

DESIGN!

THE NEWSLETTER OF THE NEW SHERIDAN CLUB • No. 145 • NOVEMBER 2018

The Twelve Days of Chapmas

The Club's Christmas party adopts unusually seasonal theme.

Or does it?

Charles Bedaux

Michael Weatherburn seeks the truth about the man long derided as a traitor and Nazi fixer

Some Like It Hot

See the new restored version for free

NSC Annual Pub Crawl

Sample the delights of south London



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 7th November in the upstairs room at The Wheatsheaf, 25 Rathbone Place, London W1T 1JB, from 7pm until 11pm. Four days after having celebrated his 50th birthday, Matthew

at Trumper's anymore and why his is no longer welcome at the Boat Race... As ever, expect a talk that is on the cusp of propriety, deviates substantially from its subject matter and with enough illustrations to fill the *Picture Post*.



A snapshot from the illustrious career of this month's speaker Matthew Howard

The Last Meeting

Our speaker was Dr Michael Weatherburn of Imperial College London, a friend of Priya's. His subject was Charles E. Bedaux, and his initial reason for researching the man was in an attempt to write a history of management consultancy—Bedaux invented a sort of time-and-motion system to quantify human labour. But what drew Michael further into Bedaux's story was his infamous association with the Duke and Duchess of Windsor at the time leading up to the

abdication. Bedaux is said to have orchestrated the Windsors' visit to Germany and, later on, was widely regarded as an evil *eminence gris* (and probably a Nazi spy). But looking at first-hand evidence Michael became suspicious of a conspiracy to scapegoat him, and he is currently writing a book trying to uncover the truth.

An essay version of Michael's talk begins on page 4.

"The Chairman" Howard will regale members of the Club with *50, Not Out: Reflections on a Long Life in the Chair*, a variety of stories amassed during a life less ordinary (and yet oddly so), including his love of the sound of leather on willow, his misspent youth, Lincolnshire life, his tenuous connections with both Shane Meadows and Bertie Wooster, what's wrong with Yorkshire, why he isn't allowed to get his hair cut



(Above, left and below left) Michael delves into his subject; (below) Stewart, Darcy and George look on



(Far left) Darcy is rocking a new suit, while (left) Mahmood is rightfully ashamed of his attire; (above) Ed Marlowe and Frances Mitchell are riveted; (below, l-r) Ed Marlowe, Stuart Lister Vickers, George Davies, Andrew Fish, Kathryn Best; (below left) Sam Marde and Adrian Prooth



Forgery, Nazis and the British Royals

Michael Weatherburn unpicks the most spectacular 1930s story you've never heard

IT WAS A PLEASURE to be asked to speak to the New Sheridan Club on Wednesday 3rd October 2018, where a rambunctious crowd awaited. I had a wonderful time and hope the New Sheridan Club did too. My talk was based on a book project I've been undertaking for some years: a historical biography of the spectacular life and death of Charles E. Bedaux (1886–1944).

The Romance of the Century

While not known to most people, Bedaux's name makes an appearance in the newspapers whenever a British royal wedding takes place. For example, in relation to the recent wedding of Prince Harry and Meghan Markle, many newspapers noted that Markle, like Wallis Simpson before her (who married the former Edward VIII in 1937), is an American divorcee. The comparison emerged to such an extent that *The Week* even asked, "Is Meghan Markle really the new Wallis Simpson?"

In some cases, commentators dug deeper. Some noted that the "Romance of the Century", the marriage of Simpson to the Duke of Windsor, took place at the Château de Candé near Tours in France. Candé was then owned, as the *Daily Mail* recently reminded readers, by Charles E. Bedaux, who was "a Nazi collaborator and later committed suicide when he was arrested at the end

of the Second World War".

