

RESIGN!

THE NEWSLETTER OF THE NEW SHERIDAN CLUB • No. 172 • FEBRUARY 2021

TEACHING HER
"WIRELESS"

The Joys of Amateur Radio

Cyril Browne on this
fast-growing
hobby

Tally ho!

Torquil Arbuthnot
on literary hunting
man R.S. Surtees

Cheeky!

Inside the world of
Chico St Martin

Tuxedo Junction

A new turning
point for a very
old cocktail

"THE 100% WIRELESS MAGAZINE"



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 February**. Needless to say, this will be virtual once more.

The good news is that the talk will be Luca Jellinek's address *What's so great about Art Deco?*, originally scheduled for April of last year and constantly bumped ever since. Luca has finally had a chance to come to grips with streaming technology and his talk will be delivered by YouTube, taking in the defining characteristics of the Art Deco design style and discussing its key strengths.

The YouTube link for this is <https://youtu.be/ksXFtFQfKMq>. You do not need an account to view it, though I think you need a YouTube account if you wish to post comments and real-time chat messages. The talk itself will begin at 8pm. To replicate the social aspect of our meetings we will be having the usual Zoom chat, beginning at 7pm and carrying on after the talk for as long as people wish: use the link <https://us02web.zoom.us/j/85445517581?pwd=N1VEaVF1N1BwME5RSm5xV2JtYkN1QT09> (meeting ID: 854 4551



7581, passcode: 979736).

There is also a Facebook event at <https://www.facebook.com/events/1822386161260183> which might be useful to keep an eye on if we have technical problems and need to change the plan or create a new URL.

The Last Meeting

Our speaker last month was Cyril Browne, talking about a passion of his, amateur radio. (I hope he won't mind me using the P-word—perhaps gentlemen don't have passions, but simply diversions...) Some of it was quite technical, and indeed while anyone can get an amateur radio licence you must first pass an exam to prove you understand the boffinry well enough not to make a fearful hash of it and start bringing down airliners or causing an international incident by firing radio death-rays at the Kremlin. Cyril was also at pains to point out the important ways in which the hobby differed from CB radio, what enthusiasts get out of it, what their goals are and how the internet has changed things. An essay version of this talk begins on page 4.

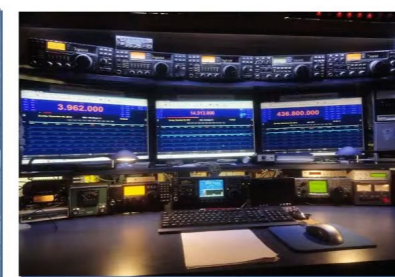
Guglielmo Marconi



The first radio amateur.

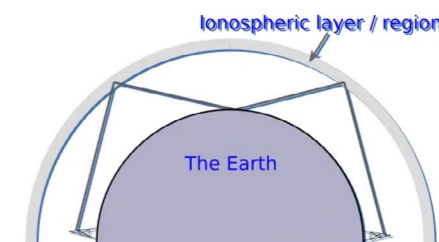
Highlights from Cyril Browne's virtual lecture (all the way from Dublin) last month on amateur radio. To find out what it is all about, see the essay version that starts overleaf. You can also watch a recorded video of the talk as it happened at <https://www.youtube.com/watch?v=dxMSqS6W7Ks>

Old vs New



Propagation Bouncing

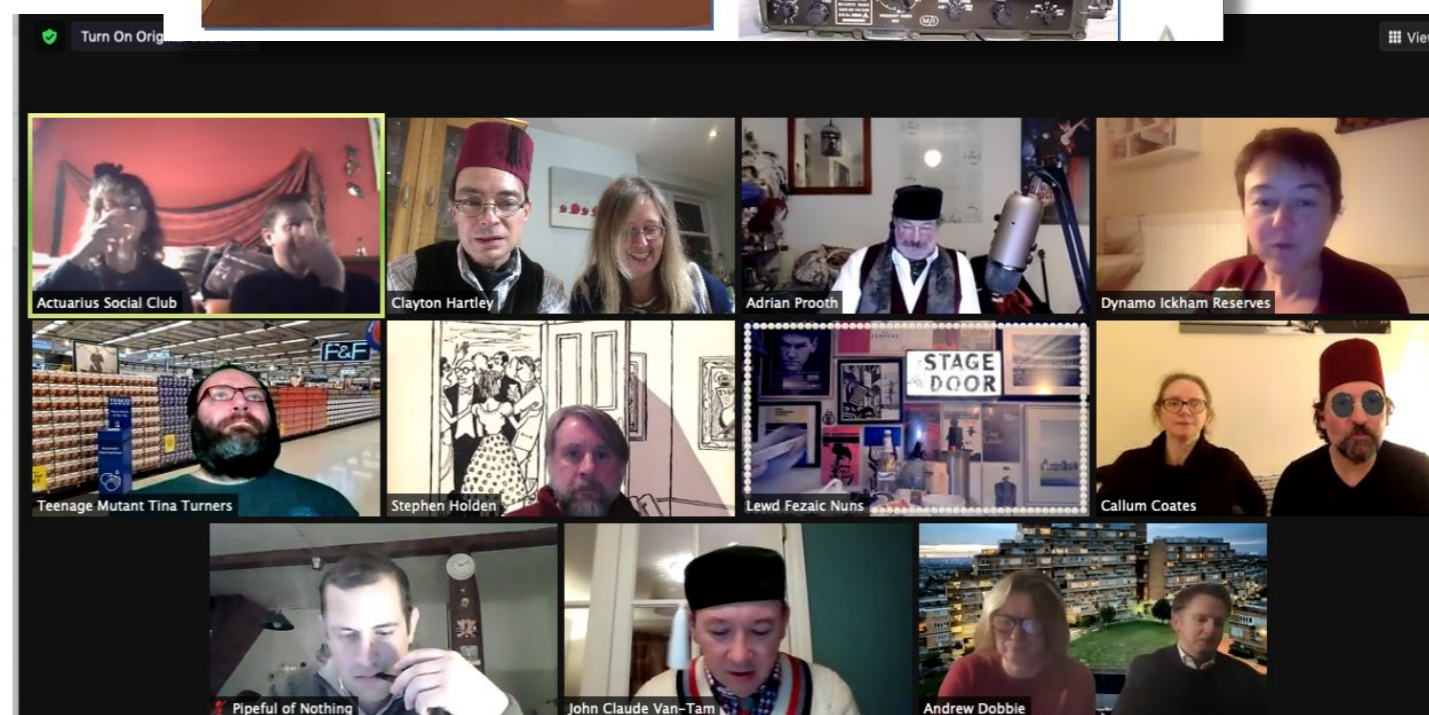
- Signals can bounce around the earth.



Boat Anchors *cont.*



(Below) Our weekly Zoom pub quizzes have continued into the New Year. Here we see a snapshot from Adrian Prooth's offering last week, which stretched the envelope by having us race against the clock to gather a list of objects from within our homes





Amateur Radio

What it is, why it isn't CB, and why the future is bright

By Cyril Browne

ALL RADIO, be it broadcast, TV, mobile phones, Wi-Fi, etc., started off as amateur radio.

Back in 1896 when Guglielmo Marconi invented the first radio, he was an amateur, a 20-year-old with no formal education—but with a love for all things technical. He was convinced that you could send a signal wirelessly after having read hundreds of books by the foremost scientists of his time.

He first demonstrated his new invention to his family, in their kitchen. At that moment he went from being a radio amateur to a radio professional. His monetisation skills were just as good as his technical skills.

Of course, once word got out about his invention a free-for-all began. It was obvious to see the potential of radio. Hundreds of companies were set up to develop and exploit the technology and the speed at which new radio technology developed accelerated.

But not everyone was interested in making money from radio—some just wanted to play around with it. These “amateur” radio users wanted to learn about and experiment with radio just for the fun of it.

The birth of amateur radio as a hobby probably occurred in 1901 when two 8th-graders (13–14 years old) from Boston built a radio transmitter and receiver by themselves. After this, more and more people became radio

amateurs—much to annoyance of those who were working in radio professionally. Bear in mind at this point there was no law anywhere in the world regulating radio. Anyone could broadcast anything, anywhere on the spectrum, so it was normal for amateurs to come in to conflict with professionals.

