

# RITZ!



## Beer of the year

Our annual Christmas get-together at the Dover Castle pub

## Punch drunk

Film Night celebrates a German traditional beverage

## Twang Dynasty

Ancient Chinese zither played at Club Night

## Over the top!

Angel of Mons drops in to our WWI-themed Xmas party



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 **Thursday** 2nd January (the first Wednesday of the month is actually New Year's Day so we thought it wise to push the meeting on by a day) in the upstairs room at The Wheatsheaf, 25 Rathbone Place, London W1T 1JB, from 7pm until 11pm. Member Gillian Greenwood will tell us how to sit sensibly at our desks and use the power of Science to make sure that physical stress does not turn you into a twisted dwarf. "Would you like to get shot of that stiff neck and aching back without leaving the comfort of your study?" she asks. "Help is at hand with some jolly good solutions from the 1940s. You will learn some simple yet effective movements to get your spine shipshape again in no time."



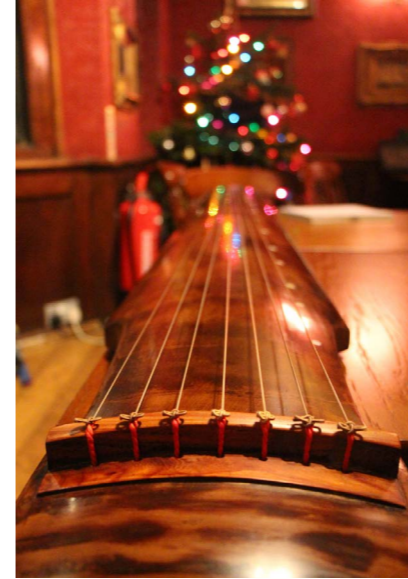
No need for quack medicines: Gillian Greenwood is at hand

### The Last Meeting

At our December meeting, our presentation was *Dancing Cranes and Soaring Dragons: The Guqin or Ancient Zither*, in which Member Charles Tsua

treated us to a recital of tunes on this venerable instrument. Made from a single piece of wood, shaped and hollowed out at the back to create a sound box, the *guqin* was originally strung with strings of silk, although metal and nylon are more common these days. Originally there were five strings, representing the five Chinese elements (wood, metal, earth, water and fire), but I gather that various princes added a couple more for good measure. Charles filled us in on the history of the *guqin*, telling us how it became usurped by the intelligentsia, who swathed it in symbolism and philosophy and declared that poor people shouldn't be allowed to play it; certainly by modern standards it is a very quiet instrument and better suited to being heard in a small, private room rather than a bawdy alehouse. There is written music for it, some quite ancient, but

the instructions tend not to detail things like rhythm, which leaves modern players plenty of leeway for their own interpretations. Many thanks to Charles.



Charles performs, demonstrating (right) the varied plucking techniques and (below) left-hand sliding movements



(Left) Mikhail Korausch has returned from France with a new look and a new business—making and selling bow ties



(Right) Dave "Affability" Hollander looking entirely at ease beside a suitcase full of bow ties



(Left) the *guqin* sits ready in the Christmas-decorated meeting room; (right) Scarheart introduces



Neil from the Orkneys is in town (in the yellow waistcoat)



(below) The venue surprised us by presenting some bottles of Norwegian aquavit left for us by a visiting Member months earlier!



The Curé gets stuck into the aquavit while Mai (a Dane) passes a critical eye over the label



Russell Newlove, recently returned from the Colonies with an American wife



Scarheart and Howard share a moment of Christmas cheer

# DANCING CRANES & SOARING DRAGONS

CHARLES  
TSUA  
on the *guqin*,  
or ‘ancient zither’

**T**HIS IS A BRIEF introduction to the musical instrument that is the 古琴 *guqin* (or *qin* for short), the Chinese seven-stringed zither.