The apparent connection between the Windsors and the Third Reich has long interested historical audiences, both popular and professional. Indeed, a whole new generation has recently been introduced to the controversy by both two recent royal weddings and the Netflix series *The Crown*, in particular Series



One of the official wedding photographs



The Château de Candé



THE DUKE WITH SOME CONGRATULATORY LETTERS



MR. CHARLES BEDAUX, HOST OF THE CHATEAU

2's episode "Vergangenheit", which examined how the Duke's wartime activities in relation to Germany unfolded in the post-war period.

Let's dig a little deeper. The official photographs of the Windsor wedding were taken by the celebrity photographer Cecil Beaton and published in *Vogue*. In amidst the posed photos of the Duke and Duchess, we can also see photos of Bedaux, listed as "Host of the Château". Unaware of the political controversy which was soon to engulf Bedaux's life, dozens of magazines and newspapers straightforwardly informed their readers that Bedaux had purchased the Château with a fortune made from his "Bedaux System of Human Power Measurement" and Bedaux-unit; a time-and-

motion efficiency system deployed in factories and offices.

What *Vogue* could not tell its readers was that, through Bedaux's machinations, the happy couple would soon go on to visit Nazi Germany, and, at the "Eagle's Nest" retreat, meet the Führer, Adolf Hitler. Bedaux then tried to take the Duke and Duchess on a tour of the United States, but this was called off due to labor union outrage at the prior trip to the Third Reich—what one author has dubbed the "Second Abdication Crisis". What *Vogue* also did not know is that Bedaux, an American citizen,

would go on to die in early 1944 in US custody while under suspicion of treason as a war collaborator with the Germans.

The Nazi connection

Given these events, the historical verdict on Mr Bedaux has been damning, and has become increasingly so over time. In 1944, in writing the first account of Bedaux's life, Janet Flanner of the *New Yorker* described him as a "superegotist" and an "international fascist-favoring millionaire and inventor of the Bedaux industrial speedup system".

These claims are mild compared to those which have more recently emerged. For example, Martin Allen's 2000 book *Hidden*



Meeting Herr Hitler

Agenda: How the Duke of Windsor Betrayed the Allies makes bolder and more specific claims: Bedaux “was important in Nazi Germany” and “became enamoured of a new political ideology and force on the European stage, and his own prospects for power that could hatch from it – Nazism”. Allen goes further: by 1940 Bedaux was perhaps the “most dangerous man in Western Europe”.

With such accusations flying around, the issue of historical accuracy surrounds the Windsor story like very few other historical events.

As *The Crown* has recently pointed out, the accuracy and provenance of historical sources are absolutely vital in the Windsor story, and those which connect to it. Even so, it is difficult to imagine that large aspects of the Windsor story remain untold, and also hard to imagine a historical story in which new sources count for so much (for example, see Madonna’s 2011 movie *W.E.*, on precisely this subject).

Indeed, this issue was highlighted a few years ago when it was reported in the *Financial Times*, the *Guardian* and elsewhere, that key sources which linked Bedaux, the Duke and the Nazis (in fact directly to an alleged all-night espionage meeting between Bedaux and Hitler), had been forged in the late 20th century and placed in the UK National Archives. And that these were the key documents on which Allen’s claims had relied. As part of the NSC seminar, we enjoyed studying these documents.

Sources and Methods

My talk, and my book, seek to add two

distinctive features to this story. First, in addition to telling the fantastic life of Mr Bedaux, I take a back-to-basics approach to historical research. All my research materials are from verified sources such as national archives, contemporary publications, and private collections, which often required travel and some real detective work. Some have never been used before, or even seen since the 1930s. Second, I tie the Second Abdication Crisis to a topic of my broader research interests, namely the past, present and future of work.

Related, Bedaux does feature in the literature on the historical

development of the workplace, for example Craig Littler’s *Development of the Labour Process in Capitalist Societies* (1982) and E.F.L. Brech’s *Productivity in Perspective* (2002), albeit in a minor footnote as a historical curiosity. Bedaux’s industrial consultancy firms also now feature in the emergent literature on the history of management consultancy, such as Christopher McKenna’s *The World’s Newest Profession* (2006). The time is right for a full study of Bedaux himself.

