorically, I have known him as a chubby, harum-scarum schoolboy; then as a man running to seed and finally, sans teeth, sans eyes, sans taste, sans everything. I have read, marked, learned, and inwardly digested some hundreds of the stories and articles contained therein. It has been a shattering experience!

I have come to the conclusion that "Modern Boy" was the most remarkable paper ever to reach the bookstalls. It is a real Collectors' Paradox. I repeat - a Paradox. Very definitely not a Paradise.

For, though it irritates me intensely, it fascinates me and intrigues me. I dislike it very much and like it a lot.

Though it is heavily dated, with its pictures of peculiarly kite-like aeroplanes, its articles on how to make crystal sets, its photographs of a very boyish Prince of Wales, and its predictions of a big future for monster airships, it is nevertheless as up-to-date as New Year, 1955.

It is a paper of staggering variety, and yet its everlasting sameness

THE DEVELOPMENT OF THE 'MODERN BOY'

(AND THE PART THAT CHARLES HAMILTON PLAYED IN IT)

by ERIC FAYNE

lands one in the Doldrums of boredom.

Truly, a Paradox to end Paradoxes.

IT WOULD SUCCEED TO-DAY.

I regard the "Modern Boy" as having appeared two decades ahead of its time. It is the one old paper I know which would be a greater success in 1954 than it was in 1934.

A noisy, blatant periodical, more typical of these raucous post-war days than of the far quieter and more leisurely times in which it saw the light of day. Hurtling aircraft scream across every single issue; protesting motor-tyres shriek their warnings of speed and death; the crash of rending steel fills the air with a cacophony of sound; monsters from space bring terror and destruction to a petrified Earth; cannibals wail their war-chants continuously as they perform the 'creep' round the cooking pots. The "Modern Boy" even had scores of stories told entirely in pictures - a system so delightful to the lazy, modern boy of 1954.

It was an untidy paper. Short articles, pictures, pithy paragraphs and countless advertisements adorned every other page, so that the stories were printed in chunks throughout the issues - after the style so beloved of American publications, but so vexatious to English readers.

Truly, "Modern Boy" had everything! At least, everything that would make it a success in 1954.

MEASURE OF SUCCESS

The first issue of "Modern Boy" appeared with the date, 6th February 1928. It was described as "The Most Up-to-date Boys' Paper in the World". The first number had 36 pages, but a normal issue was of 32 pages, with Christmas Numbers of 44.

What measure of success the paper had during its fairly long life is difficult to assess. The large number of advertisements which it carried for a long time no doubt helped it on its way, but it is also safe to assume that advertisers were assured of a reasonably large circulation.

When reviewing "Modern Boy" as a whole, it is easy to see that by 1937 its hey-day was past. In that year, the number of pages was reduced to 24 and advertisements grew less and less. On 19th February 1938, the paper re-started at No. 1, new series, but the new style publication was so fantastic that one can hardly believe that its sponsors could really have expected much success. It now consisted of 24 pages little smaller than those of the "Boys' Friend", which had died some ten years earlier. The quality of the paper seemed inferior and the covers were not particularly attractive. Always untidy, the "Modern Boy" now became a veritable hotch-potch!

The "Modern Boy" had matured into a rather frowsy middle-aged man, with thinning hair, pasty complexion, and drab clothes. These ultra-large issues - with middle-age spread so apparent - continued for 24 numbers. Then another change was made.

With No. 25 (new series) the size of the sheets was reduced to something between that of the first series and the second, and the old paper limped on its way.

AS IT WAS IN THE BEGINNING

Another year passed, and in August 1939 the announcement was made that the paper was to resume its original size and style, and that the covers would be printed in blue and orange. So the "Modern Boy" adopted corsets to hide its protruding stomach, and dyed its hair and painted its face to hide the fact that it was dead but wouldn't lie down - and with No. 78 (new series) appeared yet another guise. Only a few more weeks were left for it, and on the 14th October 1939, the "Modern Boy" breathed his last. One can assume that there were but few mourners at the funeral.

True, the war was then in its very early stages, but surely nobody can have had any doubt that the paper had been dying since 1937, and would have departed - war or no war!

COMPARISON

That may all sound rather callous and, indeed, harsh, for the paper from first to last was wholesome and contained much that would appeal to boys of an adventurous turn of mind. The "Modern Boy" struck one in early days as being a somewhat rowdier, less sophisticated, happy-go-lucky younger brother of the "Boys' Own Paper". The style, plus the advertisements, was distinctly similar

though "Modern Boy" never suffered from the stodginess and stuffiness which was characteristic at times of the B.O.P.

BILL OF FARE

Many of the hundreds of articles in "Modern Boy" were very fine indeed, and covered almost every topic under the sun which could be of interest to boys. The stories, in the main, were fantastic or farcical, and these two themes were plugged to death. The bill of fare comprised joint, hash, re-hash, more hash, still hash, and hash again.

Alfred Edgar was a writer whose work appeared without break throughout the first two years. He contributed series on motor-racing, motor-cycling, railways, motor-cycling and motor-racing in succession, and, of their type, they were good. As years went by, he still played a large part in the adolescence and middle-age of the "Modern Boy".

"Captain Justice" first came on the scene during 1930. Mostly written by Murray Roberts, the "Justice" story was a main attraction of the paper from No. 146 till the end. There were a few stories on this character by an anonymous substitute writer. The yarns grew more and more fantastic and more embellished with blood-and-thunder as the years passed, and, in my view, long overstayed their welcome.

"Biggles", the famous creation of Flying Officer W.E. Johns, made his debut in 1932, and he remained, with short intermittent rests, until the end. There can be little doubt of the general popularity of this character, though, when one looks at the paper as a whole, there would seem to have been a little too much "Biggles". Still, the Editor probably knew his own business best.

George E. Rochester, Percy F. Westerman, Sidney Hargrave, and John Brearley were writers whose work featured frequently in "Modern Boy".