## History

Legend has it that the *qin* was created 5,000 years ago by the legendary founders of China, Fuxi and Shennong, and much of the lore contained within the manuscripts goes with this, with variations. In literature at least, the *qin* is mentioned in the 詩經 *Shijing* (The Book of Songs) several times, mostly together with the *se* (the ancestor of the Chinese *guzheng*, Japanese *koto* and Korean *gayageum*): 「我有嘉賓，鼓瑟鼓琴」 “I have fine guests, thus I strum the *se* and strum the *qin*,” etc. Archeologically, the *qin* can be dated to 2,500 years ago but the instrument as it was then is very different from that of today. These *qins* were short and the string count varied but they were all zithers, with the strings stretched over the sound box. They could only play open notes and were used primarily as ensemble instruments.

The current form dates from around 1,800 years ago or so and has remained more or less fixed with only a few changes. Most notably, *qins* were originally heavily inlaid with

gold and silver (the best example is the *qin* held at the Shosoin Imperial Repository in Japan which was a gift from China during the Tang Dynasty) whilst *qins* since the Tang Dynasty are plain. The main difference between ancient *qin* and the “modern” *qin* was the length and the adoption of the 徽 *hui* markers that indicate the harmonic positions. This allowed for slides to be played and expanded the capabilities of the instrument and its expressiveness. The inlay work was abandoned as the inlays could impede the playing.

## Construction

The *qin* is made of two pieces of wood put together to create a sound box. The top board is made of paulownia 梧桐 or Chinese fir 杉木, which are lighter woods, whilst the bottom board is made of catalpa 梓木, a heavier, dense wood. Thus, the light top and heavy bottom conforms to the principles of Yin and Yang. Organologically, the top board is where the sound penetrates from whilst the bottom board helps the sound become stable and not

scatter. The top board especially needs to be well seasoned and dried so the sound can emit from it more and not be wooden; some say the wood must have dried for at least 20 years; 100



The author performing on the *guqin*



Top

Underside

years is better. There are long chapters devoted to sourcing wood and some books say that the best is from trees struck by lightning.

Once the wood has been sourced, the outline of the *qin* is drawn on to both boards and then cut out. The top board is then planed down so it has a curved surface and then the underside is hollowed out. These steps are crucial as if the curves are made incorrectly there will be buzzing sounds when the instrument is played and if there is too little shaping or too much wood is chiselled out then the *qin* could sound too bright or too wooden. The bottom board is made with two sound holes called the “dragon pool” and “phoenix pond”.

The fittings are usually installed next and include the bridge, called the 岳山 *yueshan* (“lofty mountain”) and the nut, called the 龍齶 *longyin* (“dragon’s gums”). The two boards are fixed together using bamboo pegs.

The whole *qin* is lacquered. The base layers are made of a mixture of raw lacquer and deer horn powder, from coarse to very fine. The powder matrix is important as it preserves the wood from the fingering. Ceramic or brick powder can be used but these produce a low-quality finish. Also used is “eight treasure powder”, made of powdered gold, silver, jade and other precious metals and stones. The top layers are made of clear lacquer, sometimes mixed with pigments (reds, purples and black are common).

The *hui* markers are fitted on to the *qin* after the base lacquer is finished. They are almost always made of mother-of-pearl but jade and gold have also been used in the past.

Once the surface has been polished the *qin* is finished.

## Strings

The stringing of a *qin* is noteworthy in itself.

First, a twisted cord made of silk thread is made which is then threaded through a tuning peg. A loop of the cord is then threaded through the string holes on the *qin* next to the bridge.

The head of the string is tied with a special knot. It is then pushed through the loop of the cord—the knot preventing it from slipping through. The knot is positioned on the centre of the bridge. The string is then drawn across the top surface of the *qin*, on to the nut, over the end of the *qin* and down the back. It is then tensioned and wrapped around one of the “goosefeet” at the back of the *qin*, then fine-tuned by twisting the tuning pegs.

Strings for the *qin* are traditionally made of silk but after the Cultural Revolution of the 1960s and 1970s, metal/nylon strings were invented and are now the commonest used, although recently all-nylon strings have been made. Each type of string produces a different sound.

## Tuning

The standard tuning for the *qin* is CDFGACD but this is because of Western influence. *Qins* were tuned to whatever pitch the player felt comfortable with. More accurately the tuning can be expressed as sol, la, do, re, mi, sol, la (sometimes played as do, re, fa, sol, la, do, re).