A 21st-century history of Charles E. Bedaux and the “B”

Building on this research, my purpose in researching and writing the Bedaux story—from scratch—is to resurrect him as a major figure in the historical development of the workplace. Indeed, in the interwar period the Bedaux B (which we shall soon discuss) was almost as controversial as the Windsor story, albeit for different reasons. But it is also because the Bedaux story has a lot to say about who got, and gets, included in history, and who is discarded. So it is important to start from the beginning.

Charles E. Bedaux was born in Paris in 1886 and, dropping out of high school, migrated to the USA in 1906. Even then the plot is thick and murky: for the rest of his life, he would tell the story of his penniless arrival in the United States, although my research revealed he had over \$50 in his possession on arrival at Ellis Island, where he declared his profession as a “publicity agent”. Following a decade of travel

and odd employments, and soon married with one son, then later divorced and remarried, he found himself back in France. Again, the plot is dark here. Almost like a real-life Great Gatsby, Bedaux would always claim to have conducted himself in the Foreign Legion with valour, being invalided out due to a

combat injury. Indeed, when he returned to the USA in 1916, he delivered a public lecture series describing his heroic trench experiences.

But it simply wasn’t true—he had been invalided out of the French Army as he contracted a form of tuberculosis. People around Bedaux in Cleveland, Ohio noticed his odd behaviour and he was reported to the intelligence services as potentially being a suspicious foreign agent. He wasn’t—he was always more of a confidence trickster than a spy—but later authors would make the connection anyway.

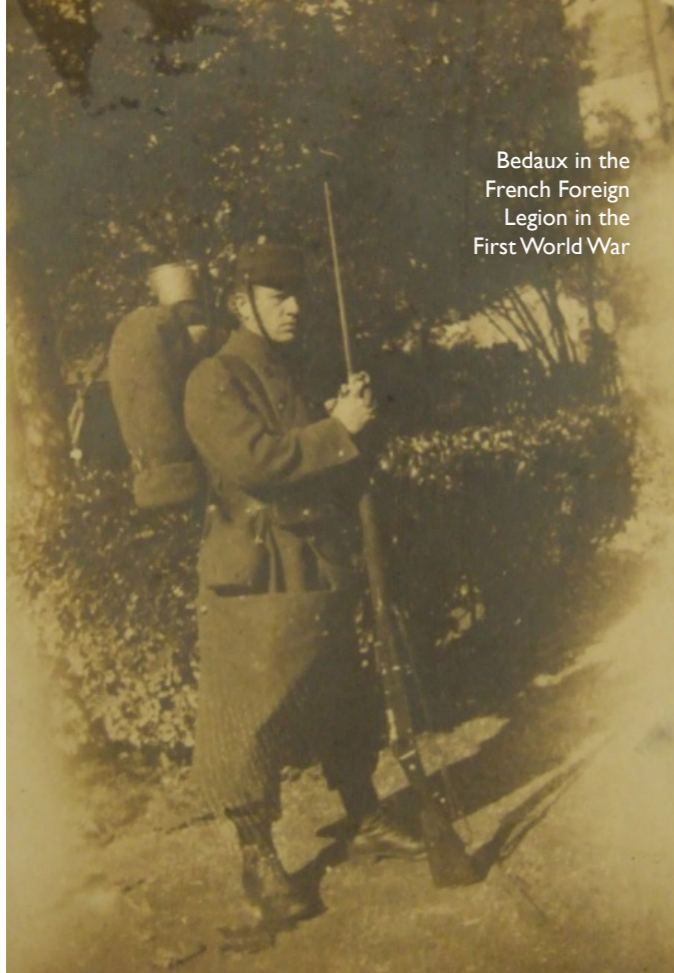
By 1917, he created the “Bedaux System of Human Power measurement”. Drawing on works by prominent contemporary American engineers, particularly Frederick Winslow Taylor of “Taylorism” fame (who died in 1915), Bedaux went one stage further than the original scientific management thinkers and developed a universal measure for all manual work. Ever the egotist, he named this universal unit the B, or Bedaux-unit.

