

DESIGN!

THE NEW SHERIDAN 144 • OCTOBER 2018

There may
be trouble
ahead

George Tudor-Hart on
what went wrong with
ballroom dancing

Sam I Am
Samuel Marde
reveals all



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 3rd October in the upstairs room at The Wheatsheaf, 25 Rathbone Place, London W1T 1JB, from 7pm until 11pm. Dr Michael Weatherburn, a history lecturer at Imperial College, will open our eyes to *Forgery, the Nazis and the British Royals: The Most Spectacular 1930s Story You've Never Heard Of*, examining the case of whether Charles E. Bedaux, flamboyant explorer, big game hunter and millionaire pioneer of labour measurement in business, who was friend to both the Windsors and members of the Nazi party, was in fact a spy.

The Last Meeting

Our speaker last month was George Tudor-Hart, giving us a history of ballroom dancing and, intriguingly, where he believes it all went wrong. George is a longtime fan of ballroom dancing and runs his own events and classes, and his thesis seems to be that we must remember the

social side. He explained how the beginnings of ballroom came with the Viennese waltz, the first form where partners held each other closely, with contact at the hips. (He didn't go so far as to say outright that this kind of dancing

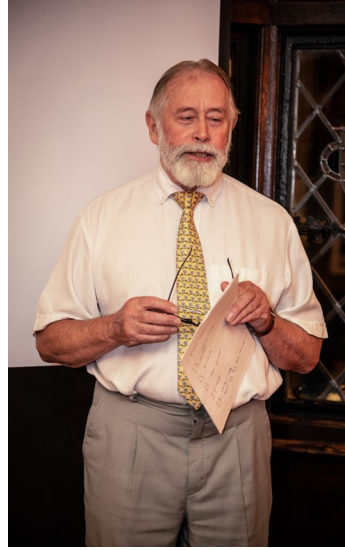
represented stylised or vicarious sex, but it was certainly a way of getting to know people.) Subsequent forms slowed it down a bit, and adapted to 4/4 tempos; in cramped conditions "progressive" dancing (where you progress around the room) wasn't an option, leading to styles where a couple moves around on the spot. He blames Hollywood for fossilising ballroom, showing couples standing apart, at arms length (probably in respect for the Hayes Code), creating the hidebound formalised ballroom dancing that modern generations have come to know—ignoring

the original function of dancing as a leisure and social activity.

An written version of George's talk begins on page 4.



Charles E. Bedaux



(Top) George struts his stuff; (above) George picks on Miss Minna to illustrate a point; (far right) Stewart Lister Vickers; (left) Ian White; (top right) new chap Mr Matthew Ames



(Left) Mark Christopher and Stuart Turner look innocent; (above) George looks as if he's making a remarkably salacious assertion; (below) Craigho tries out his distinguished new face fungus to impress recent joiner Joanna; (below right, l-r) Robert Beckwith, Luca Jellinek, William Coles and Mark Christopher are variously delighted or repelled by a portable field telephone



A HISTORY OF BALLROOM DANCING

George Tudor-Hart considers the rise and demise of English ballroom dancing, its influence on black American dance—and how to measure your own musicality

I FIRST ENCOUNTERED BALLROOM DANCING in 1986, through the TV series *The Singing Detective* which featured musical tracks from the era. But if I fancied trying your hand at it there was nowhere to go except Conservative Party socials via my accountant, so I lost interest. It wasn't until 2000, when working in Shanghai, that I rediscovered it, at the glamorous balls organised by the expat community wives. I was in Shanghai for two years. Similarly I had fun for three years in Vietnam, where the journalist in Graham Greene's *The Quiet American* had fallen in love with a taxi dancer.

I also worked in Salzburg for three years from 2004 where I joined a wonderful dance school with over 2,000 members, six practice rooms, lessons six nights a week and a bar facing a dance floor where one could buy a coffee and brandy for 3.50 Euros and request any record one wanted to be played, and all the lessons one could

manage to attend were free for a fixed charge of 40 Euros per month.

And now I run the Black Tie Ballroom Club in London W1.

