

# Fitzrovia News



Fitzrovia News is produced by residents and volunteers and distributed free to all businesses and residential addresses in Fitzrovia

Issue 124 Spring 2012

## A tale of two centuries: rediscovering Dickens

He lived in Cleveland Street twice. So why not celebrate 100 years since his birth twice? In 1912 the book trade geared up to promote his life and works and 100 years later we are doing it again. Charles Dickens is not so much being discovered but re-discovered.

To commemorate the 200 years since his birth there are events taking place in the name of Dickens 2012 and several books are being published.

Dickens lived at many addresses all over London but also at several addresses in Fitzrovia. Much of the time his family moved from place to place to avoid debt collectors who were chasing his father.

In this special issue of *Fitzrovia News* (pages 9-13) we explore where he lived and how the neighbourhood had an influence upon him.

We will also take a critical look at a new book published to coincide with his bicentenary: *Dickens and the Workhouse* by Ruth Richardson which sheds new light on his life in Cleveland Street and makes a strong case for the Cleveland Street workhouse being his main inspiration for *Oliver Twist*.



Above: Charles Dickens' former home at 22 Cleveland Street as seen today on the bicentenary of his birth. Left: The same building as it appeared in a book trade journal in 1912 on the centenary of his birth. The street was previously called Norfolk Street and the neighbourhood was often referred to as Fitzroy Square. Photo: courtesy of Camden Local Studies and Archives



### News in brief

Thursday 8 March is International Women's Day. It was first observed in the early twentieth century and was associated with radical and socialist movements. Today it continues to be observed and in many countries it is recognised with a national holiday.

This year the United Nations recognises "the critical role and contribution of rural women, the theme of IWD 2012 is Empower Rural Women – End Hunger and Poverty."

The Bloomsbury Pro-Choice Alliance (BPCA) has been formed to counter the 40 Days for Life group who have begun their protest outside the British Pregnancy Advice Service clinic on Bedford Square. The BPCA intend to raise awareness by holding a counter-protest. They will have a presence in Bedford Square every Sunday until 1 April 2012, holding events and providing factual information about women's health.

A planning application for the proposed redevelopment of the Berners Hotel in Berners Street is a cause of concern to residents living in nearby streets. The Fitzrovia Neighbourhood Association is opposing a number of aspects of a revised planning application for the hotel. The new developer seeks to extend the hotel capacity and facilities, which will result in a larger volume of delivery traffic.

Residents are concerned at

Continues on page 4 ...



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## Residents could be priced out after UCLH Charity pushed tenants into accepting refurbishments

Full report page 4



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# Your Letters

## Stabbings show the need for community involvement

It was a terrible shock on St Stephen's Day, more familiarly known as Boxing Day that reports were quickly coming in about a fatality on Oxford Street, followed only a couple of hours later by a second stabbing on Oxford Circus.

Essentially, visitors to our bit of London were perpetrating and being afflicted by other visitors' actions: strangers doing strange things in a strange place.

As a resident and as a priest I wondered how I relate to what is going on. I can't help because in a place with so many visitors I am not known. I can't visit those who have suffered because they live umpteen miles away. I can't even say "we abhor the crimes in this place" because those who need to hear this message will not receive this paper.

The last decade has seemed preoccupied with reporting the increase of gun and knife crime, and gang culture. That God-inspired and law-abiding part of me simply cannot understand why anyone would physically wound another. I suspect it perplexes many.

Yet as we continue to see physical violence increase in our society I wonder whether it replaces the anger or frustration that some of us can most effectively express and articulate in word. So many in our society are being left behind with a diminishing vocabulary, unable to articulate and deal with difficult lives and relationships or

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express the disappointment and frustrations they feel with anyone at all. Relationships matter, where we can talk things through (as the 2012 Children's Society report suggests).

Building up the conversations within communities, building up trust in relationships between all people irrespective of age, could contribute to the good of our community and nation. As a community in the heart of a city we reflect a "moral or social barometer" of what's going on.

We cannot allow such violence to continue on our streets. Most young people are law abiding and contribute amazing things to community life.

Perhaps to influence our community we need to be more genuinely interested and involved in each others' lives. As the old Sunday school song goes: "Let there be peace on earth, and let it begin with me." **Fr. John Pritchard, Assistant Priest, All Saints Church, Margaret Street.**

## Flying rats: Clear their mess if you feed pigeons

Pigeons are recognised as a pest problem in built-up areas where food debris is in plentiful supply. So I was very angry to read about a Charlotte Street resident defending her right to feed pigeons.

Civil society pairs rights with obligations. Therefore, if she has the right to feed pigeons then she has an obligation to clean up their droppings.

However, pigeon droppings require professional cleaning, so maybe she, along with other feeders, should be made to pay for this. And, if "everyone" was allowed to put down "a few crumbs" (and there are many in this area), then that is tantamount to large quantities which she recognises as a nuisance. So by her own definition she is causing a nuisance.

She is quite wrong about pigeons not spreading diseases. There is no scientific proof that pigeons are not connected to avian flu. Plus, pigeon fouling attracts insects and can cause salmonella. The inhalation of dust from dried pigeon droppings can also lead to respiratory problems.

Furthermore, pigeon fouling on fire escapes is a major safety issue, whilst fouling on the stonework of a building, window ledges, architectural features of interest and the walkways is unsightly. Therefore, all who feed pigeons need to stop and recognise that they are a public nuisance that blight our environment.

Fitzrovia has a large number of outlets that contribute to "food debris". Additional feeding is irresponsible and is a selfish pursuit. There may not be a law against it, but then, spitting isn't illegal either. That doesn't mean that society approves. Councils can and do act on persistent offenders who feed pigeons.

**Denise Julien, Holcroft Court.**



Pigeons in Whitfield Gardens

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PATIENCE EDNEY

## Heroic nurse braved bombing

I used to visit Patience Edney (Fighting Franco's Fascists, FN 123) in her old age in Camden Town. She was best friends with my mother-in-law, Nan Green.

Patience was immensely wise, and both women were my heroines.

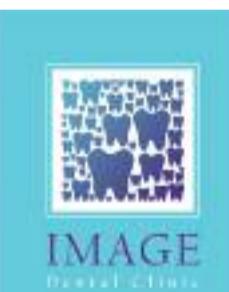
Nan was a nurse in the Spanish Civil War (see "Doves of War" by Paul Preston, published by Harper Collins, a marvellous book about four women of Spain, two fascists and two anti-fascists).

Nan was also secretary of the International Brigades Association. She had gone out to Spain to join her husband George, an ambulance driver for the International Brigades. He was killed on the last day of the war, returning to rescue a comrade when his ambulance was blown up at the Ebro.

Nan was the first woman to swim the Ebro to heroically give blood. She was nursing at the Front, in the cave mentioned in the article, while Franco and Mussolini's jets strafed overhead, shelling day and night for months.

I had a wonderful letter from Dolores Ibaruri (La Pasionaria) written to Nan, praising her for her work, for which she and her family were awarded Spanish

CONTINUED ON PAGE 3



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## Your Letters

CONTINUED FROM PAGE 2

citizenship.

Wogan Phillips (also mentioned in the article), later Lord Milford the communist peer, paid for the Summerhill progressive schooling for the Green children while their parents fought in Spain. One of them, Martin, was to become my husband.

**Fiona Green, Tottenham Street.**  
EDITOR'S NOTE: A new biography of Patience called "For Us It Was Heaven" by Angela Jackson can be bought by sending a cheque payable to IBMT for £21 to 6 Stonells Road, London SW11 6HQ.

## Trenches remain in Spain

I have just read your article on Fighting Franco's Fascists (FN 123) with great interest, having lived in Spain for the last 25 years, but working in Fitzroy Square.

One of our favourite places in Madrid is the Casa de Campo, the main park where there is a beautiful unofficial memorial to the fallen of the Civil War in an horrific battle which took place there. It is lovingly tended by ex-combatants and their descendants. It is believed there are still many bodies that remain buried there, never having been discovered, some of which belonged to the International Brigade. It is said that an image of the Virgin Mary was seen and momentarily stopped the fighting and allowed the injured on both sides to be evacuated.

Spain is going through interesting times at the moment with regard to its past. The recently defeated government is very keen on digging up mass-grave sites and discovering the truth. The recently elected Conservatives are not very keen on doing so, arguing that what has happened has happened.

As for Civil War relics in Madrid there is one obvious one, hanging in the Reina Sofia Museum - "Guernica", Picasso's remarkable representation of the destruction of that small Basque town by aerial bombardment.

Republican trenches can still be seen in Casa de Campo (the city's equivalent of Hampstead Heath), though they are generally unnoticed among the joggers and picnickers.

The best book that I have read on the subject is The Spanish Civil War, by Hugh Thomas.

**John Alford, Fitzroy Square.**

## Mystery artist revealed

I was delighted to see a picture of my painting in the Fitzrovia News of Winter (Picture Puzzle Corner) outside the Fitzrovia Group Analytic Practice. I am the artist as well as a member of the psychotherapy practice on the first floor on the corner of Warren and Fitzroy Streets, which opened in July 2010.