As he later explained to the FBI under questioning in late 1943, “Bedaux assists merely in the measurement of human energy in all work of man, industrial, mining, railway, commercial, any type.” This was achieved by adopting a relative measure of rating performance, which then allowed for comparison. If, according to Bedaux’s observations, worker X was 90% efficient at their job (where 60 B-units was normal, this equates to 54 B-units), and worker Y was 110% efficient at their job (66 B-units), it didn’t matter that they were doing different work—the comparison between 54 Bs and 66 Bs was all the time-study engineer needed to make decisions and reorder both processes and workers.

Of course the issue of the efficiency engineer’s neutrality came up all the time. As one person put it to a Trades Unions Congress investigator in the early 1930s, the whole Bedaux system was entirely dependent on the “expertness of the expert”.

Bedaux’s business idea took off, and by a decade later he had made his first million. His business expanded to Europe, then as far as India, Brazil and Australia.





Bedaux in the French Foreign Legion in the First World War

But the Windsor controversy, especially the Second Abdication Crisis, was a disaster for his career, which conceptually and publicly linked the Bedaux B with fascism. After this, most of Bedaux's consultancies were seized by his staff, and his name eliminated from company names, office doors and even the Bedaux B, which was usually renamed. But neither the firms nor the B disappeared: indeed, most of them flourished for decades after the Second World War, particularly in Britain. They would always be cagey about their historical roots, usually inventing a new historical story to fit the post-war political settlement.

The 1980s: Bedaux born again

The 1980s were an important nexus for the Bedaux discussion. The royal wedding of the future Charles III and Diana Spencer in 1981, the release of Bedaux's FBI files early that decade, the death of the Duchess

of Windsor in 1986, combined with the ongoing "labor process debate" which had taken place vigorously throughout the 1970s. With very few of the original interlocutors still around, it was the perfect chance for rock-solid historical research into the Bedaux story.

The 1980s even produced the only book-length biography of Charles E. Bedaux—Jim Christy's *The Price of Power* (1984). Unfortunately, the book had many problems in terms of both research

and writing style. As the *New York Times* reviewer put it, Christy "claims to have spent years gathering information and interviewing people but the fruits of this effort are presented in such a scattered, contradictory and illogical fashion that the effort fails".

As the *New York Times* and other reviewers pointed out, Christy's book was an opportunity missed. The goal of using Bedaux to further



Headline from Liberty, 18th December 1937

connect the Windsors to the Nazis combined with the increasing emphasis on the "theory" component of "labor process theory", meant that the Bedaux B story was largely overlooked. Now is the perfect time to revisit and explore it.

The politics and history of data

The scenario in which I am presently researching and writing the Bedaux story is markedly different from that of the 1980s. The explosion of digital technology used in daily life since the 1990s has meant that not only are data and algorithms everywhere, but discussion about data and algorithms is everywhere too. As audience members pointed out at my New Sheridan Club talk, the Bedaux B could be conceptually linked to emergent units such as Bitcoin (the logo is remarkably similar), the Facebook "flick" time unit, the Sapienta whole genome sequencing programme, or the IMS Global "Caliper" standard.

