



**Superfly Guy**

Cyril Browne offers a beginner's guide to fly fishing

**Denton Welch**

Torquil Arbuthnot on the only writer to inspire both Alan Bennett and William S. Burroughs

**Old Bill**

Drawing the veil from the life and times of Bill Murphy

*Dejeuner sur l'herbe*

The Society of Salome's inaugural Edwardian picnic

**DESIGN!**

THE NEWSLETTER OF THE NEW SHERIDAN CLUB • No. 177 • JULY 2021





The New Sheridan Club traditionally meets in the upstairs room of The Wheat Sheaf, just off Oxford Street. The Wheat Sheaf 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 Wheat Sheaf 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 July.**

This was to have been our triumphant return to the Wheat Sheaf, but the lockdown extension has put paid to that. Instead Callum Coates will deliver what should be our last purely online talk, *Shakespeare's Theatrical World and Modern Attempts to Reconstruct It—Or How I Learned to Stop Hating Shakespeare and Come to Love It*. Callum is a professional actor, historical interpreter and self-confessed nerd. He says, "Shakespeare's plays were written as mass entertainment and cannot have been as boring or unintelligible as they are often made today. Through my personal experience of theatrical experiment, I will attempt to explain how the buildings, the actors and the audience all came together in a perfect fusion for passionate, engaged and intellectual entertainment."

The talk will be delivered online, via Zoom (probably the same meeting detailed below).

The talk is at 8pm but there will a Zoom meeting for social purposes, running from 7pm and continuing after the lecture for as long as folk feel inclined: go to <https://us02web>.



[zoom.us/j/84104895543?pwd=eWtU2FqeG9aeEphb0s1SGd2enJJUT09](https://zoom.us/j/84104895543?pwd=eWtU2FqeG9aeEphb0s1SGd2enJJUT09) (meeting ID: 841 0489 5543, passcode: 543220). There is also a Facebook event at <https://www.facebook.com/events/472428957308552> which might be useful to keep an eye on if we have technical problems.

### The Last Meeting

Callum was actually scheduled to deliver his talk last month but, owing to work issues, he had to pull out. Instead, Cyril Browne heroically stepped into the breach with a talk on fly fishing. Like most people viewing, I have no particular interest in fishing, but I found the talk engaging, informative and easy to follow—a remarkable feat considering it was put together with about 24 hours notice. We learned about the types of fish targeted with fly fishing, the types of fly and what they are designed to simulate, the techniques involved and the essential active nature of this type of fishing—the fact that you are generally stalking a particular fish—as

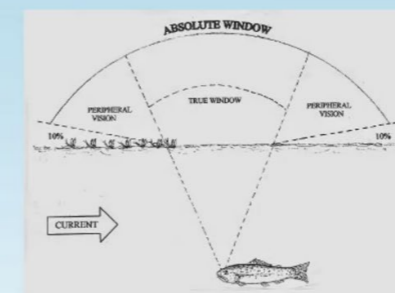
opposed to the more passive nature of coarse fishing. A video of the talk can be found on the New Sheridan Club YouTube channel. An essay version of this talk begins on page 4.



### Artificial Fly Types



### Tactics



Trout field of vision.

### The Fish



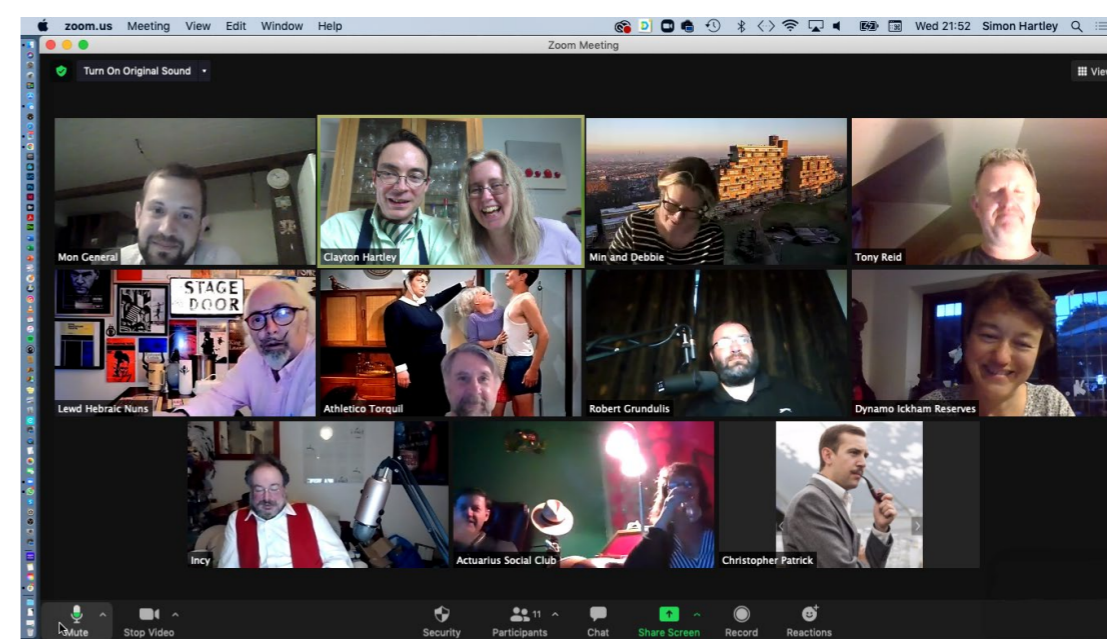
- Brown Trout**
- Non-migratory.
  - Lives in rivers and lakes.
  - Current UK record 31lbs.



- Sea Trout**
- Migratory.
  - Lives in rivers and lakes.
  - Current UK record 29lbs.

Highlights from Cyril's hastily assembled but thoroughly fascinating talk on fly fishing, looking at the types of prey, the types of artificial fly used (and what they are emulating), and the techniques used to try and persuade a trout or salmon to take it.

He also looked at the equipment required—some of which on offer can be insanely expensive. You can see a video of the full talk on the NSC YouTube channel (at [www.youtube.com/watch?v=T75Mqsc0jGk](http://www.youtube.com/watch?v=T75Mqsc0jGk)), with 30 minutes of lecture plus 30 minutes of questions.



(Left) With the extension of the lockdown to 19th July our weekly Zoom pub quizzes have continued, with a different person hosting each time. Many thanks to those who put so much effort into keeping us sane. We have quizzes scheduled up to our August Club Night, after which they may go monthly.



# An Introduction to Fly Fishing

By Cyril Browne

**T**O BE HONEST fly fishing is not the most efficient way to catch fish. It is hard to make a fish take an imitation fly. They are easily spooked and can be quite choosy about what they eat. So why do we do it? Well, there are a number of reasons.

The art of fly fishing can be challenging and relaxing in equal measure. For some, it is all about the challenge. The challenge of designing a really good fly that imitates a fish's natural food, and then being able to cast and present it in such a way that it behaves like a natural fly. In

effect, the fisherman stalking his prey.

For others it is more about being out in nature and aimlessly casting in the hope of catching a fish. It doesn't matter if they don't catch any, just being out on the river and relaxing is all they need.

There are three main categories of fishing, coarse, sea and game.

Coarse fishing is all about catching fish that aren't great to eat, such as rudd, chub, dace or tench. Coarse fishing tends to be more of an inland thing where maggots, worms and breadcrumbs are common baits.

Sea fishing is pretty much self-explanatory.

Game fishing is all about catching fish that are considered good to eat, such as trout, salmon, char and perch.

Of course, there is a bit of crossover. Carp is a delicious fish, but is seen as a coarse fish for some odd reason.