History of ballroom

The first milestone was the Viennese waltz, around 1800. This energetic dance was made possible by large flat wooden floors, which enabled fast turns. It is a “progressive” dance, meaning that couples move around the room rather than dancing on the spot. This of course

required a large room, something only the wealthy could offer. Thus it had the appeal that it gave the rich the chance to display their wealth, check out girls and vice versa.

The Viennese waltz features a close hold between partners and is the ancestor of many other progressive dances such as the quickstep, foxtrot, ballroom tango and jive, rumba Argentinian tango and salsa.

The dance was



exported to the leading economy of the time, Britain, where under Protestant influence it slowed down to become the slow waltz. From here it was exported again to America, Argentina, Cuba and the rest of the trading world.

In these countries African slaves imitated the dances they saw at their masters' balls, but as they lived in cheap, cramped sheds their dances could not be progressive, through lack of space. These forms moved North after the civil war, where jazz music was happening at the same time, leading to the creation of jive and Lindy Hop. These origins can still be seen in the stoop, bow and curtsy at the commencement of a Lindy dance

Musicians shared music and dance styles via band members, their floozies and rich tourists (such as Bertie Wooster). There was strong interaction between American and British musicians up to the 1930s (ending in the late 1930s when Equity objected to US musicians working in the UK).

From 1900 African-American dancing in the USA separated into tap dancing (influenced by Welsh clog dancing), Charleston (a segregated town if I've ever seen one), foxtrot and jive—all black street dances that separately seeped into white culture via music hall, speakeasies, Hollywood, etc.

One of the most important developments was foxtrot. This was the first popular Western dance which was developed by those at the bottom of the social scale, not top down as had been the case with the Viennese waltz. The name foxtrot is simply a canter—walking in time. It was taken to the UK around 1913. It's a real street dance with no fancy moves. You can see the basic foxtrot in the video at <https://www.youtube.com/watch?v=DrLqM8mZhis>.

The first ten seconds of this video is also a good example early basic foxtrot: <https://www.youtube.com/watch?v=oaAEt7VKisI>.

Jive peaked with Whitey's Lindy hoppers in New York at the Savoy in the 1930s and a particular scene in the Marx Brothers's 1937



movie *A Day at the Races*, where the band and Ivie Anderson perform “All God’s Chillun Got Rhythm” (see <https://www.youtube.com/watch?v=di-a-jf1c6g>). Neither jive nor Lindy was really popular in the UK until GIs brought it over in the Second World War, and not so popular in the USA beyond hip New Yorkers.

Why not in the UK? Maybe it was too difficult, or the bands were not up to it, or the records by black American bands were not imported. And while you can picture Bertie Wooster doing the Charleston or the foxtrot—jive or Lindy hop? No.

The same reasons may have applied in the USA, and rock and roll was arguably a white folks' answer to Lindy.

Development of ballroom in Britain

Victorians built hotels with ballrooms, as did town councils in the new town halls, making dance floors available to the lower middle and working classes.

Tango surfaced in Paris and London around



1910 and began the spectator-sport aspect of ballroom, as rich, idle Frenchmen watched their wives, mistresses and floozies dance with young Argentinians—and Rudolf Valentino in Hollywood.

Waltz became street smart in the UK (with the development of the “natural turn”), continued to slow down up to the 1950s, and this style change was exported.

Foxtrot (quickstep was not named yet) was imported from the USA and rapidly spread in its simple form.

In the 1920s the Imperial Ballroom Society took over and established norms for world competition. It separated foxtrot into quickstep, slow foxtrot and Charleston and waltz into slow and Viennese waltz. It also made tango a progressive dance, which made it acceptable to rich Argentinians in Argentina.

The Imperial Dance Society was even a force to be reckoned with back in the USA. Whitey’s Lindy Hoppers in New York led integrated dancing but accepted Imperial Society dance competition rules, so jive was included by the Imperial Society. Black people in Harlem danced ballroom and Lindy, with the progressive dancers going around the perimeter.

Black GIs brought Lindy to the UK in the war (Whitey’s had played the Palladium in 1937).

Back in the USA things took a turn for the worse. Black musicians and dancers were called up in 1941, then in 1944 a 30% tax on dance clubs was introduced. Dance halls for the working classes closed. Meanwhile Hollywood sanitised ballroom in the 1940s and 50s—Cary Grant and Doris Day danced with no physical contact—and life began to imitate art.

