

**What did
American
theatre
ever do
for us?**

Roy Engoron on
the Golden Age
of Broadway

Revolution!

The NSC Christmas
party sees red

**A funny thing
happened on
the way to...**

Christopher Wyles in praise of
the forum that started it all

Shaken, not stirred

Richard Sherwood bares his soul

DESIGN!

THE NEWSLETTER OF THE NEW SHERIDAN CLUB • ISSUE 133 • NOVEMBER 2017



The New Sheridan Club traditionally meets in the upstairs room of The Wheatsheaf, just off Oxford Street. The Wheatsheaf is one of Fitzrovia's historic pubs, a one-time haunt of Dylan Thomas, George Orwell, Augustus John and Julian Maclaren-Ross. In fact Thomas met his wife Caitlin in The Wheatsheaf and, legend has it, he was known to flash at women there as well. Fitzrovia's associations with literature go back to the eighteenth century. In the twentieth century both Woolf and Shaw lived in Fitzroy Square; Pound and Lewis launched *Blast!* at the Restaurant de la Tour Eiffel in Percy Street. John Buchan lived in Portland Place and in *The Thirty-Nine Steps* Richard Hannay has a flat there. Both Lawrences (D.H. and T.E.) took rooms there, as did Aleister Crowley, Wilfred Owen, Rupert Brooke and Katherine Mansfield.

The Next Meeting

The next Club Meeting will take place on Wednesday 1st November in the upstairs room at The Wheatsheaf, 25 Rathbone Place, London W1T 1JB, from 7pm until 11pm. Harrison Goldman will address us on the subject of the Isokon Building. "When the London suburb of Belsize Park is mentioned, one thinks of Georgian townhouses on tree-lined streets," he explains. "But in the midst of WWII the Bauhaus movement were exiled from Germany and many members settled in London; eschewing the artists' colony of Chelsea as 'too busy', they saw Belsize Park as an ideal alternative. The Isokon Building charts the arrival of an artistic, creative and thoroughly modern set to NW3. This talk will look at the building as a complete work of art, its architecture, internal room design, living arrangements, furniture and inhabitants."

The Last Meeting

At the October meeting our guest speaker was Roy Engoron, a Club Member who resides in Sacramento but makes occasional trips to Blighty and often arranges these to coincide with Club events. Roy himself trained

as a theatre director and his subject this time was the Golden Age of Broadway, looking at the specific character of American theatre, from what is regarded as the first true American play, Thomas Godfrey's 1765 *The Prince of Parthia*—by all accounts execrable—then the early days of minstrel shows and showboats, taking in playwrights with a distinctively American voice (Eugene O'Neill being his personal favourite) and lingering on that great American form, the musical. He took us on a guided tour through some of the notable figures, whether actors, directors, writers or designers, and hoped, in conclusion, that the contribution of these luminaries atoned for the *Prince of Parthia*.

A written version of Roy's talk begins on page 4.



The restored Isokon Building



(Above) Torquil shuffles his notes; (below) Essex announces his Cigar Walk



(Above) That early American form, the minstrel show; (below) Roy waxes lyrical and ends with a plea for us all to support live theatre



The gentleman in stripes is a local hairdresser who popped in with a Victorian Shakespeare-themed moustache cup which he promptly auctioned off—Luca's was the winning bid; (below) the Men in Black interrogate Mark

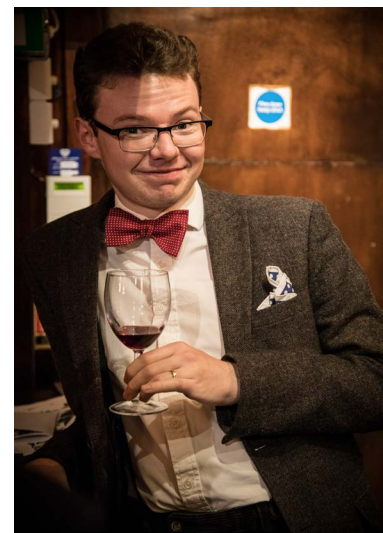


Mr and Mrs Mitchell. And Bob the lobster



Newcomer Peter

(Below) William Cole looks affable



ART DECO BROADWAY

Roy S. Engoron on the Golden Age of American theatre

THE YEARS BETWEEN the two World Wars contain some of the most amazing achievements of humans. The steam engine was replaced by the aeroplane as the fastest way to travel, the helicopter was developed in 1936, and penicillin was discovered by Alexander Fleming in 1928. The automobile became available to the masses, not just the wealthy. Films learned to talk while experiments with colour were perfected and became more common. Television was developed and the radio became the household staple for entertainment. After World War I, the United States emerged as a world power both economically and politically. Finally, after almost 200 years of wallowing in the back waters of theatrical literature and practice, there was the time, the money and the inclination to move America on to the world stage—pun intended.