Several of our members have meaningful links with Fitzrovia, going back many years. Roberta Green's grandfather lived and worked at 1 Greenwell Street, and her cousin, the entertainer Benny Green, is commemorated



Dr Nitsun's painting

by a blue plaque in Cleveland Street.

Bonnie Gold enjoyed her first years of marriage in a flat directly above the Little Riding House Street Cafe in Great Titchfield Street.

As a group we are very interested in the arts and enjoy the culturally rich environment of Fitzrovia.

I have been a psychotherapist and painter for many years and have an exhibition of my work at Highgate Contemporary Art, 26 Highgate High Street, London N6 from March 18 to 31.

Interested readers can refer to our website ([www.fitzgap.com](http://www.fitzgap.com)).

**Dr Morris Nitsun, 51 Warren Street.**

## Drill Hall says farewell to Fitzrovia

Central London Arts Ltd has left The Drill Hall at 16 Chenies Street after over 30 years. We've

had the most fantastic fun with you all, produced magnificent shows, worked with brilliant and gorgeous artists, and created a body of work that we are hugely proud of.

Despite this, we quite simply could not continue with the annual financial burden of maintaining our building and paying bills at the expense of working with artists.

The Royal Academy of Dramatic Art (RADA) has been sold the media-hire and rehearsal room business, and the remaining 14-year lease. RADA intends to use the building to expand its own educational and training activities, and maintain the current rehearsal room and media hire business.

Central London Arts will continue to produce large scale and community theatre events across London and the UK. We will be announcing a programme of work with our new trading company, Outhouse London.

**Julie Parker and Mavis Seaman, previously Drill Hall, Chenies Street.**

## Dickens of a good read

I am really enjoying reading Ruth Richardson's book 'Dickens & the Workhouse'.

Back in 1889, Ruth wrote a wonderful article on Dr Joseph Rogers, who transformed the awful conditions of the Strand Union Workhouse on Cleveland Street and elsewhere.

'Dickens & the Workhouse' is a fascinating insight on how Fitzrovia could have influenced Dickens' writings. Although some Fitzrovia residents already had some knowledge that Dickens had lived on the same street as the Workhouse, this beautifully illustrated book is a great read.

Both Rogers' and Dickens' work made a significant contribution to the socialisation of medical care in this country.

**Ann Goodburn, Local resident.**

Send letters by post or to [news@fitzrovia.org.uk](mailto:news@fitzrovia.org.uk)

## Bloomsbury ward councillors' surgeries

6.00-7.00pm on the first and third Fridays of the month at Fitzrovia Neighbourhood Centre, 39 Tottenham Street, W1T 4RX  
And on the second and fourth Fridays of the month at Marchmont Community Centre, 62 Marchmont Street, WC1N 1AB

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The Service is also open to carers living in the area.

**Fitzrovia Neighbourhood Association**

39 Tottenham Street, W1T 4RX

Tel: 020 7580 4576

Contact: Barbara Jacobson

E-mail: [olderfitzrovia@yahoo.co.uk](mailto:olderfitzrovia@yahoo.co.uk)





Children at All Souls Primary School have been very busy enjoying the creative curriculum. All classes have chosen topics from the International Primary Curriculum ranging from Transport, Inventors to Chocolate. The children have an entry point day which is a chance to introduce and become enthused about the topic ahead. Years 1 and 2 spent a day travelling around London using different modes of transport including buses, trains and boats. Years 3 and 4 spent an afternoon investigating chocolate including a taste test! Years 5 and 6 are studying The Inventors. The photos show children dancing (above); and travelling on a river boat (above right).

## Cleveland Street tenants facing huge rent hikes after refurbishment

By News Reporters

Several residents living in flats owned by UCLH Charity in Cleveland Street were served notice in February asking for huge increases in rent after they moved back into newly refurbished flats. Tenants unwittingly accepted the refurbishments without realising their rents would escalate as a result. The landlords did not tell the tenants that their rents would increase after refurbishment.

Residents at Cleveland Residences received letters from the managing agents Genesis Housing Association notifying them of a request made to the valuation officers to set a rent at up to three-times their existing rents. The shocked residents approached the Fitzrovia Neighbourhood Association (FNA) advice service asking for help and questioning why their rent was being increased by so much.

The residents concerned are very distressed and fear they may be forced out of their homes. Some of the rents being demanded are above the level acceptable for housing benefit payment.

"We all think it is disgusting the way we are being treated" said Eddie Duke-Low who has lived in the building over 50 years and is now in his late 70s. He is a retired police officer and Royal Air Force ex-serviceman.

Carmen Loureda has lived here for nearly 30 years. She is retired from her job at the former Middlesex Hospital where she had worked for 28 years.

She told Fitzrovia News "It is terrible the way we are being treated. When I was at the hospital I put my job before my private life many times. Now I am being treated like this."

The three mansion blocks, Cleveland Residences have recently been refurbished by the owners UCLH Charity. Over the past year residents had been

moved from their flats into neighbouring ones and finally moved back in to their newly refurbished flats as work was completed. But UCLH Charity failed to make tenants aware that the refurbishment would affect their rent. The residents en masse were cajoled into accepting the refurbishment without being made aware of how this would affect the cost of their tenancies.

On returning to his newly refurbished flat Mr Duke-Low and some of the other tenants were asked to sign assured short-hold tenancies. But they refused knowing that this might have changed their tenancy status (in actual fact this would not be valid under housing law).

During the process of advising Mr Duke-Low, the FNA learned that he originally had an unfurnished flat. He had furnished it himself with his own carpets, cooker, gas fire, cooker, fridge freezer, and light fittings. He was persuaded last year by the owners to give up these in exchange for new central heating and a new fitted kitchen and bathroom.

Initial advice obtained suggests that Mr Duke-Low may have to accept the rent increase because he accepted the refurbishment. While improvements have been made to the flats, it seems that the many residents who have lived there for decades could face losing their homes through no fault of their own, victims of a Landlord who has shown contempt for its tenants by cajoling them to accept changes to their tenancies without proper consultation.

UCLH Charity said the valuation office will set a fair rent and that this is governed by housing law.

The FNA have written to all tenants asking them to contact the advice service if they are served with huge rent increases.



## Middlesex hospital site redevelopment given planning permission

By Fitzrovia News Correspondent

On 2 February Westminster Council's planning committee approved the scheme for the development of the Middlesex hospital site. A number of residents went along from Fitzrovia. It was not a happy experience.

In 2007 a previous planning committee had got "carried away" by the Candy brothers scheme and granted permission as an exception to their own rules.

The committee chair agreed that they were "fettered" by the previous decision, and that therefore the issue of townscape and public realm "had been dealt with". So there was no discussion of the basic issue — namely that the proposal before them was a wholly inappropriate intrusion into this human scale neighbourhood, changing its heart into anonymous corporate sludge.

But it got worse. Far from even trying to reduce the bulk of the previous proposal the new scheme was even higher in some places, at 11 storeys.

Despite increasing the height of the buildings (and increasing the total number of dwellings proposed) the revised scheme proposed less affordable housing both on and off site than the earlier one. Westminster planning officers thought that the developers could afford to provide £6.1m. The committee accepted a £3.85m contribution to WCC Affordable Housing Fund after robust negotiations with Exemplar, the scheme's

developers. This is a paltry sum in the context of this development that provides 237 private homes, averaging between £1m and £2m as well as over 30,000 square metres of commercial space.

It was argued that the provision of more open space in the middle of the site (compared to the previous scheme) "automatically impinges on viability". It is hard to agree with this when the total number of residential units proposed has gone up by 30 (the number of private units has gone up by 45) — which represents a lot of millions of pounds. Bear in mind also that the extra open space is to be surrounded by even higher buildings at their maximum height.

It was sad to see a Committee lose sight of the obvious (last time around as well as this). There are some hard questions to be faced by residents and local groups.

What is the point in engaging in planning process, when they are so totally ignored? What is the point in commenting on applications, such as this and the Saatchi scheme, when policies are not adhered to? Arguments will be advanced that Fitzrovia is changing and we should expect more overdevelopment in our area.

These changes to Fitzrovia will last for decades. We have a responsibility to ensure that while change must take place, it does not destroy the very character of the area that is attracting the developments in the first place.

## Middlesex name erased

The new development on the former Middlesex Hospital site has been named Fitzroy Place by its owners, writes Angela Lovely.

The Middlesex was the second hospital on the site and in the nineteenth-century Florence Nightingale worked as a nurse there and Dr Joseph Rogers was a medical graduate of its teaching who would later go on to be instrumental in campaigning

against the poor law.

The name Middlesex was synonymous with care and fighting disease and it was a hospital both staff and patients have fond memories of.

The name Fitzroy Place is unimaginative, has nothing to do with this part of our neighbourhood, and says nothing about that fine institution that once stood on this ground.