Ballroom in the UK had increasingly become an upper working- and lower middle-class pastime, with the rise of town hall and Palais de Danse venues from 1900 and Butlin’s from 1945 to 1965. But

this democratisation removed any exclusivity or advantage for the upper classes so they increasingly dropped it. It became sanitised by lower middle-class morality in both the UK and USA, the style became competition-oriented



Ivie Anderson singing “All God’s Chillun Got Rhythm” in the Marx Brother’s *A Day at the Races*

and TV's *Come Dancing* completed the look—something distinctly uncool and watched only by mums and dads.

The music became sterile too, to enable the non-musical to dance in time—pros and amateurs alike—a process repeated in pop music, started and epitomised by Victor Sylvester from the 1930s, and even more so in the 1950s and 60s with Ted Heath, Ross Mitchell, etc. Rock and roll sanitised Lindy, as already discussed. Tango in Argentina disappeared with the advent of rock and roll; rumba and sol disappeared in Cuba.

With the emphasis on competition and the removal of sex, ballroom as a social dance was gone, except at Conservative Party socials, leading to the increasing popularity of “Telly Tubby dancing” for all social classes and ages.

Things look up

Lindy was rediscovered in the 1980s by the Brits, Swedes and Yanks and became swing. The Germans rediscovered tango, which became Argentinian tango, and the Brazilians Cuban dancing which becomes salsa. Full circle.

The Brits created *Strictly Come Dancing* as the ultimate spectator sport, which was copied all over the world as *Dancing with the Stars*—so if celebrities are the new aristocracy and only the rich can afford a four week intensive course, maybe we're back at the beginning. Hong Kong wives pay £10,000 for a one week one-to-one and taxi dancing from top English competition dancers. So we're back to where we started, with the rich showing off.

Conclusion

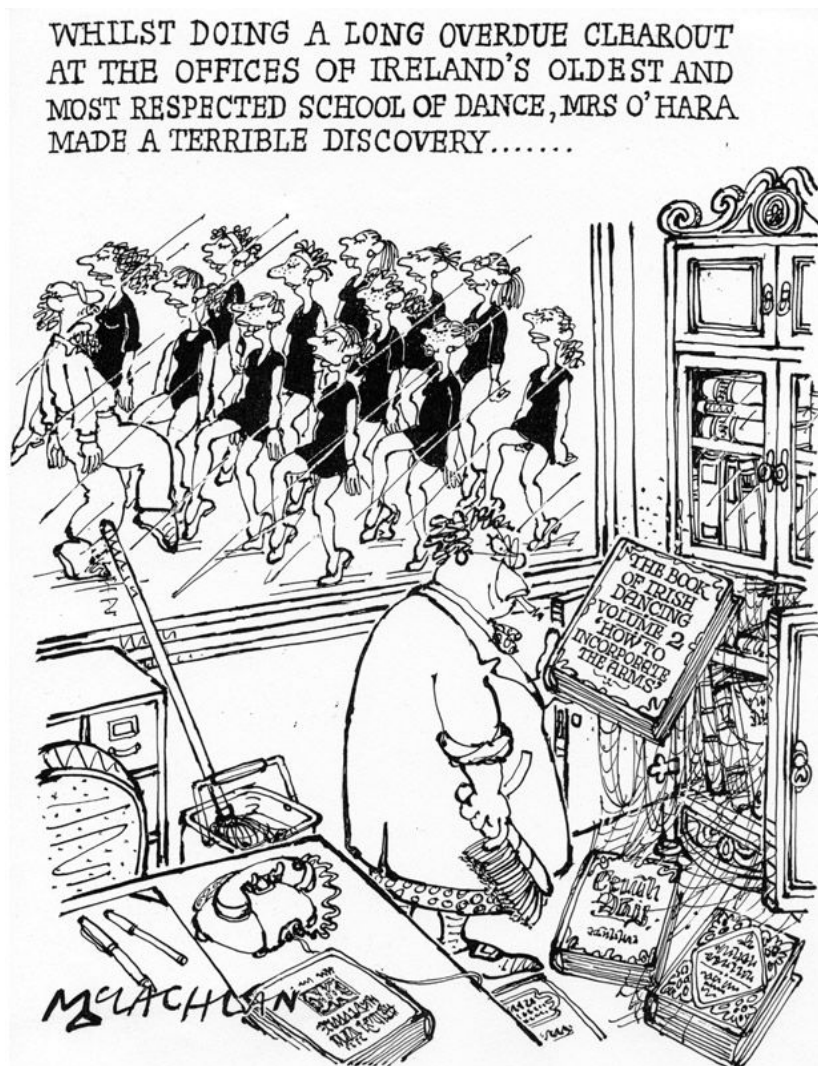
But the real joy of dancing is not only showing off your wealth, or testing the physical desirability of women, girls or men, but really and truly it's the audience contributing to the music, so more complex or implied rhythms are more fun to dance to/with.