Theatre in the American colonies

was dismal at best. It relied on rewrites of Shakespeare, usually with a happy ending. Alternatively, Shakespeare himself was popular during the Gold Rush, but only the most violent parts such as the last scene in *Hamlet*. There were “tea cup” dramas which were supposed to show domestic life. Lastly, there were “machine plays” in which the spectacle was more important than the plot. It was common to see floods, trains, and steamboats on the American stage. The scenery usually proved to be more memorable than the script.

There were, however, some original dramatic forms peculiar to America. Starting in 1810,

people started to take advantage of the hundreds of miles of navigable river in the US—it made perfect sense to put a production on a showboat and take it around to various ports. The same idea was again employed when the transcon-

Published in 1765, *The Prince of Parthia* by Thomas Godfrey was the first play written by an American. It is generally considered to be rubbish



ANNOUNCEMENT OF FIRST PRODUCTION
From the *Pennsylvania Journal*, April 23, 1767



An accidental mash-up between *The Black Crook* (above) and a vaudeville show starring Lydia Thompson (left) spawned the genre known as the musical

tinental railroad was completed in 1869.

The minstrel show was popular, but since it was always performed

by white men in black face, it fell into disrepute in the early part of the 20th century. It usually consisted of songs, instrumental interludes, and silly jokes. One can still see examples of the minstrel shows in some early films.

Perhaps the greatest contribution to the world of theatre is the American musical. Its origins could not have been more humble.

The Black Crook was an elaborate melodrama with a great deal of trick stage machinery. Neblo's Gardens in New York City was altered to accommodate the trick scenery in 1876. Also at the same time, an English vaudeville act, "Lydia Thompson and her British Blondes", was booked into a nearby theatre. When Lydia's theatre burned down, to accommodate both productions someone decided that it was possible to perform the melodrama and intersperse it with musical numbers from Lydia and the girls' act. That, quite simply, is the origin of the American musical. We have come a long way.

After WWI, American theatre began to get competition from the increased popularity of films along with the growing popularity of spectator sports such as baseball. In Europe, Ibsen, Chekhov, Strindberg, Wilde, Shaw and others were moving the limits of theatre to extremes never before achieved. The bases for Expressionism, naturalism, and satire were so distinctly European that it was difficult for Americans to relate to them. But one man succeeded in bringing all of that into the American vernacular. That was Eugene O'Neill, arguably the greatest American playwright of the 20th century.



The musical *Show Boat* changed musical theatre forever and continues to be produced. Left is an actual show boat and below that a photo of the 1927 stage production



O'Neill led a rather difficult life. Two of his plays, *Long Day's Journey Into Night* and *Moon For the Misbegotten* are so autobiographical that he refused to have them performed until after his death. Underneath his public reputation as a ladies' man and drinker, there lies the soul of a poet. For an example of his sensitivity and compassion, look up "Blemie's Will" online. He wrote this after the death of his beloved dalmatian. The sensitivity of this



essay leaves no doubt as to the depth of his feelings. O'Neill won the Pulitzer Prize in 1920, and Nobel Prize for Literature in 1936.

Many other personalities followed, including Stanley McCandless, the father of modern lighting theory and Jo Mielziner who had an amazing number of design credits on both Broadway and in the world of opera. Both men are icons in the world of theatrical design. At the same time, other forms of drama were being honed. George and Ira Gershwin along with DuBose Heyward wrote the first American opera, *Porgy and Bess*. The musical has further evolved to produce such legendary performers as Mary Martin and Ethel Merman. It is only due to spatial constrictions that we can't offer a thorough examination of the legendary choreographers such as Jerome Robbins and

Michael Kidd.

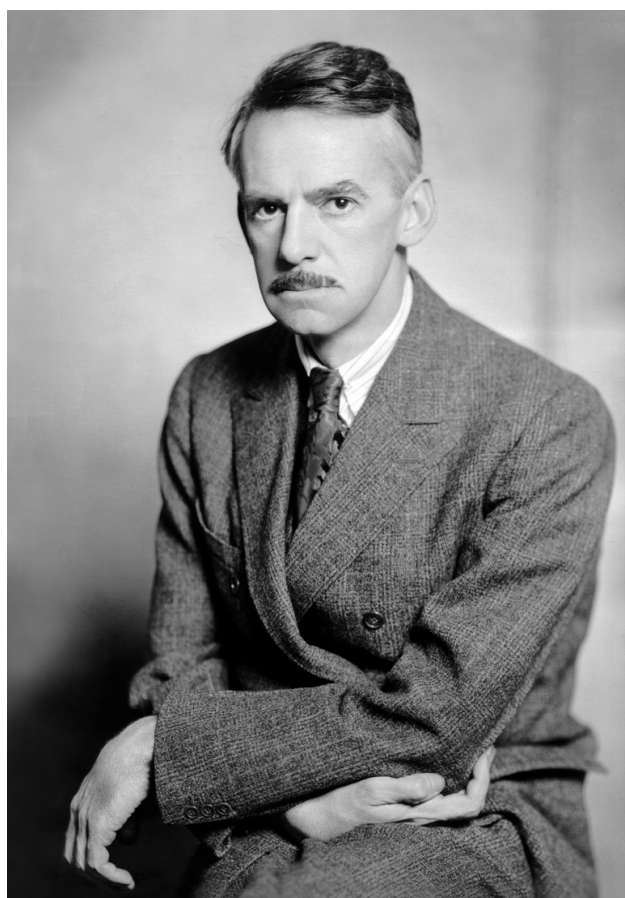
Speaking of musicals, in the early 1920s, Jerome Kern read Edna Ferber's novel, *Show Boat* from which he wanted to make a musical. He approached Oscar Hammerstein II and asked him to collaborate on the book and lyrics. In record time, the script and score were finished. The two approached Florenz Ziegfeld who strongly wanted to produce the show. Sadly, he didn't have the money. As a result, he pawned his wife's jewels. (His wife was Billie Burke, the good witch in the *Wizard of Oz*.) In 1927, *Show Boat* opened and changed musical theatre forever the world over. It became the first modern American musical and Ziegfeld the first modern Broadway producer.

