



# What a pretty neck you have!

Vintage horror double bill at our Film Night

## Ale fellows well met

The annual NSC pub crawl

## The Duchess of Northumberland

Rachel Downer reveals all in the Brogues Gallery

## Drinks of the rich and famous

Three powerful men died on the same day—but what were their tipples?

# RESIGN!

THE NEWSLETTER OF THE NEW SHERIDAN CLUB • ISSUE 85 NOVEMBER 2013



The New Sheridan Club traditionally meets in the upstairs room of The Wheatsheaf, just off Oxford Street. The Wheatsheaf is one of Fitzrovia's historic pubs, a one-time haunt of Dylan Thomas, George Orwell, Augustus John and Julian Maclaren-Ross. In fact Thomas met his wife Caitlin in The Wheatsheaf and, legend has it, he was known to flash at women there as well. Fitzrovia's associations with literature go back to the eighteenth century. In the twentieth century both Woolf and Shaw lived in Fitzroy Square; Pound and Lewis launched *Blast!* at the Restaurant de la Tour Eiffel in Percy Street. John Buchan lived in Portland Place and in *The Thirty-Nine Steps* Richard Hannay has a flat there. Both Lawrences (D.H. and T.E.) took rooms there, as did Aleister Crowley, Wilfred Owen, Rupert Brooke and Katherine Mansfield.

**The Next Meeting**

The next Club Meeting will take place on Wednesday 6th November in the upstairs room at The Wheatsheaf, 25 Rathbone Place, London W1T 1JB, from 7pm until 11pm. Member Mr Mark Gidman will enthral us on the subject of *Tito and Yugoslavia: The Communist Bourgeoisie Republic?* "The rich and often ostentatious life (both public and private) of Marshall Tito often led him to be compared with the Kings and Emperors of Austria-Hungary that preceded the republic," Mr Gidman observes. "This talk investigates and offers up some fascinating insights into what both the USA and USSR described as a 'renegade state' and Tito himself."

how to drill a rifle barrel (he works as a gun designer). He brought in various lumps of metal to pass around, to illustrate the various stages of drilling a hole through a metal bar, polishing the drilled surface, cutting the spiral "rifling" grooves inside (which cause the projectile to spin as it leaves the barrel, stabilising its trajectory), then honing away the outside to get the finished barrel down to the desired weight. One gets the impression that the barrel is the heart of the weapon, but we learned that it is at the point that the chamber is attached to the barrel that it becomes a licensable firearm. We also learned that, contrary to what you might hear on CSI, a bullet cannot necessarily be traced back to the

gun from which it was fired, because by the time another hundred rounds have been put through the barrel its profile will have changed anyway. (A handy tip if you're planning some murder.) Many thanks to Manfred.

**The Last Meeting**

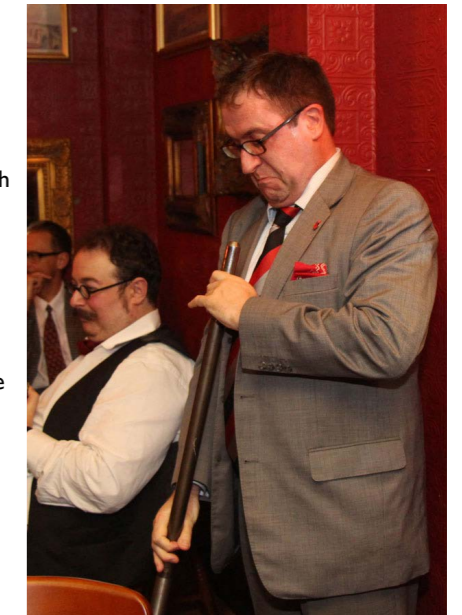
At our October meeting sadly our scheduled speaker had to pull out at the last minute. Fortunately, however, Manfred Kronen volunteered at short notice to tell us all about



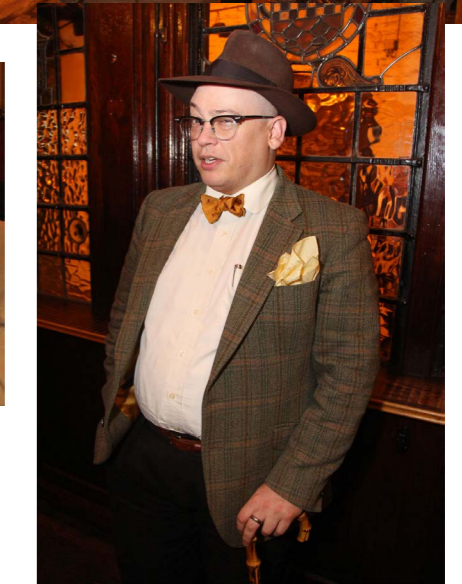
HM Queen Elizabeth II enjoying one of Tito's famous ribald anecdotes



(Above right and left) Manfred leaps into the breach (and the breech—ho ho!) with an impromptu talk; (left) Incy with an unfinished rifle barrel; (right) Craigho has intimations of mortality; (below left) new recruit Auntie Maureen with Paul Fletcher; (far left) Harry Iggulden; (right) Hal with M.C. Tierney in Smokers' Alley



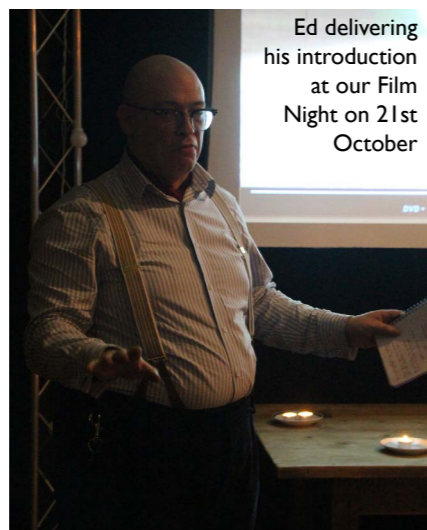
(Left) Maximillion Conrad and the Curé; (right) Ed Marlowe; (below) Mai has a question for the speaker