... continued from front page

the lack of communication from the contractors and developers.

There has been no prior consultation from the new developers in what seems to be the lack of compliance with the normal practice of the **Considerate Builders Scheme**.

There has also been a **licence application** submitted for 24-hour-a-day every day of the year alcohol sales both on and off premises. The **Fitzrovia Neighbourhood Association** is opposing this application.

The Berners Hotel is located in what **Westminster Council** call a "stress area" because of the already large number of licensed premises nearby. The residents want to see a restriction in alcohol sales limited to people who stay at the hotel and their bona fide guests.

Both the modified planning application and the licence application amount to an intensification of the premises which will cause a nuisance to nearby residents.

The grade II listed Berners Hotel was sold some years ago and a previous redevelopment failed after the owners fell into financial difficulties.

**Camden Council** turned down a planning application to redevelop **Charlotte House** on **Windmill Street** because of concerns over loss of small office space and lack of affordable housing.

**Developer Derwent London** has been showcasing plans for the redevelopment of the **Central Cross** building on **Tottenham Court Road** and **Stephen Street**. Under plans being aired the arcade along Tottenham Court Road would be lost and retail units brought forward. There are also proposals for a new restaurant.

Derwent also have plans to redevelop **73 Charlotte Street** (including 34-38 Tottenham Street) and 4 Tottenham Mews. This came as a surprise for the current occupants of the site the **Margaret Pyke Centre**. Although they were aware that Derwent were not renewing the lease and that there would be a move in the next year, they were shocked to find that outline plans have already been drawn up. This is happening without a new location for Margaret Pyke, who provide a variety of **health services**, having been identified yet. Service users with concerns about where the Pyke will move should write to: Mr. Daniel Vandenberg, Central Health Service Manager, 73 Charlotte Street, W1T 4PL.

Margaret Pyke will follow on the heels of **Saatchi & Saatchi** who will also leave Fitzrovia in 2013.

The **King & Queen** pub in Foley Street had conditions placed on their licence after a review by Westminster

Continues on page 5...

# Community Centre to open in April



The Fitzrovia Community Centre in Foley Street will open in April.

By Pat Tulloch

After nearly fifteen years, the Fitzrovia Community Centre (FCC) is ready to open its doors to the community. Part of an 'extended family' of stewards, community developers and entrepreneurs, the aspiration of the centre is to contribute to the well-being and social good of the area. The Centre will house a range of services and organisations, including West End Children Centre, currently running a popular Stay and Play, parent and toddler group. And negotiations are underway with Kids Company, a charity supporting disadvantaged children and Fitzrovia Neighbourhood Association, who we hope will also be permanently based on site.

Since December, we have been testing out the Centre with the West End School of Theatre Arts (WESTA), Society Speakers, for those interested in developing their public speaking skills. Exemplar are also using the space for community consultation.

During the Easter break there will be play groups. Future bookings include children's parties, Tai Chi classes, yoga, permanent rehearsal space for a community choir, a charity strictly come dancing event, society speakers competition and a possible photography exhibition, as part of the London Festival Exhibition. Currently, a 7 week consultation of the Area Action Plan for Fitzrovia is underway; the consultation also includes 2 drop-in sessions.

However, the real challenge for FCC will be the need to strike a difficult balance between achieving financial stability and delivering community benefit. Behind the glamorous facade of the beautiful architecture, the task in hand will be in managing the Centre as a community asset; one that brings together, ideas, investment, opportunities, people, and finance. This will require in addition to voluntary and community action, the skills of good governance, capacity and leadership if we are to ensure Fitzrovia is not saddled with a building and heavy maintenance costs not suitable for community use.

On behalf of the trustees, I would like to thank all those past and present for getting us to this point, especially to Helena Roden, Project Coordinator, whose position came to an end recently, and Dr June Crown who has now stepped down as our Chairperson and has agreed to become the Centre's first Patron. And to our colleagues in LB Camden without whom there would be no building, and for the recent donations that helped us to furnish the Centre. Thanks again for the warm welcome; it feels great to be here.

We are currently recruiting for a Facilities Manager and hope to open our doors on 16 April. For more information about the Centre, please visit the website [fitzroviacommunitycentre.org](http://fitzroviacommunitycentre.org) or ring Pat on 020 7580 8680.

Pat Tulloch is Director of Fitzrovia Community Centre

**Fitzrovia News editorial and social, 8pm first Tuesday of every month upstairs at the King and Queen pub, Foley Street**

## Camden launches consultation on controlling future development in Fitzrovia

A consultation opened last week on a draft Area Action Plan (AAP) for Fitzrovia. The plan has been put together by Camden Council with the help of residents and landowners in Fitzrovia.

The document could eventually become, if approved, part of Camden Council's Local Development Framework: a collection of planning documents which together with national planning policy and the Mayor's London Plan sets out the strategy for managing growth and development in the borough.

The consultation will continue until 13 April 2012.

Camden Council have been working with residents and landowners to produce the plan in response to continued significant pressure for development in Fitzrovia.

An Open Space and Public Realm Study was commissioned as part of the AAP process to explore ways in which more public open space could be delivered in Fitzrovia. The study was commissioned by Camden Council and has been produced by The Urban Movement Team at Urban Initiatives, and is available to view on Camden

Council's website.

There is an exhibition available to view at the Building Centre, South Crescent, Store Street. Open for viewing Monday to Friday: 9.30 am – 6.00 pm; Saturday: 10.00 am – 5.00 pm, until 6 April 2012.

There is also a set of documents available to view at the Fitzrovia Community Centre, Foley Street; and at the Fitzrovia Neighbourhood Centre, 39 Tottenham Street until 13 April 2012.

Camden's planning officers will be on hand to answer any questions which you may have at the following drop-in sessions:

Thursday 22 March: 12.00pm – 3.30pm (Fitzrovia Community Centre)

Friday 23 March: 12.00pm – 3.00pm (Building Centre)

Wednesday 28 March: 3.00pm – 6.00pm (Building Centre)

Thursday 29 March: 3.30pm – 7.00pm (Fitzrovia Community Centre)

Full details are available on Camden Council's website. <http://bit.ly/FitzroviaAAP>



From left to right: David Black, David Kennett, Mark Prentice

### Clubhouse runners

This year All Souls' Clubhouse in Cleveland Street have managed to fill all six of their places for the London Marathon. These include The Manager David Kennett and The Vicar Mark Prentice. David Black and Mark Prentice regularly practise running around Regent's Park.

The London Marathon raises a lot of money each year which goes towards the projects run at Clubhouse including the After School Clubs, the Clubcare Scheme and the Shopping Trip for the elderly.

If you would like to support the runners you can find details of how to do this on The Clubhouse home page [www.clubhousew1.org](http://www.clubhousew1.org) and at the Just Giving website: [justgiving.com/Clubhouse2012](http://justgiving.com/Clubhouse2012) Or or if you wish to sponsor someone you can call in at the Clubhouse at 141 Cleveland Street, W1.

... continued from page 4

Council. The Elysee restaurant in Percy Street won an appeal to overturn a decision made at a Camden licensing review.

Residents in Tottenham Street and Goodge Place complained about noise disturbance from Arthur Stanley House in Tottenham Street over the weekend of 25 and 26 February. The building which is owned by UCLH NHS Trust had been left empty and was then occupied by squatters. The squatters held an "eviction party". There were reports that the squatters had called in tabloid journalists because confidential documents had been left in the empty building along with old X-rays. One source said *The Sun* were going to write a story about it.

There are also a group of squatters in the former Charlotte Street Blues building in Charlotte Street. A property developer wanted to get in to the building but were thwarted by the occupiers who prevented them from entering. The developer in question told *Fitzrovia News* that they were worried that the building may be damaged by the squatters. The developers however have plans to demolish most of the building and only leave the facade standing. We doubted if the squatters could compete with these professionals.

West End Ward councillor Jonathan Glanz decided not to compete in the election for leader of Westminster City Council. But his Conservative colleague and fellow West End Ward councillor Glenys Roberts put herself forward only to be defeated by Knightsbridge and Belgravia ward councillor Phillipa Roe.

Westminster City Council operate a 24-hour environmental action line which can be contacted on 020 7641 2000 and from their website

Continues on page 6 ...

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# Neighbours rally round robbed store keeper

The shock of having her shop broken into and ransacked was nearly too much for 80-year-old Christine Vasili.

She was on the verge of literally shutting up shop for good after nearly 60 years, when she was suddenly overwhelmed by the support of the local community, and was persuaded to carry on.

Christine's Convenience Store at 132 New Cavendish Street was broken into on the night of February 9 as she slept over the shop.

"It was just two days after her 80th birthday, and when she

came down she found the door smashed in, the window glass broken, and the shop ransacked," said her son Basil. "She was completely shocked and said she'd had enough and did not want the shop any more.

"None of the cigarettes or cash are kept in the shop overnight so they took batteries, pain killers and the like - but also two charity boxes for children and the blind.

"We were not insured because after we were robbed three years ago the insurance company insisted on much more expensive conditions.



