

NAXOS
AudioBooks

CLASSIC
FICTION

Sapper
**Bulldog
Drummond**

Read by **Roy McMillan**

THE
COMPLETE
CLASSICS

UNABRIDGED



NA712912D

1	Prologue	7:48
2	For a moment he stood motionless...	7:53
3	'Gentlemen,' he remarked...	6:10
4	Suddenly the American removed the toothpick...	8:41
5	Chapter 1: In Which He Takes Tea at the Carlton and is Surprised	5:34
6	He propped the letter up against the toast-rack...	5:02
7	II: At four o'clock exactly Hugh Drummond stepped out...	7:31
8	'What's the matter, old thing?' he asked...	5:39
9	'Do you remember the theft of the celebrated miniatures..?'	6:18
10	'And what is it that makes you think there's mischief ahead?'	5:11
11	Chapter 2: In Which He Journeys to Godalming and the Game Begins	6:07
12	II: The 30 h.p. two-seater made short work...	5:20
13	'I hope he avoided the crash alright,' murmured Drummond...	4:03
14	III: At half-past five he stopped...	6:21
15	'Mr Hiram C. Potts – the celebrated American millionaire...'	7:02
16	It was with almost a look of relief...	6:31
17	The document was still lying on the table...	5:05
18	Chapter 3: In Which Things Happen in Half Moon Street	5:47
19	Meanwhile, unconscious of this sudden solicitude...	5:44
20	II: At twelve o'clock precisely the bell rang...	4:26
21	Peterson's face was absolutely impassive...	5:06

22	III: Hugh turned back into his own room...	6:03
23	For ten minutes he spoke...	6:10
24	Then further interior activity took place...	6:31
25	Chapter 4: In Which He Spends a Quiet Night at The Elms	5:39
26	A sudden sound outside in the garden...	6:27
27	II: In the days when Drummond had been a platoon commander...	8:54
28	III: At eight o'clock the next morning...	5:02
29	Peterson, with his coffee cup in hand, was staring...	5:43
30	IV: 'I heard you were down here,' she said...	5:30
31	Chapter 5: In Which There is Trouble at Goring	6:44
32	II: Inside the Junior Sports Club, Hugh Drummond...	8:16
33	'Mr Potts will see no one, sir,' remarked the man...	7:16
34	'You're not very clever at it are you?' said Hugh...	7:07
35	III: 'I'm glad you two fellows came down...'	7:55
36	Chapter 6: In Which a Very Old Game Takes Place on the Hog's Back	7:52
37	II: 'Has it struck you fellows,' remarked Hugh...	7:41
38	III: Hugh stopped his car at Guildford station...	6:52
39	'I suppose,' he remarked resignedly...	4:04
40	IV: At a quarter to ten he backed his car...	6:04
41	Everything had fallen out exactly as he had hoped...	6:24
42	Chapter 7: In Which He Spends an Hour or Two on a Roof	7:55

43	'A truce to all this fooling,' he burst forth...	8:09
44	II: The darkness could be felt, as real darkness...	4:33
45	A faint, watery moon showed him a twenty-foot drop...	4:37
46	III: It was half an hour before Drummond decided...	4:44
47	'Are you ready?' he said, taking off his coat...	4:50
48	The sound of the door opening made both men...	6:19
49	'Make the fool sign,' The words echoed through...	5:40
50	Chapter 8: In Which He Goes to Paris for a Night	7:00
51	'Peterson,' he called out affably...	6:51
52	II: 'Go away,' said Toby, looking up...	4:34
53	III: 'Have you got him all right, Ted?'	6:39
54	'Now listen – all of you. Ted – off you go...'	6:19
55	IV: 'My dear fellow, I told you we'd get here somehow.'	4:45
56	'I guess I've sort of taken to you,' he remarked...	4:57
57	Chapter 9: In Which He Has a Near Shave	5:10
58	'Crude!' he murmured, 'crude! If you and your pals...'	5:16
59	II: But on that particular evening the detective...	7:09
60	The light flashed out, darting round the room...	6:53
61	III: It was the Comte de Guy who boarded...	6:56
62	IV: 'Walk right in, Mr Green,' said Hugh...	7:03
63	Chapter 10: In Which the Hun Nation Decreases by One	6:38