Old readers of the paper will recall with pleasure the jolly little weekly contributions of the "Old Boy" under the title of "Just my Fooling". This was facetious stuff, but genuinely amusing, and a good deal of variety was worked in by the contributor. It first came on the scene in 1931, in No. 234, and continued until the end.

Competitions and free gifts in variety were offered continuously throughout the life of the paper.

CHARLES HAMILTON

Few could deny that the author who did most of all for "Modern Boy" was Charles Hamilton. With first-class, believable, and altogether charming series he kept the paper on an even keel - and that was "some" achievement. Without his work, the paper would have degenerated into a blood-and-thunder periodical for the rag, tag, and bobtail. After the far-fetched rubbish of many of the other contributors, it was a real joy to turn to the stylishly-written yet thrilling work of this star author.

Perhaps it cannot be claimed that Charles Hamilton's most outstanding writings are to be found in "Modern Boy". Short stories, though in actual fact they made up into gigantic serials, do not quite give the scope for authorship as can be weaved into longer tales. All the same, they were, without exception,

remarkably good, showing all the famous author's great skill for character painting, impeccable atmosphere, and the working up of good plots to breathless climaxes.

KING OF THE ISLANDS

The most outstanding series of all was, of course, that which told of Ken King and his ketch, the "Dawn". No less than 209 stories of King of the Islands were published in "Modern Boy". I know of one man, at least, who is of the fixed opinion that Charles Hamilton never created a more entrancing character than Ken King.

Ken made his debut in No. 1, in a serial which was said to be written by Sir Alan Cobham and Charles Hamilton. Probably Cobham's only connection was the acceptance of a cheque in return for the use of his name - and the name was splashed liberally over the Ken King stories during the first twenty issues of Modern Boy.

MUSINGS ON KEN KING

The great drawback to a very long series on the South Seas must be the inevitable sameness of the background, and the very limited scope available to the author. The ever-present setting of coral islands, sun-drenched tropical beaches, and wide uncharted seas is only too apt to become tedious. Beachcomber pearls, and cannibals are pleasant in small doses, but tend to lose their charm with much repetition.

That Charles Hamilton actually overcame these limitations is proof of his unequalled genius. True - beachcombers, pearls, and cannibals did figure largely in the King stories. But, somehow, the author always managed to introduce a new twist - a floating island, a wrecked Spanish galleon, a mutiny led by former faithful shipmates, a Chinese treasure-seeker, a lackadaisical scallywag turned sea-lawyer - and the result was most satisfying fare for the most jaded palate.

BUNNY

A series of a character little known to-day consisted of twelve stories published in 1930, about one, Bunny Hare. These yarns make interesting reading. Though the Bunny stories contained little of the character work for which the writer is famed, they were amusing and exciting, and carried the reader to various places round the Mediterranean Sea.

THE SCHOOL FOR SLACKERS

Fascinating school stories of an unusual type - the School for Slackers - appeared in 1934. There were 17 yarns to this series, and perhaps the only criticism that can be offered of them is that the new Headmaster never really succeeded in his task.

No doubt this lack of accomplishment on his part was due to the wish, by the author or the editor, to keep the series open for further yarns of a similar type to be added. But somehow, one is left with the impression that this live-wire Headmaster was peculiarly inefficient and spineless in his inability to deal permanently with slacking schoolboys and with an antagonistic colleague, Mr. Chard. I feel that the theme could have been more satisfactory.

handled in a serial which would have worked up to an exciting climax.

With that mild criticism out of my system, I regard "School for Slackers" as a very fine set of school stories - slick, amusing, and exciting - on an original theme.

LEN LEX

There was nothing very outstanding in the Len Lex series, the stories of the schoolboy detective, which began in 1935 in No. 452 and continued for 36 issues. They were typical Hamilton mystery yarns, and, as such, were charming and very pleasant reading. But the plots would have been familiar to any Gem or Magnet fan.

THE RIO KID

The Rio Kid came into "Modern Boy" in 1937, No. 503, at a time when the paper was in fairly deep waters. The stories might aptly have been named "The Rio Kid to the Rescue of the Modern Boy".

Plenty of wild west stories appeared in "Modern Boy" during its lifetime, but there were none with the same tingling quality possessed by the Rio Kid yarns. I have commented on this little series of 21 stories when I wrote fully on the Rio Kid in the Annual a couple of years ago. As I said then, I do not consider that the Kid stories in "Modern Boy" were of the same exceptionally high standard as those which had graced the pages of the "Popular". Nevertheless, they were excellent tales of the West, and nothing better was ever found in "Modern Boy", at any rate. In this series, the Kid went to Hollywood, and he was out of his element in that setting.

HAMILTON ANALYSIS

In the following pages, I make an analysis of the stories by Charles Hamilton which appeared in the "Modern Boy". I offer no apology for the space devoted to it, for the analysis covers stories by the favourite writer which have received little attention in the past, though they are of considerable interests to Hamilton admirers in particular and collectors in general. Nothing would be gained by a full synopsis of the various series, in fact, it would be undesirable and, indeed, impossible, but a complete list of titles is given, with a brief outline of each individual plot.

THE KING OF THE ISLANDS

First series. Commenced in No. 1 (1928)

This was actually a serial, which ran for 20 issues. Ken King, skipper of the ketch "Dawn" rescues a young Australian, Kit Hudson, from Bully Hudson of the schooner "Shark". Hudson becomes mate of the "Dawn" and Ken's close pal. John Chin, trader, learns of a treasure on Faloo Island where Ta'a'ava is chief and Tokaloo is witch doctor. Ken is taken prisoner by the chief, but is rescued by seaplane.

Second series. Commenced in No. 21. (1928)

"NO SALVAGE". Ken King, a stickler for the Laws of the Sea, metes out swift justice to Peter Parsons, a sea-lawyer, who tries to get rich quick.