Christine Vasili back behind the counter of her store.

## Bargain treatments for hard times

One of the joys of living in Central London is that there are quite a few colleges/institutes which offer reduced prices to clients. They need clients so that their students can receive hands-on practice, and we, the clients, gain by getting excellent service for a fraction of the price we would pay to a regular business.

Below are three of these places. If you know of any that have not been mentioned, please let us know about it so that we can inform our readers.



**Hairdressing** ALAN D at 61-62 Eastcastle Street (020 7580 3323). Most hairdressing services for men and women at reduced prices.

**Beauty** London Esthetique Student Salon at 48 Margaret Street (020 7580 0355). Treatments include Swedish body massage, back massage, Indian head massage, permanent hair removal, intensive moisturising facial, pedicure, manicure, and waxing.

**Health** The Polyclinic, 115 New Cavendish Street, entrance in Hanson Street (0207 911 5041).

This is a teaching and research clinic in the University of Westminster's School for Life Sciences. It provides many complementary therapies and health screening services

"The cost of repairing the door is £800 and we are getting shutters installed which will cost another couple of thousand pounds.

"When they heard this our customers and neighbours were really supportive. One, who wants to remain anonymous, is going to supply a new door, and the people from the ad agency DARE opposite the shop are organising a fund raising event for us.

"Others brought flowers and were really nice. The community support was incredible."

Christine told Fitzrovia News: "I was really heartened by the support of the community and so many very good people who are around here. It renewed my faith after the shock of the robbery."

The police told her they thought the robbers must have had tools such as bolt cutters, which can be bought quite cheaply, to break through the heavily Chubb locked door. There should be controls on the sale of such tools used for unlawful purposes, she thought.

"I will be very careful now," she added, "but how careful can you be when you are asleep?"

Christine has lived and worked in the area since 1953, originally in Carburton Street, then at 127 New Cavendish Street. In 1964 she moved to the present premises, originally calling it Zephos Stores, after her late husband's village in Cyprus.

## Solicitors move but stay local



Last year Goodge Law solicitors moved from their street level office on the corner of Goodge Place and Tottenham Street to a suite of offices on Tottenham Court Road. Mike Greenstein who has worked for the law firm since 2005 said "we needed bigger offices and were pleased to have more room for meetings. I miss seeing the comings and goings of Tottenham Street life but here we have a bird's eye view on Tottenham Court Road. Instead of watching dozens of people every day, we now get to see hundreds walking around!"

Mike is a personal injury solicitor who pursues claims for people who have had accidents and his work covers road traffic accidents, public and employers liability as well as medical negligence claims. He was admitted as a solicitor in 1996 after training in Camden and chose this aspect of the law because it was really client orientated. "You are helping people who have had bad luck or misfortune and you get to see results that right wrongs," he explained.

"A lot of local people use us and know of us as a local firm because of our name, and our old shop front premises."

Mike is married, his wife is a social worker and they have two young children. He enjoys football and cricket but more watching than playing nowadays and has a keen interest in modern and military history.

"I am planning a visit to some of the World War 1 and 2

battlefields in France and Belgium," he added.

"Personal injury lawyers have a bad reputation as ambulance chasers and I feel that is unfair. It upsets me because I am helping people get some measure of compensation and prevent future accidents as organisations are more careful about stopping hazards before they occur and improving levels of safety."

"Some people feel that lawyers spin out work to maximise their own income but the truth is we would like to settle disputes as quickly as possible. The insurance companies and firms at fault often delay settlement to try to frustrate people who have already been injured or had an accident. They then settle at the last minute when the legal costs have been run up which pushes up everyone's costs."

"Goodge Law have a drop-in service but it's best to phone to let us know you're coming. We regularly give general advice over the phone and if we can't help we can certainly point you in the right direction."

... continued from page 5

[westminster.gov.uk/report/](http://westminster.gov.uk/report/)  
The service aims to remove all illegally dumped rubbish within 24 hours but during the working day residents should be able to expect a response within 2 hours.

RADA have moved into a new building in **Chenies Street** where they intend to continue some form of public theatre such as short productions in the summer, play readings and cabaret events in The Club Theatre.

As well as the activity in RADA Studios, you can visit the other RADA buildings in the area and see film screenings and student productions in one of the three main theatres based on **Malet Street**.

For more information, visit the RADA website where you can sign up to their mailing

Continues on page 7...



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# All Saints choir release CD of their organist's compositions

By MIKE PENTELOW

A new CD recording has been released by the Choir of All Saints Church in Margaret Street.

It is called "The Church Music of Dr Harry Bramma" (Priory label, PRCD 1060) and celebrates the compositions of the man who was their director of music for 15 years until eight years ago, and continued as the church organist until four years ago.

He was succeeded by the current director, Paul Brough, whose idea it was to record his works to celebrate his 75th birthday, which was last November. Paul conducted the recording and the live performance in the church on that day.

"Harry is so widely loved in the church music world and has written so much good music that should be celebrated," Paul told Fitzrovia News.

"All Saints has such an excellent tradition, which Harry continued and I am now trying to continue."

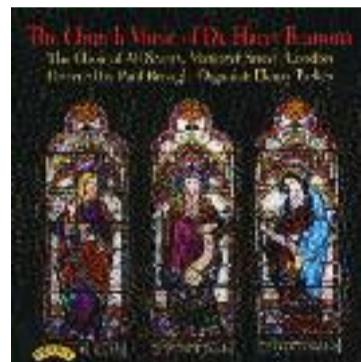
On the CD notes Paul describes Harry's music as "devotional, inventive, inspired and well-wrought."

During Harry's time four CDs were recorded in the church: The music of William Lloyd Webber, a former director of music at the church and father of Andrew and Julian (PRCD 677), Andoremus (PRCD 490), Gaudemus (PRCD 740), and The New English Hymnal (PRCD 707).

Paul, who conducted the latest CD, is continuing the tradition with the imminent release



Composer Harry Bramma at work (above), the CD cover (below) and Paul Brough who directed the choir (bottom, picture by Ruth Jamieson - The Old Market).



of a CD on the Cignum label devoted to the works of Sir Richard Rodney Bennett.

Paul's conducting of the BBC Concert Orchestra to mark the 60th anniversary of Radio 3 was broadcast live on that station, televised on BBC4, and issued as

a BBC CD.

He shares his time between All Saints, conducting the BBC Singers, and teaching at the Royal Academy of Music in Marylebone Road, where he has been a Professor in conducting and academic studies since 2004.

"I would love to live in a garret flat above a restaurant in Charlotte Street and enjoy a quasi-bohemian lifestyle," he said, "but the cost is way out of my league. What I like about Fitzrovia is that you can encounter changes very quickly from one street to the next."

The organist on "The Church Music of Dr Harry Bramma" was Henry Parkes, who has since left for a research fellowship in Cambridge.

"But we have got a brilliant replacement in Charlie Andrews, who is just 22 years old, and I can promise the whole world of music will be hearing a lot more of him in the coming years," said Paul.

"He plays in services at the church every Sunday and afterwards does a voluntary, and almost everyone stays behind to hear it, and clap at the end. That does not often happen elsewhere." The services are at 11 am and 6 pm.

Charlie will also be playing in the Queen's Golden Jubilee Concert in the church on June 24, when coronation music from five different centuries will be played.

"The Church Music of Dr Harry Bramma" by the All Saints Choir can be bought for £10 from the church or online through Priory Records.



We're in the news say Chris (left) and Ari pointing at the Sunday Times article. Head waiter Loui Kyriacou and chef Artan Suci look on. Picture by Mark Thomas.

## Chippy hits headlines

cod, chips and a drink for £4.99 and will be looking at other promotions as we go.

"We are keeping prices low but we really believe that keeping standards high is the major key. We are proud owners of a five-star rating from the doors scheme run by Camden Council.

"Our fish are freshly delivered every day and our kebabs are still cooked the traditional way over real wood charcoal and not with gas as used by most other kebab houses.

"Ours is a fusion of Cypriot and British cuisine, and as we are slightly off the beaten track we have to rely on regulars and word of mouth rather than passing trade."

In the seven years since he and partner Chris Jordan have owned Gigs there have been three new food outlets opened within 20 yards of them, and at least another dozen nearby in Tottenham Court Road. Many of these were computer shops and other retailers before and were allowed to become coffee shops and the like, with which the area is already saturated.

Ari and Chris hope to get a return on their investment in the long term after the recession, rather than immediately. "It has now become more of a passion than a business to us," concluded Ari.

... continued from page 6

list or just pop into the RADA bar and cafe on Malet Street.

This will be the last non-profit edition of *Fitzrovia News*.

The paper, website and social media network is to be sold and will be taken over by a private company backed by a partnership of Fitzrovia businesses who will form a business improvement district (BID). The BID, **Fitzrovia Pandemonium**, will take over on 1 April and be looking to provide more upmarket and positive coverage of building development, property investment, venture capital, licensing, and the tourist trade.