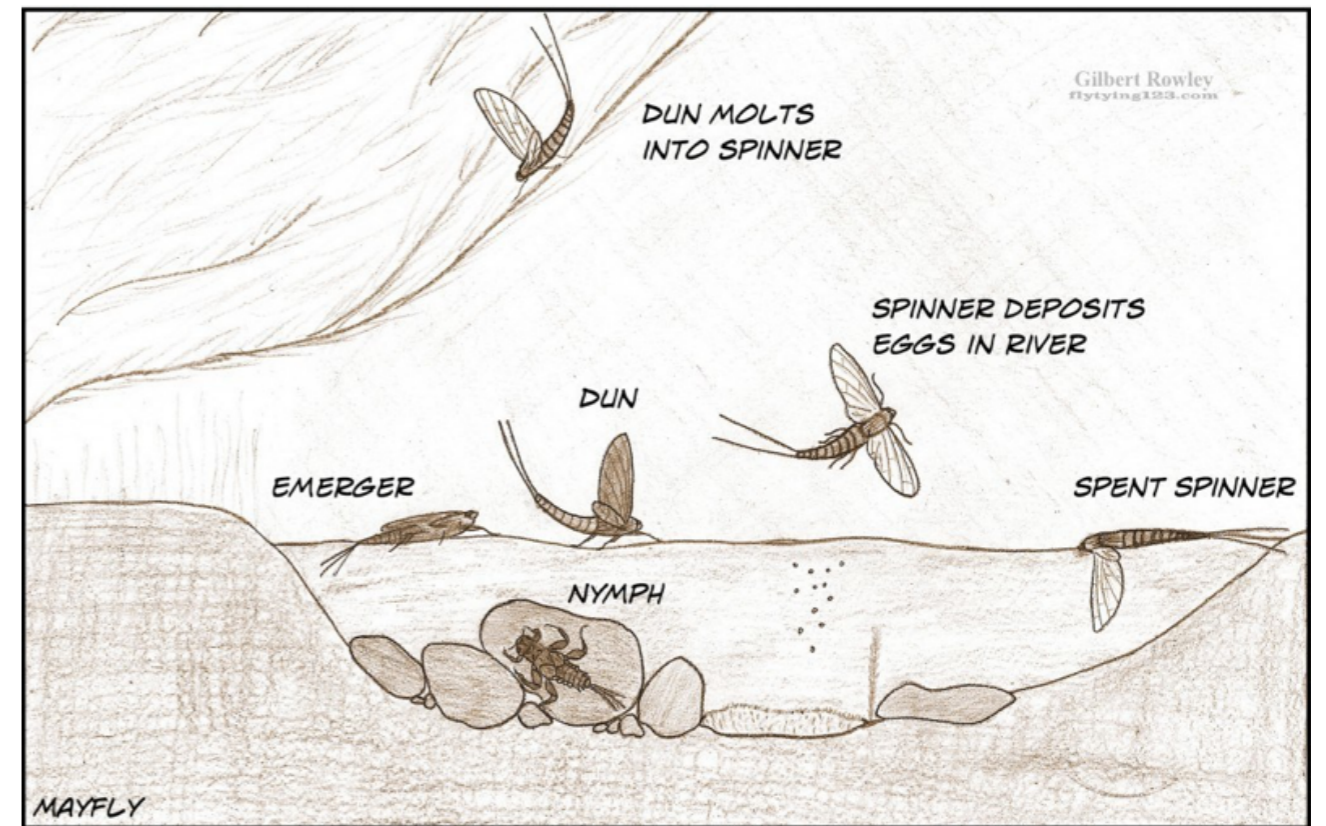
Within the game category there are many methods of catching fish. Lure and spinning (using metal lures), worming and fly fishing. Fly fishing is the most challenging, but also the most rewarding.

For this article I will be referring mostly to trout fishing on rivers and streams.

## A Fish's Food

Trout usually eat insects such as sedges, mayflies and midges (among many others). They are also partial to spiders, minnows and whatever other small things are around them when they are hungry, but flies are their main source of food.

Flies have a lifecycle that the fly fisher must understand.



I'll use the mayfly as an example (other species are largely similar). The eggs of the insect can lie in the mud and fine gravel on the bed of a river or stream for anything from a year to several years. When the time is right the eggs develop into what is known as a nymph, this rises to the surface and quickly sheds its skin casing (the emerger stage). Once the casing is shed, the insect extends its wings and waits for them to dry (the dun stage). It will fly around for a bit before maturing into a spinner at which point it will mate. After mating, the female will deposit its eggs into water and the spinners—both male and female—will give up the ghost and fall to the water as spent spinners. The whole process from eggs hatching to the spinners being spent takes about 10–14 hours.

Fish are interested in eating insects in all stages from nymph onwards, but are predisposed to eat what is the most abundant at a particular time. For example, in the morning nymphs will be in abundance, so trout will not be interested in eating spinners. The fly fisher has to identify which particular type of insect is currently in abundance, plus what stage of the lifecycle is currently happening. Then they can choose an appropriate artificial fly to use—known as “matching the hatch”.

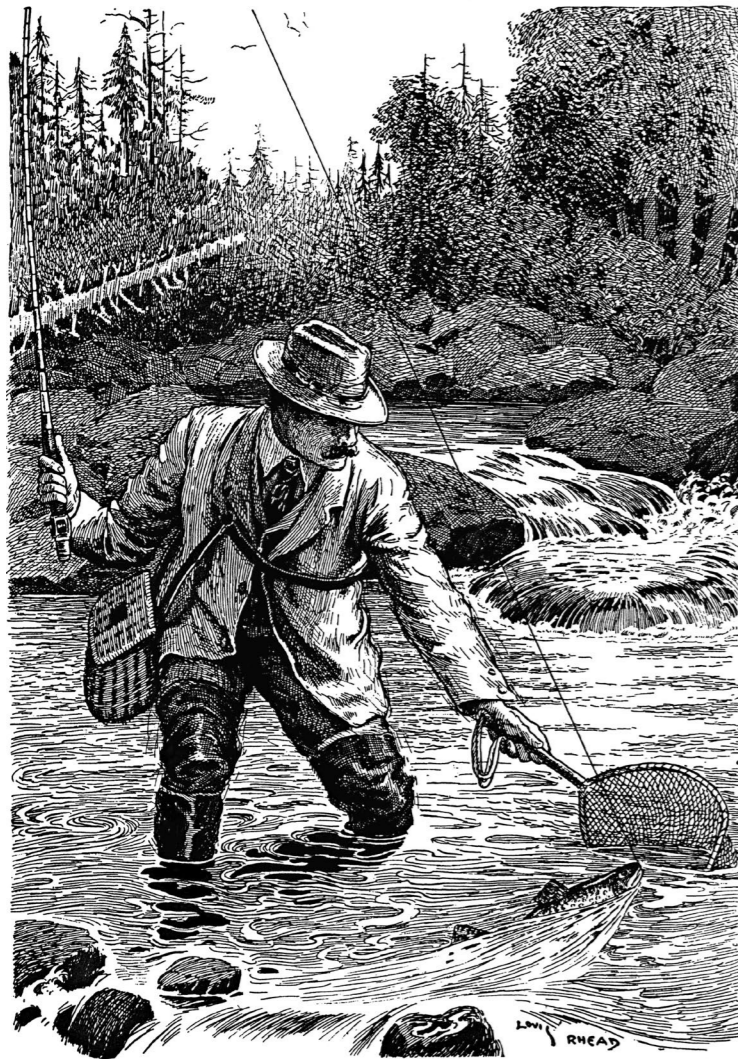
What insect type is popular with the fish can be determined by observing the river carefully as well as “spooning” any caught fish (extracting the fish's stomach contents). Determining what lifecycle stage is catching fish can be done by looking at how fish are feeding. Gentle rolls thought he surface can indicate nymphs or emergers are the current flavour, big splashes would indicate duns or spinners are what the fish are after.