With more influences from Europe, acting became more realistic, as did the scenery. However, Expressionism began to appear on the American stage in both manuscripts and stage design. Actors gained respect and admiration. The Barrymores, Ethel, Lionel, and John, become Broadway and Hollywood royalty. Charles Gilpin became the first black man to appear on the Broadway stage in 1920, ushering in the beginning of a new era of racial tolerance. He retired at the end of the decade; his roles were taken over by Paul Robeson who ended up living in Europe after being caught up in the Communist scare in the US in the early 1950s.

Besides Kern and Hammerstein, a host of other composers and lyricists flourished during the Golden Age—Cole Porter, Richard Rodgers, Lorenz Hart, George M. Cohan, and many others. One of the most notable is Irving Berlin. This was the Russian immigrant who came to America with almost no money and speaking not a word of English. During the course of his career, he wrote such classics as “White Christmas”, “Easter Parade”, “God Bless



(Above) An Expressionist set from *The Adding Machine* (1929); (right) Eugene O'Neill



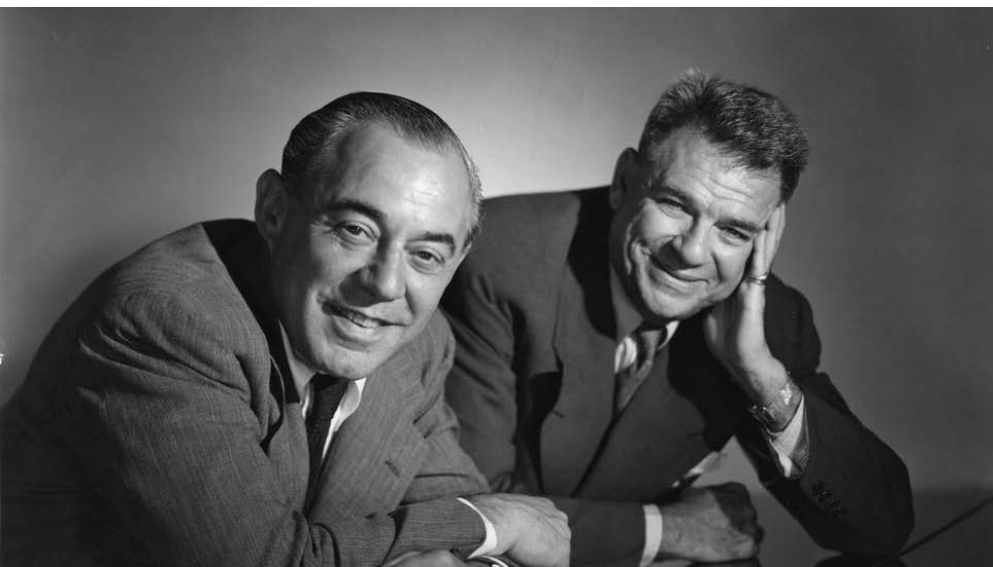
America” (the song many believe should be the American national anthem) and “There’s No Business Like Show Business”, the undisputed anthem of the theatre world.

There are dozens more personalities and



Richard Rodgers enjoyed two successful songwriting partnerships, first with Lorenz Hart (top) and then with Oscar Hammerstein II (bottom)

Theater is? A flea circus. Also opera. Also rodeos, carnivals, ballets, Indian tribal dances, Punch and Judy, a one-man band—all Theater. Wherever there's magic and make-believe and an audience—there's Theater. Donald Duck, Ibsen, and The Lone Ranger, Sarah Bernhardt, Poodles Hanneford, Lunt and Fontanne, Betty Grable, Rex and Wild, and Eleanora Duse. You don't understand them all, you don't like them all, why should you? The Theater's for everybody—you included, but not exclusively—so don't approve or disapprove. It may not be your Theater, but it's Theater of somebody, somewhere.