- "THE MAN WHO FLED". Ken King, on a debt-collecting cruise, seeks Hiram Cook, absconding trader.
- "BROUGHT TO BOOK". Hiram Cook is rounded up by Ken King.
- "SHANGHAIED". Ken King, kidnapped by Enoch Files, and flung aboard the evil-smelling brig 'Judge P. Hyams', to serve as a seaman.
- "THE UPPER HAND". Ken King turns the tables on Files.
- "THE CASTAWAY OF LU'U". A passenger on the 'Dawn', an unscrupulous remittance man named Gerald Goring is seeking his young cousin who may be living on the cannibal island of Lu'u. Was this the same Goring who once kidnapped Tom Merry?
- "TRICKED BY CANNIBALS". Further adventures in the Goring series.
- "SOUGHT FOR - and SAVED". Dicky Goring is saved, and leaves for England. Gerald Goring remains in the South Seas to become a beachcomber.
- "THE SEA-LAWYER". Dandy Peter Parsons turns up again to make trouble for Ken on the island of Lalaio.
- "THE TREASURE OF LALAIU". Ken rescues Dandy Peter from death by torture, but Peter is not grateful. Possibly because the treasure turns out to be a myth.
- "THE FLOATING ISLAND". Ken and his shipmate, Hudson, find themselves on a remarkable phenomenon.
- "THE HAUNTED ISLE". Cast away on a floating island that is drifting about the Pacific, and menaced by an Unseen Terror.
- "ABANDONED". Adventures with a mad convict for the castaways on the floating island.
- "SAVED FROM THE SEA". Dandy Peter is unwittingly the cause of the rescue of the chums from the floating island.
- "THE SEA-COOK". Ken engages a new cook for the 'Dawn'. He is a Chinaman named Wu-Fu-Wu. He looks harmless, but turns out to be anything but that.
- "PRISONERS OF THE DAWN". The Chinese sea-cook is now master of Ken King's ketch. The little gnome has seized the ship single-handed, and holds the lives of the skipper and crew in his hands.
- "TURNING THE TABLES". King gives the yellow and rascally sea-cook a taste of his own noisome 'soup'. Koko, the Kanaka boy, is the real hero of this story.
- "THE STOWAWAY OF THE DAWN". Danny, once cook's boy on the 'Dawn', stows away and causes fun and games on the ketch.
- "THE GUNS OF GUVUNUKA". A wily old sea-salt, Capt. Peek, tricks Ken into 'running' arms to the savages of the Pacific.
- "ROUGH JUSTICE". The boy skipper takes the law into his own hands and administers stern justice to Peek, the trickster who has illicit dealings with the cannibals of Guvunuka.
- "SALVING THE SUNABAYA". Ken aids Capt. Griffin, the unluckiest skipper of the islands.
- "THE GREAT PEARL OF GOLA". Ken King and Kit Hudson gazed dumb-founded at the largest pearl that eye had ever seen, as it lay in the rough hands of the pearler.
- "A FATAL FORTUNE". The giant pearl brings peril and treachery with it. Ken shoots it into a thousand pieces - out of the thieving fingers of Black Harris.
- "£500 REWARD". A bottle floating in a lagoon - a desperate appeal for help - adventures come thick and fast.
- "THE PHANTOM FIDDLER". Christmas Eve in the South Seas. From the impenetrable mist come wild and eerie strains of a ghostly violin - the overture to new adventures.

- "KEN KING'S ISLAND CHRISTMAS". Wolf Williams and his gang attack the ketch.
- "WHITE MAN'S LUCK". A threat to the 'Dawn', a night attack, a terrific hurricane, and valuable cargo flung overboard.
- "BULLY O' THE SOUTH SEAS". Ken encounters a tough nut - Jabez Wild - and proceeds to crack the nut in his own inimitable style.
- "THE LAST CHANCE". Koko, the fuzzy-haired Kanaka bo'sun, takes a hand, and Ken is able to defeat Jabez Wild.
- "THE SAILORMAN'S SECRET". Ken encounters a sailor, Jim Daunt, seeking sanctuary from enemies and bringing with him the secret of a treasure of gold ingots.
- "BARS OF GOLD". In a cabin aft there was a skeleton sitting at a table, and by his side a chest crammed with bars of yellow gold.
- "THE LUCK OF DANDY PETER". Urged on by the lure of gold, Peter adopts desperate measures to wrest Jim Daunt's secret from him.
- "SAILING FOR TREASURE". Ken King and Dandy Peter, rivals, seek for the Spanish Galleon and the bars of gold.
- "THE LOST GALLEON". The rivals find the galleon and the treasure, only to discover that a giant octopus has got their first.
- "FORTUNE'S FAVOURITE". Ken King finally secures the golden treasure from the galleon.
- "THE LITTLE RED ONE". Story of a death spider, used by a villainous trader, Schenk, in an effort to steal Ken's treasure.
- "THE EXTRA HAND". Peril for Ken King from a half-caste maroon.
- "STAND AND DELIVER". Ken thought that piracy on the High Seas was dead - until he found himself right up against it.
- "MONARCH OF THE ATOLL". An episode concerning a cadger named Monty Pullinger who lived on a tiny island.
- "THE PEARLS OF LUKATU". Ken is swindled into buying oyster beds, only to find that the pearls are cultured.
- "THE LUCK OF THE LUGGER". Ken, hunting down the rascal who cheated him, finds that looking for the man's lugger in the Pacific is like looking for a needle in a haystack.
- "PIRATES OF THE PACIFIC". Ken meets with pirates, who hold up the 'Dawn' and loot his load of copra.
- "KEN KING'S ORDEAL". Ken, who fell overboard in the previous story, is cast on a lonely isle of the Pacific.
- "THE SECRET OF THE ISLAND". Ken crosses swords with a villainous Dutchman on the Robinson Crusoe island.
- "KEEPER OF THE PIRATES' HOARD". Krell, the Dutchman, in an effort to destroy King with dynamite, blows himself up.
- "THE RETURN OF THE RAIDERS". The pirates return to their lair on the island where Ken King is marooned.
- "THE WHIP HAND". Beset with perils on the island, the boy trader stirs up a regular hornets' nest of pirates, who are out for vengeance on the castaway.
- "TO THE RESCUE OF KEN KING". Kit Hudson sets out to search the lonely wastes of the Pacific for his friend - and succeeds.
- "THE WAY OF THE WHALER". Captain Skeet, skipper of an American whaling vessel, attempts to shanghai Ken and his crew.
- "THE WHITE MAN OF AAO". Ken visits a tiny coral island where lives a sinister young man named Poynings.
- "THE MYSTERY OF THE PEARL ISLAND". Ken entertains strange suspicions of Poynings - and meets with foul play.