Different tunings can be made by either tightening or lowering a string. The most common tunings include 蕤賓調 *Ruibin* (tightened fifth string from A to B flat) and 慢角調 *Manjiao* (slackened third from F to E). There are also special tunings, some for a specific melody, e.g. the *Manshang* tuning 慢商調 for

the piece *Guangling San* 廣陵散, which slackens the second string so it is in unison with the first.

### Ideology

Since the *guqin*'s transformation from an ensemble instrument to a complex specialist one, the literati of China managed to monopolise it. In one way it stopped the *qin* developing further, but in another way it helped preserve the *qin* and create a complete and almost independent musical form and style. Whereas many, if not all, of China's musical instruments have changed from what they were several centuries ago, the *qin* has remained the same. There is also a greater wealth of literature and scores for the *qin* preserved from ancient times than there are for other instruments.

There are three philosophical outlooks that have come to use the *qin*: Confucian, Daoist and Buddhist. The Confucians saw the *qin* as



restraining and used it to dispel evil thoughts from the mind and correct society to the righteous path. The Daoist saw it as a tool for escapism and to express one's individuality. The Buddhists used it to aid meditation and to achieve enlightenment. Most of the melodies of the *qin* are based on themes and stories that come from these three philosophies.

In modern times, these ideologies have mostly been abandoned and a more scientific approach has been given precedence, regarding the *qin* as only a musical instrument.

### Notation

Due to the nature of the *qin*'s construction, a purely prescriptive notation was never going to work. The *qin*'s main selling point is its rich timbre and complicated fingering, so a descriptive notation was required.

The earliest notation was called 文字譜 *wenzipu* (text character notation) in which a whole piece was notated in the plain written

language of the time (Classical Chinese). Thus, four notes would require several lines of text and even then there are confusions and errors that could crop up. The earliest melody to use this notation (and it happens to be the earliest *qin* melody in existence) is 幽蘭 *Youlan* (Solitary Orchid) preserved in a manuscript four metres in length discovered in Japan, which is a copy of an earlier manuscript possibly dating to the early third century AD or thereabouts.

The notation system currently used is called 減字譜 *jianzipu* (reduced character notation) in which the important parts of a character used to describe a certain technique are taken and placed together with others forming a single character notation. This reduced several lines of text to a single character. This revolutionary way became instantly popular and from the 1400s onwards, many scores were published in codices using this form of notation.

However, the descriptive tablature does not indicate note value, tempo, etc., so a teacher is required to teach the melody. (This also serves to make the *qin* an exclusive instrument that only the literati are worthy of playing, and which can only be played if one could read a secret language.) Nowadays, the tablature is placed side by side with Western staff notation thereby solving the problem of rhythm indication while preserving the all-important finger technique.

### Finger technique

The *qin*, above all other instruments, places a great deal of importance in its finger techniques. These enable the player to produce a variety of timbres as well as execute the melody in a way that is both efficient and elegant.

The right hand plucks whilst the left hand presses on the strings and slides up and down them. Harmonics can also be played from time to time. The complexity is so great that there are over a hundred fingerings old and new and a great deal of time can be given to their study.

In the old handbooks there are also visualisations that help the player execute the finger techniques correctly. An example is the technique called 輪 *lun*, which is a tremolo

Detail from the painting *Ting Qin Tu* (Listening to the Qin), by the Song emperor Huizong (1082–1135) (Opposite) Figures from an old handbook illustrating the finger techniques *Tiao*, *Gou*, *Bo* and *Pi*



produced by plucking out with the ring, middle and index fingers of the right hand in quick succession creating a series of three sounds. The old handbooks visualise this as a “crab crawling sideways” and indicate that the player should move his hand ever so slightly to the right whilst plucking so that the fingers pluck at the same spot on the string. Another visualisation is “like that of a dragonfly touching the water”, describing how to play harmonics (that is, one should gently touch the string with a left finger while plucking with the right hand to produce a clear harmonic sound).