## Church back to its former glory

The glory of All Saints church in Margaret Street has been restored after an extensive programme on the interior lasting three years.

This involved the removal of a century and a half of grime, from gas lighting and smog, as well as smoke from candles and incense.

Much of the church was filled with scaffolding for six

months each year from Easter to October to enable a team of highly skilled restorers to work on the cleaning and restoration of stained glass, a richly decorated roof space, wall surfaces, tile pictures, painted panels, and wrought iron screens.

"During this process the life of the church went on day by day with a happy spirit of co-operation," said Fr Alan Moses,

"which matured into a true friendship marked by the presence of so many of the restoration team at the service in November when we gave thanks to their skills and the generosity of so many which had brought the work to such a triumphant conclusion."

Local residents were welcome to visit at any time to see the splendour of it, he added.

## Window cleaner is Green Streets champ

meet a lot of people and a variety of businesses in Fitzrovia. I'm also able to put people in touch with each other through my work," says Antony.

"I got chosen as a green champion through these connections I have in the neighbourhood. Lee Lyons of the Fitzrovia Partnership

had seen me and said that Woof London, a marketing agency, were looking for suitable people to be green champions for a campaign that Camden Council were running. Lee thought I'd be good at this because I was using a bicycle

to get around," says Antony.

"It's easy for me to promote cycling because riding a bike is so necessary for me to do my job. People are often impressed that I carry all my gear on the bike including a folding ladder," says Antony.

Most of his work is in Fitzrovia, but Antony also cycles to do a number of window cleaning jobs in, Regent's Street and across the river in Waterloo. Antony has been a window cleaner for five years and has always got around by either walking or cycling.



ANTHONY CAIRNS

# Four new art galleries open

By CLIVE JENNINGS

It is difficult to avoid the burgeoning art scene in Fitzrovia as more new galleries seem to pop up every week, and Eastcastle Street (or should that be Artcastle Street) and its environs are now a major International art destination. Art trade is fast replacing rag trade as galleries transform former fashion showrooms into picture palaces. Many of the new galleries have made a major investment in architect designed, airy white walled spaces, and are planning to be here for the duration.

Four new art galleries have opened in Fitzrovia since December, bringing the total up to 45, all listed on the back page. The most recent additions are: Bartha Contemporary (25 Margaret Street), Yannick Gallery (74 Wells Street), Carroll / Fletcher (56-57 Eastcastle Street) and Haunch of Venison (51 Eastcastle Street), the latter two occupying particularly impressive, elegant spaces.

On a cold night in January, visitors to the private view of Philip Lai's exhibition at Modern Art on Eastcastle Street were confronted with a locked street door. A Gallerina directed us to walk around the block to the goods entrance in Marylebone Passage, where we entered the gallery via a series of scruffy storerooms and passages, culminating in the opportunity to display ourselves in the street window, under the harsh glare of a striplight.

Claiming to explore that old chestnut "What is Art" is an exhibition at the Grant Museum of Zoology, to March 9, of paintings made by animals. Older readers will remember the wonderful creations of Congo the chimpanzee on the TV programme "Zootime" presented by Zoologist and Surrealist artist, Dr Desmond Morris. Co-curated by Slade School of Fine Art graduate, Mike Tuck, this is believed to be the first ever multi species art show, and includes some sensitive flower pieces by Thai elephant, Boon Me.

Art Fare (this column) plans to keep its readers abreast of the local art world with art news and quickfire interviews with a selection of galleries, in forthcoming issues. This time, we talk to Jill Hutchings, director of Fitzrovia's longest standing gallery, The Curwen & New Academy: Alli Beddoes co-founder of one of the first of the new wave, Gallery Vela, and Rachelle Lunnon of Rook & Raven Gallery, 7/8 Rathbone Place, open just four months.

**Jill Hutchings, Curwen & New Academy Gallery, 34 Windmill Street**

FN: How long has the gallery been open?

CG: We opened at No. 4 in 1982, and at No. 34 in 1987, merging the two spaces in 2005.

FN: What attracted you to Fitzrovia?



Brendan Hansbro, *Houses of Parliament 1* at Curwen Gallery.

CG: The Curwen Studio had been in Colville Place since 1958 (Now The Movie Poster Art Gallery) so it made sense to be nearby, and we both new the area well.

FN: Who are the directors and what are their backgrounds?

CG: Myself and my husband, John Hutchings. John sadly died in 2009. John had been advising the Curwen Studio and Gallery since the late '60's and became a director of the Curwen. I previously worked at the Middlesex Hospital, and our daughter and son-in-law both trained as doctors there.

FN: What is your policy on choice of artists?

CG: Most importantly we look for a high standard of work based on my judgement, and that of my two young colleagues Robin and Natalie. We are very loyal to our gallery artists, supporting them through changes of style, but are always prepared to look at new work.

FN: Any forthcoming highlights?

CG: In March, we have a major show by Robin Richmond, who spent many years in arts broadcasting. In April, an exhibition of Master Prints selected from the Curwen Gallery archives, often described as a treasure trove, by those who are lucky enough to delve its depths. All of the prints in this exhibition were produced at the Curwen studio, first set up in 1958. Each of these artists worked alongside the Master Lithographer, Stanley Jones whilst making their prints there. In May Lucy Willis, granddaughter of cartoonist and watercolourist, H M Bateman (famous for his "The man who ..." series of cartoons) is showing with us.

FN: Almost 10% of London galleries are now in Fitzrovia, do you see it increasing and becoming an internationally famous art gallery area like Chelsea in New York City?

CG: Yes, Fitzrovia is a thriving, ongoing art area. It would be good to see a few more galleries that show more classic art.

FN: Any info about the building/ previous tenants?

CG: It was the main base for fan clubs for The Kinks, Led Zeppelin, The Who, Slade and Ozzy Osbourne.

FN: Anything else of Fitzrovia's interest?

CG: John and I lived in Fitzrovia from 1992, in Centre Point and Ridgemont Street, and I now live above the gallery.

**Alli Beddoes, Gallery Vela, 38 Langham Street**

FN: How long has the gallery been open?

GV: Two and a half years.

FN: What attracted you to Fitzrovia?

GV: As there are a number of galleries in the area, it works well in terms of gallery goers visiting us on the same day. We were very keen to find a gallery space in Fitzrovia because it's a unique place of London - right in the centre of the city (so easy to get to), but feels a million miles away from the hubbub of activity just a few streets up from Oxford Street. Also, proximity to Frieze Art Fair in Regent's Park - we always programme an exhibition to be on at the gallery at the same time. People visiting London tend to enjoy a break from the tent and seek out new galleries nearby.

FN: Who are the directors and what are their backgrounds?

GV: I started my career at the Ikon Gallery in Birmingham,

moving on to work as artist's assistant to Richard Wentworth (famously based in Kings Cross) and then as studio manager to Ryan Gander; and Patrick Cameron previously worked as exhibition co-ordinator at Chisenhale Gallery, the Institute of Contemporary Art and The Barbican Centre.

FN: What is your policy on choice of artists?

GV: Our aim is to present an ambitious programme of artists, showcasing the very best in contemporary art. We do not have a house style - our artists' works are multifaceted, from painting and sculpture to video and photography to embroidery and readymades.

FN: Forthcoming highlights?

GV: We are really looking forward to these shows at the gallery: Sam Griffin is presenting new work in March (private view 22 March) for his solo show. He will present a new selection of drawings, sculptures and readymades. As a group of networked objects, the pieces exhibited by Griffin are intended to examine the contemporary condition of both work and of employment. The exhibition poses such questions as: what motivates us to work, and under what terms, and to what ends? This and other questions form the basis of Griffin's exploration of the nuances of workplace ideologies and superstitions.

In April (private view on April 26), Eddie Peake is curating an exhibition called 'Ruby', including works by Christina Mackie (recently showing at Chisenhale Gallery), Alexandre de Cunha (solo at Camden Arts Centre in 2009) and Daniel Sinsel.

FN: Almost 10% of London galleries are now in Fitzrovia, do you see it increasing and becoming an internationally famous art gallery area like Chelsea in New York City?

GV: The great thing about Fitzrovia is the variety of galleries in the area, from small up and coming to large established operations.

FN: Any info about the building/ previous tenants?

GV: In 2005, Alex Sainsbury (currently of Raven Row in Spitalfields) ran 38 Langham Street - it was on a different floor to Gallery Vela - and I remember visiting the gallery for a David Batchelor solo exhibition and loving the gallery.

**Rachelle Lunnon, Rook & Raven Gallery, 7/8 Rathbone Place**

FN: How long has the gallery been open?

RR: We moved here in September 2011 and hosted our first exhibition towards the end of October.

FN: Who are the directors and what are their backgrounds?

RR: Richard Grindley - I came from a corporate background in London before moving into the music industry, working with record labels such as Universal

and Island. I began to work closely with painters and photographers and began to commission them for projects such as album artwork and tour poster campaigns. We developed 2R Art and began hosting a number of pop up gallery and live music venues and events.