# DOUBLE JEOPARDY

**ED MARLOWE** discusses our Film Night Halloween double bill, *Nosferatu* (1922) and *Shadow of the Vampire* (2000)

*Nosferatu: Eine Symphonie de Grauens*—which translates as *Nosferatu: A Symphony of Horror*—is a seminal work of German Expressionist cinema. The Expressionist movement would spread throughout Europe and beyond, influencing architecture and painting, as well as cinema. It first took root in Germany prior to the First World War, reaching its zenith in the heady 1920s of Weimar Berlin. Expressionism, as with German cinema more generally, was boosted significantly by conflict in Europe: with



Ed delivering his introduction at our Film Night on 21st October

foreign films mainly banned fairly early in the war, there opened up a ready market for more German films. In 1914, 24 German films were produced; in 1918, 130. A key element of the Expressionist style was the lack of lavish budgets, fostering much creative thinking, something which would be seen throughout the course of 20th-century cinema: see, for instance, Sam Raimi's "shaky-cam", a pioneering effect which gave cult horror classic *The Evil Dead* (1981) a significant element in its distinctive visual style. Wild, non-realism with representative, painted backdrops became the order of the day. Fantasy and science fiction were common staple sub-genres of Expressionist cinema, with highly intellectualised, noirish themes such as madness, insanity, and betrayal the order of the day. The later popularity of the classics of this genre among the adherents of the goth subculture surely requires no explanation.

One of the most famous shots from *Nosferatu*. Bold use of light and shadow was a key aspect of Expressionism that film-makers would take to Hollywood and introduce as a visual mainstay of *film noir*



genre, particularly silent-era classics such as Lon Chaney's *Phantom of the Opera* (1925). A German Expressionist by the name of Karl Freund was the cinematographer on the 1931 production of *Dracula*, directed by Todd Browning (who only one year later would gift the world his seminal *Freaks*), and starring, of course, the one and only Bela Lugosi. This version of the tale of the Transylvanian blood-sucker set the pattern for a whole run of Universal monster movies, key foundations of the American horror genre as we know it today. Other directors such as Billy Wilder, Alfred Hitchcock, and Orson Welles took inspiration from Expressionism into their crime dramas of the 1940s, creating the *film noir* genre as we know it.



Among them was also one Fritz Lang, who nonetheless remains best known for his 1927 epic *Metropolis*, a prime example of German Expressionism and enormously influential in



(Top) Max Schreck as Count Orlok, (left) Greta Schröder as Ellen and Gustav von Wangenheim as Hutter—who would himself be portrayed by Eddie Izzard in *Shadow of the Vampire*. (Above) Orlok's claws-up sideways movement that the author believes is the source of Michael Jackson's dance in the *Thriller* video

the visual language of 20th-century science fiction cinema.

So we turn to Friederich Murnau (28th December 1888–11th March 1931), one of the most prominent directors of German Expressionist cinema. Murnau's influences were high-brow: the philosophers Schopenhauer and Nietzsche, and playwrights Shakespeare and Ibsen. Murnau was

a veteran of the Great War, having been a Company Commander in the German army, and later having flown with the fledgling German airforce. As an early military pilot he managed to survive several crashes with no severe injuries. Here I consider his best-known work, *Nosferatu*. Shot in 1921, released in 1922, the film for which Murnau is best remembered,

With the rise of the Nazis in the early 1930s, many Expressionist directors left Germany for the United States, there to make significant creative waves in Hollywood. Their most obvious influence can be seen in the horror

it is such an important piece not only of genre cinema but of cinema in general, yet it very nearly was lost to history, at the hands of lawyers.

*Nosferatu* was the sole output of Prana Films, a production company established in 1921 by founders Enrico Dieckmann and Albin Grau. The supernatural theme was Grau's brainchild. A keen student of the occult, later a member of Fraternitas Saturni (the Brotherhood of Saturn, a noted German occultist group), he was specifically inspired to produce a vampire picture by his own Great War experience. In 1916, Grau, stationed in Serbia, passed a bitter Winter's night listening to tales of vampires, spun by the natives. One such story stuck with him in particular, that told by a Serb who recounted the tale of his father who he claimed had returned from the grave as a vampire, bringing death and murder with him until exhumed in daylight, staked and despatched in the presence of a priest. The physical description of this vampire given by the Serb would later directly inform Grau's costume design and make-up for Count Orlok. Dieckmann and Grau employed Henrik

Willem Dafoe as Schreck/Orlok and Catherine McCormack as Greta Schröder—whom Murnau has promised to the vampire



Eddie Izzard as von Wangelheim

Galeen, an experienced screenwriter, to write a screenplay based on the novel *Dracula*, by Irishman Bram Stoker.

This was to be the first screen adaptation of the late Stoker's finest work—although, crucially, Prana had failed to secure the rights from Stoker's widow. In order to get around the legal niceties of copyright law, Galeen was instructed to proceed with the simple device of changing the names of the characters, thus *Dracula* became Count Orlok, a *nosferatu* (an ancient Romanian word meaning vampire—a term which also appeared in Stoker's work). Gone is the suave, handsome *Dracula*, in his place a bald, pointy-eared, rat-toothed monster. Jonathan Harker was renamed Thomas Hutter, Mina, Ellen, and so on. Van Helsing appears under a pseudonym and in a much reduced role, while other supporting players such as Arthur and Quincey are missing. The action was shifted, both in location and time, 1890s London becoming Germany in 1838. A number of plot changes were also made. Orlok does not create children in darkness with his bite, but merely feeds and kills (this is referenced in *Shadow of the Vampire* when Willem Defoe's Orlok mourns that he "Cannot make more. Too old."). The ending, in which Mina must sacrifice herself in order to destroy Orlok, is also different from the novel.