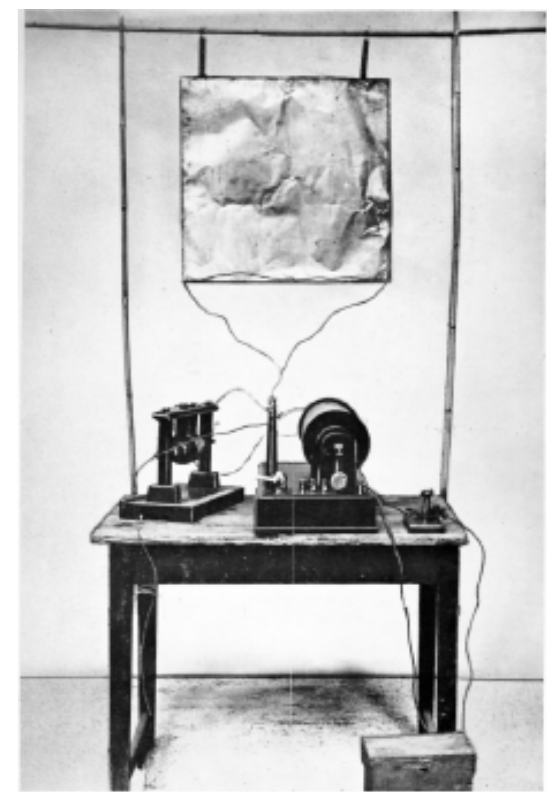
The first attempt to regulate radio occurred in 1908 when the UK Postmaster General started issuing the first call signs to amateurs and professionals. From that point on anyone making a radio transmission had to identify themselves using their call sign so that the source of transmission could be identified.

The first piece of actual legislation to regulate radio was the 1912 Radio Act in the US. It introduced call signs to the US, assigned frequency bands to different users and introduced penalties for misuse.

From that point on things developed fairly



Guglielmo Marconi, both the first amateur radio enthusiast and the first radio professional, with his equipment (right)



“Here’s a message from Milwaukee”

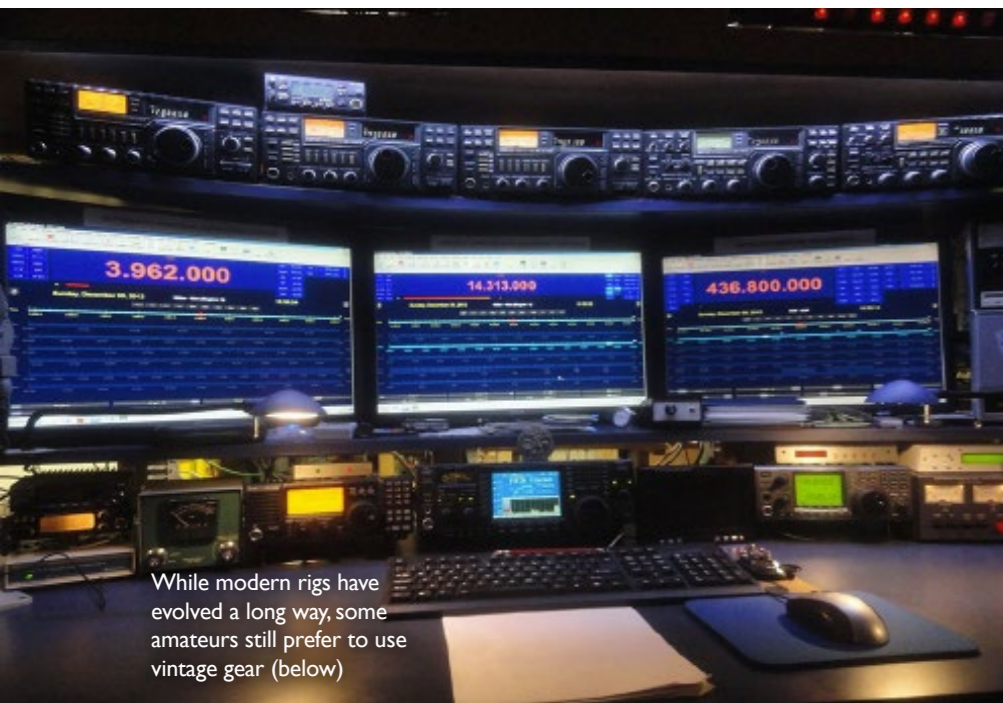
This thoughtful wife knows that the moment her husband tunes in on Schlitz the reception is good. For Schlitz has a very special *taste* that beer-lovers are changing to with ultra high frequency. Taste Schlitz, yourself. You’ll soon know why—

Schlitz tastes so good to so many people,
it’s first in sales in the U.S.A.

RADIO HEADLINER: “The Halls of Ivy”, with the Ronald Colmans, Wednesdays, NBC.
TELEVISION HIT: “Schlitz Playhouse of Stars”, Fridays, CBS-TV.



The Beer that made Milwaukee Famous



While modern rigs have evolved a long way, some amateurs still prefer to use vintage gear (below)



steadily. Commercial, amateur and military users all knew their place on the radio spectrum and didn't bother each other.

That being said, commercial radio interests weren't the only ones who innovated. In 1933, a radio amateur named Robert Moore (call sign W6DEI) invented what was known as Single Side Band. This is a form of transmission which takes advantage of one of the odd quirks of radio transmission. How far a signal travels is determined by how much power a transmitter puts out, coupled with the bandwidth of the signal, plus environmental factors (e.g., rain, snow, etc.). Bandwidth is how much of the radio spectrum a signal takes up, generally to carry more "information" in a radio signal you need a bigger bandwidth. This is why broadcast FM signals take up 100kHz of bandwidth as

opposed to the 10kHz of AM broadcast signals. The FM signal sounds better because more "information" is broadcast.

The problem is that more bandwidth means the signal travels less far for the same power: a 10w 100kHz wide signal will not travel as far as a 10w 50kHz wide signal. Think of it like a garden hose, if you restrict the flow the water travels further, but the thickness of the stream (bandwidth) is narrower. SSB effectively cuts an AM signal in half, meaning it travels much, much further. As an AM signal is a symmetrical sine wave, the missing half can be reconstructed in the receiver. Such was the significance of this development all non-broadcast radio traffic on the HF (shortwave) section of the radio spectrum must be in SSB.

Amateur Radio vs CB

A lot of people wonder what the difference is between CB (Citizens' Band) radio and "amateur radio". Well the differences are quite substantial. Firstly, CB is primarily a voice communications platform. It exists to allow people to talk. In amateur radio, we talk, but we also send data, do experiments and try out new things. CB radios are sold as "type approved" meaning they are sold to an official specification and the radios should not be modified. In amateur radio we can make our own radio equipment as well as modify what we purchase. In CB output power is limited to 5w, in amateur radio we can go up to 1.5kW transmitting power. The other big difference is that we must use our government issued call signs and use certain phrases (e.g., CQ to start a contact), there is no such requirement with CB.

So enough with the technicalities, lets look at what we do in the world of amateur radio.

Talking

A lot of us just want to talk. Some prefer to talk locally using HTs ("handy talkies", a.k.a. walkie talkies), some like to contact people in far off lands. The beauty of the hobby is that there is always someone to talk to.

What do we talk about? Mostly about radio, but anything goes really. That being said religion and politics are generally accepted as no-go areas.