## The Flies

There are four categories of artificial flies:

- *Dry*. Imitating the flying stages of an insect's life—they will not sink below the water's surface.
- *Wet*. Designed to imitate emerger stages.
- *Nymph*. Imitating the nymph stage from egg hatching to just before emerging stage.
- *Lures*. Bright and gaudy, designed mainly for rainbow trout who are much less picky about what they eat. (N.B. Not to be confused with metal lures.)

Someone fishing for brown trout or sea trout would normally carry a selection of dry, wets and nymphs with them.







Adams Dry Fly



Blair and Black Wet Fly



Prince Nymph Fly



Booby Lure Fly

**Tactics**

Anyone serious about catching fish won't aimlessly cast in the hope of catching something. They will carefully stalk their prey. The fly fisher will look for signs of fish breaching the surface, or by spotting them underwater. The fly fisher will usually approach fish from behind and cast the fly up river in front of the fish (fish always face the direction the water is flowing from). If they can retrieve the fly with a motion that looks natural, then with luck the fish will "take" the fly and a nice fish will be landed.

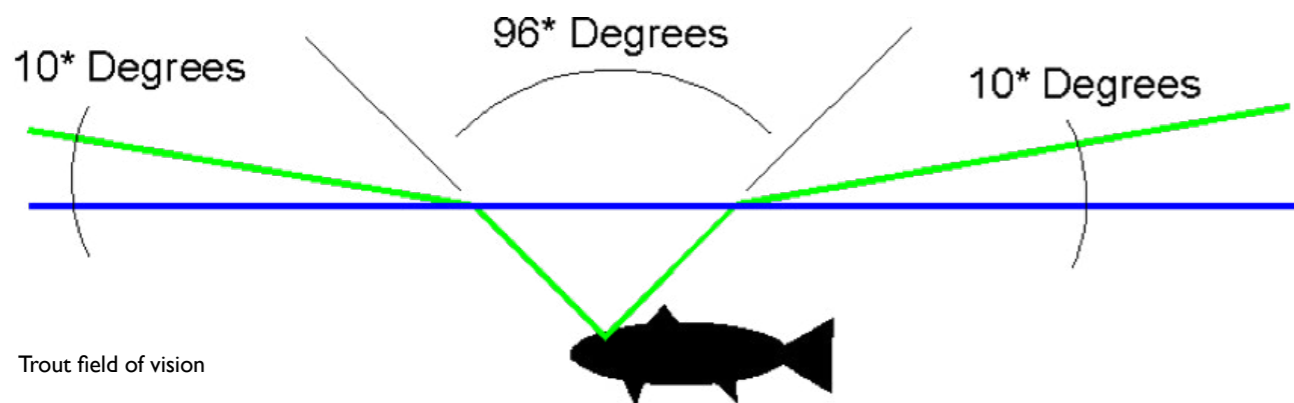
One thing the fly fisher will be very wary of

is that most game fish have a very wide field of vision, made wider by water diffraction. They need to approach carefully and often crouched down. Game fish are very easily spooked by unusual sights and vibrations.

**Tackle and costs**

There are a few items of tackle you need to start fly fishing—obviously a rod, reel and line, but there are some other items as well.

**Rod:** These range from 3 feet to 18 feet in length, the smaller rods for little streams and the biggest rods for salmon fishing. For trout fishing



Trout field of vision

anything from 7 to 10 feet will usually suffice.

**Reel:** You need a fishing reel to hold your line. You don't need to spend a lot on this as in fly fishing you play fish by hand, letting the line run through your fingers.

**Line:** Fly line is thick and subtle and allows you to throw it by using a fly cast. There are types that float and types that sink at different rates (e.g. for cold deep lakes). They also come in different profiles, some that are weighted to the front for longer casts (weight forward and shooting heads) and some (e.g. double taper) that sacrifice distance for accuracy.

It is important to match the weight of the line to your rod. Lines and rods come with an AFTMA weight rating from 1 to 18. Use a line that is too light for your rod and you will struggle to cast it. Use too heavy a line and you risk breaking your rod.

**Leader and tippet:** At the end of your fly line you need to attach a tapered leader and a section of tippet. The tapered leader is a thin clear length of monofilament that reduces in thickness, which helps land the fly on the water in a gentle manner. At the end of the tapered leader you have to add a section of tippet which is just a few feet of normal monofilament to which you will tie your fly. The tippet will be replaced after a few uses.

**Landing net:** You need a landing net to be able to get fish you have caught out of the water without breaking your rod.

**Polarising sunglasses:** A good pair of polarising glasses will help you spot fish under the water as well as protecting your eyes from wayward hooks.

**Priest:** A heavy weight used to despatch your catch humanely.

**Disgorger or fishing tongs:** Used to remove hooks easily from the fish.

**Hat:** An absolute necessity to protect your head and ears from wayward flies.

**Flies:** Of course, you also need a selection of

flies, which can be bought or homemade, plus a box to keep them all in.

Other items you might want include such things as a bag, fishing waistcoat or wellies/waders.

Your local tackle dealer will be best placed to advise you on what tackle you need for your local waters.

A decent set of tackle to get you up and running can be got for around £100. If you get in to the hobby, you can spend thousands on fancy rods, reels and other bits and pieces.

You will also need a rod licence and permit to fish. In the UK everyone needs an Environment Agency rod licence, which costs from £30. You may also have to pay for a permit which allows you to fish on a specific stretch of river or a specific lake, these can cost from £10 to over



Some fly lines

£1,000, though £100–200 is typical for trout fishing. Salmon fishing is a whole different game where the costs can be much, much higher.

**Fly Casting**

One of the things you will have to learn in order to fly fish is to how to fly cast. Fly casting isn't something you can really teach yourself. Some have done it, but it's rare. An hour or two spent with a fly-casting instructor will be money well spent. Your local tackle dealer will usually be able to put you in contact with a tutor.

**In Conclusion**

Why do I fly fish? I enjoy being out in nature and find the act of fly fishing to be incredibly relaxing. Catching fish as well is a nice bonus. There are few pastimes as relaxing yet also as challenging as fly fishing. Although it looks like a rich man's pastime, it is surprisingly accessible. I can heartily recommend it to all.



# The Society of Salome's *Edwardian Picnic*

ON SATURDAY 3RD JULY a modest, but at the same time momentous, event took place, an “Edwardian Picnic” in the grounds of Kenwood House in Hampstead, north London—taking advantage of the fact that current Covid rules allow outside gatherings of up to 30 people. It was significant in that it was the first event from the newly-minted “Society of Salome”, the brainchild of Olga Piotrowna and Jonny Haart, but it felt momentous primarily because it was the first of such physical get-togethers, certainly that I had attended, since the previous summer. The dress code was more specific than a typical NSC gathering—1890 to 1899—and the side

was most definitely not let down by any in attendance.

There wasn't much more of an agenda than turn up, find a spot (shrewdly under a tree, given the regular threats of rain), eat an elegant picnic repast (and hats off to Tom Carradine for bringing a cake stand and bone china) and allow astonished passers by to take photographs of us. At 2pm a group broke away to have a look round the actual house before returning to rejoin the well-fed langour. Around 7pm we packed up the picnic engines and trundled away—a posse went on to the Spaniards Inn. Many thanks to Olga and Jonny for organising the event.