More significantly, whereas Stoker's *Dracula*, strengthened by the blood of his English

conquests, is able to walk abroad in the daylight of a London afternoon, Orlok is destroyed by the light of the sun. Of all Galeen's changes to the original story, it was to be this one which would cast a long shadow over the vampire genre, informing a major trope of not only cinema but vampire fiction in general to the present day. Even nine decades later, those few vampire pictures and novels which buck this trend still feel the need to acknowledge and explain away their deviation from this norm.

*Nosferatu* was given a high profile release in March 1922, to a generally positive audience response, but the minor changes in plot and character naming were not enough to deflect a finding of copyright infringement in a lawsuit filed by Florence Stoker, Bram's widow. Not only were Prana bankrupted by the action, but the court also ordered that all copies of the film be destroyed; one of the most important works of 20th century cinema was thus almost lost forever. One single copy slipped the net, to be copied again many times, and quietly circulated as an early example of a true cult film. Today it is a very important classic work of cinema, its influence boundless. In 2010, almost nine decades after it was shot, *Nosferatu* was set as number 22 in *Empire* magazine's

"100 best films in world cinema". Werner Herzog, who mounted his own remake in West Germany (filmed simultaneously in English and German language versions, and released in 1979 as *Nosferatu the Vampire* and *Nosferatu: Phantom der Nacht*), has dubbed it the most important film ever to come out of Germany. It has inspired other films, books, punk and metal bands, cartoons (including Steve Bell's parody of cabinet minister Ian Duncan Smith, in the former's long-running *If* series for *The Guardian*), a video game, and so much else. While I have thus far been unable to prove it, I also believe that Michael Jackson's *Thriller* dance was inspired by perhaps the most famous clip of *Nosferatu*. You, dear reader, know the one. The definitive version, with fully restored picture and, for the first time since 1922, original score, was released on DVD in 2007, and is widely available from all good retailers.

### *Shadow of the Vampire*

Should the reader be looking for a suitable film to pair with *Nosferatu* for an evening double bill, an excellent choice would be *Shadow of the Vampire* (2000). Directed by E. Elias Merhige,

On set for the climactic scene, things are not going as planned





Orlok slumbers from the morphine in Greta's blood

this dark yet whimsical romp presents a fictionalised take on the making of *Nosferatu* in which John Malkovich's increasingly desperate Murnau passes off a genuine vampire as a method actor who will only appear to the cast and crew in character as Count Orlok. The film features fine performances all round, including an early film role for Eddie Izzard as Gustav von Wangenheim, the German actor who played Hutter. This is an inspired piece of casting which makes full use of Izzard's charismatic physicality which will be immediately recognisable to fans of his stand-up comedy, and is perfect for the role of a silent film actor who must substitute bodily expression for dialogue. *Shadow of the Vampire* includes several sequences depicting the filming of recognisable, key sequences in the original work: a viewing immediately after *Nosferatu* itself serves only to convince the audience further of how cleverly the former plays with and satirises the latter.

The inspiration for *Shadow of the Vampire* lay in how little we know of Max Schreck, who gave such a chilling performance as Count Orlok, here beautifully played by Willem Dafoe, an actor who himself has form for bravura performances as extremely unsettling characters (not least Frank Delaney in 1983 Madonna vehicle *Body of Evidence*). Schreck was born in 1879 and died in 1936, aged just 57. We know that his father disapproved of young Max's dreams of the stage; his early acting lessons, funded by his mother, were taken in secret.

Only after the death of his father did Schreck go to drama school. While details of his stage and screen career are known, primarily Schreck is remembered today only for *Nosferatu*. Very little is recorded about him in his personal life. Fritz Reiff, a contemporary, spoke of Schreck as being a loner who enjoyed walking alone in the forest, living in his own "remote and incorporeal world". He had an odd sense of humour, and was skilled at playing grotesques.

What if the reason we know so little of Max Schreck is because his human life was a lie? Was he in fact something less—or more—than human? Was the man who played Count Orlok even Max Schreck at all? There are those who believe that all Max Schreck contributed to the enterprise was his name, with the true identity of the Nosferatu being claimed to be all sorts, including even Murnau himself. What if...just suppose... Count Orlok was indeed the genuine article, an actual vampire, a nosferatu, the blood-sucking child of darkness? That, dear reader, is where *Shadow of the Vampire* comes in.

#### **In conclusion...**

Both *Nosferatu* and *Shadow of the Vampire* are tremendous works of entertainment in their own right; together they are a tremendous double bill. Ladies and gentlemen, I highly recommend you seek both out. Remember, a good scare is for life, not just Halloween.

## NSC FILM NIGHT

### *La Grande Illusion* (1937)

**Monday 25th November**

7pm–11pm (screening from 8pm)

The Tea House Theatre, 139 Vauxhall Walk,  
London SE11 5HL (020 7207 4585)

Admission: Free

As a nod to Remembrance Sunday, and the forthcoming anniversary of the outbreak of the First World War next year (and indeed our own All Over by Christmas party next month), we present Jean Renoir's film set during that conflict, the first foreign language movie to be nominated for an Oscar. Orson Welles named it one of the movies he would take "on the ark" and Woody Allen considers it the best film ever made! At the Venice Film Festival they invented a new award specifically for this movie—it was deemed inappropriate to give it the Mussolini Award, given that Mussolini had banned it.

