

RESIGN!

THE NEWSLETTER OF THE NEW SHEPHERD

MARCH 2019



Punting and padding

A couple of watery
Club jaunts on the
horizon

Here for the beer

Find out what drives Ian White

OI, MODERNISM! THE CHAPPIST CRITIQUE

Luca Jellinek explores
what we really feel
about it 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 6th March in the upstairs room at The Wheatsheaf, 25 Rathbone Place, London W1T 1JB, from 7pm until 11pm, when The Earl of Essex will chill our spines on the subject of *Borley Rectory*: “The most haunted house in England”. “Borley Rectory on the Essex/Suffolk border was for a time the most infamous haunted house on the planet,” he asserts. “This intriguing tale of ghostly activity has captivated paranormal investigators and the general public for generations.”

The Last Meeting

At our February meeting the speaker was Luca Jellinek, with a bold attempt to analyse the way that Chappism appeals to and is consumed by its adherents. *The Many Meanings of Modernism and the Chappist Critique* divided vintage types into four categories based on the way that they rejected modernity, represented by four stereotypical characters. So, “Andy Apart” rejects modernity because he likes to stand out and be different. “Ellie Exquisite” rejects modernity because she feels the styles of the past are more beautiful. “Francis Fogey” essentially values tradition and the old order. “Beverly

Bolshie” values progress but feels the contemporary world is modernity that took a wrong turn.

Luca then compared these types by asking questions and looking at how each would answer it: for example, Andy dislikes modern fashions because they are dull and conformist, Ellie

because they are ugly, Francis because they are vulgar and Beverley because they are brand-obsessed rather than functional. I’m sure that the whole exercise left everyone in the room questioning which camp they themselves fell into—though Luca did say that in reality most people probably fell into more than one.

An essay version of the talk begins on page 4.



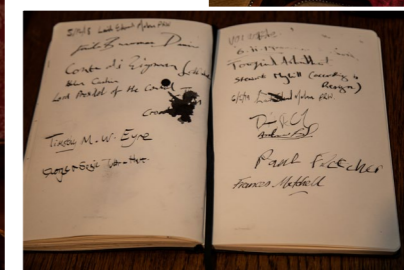
Borley Rectory: deceptively spacious



(Left and right) Luca attacks his subject; (below right) tough crowd; (below, l-r) Mark Christopher, Stephen Myhill and Stewart Lister Vickers



(Left) Gabriel Blaze and Paul Fletcher; (above) Luca fleshes out his thesis; (right) Ed Marlowe inscribes the signing-in book; (below) the book



(Above left) Luca with Samuel Marde Mehdiabad; (left) Andrew Fish (l) and the Earl of Essex set the world to rights; (right) Frances Mitchell models the cloche hat she made for herself, to go with this coat



The Many Meanings of Modernism

And the Chappist Critique

Luca Jelinek offers a taxonomy of Chappist types

HOWEVER WE REFER to our fellow NSC members and affiliates—Sheridanite, Chappist, Retrocentric, Anarcho-dandyist—one aspect I found striking from the beginning of my association was the variety of interpretations and meaning that attached to those labels. Although they are undoubtedly as numerous as the number of individuals involved, I would like to explore with you a few variations of this theme on the basis of the different meanings of modernity and how they intersect with some typical social and philosophical viewpoints.

One definitional aspect of Chappism that to me seem inescapable is that it is strongly inspired by the past and contains an element of criticism of the present mass culture. This is evident in the attire, mannerisms, language and artistic and cultural references chosen by Sheridanites. The home page of the NSC website, for instance, declares that, “We’re an amiable bunch of coves, given to doffing our hats to ladies and devoting at least half an hour each morning to perfecting our tie knots... What do we do? We simply meet, to quaff ale, chat about this and that, admire each other’s tweed suits and listen to wind-up gramophones.”