The vintage revival in the UK has missed out on including progressive dances—why? Too difficult? Or a misunderstanding of the aim, which is to have fun joining in with the music?

So, the real decider for “can we dance?” is not whether we have two left feet but whether we hear the beat and identify the beginning of the bar. A simple test I often use is to see whether someone can click their fingers in time to the beginning of the bar for a waltz, quickstep, foxtrot, tango and jive.

My aim has been to explain why ballroom dancing hasn't been part of the vintage revival over the past 30 years because of misconceptions of our ballroom dance history—English ballroom spawned jive, tango and salsa, yet was sterilised into a competitive spectator sport, stripped of its original social function. This is why ballroom dance has been going the wrong way for the past 70 years.

I do ballroom for beginners classes every Sunday evening in Colliers Wood, where the emphasis is on moving naturally in time to the music in partner hold, rather than memorising steps, and this is proving to be popular and effective. But it's essential the student already has musicality.



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.



Samuel Marde

Name or preferred name?

Sam "Play It" Marde.

Why that nom de plume?

I can play it very nicely, and the rest of the surname is nigh-on unpronounceable. Clearly "John Smith" would have been too easy. My true intimates have another nickname for me, but the right to that must be earned over many moons.

Where do you hail from?

West Essex. I know. The only advantage to having the chavs nearby is that, now and again, we can take one of the weaker ones to feed to the goldfish

Favourite Cocktail?

The "Old Fashioned", made with chocolate bitters, Otherwise a Dry Martini. Or anything with Angostura. Or almond. Or gin. Another pal and I recently spent half of his engagement party experimenting with a bottle of Buckfast, and actually made something tasty; but if I were to share the secret now, I fear future bargaining-power might be lost.

Most Chappist skill?

The ability to accompany simple responses one-handed on the organ whilst liberally applying snuff with the other, meanwhile scanning the congregation via the wing-mirrors for any winsome totty/good targets for discussing 18th-century infantry tactics or Roman lavatory placement, or indeed simply smiling at while relaxing loudly to a rhythm vaguely approximating that of "Loch Lomond".

Most Chappist possession?

Hum. I have a 1914 "Swan" fountain pen made of rather browned black vulcanite which has given me many hours of pleasure. It's tawny hue also makes it nigh-on impossible to find should it be dropped, hence the fruitless six-hour search that I conducted when someone once accidentally nicked it after a seminar.



Personal Motto?

Play it yourself!

Favourite Quotes?

“No, but I have trodden in some.”

—Sir Thomas Beecham, asked if he had ever played Stockhausen

“Why should a lobster be any more ridiculous than a dog? Or a cat, or a gazelle, or a lion, or any other animal that one chooses to take for a walk? I have a liking for lobsters. They are peaceful, serious creatures. They know the secrets of the sea, they don't bark, and they don't gobble up your monadic privacy like dogs do. And Goethe had an aversion to dogs, and he wasn't mad!”

—Gérard de Nerval, when asked why he kept a lobster as a pet and walked it on a leash

“A rat is not made water by swimming in the sea.”

—M.M. Eynaud, Esq., on Love

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

I did once attain the degree of “purple belt” in the martial art of “Jiu-Jitsu”. I was, however, very young, and would probably now rely more on the old-fashioned right-hook and umbrella than the “hip-throw”.

How long have you been involved with the NSC?

Since last year; though it had been recommended to me some while before.

How did you hear about the Club to begin with?

Le Curè. Need I say more?