Rachelle Lunnon - I studied art at UCL & SOAS and after graduating spent time working at Christies Auctioneers.

FN: What attracted you to Fitzrovia?

RR: We liked the area because it has the vibrancy and creativity of Soho, which has been long associated with artists and performers, but with a slightly more laid back edge. Plus it is occupied by like-minded creative businesses.

FN: What is your policy on choice of artists?

RR: We want to stay relatively open minded when working with artists. Our tag line is 'Alternative Contemporary', which should give some clue as to the type of work we display. We have found that we're working with a number of artists who are making a name for themselves in the US, but who have yet to break fully into the London scene. An example of a gallery and selection of artists that we particularly admire is OHWOW in LA. We currently represent artists who specialise in painting, stencils, photography and collage.

FN: Forthcoming highlights?

RR: We are really excited about the 'Terry O'Neill - Reworked' exhibition that launches on March 8 and runs through until the end of the month. This is the first time that Terry has allowed a selection of artists to manipulate his iconic photographs and reinterpret them in their own style. Collaborating artists include Curtis Kulig, James 'Dalek' Marshall and Pam Glew.

We've also got a selection of four rising painters from the US and Canada displaying in April and PENNY's first solo show opening in May.

FN: Almost 10% of London galleries are now in Fitzrovia, do you see it increasing and becoming like Chelsea NYC?

RR: We love the fact that Fitzrovia is becoming a gallery destination zone. We hope to see this continue to grow and hopefully become like Chelsea in NYC, where Londoners and tourists both make a point of visiting the area to experience the range of galleries and art on show.

FN: Anything else you think may be of interest to local readers?

RR: We want Rook & Raven to be a welcoming space to relax in and view the artwork. We want to avoid the often sterile and stuffy environments of many established galleries. Please feel free to pop in, meet the team behind the gallery and enjoy a drink whilst taking in the art around you.

# Let's not forget what Dickens said about wealth and poverty



The Strand Union Workhouse on Cleveland Street. "A building which during his lifetime Charles Dickens would have happily seen ground to dust, was recently saved only by emphasising his connections with it."

By Leslie Carlyle

It is a modern irony worthy of the man himself. A building which during his lifetime Charles Dickens would have happily seen ground to dust, was recently saved only by emphasising his connections with it.

*Dickens and the Workhouse*, published by Oxford University Press, is the book resulting from historian Ruth Richardson's research on behalf of the campaign to save the workhouse on Cleveland Street. Richardson argues that this workhouse was not only the model for *Oliver Twist*, but remained a shadow on Dickens' mind throughout his life.

A workhouse existed in most of the many neighbourhoods where Dickens lived before writing *Oliver Twist*, but Richardson makes a strong case for the Cleveland Street workhouse being his main inspiration. He lived at what was 10 Norfolk Street, now 22 Cleveland Street, first for two years between the ages of three and five, and more importantly though less well-known, again for two years during late adolescence.

During the second two years on Cleveland Street Dickens learned shorthand and got his start in journalism, but later on he spoke about his residence there only once. Richardson uses a variety of sources to show that nonetheless, the area appeared time and time again, often covertly, in his books and essays.

*Dickens and the Workhouse* suffers, however, from general neglect in its production and editing, the haste to cash-in on this year's Dickens anniversary notwithstanding. A lively description of what the author found out about Dickens' earlier time at Norfolk Street is in the first part of the book — but described as sensations of the infant genius, with so many uses

of 'might', possibly 'surely' and 'it can't be proved, but...', the thread is difficult to follow. Meandering through this confusion are Richardson's own tortuous search for 10 Norfolk Street, and the progress of the workhouse preservation fight. Inaccuracies have also been allowed which a slight amount of attention might have corrected.

Most frustrating are the reproductions which could have illuminated the narrative. The originals were well-chosen, but printed here they are far too small, and inexcusably in this digital age, often mired in grey.

Once the author finally pins down the location of the house, arrives at winning the campaign to list the workhouse and the Dickens family leaves the area for the first time, her pace picks up. Richardson is particularly good on Dickens' later residence in Norfolk/Cleveland Street, Poor Law history, and the efforts of earlier campaigners to expose and improve workhouse conditions.

Truly appalling stories emerge in the last half of the book. Here are Dickens' real-life blue prints: the corrupt Poor Law governors dining lavishly on the rates; the indifferent baby farmers skimping on food for their charges; the mean-spirited workhouse keepers selling older children to whomever would have them. Their Malthusian justifications resonate uncomfortably with the current discussion of welfare and NHS reform.

The Cleveland Street workhouse seems now saved. The welfare state, which grew out of evidence Dickens and others publicised over several generations about the causes of human misery, is not so safe. As described by Richardson, they found that suffering, injustice, waste, and corruption inevitably result when society tries to separate an 'undeserving' minority

of poor from the 'deserving' majority. If Dickens stood for nothing else, it was that as humans we all deserve humane treatment.

There is a danger that the campaign to save the workhouse 'pities the plumage, but forgets the dying bird.' As well as saving the building which Richardson proves was a singular object of Dickens' hatred and dread, will we remember the lessons he learned on Cleveland Street, and worked so hard to teach the world?

## Workhouses back again?

*The sick and disabled are again being vilified while many truly enabling programmes like free childcare and cheap housing are eroded*

The unemployed, sick and disabled are again being vilified in the press. While many truly enabling programmes like free childcare and cheap housing are eroded, council budgets shrink and more private businesses go under, the unemployed (both sick and able-bodied) are threatened with sanctions for not looking 'hard enough' for a job. This now includes being 'farmed out' to businesses like Tesco.

Meagre disability benefits are available only through having to compile several demeaning catalogues of what someone can't do (including toilet arrangements) for different agencies, and an extra inspection by doctors and nurses working for a private

company, whose word is taken over that of GPs, hospital specialists and medical tests already paid for by the NHS.

There is now the threat of being forced to leave neighbours for the crime of having too many rooms, or as landlords take it into their heads to double or triple what had already been a good income. This faces a rapidly increasing number of Fitzroviaans whether working or not. The NHS itself is on the verge of being broken up and parcelled out to profiteers. Whatever happens now to the workhouse site, in this political climate UCLH Trust, the site's owner, can be counted on to give 'income maximization' priority over social benefit.

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# Celebrating 200th anniversary of Charles Dickens

## ON THE MOVE: HIS MANY LOCAL ADDRESSES

By MIKE PENTELOW

**C**harles Dickens did many moonlight flits in Fitzrovia in order to dodge the creditors of his debt-ridden father, John, so has many local addresses associated with him. In later years Charles housed his secret young lover in the area, while also helping its child prostitutes.

And he found the locality rich in characters, which he used as models for those in his novels - such as Miss Havisham in *Great Expectations*.

Here are the addresses he inhabited or visited regularly:

### 22 CLEVELAND STREET

This was 10 Norfolk Street when he lived here as a toddler from 1814 to 1816 (he was born on February 7, 1812) and again as a youth from 1829 to 1831.

Previously known as Green Lanes the street had only recently been paved over during his first spell. During his second stay he gave this address to the British Museum for his reading room ticket immediately after his 18th birthday in 1830 - and used it to study the works of great writers such as Shakespeare, Goldsmith, and Holbein (having had a disrupted school education).

The Strand Union Workhouse was at 44 Cleveland Street (No 6 at the time) just 120 paces from his home, leading to credible speculation by author Ruth Richardson that the workhouse in *Oliver Twist* ("Please sir, I want some more") was based on it. It later became the Outpatients Department of Middlesex Hospital, and last year was listed and saved from demolition.

The street appeared in his novel *Barnaby Rudge*, where a mob sought refuge after the Gordon Riots. His description of the area in Chapter 4 was "colourful rather than accurate" according to Nick Bailey in his book *Fitzrovia* (published in 1981). Dickens described the street as occupied by the poor in a crazy tangle of huts, with stagnant pools overgrown with grass and duckweed.

The house Dickens lodged in was on the corner with Tottenham Street, occupied now by the Greek Pie Shop and Taylors Buttons and Belts (who are producing a special Dickens button to mark the bicentury of his birth).

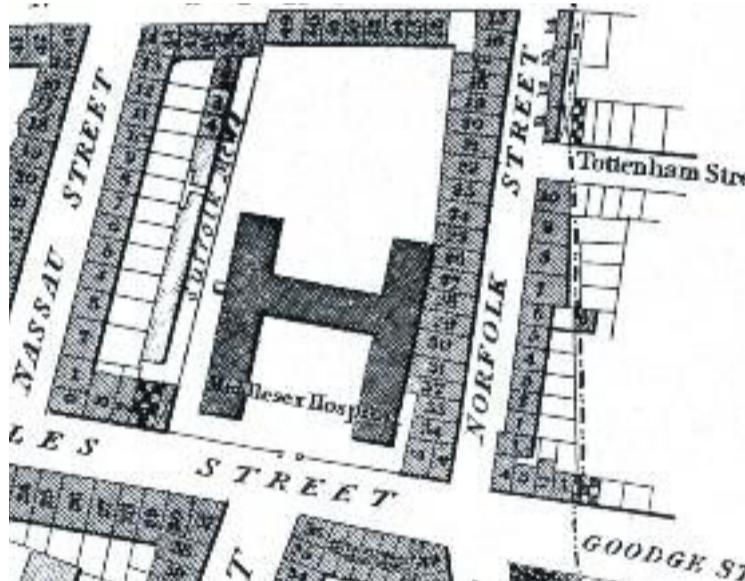
### 147 GOWER STREET

This was 4 Gower Street North when Dickens lived here from 1823 to 1824.