Similarly, the style and content of the Chap manifesto contained in the eponymous publication is replete with stylistic and social anachronisms (see below)

Early on, the Chappist “movement” made the implied critique explicit through events such as Civilise the City and the Savile Row protest. The Tweed Run and Chap Olympiad, while not outwardly protests, clearly juxtapose themselves with the contemporary, Lycra-clad, performance-oriented forms of athleticism, leisure and two-wheeled locomotion. Put simply, Chaps question “the modern”—if not in its totality, at least in some particular ways.

But which modernity, which “modernism” is being challenged or critiqued? After all, the very word “modern” has multiple meanings.



The Chap Manifesto

1. Thou shalt always wear tweed.
2. Thou shalt never not smoke.
3. Thou shalt always be courteous to the ladies.
4. Thou shalt never, ever, wear *pantaloons de nimes*.
5. Thou shalt always doff one’s hat.
6. Thou shalt never fasten the lowest button on thy waistcoat.
7. Thou shalt always speak properly.
8. Thou shalt never wear plimsolls when not doing sport.
9. Thou shalt always worship at the trouser press.
10. Thou shalt always cultivate interesting facial hair.



began to take on a more programmatic meaning as “recent style or trend in art, architecture, or other cultural activity marked by a significant departure from traditional styles and value”. This, of course, is concomitant with the emergence of artistic and intellectual movements based precisely on that principle, independence from the past, from the millennial traditions that European

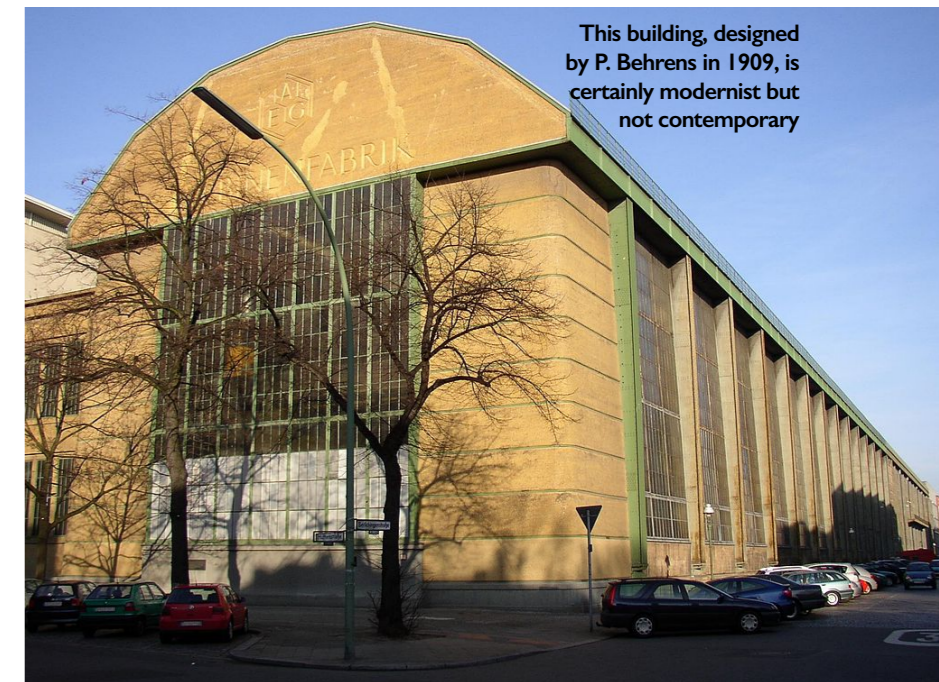
And the content of those meanings, the facts of society had perhaps begun to wear a bit too

modernity, are then viewed through a screen of personal values to produce a different set of subjective facts about modernity.

The classical sense of the word comes from the Latin *modernus*, an adjectival form of the noun *modus* (manner, measure). From the same root we get the English word “mode”, both in the sense of “fashion” and “manner of action”. It’s a very basic meaning, effectively what is current, contemporary; what is done. The OED places it back to 1500 but at least in some sub-Latinate form one could assume it is even older, as a meaning.