### Melodies

There are over 3,500 scores for the *qin*, preserving around 1,300 different melodies and their variations. Most of them are based on philosophical lore as mentioned above. Some pieces depict historical events while others depict nature.

Out of all these melodies some are particularly popular, such as the piece 平沙落雁 *Pingsha Luoyan* (Wild Geese Descending on the Sandbank). There are around 40 different

versions of it, mainly because of the various Schools of *qin* music that existed in China. The main Schools include Guangling 廣陵 (Shanghai area), Shu 蜀 (Sichuan), Jiuyi 九嶷 (Beijing area), Pucheng 浦城 and Mei'an 梅庵, to name a few. These Schools draw their style from the local environment and that style is preserved through “signature melodies”. The signature melody of the Shu School (to which the author belongs) is 流水 *Liu Shui* (Flowing Water) which in the late 1800s was re-worked by one of its main transmitters to include a section of “72 rolling glissandi”, which produces a flowing-water musical effect.

### Conclusions

The above essay only describes these aspects of the *qin* in very brief detail. If the reader wishes to know more or to discuss the *qin* in detail, the author is only too willing to submit to such ethnomusicological interrogation upon application.

To hear the author in action playing the *guqin*, go to [www.youtube.com/user/CharlieHuang](http://www.youtube.com/user/CharlieHuang)

# All Over By Christmas

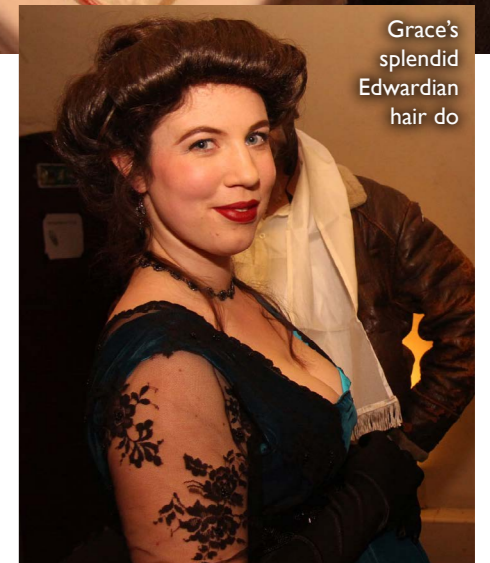
AS A NOD TO the impending 2014 First World War anniversary, we themed our annual Christmas party around the famous truce in No Man's Land on Christmas Day in 1914. Thanks to sponsorship from The King's Ginger, we offered a gingery Christmas Punch, and one lucky raffle winner took home their own bottle of the Ginger Nectar. Our traditional shooting game this time had a remote-controlled zeppelin as the target, while our other game reproduced the famous No Man's Land soccer match using a lovingly modified table football table. Musical entertainment came from Patricia Hammond and her band playing pop tunes from the WWI era, which proved enormously popular. God Save the King!



(Above) Matthew "The Chairman" Howard guards the bunker entrance; (below left) the first of many suffragettes in attendance; (below right) Chez with sister Chloe and David De Vynél looking spivvy; (bottom, left and right) Chuckles didn't just come in football strip but his own personalised football strip



The Grand Raffle prize haul, plus the remote-controlled zeppelin that was the target in our shooting game



Grace's splendid Edwardian hair do



(Left, top to bottom) The modified table football set, Chez and Chloe give it some sibling rivalry, David and Birgit race against the whistle and Chuckles concedes cup final defeat



Simon's uniform seems to be unleashing his inner Teuton



(Above) Birgit came as her interpretation of the Angel of Mons (complete with barbed wire halo)



(Left) Pandora's own "Drinks for Women" spin on the suffrage movement; (above) David draws our attention to the Snuff Bar; (below) Dorian as von Richthofen



(Clockwise from top left) Patricia Hammond gave us a performance of popular tunes from the First World War era; she was ably assisted by Zack and Matt, who played a variety of instruments; Patricia led the room in a rousing singalong of *Pack Up Your Troubles* and *It's a Long Way to Tipperary*—at the same time; the assembled Hun forces; Robert looks disturbingly at ease in a *pickelhaube*; Craigoh has come as Lord Kitchener from the famous "I Want You" recruiting posters of the era