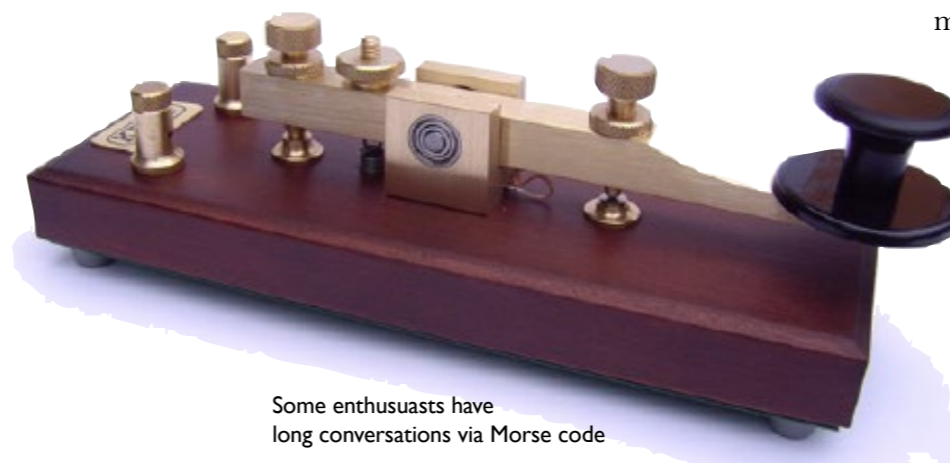
Continuous Wave (Morse)

What most people call Morse code, we call continuous wave. It is a method of communication that is still very active in the amateur radio community. As the signal has very narrow bandwidth (300Hz), signals travel very far. And yes, people do have very long chats using nothing but CW.

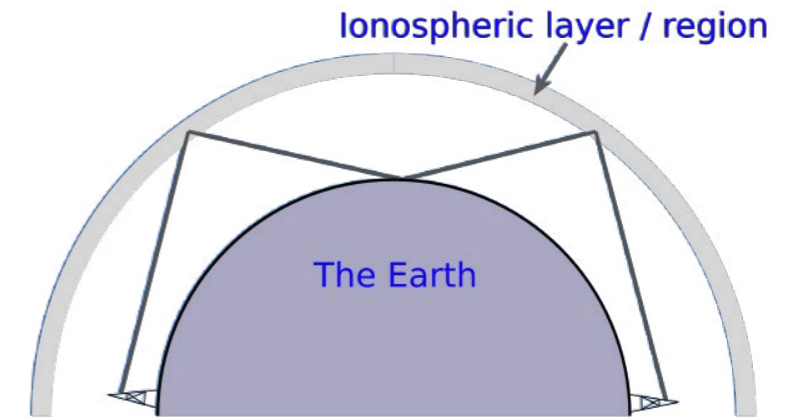
Data

When we talk about data, we don't mean stuff like the internet. Instead we are talking about point-to-point data communication. One person talking to another using a computer attached to a radio. Usually, the communication is in text form, but you can send files/pictures, etc., as well.

It is a very effective way of sending a signal as the signal bandwidth is lower than that of voice. There are multiple modes available, from old-school Radio Teletype (RTTY) through to modern modes such as PSK and the amazing FT-8. FT-8 is special because using fancy algorithms signals can be detected beneath the noise floor. That means even though you can't hear the signal in the background noise—the software can.



Some enthusiasts have long conversations via Morse code



By bouncing off both the earth's surface and the ionospheric layer of the atmosphere, radio signals can reach the other side of the planet

Amateur TV

Amateur TV is not broadcast TV, we don't broadcast to a wide audience. However, we do use TV to have point-to-point contacts.

Slow Scan TV (SSTV) is simply sending still colour images back and forth. It doesn't make for long chats, but it is nice to see interesting images.

Fast Scan TV is actual video. The signals usually go via a repeater on a hillside. The equipment used is old microwave gear which normal TV stations have disposed of. Due to the complexity of Fast Scan TV, it is niche aspect of the hobby.

Science and Research

One of the things the amateur radio licence allows you to do is scientific research. As a result a lot of scientists get amateur radio licences to help with their research. For example, in the field of astrophysics many researchers do space research using amateur radio frequencies, such as measuring space objects by bouncing radio signals off them. The FT-8 mode I mentioned above was actually developed from an earlier mode called JT-65 which was developed by Nobel prize-winning physicist Joe Taylor (K1JT) for bouncing signals off meteors and the moon.

Plus, there are applications in other areas of science and research. If you need to add telemetry to something you are researching or developing, then the Amateur Packet Reporting Service (APRS) protocol allows you to do that. APRS is both a radio protocol for sending telemetry and messages, but also an international

internet-connected network of receiving stations.

Having an amateur radio licence means you have access to a huge range of frequencies and services to help with your research, without having to pay for specific frequencies elsewhere in the spectrum.

Getting Physical

Amateur radio can be seen as a bit sedentary—a lot of it is sitting all day at a radio. But there are programmes designed to get radio operators out in to the open. The most popular of these is Summits on the Air (SOTA). SOTA encourages amateur radio operators to climb a hill or mountain with some portable radio equipment and make some contacts, thus “activating” that summit. It is an ongoing programme and participants earn points based on how high the summit is, how popular it is for activations and the distance of contacts made.

Another such programme is Lighthouses on the Air—as you can probably gather this is similar to SOTA, but with lighthouses instead.

And there are few other programmes such as Youth on the Air and Jamborees on the Air.

Contesting

One of the most popular things to do in amateur radio is contesting. This is simply trying to make as many contacts within a given time period. That could be anything from an hour and up to a week. Each contest will have specific rules. For example, contacts could only be made on

Examples of postcards sent to confirm a contact has been made



Emergency Communications

The Radio Amateurs Radio Network (RAYNET) was established after the North Sea Floods of 1953 which devastated the North East coast of the UK. The floods

a specific frequency band, using a specific data mode, Morse only or only operating on low power.

Hard core testers take things very seriously, some spending as much as £50,000 on radio equipment and antennas.

DX Chasing

DX is amateur radio shorthand for distance. A DX contact is defined as one outside your continent. Thanks to ionospheric propagation radio signals can bounce around in the sky and travel all around the world, as a result many amateurs chase DX and try to make as many long-distance contacts as possible. Getting a certain number entitles you to claim awards, the most prestigious being the DX Century Club issued by the American Radio Relay League.

Hinternet

The Hinternet is a relatively new area of the hobby where amateur radio and the internet meet. Amateurs modify consumer grade Wi-Fi routers to operate on amateur radio frequencies and with mesh networking. Mesh networks allows one router with an internet connection to share that connection with other routers in a daisy chain fashion. This is a technology that is being used in less developed areas as a way to get internet to those without the necessary infrastructure.

destroyed primary communication infrastructure (e.g. telephones, etc.) and amateur radio operators were called in to help.

RAYNET allows amateurs to offer communications assistance, should primary communications infrastructure be destroyed in an emergency such as a storm, earthquake or Daniel O'Donnell concert.

While the UK organisation is not called on very often, equivalent organisations in countries that suffer more natural disasters are called into service a lot more frequently.

The licence

The hardest barrier to entering the amateur radio hobby is that you need a licence issued by your national radio regulator—Ofcom in the UK. The reason you need a licence is to ensure you have the technical knowledge needed to prevent you interfering with other radio users—bear in mind radio amateurs can make and modify their own radio equipment.

To get the licence you need to pass a fairly in-depth exam that covers topics like basic electrical theory, radio theory, rules and regulations. It can take a few months of part-time study to get the knowledge needed to pass. Some countries, such as the UK and US, offer tiered licences. For example, in the UK there are Foundation, Intermediate and Advanced Licences. After passing the exam for each level you get more privileges such as being able to use more power and operate on more frequencies. In smaller countries with smaller populations unable to support a tiered licence system such as Ireland, there may be only one tier available—the hardest one.

Although studying for the licence is a challenge, it is worth it, as not only will you learn about radio but you will gain a deep understanding of electrical theory as well.

The future

Having gone through a drop in numbers in the



1990s, largely due to the growth of the internet, the hobby has rebounded and has never been as popular. The number of new licensees has steadily increased globally since the early 2000s—around the world there are about 3 million licensed radio amateurs.

The Covid-19 pandemic has helped that increase number even further. The combination of being a home-based pursuit and being all about communication makes it a perfect lockdown hobby. Things were helped by the fact that many national radio regulators are allowing for online exams for the first time. In the UK for example there were 4,000 new amateurs last year compared with 1,000 in 2019.

The future of amateur radio looks to be secure.

More Information

If you would like to know more about amateur radio, I would suggest contacting your local national radio association. Their websites offer a wealth of information about the hobby as well as listing local clubs that offer courses.