A more recent meaning, a specifically differentiating meaning, emerged in the 19th century with the use of “modern” as an adjective to denote departure from the past. Initially, it was used to distinguish a current (artistic) expression, however beholden to the past, from the original—something like the use of “Neo-classical” and “Neo-Gothic” with respect to classical and Gothic in architecture.

By the turn of the century it



This building, designed by P. Behrens in 1909, is certainly modernist but not contemporary



This building, winner of the 2018 Palladio Award, is contemporary but traditionally inspired, and not modernist

What do our four characters dislike about contemporary fashions?



Andy Apart finds them crashingly dull and uniform



Ellie Exquisite finds them garish, slovenly and ugly



Francis Fogey finds them decadent, vulgar and offensive



Beverly Bolshie finds them showy and brand-obsessed

staunchly, too suffocatingly, too imitatively.

So we have a first, more descriptive meaning (contemporary) and a more oppositional meaning (not traditional, new and different). The first meaning, of course, is not entirely free of value judgement, as it implies, at the very least, that there is some broad applicability and perhaps validity to how society on the whole conducts itself, right now. But it's still less programmatically adversarial than the second meaning, which proclaims there is a quality to some set of choices taken on the basis of contrast with what preceded them.

An illustration of this difference might be usefully drawn from architecture. A *béton-brut*, minimalist building is certainly modernist in the sense of rejecting historical architectural traditions and many contemporary buildings are erected in this fashion. However we now have over a century of such precedents, including Edwardian-era buildings that can hardly be considered contemporary, considering most people wore stiff collars or corsets when the first modernist constructions went up. Equally, a staunch minority of contemporary architects currently produce buildings of exquisite academic, classical correctness. They are modern in the first sense but clearly not in the second.

Two meanings, then, that face a multiplicity of possible challenges or questions, depending on who does the challenging. Limiting ourselves to just two standard philosophical dimensions, we can identify four standard types. The first value dimension is based on whether one emphasises individual self-expression and freedom or community cohesion more. The second value dimension is whether one prioritises practical, material goals or more transcendent, abstract ones.

Aesthetically speaking, a transcendent individualist will lean towards a strong anti-conformist stance. A materialist individualist will want to maximise their subjective aesthetic enjoyment (though they might argue aesthetics are less subjective than commonly thought). Both sorts of collectivists will prize the unifying and moral aspects of aesthetics but for the transcendent collectivists these values will be largely traditional while in the case of the materialist collectivist the values will be more progressive in nature. Let's call these rather

stylised characters Andy Apart (anti-conformist), Ellie Exquisite (Hedonic), Francis Fogey (Traditional) and Beverly Bolshie (progressive).

Andy essentially questions the first concept of modernity; the idea that there is a generally prevalent and accepted cultural mode, including a set of aesthetics. He objects, therefore, to personality-crushing sameness, dullness, greyness. His bugbear is the idea of dress codes and lowest-common denominator ones in particular, such as the debased concept of "business casual".

Francis objects instead to the second meaning of modern; to the programmatic and wilful rejection of most or all cultural/aesthetic/behavioural modes precisely on the basis that they have a past. He views modern society as perniciously vulgar, verging on immoral.

Ellie takes what she perceives as a pragmatic view. Nothing is good or bad purely based on its age, but it so happens that many of the aesthetics, mannerisms, art and culture of the early 20th century (or earlier) appeal to her per se. An objectivist take, if you will, and against that she perceives much that is modern as inexcusably ugly, slovenly, of poor quality.

The attraction of an earlier period for Beverly lies less in the absolute quality of its material achievements and more in the ethos of hopeful collectivism, progressive promise, etc. The modern she objects to in the betrayal of what had, in their time, been modern ideals of a less stratified, consumption-obsessed, consumeristic society.

In reality, most Sheridanites exhibit a combination of these characteristics; they inhabit multiple characters, offer different interpretations. One of the attractions of such a community, in my opinion, resides in the opportunity to encounter alternative perspectives from people who share common interests but, intriguingly, for different reasons.