(Above) Ed Marlowe in magnificent disguise as Harry Patch (1898–2009), the last British veteran of the trenches; (right) the assembled British and Colonial forces (note Sean Longden in "hospital blues", the blue uniform issued to convalescents)





(Left, above and below) The helium-filled airship that was our shooting target suffered a design flaw and would only stay aloft with two extra balloons attached; shooters were blindfolded to simulate night raid conditions and had to rely on the sound of the engines plus a bit of judicious whispering from Chuckles and Hal



(below) A parade of suffragettes (actually I think that Tina is a nurse), vanquishing Kitchener; (below right) Rachel makes a statement of some kind by handcuffing herself to her drink



(Above) Nurse H. wins a DVD of Mata Hari; (right) Ellie wins a NSC tea cosy knitted by Sara Bridgman-Smith



Prize time: (right) Scarheart is horrified by David's gratitude at winning the Trench Football table

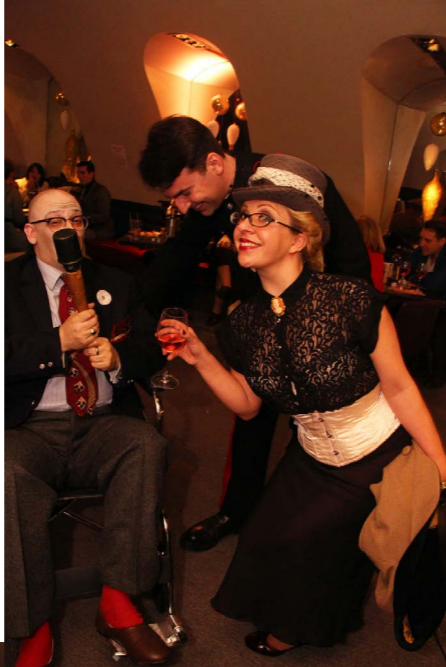


(Left) Mark wins some original "trench art", an ashtray fashioned by a soldier from an artillery shell casing; (right) Hal is delighted to win the star prize of a bottle of The King's Ginger; (below) Sara wins a WWI "invalid cup" for feeding patients who could not sit up



(Bottom left) Paul Effeny (unrecognisable without his beard) wins an original Princess Mary tin (filled with goodies and sent to all troops for Christmas 1914); (below) Von Gregory wins a Dover Patrol board game, dating, we believe, from the 1920s





(Left) Mai photobombs as Harry Patch investigates a stick grenade; (far left) M.C. Tierney (!) and David Pile



(This page) The complimentary Snuff Bar, often largely ignored at these events, suddenly becomes a focus of attention, and Ellie is reduced to the status of "snuff whore" (her words, not mine)



Incy Wincy Spider looking majestic



(Above) Mark and Mai do a spot of jitterbugging; (left) Mark and Richard spoil an otherwise perfectly nice portrait of Oliver and Ella: Oliver's "lemon squeezer" hat apparently

drew a range of comments from strangers, all of whom took it to be from their home territory—whether Canadian, Australian or South African—so clearly it was a generic colonial item of uniform; (below) as shells rain down on the trenches above, our merry bunker is party central. Thanks to the Adam Street Club for lending us their subterranean arches for the occasion



(Below) And finally a Christmas miracle—Harry Patch can walk!

Young Timothy Williams, drafted (owing to an administrative error) into the Waffen SS at the age of four







## NSC FILM NIGHT

### The Man Who Came to Dinner (1942)

**Sunday 12th January**

7pm–11pm (screening from 8pm)  
The Tea House Theatre, 139 Vauxhall Walk,  
London SE11 5HL (020 7207 4585)  
Admission: Free

Isabel Spooner-Harvey, currently exiled to the former colonies, suggested this comic caper concerning an acerbic radio personality, Sheridan Whiteside, who, while on a cross-country lecture tour, slips on the icy steps of Ohio couple Ernest and Daisy Stanley. He invites himself to recuperate in their home—which he promptly takes over and dominates from his wheelchair with his overbearing and acidic manner.