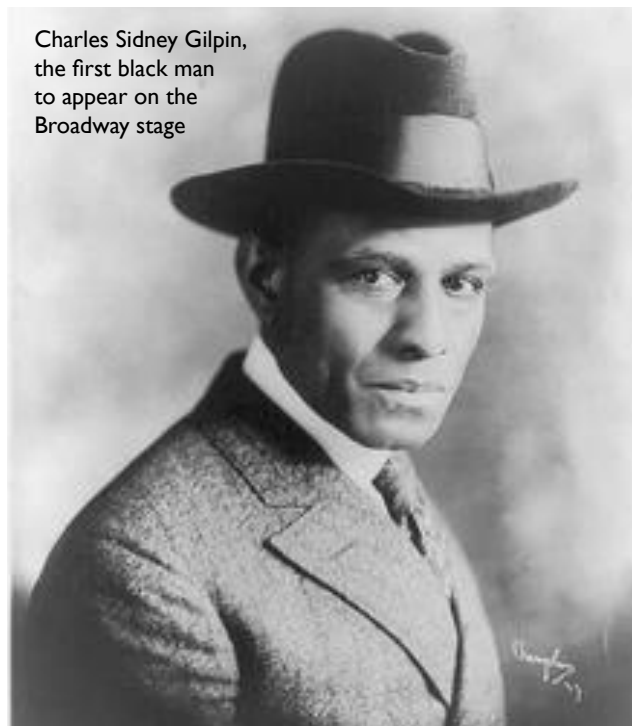
However, legitimate theatre must be supported by the public. Whether one enjoys musicals, farces or dramas, theatre is magic performed in real time. It should be attended as often as possible. So go to experience a wonderful event and the magic and mystery of live theatre wherever you are because, no matter how good the picture, no matter how powerful the speakers, nothing will ever take the place of actually being there.

institutions that emerged during the Golden Age. Each one is easily worthy of a doctoral dissertation. It's easy to see that from humble beginnings, American Theatre has contributed a great deal to the world of theatre, theatrical literature, design and music. The scope of American theatre can best be summed up by a quote from the screenplay *All About Eve* by Joseph Mankiewicz.

The Theatuh, the Theatuh—what book of rules says the theater exists only within some ugly buildings crowded into one square mile of New York City? Or London, Paris or Vienna?

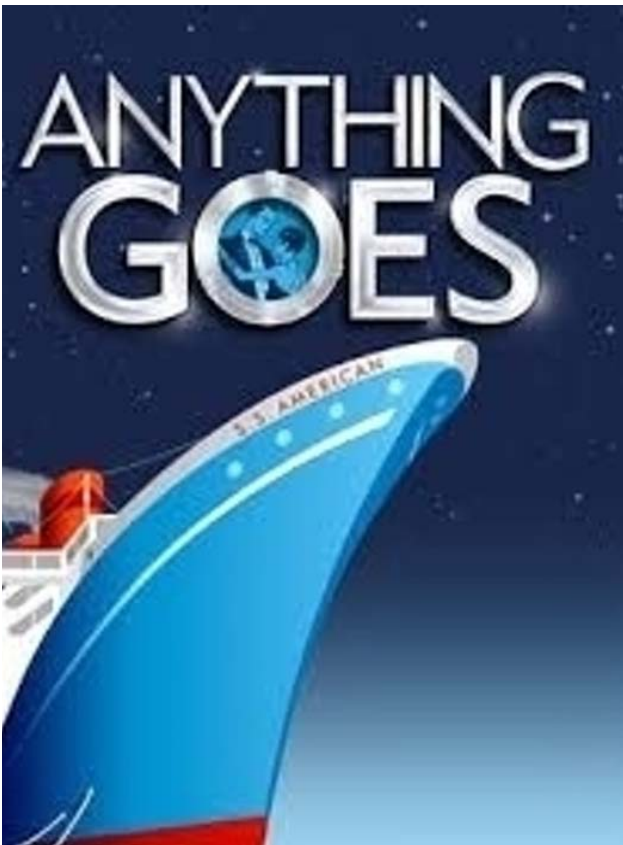
Listen, junior. And learn. Want to know what the

Charles Sidney Gilpin, the first black man to appear on the Broadway stage





(Above) The 1935 production of *Porgy and Bess* by Ira Gershwin (inset); (below) Cole Porter and a poster for his musical *Anything Goes*



THE BROGUES GALLERY

WITH ARTEMIS SCARHEART



In which a Member of the New Sheridan Club is asked to introduce themselves to other Members so that those at Home and Across the Seas may all get to know fellow Club Members. No part of this interview may be used in court or bankruptcy proceedings.



Richard Sherwood

“Sleepy market town”

Name or preferred name?

Richard “Dicky” Sherwood.

Why that nickname or nom de plume?

Goes back to my rugby football days (which get more glorious as time passes). My team captain realised, if he called me Dicky it would get on my

nerves with inevitable results. Sadly it stuck.

Where do you hail from?

Sheffield originally but we moved to North Derbyshire in 1986. Headmaster was right, I didn't get far.

Favourite Cocktail?