I will end by reproducing a well-known but nonetheless excellent quotation from Epictetus:

"...A single white thread seemingly has no wish to clash with the remainder of the garment. But I aspire to be the purple stripe, that is, the garment's brilliant hem. However small a part it may be, it can still manage to make the garment as a whole attractive. Don't tell me, then, 'Be like the rest,' because in that case I cannot be the purple stripe."

If the general population went 'chap' they would...

*Andy
Apart*

...Immediately change plumage



*Ellie
Exquisite*

...Celebrate



*Francis
Fogey*

...Retreat further into the past



*Beverly
Bolshie*

...Institute re-education camps for defaulters

Favourite era... and why

*Andy
Apart*

...Regency or 1960s ← The strangeness

*Ellie
Exquisite*

...Art Deco ← The glamour

*Francis
Fogey*

...Edwardian ← The hierarchy

*Beverly
Bolshie*

...1940s–1950s ← The Rationing

Ideal (and actual) means of transportation

*Andy
Apart*

Unicorn



(the Tube)

*Ellie
Exquisite*

1930s Bugatti



(sensible family car)

*Francis
Fogey*

Landau



(pushbike)

*Beverly
Bolshie*

Vintage bus



(modern bus)

Ideal (and actual) abode

*Andy
Apart*

Leighton House



(flat in zone 5)

*Ellie
Exquisite*

Eltham Palace



(semi in suburbia)

*Francis
Fogey*

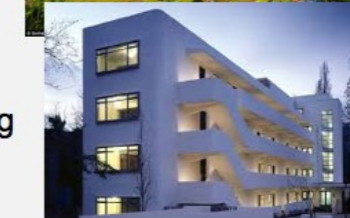
Country pile



(garret in zone 1)

*Beverly
Bolshie*

Isokon Building



(inherited house)

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.



Ian White

Name or preferred name?

My given name Mr White, seems to have stuck.

Why that nom de plume?

I did try a *nom de plume* of Laird of Laphroaig when I first turned up at the club—I have a square foot of land on the Scottish Island of Islay. (The whisky company Laphroaig on that island set up a club and give a square foot to members.) But my given name has stuck.

Where do you hail from?

A small seaside town on the south-east coast of Kent called Hythe. The seaside aspect is just a shingle beach and a café; no kiss-me-quick tat, so quite a pleasant seafront. Otherwise a quiet place and rather unexciting. Neighbouring Folkestone had pubs with live music and a large concert venue that hosted all manner of bands.

Favourite cocktail?

Black Velvet—*as a beer and cider drinker, what else?* Fill a pint glass half full of cider, then gently pour in a stout (Guinness). Take your time and you can get a pale lower part and a dark top, quite something to impress other drinkers! Otherwise I quite like a vodka Martini—stirred.

Most Chappist skill?

Making alcohol. I have a small-scale cider-making operation, with my own “brand”, One Tree Hill Cider (I live close to One Tree Hill in south-east London). I make this out of apples that would normally go to waste, windfalls, surplus fruit, etc.

Most Chappist possession?

My green vintage 1950s suit. I went to Camden market in 1989 with a girlfriend (with whom I’m still in contact), and in a stall right at the back was this suit that fitted me very well—which is a rarity, as I am tall and lanky. It was £50 at that time, so I deliberated a bit. Glad I purchased it, as I started wearing it and turning heads, as vintage was not really in vogue in the 1990s. It led me to *The Chap* and the NSC.

Personal Motto?

“Always take opportunities to learn new skills—

you never know what may come along.”

Favourite Quotes?

“If it can go wrong, it will.”
[Known as *Murphy’s Law*—Ed] A cautionary quote to ensure that whatever you do, you plan it well, to avoid cock ups.

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

I am a reasonable drummer. I did play in a punk-style band many years ago, which was more of an excuse to have a few drinks rather than do any serious playing. We even headlined the Fridge club in Brixton along with the Tiger Lillies.

How long have you been involved with the NSC?

Thirteen and one quarter years. I recall first being involved just as my partner announced she was pregnant with our first child. Thus birth of kids has rather restricted my availability for activities of the club. However as they get older I hope I should have more free time for gadding about town.