The film was originally a stage play by George S. Kaufman and Moss Hart, who wrote it as a vehicle for their friend Alexander Woollcott—on whom the character of Whiteside is closely based—inspired by a true story. Apparently one day Woollcott showed up, unannounced, at Hart’s Bucks County estate, and proceeded to take over the house. He slept in the master bedroom, terrorised Hart’s staff, and



generally acted like Sheridan Whiteside. On his way out he wrote in Hart’s guest book, “This is to certify that I had one of the most unpleasant times I ever spent.” Hart related the story to Kaufman and, as they were laughing about it, Hart remarked that he was lucky that Woollcott had not broken his leg and become stuck there. Kaufman looked at Hart and the idea was born.

In the end Woollcott was too busy to play the role himself in the Broadway run, though he did perform in a West Coast version, for which he was joined by Harpo Marx playing essentially himself as “Banjo” (a character played by Jimmy Durante in the film version). It was Bette Davis who had urged Jack L. Warner to make a film of it, wanting to play Maggie Cutler against John Barrymore as Whiteside. But Barrymore was allegedly too drunk to be able to handle the rapid-fire dialogue, even with cue cards in front of him. Charles Laughton, Orson Welles, Robert Benchley and Cary Grant were all considered for the role but found lacking, and eventually the part went to Monty Woolley, who had played it on Broadway but was unknown to screen audiences (for whom, producer Hal B. Wallis worried, Woolley’s homosexuality would also be too obvious).

In the end *Time* gushed that, “Woolley plays Sheridan Whiteside with such vast authority and competence that it is difficult to imagine anyone else attempting it”. Critical approval was universal, with the *New York Times* summing it up as “unquestionably the most vicious but hilarious cat-clawing exhibition ever put on the screen, a deliciously wicked character portrait and a helter-skelter satire”.

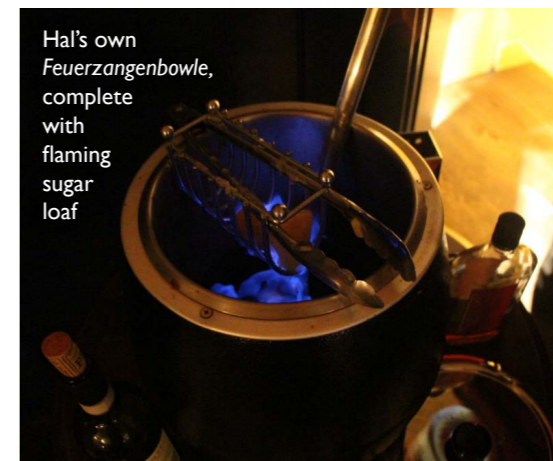
If that sounds like your cup or tea, saunter down to the Tea House on Sunday 12th January—but watch out for ice on the step...



## Festive Gathering Celebrates German Celluloid Classic

OUR DECEMBER FILM NIGHT was an ambitious attempt to show a subtitled version of *Die Feuerzangenbowle* (1944). This German film, the second of three adaptations of a 1933 novel by Heinrich Spoerl, occupies a special place in the hearts of all Germans, it seems. One online commentator explains, “To Germans this film is like *It’s a Wonderful Life*, *Casablanca* and *Citizen Kane* all rolled into one. Lines from it are like proverbs.” Birgit Gebhardt tells me that screenings are like *Rocky Horror Picture Show* screenings here, complete with props and rote voicing of lines. Sure enough I caught Manfred Kronen singing along to the song of the hiking schoolchildren in one scene. No official version with English subtitles exist but Manfred found a subtitle file and we managed to sync it with the video.

Set in the 1930s, the plot concerns a successful young writer who joins some friends around a *Feuerzangenbowle*, a communal yuletide punch, essentially mulled wine, over which a sugar loaf soaked in high-proof rum is placed on a rack and ignited: as the sugar melts and caramelises it drips into the vat of beverage. (For the occasion Hal made up a batch and Manfred was able to source the sugar loaf.) The men reminisce about the pranks they got up to in their schooldays, and our hero Pfeiffer reveals that he was home-tutored and experienced none of this. He begins to feel he missed out on something, so he hatches a plan to go to a small-town high school where no one will recognise him and disguise himself as a new pupil. (The actor, Heinz Rühmann, had played the same role in another



Hal’s own *Feuerzangenbowle*, complete with flaming sugar loaf



Birgit introduces the film and tries to explain its special place in German hearts

film version ten years earlier, so he was really a bit old for the part this time round.) All goes to plan and he leads his teachers a merry dance with japes and pranks aplenty.