- "THE PRISONERS OF THE CORAL CAVE". Ken King, kidnapped, finds himself in a ca with other kidnapped men, among them the real Poynings.
- "GUARDIANS OF THE CAVE". Kit Hudson rescues the prisoners of the cave, and th false Poynings meets his just deserts.
- "THE MYSTERY OF THE DERELICT". Ken meets a strange mystery of the sea - a schooner under full sail, without any man apparently aboard.
- "THE SECRET OF THE SCHOONER". The secret of the strange derelict is solved - savage Papuan is hidden therein.
- "THE TRADER OF VANA-VANA". Another wicked Dutchman crosses swords with the bo trader.
- "FROM THE JAWS OF DEATH". More trouble with the Dutchman, but Ken is saved by Sululo, a black man.
- "CABIN BOY OF THE DAWN". Sululo becomes cabin-boy on the 'Dawn', and rouses t jealousy of Koko, the Bo'sun.
- "FOES OF THE DAWN". Continuing the feud between Salulo and Koko.
- "THE SECRET OF THE BANYAN". A mighty banyan-tree, hoary with age, holds a gre surprise for the shipmates of the 'Dawn'.

Third Series. Commenced in No. 103. (Late 1929).

- "PEARLS AND PERIL". Ken picks up a man named Egan.
- "A BID FOR A FORTUNE". Egan hides a great pearl in the hold of the 'Dawn'.
- "THE SECRET OF THE 'DAWN'". Peter Parsons tries to buy the 'Dawn' - with its hidden pearl.
- "THE COOKY-BOY'S FIND". Danny, the native cooky-boy, finds the pearl and trie to keep it.
- "TROUBLESOME TREASURE". Dandy Peter kidnaps Ken King to force him to disclose the whereabouts of the great pearl.
- "KEN KING HITS BACK". Ken escapes from his captors, and returns the pearl to its rightful owner.

Fourth Series. Commenced in No. 155. (1930).

- "THE RETURN OF KING OF THE ISLANDS". The boy skipper in conflict with Barney Hall, ruffian of the South Seas.
- "SPECTRE OF THE SOUTH SEAS". A haunted bungalow on the island of Loya.
- "THE MYSTERY ISLAND". Ken King supports Aileen Craye against Barney Hall.
- "IN THE LAGOON OF LOYA". Well might Ken's heart thump when he hears the sudde crack of a revolver, followed by shouts and yells of the Solomon Islanders.
- "KIT HUDSON - MUTINEER". Hitherto the staunchest of friends, Ken and his ship mate come to the parting of the ways.
- "HUNTERS OF THE SOUTH SEAS". 'You've been a good friend and shipmate to me, Ken', said Kit Hudson. 'You don't know what it means to me to be leaving old ketch, but - '. The split between the chums was complete.
- "MASTER OF FUFU". Shall Ken set a course for his home port and leave Kit Huds marooned on the lonely coral island of Fufa? A tremendous decision for th boy skipper.
- "SHIPMATES OF THE DAWN". At last the ketch gets back its young Australian mat to the joy of Ken and his dusky crew.

Fifth Series. Commenced in No. 186. (Late 1930).

- "THE SOLOMON ISLANDER". Ken King at grips with a savage Yankee trader, Ezekie Horn.

- "THE COOKY-BOY'S TREASURE". There was a catch in it, but Danny, the cooky-boy, thoroughly enjoyed his visions of wealth when he solved the mystery of the castaway's tobacco-box.
- "BO'SUN OF THE DAWN". Ken is left in a black pit to die, by a villain named Da Silva.
- "THE TICK OF DOOM". Dynamite for Ken King - dynamite packed in a case supposed to contain only clocks.
- "BILLY BOTTLE - BEACHCOMBER". Kit Hudson has to fight a great temptation. A fortune will be his if he abandons a beachcomber.
- "THE DAWN'S QUEER PASSENGER". Hudson shanghairs his strange beachcomber cousin, Billy Bottle.
- "CANNIBAL ISLAND". A fortune won and lost. Kit Hudson does the right thing by his queer cousin.
- "LUCK O' THE SOUTH SEAS". A staggering surprise comes to the chums of the 'Dawn'. They pick up a castaway, who turns out to be a girl for whose rescue there is a reward of £1,000.

Sixth Series. Commenced in No. 218. (Early 1931).

- "SOUTH SEAS SHIPMATES". The 'Dawn' has a strange passenger in Bristow Holt of Kolo.
- "ROARING DEMONS". Ken is a fine seaman. This trip he has two demons to reckon with - one, a hurricane, the other, Bristow Holt.
- "TREASURE OF TOTO". A cannibal island, a box of treasure, and a canoe which vanishes.
- "THE BULLY OF THE OCTOPUS". The skipper of the 'Octopus' is hard up for a crew, and kidnaps Ken's natives.
- "CHIEF OF THE WAI-WAI". A sensational find of pearls on a lonely atoll. Ken narrowly escapes the cooking-pot.
- "THE SHARK'S TOOTH". Ken meets a Dutchman who 'puts it across' the shipmates of the 'Dawn'. But the Dutchman does not have the last laugh.
- "DANNY, THE COOKY-BOY". Kidnapped from under the very nose of his master, the cook of the 'Dawn' gets his own back.