How did you hear about the Club to begin with?

Civilise the City. I went along to the event, thoroughly enjoyed myself and the rest is history.

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

The Royal Oak in Borough, SE1, a fine two-room Victorian pub, serving excellent beer from Sussex brewer Harvey’s, with no music, so conversation takes precedence, and good home-cooked food. I have spent many an hour in these premises.



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

This one is very difficult to answer, as I have had quite a few ideas for types of guests—even three old girlfriends came to mind!

But I have settled on these three who have inspired me:

- Justin Sullivan, main man of the punk/folk/rock band New Model Army. The band has produced very passionate music, with lyrics of a spiritual and political nature.
- Jack Hargreaves, presenter of TV programme *Out of Town*, which showed old rural ways and items, including aspects of cider-making. He was also a pipe smoker!
- Stacey Dooley, TV documentary-maker who has covered some very difficult subjects and locations, but still shows a human side.

These diverse characters, of contrasting backgrounds and ages, should produce great conversations.

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?

Not yet, despite being in the club for so long. I seem to avoid getting hauled in front of the Committee under a disciplinary by virtue of running the annual pub crawl. One day I will do a turn...

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

Club Tie Corner

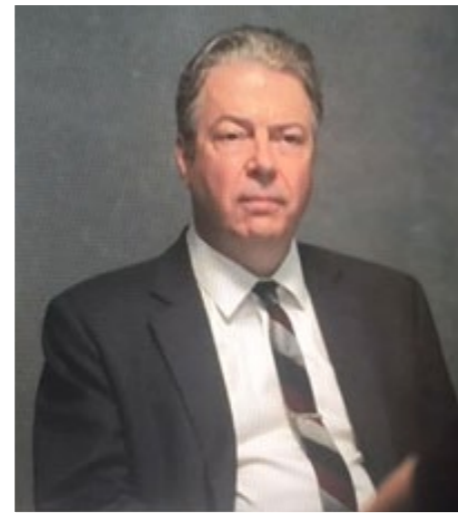
I'M PLEASED TO SAY that, among your hallucinogenic visions of Club colours over the last month, there are still a fair few actual ties. On this page, clockwise from the right: a Fair Isle sweater from Will Smith; some exotic strides from Adrian Prooth, a man who knows about dangerous trousers; Ivan Debono came across this clingy "Hot Miami Style", prompting Benjamin Negroto to rejoin with this sweater/skirt combo from Victoria Beckham; Mrs H. spotted that the least tatty thing in Columbo's wardrobe is his NSC tie. Opposite page, clockwise from top left: Birgit Gebhardt recognised this reconstruction of the colouring on a Babylonian stone relief of the goddess Ishtar, in the British Museum, as evidence of Membership as early as 1750 BC; having despaired of the Club ever having funds for a clubhouse, Debono suggests this instead; he also seems to have spent time on the Isle of Man, as he found himself this sweet ride; Callum Coates has unearthed the Club's hobby horse; Mrs H. noticed Col. Blimp wearing Club silk; Stephen Smith sent this snap of President Bartlet, who trumpets his Membership from the very walls; Dr Blah is wearing Club sock suspenders; Stephen Smith also sends this evidence of a "NYC chapter"; Lindsay Sinclair observes that Detective Inspector Thursday is a Clubman.



1 of 4

Sunspel Fairisle Crew Neck Knit Navy / Red / Grey - VALENTINES SPECIAL!

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CLUB NOTES

Messing About in Boats Again

Annual Punt, Picnic 'n' Plunge
Saturday 4th May
Meet from 11am, punting from 12pm
Various parts of Oxford