Radio Society of Great Britain:
www.rsgb.org.uk

American Radio Relay League:
www.arrl.org

Irish Radio Transmitters Society:
www.irts.ie

The International Amateur Radio Union also has plenty of information about the hobby and contacts for just about every country:
www.iaru.org



R.S. SURTEES

By Torquil Arbuthnot

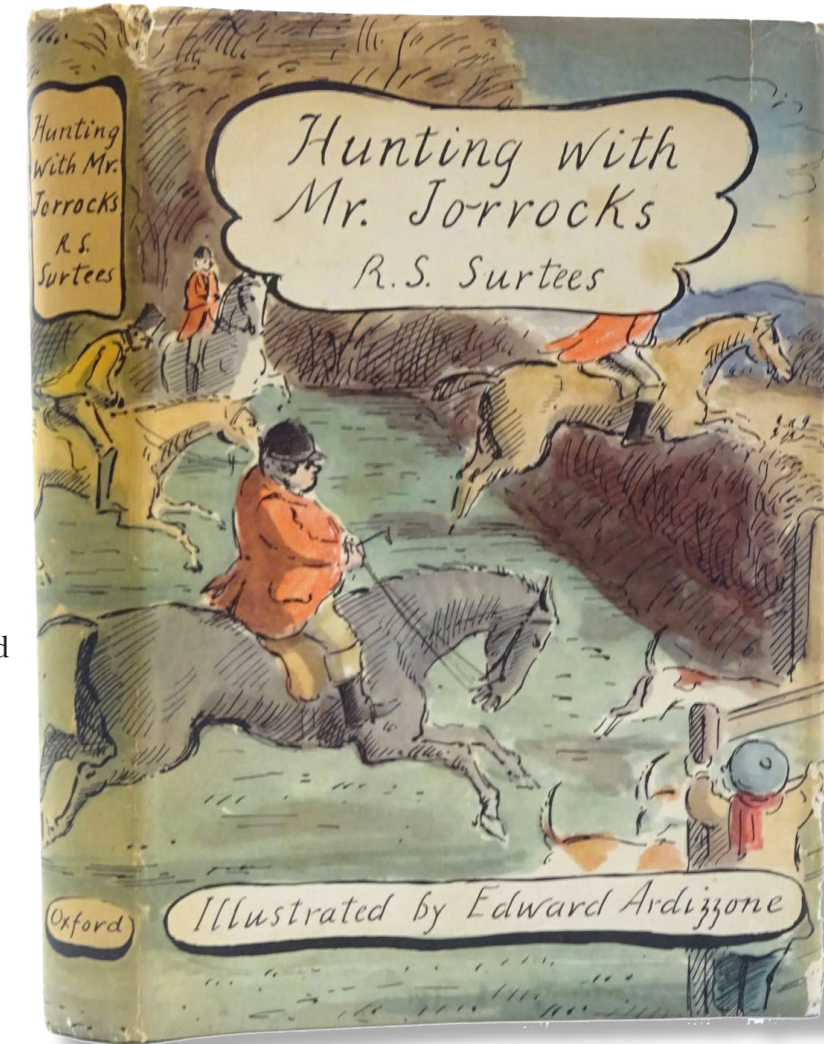
ROBERT SMITH SURTEES was born in 1805 in Northumberland and grew up at Hamsterley Hall in county Durham. He was educated locally before being articled to solicitors in Newcastle upon Tyne and then in London. Although he was admitted to “chancery” in 1828 it is doubtful whether he ever practised, and in 1835 he removed his name from the law list. Surtees’ social status was materially altered by the death in 1831 of his unmarried elder brother. In 1836 he was invited to stand as Conservative candidate for Gateshead, but, anticipating defeat in the general election, he withdrew before the poll. He inherited the Hamsterley estate on the death of his father two years later. In 1842 Surtees was appointed a JP and deputy lieutenant for the county and for two years he held a commission in the Durham militia. By all accounts he was an active landowner, farming 250 acres and managing 700 acres of woodland; an agricultural reformer; and a conscientious magistrate and poor-law guardian. He served as high sheriff for co. Durham in 1856 and as deputy sheriff in 1859 and 1863. He is best known for his novels and stories, many revolving around exploits on and off the hunting field. Although he hunted all his life, Surtees

“Women never look so well as when one comes in wet and dirty from hunting.” (Mr Sponge’s Sporting Tour, 1853)



was not a good horseman. His interest was in the scientific skills of hunting, not in the then fashionable hell-for-leather galloping across country, which he despised. Reticent and proud, he was quick to resent slights and was, according to a biographer, “persistent in his animosities”. “I never push myself an inch forward,” Surtees once remarked, “but I damned well see that I’m never pushed an inch back.” Surtees’ career as author, which he never publicly acknowledged (though he took little trouble to conceal it), began in his early days in London. His first completed work was a largely legal treatise, *The Horseman’s Manual*, in 1831, the only title which ever came out under his name. He was already contributing to the *Sporting Magazine* by this time and in 1830, when C.J. Apperley (writing under the *nom de plume* Nimrod) withdrew from his position as hunting correspondent, Surtees took over as his successor, writing under the pseudonyms of “Nim South” and “a Durham Sportsman”. In 1831, after he had been refused a share in the management of the magazine, he started his own, the *New Sporting Magazine*, in association with his friend the art publisher Rudolph Ackermann, and appointed himself editor and hunting correspondent. In 1838 Surtees

published in book form a collection of his magazine articles featuring the cockney Mr Jorrocks, the “jolly, free-and-easy, fox-hunting grocer” (to use Surtees’ own description), under the title *Jorrocks’s Jaunts and Jollities*. A longer, more rounded Jorrocks novel, *Handley Cross*, appeared in 1843 and another, *Hillingdon Hall*, in 1845. Most of Surtees’ novels were serialised in the *New Sporting Magazine*, *Bell’s Life in London*, or the *New Monthly Magazine*, and were sometimes substantially revised and enlarged before appearing in book form, sometimes in monthly parts. The illustrations to Surtees stories were as important as Cruickshank and Phiz were to Dickens. Phiz also illustrated Surtees, but it was more often John Leech (an equally melancholic fox-hunter, and the first to illustrate Dickens’ *A Christmas Carol*). His first moderate success came with *Mr Sponge’s Sporting Tour* (1853). This was followed by two novels of a different type, *Ask Mamma* (1858) and *Plain or Ringlets?* (1860), in which the huntin’ and shootin’ interest is only part of a broader picture of provincial society and manners. His last book, published posthumously in 1865, was *Mr Facey Romford’s Hounds*, which Surtees himself regarded as a good sequel to Mr Sponge and which some critics consider his best novel. Surtees also produced a pamphlet *Hints to Railway Travellers and Country Visitors to London: By an Old Stager* in 1852. Surtees did not see any real public recognition in his lifetime as a serious or even respectable author. This is possibly because his books ran counter to the fashions of the Victorian age in their absence of treacly sentimentality and moralism, and their almost wilful flouting of conventional mores. His leading male characters, such as Jorrocks and Soapy Sponge, are vulgar and shady; his leading ladies dashing, coarse and far from virtuous; and his outlook on society satiric to the point of cynicism. Yet, paradoxically, the qualities that led in his own time to an under-appreciation of his talents as a writer, meant that his books in a later age lived on whereas those of many of his more famous contemporaries are now forgotten. As a biographer writing in the late 1890s, thirty years after Surtees’ death, says:



Among a wider public his mordant observations on men, women, and manners; his entertaining array of eccentrics, rakes, and rogues; his skill in the construction of lively dialogue (a matter over which he took great pains); his happy genius for unforgettable and quotable phrases; and above all, his supreme comic masterpiece, Jorrocks, have won him successive generations of devoted followers. Among writers Surtees reputation stayed high, and he was admired by Dickens and Thackeray and, later, by Kipling (in *Stalky and Co*, “Stalky would fain have forgotten Proust and his works in a volume of Surtees and a new briar-wood pipe.”) He was also praised by writers in the 1920s and 30s such as Siegfried Sassoon, George Orwell, Anthony Powell, and Evelyn Waugh. Perhaps Lawrence Durrell summed up Surtees’ allure best in an interview in 1959: One of the writers I reread every two or three years is Surtees, and I very much hoped that England was going to be Surtees’ England—a vulgar, jolly, roistering England, not especially aesthetic or cultivated or delicate in any sense, but something with its vulgar roots in food, sex, and good living.