(Above) Isabella doesn't even make it to the picnic spot before one of her shoes disintegrates. Later Rachel fell off her chair and Andrew's chair buckled under him. It was like the Somme. (Right) Tom breaks out the crystal and china; (below) the picnickers manage to make themselves look like a Tissot painting.



Picnickers gather outside the house before finding a suitable spot and settling in







Michael Quinn with Katie Holt



(Photo by Lei Wang)







Lei Wang



Pandora Harrison



Katie Holt with a fearsome umbrella



Luca Jellinek

(Above) Back row, left to right: Robin Woodward, Juliana Neale, Luca Jellinek, Gary Grønnestad, Stewart Lister Vickers, Katie Holt, Jonny Haart, Tony Warren, Mrs Warren, Tom Carradine, James Blah, Rachel Fereday; front row, left to right: Isabella Ferretti, George Davies, Olga Piotrowna, Ralph Oakley, Eve Oakley. Plus a curious dachshund.



(Right) Horseplay in front of the impressive facade of Kenwood House (photo by Lei Wang)



# DENTON WELCH

By Torquil Arbuthnot

**D**ENTON WELCH WAS BORN in Shanghai in 1915, the youngest of the four sons of a wealthy English rubber merchant and his glamorous American wife. After an itinerant early childhood he was educated first at an eccentric Sussex preparatory school intended for the sons of Christian Scientists, and later at Repton School (where he was bullied by Roald Dahl), from where, at the age of 16, he ran away. When he was 17 he returned to China for several months.

Welch's original ambition was to be a painter, and in 1933 he enrolled at Goldsmiths' College School of Art. Welch's time as an art student came to an abrupt end, however, in 1935 when, at the age of 20, he was knocked off his bicycle by a motorist. He sustained appalling injuries, including a fracture of the spine. Long periods of enforced solitude as a semi-invalid threw him back on the



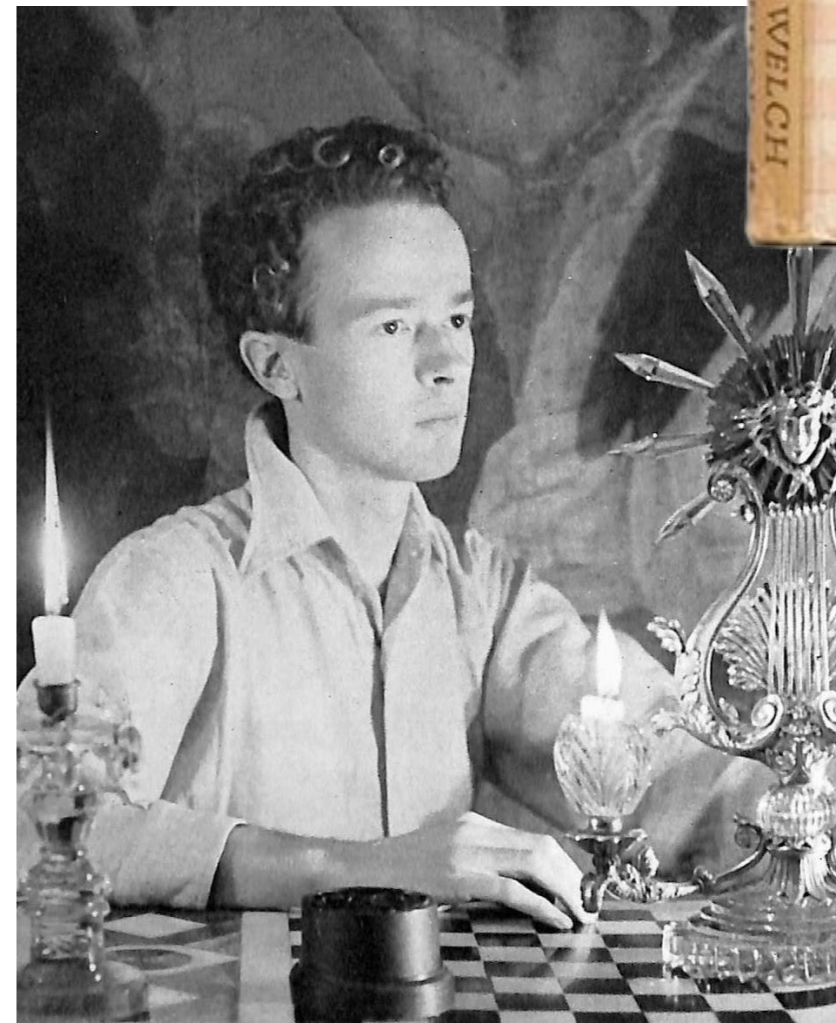
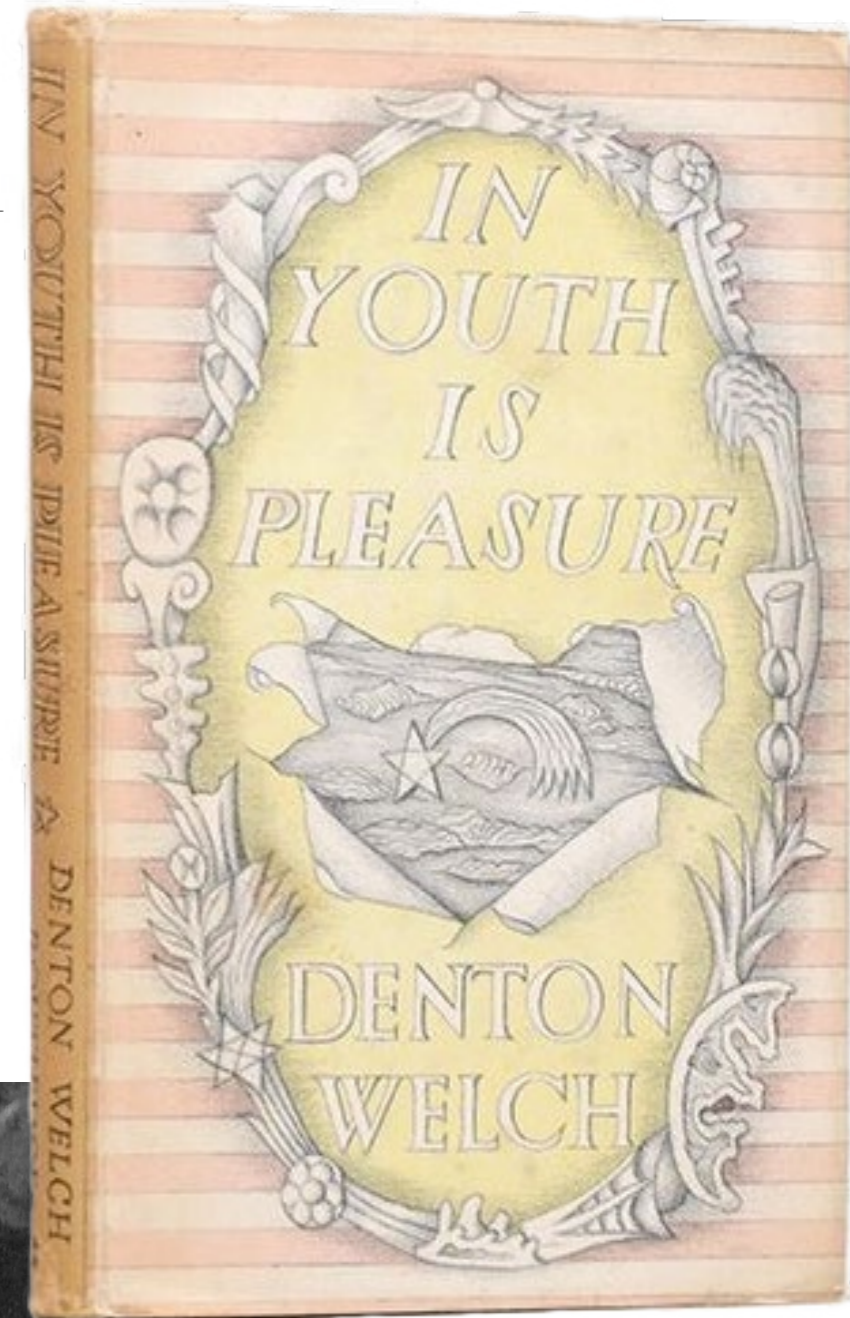
**“I began to long, as I had before, for some special smell, some special music that would fill me, lift me up and carry me away, float me off the rocks of my body and sweep me into some wideness, some vast expanse of blue-grey nothingness.”**  
 – *A Voice Through a Cloud*