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

It's a close-run thing, but given how most of my fellow Sheridanites seem to have their base more-or-less in the Metropolis,



the most sensible recommendation would have to be Trumper's of Mayfair for gentlemen's grooming and toiletries. Their haircuts are worth every penny.

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

Three that occur to me at present are Dr Swift, Samuel Clemens and Aristophanes. Cynicism, refined talent and a wicked sense of humour over the course of 24 centuries. One suspects they all drank like fish, as well.

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?

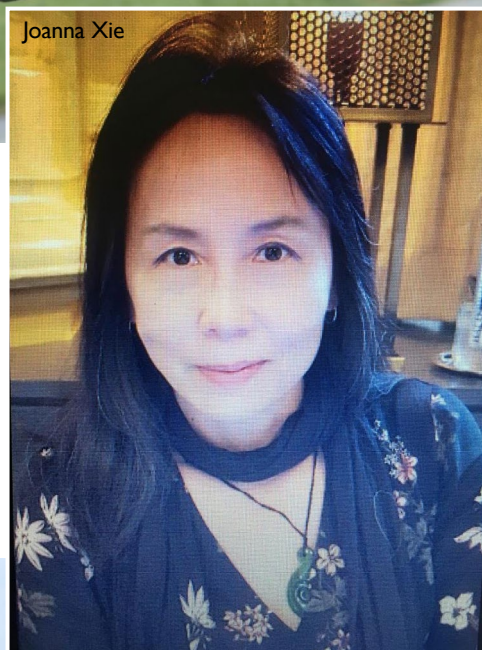
I haven't taken a turn yet. I could possibly do something Classical, especially on Oriental trade; or anything relating to the organ and church music. Perhaps members could bid on which they would like to inflict on everyone else, then run for the hills?

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.





Matthew Ames



Joanna Xie



CLUB NOTES

New Members

TWO NEW BUGS this month: Matthew Ames we first encountered at the Chap Olympics this year, and he has a keen interest in swing dancing, especially Lindy hop and Balboa—see our feature in this issue, and Mr Ames was indeed eagerly present at George’s talk last month. We also welcome Joanna Xie, who also popped up at the last meeting, having randomly found the event online. Her curiosity for esoteric gatherings can be explained by her description of herself as, “adept at quantative and risk analysis, but after a near-death experience...I began to transform from the financial sector to the arts field—which had been forbidden to me by my Oriental culture and family upbringing.” We are delighted to be part of Joanna’s reinvention.



Joanna does some house hunting



Club Tie Corner

THE REASSURING PERMEATION of the Club into time and space continues. Clockwise from below: Peter Frankenfled’s “Wetterkarte” tour of German accents from 1973, courtesy of Dan Jackson, shows NSC affiliation; Craigh has spotted that the Artful Dodger seems to be flying Club colours—just the sort of chap we need; Actuarium explains, “We went to Erdigg yesterday and something about the portrait of Philip Yorke III looked familiar”; and finally Robert Beckwith supplies this photo of the Divine Comedy’s Neil Hannon. Makes we wonder if we should commission a knit tie for less formal occasions...





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 3rd October
7pm–11pm (lecture around 8pm)
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 Dance Classes

Every Friday (except, presumably, when the
BTBC itself is taking place at the same venue)
6.30–8pm, followed by social dancing till
10.15pm

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

Admission: £15 for lesson and social dancing or
£10 just for the social from Design My Night

From the makers of the Black Tie Ballroom
Club (see below), the method of these beginners
classes assumes new students have musicality or
experience in other dance forms such as Lindy,
places the emphasis on moving in time to the
music, and aims for 80% of beginner students
to confidently and gracefully get around the
dancefloor with a partner after the first lesson,
and be ready for the improvers class after two
lessons.

The Candlelight Club's 8th Birthday Party

Friday 5th & Saturday 6th October
7pm–12am
A secret central 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 lit by candles, with live jazz
bands, cabaret and vintage vinylism.



*Night and Day: 1930s Fashion and
Photography at the Fashion and Textile
Museum*



The Candlelight Club celebrates its 8th birthday this Friday and Saturday—and if you come on Saturday you can help Adrian Prooth (left, in the fez) celebrate his own birthday



Champagne Charlie, resident host at the Candlelight Club

Yes, believe it or not the Candlelight Club is eight years old this month—eight years of dodging the law to bring you the finest illicit hooch and the hottest jazz bands so you can Charleston the night away. At our birthday party we'll have live music from Anglo-Norwegian favourites the Swing'It Dixieband, plus cabaret from our host with the most Champagne Charlie and vintage DJing from Jojo of the Bee's Knees.