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.



Chico St Martin

Name or preferred name?

I'm known as Chico St Martin in the club but my real name is Adrian Myers.

Why that nickname or nom de plume?

Just a random choice, as I recall.

Where do you hail from?

Bradford. Luckily, I managed to escape after graduating from the local uni. After years of the bright lights of the home counties, I have finally settled in the Calder Valley area of Yorkshire.

Favourite cocktail?

Anything with beer in it. Real ale, of course.

Most Chappist skill?

Playing the bones.* It is something I picked up from my father as he played them in a skiffle band in the 1950s.

Most Chappist possession?

Being the self-styled Imelda Marcos of Bradford, I would have to say my excessively large collection of the world's finest shoes.

Personal Motto?

Say nothing until you've spoken to the duty solicitor.

Favourite Quotes?

The only people who do not make mistakes are people who do nothing. And that is the greatest mistake of all. *[Attributed to Benjamin Franklin, among others. -Ed]*

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

Is this meant to be confessional? I refer you my personal motto.

How long have you been involved with the NSC?

Since the very first NSC meeting in 2006. My membership card is number 20.

How did you hear about the Club to begin with?

Through *The Chap* magazine. I attended the Civilise The City events and met some of the collective of characters who formed the club.

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

The Fox & Goose Co-operative pub in Hebden Bridge. The pub's Sunday night music sessions are particularly special. The night is centred around an acoustic duo named The Shabbycats leading weird and wonderful ragtag of local musicians, including yours truly on the bones. Playing an eclectic mix covering everything from musical hall, jazz standards, bawdy folk songs and early rock-and-roll, it brilliantly captures the spirit of an old-time pub singalong.

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

1. Bryan Ferry. To hear his unique insight on the fusion of music and style.
2. Henry Blofeld.



I'm not a cricket fan but listening to his dulcet tones would be a delight.
3. Charles Hawtrey. Purely because any of my embarrassing drunken antics during the evening would be overshadowed by his.

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. I take my trusty Brompton folding bike to the Alps every summer for the Tour de France and ride the mountain stages ahead of the professional tour riders. This feat and my Lycra-free impeccable attire causes much bemusement to the roadside spectators. These exploits might be worthy of a club talk in the future, especially the first time when I ascended the legendary Mount Ventoux to make a pilgrimage to Tommy Simpson's shrine.

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.

**[A pair of bone or wood sticks, held in one hand with one loose so it can strike against the other: see this instructional video to get a better idea. -Ed]*



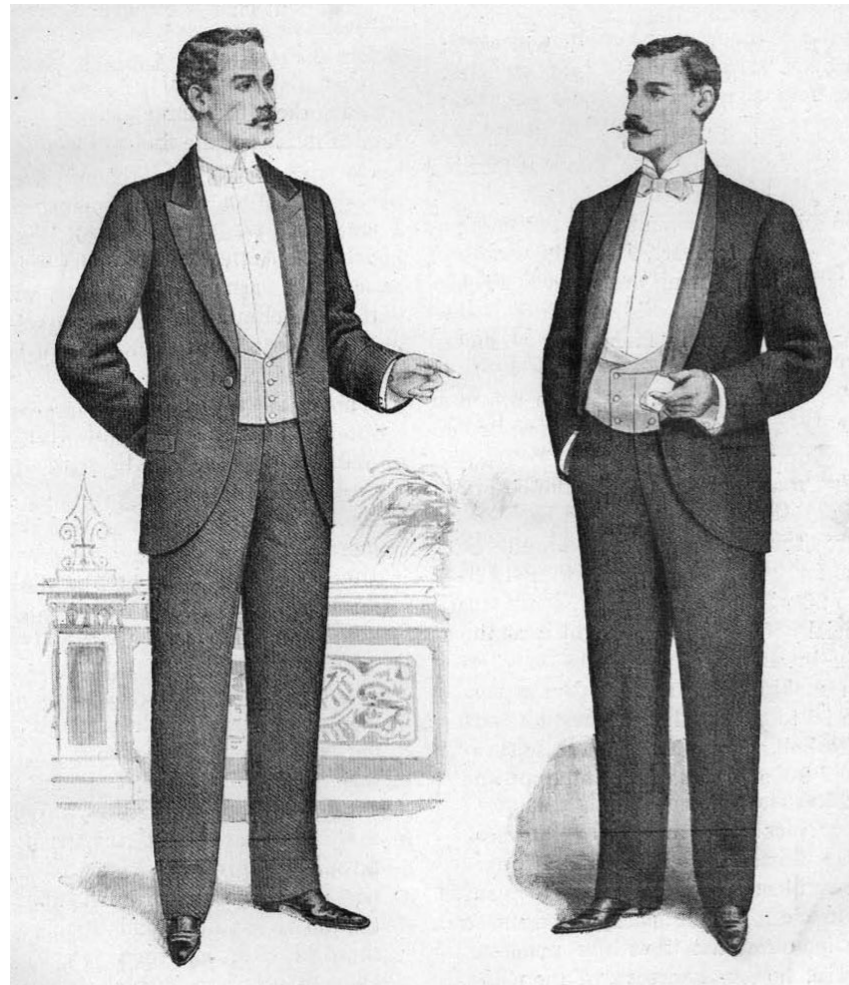
At a Club Night with Birgit Gebhardt

TUXEDO REQUIRED

Clayton Hartley meets a new cocktail and learns that sometimes The Old Ways Are Best

WHILE REVIEWING A NEW gin that is made with squid ink (yes, really: see InstituteForAlcoholicExperimentation.com) I came to the conclusion that the strong phenolic note in its taste made it best suited to strong-flavoured cocktails that contained absinthe. Poking around in search of recipes to test this theory I came across the Tuxedo Cocktail.

Maybe we're all spoiled these days by endless novelty and exotic ingredients, but often when I'm paging through an old cocktail manual from the Golden Age (roughly the 1920s and 1930s) I'm slightly disappointed to discover that all these different cocktails, each with their own distinct name, on paper appear to be frankly very similar. You'll come across a jauntily



Tuxedos, 1898

titled beverage, perhaps with a little story about how it came to be invented and the film star or famous incident it is named after, and then discover that the ingredients seem to be those of a Dry Martini (gin and dry vermouth), perhaps with slightly non-standard proportions or distinguished only by a dash of little-known bitters or even just an eccentric garnish. (After

all, a Gibson is simply a Martini served with a cocktail onion rather than an olive—although the vinegar will most likely affect the taste. A Murphy, on the other hand, which is a Martini served with a small radish, really doesn't have its flavour affected by the garnish at all. I've even tried peeling the radish, to no effect.)

Of course this is me just seeking the stimulation of cocktails that “read” well—the cocktails in question must have proved popular enough at the time for some bartender to compile them all into a book. But it's still hard to imagine flappers gushing, “Have you tried the Mimsy Cocktail at Gilbert's Bar? It's simply the latest thing, and too, too delicious!” when the Mimsy turns out to be a Martini with just a dash of orange juice.*

The Tuxedo is, undeniably, a Martini variant. But when I knocked one up I had to admit that the end result was really quite distinctive and complex,

* I made that one up, but it is interesting that when fresh fruit juice was first appearing in cocktails it was often not used in bulk to make a long, fruity drink, as we tend to expect these days, but as a dash or a spoonful.

which prompted me to write this article.

The cocktail is named not after the garment but after the Tuxedo Club, a country club in Tuxedo Park, upstate New York. The story goes that after the Prince of Wales had his tailor create a short, less formal alternative to the white-tie tailcoat, based on the smoking jacket, this invention (which we call a dinner jacket) was premiered in the US at the Tuxedo Club in 1886 by one James Potter, hence the use of the term “tuxedo” to describe it Over There.