resources of his own imagination, and after reading *Hindoo Holiday* by J.R. Ackerley, he resolved to write a semi-autobiographical novel, based on Repton and China. The result, *Maiden Voyage* (1943), was acclaimed by Edith Sitwell, who contributed a foreword in which she wrote, “This is a very moving and remarkable first book and the author appears to be that rare being, a born writer.” Welch's second novel, *In Youth is Pleasure*, recalling a summer holiday at the age of 15, was published two years later, and was dedicated to the memory of his mother, who had died when he was 11. A number of Welch's short stories, all in effect autobiographical, were published during his lifetime, by Cyril Connolly in *Horizon*, John Lehmann in *Penguin New Writing*, and Peter Quennell in the *Cornhill Magazine*. Within the space of only eight years, although desperately ill, and

while painting and illustrating as well, he completed some 60 short stories, all published posthumously, three novels, and a quarter of a million words of journals.

Because he was so isolated physically, and knew only a handful of fellow artists—his friends did include John Minton, with whom he collaborated over the line drawings for *Vogue's Contemporary Cooking*, and Graham Sutherland—Welch never attached himself formally to any school of painting, yet he became an almost unconscious and very prolific exponent of the neo-Romantic movement. After his death many of his works were given away or sold for a few pounds, and he was largely ignored as a painter until in 1987 six examples of his work were loaned to an exhibition entitled “A Paradise Lost” at the Barbican Art Gallery, devoted to the neo-Romantic movement. There is also a self-portrait in the National Portrait Gallery.

The quality, quantity, and character of Welch's output as a writer were inevitably circumscribed by his relative immobility due to his poor health, and the restrictions this placed on the acquisition of new material and experience. But he was in



any event fascinated by his childhood and adolescence, and by the time he died, as an obituary noted, “this juvenile field had been fruitfully tilled and probably exhausted.” It is his interest in the minutiae of life and his shrewd and perceptive descriptions of people, places, and events that have left the most indelible impression on his admirers. His journals in particular, said an obituary, “constitute a moving memorial to a young man of integrity and moral courage, whose determination not to succumb to pain and humiliation was at times heroic.”

He was an avid collector of miniature curios, small ceramics and pieces of silverware, decorative little boxes, trinkets





(Above) *Harvest*, and (below) *Cow at Oxenhouth House*, both circa 1940

and glassware which he found in junk shops and antique stalls. “No one ever wrote more beautifully about chipped tea services,” said a



reviewer in the *New York Times*. In May 1945, Welch restored a Georgian doll’s house from 1783, which was given to him by his friend, Mildred Bosanquet. The doll’s house is now on display at the V&A Museum of Childhood.

His journals are filled with Welch’s antiquarian expeditions through the county, creating a hallucinatory wartime pastoral enlivened by the modest gluttony of picnics and chance chaste conversations with good-looking farm boys and soldiers.

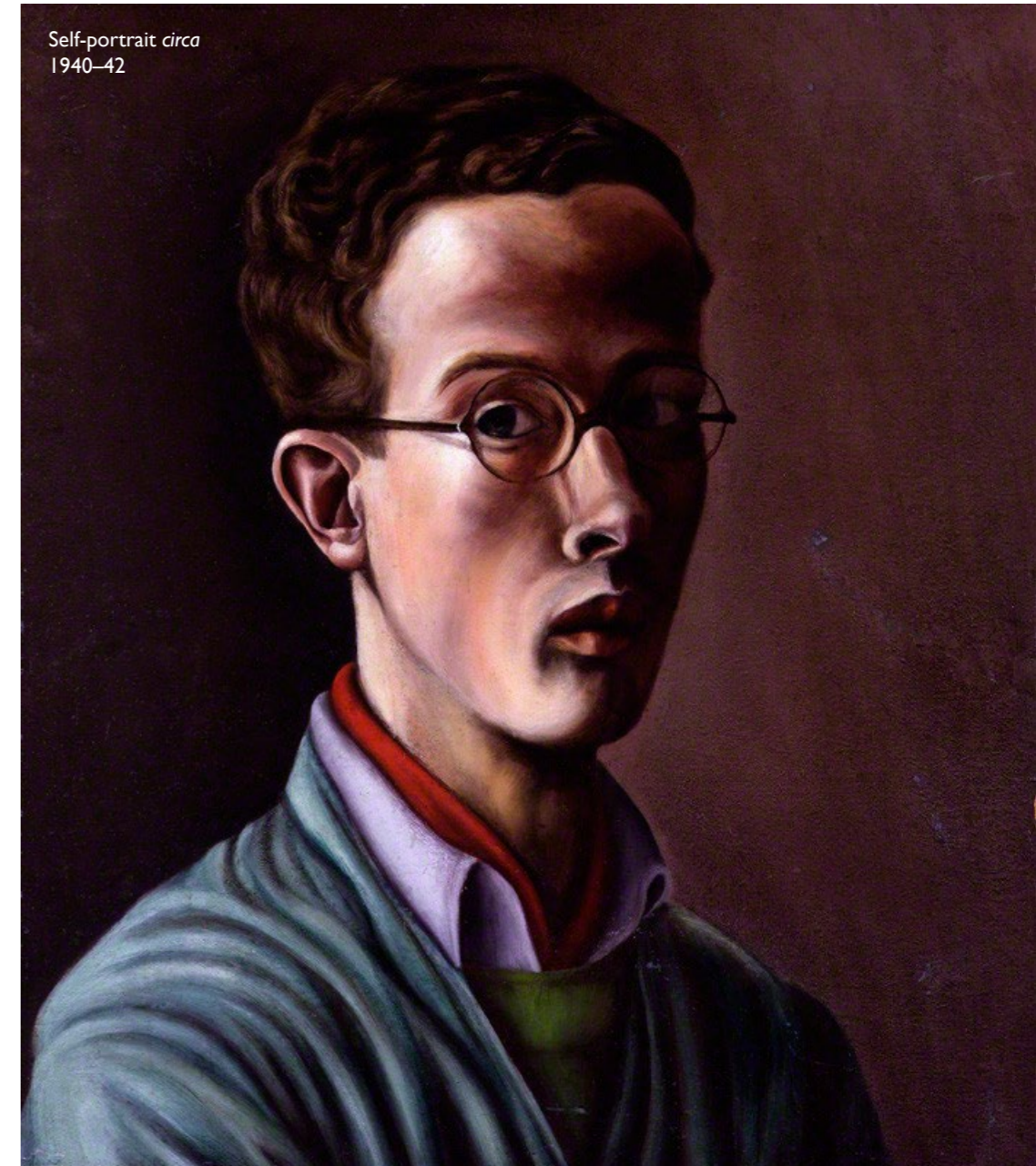
It took him four years to write his third, and posthumously published, novel, *A Voice Through a Cloud* (1950), an account of the accident itself and his struggle to convalesce. The manuscript was found beside his bed, complete except for about half a dozen pages, when he died, in December 1948, at his home near Sevenoaks in Kent. During the last four years of his life he had been nursed by Eric Oliver, his partner for those years.