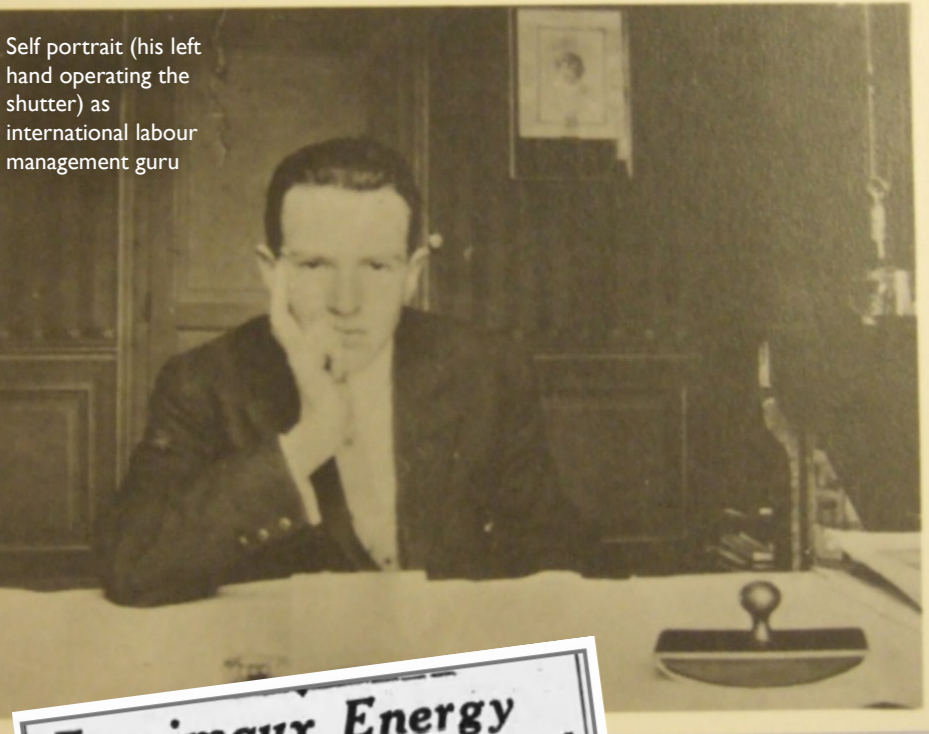
As in my teaching at Imperial College, such as my new course *Understanding Our Digital World*, the issue of who defines and programmes our data and algorithms is particularly coming to the fore—sometimes called "AI fairness". Some researchers suggest that coders introduce their biases into their coding, and therefore we need to know who these coders are.

Moreover, as Sarah O'Connor at the *Financial Times* recently

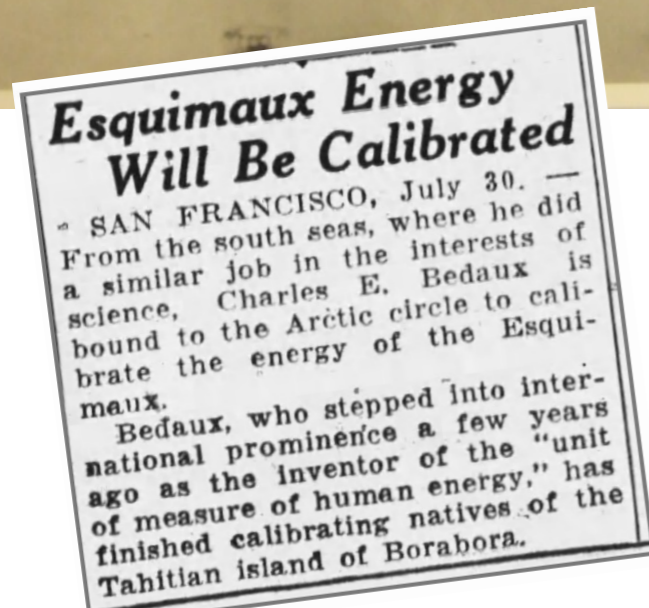


pointed out, the algorithms used in the platform economy closely monitor and even control workers, while presenting a friendly tone of flexibility. She remarks that, "Using algorithms to monitor performance is associated with companies like Uber and the gig economy, but also harks back to the 'scientific management' of Frederick Winslow Taylor a century ago." Revisiting the historical influence of the scientific management movement comes at a great time. My study of the Bedaux story also contributes to similar goals.