For an anti-war film, *La Grande Illusion* is notable for featuring no combat at all. The action concerns a number of French officers taken prisoner and their attempts to escape, before finally being sent to a forbidding fortress from which escape is considered impossible. Their captor there, Captain von Rauffenstein, is played by film director Erich von Stroheim, whose work had been a big influence on Renoir himself, and many of his scenes were improvised between the two men on the day of shooting.

The French characters come from all walks of life and one, aristocratic Captain De Boeldieu, finds he has more in common with von Rauffenstein than with his countrymen. They share and respect the same social conventions; they view the war as necessary



and their role as leaders in it as a hereditary duty. Renoir depicts them as noble but deluded, clinging on to outmoded views as the world around them changes and the role of leadership passes to men who were not born to privilege.

The title is taken from a 1913 book by Norman Angell, which made an impact at the time, arguing that war was nonsensical and unscientific—and that the common economic interests of European nations meant that a long war between them could not happen.

Unsurprisingly, when the Nazis invaded France two years after the film was made, Goebbels made sure that the film's negative was seized. (For years it was believed destroyed in an Allied air raid in 1942, but in fact a German officer, in peacetime a film archivist, had smuggled it back to Berlin.) The actor Marcel Dalio (real name Israel Moshe), who plays a Jewish soldier, narrowly escaped when the Nazis came, and his parents both died in concentration camps.

Renoir had served in the airforce in WWI and the uniform worn by Jean Gabin as Lieutenant Marechal is the actual one Renoir had worn. When the film was re-released in 1958, Renoir said in an interview that it was "a story about human relationships. I am confident that such a question is so important today that if we don't solve it, we will just have to say goodbye to our beautiful world."



# 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.*



## The Dowager Duchess of Northumberland

'You never regret the things that you do...'

### Name or preferred name?

Rachel Downer. The Dowager Duchess. I was Miss Hartley (as m'brother first signed up as Clayton Hartley so it seemed the obvious one to go for). My late husband chose the name Northumberland (after hearing an amusing but probably apocryphal story about a bewildered young man being introduced to Jane Northumberland and

responding as Stephen Primrose Hill) leaving me now as the Dowager Duchess.

### Where do you hail from?

I currently live in Littlebourne, just outside Canterbury in a house with "grounds" containing several apple trees, plum trees and three thriving rhubarb plants (keep that in mind - it comes up again later).

### Favourite Cocktail?

Whichever one I happen to have in my hand. I tend to like gin based ones (an Alexander is nice after dinner) but I also like sparkling ones (it's hard to beat a good Bellini).

### Most Chappist Skill?

Is drinking lots a Chappist skill? Probably not, as many people can do that, including some quite non-Chappist types. I'll come back to you on this one. Ooh - I just remembered, I can do cricket scoring. Although my drawing of ducks leaves something to be desired.

### Most Chappist Possession?

Equipment for making alcohol - although I have yet to acquire a still.

### Personal Motto?

You never regret the things that you do, only the things you don't do. Although I'm not entirely sure about that - I do regret that final glass of port the other night, and as for what happened after that party...

### Favourite Quotes?

Well, it's a tie between Dorothy Parker - "Three



*At our 2012 Never Mind the Jubilee party*

be the things I shall never attain: Envy, content, and sufficient champagne" - and George Best - "I spent a lot of money on booze, birds and fast cars. The rest I just squandered."

### Not a lot of people know this about me, but...

I'm sure that I tell everybody everything. Perhaps I over-share? Did you know that I got a picture, *Amoeba and Paramecium*, into the Summer Exhibition at the Royal Academy in 2006? Oh, you knew that already.

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

Since its inception. Previously I was in the Sheridan Club from 2004. Obviously I was very young then...

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

M'brother, Clayton Hartley, is to blame for that one.

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

Be a member of a club with a decent club house. It's great to have a place to escape from the general riff raff and, if you join the right sort of club, there are some very entertaining characters there. Admittedly also some quite odd ones.

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

Crikey - I hate questions like this. My mind goes blank. Well, I guess that Dorothy Parker would be interesting (or would she just be really irritating?) And I've always had a soft spot for the Scarlet Pimpernel (or maybe that was just Anthony Andrews portrayal of him). And then I'd guess it would have to be Mr Darcy. But then Dorothy Parker would probably be so entertaining that Mr Darcy and Sir Percy Blakeney would just ignore me. So that wouldn't work...

### Favourite Member of the Glorious Committee?

Artemis Scarheart

### Have you done a Turn yet? If so what was it on, if not what are you planning to do?

Yes, I've done two turns. One was back in 2007 when I sang songs on smoking which we were supposed to be singing at the summer party on the eve of the anti-smoking laws. And then in May this year I did a turn about my attempts at making alcohol with home-grown produce. The talk included samples of cider, rhubarb wine, rhubarb schnapps and plum wine. Plying Sheridanites with alcohol always helps things run smoothly.

There - I've managed to do the whole questionnaire without once mentioning my cat, Patience!