Alan Bennett wrote of Welch: “To a boy brought up in the provinces this ailing ex-

art student seemed to have moved effortlessly into a charmed circle, with letters from E.M. Forster, lunch with Edith Sitwell and tea at Sissinghurst with Harold and Vita. It was probably only her suicide that stopped Virginia Woolf from figuring here. What I didn’t appreciate then was the guts Welch must have had and needed to have. At 18 I thought that to be ‘sensitive’ was a writer’s first requirement—with discipline and persistence nowhere—whereas he never allowed himself to languish. His spinal injuries no more kept him off his bike than sickness and high temperatures did from the typewriter, and it was this no-nonsense approach both to his disability and to his work that made him impatient of those occasional fans who sought him out expecting a wilting aesthete.”

William S. Burroughs cited Welch as the writer who most influenced his own work. Burroughs observed of him: “Such a marvellous writer, the way he can make anything into something. Writers who complain that they don’t have anything to write about should read Denton Welch and see what he can do with practically nothing.” In a letter towards the end of his life Welch said that he believed the small, everyday happenings of one’s existence were indicative of greater truths, and on the whole that he mistrusted writers who took it on themselves to peddle significant utterances.

The film-maker John Waters is also a fan. “Maybe there is no better novel in the world



Self-portrait circa 1940–42

than Denton Welch’s *In Youth Is Pleasure*. Just holding it in my hands, so precious, so beyond gay, so deliciously subversive, is enough to make illiteracy a worse social crime than hunger.... Have the secret yearnings of childhood sexuality and the wild excitement of the first stirrings of perversity ever been so eloquently described as in this novel?” In the novel the hero, Orvil, uncovers a musical instrument enclosed in a case with a broken strap. Suddenly inspired, Orvil runs to the musician’s cloakroom and locks himself in, strips off his clothes, and starts whipping himself with the strap. In his furtive imagination, he was “Henry II, doing penance, at Beckett’s tomb... a convict tied to a tree in Tasmania. A galley slave, a Christian martyr, a noble hermit alive in the desert.”



# 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.



Lancashire.

**Favourite cocktail?**

Bloody Mary.

**Most Chappist skill?**

Smoking, drinking and backgammon.

**Most Chappist possession?**

Hats, pipes, tweeds and brogues.

**Personal Motto?**

"Fortis et hospitalis."

**Favourite quotes?**

"I have nothing to declare but my genius."

— Oscar Wilde (at New York Customs Control in 1882)

## Bill Murphy

**Name or preferred name?**

Lord Murphy.

**Why that nickname or nom de plume?**

Always overlooked in the New Year's Honours, so awarded it to myself.

**Where do you hail from?**

"What a piece of work is a Man... etc."

— William Shakespeare, *Hamlet*

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

One evening in France, after copious G&Ts I once skinny-dipped in the Med.

**How long have you been involved with the NSC?**

A good few years! [Five, to be precise —Ed]

**How did you hear about the Club to begin with?**

The internet.

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

A good suit—It will always gain you respect wherever you go.

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

Mary Tourtel—she created Rupert Bear.

Raffles—a gentleman and rascal.

W.G. Grace—an historic cricket player.

**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 played "Little Jack Horner" at the Royal Albert Hall when I was six years old.



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 Member

WELL, TECHNICALLY NOT NEW but sort of refurbished: a hearty welcome to Bruce Partington-Plans, whom long-serving Members may remember from the online Sheridan Club forum. When the NSC was subsequently formed he did join up but he went AWOL some eight years ago and has only just re-emerged from the bush. Welcome back into the fold, Bruce.



### Members Hunted for *Hunted*

I'VE BEEN CONTACTED by someone from Shine TV, makers of *MasterChef* and *The Island with Bear Grylls*, among other television programmes. They are looking for contestants for the new series of *Hunted* for Channel 4. I regularly get these enquiries, as producers are usually after a rich variety of types for these shows and they presumably think the NSC will be a good source of eccentrics and oddballs. (Many of you will remember the roaring success of Curé Michael Silver's appearance on *Blind Date* some years ago, not to mention the Committee's own Artemis Scarheart on *A Very British Party*.)

The producer says, "We are now looking for applicants for the new series of Channel 4's *Hunted*. The series will follow a number of volunteers as they try to go off grid and become a fugitive in the UK. We are looking for applicants of all ages to try and evade capture from a team of expert trackers. We would like to reach out to people from a variety of backgrounds and professions who think they have what it takes to disappear

in 21st-century Britain. They could be going it alone or with friends, family or colleagues.

"A prize of £100,000 will be shared equally between the fugitives who successfully evade capture. We will cover reasonable pre-agreed loss of earnings for everyone who participates."

The deadline for applications was originally 12th June, but it was confirmed to me today that his has been extended to the end of July (presumably they haven't found the right mixture of camera-friendly headcases yet).

To apply go to [www.huntedapplications.com](http://www.huntedapplications.com). See also @HuntedTakePart on Twitter and Hunted HQ on Facebook.

**HUNTED**

**CHANNEL 4'S HUNTED IS BACK!**

We're looking for aspiring 'fugitives' of all ages to take part and do whatever it takes to disappear in 21st century Britain.

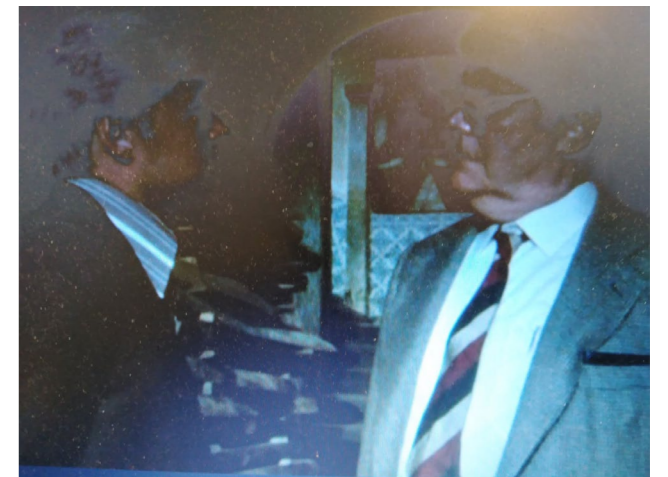
A prize of **£100,000** will be shared equally between the fugitives who successfully evade capture.