If you'd like to follow Michael's studies keep an eye on his project website at michaelweatherburn.info.



Self portrait (his left hand operating the shutter) as international labour management guru



We can draw the B into a wider analysis of political economy both then and now

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.



William J. Cole

Name or preferred name?

The Critique.

Why that nom de plume?

It was given to me as a spotty oik for criticising everything and general cynicism.

Where do you hail from?

A Warwickshire town of little repute and even less

interest.

Favourite Cocktail?

White Russian. It is thanks to the Sheridan's commemoration of the Revolution last year, where I won the ingredients, that I discovered it.

Most Chappist skill?

Probably juggling.

Most Chappist possession?

Straight razors, together with all the other bits (strop, brush, etc).

Personal Motto?

Carpe diem.

Favourite Quotes?

Only one, from *Jeeves and the Impending Doom*. Particularly apt for our club:

"We can but wait and see, sir. The tie, if I might suggest it, sir, a shade more tightly knotted. One aims at the perfect butterfly effect. If you will permit me—"

"What do ties matter, Jeeves, at a time like this? Do you realise that Mr Little's domestic happiness is hanging in the scale?"

"There is no time, sir, at which ties do not matter."

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

I'm often to be found at the bottom of the sea gazing at shipwrecks and looking as though I've been



assimilated by the Borg.

How long have you been involved with the NSC?

According to my slightly shabby membership card, since 2014.

How did you hear about the Club to begin with?

Oliver Lane.

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

Chain cufflinks.

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

It's tempting to go with the main chaps at the Yalta conference, but on reflection, Francis Urquhart, Hannah Arendt and Markus Wolf.

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 have not, largely because the topics on which I'm well-informed are too esoteric. The top contenders at the moment are straight-razor shaving and something to do with Cold War

politics or espionage.

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.





CLUB NOTES

New Members

OUR TWO NEW BUGS this month are both Overseas Members: the appropriately named Brian R. Sheridan hails all the way from Erie, Pennsylvania, but doesn't give too much away, giving his favourite cocktail as a G&T and his special skills as "vintage things". Meanwhile Jasper Scotus St John Smythe reaches out to us from Koblenz in Germany and gives *his* favourite cocktail as a King Cole—bourbon, Fernet Branca, sugar syrup and water. (I tried it: it works, in a minty way with a bitter heft like a Negroni or Boulevardier).



Jasper Scotus St John Smythe



Brian R. Sheridan



Complimentary viewing of *Some Like It Hot*

Monday 12th November, 6.20pm
BFI Southbank, Belvedere Road,
South Bank, London SE1 8XT

Those nice people at the BFI have offered us a complimentary jaunt to see the new 4K digital restoration of *Some Like It Hot* (1959) at their Southbank venue, like the one we had in the spring to see *Pandora's Box*. The whole run is from 2nd to 18th November, but our viewing is on 12th November at 6.20pm.

Set in 1929, the film starts in Prohibition Chicago with what is essentially the St Valentine's Day Massacre. Two hapless musicians (Tony Curtis and Jack Lemmon) witness the killing and find themselves on the run from the mob. In desperation they take the only gig going—disguised as women they join an all-girl band, fronted by Marilyn Monroe. With hilarious consequences...

As before, this is partly a publicity stunt so period dress is mandatory! If you would like to be on the guest list for this and

haven't already responded to the Facebook event, just email me to let me know. (Those who would like to see the film but can't make this screening can get a 2-for-1 discount using the code 'Genius241' when booking tickets.)