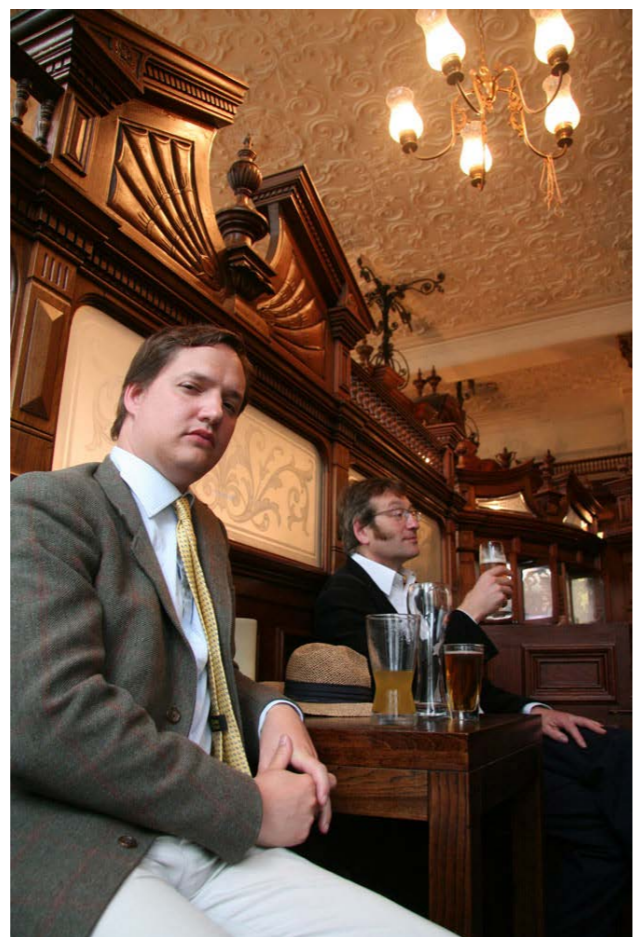
*How most people picture Rachel*



*Thank you for allowing yourself to be interviewed in the palatial New Sheridan Club House. On behalf of the Members may I respectfully ask you to resign.*



Scenes from previous Club Pub Crawls. Just so you can't say you weren't warned



## The Annual NSC Pub Crawl



CLUB MEMBER Mr Ian White, a stalwart of the Campaign for Real Ale and the Campaign for Real Cider, has for some years now organised an annual pub crawl, each time looking at his recommended establishments in a particular part of London.

It's usually a bit earlier, around the end of the summer, and it's usually on a Saturday, but this time it is on Wednesday 20th November. The area of focus is the City of London. Many pubs in that part of town are actually closed at weekends, hence the Wednesday evening slot.

The buildings on this route feature some fine architecture and, as befits the area, two are old banks. This is Mr White's schedule:



6pm–6.30pm  
The Ship, 11 Talbot Court, EC3V 0BP (Near The Monument)

On site of a former coaching inn known as The Talbot, razed by the Great

Fire of London in 1666, this pub was rebuilt and renamed The Ship because of the dock workers and deckhands that then drank here.



6.35pm–7.10pm  
The Swan, Ship Tavern Passage 77/80 Gracechurch St, EC3V 1LY

A fine example of an Edwardian City pub, with elegant marble bars tops in

rooms across two floors.

7.15pm–7.55pm  
The Lamb, 10–12 Leadenhall Market, EC3V 1LR

The Lamb Tavern, first built in 1309 by Sir Hugh Neville, is situated at the heart of



Leadenhall Market. The original market building had a large lead roof, hence the name. Unfortunately the original Leadenhall was badly damaged in the Great Fire of 1666 and was

rebuilt in its present form by Sir Horace Jones. The Lamb Tavern site lies directly over the Roman Londinium Basilica, which was a large building used by the Romans for judicial and commercial activities.



8pm–8.55pm  
The Crosse Keys, 9 Gracechurch Street, EC3V 0DR

The building dates to 1919 when it was built by the Hong Kong and

Shanghai Bank (HSBC) as their headquarters. Huge marble columns dominate and all walls are made from a green and grey marble; the high ceiling features two decorative skylights. A plaque recalls that a famous coaching inn, called the Crosse Keys, stood near this site.



9pm–9.55pm  
Jamaica Wine House, St Michaels Alley, Cornhill, EC3V 9DS

Tucked away in St Michael's Alley, part of a labyrinth of charming

medieval courts and alleys off Cornhill and Lombard Street, the Jamaica Wine House was originally London's first coffee house, opening in 1652 and counting Samuel Pepys among its earliest patrons. The pub is known locally as "the Jampot" and is Grade 2 listed.



10pm till throwing-out time  
The Counting House, 50 Cornhill EC3V 3PD (Near Bank)

Built in 1893 as a magnificent banking hall, the aptly named Counting

House oozes 19th-Century grandeur. With chandeliers and a high domed ceiling, plus plenty of the old fixtures and fittings, it's a stunning place to finish off.

## The Cocktail Cabinet

Wherein Members raise their spirits

### A Taste of Greatness

By David Bridgman-Smith

This month sees the 50th anniversary of 22nd November 1963. It was on this day, half a century ago, that the world lost three influential men: C. S. Lewis, Aldous Huxley, and John F. Kennedy.

I've always thought it a fascinating coincidence that all three died on the same day; I'm not alone here, as author Peter Kreeft wrote a short novel (or "novelette"), *Between Heaven and Hell*, where the three meet posthumously and reconcile their views on the afterlife.

To commemorate the anniversary, I decided to look at the drinking habits of each of these men.

#### Clive Staples Lewis

A theologian, author and Oxford academic, Lewis was well-known for spending time in the pub, where he held debates, discussion and, of course, meetings of the Inklings. He was a beer drinker and so I have chosen an Oxfordshire ale. In the evenings, he also enjoyed port, so I have included that, too.

##### *Oxford Gold* (4.6% ABV)

This is a lovely amber brown in colour, and, at 4.6% ABV, it is a comforting ale that's easy to drink and enjoyable, without being overwhelming. This makes it a good choice of brew with which to discuss issues of theology or philosophy.