But his urbane girlfriend catches on and comes to persuade him to stop messing about: he is on the brink of heading back to Berlin but, as he passes the school, realises he would rather stay in that homely town with those homely people. In the meantime he has taken a shine to the headmaster’s wholesome blonde daughter. The story ends with his revealing his true identity, having secured the heart of Eva. Oddly, at the very end in voiceover Pfeiffer reveals that the whole story was made up: “Everything but the very beginning. The only true things are the memories we carry with us, the dreams we spin and the desires which drive us. These are the things that should keep us content.” So the message is that you can’t change your past, but should focus on changing the future? Interesting sentiments for a film produced in 1944 which would have had to get past the Nazi board of film censors.

The film also considers the different teaching styles and attitudes of the teachers, with the cool, efficient, authoritarian Brett (a character not in the book) coming across as effortlessly commanding respect. A sop to the film board? But one of the boys, dramatically depicted as keen to “denounce” our hero, is despised by pupils and teachers alike, so it is hard to say exactly where the film’s attitude to authority lies.

Thanks to Manfred and Birgit for suggesting the film and their help in organising the event.



## Beer of the Year

IT HAS LONG BECOME a tradition that the New Sheridan Club gathers at the Dover Castle public house in Weymouth Mews on the last Friday before Christmas, as a final bout of mutual shoulder-clapping before we all go our separate ways for Crimbo. As much as anything it is traditionally the one point in the year when we glimpse Lord Mendrick (see below), who

spends the rest of the year teaching the children of the rich in Araby or the Orient. This year was no exception and was enlivened by some curious treats that Suzanne Coles brought back with her from Germany, including garish Teutonic meat products and various things dipped in chocolate, such as fresh chillis and a banana. (As you can see, Matthew Howard lost no time in menacing everyone with his sausage.) The wood-panelled back room that we think of as ours had actually been reserved by another party, but for some reason they spent all their time in the main bar and we quietly annexed the back room. Huzzah. To see more unedifying pictures direct your browser to [www.flickr.com/photos/sheridanclub/sets/72157638925341074](http://www.flickr.com/photos/sheridanclub/sets/72157638925341074).