Seventh Series. Commenced in No. 236. (1931).

- "THE QUEST OF WU FANG". A sinister Chinaman, who has been haunting the coral wharf, starts the ball of adventure rolling.
- "THE SEA-CAT'S PRIZE". 'Twenty on the line. Bags of pearls!' That's all they can get out of Ben Keefe, the castaway.
- "THE CHASE OF THE SEA-CAT". A sick man's gabble, hinting at a great hoard of pearls - the greed of Wu Fang, the cunning of a white man, and the efforts of Ken to defeat the villains.
- "LONG PALM ISLAND". Ken finds his trading with natives interrupted, and Dandy Peter, his enemy, makes a terrible acquaintance with a lonely tropic isle.
- "BEN KEEFE'S SECRET". Somewhere in the Pacific lies an island where a fortune in pearls is waiting. Desperate villains have kidnapped the only man who knows the secret of where the treasure lies, but Ken is hot on their trail.
- "KEN KING'S CLUE". The ketch was speeding eastwards under a cloud of canvas. Her course was a mystery to Kit Hudson. But Ken had solved the mystery of the whereabouts of Ben Keefe's pearl island.
- "WARRIORS OF THE SOUTH SEAS". Ken saw land where no land was marked on the chart, - the Island of Pearls. And spear-armed natives were gathering there,

and a war-drum was sounding the alarm.

"THE ISLAND OF PEARLS". It is also an island of head-collecting cannibals, and the comrades have never been nearer a fearsome end.

"THE BEACH OF TERROR". It's death to venture on the island of Aya-ua. But the pearls are a great attraction.

"KEN KING STEPS IN". Wu Fang's cunning enables him to win the prize for which many desperate men have sought - but Ken King takes a hand.

"IN THE HEAD-HUNTERS' LAIR". A pressing invitation comes to Kit Hudson to visit the local devil-doctor, who smokes human heads in his spare time. Ken King and brawny Koko go, too, - but only in the nick of time.

"FEAST NIGHT ON AYA-UA". The great cooking-fire is burning, the white men to provide the feast are there. The cannibals are smacking their lips. Then Ken arrives.

Eighth Series. Commenced in No. 277. (1932).

"KING OF THE ISLANDS". The villainous Dandy stows himself away secretly on the 'Dawn'.

"THE HAUNTED SHIP". The stowaway on the 'Dawn' makes the crew believe that the ketch is haunted.

"THE GRINNING PIRATE". Dandy Peter, pirate of the South Seas, gets the whip-hand. No wonder he grins.

"MAROON ISLAND". A prisoner on his own ketch, Ken King is bound for an uncharted speck of an island in the Pacific.

"LOST TO THE WORLD". Ken is like Robinson Crusoe in this story, but he certainly has his loyal chum and good old Koko with him.

"WILD MAN OF THE PACIFIC". The scrap of paper which the lost millionaire slipped into a bottle and flung into the sea contains many puzzling blanks in the message which contains a clue to a fortune.

"THE ISLE OF SURPRISES". The lonely sea-girt land, seemingly so peaceful and beautiful, where Ken is marooned, suddenly becomes intensely alive.

"THE BULLY OF TONGA". The boy skipper has had a rough time, but luck turns, we find him in pursuit of the rascal who has stolen his ketch.

"CHASING THE DAWN". With a pirate in command, Ken's ketch goes racing over the Pacific - with the boy trader's motor-boat in hot pursuit.

"KEN KING'S LUCK". Almost crushed by misfortune, Ken suddenly meets with the most amazing good fortune. He gets his ship back - and money to burn.

Ninth Series. Commenced in No. 302. (Late 1932).

"KING OF THE ISLANDS". Ken meets a strange Eurasian, Honest Mr. Jam.

"THE PEARLS OF JAM". Fat Mr. Jam provides a surprise with his amazing pearls and Billy, the beachcomber, comes out of the sea.

"KEN KING'S JOY-RIDE". Ashore in Tahiti, the boy trader bumps into Mr. Jam - more ways than one.

"TREASURE OF TUNAVIVA". There's Pink Coral worth five pounds an ounce on Tunaviva says Billy the beachcomber. Ken is doubtful - but not so Mr. Jam.

"TROUBLE ON TAHITI". Never has Ken seen a more beautiful island than Tahiti. But it's more full of trouble for him than any island he knows.

"OUTCAST OF THE SOUTH SEAS". For the sake of a wastrel beachcomber, Ken walks deliberately into a deadly trap.

"ON THE PINK CORAL TRAIL". The market value of Pink Coral is £5 an ounce - and Ken is seeking an island that is made of it.

- "THE ATOLL OF MYSTERY". Ken, seeking pink coral, finds a first-class mystery - and hidden watchers on an island that should be uninhabited.
- "THE SECRET MEN OF TUNAVIVA". On the loneliest island in the world, the bullets start to fly.
- "KEN KING'S DEFEAT". Hair-raising experiences on Tunaviva.
- "KOKO'S GREAT FIGHT". The Kanaka bo'sun has a love for his master which bodes ill for Ken King's enemies.
- "NO SURRENDER". A prisoner in the hands of the Secret Men of Tunaviva, Ken boldly refuses to order Koko to hand over the 'Dawn' to his captors.
- "KEN KING'S MATE BOBS UP". Kit Hudson is going to rescue - or avenge - his chum, even if he has to turn the South Seas inside out.
- "KING OF THE ISLANDS" PERIL". Faithful Koko is faced with a fearful choice - to surrender his master's ship or to see Ken King perish before his eyes.
- "DEATH-TRAP OF THE SOUTH SEAS". Bottled up in a dark, water-logged cavern, Ken is fighting for his life - without weapons or hope.
- "KING OF THE ISLANDS LAST CHANCE". It's touch and go for Ken. Death goggles at him in the very moment that he lays his hands on the precious pink coral.
- "COMRADES OF THE KETCH". Kit Hudson to the rescue.
- "SOUTH SEAS TREASURE". Great lumps of pink coral, and plenty of trouble for Ken King.
- "THE FIRE-SHIP". Death by roasting looks like being the fate of Ken, with dynamite-tipped arrows to blow him to pieces if he escapes the fire.
- "WHITE FLAG - AND BLACK DEATH". A horror lies hidden in the ketch - a tiny thing, black as night, with a single crimson spot. Its bite is death.
- "THE LAGOON OF TUNAVIVA". A strange mystery over the danger-filled lagoon.
- "BILLY THE BEACHCOMBER". Big surprises and a fine windfall for Ken King and his merry men.