Club Tie Corner

YOUR SUBMISSIONS RUN the gamut from sublime to ridiculous this month. Above, Bingo Pittard insists Andrew Lincoln is sporting "the rare 1976 'Chunky Stripe' limited edition" Club tie; below, Ivan Debono noticed that *Lawrence of Arabia* was clearly a Clubman; left, we have Bingo again to thank for this vision, who notes that his good friends the Phillips have kitted out their dog Peggy in Club colours.





(Clockwise from top left) Pru Leith on *Bake Off* reveals herself as a Clubwoman (thanks to Mrs H.); Artemis Scarheart discovered the official Committee cocktail shaker; Mark Gidman went doolally over these armchairs featuring London Underground fabric; Malakai Halcyon noticed Wolf Blitzer on CNN; and Actuariuss was struck by the weather girl on the BBC.



The Twelve Days of Chapmas

Saturday 1st December
7pm–12am

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

Admission: Free to NSC Members, £5 to guests (refundable if they join the Club during the evening).

Dress: The Twelve Days of Chapmas. You can come as a leaping lord or calling bird if you like, or you can choose to go deeper into the Chappist semantics of it all

- Live entertainment, possibly in the form of a man who can play the saxophone but doesn't
- Games! I can reveal that there will be a game to shoot a partridge from a pear tree, but the other games are hush-hush for now.

The Club's Christmas Party this year will blindside you all by having an actual Christmas theme. Sort of. It will be based around the verses of the song The Twelve Days of Christmas—only we've changed the lyrics to make them better reflect the concerns of the typical Chap. To get an idea, ask yourself what Bertie Wooster's Christmas would be like.

Attractions include:

- A complimentary buffet supper.
- Our traditional Grand Raffle with a range of themed prizes of dubious desirability. Entry is free to NSC Members, including anyone who joins on the night
- The traditional Christmas Lucky Dip, an old swingbin filled with shredded newspaper into which you thrust your hand and grab the first goody you touch. The prizes here make the Grand Raffle ones seem like heirlooms. (To give you an idea, one year the venue staff actually started using the Lucky Dip as a dustbin.)





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 7th November
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.

Night and Day: 1930s Fashion and Photographs

Until 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 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.

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.

Black Tie Ballroom Club

Friday 9th November
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



Catch the Volstead Orchestra at the Candlelight Club

smart vintage attire

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.

Wearing Your Heart On Your Head

Saturday 10th November
5–5.45pm

China Exchange UK, 32A Gerrard Street,
London W1D 6JA

Admission: Free but you must register at chinaexchange.uk/events/designers-talk-wear-heart-head

Explore the world of luxurious hats and fascinators with millinery designer Yuan Li as she introduces the history of bespoke headwear, presents the skills behind the art of hat making and shares the secrets of wearing fascinators for different occasions.

Complimentary trip to see

Some Like It Hot

Monday 12th November
6.20pm
NFT1, BFI Southbank, Belvedere Road, South Bank, London SE1 8XT
Admission: Free
Dress: Strictly period (cross-dressing optional)
See page 12.

The Candlelight Club

Friday 16th & Saturday 17th November
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

NSC Annual Pub Crawl

Saturday 24th November
From 2pm till closing time
South-east London
Admission: Free but bring beer money

Ian White brings us his annual, carefully curated, trawl of a number of the capital's choicer watering holes. Mr White is a member of the Campaigns for both Real Ale and Real Cider, so he knows what he is talking about and can be relied upon to introduce us to some architecturally and historically toothsome establishments. This year he will take us on a yeasty trip round the South Circular. The itinerary looks like this:

2pm: The Catford Bridge Tavern, Station Approach, Catford, London SE6 4RE
A classic example of the Mock Tudor design, right next to Catford Bridge and Catford Stations. Depart 2.45pm for a quick walk to

2.50pm Catford Constitutional Club, Catford Broadway, London SE6 4SP
The former Conservative Club closed in 1996 and re-opened in November 2013 as a pub. A quirky assortment of old furniture, pictures and framed