FURTHER TO THE “heads-up” (or “warning”, depending on your perspective) in the last issue of *Resign!*, this year’s annual punting jaunt to Oxford has indeed been confirmed for 4th May. On the day, after some preliminary skirmishing to the covered market to scoop up picnic provisions, our labours begin with a gathering in the Bear Inn at about 11am for a sharpener, before heading of to the Magdalen Bridge Boathouse to board the vessels. After that we traditionally punt up to the rollers, haul our craft over and carry on up to the High Bridge, where there is an agreeable picnicking spot with handy toilets nearby. However, on a number of occasions in recent years monsoon conditions have meant the river is so high that the rollers are inaccessible (i.e. under water), frequently coupled with a current so strong that punting is

difficult, so we have been forced to moor closer to our starting point. We shall see.
After a picnic lunch we punt back to the boat house, scuttle the punts and repair to the pub. Most years there is also a black tie dinner the night before: this time it is being organised by Frances Mitchell. It is at the Cherwell Boathouse restaurant, 7.30 for 8pm.
There is a Facebook event for the punting itself at www.facebook.com/events/1888153637974547, and a separate one for the dinner at www.facebook.com/events/1238431436304071.

Mingle on the Shingle

NSC Children’s Weekend at the Beach
Friday 17th–Sunday 19th May
Normans Bay Camping and Caravanning
Club Site, Pevensey, East Sussex, BN24 6PR

ANOTHER CHANCE TO bring your tweed-clad children for a weekend by the seaside, enjoying British weather, ice cream, playing on Normans Bay Beach, where evil Normans invaded our glorious country one thousand years ago. There we can fly kites, re-enact the Norman Invasion, toast marshmallows over campfires, visit Pevensey Castle, Herstmonceux Castle, Martello Towers and ride on the Eastbourne Miniature Steam Railway. Dogs welcome. Please book your tent/glamping-pod at www.campingandcaravanningclub.co.uk/campsites/uk/eastsussex/pevensey/normansbay.



Sun, sand and suffering on the NSC children’s weekend at the beach



Well Wassailed

ON PAGE 10 of this issue Ian White mentions that he makes his own cider, and three weeks ago he held his annual wassailing ceremony, where verses are incanted, a libation of cider is poured on to the roots of the cider apple trees and an almighty din is created to scare off evil spirits. You can learn more on Ian’s website ianwhite.info, and see a brief video of this year’s ceremony at www.ianwhite.info/Wassail.mp4, in which you can also glimpse our own Lorna Mower Johnson dressed as a druid, showing us her war face. (No evil spirits were harmed in the making of this video.)



Wassup, wassailers?



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 6th March
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 clarinetist 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 dance
From the main page 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,

CANCELLED



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.

How Eva Von Schnippisch Won WWII

Wednesday 6th–Sunday 10th March
9.20pm (plus Saturday matinée at 4.50pm)
The Vaults Festival, Leake Street, London SE1 7NN
Admission: £15 from vaultfestival.com

Eva Von Schnippisch (as seen at Pandora's 50th birthday party) brings her sensational action-packed, spy-thriller, one-woman, comedy-musical romp to Vault Festival 2019. The WWII Official Secrecy Act is over—and Eva is ready to set the record straight. Germany's greatest cabaret star is transformed into Britain's No.1 spy. After a hair-raising mission in occupied France and her explosive, death-defying getaway in Russia, Eva is given the toughest mission of all: infiltrate to the very top! Back in her Mutterland Germany she embarks on a love affair to end ALL love affairs.

Eva tells a “hilariously filthy and perfectly delivered” action-packed story of love, betrayal, Frankfurters, the “other” Eva...and debunks the bunker story once and for all in a

“joyful night of hilarious anti-fascist feminist propaganda”. It's time to re-write the history books!

Black Tie Ballroom Club

Friday 8th March
Beginners' class from 7pm, main dance from 7.30–11pm
The Indian YMCA, 41 Fitzroy Square, London W1T 6AQ (02073870411)
Admission: £15 earlybird from Design My Night, £20 standard or £25 on the door
Dress code: Strictly black tie, evening dress or smart vintage attire

Dance the waltz, quickstep, foxtrot, tango, jive, rumba and Charleston to live music from the Art Deco Orchestra and a selection of pre-war records. If you can't yet dance, there's a free ballroom dance lesson for absolute beginners from 7pm to 7.30 pm. Or if you prefer you can just watch. 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, sparkling water and Coca Cola are provided, and guests may smuggle in their own drinks if they are discreet. Indian vegetarian snacks are also provided for all our guests at no additional charge.