His mother, Elizabeth, put up a brass plate outside the



Where Dickens lived at 22 Cleveland Street. Picture by Sue Blundell.



An 1832 map showing Norfolk Street was that part of Cleveland Street between Gooch Street and Union Street (Riding House Street) and that No 10 was on the corner of Tottenham Street. The map of the Parish of St Marylebone by Peter Potter was reproduced in 1979 by Westminster City Libraries in association with the St Marylebone Society.

large house proclaiming "Mrs Dickens's Establishment" as a school aimed at the children of colonialists in India. Charles was hoping he might receive some schooling there himself, so eagerly distributed circulars advertising it. But there was no response, not a single pupil being signed up.

The largeness of the house meant his father's creditors were more determined to be paid up so he had to hide upstairs. He was finally arrested for debt in February 1824, and ended up in Marshalsea debtors' prison in Borough High Street.

Charles had to pawn his beloved books in Hampstead Road, as well as most of the furniture, so the family were left camping in two freezing bare rooms. Even worse, Charles at the age of just 13 was sent to work in a factory by the river where Charing Cross is now, covering and labelling pots of shoe blacking, ten hours a day for six shillings a week, for two

years.

He hated the work and walked there from Gower Street, his only consolation being that he "could not resist the stale pastry put out on half price trays at the confectioners' doors in Tottenham Court Road; and I often spent in that the money I should have kept for my dinner. Then I went without my dinner, or bought a roll, or a slice of pudding."

The site in Gower Street is now occupied by the old University College Hospital (now taken over by UCL), which was built ten years later, in 1834, when it was called North London Hospital (it indeed being in the north of the then much smaller London). The nomadic Dickens family also lived for a while at 41 Upper Gower Street, which was in that part of the current Gower Street between University Street and Torrington Place.

### 16 BERNERS STREET

His maternal great aunt, Mrs



Charles Charlton, ran a lodging house here, and Dickens was often taken here by his mother, and got a job as a result in 1827. One of the lodgers was a young lawyer called Edward Blackmore, who was impressed by the youngster and employed him as a solicitor's clerk at Ellis & Blackmore in Grays Inn at the age of 15 (for more than twice the pay of the dreaded blacking factory job).

And it was in Berners Street that as a boy he saw a wandering woman, upon whom Miss Havisham was clearly based. Dickens described her as "a conceited old creature, cold and formal in manner" who was "dressed entirely in white with a ghastly white plaiting round her head and face inside her white bonnet." He added that she "went simpering mad on personal grounds alone - no doubt because a wealthy Quaker wouldn't marry her. This is her bridal dress. She is always walking up here... we observe in her mincing step and fishy eye that she intends to lead him a sharp life." This was in his essay "Where We Stopped Growing" which was published in "Household Words" on January 1, 1853.

### 7 CHARLOTTE STREET

His Aunt, Janet Brown, lived here from 1829.

### 70 MARGARET STREET

He lived here, on the corner with Great Titchfield Street, in 1831, for a few months before having to dodge his father's creditors yet again and move to Hampstead.

### 13 AND 25 FITZROY STREET

These were his homes for short periods between 1830 and

1833. He liked to walk at night around the shabby artists quarters of nearby Fitzroy Square, which he mentions in the novel *Nicholas Nickleby*. Even late in life, when famous, he continued night walks to seedy areas, such as the opium dens of Limehouse.

### 4 LITTLE PORTLAND STREET

Dickens was a regular attender from the winter of 1842-1843 at the Unitarian Church here, just 100 paces from his old home at 70 Margaret Street. Although brought up nominally in the Anglican church, he wrote that he was "disgusted with our Established Church, and its Puseyisms [a movement against rationalist and individual trends], and daily outrages on common sense and humanity" and so "I have carried into effect an old idea of mine, and joined the Unitarians, who would do something for human improvement, if they could, and who practise Charity and Toleration."

He was particularly impressed by the minister, Edward Taggart, whom he befriended.

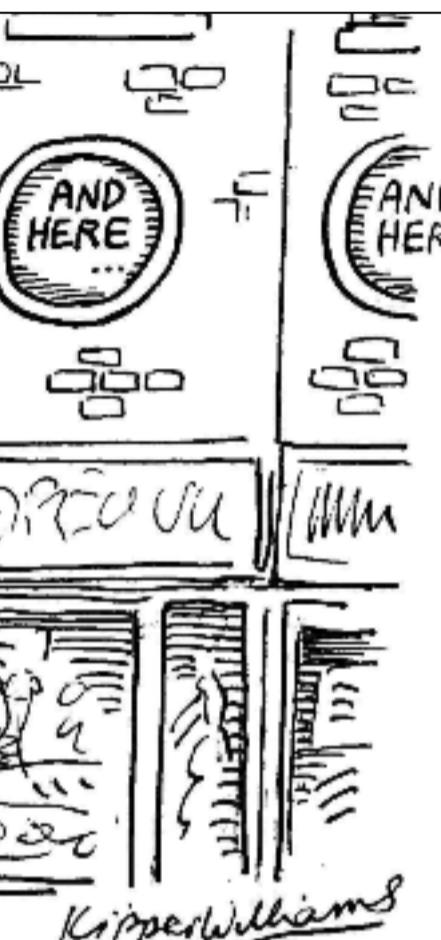
### 34 KEPPEL STREET

This was where Dickens attended to his dying father, aged 65, in March, 1851. It was an unpleasant death from "rupture of the urethra and mortification of the scrotum from the infiltration of urine."

Six days earlier he had undergone - without chloroform - "the most horrible operation known in surgery, as the only chance of saving him," wrote Dickens, who saw it here where his parents lodged, with Dr Robert Davey. Dickens described the room as "a slaughter house of blood" and could not prevent

kens' birth

# The young actress he kept in a love nest



SUE BLUNDELL starts a new series on Fitzrovia's secret families

**C**harles Dickens is a Hero for many people, but for some time now it's been difficult to picture him as a Saint. As a married man with a large family, Dickens found time to enjoy a long-term clandestine relationship with a much younger woman, an actress called Ellen Ternan.

Claire Tomalin, whose brilliant biography of the novelist has just been published, was one of the first people to write about this affair back in 1990, in her book *The Invisible Woman*. Ternan too lived in Fitzrovia for a while, although for a much shorter period than her famous

protector. In 1858-9 Dickens set her and her sister Maria up in lodgings at 31 Berners Street, while he himself was living close by in Tavistock House, Tavistock Square.

Dickens and his unhappy wife Catherine – mother to the couple's nine children – were formally separated at the novelist's insistence in 1858. But they were never divorced, and the relationship with Ternan remained a closely guarded secret. Claire Tomalin believes that all the evidence points to Ternan having given birth to a son in France in about 1864. If

so, the child probably died in infancy.

One summer's day in 1865 Dickens was escorting Ellen and her mother back to London from the channel port of Folkestone when their train crashed off an iron bridge near Staplehurst in Kent. As in one recent train disaster, mistakes had been made over track maintenance, and a number of rails had been removed for replacement. Most of the train's carriages fell into the river below, but the one occupied by the Dickens party hung in mid-air over the

embankment. The novelist managed to clamber out of the window to give help to the wounded and dying, and even at one point scrambled back into the train to fetch his flask of brandy. Ten passengers in total died in the crash, and there were over 40 injured.

But Dickens was also determined not to reveal the identity of the people with whom he was travelling. His two women friends were somehow smuggled away from the scene, and he categorically refused to give evidence at the inquest.

However, three days afterwards he did write to the station master at Charing Cross: "A lady who was in the carriage with me in the terrible accident ... lost a gold watch-chain, a gold watch-key and a gold seal engraved 'Ellen'. I promised the lady to make her loss known at headquarters in case these trinkets should be found."

Ternan had also injured her arm and neck in the crash, and what's more she may well have still been grieving for her child who had died in France. But she was apparently not put off by these traumatic events. Though the pair always occupied separate establishments, Ellen's affair with Dickens continued until the



himself shaking uncontrollably "as if I had been struck by a bludgeon." Three days after the operation his father did not recognise him or anyone else. Dickens stayed with him for a further three sleepless nights until he died early in the morning of March 31. Dickens took his mother in his arms and they wept bitterly. He then paid off his father's debts and bought a house for his mother in Ampthill Square, off Hampstead Road.