##### *Croft Purple Velvet* (20% ABV)

A rather sippable, everyday port. Very smooth, with some luscious, fruity elements, including

Left to right, a pint of Oxford Gold, a Daiquiri cocktail, a glass of port, some mezcal



## Calling all bootleggers!

Do you make a sumptuous sloe gin that beats the stores' brands hands down?

On Friday 29th November 2013, The Feathers Hotel in Woodstock (holder of the Guinness World Record for Largest Gin Collection—I was there to witness the official measurement) is holding a Sloe Gin Challenge, searching for the country's best example of this traditional infusion. This will be followed by a public tasting event on Saturday 30th November—



International Sloe Gin Day, as I'm sure you are aware.

The competition will be judged by four sloe gin specialists including the NSC's own David Bridgman-Smith. Prizes will be awarded for the top three in each category (commercial and home-blended) and an overall champion will be crowned.

For further information and terms and conditions please go to [www.feathers.co.uk](http://www.feathers.co.uk).

Deadline to receive samples for entry is Monday 18th November.

plum, blackthorn and some other stone fruit. It's also a rather attractive proposition at £10 for a litre; I'd happily sip this all day.

#### John F. Kennedy

1950–1960s American politics was, to put it mildly, a drinking society; this was the era of the three-Martini lunch. But, for Jack Kennedy, Martinis were too feminine and instead he preferred the more robust Daiquiri. I'm not sure I agree with the President on that point, but I concede that both are good drinks.

The Daiquiri is a mix of rum, lime juice and sugar and was invented in Cuba in 1898. Given his dealings with the Bay of Pigs and the Cuban Missile Crisis, it's interesting to me that JFK made this his drink of choice. But, then again, maybe it was a reminder of some of the good things from the Caribbean island.

##### *Daiquiri*

60ml white rum  
40ml sugar syrup (2 parts sugar to 1 part water)  
30ml fresh lime juice  
Shake all the ingredients with ice and strain into a cocktail glass.

A refreshing and tart drink with sweetness coming through from the sugar and the rum.

There is also some vanilla from the rum, lime and a hint of coconut. Slightly reminiscent of Key Lime Pie. (If you replace the sugar syrup with grenadine you create a Bacardi Cocktail.)

#### Aldous Huxley

I couldn't find too much on Huxley's drinking habits, so I have tenuously included mezcal, which features in *Brave New World*.

Mezcal is related to tequila (in the same sense that Cognac and Armagnac are related). In addition to being region-specific, mezcal may contain a wider range of permissible agave species (with tequila only blue agave is allowed), and the production methods tend to be more artisanal. It has an intense and smoky nose, with a hint of citrus and floral eucalyptus. On the tongue, the smokiness endures and what starts as a dry flavour becomes a little sweet with some floral citrus such as orange blossom. Finally, there is a dry, slightly tangy, smoky finish.

I've covered only a small selection of drinks and I'm sure there were many more beverages that the three of them enjoyed, but I hope you will join me in raising a glass, or two, on the 22nd.

For more cocktail recipes, product reviews and musings on booze, see the New Sheridan Club's **Institute for Alcoholic Experimentation**





## CLUB NOTES

### More Improbable Club Merchandise Spotted

M.C. TIERNEY can be thanked for the above snap. The fact that the first thing he thought was that the unfortunate lady had somehow acquired some New Sheridan Club crutches probably says more about him than it does about her...

### New Members

AS THE NATION descends into pyromania and celebrates the thwarting of a 17th-century terrorist by re-enacting the Somme in our back gardens, we cheerily proffer a symbolic lucifer to the following firestarters, all of whom have taken the pledge in the last month: Auntie Maureen, Priya Kalia, Tina Kitcher and Aaron Byrd.



## 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.

### 🚗 NSC Club Night

Wednesday 6th November

7pm–11pm

Upstairs, The Wheatsheaf, 25 Rathbone Place, London W1T 1JB

Members: Free

Non-Members: £2 (first visit free)

See page 2.

### Cakewalk Café

Every Wednesday

7pm–1am (swing dance classes 7–8pm, 8–9pm)

Passing Clouds, 1 Richmond Road, Dalston, London E8 4AA

Admission: £8 for the dance class, £4 for the club (discounted if you're doing the class)

Dress: 1920s/1930s preferred

Live swing jazz every Wednesday featuring Ewan Bleach and chums, with optional dance classes from Swing Patrol.

### The Zeppelin Club

Thursday 7th November

8pm–1am

Underdog, 51–55 Bethnal Green Road, London E1 6LA

Admission: £3 on the door

Dress: Collar and tie or military wear. Ladies are officially not allowed, but a crude masculine disguise will suffice, apparently

A night of cabaret and vintage DJing, with a vague Germanic inflection, with resident host Eva Von Schnippish and pianist Lady Anna McNeil, this time also featuring gypsy jazz/swing quartet Franky and the Jacks, tap dance



tornado Josephine Shaker and “international idiot” hooper Dot Cotton.

The Shirt Tail Stompers (above) and the Gatsby Girls (below), for your pleasure at the Candlelight Club on 9th November

### The Fitzrovia Radio Hour

Friday 8th November–Sunday 10th November  
7.30pm

St James Theatre, 12 Palace Street, London SW1E 5JA

Admission: £12.50–£17.50 from [www.fitzroviaradio.co.uk](http://www.fitzroviaradio.co.uk)

The comic troupe are back, presenting imaginary radio broadcasts spoofing the style of the 1930s and 1940s, with much fun had at the expense of the social conventions of the time and the production of live sound effects using unlikely objects.