Not only that, Club stalwart Adrian Prooth will be celebrating his own birthday at the event on Saturday 6th!

Guests receive an email a few days before the event revealing the secret location. More at www.thecandlelightclub.com

“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*

Sing-Along Piano Party

The Actors' Church (St Paul's), Bedford Street, London WC2

Saturday 6th October
7–10.30pm

Admission: Free, as far as I can tell

Cabaret pianist Luke Meredith leads the gang for a singalong, with song sheets for over 100 well-known songs from shows, films, cabaret, music hall and even (shudder!) pop music. There will be a showing by Pearly Kings and Queens plus a performance by The Ukulele Boys, Ray and Johnny. There is a reasonably-priced bar on site and free soft drinks

for children. The NSC's own Lorna Mower-Johnson is making bunting, cunningly disguised as the Siegfried Washing Line, and a boiled cake to a Second World War recipe, a concoction universally admired (it says here).

Night and Day: 1930s Fashion and Photographs

12th October–20th January

Tuesdays–Saturdays, 11am–6pm (Thursdays till 8pm), Sundays 11am–5pm

The Fashion and Textile Museum,
83 Bermondsey Street, London SE1 3XF

Admission: £9.90 (£8.80 concs, £7 students)

Following the success of 2017's *1920s Jazz Age: Fashion and Photographs*, the museum are following up with this exhibition. As a decade of design, the 1930s saw off the excess of the Jazz Age and ushered in the utilitarianism of World War II. As the flapper grew up, so too did her fashions. The new silhouettes of the 1930s played with the hard edged chic seen in the Art Deco and Moderne styles, the unexpected as seen in the surrealists and the sensuality of silver

Almost 30 years and still going strong:
the Pasadena Roof Orchestra



screen sirens. The exhibition will explore the day and evening styles of the decade, complemented by photographs of the stars who championed them. With fashion as the lens, *Night and Day: 1930s Fashion and Photographs* will traverse the great period of social change that was the 1930s.

Black Tie Ballroom Club

Friday 12th October

Beginners' class from 7pm, main dance from 7.30–11pm

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

Admission: £10 earlybird 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 are provided, and guests may smuggle in their own drinks if they are discreet. Tickets are £10 online or £15 on the door. There is a large wooden dance floor and the venues is 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 the event usually sells out. 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.

The Pasadena Roof Orchestra

Saturday 13th October

7.30pm

The McMillan Theatre, Lower Bath Road, Bridgwater, TA6 4PZ

Admission: £19 from www.bridgwateros.co.uk or 01278 662181

The world-famous Pasadena Roof Orchestra (running since 1969, would you believe it?) bring their 1920s and 1930s repertoire to Bridgwater in Somerset.

Clerkenwell Vintage Fashion Fair

Sunday 14th October

11am–5.30pm (trade from 10.30am)

Freemasons Hall, 60 Great Queen Street, London, WC2B 5AZ

Admission: £5

Winner of the 2015 *Time Out* Love London Awards, this perennial has some 45 stalls offering vintage clothes, shoes, handbags, hats, gloves, textiles and jewellery from the 1800s to the 1980s. There is also a tea room, alterations booth plus sometimes live entertainment too. More details at www.clerkenwellvintagefashionfair.co.uk.

Collapsed Lung

Friday 19th October

8–11pm

The Prince Albert, 48 Trafalgar Street, Brighton BN1 4ED

Admission: £10 from Wegottickets

Perhaps not strictly Chappist, but fans of Mr B. the Gentleman Rhymer might be interested, as this rock/rap band from the 1990s was how he cut his teeth. I'm assuming it is the success of his Chappist incarnation that has revived interest in the old band, and they now have a new album out.