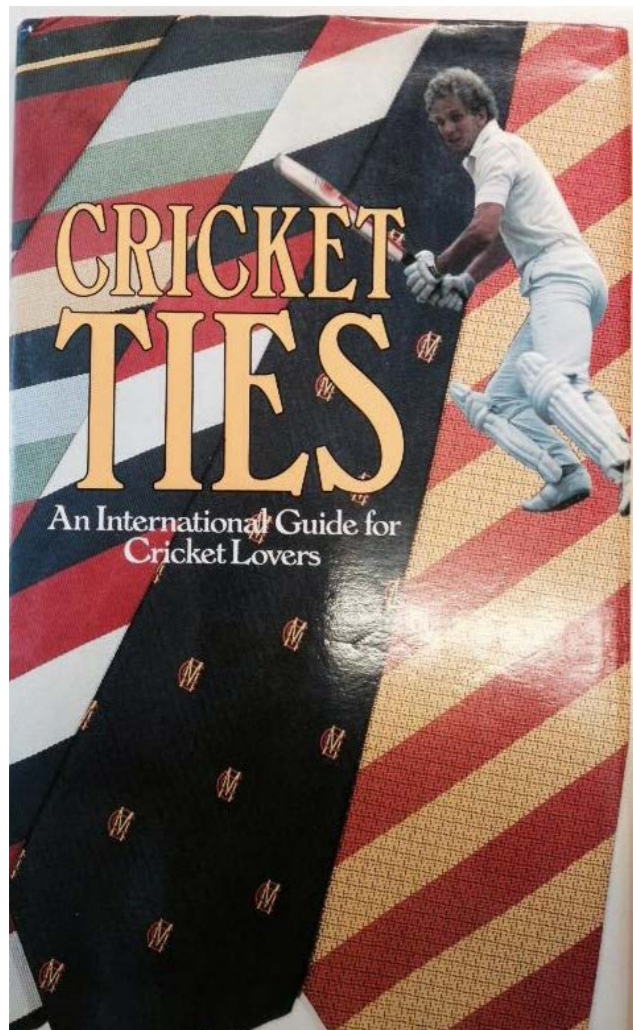


(Top left) Rachel with a chocolate-covered chilli; (top right) Ian White (r) with Lord Hare of Newham; (above left) Mrs Palmer-Lewis attempts to sample a chocolate-covered banana without innuendo; (above right) ...not helped by Howard and his suggestive sausage; (left) Mrs H. and Paul clearly enjoying the chilli; (below left) an end-of-year group photo: (l-r) the Earl of Waveney, Lord Mendrick, Manfred Kronen, Mrs H., the Earl of Essex; Mrs P-L, Ian White, Timothy Williams, Matthew Howard, Suzanne Coles, Chez Clark, Scarheart; (right) Lord Hare bids farewell to 2013



(Above) Rachel Downer in her natural environment; (left) Mendrick is evidently not dead yet: no need to pry any further than that; (below) Scarheart and Howard in the smokers' compound; (bottom left) me with the chocolate pipe kindly gifted by Suzanne Coles





ICC ASSOCIATES:  
1965, to accommodate  
the growing number of  
cricket-playing  
countries, some of  
whom were not  
eligible for full ICC  
membership. The first  
3 associates were Fiji,  
the U.S.A. and Ceylon  
(now Sri Lanka and  
elevated to full ICC  
membership)

MINOR COUNTIES  
CRICKET  
ASSOCIATION, 1895, in  
Birmingham for all  
counties not in the first-  
class list. Only 3  
counties have moved  
to first-class since then.  
Worcestershire



## CLUB NOTES

### Club's Presence Felt in Worlds of Cricket and Bedlinen

MATTHEW "THE CHAIRMAN" HOWARD was perusing the reference volume on cricket ties above when he came across what is clearly a bare-faced copy of the New Sheridan Club tie—described as the tie of the Minor Counties Cricket Association, "for all counties not in the first-class list", dating back merely to 1895. Meanwhile if you're looking for something to snap up in the sales Meredith Lloyd suggests these NSC bed sheets.



## 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 2nd January

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.

### 🔴 NSC Film Night:

*The Man Who Came to Dinner* (1942)

Sunday 12th January

7pm–11pm

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

Admission: Free

See page 16.

### The Candlelight Club: Resolution Busters

Friday 17th and Saturday 18th

7pm–12am

A secret London location

Admission: £20/25 in advance



## CHRISTMAS WISHES TO THE CLUB

Krista (aka Penelope Vetiver) has sent the Club a Christmas card, featuring a delightful handmade lace snowflake ornament: if we had a Club Christmas tree it would currently be taking pride of place at the top. Behind that you can also see a card to the whole Club from David Pile in which he adds, "Now hurry up and resign, the lot of you!"

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.

The Monday after the third week in January is officially the most depressing day of the year. It can be no coincidence that this week is the time that many of us wisely abandon silly New Year's Resolutions to eat salads, give up smoking or (heaven forbid) stop drinking. As in all things, the Candlelight Club is here to help—in this case to help ease you back into your old ways with a dose of carefully crafted hedonism...



Matthew "The Chairman" Howard, a man fully aware of the comic potential of a sausage (see pages 18–19)

### CONTACTING US

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FOR THE LATEST information on what the Club is up to, who has been arrested, etc., have a squizz at [www.newsheridanclub.co.uk](http://www.newsheridanclub.co.uk). For more photos of Club events go to [www.flickr.com/sheridanclub](http://www.flickr.com/sheridanclub). You can even befriend us electrically at [www.facebook.com](http://www.facebook.com).