The earliest printed reference to a “Martini” is in 1888, while the “Tuxedo” doesn't appear in print until 1900, so you could say that the latter is developed from the former. However, the early use of the word “cocktail” (and the oldest extant use is from 1796) refers specifically to a drink of spirit augmented by bitters, sugar and/



Tuxedo, 2021

or water in various degrees. *How to Mix Drinks* by the famous Jerry Thomas, published in 1862, has a short section on cocktails, distinguished largely by the base (Gin Cocktail, Brandy Cocktail, Whiskey Cocktail, Champagne Cocktail)—apart from the Japanese Cocktail, which is brandy-based but uses orgeat, an almond syrup. So you could argue that the Martini and the Tuxedo are both descendants of the same tradition.

I had always assumed that the proliferation of all these cocktails that were subtle variations of the same thing was to do with a lack of variety in available ingredients, and to a certain extent this is probably true. But, as I discovered with the Tuxedo, manipulating the details can make big differences. In this recipe the orange bitters play quite a role, as it's a powerfully flavoured substance and two or three dashes can certainly

Table of Tuxedo recipes, courtesy of www.diffordsguide.com

PUBLICATION	OLD TOM	DRY GIN	DRY VERMOUTH	SWEET VERMOUTH	MARA-SCHINO	ABSINTHE	ORANGE BITTERS	ANGOSTURA BITTERS	LEMON PEEL	SHERRY WINE
1900 HARRY JOHNSONS	1/2 WINE GLASS		1/2 WINE GLASS		1 OR 2 DASHES	1 DASH	2 OR 3 DASHES			
1903 DALY'S BARTENDERS' GUIDE	1/2 MAPLE GIN		1/2 WINE GLASS		2 DASHES		2 DASHES			
1904 DRINKS AS THEY ARE MIXED		3/4 JIGGER		1/2 JIGGER				1 DASH		1 SPOON
1910 JACK'S BAR MANUAL	50%		50%		1 DASH	1 DASH	3 DASHES			
1912 HOFFMAN HOUSE BARTENDER'S	1/2 WINE GLASS		1/2 WINE GLASS		1 DASH	1 DASH	3 DASHES			
1914 DRINKS		2/3 JIGGER	1/3 JIGGER		1 DASH	1 DASH		1 DASH		1 SPOON
1927 BARFLIES AND COCKTAILS	1/2		1/2		1 DASH	1 DASH	2 DASHES			
1930 THE SAVOY - TUXEDO NO.2		1/2	1/2			2 DASHES			1 PIECE	
1930 THE SAVOY - TUXEDO NO.2		1/2	1/2		1 DASH	1 DASH	2 DASHES			
1931 OLD WALDORF ASTORIA BAR DAYS		2/3					1 DASH			1/3

cut through. Absinthe, of course, is also a robust, pungent flavour, and most cocktails that include it specify only a smidgeon: in fact rolling it around the glass or shaker then pouring it out again is usually more than enough.

So what goes into a Tuxedo? Bar guru Simon Difford has gathered together various printed recipes in his vast guide, and has also produced the handy table on the previous page comparing the formulae from various bar guides published between 1900 and 1931. Difford's own version combines elements of many of them:

**Tuxedo Cocktail
(Difford's Recipe)**

- 45 ml Old Tom gin
- 22.5 ml dry vermouth
- 22.5 ml bianco vermouth
- 4 dashes maraschino
- 2 dashes absinthe
- 2 dashes Angostura bitters
- 2 dashes orange bitters

Old Tom gin is a kind of sweet gin that predated London Dry Gin and was gradually eclipsed by it before vanishing in the middle of the last century. It's generally considered that its strong sweet flavour was there to mask the poor spirit base, and as improvements in distilling technology allowed a purer spirit to be made, tastes moved towards a leaner, cleaner style. Since we're currently in the Second Golden Age of cocktails, over the last two decades producers have once again been making Old Tom gins, although there is some debate about what made Old Tom sweet. Some believe it simply had added sugar (see Hayman's Old Tom Gin) while others assert that the flavour actually came from the use of certain botanicals such as liquorice or vanilla which give an impression of sweetness (see Bermondsey Old Tom Gin), while still others attribute the character to a belief that in the old days gin would have spent more time

in wooden barrels than glass bottles, and the oak softened and flavoured the gin—think of the buttery, vanilla flavour in heavily oaked New World Chardonnay wines. (In fact Seagrams, an American brand, has always “rested” its gin in barrels for a few weeks before bottling.)

When I was a youth the only bitters you could get were Angostura Bitters, but nowadays there is a bewildering array on offer: Fee Brothers make a huge range, enabling you to add notes of, say, cherry, plum or grapefruit to your drinks. Both Fee Bros and Angostura make an orange bitters.

Difford specifies Martini vermouths, but his website is sponsored by specific brands. I used Belsazar dry vermouth and some Gancia bianco that I found in a cupboard. I didn't actually have any Old Tom gin, so I used dry gin (originally the squid ink gin, but later Martin Miller's too). Nevertheless, the resulting concoction was still a bit sweet for me—perhaps the Gancia vermouth is particularly sugary. Overall, however, I found the cocktail very interesting. It was indeed a good match with the squid ink gin, with the absinthe and orange flavours all contributing to the structure. I tried making the vermouth 100% dry, and also tried 3:1 dry to sweet, but neither had the same balance as before—the dry vermouth started to dominate. (I could try playing with the overall gin-to-vermouth ratio.)

In any case, the experience has given me a new respect for these old recipes. I've long been aware that there are Martini variants with much higher proportions of vermouth to gin, for example, but I've always found that more than about 20% vermouth starts to spoil it—perhaps by blending vermouths or adding dashes of maraschino or curaçao or bitters, as these old recipes so often do, it's possible to break out of the mould and still achieve balance and interest.



For the record, a Tuxedo made with squid ink gin



CLUB NOTES

New Member

A HEARTY CLAP on the shoulder to Mr Andrew Morrison who joins us all the way from Glasgow. Mr Morrison was a long-standing denizen of the online Chaproom (www.sheridanclub.co.uk) which preceded the physical NSC (and still exists), where he went by the handle of Leopold Montague Fearnely-Whittingstall. (“I was young and impressionable when I created that name,” he explains. “I discovered the Chap and joined the online Sheridan when I was around 15 years old.”)

Mr Morrison adds: “I used to organise a few Scottish meetings. If I remember correctly Viscount Rushen and his good lady attended as well as Cyril Browne and a few other good eggs.” Such initiative is to be roundly praised: I'm aware that most of our events (when we are allowed to have them) are in London, so if regional Chaps are interested in setting up jaunts, gatherings and beanfeasts I'm only too happy to promote them centrally.



Andrew Morrison

Club Tie Corner

AS MEMBERS' MINDS continue to be expanded by the fever of lockdown, our own Chairman sends us this pipe-dream vision (below left) of Sioux chief Big Cloud, while Benjamin Negroto brings to our attention “François-Henri d'Harcourt, peer of the Kingdom of France and member of the club when he emigrated to London during the French Revolution”.