Tenth Series. Commenced in No. 347. (1933).

- "SOUTH SEAS SALVAGE". On the surf-ridden shore of a cannibal island lies a wreck with £7,000 waiting to be salvaged.
- "KIT HUDSON'S HUSTLE". Kit Hudson wants that £7,000. So does Dandy Peter Parsons.
- "THE CRACKERJACK'S TREASURE". Kit Hudson on his own - after £7,000.
- "SOUTH SEAS PARTNERS". In partnership with the rascal, Dandy Peter, Kit Hudson is crazed by the vision of Big Salvage.
- "HEAD-HUNTERS OF TREASURE ISLAND". Hot on the trail of seven thousand golden sovereigns, Kit Hudson and Dandy Peter meet the cannibal guardians of a South Seas treasure-wreck.
- "WATER-CANOES OF SUNA-SUNA". Hudson, in partnership with a scoundrel, fights for his life with a hoard of head-hunters - with the fortune they've come to salvage lying in the waters at their feet.
- "GUARDIANS OF SOUTH SEAS TREASURE". Kit Hudson meets with the blackest treachery from his partner, Dandy Peter.
- "KEN KING'S CANNIBAL HUNT". Speed---speed! - is Ken's prayer in his race to save his old comrade.
- "PRISONERS OF THE CANOE-HOUSE". Koko, the giant Kanaka bo'sun, deals with the Devil-doctor of Suna-Suna, and finds Ken King's lost chum.
- "PHANTOM GOLD". Shipmates once more, Ken and Kit join forces in a bid for the 'Crackerjack's 7,000 sunken sovereigns.
- "DANNY, THE DIVER". Cannibals, sharks and trickery lie between Ken and the

salvage of the 'Crackerjack', and only the fat cooky-boy can solve the mystery of the treasure.

"THE COOKY-BOY'S HAUL". Promoted from the galley to deep-sea diver, Danny rifles Davy Jones' treasury.

Eleventh Series. Commenced in No. 413. (1934).

"SOUTH SEAS SCALLYWAG". Ray Paget is the bad lad of the wild Pacific. And it's Ken's job to tame him and to make a man of him.

"KEN KING'S RUNAWAY". The scallywag is ready to face even hungry sharks to escape from the 'Dawn'.

"CANNIBALS OF KUA". The scallywag laughs at Ken's solemn warnings until the cannibals gather him in for the cooking pots.

"HEAD-HUNTERS' LAIR". There's a very real chance that Ken himself may join his runaway deckhand in the cannibals' larder.

"ROGUE OF THE SOUTH SEAS". The scallywag gets into the clutches of Barney Hall, the rogue.

"DESERTER'S TRAIL". The scallywag deckhand has vanished, but Ken gets a clue as to his whereabouts.

"KOKO, THE KANAKA". The giant bo'sun helps Ken to wring the truth out of Barney Hall.

"MUTINY ON THE DAWN". A good joke, thought Ken, when the cooky-boy upended a pail of garbage over the scallywag's head. But it led to Mutiny.

"WRECKER OF THE PACIFIC". Ken is a prisoner on his own ship. And Ray Paget, the scallywag, a mutineer, is recklessly determined to pile the 'Dawn' on coral reef.

"SCALLYWAG'S LUCK". Ray Paget tricks the cooky-boy into playing the traitor.

"DANDY PETER'S CUTTER". With sails all set, Ken goes after the scallywag, who has joined Dandy Peter.

"BEACHCOMBER OF UVUKA". A derelict of the South Seas, Ray Paget would do anything for money. It was Dandy Peter's money that made him tackle King of the Islands.

"KEN KING'S MAN-HUNT". Dandy Peter's cutter is lost in the boundless Pacific. But Ken is determined to find it and settle scores with the man who has carried off Paget.

"STEALER OF MEN". The revelation of Dandy Peter's business at Dutchman's Island comes as a stunning blow to scallywag Ray Paget, deserter from the 'Dawn'.

"DANDY PETER'S VENGEANCE". With every stitch of canvas set, Ken races across the Pacific, desperate to save Paget. He succeeds, and the scallywag gives his promise for the future.

Twelfth Series. Commenced in No. 6 (New series). (1928).

"KING OF THE ISLANDS". Sunset over the Pacific - the ketch 'Dawn' lying becalmed off the uninhabited island of Kohu. Then came the Dutchman, Van Duck, after a pearler's secret.

"THE BOY WITHOUT A NAME". Ken has picked up a strange refugee, a boy known only as Peter. In some way Peter is connected with the story of a fabulous quantity of pearls on Kohu.

"BULLY OF THE SUNDA". 'The days of piracy are dead - Van Duck will never dare attack us', declared Ken. But he had forgotten the lure of pearls.

"KEN KING HITS BACK". The boy skipper hands out rough justice to Barney Hall, his old enemy.

RE SHIP". Ken, Barney Hall, Van Duck, and the boy Peter continue the search for the pearls.

N DUCK'S VENGEANCE". Prisoner on board his own ship, Ken makes a midnight voyage to Kohu, where the mystery of the vanished boy, Peter, is deepening.

VALS OF PEARL ISLAND". War to the death on Kohu Island.

PRIZE ATTACK". Stealthily Ken swam towards the 'Dawn', risking his life in an effort to recapture his ketch.