64	'Feeling better, my friend?'	7:48
65	II: 'We appear,' remarked Hugh quietly...	6:32
66	Algy's warning cry rang out simultaneously...	8:17
67	III: Even in his wildest dreams Hugh had never...	6:00
68	For a while the three men studied him in silence...	6:13
69	Chapter 11: In Which Lakington Plays his Last 'Coup'	7:52
70	II: Laidley Towers was <i>en fête</i> .	4:39
71	And it was at that moment that the intent watcher...	5:03
72	Then a peculiar look came over the Indian's face...	6:02
73	But apparently by this time the Great Brooding Spirit...	7:11
74	III: Drummond, hunched low over the wheel...	7:54
75	'And since I have to deal with him later...'	6:56
76	Chapter 12: In Which the Last Round Takes Place	5:54
77	'Why,' he spluttered after a moment...	6:46
78	II: It was a couple of hours later that Hugh rang up...	4:13
79	'Lakington! That was the name of the man I met...'	5:01
80	III: 'What's troubling me,' remarked Hugh...	6:19
81	'He should be here at any moment,' he answered...	6:39
82	'And now, Carl Peterson,' he remarked...	5:23
83	Epilogue	4:36

Total time: 8:38:39

Sapper

(1888–1937)

Bulldog Drummond

Bulldog Drummond is James Bond written by P.G. Wodehouse. On the one hand, he is affable, light-hearted and garrulous, and has a group of chums with whom he gets blotto on cocktails at their club. One of them even wears a monocle. They speak almost as if their leader was Bertie Wooster, calling each other 'old thing' or 'old fruit', using a language that comes more from the English public-school tradition than the trenches. On the other hand, the hero is an all-action, no-nonsense ex-soldier, taking on criminal gangs who want to destroy the very fabric of society. He is calm under pressure, offering dry *bon mots* to his adversaries while remaining steely in his resolve. But it is precisely this mixture of clubbable chumminess allied to an instinctive, patriotic bravery that makes Drummond a character at the heart of popular English fiction.

The line runs from Sherlock Holmes through Sexton Blake and the Scarlet Pimpernel via Richard Hannay to Drummond; then on through to The Saint, James Bond, Mike Hammer and many, many more. Bond may now be the world's most popular film character, but from the 1920s to the 60s Drummond was the template. McNeile's character influenced as many as it was indebted to, and fed the huge appetite for the outwardly calm, even languid, hero who believes in the rules of the game. These rules might be how to dress for dinner or how to treat a lady; but they might equally be how to kill an unarmed enemy. Such matters have a certain etiquette, a protocol, which the civilised man can and does follow. What makes the villains unspeakable is their refusal to acknowledge these codes that hold the established order together. The other appealing aspect of these heroes is

the barely (but just) credible adventures they get into, the deviousness of their enemies, and the thrilling chases and escapades that are required to see off the threat.

But for all its escapism, *Bulldog Drummond* has a kind of reality at its core, albeit one that was heightened and exaggerated for effect. Herman Cyril McNeile was born in Cornwall in 1888, and educated at the Royal Military Academy in Woolwich. He served with distinction in the army, joining in 1907 and remaining for twelve years, during which time he saw action at both battles of Ypres, won the Military Cross and was mentioned in despatches. He started writing while serving in the trenches, and his stories of a soldier's life – accurate without being alarming – were immediately popular. As a serving member of the forces, however, he had to use a pen-name. The depth of his affection for his army colleagues can be measured by the fact that he took his pseudonym of 'Sapper' from the nickname given to the Royal Engineers with whom he served (a sapper being one of those whose work included

digging tunnels and laying explosives under enemy lines). That it allowed him to disguise his German-sounding first name might have been useful, too, given that he started publishing in 1915 at the height of the war. In some editions of his books, his name is given as Henry. Given this background and war record it would be tempting to assume that Drummond is McNeile's alter-ego, an inflated version of himself, perhaps; the character was, however, inspired by his friend Gerard Fairlie, whose outstanding athleticism, determination, physical strength and cool under pressure were all features of McNeile's Hugh Drummond.

But there is a deeper reality at work, too. In 1920, when *Bulldog Drummond* was first published, the biggest war in human history was only just finished. It had seen millions killed by an industrialisation of conflict on a scale that was barely comprehensible. Meanwhile, in Russia, a royal family had been murdered as part of a massive revolution that hoped to threaten the capitalist societies of America and Europe. The notion of powerful industrialists working to destabilise a

society that was loyal to the throne must have felt all too possible; and the idea – somewhat quaint today – that a stiff upper lip, honest pluck, a sense of humour and a fearless determination would be enough to save the day was not just heartening and reassuring, but inspiring.