There is a large wooden dance floor and the venue is located in Fitzroy Square, London W1. Dress code is strictly black tie and evening dress only, and the event usually sells out. Activities include a quickstep bus stop, a snowball waltz and a Paul Jones. There are photos and videos on the facebook page, website and ticket link. Any questions, please phone George Tudor-Hart on 020 8542 1490.

Lobby Lud and the Luddites and Gin

Sunday 10th March
8-11pm
The Colonel Fawcett, 1 Randolph Street,
London NW1 0SS
Admission: Unclear



What antique delight will you discover at the Frock Me! Vintage Fashion and Jewellery Fair?

A rare performance from Club Member Lobby Lud and his Luddites, at the Colonel Fawcett, a lovely pub that specialises in gin. What could possibly go wrong? Come along and find out, and while you're doing so enjoy the folky stylings of Westward Ho! a rather charming bunch of chaps, some of whom may look familiar. Plenty of custard creams will be available. With good luck and a fair wind this might also be the launch party for *Gin! Gin! Gin!* (working title).

Frock Me! Vintage Fashion and Jewellery Fair

Sunday 10th March

11am-5.30pm
Kensington Town Hall, Hornton Street, London W8 7NX

Admission: £4 on the day or in advance
Frock Me! describes itself as "the original London vintage fashion fair" with a cult following among stylists and designers. This month it returns to Kensington Town Hall to host their largest vintage fashion fair of the year alongside Frock Me! Jewellery Fair and a pop-up by Café Phillies. The vintage fair on the ground floor will have 70 exhibitors offering fashion from the Victorian period onwards including vintage designer labels such as Ossie Clark, Biba, Chanel and more. For jewellery aficionados, Frock Me! Jewellery Fair will feature antique jewellery from over 30 dealers on the upper floor of the venue, many from Portobello Road who are well established in the business. There will also be vintage watches, vintage designer jewellery and more affordable pieces.

The Wonder Women of Hampstead Cemetery

Saturday 23rd March
1.30-3pm
Hampstead Cemetery, Fortune Green Road, London NW6 1DR
Admission: £12 in advance

March is Women's History Month and as history is male-dominated enough as it is, CemeteryClub.co.uk are throwing the spotlight on the iconic women who lie beneath Hampstead Cemetery. Join Sheldon of the club for a guided tour through the gravestones of one of the most beautiful open spaces in London and meet the likes of legendary actresses, illustrators, ballet dancers and artists whose stories shouldn't be forgotten, listen to evocative poetry and marvel at the sauciest performer to tread the boards of any stage... More details on the Facebook event.

The Candlelight Club: Cabaret Special

Saturday 23rd March
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. Maybe the odd Sally Bowles.



Let Champagne Charlie be your guide at the Candlelight Club's Cabaret Special

For one night, the Candlelight Club, London's award-winning immersive 1920s speakeasy, joins forces with the world of cabaret. In the main room we'll have our regular offering of live music, from the Volstead Orchestra, getting your feet moving with the rhythms of the Jazz Age, plus retro-DJing from the Bee's Knees.

Meanwhile in the intimate cabaret lounge there will be saucy song from Gracie and the G-Spots plus two variety shows hosted by imp of the perverse Champagne Charlie, offering you burlesque from Ruby Deshabillé, comedy magic from Neil Kelso and a feast of tap-dancing and juggling from Stewart Pemberton.

There will be a cocktail bar in each room, plus our famous rum and cigar bar, where you can buy genuine Havana cigars to smoke in our private palm-filled garden. You can pre-order a three-course dinner (which includes a table reservation



Ruby Deshabillé

all night) or just reserve a table with Champagne: you can choose which room your table will be in, but guests are encouraged to explore the whole venue, sampling the various entertainments. Ticket-holders receive an email two days before 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



The Volstead Orchestra



Tim Eyre, in surprisingly subdued colours for him, at our February meeting