TCHMAN'S PRIZE". Determined to discover the pearls hidden on Kohu Island, Van Duck strikes again, while Ken fights a lone battle.

SCUE UNDER FIRE". No method was too ruthless for Van Duck to get the secret of Kohu out of the boy, Peter. Somehow Ken had to effect a rescue before it was too late.

AMING ARROWS". They thudded on the deck of the 'Dawn'. Van Duck was making a last attempt to secure the secret of the pearls of Kohu. And the boy, Peter, turns out to be a girl.

LAND OF SILENCE". It was weird - uncanny. As the 'Dawn' approached the usually busy island of Lalua there was not a soul to be seen, not a sound to be heard.

RNED OFF LALUA". The warning was backed by bullets, but Ken ignored it. He was determined to get to the bottom of the mystery of the Island of Silence.

'S UP TO KOKO". Overnight Ken and Kit had vanished on the Island of Silence. Now is Koko's chance to prove he is no common Kanaka, as he has often boasted.

RRICANE SALVAGE". Why had the three dagoes stolen the 'Dawn's' boat and put out to sea? Ken thought he knew when he sighted the drifting derelict.

STERY OF THE GRAMPUS". The three dagoes had beaten Ken in the race for the derelict schooner. Then, from the supposed derelict, shots rang out.

AD-HUNTERS' GOLD". A Frenchman brings a story of hidden gold. And Dandy Peters puts his oar in.

ANTOM FORTUNE". In the sand gleamed tiny specks of gold. "It's a fortune, Ken", exclaimed Hudson. "And it's ours for £500." Too late the chums discovered the trickery.

E COOKING-POTS OF GULU". The shipmates of the 'Dawn' lost their money buying a worthless gold-mine. Now the savages attack them.

AVE TO, DANDY PETER". The 'Dawn' swept down on the 'Sea-Cat'. Ken could not see the swindling Frenchman on board, but he had no doubt the reckoning was at hand.

E GHOST OF THE SANDBANK". Retribution for the Frenchman, and Ken and Kit get their money back.

teenth and Final Series. Commenced in No. 49. (new series) (1939)

IG OF THE ISLANDS". Danny, the cooky-boy, reports a 'debble' aboard the 'Dawn' - and the Kanaka crew mutinies.

E CHEST OF TERROR". The 'debble' turns out to be Ken's old enemy, Dandy Peter - and he is quickly conquered.

LAND OF THE WOLF". The shipmates fall foul of a mystery man of the Pacific - a man who shoots unauthorised visitors to his island on sight.

E MAN FROM THE SEA". He's the one man Kit Hudson wants to meet, but he's unconscious, and nips in the bud the trouble brewing between the pals of the 'Dawn'.

E WORD WAS 'DANGER'". From the island of the Wolf came a grim warning to steer clear of that forbidden spot. But it leads Hudson to quarrel with

his skipper.

"MASTER OF MYSTERY ISLAND". The Wolf they called him - and now he and his cannibals had trapped Kit Hudson.

"SHARK BAIT". 'The name', cried the Wolf. 'Give me the name of the man who visits my island in secret.' If Hudson does not reply he is to be thrown to the sharks.

THE BUNNY HARE SERIES

Commenced in No. 131. (1930).

"THE MAN WITH THE EAR-RINGS". Series starts in Margate.

"BUNNY ON THE TRACK". Bunny saves a man in a swimming-pool.

"SLAVE OF THE WIND". Bunny invests 5/- in a balloon ride, and meets with great peril.

"BUNNY'S LUCK". Bunny is carried to France in the runaway balloon.

"THE VANISHING TRICK". Bunny in a predicament in the Bay of Biscay.

"BUNNY'S SECRET". Bunny in the Straits of Gibraltar.

"MORE KICKS THAN HA'PENANCE". Bunny in a scrap on Gib.

"BUNNY TO THE RESCUE". More trouble on Gib.

"SECRET OF THE SAND DUNES". Bunny in an adventure with pirates in Morocco.

"THE MAN IN THE VEIL". Trouble with Nubians.

"THE PUDDING HEAD". Bunny in Tunis.

"TREASURES OF CARTHAGE". Adventures in the ruins of Carthage.

THE SCHOOL FOR SLACKERS

First Series. Commenced in No. 371. (Early 1934).

"THE SCHOOL FOR SLACKERS". The whole of High Coombe School is against the new Head, James McCann. For his middle name ought to be 'dynamite'.

"THE FIGHTING HEAD". Open rebellion in the School for Slackers.

"REBELS OF THE FIFTH". The Wake-'em-up Head issues his challenge - 'Knuckle under - or get out!'

"THE WAR OF THE FAGS". The rebellious Fifth Form use the fags to bait the unpopular new Headmaster.

"FREEING THE FAGS". The Head flings another bomb-shell. Fagging is forbidden.

"THE DANDY'S BOOBY-TRAP". Mr. Chard gets the booby-trap intended for the live wire Head.

"DORM THREE'S NIGHT OUT". The night birds (breakers of bounds) at High Coombe get their wings badly singed.

"CAPTIVE OF THE FAGS". The fags imprison Colonel Compton - in mistake for the new Head.

"FOURTH FORM AVENGERS". 'Vengeance is mine', vowed Ferguson of the Fourth. His plot slipped up.

"THE PREFECTS' REVOLT". 'We'll put his head in a bag and tie him up', - it could go wrong!' said the prefects. But it did!

Second Series. Commenced in No. 384. (Mid 1934).

"THE DANDY PAINTER". Aubrey Compton paints the Head's study, and Bob Darrell is blamed.

"TOO TIRED FOR CRICKET". Jimmy McCann has bucked them up at lessons. Now he is going to do the same at games.

AT PRICE DUCKS' EGGS?". The Head is humiliated by seeing his boys in the most amazing game of cricket ever played.

PTAIN - AND FAG". The Head appoints Ferguson of the Fourth as Captain of Cricket - with staggering results.