The book feels old-fashioned these days, again rather like Wodehouse's world, with its men-servants and chauffeurs. It can stray into xenophobia – all the villains are foreign almost by definition – and it only just manages to steer clear of a worse charge. But if McNeile never tried to write social realism, he nevertheless hit upon something that genuinely chimed with the nation's post-war consciousness.

McNeile married in 1914 and had two children; after he left the Army in 1919 he retired to Sussex, where he continued to write. Bulldog Drummond was a hugely successful character, appearing in nine further novels by McNeile, as well as in a similarly successful play (co-authored with Gerald du Maurier, who starred in it) and in many films. After McNeile died in 1937 there were to be a further seven books featuring Bulldog Drummond, written by

McNeile's friend and inspiration Gerard Fairlie. And it was not just Drummond who captured the public imagination. The scheming, shadowy, master criminal Peterson, the inspiration for several of Bond's various would-be nemeses, and his sexy, vampish sidekick Irma (another type that Bond would recognise), appeared in later works as well.

Times and tastes shift; what is permissible alters. Certain aspects of Drummond's moral and social code are now outmoded, just as elements of the James Bond world have had to align themselves with changes in popular culture. But there is something nobly, defiantly, warmly appealing about a man who offers a cigarette case with nonchalance ('Turkish this side; Virginia the other'), who actually does laugh in the face of danger, and who likes to have a cocktail before taking on the suspiciously sober evil mastermind intent on destroying the world. It's no wonder such a hero wins; we need him to.

Notes by Roy McMillan



Roy McMillan is a director, writer, actor and abridger. For Naxos Audiobooks he has read stories by Robert Louis Stevenson and the introductions to works by Nietzsche and the Ancient Greeks. He has directed readings of Hardy, Hopkins, Kipling, Milton and Blake; Austen, Murakami, Conrad and Bulgakov, among many others; and has written podcasts and sleevenotes, as well as biographies of Milton and Poe. He has also directed plays for Radio 3 and Radio 4.

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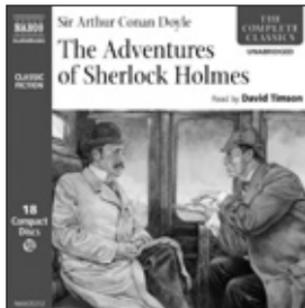
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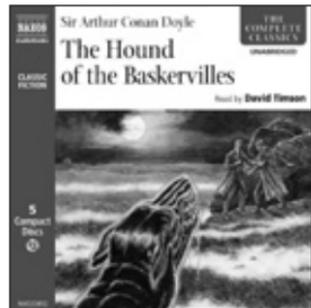
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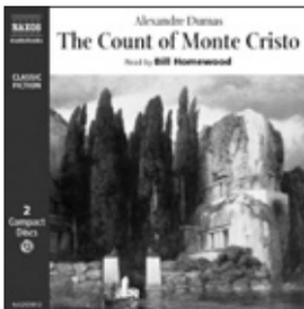
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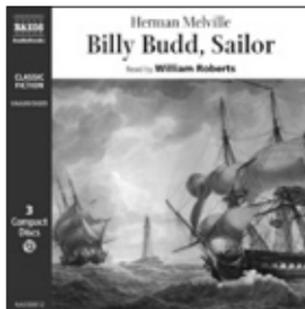
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Sapper Bulldog Drummond

Read by **Roy McMillan**

Demobilised officer, finding peace incredibly tedious, would welcome diversion. Legitimate if possible; excitement essential.

When Captain Hugh Drummond, DSO, MC placed that advertisement, he was looking for adventure. What he finds is an international plot headed by the greatest criminal mastermind in the world. For the sake of the beautiful Phyllis, he faces murderous schemers, acid baths and even wild animals in his attempts to save her father – and his own life.

In this, his first appearance, Bulldog Drummond is charming, undaunted and endlessly resourceful: the template of the modern action hero.



Roy McMillan is a director, writer, actor and abridger. For Naxos AudioBooks he has directed many readings, written podcasts and sleevenotes, and narrated *The Body Snatcher and Other Stories* and *The French Revolution – In a Nutshell*.

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