“Bond's Nemesis”: whisky with equal elderflower cordial. Can be let down further with sparkling water and very good with or without ice if out in the field. Created by Rowsley's answer to Brian Blessed, Mr Mike Dabell

Most Chappist skill?

A difficult one. Perhaps picnic preparation now I have retired from competitive drinking (other than charitable events such as the Lathkil Hotels' “Half

Gallathon” and local carnivals). We have to make our own entertainment up here.

Most Chappist possession?

An easy one: my friends. A formidable group from all walks of life including the odd international. Even a Frenchman. Or the rear half of a 1936 Grubb Tandem.

Personal Motto?

“Sleepy Market Town”.



Favourite Quotes?

“James Bond, I don't think so.”

Not a lot of people know this about me, but...

My brother is James Sherwood, author and commentator on various subjects but most recently gentlemen's jewellery, a book on which I believe is to be launched in the new year. Take a look at *Letters from Bloomsbury Square* or *The London Cut*.

How long have you been involved with the NSC?

Since the 2012 Tweed Run when we met the delightful Pandora Harrison and equally delightful Andrew. Despite a breakdown, getting lost and being judged not even the best dressed on our bike, it was a fabulous day out and I was nodded in the direction of the Club.

How did you hear about the Club to begin with?

That very afternoon outside the Blacksmith and Toffemaker after a long walk with a heavy tandem from Tower Bridge via the wrong market.

What one thing would you recommend to fellow Members and why (cocktail, night out, tailor, watchmaker, public house, etc.)?



Tweed

Queen, Marge Elliott, known I'm sure to some of you, particularly lady Members, for her fabulous range of bags and lavishly mounted tweedy heads. And for gentlemen, try a “Bond's Nemesis” or two with a good book now the nights are drawing in.

Your three chosen dinner party guests from history or fiction and why?

My grandmother in her prime, she was fabulous as a pensioner so must have been formidable in her 30s and far more sociable than I. Richard Harris to keep up with her and my daughter Georgina (now 6) from the future, perhaps late teens, to witness the wonder of her great grandmother and the evils of “The Drink”.

Favourite Member of the Glorious Committee?

Answer: Artemis Scarheart.

Have you done a Turn yet? If so what was it on, if not what are you planning to do?

Sadly not and I am naturally rather shy. I might ask James to stand in for me, if that would be acceptable to the Glorious Committee. Would perhaps be Gentlemen's requisites, including jewellery, or a similar topic.

Thank you for allowing yourself to be interviewed in the palatial surroundings of the NSC Club House. On behalf of the Members may I respectfully ask you to resign.



In Praise of the Forum

Christopher Wyles* on the www.sheridanclub.co.uk “chaproom”

In the 18 months or so in which I have been a fully paid-up member of the New Sheridan Club I have been asked a number of times what exactly it is that I get from being a member.

From a purely material perspective it has provided me with a rather snazzy badge and a monthly newsletter, along with a membership card and some rather handy business cards (of which I have now run out). To me all of these items are well worth the annual fee, but when thinking about things in more detail I find that I have probably gained far more from our esteemed club than I have perhaps contributed, and I've gained it from a part of the club which is absolutely free! For me the greatest thing about this club is our dear little forum.

It may perhaps be pertinent to share how I first came across the forum in order to give a little background to my ramblings. I stumbled across the Sheridan Club forum in January 2016 when searching the internet for forums which would be of interest to a chap, as like-minded people in my neighbourhood appear to be pretty few and far between. After a few days of looking in and reading threads I decided to try contributing to the discussion and duly gained my calling card (albeit in my assumed name). In the forum I found such a warm welcome that I immediately felt at home. Following several months of speaking with The Earl of Hillside and Kyle, Bruce Partington-Plans and Actuarium, I decided it was time to start paying into the club coffers and support this dear page financially, in addition to gaining the added benefits of the newsletter and badge. From that day to this there has not been a single day where I have regretted or questioned joining this fine establishment.

Thanks to the forum I found out more about



The author

the NSC, have been part of many interesting conversations and have been able to share in the joy of other members. It's a small simple affair but during a busy day it provides some very well needed respite from all of the doom and gloom.

For those of us who are too far away, or perhaps too busy, to make it to the monthly meetings the forum has provided a casual way to pass a little time and keep in touch with people with similar interests. In a world where

things often seem to be spiralling out of control and technology pushing ever further onwards, it is so pleasing to know that there is a small corner of the internet where people meet without the all trappings of modern social media.

Of course the forum, and the club, would be nothing without those who contribute to it. So to all members with whom I have had a privilege of communicating, whether inside the forum or not, I offer my sincere thanks.

Yes, our club can seem a little silly from the outside but it is a place of friendship for those who long for a time when things all seemed a little more respectable. So if you find yourself at a loose end stop by the forum and say hello. Youssef is still on hand to pour out the drinks and you'll always be assured of a warm welcome. In the meantime I'll continue to wear my Brolly Rodger with pride and on the first Wednesday of each month raise a glass of sherry and toast the health of the club from afar.

* AKA Robert Westbury, Esq.