To apply, please go to:  
[www.huntedapplications.com](http://www.huntedapplications.com)

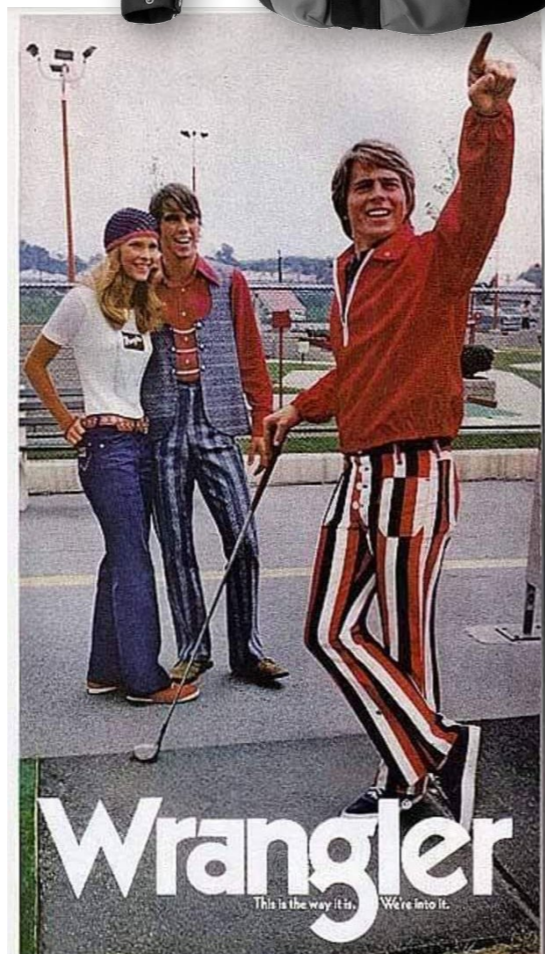
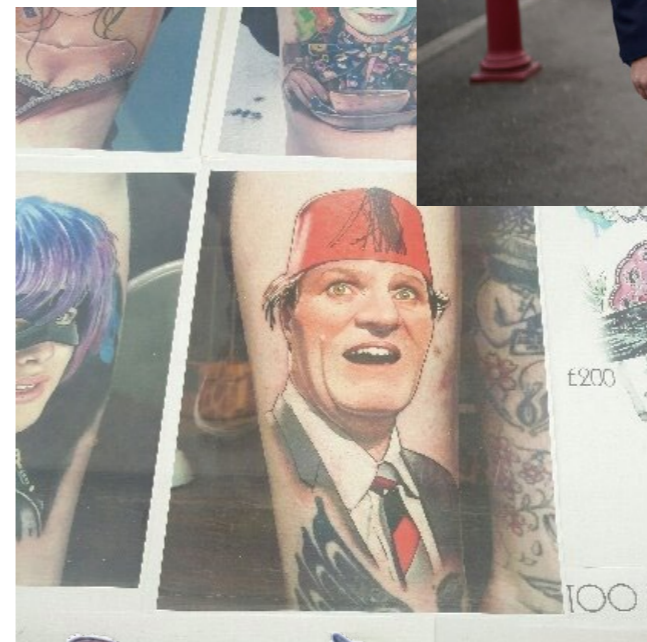
**SHINE:**

### Club Tie Corner

WE'VE HAD HIM before but I'm sure the tie was different (below, from Francis Giordanella)—does Prince Charles have more than one Club tie? (Clockwise from right) vintage advert from Artemis Scarheart; the MI6 man in Lisbon from *Tinker, Tailor, Soldier, Spy*, from Torquil; Lino Ventura in *Boulevard du rhum* (1971) with Brigitte Bardot, from Benjamin Negroto; and Tom Selleck pictured with James Garner.







(Facing page, clockwise from top left) Edward Fox as the title character in *The Day of the Jackal* (1973), spotted by Fruity Hatfield-Peverel; Club tropical wear from Ivan Debono; protective (apparently “armoured”) and distinctive livery for the Committee’s motorcycle outriders, designed by James Rigby; ill-advised 1970s trouser direction unearthed by Luke Wenban; Colonel Choke approves of the uniform for the Club work camp “where those who question the Committee are taught the joys of service”; and for the weekend we have this polo shirt from Will Smith and this hat from Debono. (This page, clockwise from above) A handsome Club shoe (for those with Club feet?) from Lobby Lud; a most unexpected design spotted in an Edinburgh tattoo parlour by Ed Marlowe; another Debono spot, this handbag designed for the Club by Coco Chanel; the new MP for Batley and Spen shows her Club sympathies; another Club handbag, this time a sterner affair designed in aluminium and enamel around 1930, from Col. Choke; Ivan Debono eagerly welcomes the new Club yoga instructor.

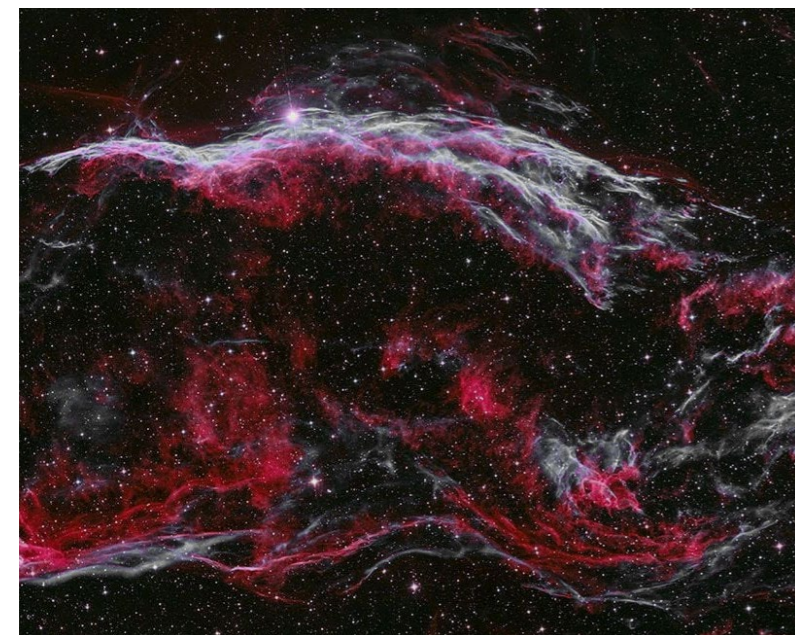




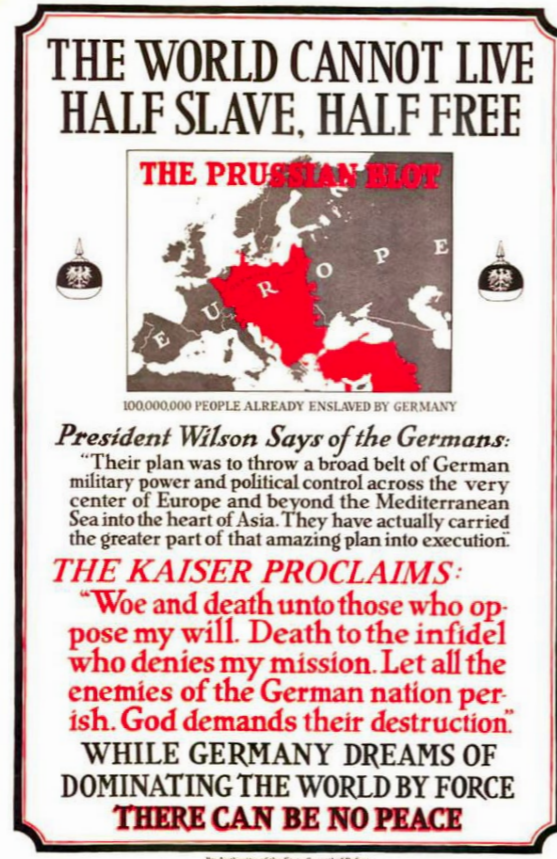
(Clockwise from above) James Blah spotted the Club dinghy in trouble in Ilfracombe; Ivan Debono prefers a more ambitious design; ever concerned about the ease with which the Committee can evade creditors, Debono also proposed this prototype Clubmobile; Mark Christopher realised that this scene from James Bond vehicle *The Man With the Golden Gun* (1974) features Christopher Lee and Roger Moore trying to keep straight faces on a set made out of plywood painted in Club colours; Cyril Browne, meanwhile, took delivery of a jointer/planer that one could use to knock up just such a set; and to switch scale dramatically, we have the Veil Nebula, submitted by Debono. "First observed in 1784 by William Herschel, it belongs to the Club's vast intergalactic empire," he says. "Travelling at the speed of light, it takes 2,400 years to get from Paddington to this great club house in the sky. The Club boffins are working on a teleportation device." (Facing page, clockwise from top left): The Club puffin, thinking puffin thoughts, from Col. Choke; the Club moth, noticed by Luigi Sbaffi, who comments, "Sheridanites are not



afraid of the night—rather they shine even more under the moon;" Sir Kyffin Williams's *Welsh Mountainous Landscape*, hoovered up at auction by Debono for £16,000 on behalf of the Club Art Committee; Stephen Smith notes that "there are three things you never want to see made—laws, sausages and members of the Glorious Committee"; more art from Col. Choke, which he describes as "the Archangel Ariel about to put some stick about" (probably not the artist's official title); Debono rejoins with *Renaissance Sheridanites In Tights using Saint Sebastian (Flyte) for Target Practice* (Luca Signorelli, 1491–94, oil on board, Oratorio del Santissimo Crocifisso, Pioraco, Italy).