KING FOR THE SACK". Aubrey Compton, leader of the slackers, challenges the Head to sack him - and gets the medicine he doesn't want.

YING FOR THE HEAD". Compton adopts gangster methods in his bitter feud against the Headmaster.

E HIGH COOMBE JOKER". Carter, the funny man of the Fifth, works the biggest jape ever. The victim, the Head, has his little joke, too.

E CRICKET DICTATOR". Ferguson of the Fourth, Head of Cricket, turns out the senior slackers for practice at the nets - at four o'clock in the morning.

R AND FEATHERS FOR JIMMY McCANN". But the French Master gets the lot.

YMY McCANN'S MIRACLE". High Coombe beats Okeham at cricket - and the Head has succeeded. But the question asked at the end of the series is "Will it last?"

THE LEN LEX SERIES

st Series. Commenced in No. 452. (Autumn 1935).

E SCHOOLBOY DETECTIVE". The first ten stories appeared under this collective title. Len Lex is sent to Oakshott School by his uncle, Detective-Inspector Nixon of Scotland Yard. He is in search of a crook known as the Sussex Man.

STERY OF THE MOAT HOUSE". Len, on holiday with his pals, finds a Christmas mystery when Sir Lucian Jerningham disappears.

G GHOST HUNTERS". The ghost of old Sir Lucian appears at the Moat House.

VANISHED HOST". More holiday thrills at the Moat House.

ST SIR LUCIAN". Len Lex solves the mystery of the Moat House.

nd Series. Commenced in No. 479. 1936.

KED OUT". Tunstall, sacked from Higham School, comes to Oakshott, and Len Lex gives him very particular attention.

ING FOR THE SACK". Len asks himself why Tunstall of the Fifth is deliberately courting expulsion.

LY OF THE FIFTH". Tunstall, the new Fifth-former, is a wretched bully, but Len makes short work of him.

ON THE WARPATH". Thirsting for vengeance, the Goat of the Fifth bikes out on the trail of Tunstall - and disappears.

SE OF MYSTERY". Searching for Pie, Len Lex hears suspicious noises from behind shuttered windows in a weird house.

KIDNAPPED FIFTH-FORMER". Len solves the mystery of the absence of Pie, and Tunstall, an impostor, is shown up.

HOLD-UP MAN". Lex, cycling with his pals, hears two revolver shots, and goes on the trail of a bank robber.

TERY MASTER". Pie Porringe voices strange suspicions of Mr. Young, the new master - and it sets Len thinking hard.

MAN FROM SCOTLAND YARD". While Oakshott buzzes with gossip about the bank robber, Len gains some useful clues.

S MASTER-STROKE". The Goat of Oakshott thought his rag a complete washout. Not so, Len Lex. It gave him the final link in the evidence against the hold-up man, Mr. Young, of course.

THE RIO KID SERIES

New stories of the famous character from the "Popular". Commenced in No. 503 (1937).

- "THE RIO KID RIDES AGAIN". The Kid rides into Lariat, and finds a heap of trouble.
- "THE LONELY HUT". A lonely hut stood on the empty range. The Kid sat in silence awaiting trouble - and it came.
- "MOONLIGHT STAMPEDE". The Kid in conflict with the rustlers of Lariat.
- "TRAITOR'S TRAIL". Somewhere in the hills was the rustlers' hide out - until the Kid took up the trail.
- "WATCHERS OF THE RANGE". From their hiding-place the cowboys saw a cloud of in the distance - bobbing stetsons of men on horseback. The Kid was right the rustlers were riding into a trap.
- "RUSTLER'S SECRET". The Kid brings to justice Handsome Harris - rustler in chief.
- "RANGERS ON HIS TRACK". The Rio Kid thought he had said good-bye to outlawry. Then, like a bolt from the blue, came Mule Kick Hall, captain of the Texas Rangers.
- "NIGHT ALARM". The Texas Rangers are after the Kid.
- "HUNTED DOWN". 'Let me see your face', said Mule Kick Hall. 'Push back that stetson. Reckon I've seen you before somewhere'. The Kid knew that his was up.
- "FALSE TRAIL". Common sense tells the Kid to ride from the Lazy S ranch where he is foreman. But he stays.
- "LYNCH LAW". The Kid knew that he was throwing away his liberty. But he could not let them hang the only man who knew his secret.
- "MULE-KICK GETS HIS MAN". The end of the Kid's foremanship of the Lazy S ranch.
- "THE RIO KID IN HOLLYWOOD". The Kid reaches the film city.
- "FIFTY-THOUSAND-DOLLAR PRISONER". The Kid faces up to Spanish John, the most feared man in Hollywood.
- "RIO KID, TALKIE STAR". The Kid is booked to impersonate himself on the silver screen.
- "JUST LIKE A MOVIE". The film-makers of Hollywood don't have to think out new thrills when the Rio Kid's around. He supplies them himself - red hot.
- "ONE THROW OF THE LARIAT". Success or failure for the Kid in Hollywood? Spanish John takes a hand.
- "THE DEATH RIDE". All that a horseman could do in the way of wild riding the Kid was prepared to put over for the films, but this was a movie stunt gone wrong.
- "THEY CALLED HIM A QUITTER". The Rio Kid had said that he would ride his mule down the waterfall, but for two days he had been missing. They said he had got 'cold feet' and had gone for good. But they were wrong.
- "FUNK OF THE FILMS". The Kid in conflict with a weak film-star.
- "HOLLYWOOD SHOW-DOWN". The Rio Kid's secret was out. There was nothing for him to do but to ride - but he had a debt to settle first.

WANTED: Magnets Nos. 1122, 1123, 1124, 1125, containing Ravenspur Grange series. Price 10/- per copy. Or the Schoolboys' Own Library number 229 "House of Terror". Price 10/-. In good condition only.

B. ADAM, 28 DERWENT STREET, NEWCASTLE-ON-TYNE, 5.