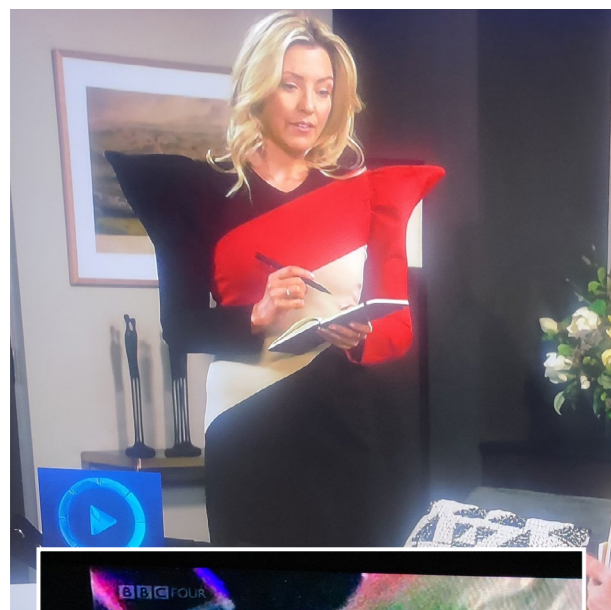
(Clockwise from top left) Ivan Debono has joined a mechanoid cult acknowledging Optimus Pimms as his overlord; Negroto, meanwhile, has realised that at least one character in *M.A.S.K.* (1980s children's TV series) was a Member; Frances Mitchell finally got round to watching *Breaking Bad* and found a Club beanie on the head of Jesse Pinkman; Stephen Myhill offers this, somewhat tenuous, link with David Bowie's drummer in 1973; James Rigby spotted this strong look in an episode of *Neighbours*—even by the standards of the time these shoulder pads are an industrial accident waiting to happen



Ivan Debono is in a disco mood, sporting (above) this 1970s tie while (right) working on the Club's Village People dance routine; (below) Craigoh, meanwhile, has enabled us to swell the fleet of official cars for the Glorious Committee with this pair of Daimler DB18 Dropheads



(Above) Frances Mitchell offers “one for the ladies this time”; (below) Adrian Prooth insists that Batman's father Thomas Wayne (on the left) is wearing a Club tie in *Pennyworth*—given the lighting it's a moot point, but then how could Batman's dad *not* be in the NSC? (Bottom) Club tie giving inspiration in this French print advertisement from 1940, advising how to choose a tie based on complexion, hair and eye colour





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.

Since we're still under a lockdown of unspecified length, scheduled physical events may be cancelled so do check.

🚫 NSC Virtual Club Night

Wednesday 3rd February
7pm GMT

See page 2. Luca Jelinek will deliver an online lecture on *What's so great about Art Deco?*

This time the talk will be delivered by YouTube: the link is <https://youtu.be/ksXFtFQfKMQ>. The talk itself will begin at 8pm, but there will be a Zoom chat running in the background from 7pm and after the talk for as long as people wish: <https://bit.ly/3bZB0FO>. There is also a Facebook event at <https://www.facebook.com/events/1822386161260183>.

Making Cocktails at Home

Saturday 6th February
7.30pm



Online via Zoom

Admission: £6 from <https://www.justgiving.com/crowdfunding/willaston-rotary>

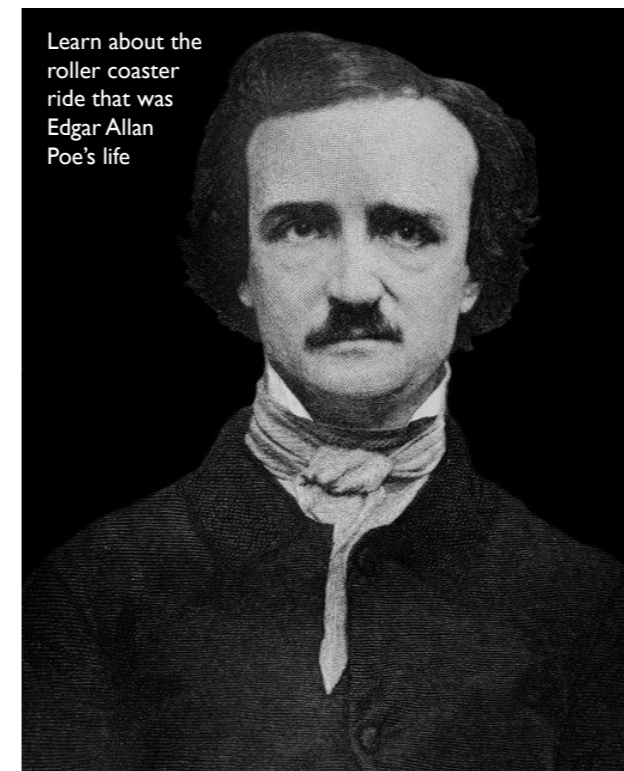
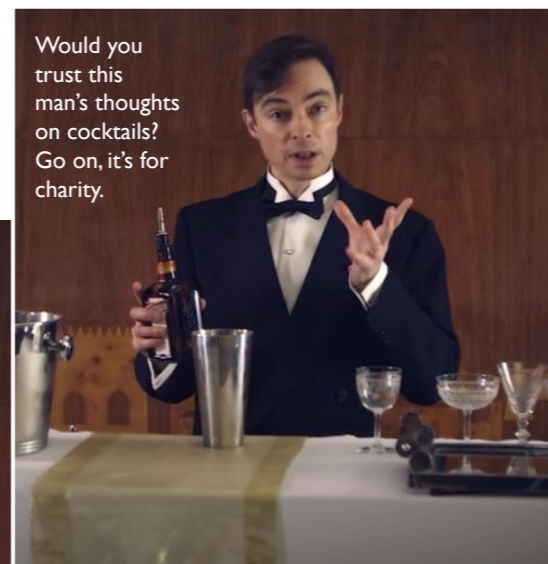
NSC Members Stephen Mosley (aka Actuarius) and his wife Fiona are members of the Rotary Club of Willaston and South Wirral, and to help raise money for homeless charity Wirral Ark they have organised this evening, in which yours truly will talk about making cocktails at home—addressing what a cocktail is, why you would choose to make one for yourself, what equipment and ingredients you'll need and what's worth doing and what is not worth doing. We'll look at six simple core cocktails, the way they relate to each other, and how the basic building blocks can inspire you to experiment with your own recipes. Participants are asked to make a donation of at least £6 via the [justgiving.com](https://www.justgiving.com/crowdfunding/willaston-rotary) link above, after which you'll be sent a Zoom link plus details of ingredients required if you'd like to make any of the cocktails as we go along. (For a taster, see this video I did for English Heritage a few years ago: <https://youtu.be/J56CiOXXdsI>.)

Swing Out Radio Show

Saturday 6th February
7.30–9pm

Online at livesets.com/slap-happy/events/9155
Admission: Free

A monthly streamed show playing a selection of swinging jazz and R&B for your listening and dancing pleasure. With DJ Slap Happy and Swing Out Sister and the usual features



Geek of the Week, Stax of Wax and Swing Out Sisters.

The Life and Times of Edgar Allan Poe

Saturday 6th February
7.30–9.30pm

Online via Zoom
Admission: £3 through POWr

A trip through the life and fevered imagination of the master of Gothic horror: learn the true story of Edgar Allan Poe, how he achieved fame, love and respect and then lost it all again. This online show includes performances of some of his finest tales including *The Tell Tale Heart* and *The Raven* and readings from his many stories and poems. Once you sign up using the link www.powr.io/zoom-form/i/26432628 you'll be sent the Zoom details. See also the Facebook event.

🚫 NSC Quiz Night

Wednesday 10th February
8pm

Online via Zoom go to (<https://bit.ly/3oCYnrq>)
Admission: Free

Our virtual pub quizzes continue, held via Zoom meeting and hosted by a different Club Member each time—this time it is Mrs H. and myself, featuring a guest round of questions from NSC Member Joanna Xie on the subject of Chinese New Year (which falls on the 12th).

You'll need the (free) Zoom app installed, which should launch automatically when you click on the meeting's weblink. (You can go directly via Zoom: the meeting ID is 827 8489 4087 and the passcode is 116823.) The meeting starts about 15 minutes early to allow people to register their teams if they haven't already done so. The quiz will have six rounds with an interval, and each team can play their joker on one round in advance, which doubles the points they receive for that round.)

Bedtime Stories with Viktor Wynd

Sunday 14th February
9–9.45pm

Online (not sure how)

Admission: Donation via Eventbrite (suggested £2–10)

Viktor Wynd, proprietor of London's Museum of Curiosities, Fine Art & UnNatural History (and host of the Last Tuesday Society), has spent the last 25 years telling stories to audiences across the globe. Fascinated by traditional fairy tales his repertoire includes tales from The Brothers Grimm, Scandinavia, Russia, Italy, France, Ireland, Africa, Papua New Guinea and North America. On St Valentine's Day let him come into your bedroom and tell you some of his favourite, most exotic



and possibly even erotic tales from the legendary *Arabian Nights*—there will be treasure, genii, bewitchings and transformations, all in a world of wonder. The admission fee is whatever you feel like donating: half of the money goes to homeless charity CRISIS.