The Ultimate St Paul's Hallowe'en Tour

Saturday 20th October

6–7.30pm

City of London Information Centra, St Paul's Churchyard, London EC4M 8BX

Admission: £12 from Eventbrite

NSC Member Ian McDowell offers to take you on a ghostly walking tour. "If you're scared by Nick Leeson then you'll be ready to jump straight into a treatment programme after this 90 minute rollercoaster through the dark side of St Paul's Cathedral and its surroundings," he says. "The treatment programme we have in mind is an extended visit to a haunted pub





Elegantly ghoulish high jinks at the Candlelight Club's Halloween Ball, featuring the Gatsby Girls (top), Suri Sumatra from last year (left) the usual NSC suspects (above)

with other like minded folks, straight after the walk. During the tour you will stand where people have seen multiple ghosts, and where the Romans set up shrines to the dead and charms to ward off evil spirits. We will prove once and for all that a White Lady is not a cocktail, and that church bells can sometimes ring all on their own.”

The Piccadilly Dance Orchestra

Saturday 20th October

7.30pm

Cecil Sharp House,

Admission: £22 from cecilsharphouse.org

Michael Law's Piccadilly Dance Orchestra, as part of their 30th anniversary tour, bring their 1920s and 1930s repertoire to London's

Cecil Sharp house for a gala concert. There will be a dancefloor, plus dance demonstrations from the Gatsby Girls.

The Candlelight Club's Halloween Ball

Saturday 27th October

7pm–12am

A secret east London location

Admission: £30 in advance

Dress: Prohibition dandies, swells, gangsters and molls, degenerate aristos and decadent aesthetes, corrupt politicians and the Smart Set In the Know—but this time with an optional Halloween twist

No one liked a fancy-dress party more than the Jazz Age smart set—and what better excuse than Halloween? Come and join this

1920s Halloween Ball in a long-forgotten east London hall, lit by candelabra and flickering jack-o-lanterns, where a host of ghostly flappers and gory gangsters, coquettish witches, black cat minxes and dapper devils, will frolic in two rooms of entertainment.

The Ballroom will be hosted by that impish impresario, Lord of Cabaret Misrule Champagne Charlie, introducing live music from swing band the Bubbly Boys, accompanied by Charleston dance troupe the Gatsby Girls showing you how it's done. When the band aren't playing DJs the Bee's Knees will be spinning platters by long-dead artists for your shimmying pleasure. There will also be a three-course dining menu to preorder, or the option to reserve tables with Champagne.

Meanwhile in the Cabaret Lounge there will be another bar where drinkers will be wooed by the Creep Quartet, a string quartet playing classic horror movie themes, followed by two variety shows hosted by musical Weimar androgyne Victor Victoria, of the award-winning East End Cabaret, with burlesque from Ruby Deshabillé, hula action from Polly Hoops, and uncanny magic and mind-reading from Neil Kelso.

And if stepping back into the past is not enough for you, our foreboding fortune tellers Lucius and Foxglove will be on hand to predict your awful future...

More at www.thecandlelightclub.com.

Le Lion Rouge All Hallow's Special

Sunday 28th October

7.30–10pm

The Red Lion, 640 High Road, Leytonstone, London E11 3AA

Admission: £18 from DesignMyNight

Le Lion Rouge presents a fusion of provocative Parisian cabaret and classic East End music hall, hosted by Joe Morose and starring Ruby Deshabille, Sarah-Louise Young as La Poule Plombée, Bloody Bones and Andromeda Circus. See the Facebook event for more details.

Maison Gothique

Tuesday 31st October

6–11.55pm

Oriole Bar, East Poultry Ave, Spitalfields, London EC1A

Admission: £25 from DesignMyNight
Dress: Parisian Gothic/fin de siècle/faded glamour

Oriole Bar and Grey Goose present an evening of Halloween enchantments. The dark underbelly of 19th-century Paris will be resurrected for one macabre night of revelry, featuring the talents of Frederic De Breton, Bistrotet, Missy Macabre, Victoir Victoria, Miss Betsy Rose. Tickets include a welcome drink, live performances and a takeaway serve. Live performance starts at 9pm.



Two of the denizens of Le Lion Rouge, La Poule Plombée (above) and Ruby Deshabillé



One of the Club's younger Members, Caroline Lakin, gallantly lends her child labour at the annual Chapple Downer cider-making work party last weekend, at which a number of other Club Members argued over the best way to crush apples