### The Candlelight Club: Gangster's Paradise

Saturday 9th November

7pm–12am

A secret London location

Admission: £20/25 in advance

Dress: Prohibition dandies, swells, gangsters and molls, degenerate aristos and decadent aesthetes, corrupt politicians and the Smart Set In the Know

The Candlelight Club is a clandestine pop-up



cocktail party with a 1920s speakeasy flavour, in a secret London venue lit by candles. Each event offers a one-off cocktail menu with special themes, plus live period jazz bands and vintage vinylism (sometimes from the New Sheridan Club's own DJ MC Fruity). Ticket holders get an email two days before revealing the location.

This time it's a salute to the Windy City: Prohibition created a fertile ground for organised crime and Chicago was the pinnacle of gangsterism. Al Capone used huge bribes to control the mayor's office and the police,

PRESENTS

"A HOT JAZZ SERMON"

GRAB A FEW AT HEATH STREET BAPTIST CHURCH HAMPSTEAD FOR AN EVENING OF GLORIOUS MUSIC FROM THE ART DECO ERA!

SUNDAY 17<sup>TH</sup> NOVEMBER 7.30PM START

84 HEATH STREET HAMPSTEAD, LONDON NW3 1DN

£8 ADVANCE **PayPal** £10 ON THE DOOR

enabling his bootlegging to operate untouched, and even ordinary citizens seemed proud of their city's bootleggers and bragged about the crooks they knew. As it's the anniversary of the murder of the Irish North Side Gang's boss Dion O'Banion by his rival, Capone's mentor Joe Torrio, we thought we'd toast this most criminal of cities. There will be cocktails made famous by Chicago speakeasies, showgirl dance routines from the Gatsby Girls and live music from those ragtime rascals the Shirt Tail Stompers.

Lipstick & Curls will be in attendance, offering vintage hair and makeup during the day and throughout the event itself to keep you at your ghoulish glamorous best, and our vintage photo studio will be there to capture the results.

**Swing at the Light**

Every Monday From 7pm

Upstairs at The Light Restaurant and Bar, 233 Shoreditch High Street, London E1 Admission: £8 for class and club, £4 just for the club night after 9pm Dress: Vintage/retro appreciated

Weekly vintage dance night in a venue with a wooden floor and its own terrace. Beginners classes by Natasha and Paul from the Swingtime Dance Co. from 7.30, intermediate classes from 8.15, and "freestyle" from 9pm.

**Jam Tarts**

Saturday 16th November 8pm-12am The Nag's Head, 9 Orford Road, Walthamstow, London E17 9LP

Admission: £5 on the door. The first 33 customers get a jam tart

A night of vintage DJing from the Club's own Auntie Maureen and Dolores Rocket, this is also part of the Words Over Waltham Forest festival and seems to have a feminist bent (only music made by women, I believe). More at the Facebook page.

**Let Me Off Downtown**

Sunday 17th November Doors 12pm, dance classes start 12.30pm, live music 2pm Hideaway, 2 Empire Mews, Stanthorpe Road, Streatham, London SW16 2ED

Admission: £10

Come and learn to swing dance at this monthly residency from nine-piece big band King Candy and the Sugarpush at an award-winning jazz venue. There is an advanced Lindy Hop class at 12.30, live music between 2pm and 4.30, and a beginner's class between the live sets. This time it's a London Jazz Festival Special, including a live score soundtrack to MGM's hilarious Groovie Movie parody, with the Swingland dancers bringing all the moves from screen to stage while the music plays.

**Hot Jazz Sermon**

Sunday 17th November 7pm-9pm Heath Street Baptist Church, 84 Heath Street, Hampstead, London NW3 1DN Admission: £8 in advance (booking by PayPal from <http://tinyurl.com/ob552mj>), £10 on the door

Alex Mendham and his Orchestra, purveyors of dance band music from the 1920s and 1930s, are performing a charity concert to thank the church for allowing them to rehearse and record there over the last two years.

**The Annual NSC Pub Crawl**

Wednesday 20th November 6-11pm Begins at the Ship, 11 Talbot Court, London, EC3V 0BP Admission: Free but bring money for beer and chips See pages 12-13.

**Herr Kettner's Kabaret**

Friday 22nd November 7pm-2am Kettner's, 29 Romilly Street, Soho, London W1D 5HP (020 7734 6112) Admission: £20 non-dining, £65 dining, either online or by ringing 020 7292 0513



Mat Ricardo, appearing at Herr Kettner's Kabaret—not only can he whip out the tablecloth from under the glasses, but he can whip it back under them again...

Relive the decadent, desperate days of 1920s Weimar Berlin, when people really knew how to respond to an economic recession—with a maelstrom of Champagne, dancing, laughter and song. Forget the gloom outside: here, across two floors of Herr Kettner's decadently beautiful house, you can sway to the new "jazz" music coming from America, learn to dance the Charleston, flirt with our cabaret singers, guffaw at our comedians, and quaff cocktails like there's no tomorrow—there probably isn't.

In the Ballroom there will be live ragtime and swing music courtesy of the Shirt Tail Stompers, vintage DJing from Swingin' Dickie, plus complimentary dance lessons from Robert and Claire of London Swing Cats. In the Kabaret Lounge the revels will be led by saucy songstress Gracie, with sultry burlesque from seductive siren Betsie Bon Bon, quirky song and dance from Abi Collins and majestic feats of juggling and balancing from Mat Ricardo, all with the mysterious Von Klaus accompanying on piano.

Meanwhile wandering magician Oliver B will delight and befuddle with his sleight of hand, while at the Pernod absinthe fountain there will be complimentary samples and masterclasses. The in-house portrait studio will be manned by NSC Member Hanson Leatherby, gentleman photographer.