🚫 NSC Quiz Night

Wednesday
17th February
8pm
Online via Zoom (go to <https://bit.ly/2YSLz5X>)
Admission: Free

Our hosts this week are James Rigby and Mrs Morley with a Valentines-themed special. You'll need the (free) Zoom app installed, which should launch automatically when you click on the meeting's weblink. (You can go directly via Zoom: the meeting ID is 812 4663 2096 and the passcode is 286284.) The meeting starts about 15 minutes early to allow people to register their teams if they haven't already done so. The quiz will probably have six rounds with an interval, and each team can play their joker on one round in advance, which doubles the points they receive for that round.)

The Eccentric Club Meets Sam Aldred

Friday 19th February
7pm
Online via Zoom (go to <https://bit.ly/3apwhL8>)
Admission: Free

The Eccentric Club have started having virtual versions of their regular Convivials. This month their guest is Reverend Sam Aldred, who happens to be a keen clubman and the author of a book about the traditional clubs of London, *Clubland's Hidden Treasures*. Sam will be talking about his book and the research behind it, answering questions from the Zoom audience and also offering Eccentric Club members and guests a special discount on copies of his book signed by the author. Use the link above or



go direct through Zoom (meeting ID: 812 3599 5982; passcode: 396854).

The Long Undead: Vintage Vampires
Friday 19th
February
8–10pm
Online via Zoom
Admission: €10 from Eventbrite
Storyteller
Rosalind Buck will be presenting an evening of vampire stories and poems from the 18th and 19th centuries, live online, including Goethe's *The Bride of Corinth (From My Grave to Wander)*, Bürger's *Leonore* and excerpts from *The Vampyre* by John Polidori, *Dracula* by Bram Stoker and *Varney the Vampire; or, The Feast of Blood* by Thomas Preskett Prest. There is also a Facebook event.

Clerkenwell Vintage Fashion Fair

Sunday 23rd January
11am–5pm
On Instagram at @clerkenwellvint
Admission: Free

Normally a physical fair full of stallholders in a civic hall, for the fifth month this event will go online via Instagram. The organisers explain: "Check out our instagram grid the day before our fair. There will be a post for each of our traders. Scroll through the posts to see if there is anything you like. Click through our posts to the trader's own instagram page and stories to view more items for sale and comment to purchase. *All purchases are between the seller and buyer.*"

Tom Carradine's Self-Isolation Singalong

Every Thursday
8.30pm
www.facebook.com/cockneysingalong

Master of the Cockney singalong Tom Carradine brings his infamous knees-ups to

cyberspace. Tom did weekly lockdown shows from April to NYE, and seems to be carrying on...

Sugarpush Vintage Dance

A range of dates
Start times vary: see www.facebook.com/sugarpushvintagedance

Dancer, dance teacher and DJ Holly France (a regular at the Candlelight Club) ported her solo jazz and Charleston lessons online via Zoom, briefly returned to live, socially distanced classes, went back to the virtual world for Lockdown 2, and will presumably carry on that way for now. See the Facebook group above or www.sugarpushvintagedance.com.

Online Dance Classes with Swing Patrol

Throughout the month
See schedule at www.facebook.com/SwingPatrolLondon

A variety of online classes, including Charleston, Lindy Hop, solo jazz and even swing dance cardio. You buy a ticket through the website and in return they send you a private YouTube link.

The Candlelight Club on Soundcloud

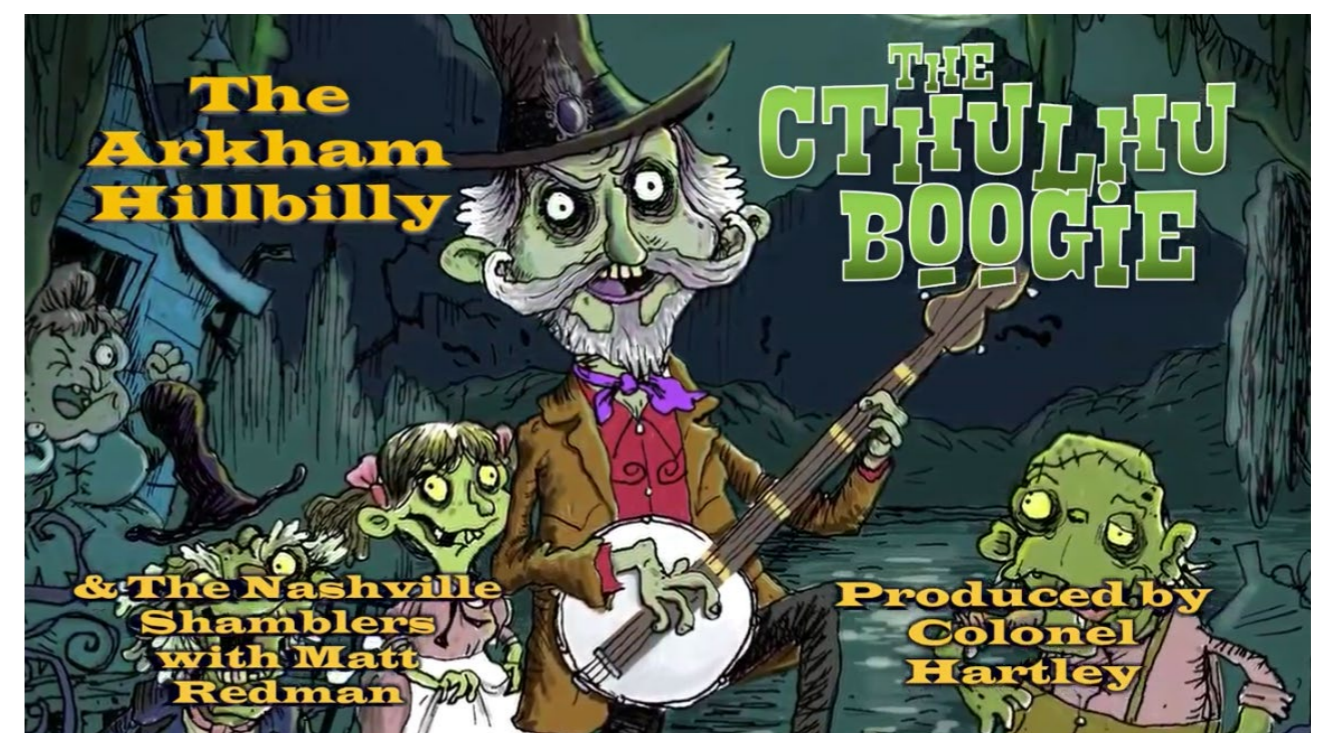
Owing to the restriction on numbers created by social-distancing regulations, the Candlelight Club is mothballed. But tracks are still being added to the online repository of live recordings at soundcloud.com/the-candlelight-club. Recent

additions include the complete show from Champagne Charlie and the Bubbly Boys on New Year's Eve 2018/2019. (We broadcast this as a whole on New Year's Eve, and you can hear this version—including a specially recorded NYE 2020 message from Champagne Charlie himself at midnight—on YouTube at <https://youtu.be/kwzekTr4mw>.) Many other recordings have also been remastered.

The Arkham Hillbilly

www.facebook.com/arkhamhillbilly
Fans of H.P. Lovecraft, the 1920s horror writer and creator of the Cthulhu mythos, will be delighted to learn that the Club's own Darcy Sullivan has been spending these long weeks of self-isolation in the guise of country singer the Arkham Hillbilly, the man who brought you "The Miskatonic Blues", "Jamboree at Innsmouth" and "Doggone It, Dagon". On this Facebook page you can see all his videos, where he sings down-home songs of the uncanny and the eldritch, as well as offering some good, old-fashioned advice about self-isolation itself. Sponsored by Gibbous Moonshine™—the only liquor made in Arkham in a well. That sometimes glows at night.

If you're not on Facebook, check out his YouTube playlist. Here you will find, among other things, a recently released remix of the Hillbilly's rock 'n' roll smash hit "Cthulhu Boogie".



The latest thing in cocktails, a Dry Martini made with squid ink gin. For a new appreciation of one of the oldest things in cocktails, see page 14