Mr White considers his next pint

Private Eye covers. Depart by bus at 3.30pm for

3.45pm: The Blythe Hill Tavern, 319 Stanstead Road, Catford, London SE23 1JB
Irish run, Victorian corner pub has a regionally important historic interior with an interesting three-room layout and 1920s panelling. Depart by bus at 4.45pm for

5pm: The Capitol, 11-21 London Rd, Forest Hill, London SE23 3TW
Grade II listed former cinema now a Wetherspoons, so good point for food stop. Depart by bus at 6.15pm for

6.30pm: The Crown and Greyhound, 73 Dulwich Village, London SE21 7BJ
Grade II listed Large multi roomed pub built in 1900 right in the heart of Dulwich Village. Depart at 7.30 pm for a short ramble and bus ride to

7.45pm: Half Moon, 10 Half Moon Lane, Herne Hill, London SE24 9HU
Grade II listed building from 1896 with an L-shaped bar with etched glass and six intricately painted mirrors. This is the last stop on the tour so drinkers can stay or drift to other boozers.

Feel free to join or leave the crawl at any point in the day.



The Art Deco interior of the Capitol

secret London venue lit by candles, with live jazz bands, cabaret and vintage vinylism.

The November party will be hosted as ever by purveyor of saucy song Champagne Charlie, introducing live music from the Volstead Orchestra, who debuted so successfully at the May Ball, and vintage vinyl spun by Holly of the Bee's Knees.

To celebrate the BFI's limited run of the restored *Some Like It Hot* (see above) there will be a lobby poster as a prize for the best dressed guest.

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*

Riviera Swing

Friday 16th–Monday 19th November
The Victoria Hotel, TLH Leisure Resort, Belgrave Road, Torquay, Devon TQ2 5HL
Admission: Residential £235 for two nights, £295 for three nights; non-residential weekend pass £185

Festival of swing dance, with live music from Phil Crosby Jnr with Palace Avenue Swing, The Memphis Belle Swing Orchestra, The Regency Dance Orchestra and Tim Huskisson, DJs Rob de Bop and the Swinging Detective, dance teachers Mark and Hoc Ewing, host Viv the Spiv, plus classic cinema screenings, a vintage market, sing-alongs and tea dances. Residential tickets include two or three nights accommodation, breakfast and dinner, dance classes, cinema, vintage fair, piano bar, tea dance and access to the hotel's leisure facilities. Non-residential passes do not include accommodation or meals. For details and to book tickets see www.rivieraswing.co.uk.

NSC Annual Pub Crawl

Saturday 24th November
2pm onwards
South-east London
Admission: Free but bring beer money
See box.

Clerkenwell Vintage Fashion Fair

Sunday 25th November

NOVEMBER 16TH - 19TH 2018
RIVIERA SWING
An unforgettable long weekend of 1930's & 1940's entertainment in Torquay
PHIL CROSBY JNR
WITH **PALACE AVENUE SWING**
THE MEMPHIS BELLE SWING ORCHESTRA
THE REGENCY DANCE ORCHESTRA
And **TIM HUSKISSON**
Plus: Dance Classes / Savoy Tea Dances / Sing-a-Longs
Classic Cinema / Vintage Market
Top D.J.s: Rob de Bop * The Swinging Detective
and dance teachers: Mark & Hoc Ewing
with your friendly host *Viv the Spiv*...
THE VICTORIA HOTEL, TLH HOLIDAY RESORT, TORQUAY
www.rivieraswing.co.uk

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.

NSC Christmas Party: The Twelve Days of Chapmas

Saturday 1st December
7pm–12am
The Tea House Theatre, 139 Vauxhall Walk, London SE11 5HL
Admission: Free to NSC Members, £5 to guests
Dress: The Twelve Days of Chapmas
See page 15.

Chilling scenes at the
Candlelight Club Halloween
Ball, at which several NSC
Members were in
attendance. This is the Creep
Quartet, who played classic
horror movie themes