[The sheridanclub.co.uk forum actually predates the NSC, and in a way gave birth to it, but it was set up and run by a third party, the man known as the Club Secretary. I met him only once and we gave him a special gilt-edged honorary NSC Membership card. —Ed]

REVOLUTION!

Saturday 2nd December

7pm–12am

The Tea House Theatre,
139 Vauxhall Walk,
London SE11 5HL

Admission: Free to
Members, £5 for guests
(refundable if they join the
Club on the night)

Dress: Russian revolution

This year's NSC Christmas party will be themed around the Russian Revolution, which celebrates its 100th anniversary in October this year—and of course echoes *The Chap* magazine's eternal call for an Anarcho-Dandyist revolution.

There will be silly games to play—doubtless a return of our Shoot the Romanov Family in a Basement game from 2012's royalty-themed Jubilee party, and I'm determined to build something involving bouncing a pram down the Odessa steps in honour of *Battleship Potemkin*. And perhaps something involving repeated attempted to kill Rasputin. (OK, that does sound like all the games are about killing, but that's probably a fairly accurate reflection of the revolution itself.)



We'll also have a live singalong from revolutionary troubadour Chairman Now! (aka Fred Snow).

As usual entry will be free for paid-up Members of the NSC, and £5 for others; this admission fee is refundable for anyone who joins up on the night. There will be our traditional Grand Raffle, with entry free but only to Members of the NSC (including anyone who joins up on the night). Keep an eye on the Facebook event for late-breaking Party purges.



Chairman Now!



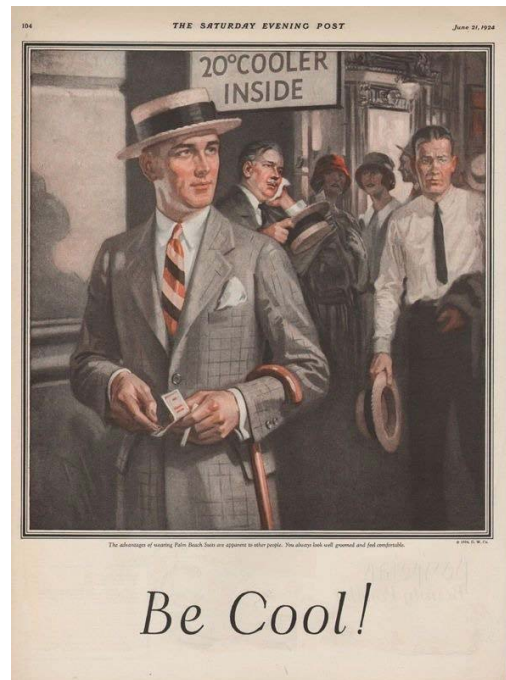
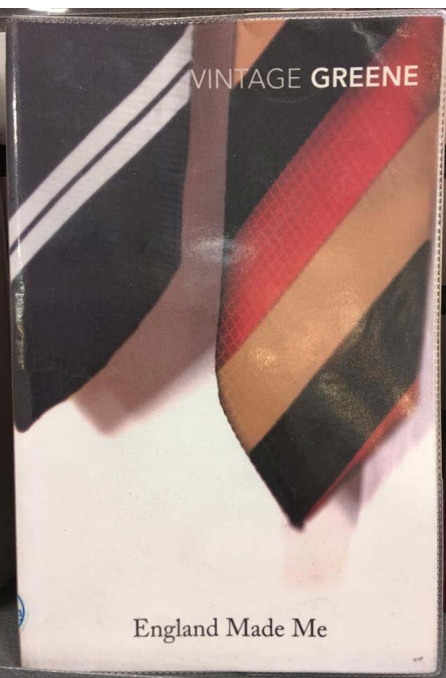
CLUB NOTES

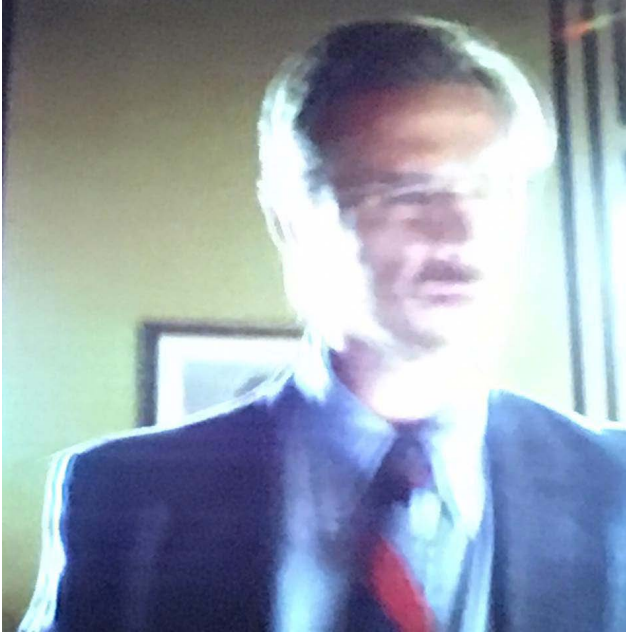
Club Tie Corner

THE TIDAL WAVE of NSC colours continues apace. On this page (clockwise from top right) we have Charles Foster (Citizen) Kane, then Al Capone (both spotted by Actuarijus); a suit advert from 1924; an image from *Esquire*, June 1940, courtesy of Luca Jellinek; book cover from *Scarheart*, who comments "...and the NSC made Anthony Farrant"; I think Oliver Lane was responsible for this German weatherman.