There are dining tickets that include a three-course gourmet meal in the oak-panelled dining room, with a complimentary welcome cocktail, plus exclusive cabaret performances between courses. For those with non-dining tickets there is also a classy bar food menu. More at [www.herrkettnerskabaret.com](http://www.herrkettnerskabaret.com).



The French Kicks will be busting some can-can moves on 23rd November

### Tails and Twirls

Friday 22nd November

8.30pm–12am

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

Admission: £10 from WeGotTickets

Dress: Glamorous romantic, black tie for men preferred but not essential

Tails and Twirls is a new monthly dance event for ballroom and swing dancers (subsequent events will be on 20th December and 17th January).

Dancing will be mainly to period records, but there will also be a pianist/singer. There's a licensed bar and most drinks are £5. There is a free beginner's ballroom dance lesson from

corrupt politicians and the Smart Set In the Know

See above. This time the party has a French flavour: with the banning of alcohol in the US, many top bartenders left the country to find work. Where they settled they brought their skills and enthusiasm, sparking a cocktail revolution. One such place is Paris, where ex-pat mixologist Harry MacElhone opened Harry's American Bar. Famous US drinkers like Ernest Hemingway and F. Scott Fitzgerald drifted here too, along with scandalous dancer Josephine Baker who found the French more accepting than her countrymen—it was in this era that the French “can-can” dance was first performed at the Moulin Rouge, and we'll have a demonstration from dance troupe the French Kicks. Live music will come from French smoothie Benoit Viellefon and his Orchestra.

### 🎬 NSC Film Night: *La Grande Illusion* (1937)

Monday 25th November

7pm (screening from 8pm)

The Tea House Theatre, 139 Vauxhall Walk, London SE11 5HL (020 7207 4585)

Admission: Free

See page 9.

### Al Bowly Blue Plaque Walk

Saturday 30th November

11am–5pm

Around the West End

Admission: £10/15

This year English Heritage erected a Blue Plaque commemorating the singer Al Bowly's contribution to entertainment. To mark the occasion, *Memory Lane*, a magazine dedicated to the music of the 1920s–1940s, is hosting a guided walk and celebration in central London. It will be a gentle stroll from 11am to 12.30pm through the West End starting in St James's and ending in Charing Cross Road, identifying the locations where Al lived, worked and visited en route to viewing the Blue Plaque at Charing Cross Mansions. The post-walk celebration will be from 1–5pm at The Phoenix Artist Club, 1 Phoenix Street, London, WC2H 8BU (020 7836 1077), only a short distance from the end of the walk, and will include a

7.15 pm to 8.15 pm. The dances will be mainly quickstep, foxtrot, swing, slow and Viennese waltz, tango, rumba, jive and some cha cha. There will be some activities, like “Excuse Me” dances and “Snowballs” to encourage intermingling of the guests.

### The Candlelight Club: Prohibition Paris

Saturday 23rd November

7pm–12am

A secret London location

Admission: £20/25 in advance

Dress: Prohibition dandies, swells, gangsters and molls, degenerate aristos and decadent aesthetes,



The legendary crooner Al Bowly, now honoured with a Blue Plaque

programme of Bowly film clips, lots of music and some surprises on the day. Drinks and food will be available. Tickets are £10 for subscribers to *Memory Lane* and guests, and £15 for others. See the *Memory Lane* events page for details of how to book. Itineraries, maps and tickets will be sent to ticket holders.

### Gilbert and Sullivan on Sea and Shore

Saturday 30th November

6pm–11.45pm

HQS Wellington, Temple Peer, Victoria Embankment, London

Admission: £10 from <http://www.ticketsource.co.uk/date/80558>

The King's College Gilbert & Sullivan Society (of which our own Oliver Lane is a luminary) present a fund-raising evening of G&S music in the wood-panelled Courtroom on board HQS Wellington, a 1930s Navy sloop moored on Victoria Embankment. Featuring maritime song from G&S's HMS Pinafore, The Gondoliers, Pirates of Penzance, Ruddigore, Utopia Limited, Iolanthe, Sullivan's rarely performed (and never recorded) On Shore and Sea, and a selection of classic sea shanties.

### Alex Mendham and his Orchestra at the Savoy

Saturday 30th November

8pm

The Savoy Hotel, Strand, London WC2R 0EU

Admission: Free

Dress: Formal dress recommended

Alex Mendham's band plays 1920s and 1930s dance music and are giving one of their regular public performances at the Savoy Hotel. It is possible to make reservations for dinner, but the band have an agreement with the hotel to



HQS Wellington, venue for the King's College Gilbert & Sullivan Society's feast of nautical ditties

allow free entrance to the Beaufort Bar for those wishing to listen and dance to the band and just have a drink or two. Reservations for dinner can be made with the Thames Foyer reception on 020 7420 2111. More details on the Facebook event.

### Faux Pas

Saturday 30th November

8pm

The Bell Pub, 617 Forest Road, London E17 4NE

Admission: Free, I believe

A music night by DJ Auntie Maureen, who describes it as, “Auntie blundering her way through decades of poor musical choices, egged on by your own socially awkward or tactless acts throughout the evening. It could all be disastrous. Dress code: a hat. Indoors. Yet another faux pas.”

### South Liverpool Vintage Fashion Fair

Sunday 1st December

10am–4pm

Crowne Plaza Hotel, John Lennon Airport, Liverpool, L24 8QD

Admission: £3

Organised by Decorative Fairs who run such events all over the country, this feast of old stuff will offer 50 stalls selling vintage clothing from the 1860s to the 1960s along with jewellery, prints, textiles, linen, lace and accessories.

Mr Ian White contemplates just how much he has given to the world through his annual NSC pub crawls. See pages 12–13 for details of the latest.



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