(Clockwise from top left) Col. Choke has enthusiastically dashed off this painting of “Sheridanite Proletariat between shifts at the Glorious Committee’s Worker’s Paradise” (this man should be on the Committee himself); the Colonel is also responsible for spotting this poster for “one fo the Committee’s more subtle ventures in Laa Belle Paris” and this testimony to “the Club’s quiet role during the Great War”; Olave von Feldweg (as he now seems to be calling himself) shudderingly sent us this computer keyboard—oddly not the same as the NSC-coloured keyboard in last issue; finally, we have Col. Choke to thank again for this illustration of Sheridanites out and about in 1921, once more in Paris (where he seems to spend an unhealthy amount of time).

## Cocktails at L’Oscar

IN ADDITION TO the Edwardian Picnic, we had another tentative social gathering this month, a low-key evening in the Butterfly Lounge at L’Oscar hotel near Holborn in London. The hotel references Oscar Wilde but the building is actually a former Baptist chapel and there is no suggestion Oscar ever set foot there! At the back is a galleried circular space, once used for religious meetings and now known as the Baptist Bar. That was closed for Covid reasons, though the staff did give us a tour of the whole hotel, including the extraordinary peacock themed private room on the first floor. One’s first impression might be that the whole place is perhaps a little too self-consciously “designed”, but on closer inspection it is hard not to appreciate the attention to detail and the staff couldn’t have been friendlier or more helpful. (Mind you, only one other group came in during the evening, so perhaps there were just grateful to have some customers.)

The cocktails were very good indeed and Luigi used his Italian charm and diplomacy to secure an endless supply of nuts and olives. They also seemed to appreciate having a bunch of people who were as decorative as the room



itself. I’m hoping to make this a regular thing (I’m expecting that by the third visit we’ll have our own Round Table), but perhaps only once a month—be warned that a night there is not cheap (cocktails are typically £15–20 each).







## 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](http://www.newsheridanclub.co.uk) plus our Facebook page and the web forum.

Since we're still under a lockdown for most social activity, scheduled physical events may be cancelled so do check.

### 🚗 NSC Virtual Club Night

Wednesday 7th July  
7pm GMT

See page 2. Callum Coates will deliver a talk entitled *Shakespeare's Theatrical World and Modern Attempts to Reconstruct It—Or How I Learned to Stop Hating Shakespeare and Come to Love It*.

This time the talk will be delivered by Zoom. The talk itself will begin at 8pm, but the Zoom meeting will be running from 7pm for social purposes and also after the talk for as long as people wish: the link is <https://us02web.zoom.us/j/84104895543?pwd=eWtU2FqeG9aeEphb0s1SGd2enJJUT09> (meeting ID: 841 0489 5543, passcode: 543220).

There is also a Facebook event at <https://www.facebook.com/events/472428957308552>.

### Clerkenwell Vintage Fashion Fair

Sunday 11th July  
11am–5pm

On Instagram at [@clerkenwellvint](https://www.instagram.com/clerkenwellvint)  
Admission: Free

Normally a physical fair full of stallholders in a civic hall (and was planned such for this event, until “Freedom Day” got put back), for the seventh 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.*”

### 🚗 NSC Quiz Night

Wednesday 14th July  
8pm

Online via Zoom  
Admission: Free

Our virtual pub quizzes will continue until the end of the month (just before our heroic return to the Wheatsheaf), held via Zoom meeting and hosted by a different Club Member each time: this time it's Tony Reid. You'll need the (free) Zoom app installed, which should launch automatically when you click on the meeting's weblink: <https://us02web.zoom.us/j/87263878347?pwd=MytIMFhwbUhTb09NY0JDb1RaWFVHZz09> (meeting ID: 872 6387 8347, passcode: 238579).

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.

### Walthamstow Flea Market

Saturday, 17th July

11am–5pm

Truman's Social Club, 1 Priestley Way, London E17 6AL

Admission: £1

Come hunt for personal treasures, rummage for bargains, and refresh your living space with unique flea finds at the first Walthamstow Flea Market. No idea how much use this will be to those with genuine vintage interests, but with over 60 traders you can expect pre-loved furniture, reclaimed industrial fixtures, salvaged electricals/lighting, homewares, textiles and vintage clothes, curiosities and collectables. The market is indoors and boasts a “sound system”—not sure if that is a good thing or not. It's a short 5 minute walk from Blackhorse Road Station (Victoria Line and Overground), and bus route 158 (Stop BF or BS) on main road or routes 123, 158, 230, N73 and W11 stop by Blackhorse Road Station. See [hackneyfleamarket.com](http://hackneyfleamarket.com) for more details.



### Auto Jumble and Car Show

Sunday, 18th July

9am–4pm

Battlers Green Farm, Common Lane, Radlett, Hertfordshire

Admission: Free

“I Found It” Swap Meet/Auto jumble and Specialist Car and Motorcycle show, it says here. If you're into vintage vehicles and you're in the Radlett area it sounds worth checking out (for free). Many vintage cars to view, plus, if you own one yourself, it's a market for spare parts, as well as stalls offering lifestyle, furniture, artworks and vintage clothing items.

### The Mildmay Jazz Club

Tuesdays 20th, 27th July, 2nd August, etc.

8pm–12am

Mildmay Working Men's Club, 34 Newington Green, London N16 8QL

Admission: £10 a night or £35 for a month

Vintage Arts Asylum, The Asylum Speakeasy and Tiger Rag Fridays are working together to present a new weekly night of live jazz, swing dancing, cheap booze and a large, smooth floor in a handsome Hackney venue. This month there is live music from the Forest Hill Owls on

the 20th and Louise Messenger on the 27th.

### 🚗 NSC Quiz Night

Wednesday 21st July

8pm

Online via Zoom

Admission: Free

See above. You host this time will be Adrian Prooth. The Zoom meeting link is <https://us02web.zoom.us/j/84039449352?pwd=TK9vQnRNQVB2b3YvaUcySnhGRm1Kdz09> (meeting ID: 840 3944 9352, passcode: 460847).

There will probably be a final quiz on 28th July, after which the plan is to make it a monthly thing.

### Tom Carradine's Self-Isolation Singalong

Every Thursday

8.30pm

[www.facebook.com/cockneysingalong](https://www.facebook.com/cockneysingalong)

Master of the Cockney singalong Tom Carradine brings his infamous knees-ups to cyberspace. Tom's been doing weekly lockdown shows since April of last year and has garnered a huge worldwide audience. He tells me that he will carry on for another few weeks.



A tea cup on the grass.  
Yes, it's picnic time  
again, thanks to decent  
weather and Covid  
rules permitting  
outdoor groups of 30.  
See what unfolded on  
pages 8–13.