On the opposite page (clockwise from top left): another oddity from Ivan Debono; Pete Shelley from the Buzzcocks (Anton Krause); a rude gesture from a 1979 Desmond Morris sociological study (Ian Treal); *Cagney and Lacey* (Bingo Pittard); a film production still (Debono) and a hazy image from *Narcos* (Richie Paradise).





ASSOCIATED BRITISH presents
JOHN MILLS
CECIL PARKER in **IT'S GREAT TO BE YOUNG!** 

Print by TECHNICOLOR





Forthcoming Events



**BOTH OFFICIAL NSC JAUNTS (🚫) AND
THIRD-PARTY WHEEZES WE
THINK YOU MIGHT ENJOY**

FOR THE LATEST developments, see the Events page at www.newsheridanclub.co.uk plus our Facebook page and the web forum.

🚫 NSC Club Night

Wednesday 1st November

7pm–11pm

Upstairs, The Wheatsheaf, 25 Rathbone Place,
London W1T 1JB

Members: Free

Non-Members: £2 (first visit free)

See page 2.

The Golden Era of Jazz

Every Thursday

7pm

Jamboree, 566 Cable Street, London E1W 3HB

Admission: Free before 8pm, £4 between
8 and 9.30, £5 after that

A weekly night of 1920s jazz and 1930s
swing presented by clarinettist Ewan Bleach
with various guests.

Tiger Rag

Every Friday

Arcola Bar, Arcola Theatre, 24 Ashwin Street,
Dalston, London E8 3DL

10pm–2.30am

Admission: £7 entry after 10pm; dance lessons £10

Live jazz, blues, swing, calypso, Dixieland,
ragtime, musette, tango, etc. Try your hand at
the beginner lesson in swing, Lindy hop, shag,
balboa and Charleston dancing, with no partner
or prebooking required. Intermediate lessons
8–9pm and beginner lessons 9–10pm.

Black Tie Ballroom Club

Friday 3rd November

Beginners' class from 7pm, main dance from



Scenes of tobacco-related debauchery
on a previous cigar walk



7.30–11pm

The Indian YMCA, 41 Fitzroy Square, London
W1T 6AQ (02073870411)

Admission: £10 in advance (from Design My
Night), £15 on the door

Dress code: Strictly black tie, evening dress or
vintage

Dance progressive partnered dancing to a
strict-tempo ten-piece orchestra and a selection
of pre-war records of slow foxtrot, waltz,
quickstep, tango, rumba, Jive and Charleston.
Free ballroom dance lesson for absolute
beginners from 7pm to 7.30 pm. Candlelit
tables and chairs for all guests, a balcony area
with tables for those who don't choose to dance,
and four or five male and female taxi dancers
available free of charge for those who do.
The venue is dry, but free tea and coca cola
is provided, and guests may smuggle in their
own drinks if they are discreet. Tickets are £10
online or £15 on the door. We have a large
wooden dance floor and are located in beautiful
Fitzroy Square, London W1. In the same

building (the Indian YMCA) the excellent in-house canteen does a set vegetarian three course meal for just £8 from 7pm to 9 pm. Dress code is strictly black tie and evening dress only, and we have sold out for the past four dances. Activities include a quickstep bus stop and ten most glamorously dressed women able to get around the floor doing a slow waltz competition. Any questions please phone George Tudor-Hart on 020 8542 1490. For more details see the Facebook group.

London Cigar Walk

Saturday 4th November

From midday

Meet at the Churchill & Roosevelt statue on New Bond Street

Admission: Free, but the cigars are not

A short walking tour of famous London Cigar stores including Alfred Dunhill, Sautter's and Davidoff, culminating in a visit to J.J. Fox of St James's, where you can enjoy a cigar and a coffee in their comfortable upstairs smoking room. The tour, conducted by the Earl of Essex, takes in the cigar humidor rooms of these stores, while Essex gives a brief history of their involvement with cigar smoking down the years. The tour focuses on Cuban handmade cigars, as they are generally considered to be the finest in the world, and Dunhill and Davidoff have particularly extensive arrays of them. Winston Churchill features heavily in the tour, and at J.J. Fox you can see letters from the great man in their cigar museum, and sit in the seat he used when visiting the store. The tour begins by meeting at the "Allies" bench statue of Churchill and Roosevelt in New Bond Street at Midday. There is no charge for the tour, but if you wish to enjoy a cigar at J.J. Fox, you must purchase a cigar from them. The coffee, however, is free.

If this appeals to you the best thing is to go to Essex's Facebook event and indicate your interest.

The Liverpool League of Gentlemen and Extraordinary Ladies present

League Day Out

Saturday 4th November

From midday

St George's Hall, Barn Road, Liverpool L1 1JJ

Admission: £2.50 for the fair

An ad hoc get-together, starting with the antiques fair in St George's Hall, perhaps followed by a turn around the museum next door and a meal somewhere. It is also sea shanty night at the Baltic Fleet, which might also form part of the day's events. See the Facebook event.

NSC Annual Public House Tour

Saturday 11th November

From 3pm

Meet at the Starting Gate, Station Road, Wood Green N22 7SS

Admission: Free but bring beer money

CAMRA stalwart **Mr Ian White** returns with his infamous and exquisitely curated annual NSC pub crawl. This year his itinerary ventures to North London to include four imposing Grade II listed premises. Due to the distances involved, the tour is being conducted on a Saturday so there is more time for intrepid travellers to traverse the territory of Haringay and beyond. These are large pubs and appear to be family-friendly. All serve food (although some may not do so all day). Near the Salisbury we



Ale-filled gallivanting at last year's pub crawl



Come and hear some costermonger-rock with the Iron Boot Scrapers

will visit Yasar Halim in Green Lanes for their fine bakery products.

Note that this is more of a tour to enjoy the splendours of fine buildings rather than a traditional booze-centred “pub crawl”, so all are welcome to attend and drink as little or as much as is required for refreshment.

Itinerary is as follows:

3pm: Starting Gate, Station Rd, Wood Green, N22 7SS Station: Alexandra Palace (pub is opposite entrance)

Late-Victorian with screen panels and etched glass, mosaic flooring; well preserved bank of snob screens sitting on the counter.

3.45pm: Walk to Alexandra Palace Station, train to Hornsey, walk to...

4pm: Great Northern Railway, 67 High St, Hornsey, N8 7QB

Built in 1897, a flamboyant essay in the Flemish Renaissance manner. Raised brick lettering, ornamental ironwork and the etched and cut glass give an expectation of splendours within.

5pm: 144 bus to to Turnpike Lane Station, then 29 or 141 bus to...



5.30pm: Salisbury, Grand Parade, Green Lanes, St Ann’s Rd, Harringay, N4 1JX

One of the grandest products of the great Late-Victorian pub boom, the Salisbury was carefully restored to its original glory in 2003. Two of the bars surround an island servery of epic proportions; this has a fine counter and an original bar back with delicate Art Nouveau painted details. A doorway marked “Saloon Bar” leads to a lavish room comprising a superb

wide corridor with splendid mosaic floor, mirrors, woodwork and plaster.

6.30pm: Stop at Yasar Halim then W5 bus to Crouch End Broadway for...

7pm: The Queens, 26 Broadway Parade, Crouch End, N8 9DE

An opulent hotel-cum-pub very similar in design to the Salisbury. The ceilings and deep friezes throughout the building are immensely intricate, plus a gorgeous Art Nouveau-style glass with roses and other flowers.

8.15pm: W7 bus to Finsbury Park Station, train to Kings Cross, to...

9pm (until carriages or other forms of transport home/night in the cells): Parcel Yard, Kings Cross Station

Set inside a Grade I building, the old parcel sorting office is a very imaginative conversion of old industrial space across two floors.

The Iron Boot Scrapers

Friday 17th November

8–11pm

The Green Door, 3 Trafalgar Street, Brighton BN1 4FQ

Admission: £3.50 on the door

The Iron Boot Scrapers describe themselves as a Steampunk/Edwardian rock band and their songs tend to revolve around Edwardian subject matter. With support from IamWarface.

The Candlelight Club

Friday 17th November

[Saturday 18th sold out]

7pm–12am

A secret London location

Admission: £25 in advance

Dress: Prohibition dandies, swells, gangsters and molls, degenerate aristos and decadent aesthetes, corrupt politicians and the Smart Set In the Know

A 1920s clandestine speakeasy party in a secret London venue completely lit by candles, with live jazz bands, cabaret and vintage vinylism, a cocktail bar, and kitchens serving bar food as well as fine dining. See www.thecandlelightclub.com.

Live music will come from the seven-piece Silver Ghosts and presiding over the mayhem as ever will be Lord of Cabaret Misrule Champagne Charlie, with DJ Auntie Maureen spinning vintage platters.

“The closest you’ll find to an authentic Jazz Age experience in central London. Its unique ambience, fuelled by hundreds of candles, is truly a scene to behold.” —*Time Out*

Elysian Den

Sunday 26th November

7–10.30pm

The Boston Room, The George IV, 185 Chiswick High Road, London W4 2DR

Admission: £10 including £5 drinks voucher

Vintage music night featuring a beginners’ swing dance class at 7pm followed by social dancing, this time to live music from the Smokey Taps. The pub’s Sunday roast comes highly recommended.



Outside the Fox & Anchor on a previous NSC pub crawl. See details of this year's jaunt on pages 27–28)