The Keppel Street lodging was near Gower Street, and the site is now part of the University of London's Senate House, where a free exhibition "Charles Dickens and Popular Culture" is open to the public in the fourth floor library until July 9.

**31 BERNERS STREET**  
This was where Dickens installed his secret young lover, the actress Ellen

Lawless Ternan (nicknamed Nelly), who at 19 was 27 years younger than him, and the same age as his eldest daughter.

It was September 1858 when she moved in accompanied by her mother Francis, who was an actress, and two sisters, Maria, another actress, and Fanny, a singer.

After just a month Ellen and Maria reported to him that they were being pestered by a policeman, whom Dickens suspected of having been bribed by a man sexually interested in either or both of them. He complained of this "extraordinary, and dangerous and unwarrantable conduct in a policeman" whom he thought should be dismissed. But fear of publicity prevented him pursuing it. Perhaps that

was why they all moved in March 1859 to Ampthill Square. Ellen had a habit of wearing scarlet geraniums and white heather in her hair. She was persuaded to give up acting by Dickens in August 1859, and received regular payments from his Coutts Bank account. On her death at the age of 75, she was buried in Southsea, close to where Dickens was born.

See more about her in Sue Blundell's article (top right).

## 18 MARKET PLACE

Child prostitute Eliza Wilkins lived here in 1850 when it was 18 Market Row, Oxford Market. Dickens was campaigning to rescue young prostitutes and sent money in July 1850 to a Mrs Morson asking her to buy



LEFT: Dickens and his characters on a sculptured panel on the corner of 15 Marylebone Road and Marylebone High Street where he lived from 1839 to 1851 (when it was 1 Devonshire Terrace). Picture by Mark Thomas.

ABOVE: Dickens portrayed in the exhibition at Senate House which runs until July 9.

underclothing and a warm bath for Eliza, who was living here with her father. It was just 250 paces from Dickens's old home at 70 Margaret Street.

Oxford Market is now the square called Market Place; and Market Row was the section of it now running into Great Portland Street, closest to Oxford Circus.

## 35 OXFORD STREET

William Dickens, the uncle of Charles, lived in a coffee shop he ran here from 1814 until he died at the age of 43 in December 1825. His mother, Elizabeth (1745-1824), the grandmother of Charles, lived here for the last two years of her life, and gave him a large silver watch which had belonged to her husband. Young Charles then car-

'All the evidence points to her having given birth to his son'

novelist's death from a stroke in June 1870. Then in 1876, at the age of 37, she married a man who was 12 years her junior. The couple had two children and together ran a boys' school in Margate.

In its long and lively history Fitzrovia has been the site of a wide variety of erotic adventures, so it comes as no surprise that it has sometimes provided a refuge for 'secret families' like the one established by Dickens. Are we shocked by the men who created these love-nests? Or do we see the arrangements as quite understandable at a time when divorce was expensive and socially unacceptable? The women involved must surely have found the need for concealment quite humiliating, but perhaps it was preferable to poverty or abandonment by their lovers.

For more stories and thoughts about these alternative relationships, watch this space in the *Fitzrovia News*.

CONTINUED NEXT PAGE



Tommy Steele (playing guitar) at the Bread Basket coffee bar, 65 Cleveland Street, as featured in Picture Post on February 25, 1957. Lionel Bart had played for his Cavemen in the same bar the year before. Picture: Getty Images.

## Lionel Bart and the workhouse

Lionel Bart (1930-1999) adapted "Oliver Twist" by Charles Dickens into the global record breaking musical "Oliver!" - and was familiar with its real life settings.

Bart wrote his hit in 1960. Just four years earlier, in 1956, he and rock'n'roll singer Tommy Steele were playing in the Bread Basket coffee bar at 65 Cleveland Street - just 12 doors from 44 Cleveland Street, site of the workhouse on which it is speculated Dickens based the novel.

It was at the Bread Basket, on the corner of New Cavendish Street (the building is now part of the University of Westminster's block), that Tommy Steele and Lionel first performed "Rock With The Caveman" before it was released. They had written the song between them as a spoof of the new rock'n'roll, but when released it reached number 13 in

By MIKE PENTELOW

the hit parade in October 1956 and launched Steele's career.

Tommy was photographed revisiting the Bread Basket in February 1957, by which time he was even more famous, following his follow-up hit "Singing the Blues" which reached number one.

Bart famously concentrated more on writing than performing, and composed more hits for Tommy Steele, plus "Living Doll" for Cliff Richard, and "From Russia With Love" for Matt Monro.

But "Oliver!" was the big one and should have kept him in clover for life on the royalties alone as it continues to be performed all over the world. Instead he sold the royalties to pay for his biggest flop - "Twang!!" (about Robin Hood) when the backers pulled out in 1965. As a result he went bank-

rupt in 1972 (when he had an office three doors south of Oxford Circus at 252 Regent Street).

In 1966 he had another huge blow when his close friend and singer Alma Cogan was diagnosed with cancer in Middlesex Hospital, Mortimer Street (close to both the Cleveland Street workhouse and the Bread Basket), and he visited her there daily until her untimely death at just 34 years old.

Bart was rescued thanks to the generosity of Cameron Mackintosh who staged "Oliver!" at the London Palladium in 1993 and it ran for five years. He was not legally obliged to pay royalties but did so voluntarily, and commissioned Bart to write new material. When Lionel died a year after the run, he was able to leave a million pounds in his will.

Stage adaptations republished

# Traders could have been models for Dickens' characters

Dickens could have used several local traders to inspire names for his fictional characters, according to Ruth Richardson's book (reviewed on pages 9 & 13).

She includes the following:

William Sykes sold tallow and oil for lamps in his shop at what was then 11 Cleveland Street [now renumbered 61] in 1836. Dickens featured Bill Sykes as a main character in Oliver Twist which he wrote from 1836 to 1837.

John Baxter, a pawnbroker, whose shop was at 15 Norfolk Street [which was on the southern corner of what is now Riding House Street and Cleveland Street, and part of the hospital development site]. This was the closest pawnbroker to the workhouse where, in the novel, Oliver's mother dies and her name locket is pawned. Baxter generously gave 30 guineas to open two new wards in the hospital, and signed a petition for parliamentary reform.

A publican named Sowerby was in Goodge Street, and Oliver's employer was an under-

taker called Sowerberry.

A glover and hosier at 178 Oxford Street was called Corney, the name of Mrs Bumble before she married in Oliver Twist.

A Mrs Malie is commemorated in a local churchyard, the same name of the woman upon whose doorstep Oliver collapses.

Dan Weller, a shoemaker, lived opposite Dickens at what is now 22 Cleveland Street. In Pickwick Papers there is a shoemaker called Sam Weller, who makes observations about boots and their owners.

A cheesemaker called Marley, lived in Great Titchfield Street, the same name as the ghost in A Christmas Carol.

A taylor called Rudderforth lived and worked at 36 Cleveland Street [now renumbered 103]. In David Copperfield there is a passage confusing a person called Steerforth with one called Rudderforth.

Two tradesmen, named Goodge and Marney, operated in Berners Mews. Richardson speculates this could have led to the names of Scrooge and Marley in A Christmas Carol.

## Stage adaptations republished

Cities, as well as a musical version of the Pickwick Papers.

All are displayed in the window to commemorate the 200th anniversary of his birth.

Dickens was also an amateur dramatist who wrote and acted in his own plays.

## Dickens on the move: his many local addresses

### CONTINUED FROM PREVIOUS PAGE

ried it about in his pocket, even when working in the blacking factory.

Less than three months before his death in 1870 Dickens was walking along Oxford Street when he complained his failing eyesight meant he was once again unable to read the right hand side of names written on the shop fronts. Also his piles were worse because the laudanum he was taking to help him sleep had caused constipation.

The street also features in Sketches by Boz (1837) and Nicholas Nickleby (1839).

### TOTTENHAM COURT ROAD

Dickens visited the notorious Rat's Castle rookery, at the corner of Tottenham Court Road and Oxford Street, to research one of his novels (and wrote about it in Chapters 21 and 22 of Sketches by Boz). He was terri-

fied by the experience. It was a murky labyrinth of narrow alleys and underground passages so full of dangerous criminals that it was a no-go area for police.

Just north of here, at 14 Great Russell Street, a plaque proclaims that: "Here lived Charles Kitterbell as related by Charles Dickens in sketches by Boz, 'The Bloomsbury Christening'."

Another local address he gave to a fictional character was 26 Newman Street for the dancing academy in Bleak House.

Great Portland Street also features in his short story "The Steam Excursion" in Sketches by Boz, as the home of Mrs Briggs and her five children. Dickens lived a few yards north of this street at 9 Osnaburgh Street (now an office block) in the 1840s when he also had his Devonshire Terrace home.

### OTHER ADDRESSES

33 Foley Street, where his friend, the painter and sculptor

Edwin Landseer (1802-73) lived. Dickens was present when a dying lion was delivered for Landseer to model for the Trafalgar Square statues.

Dickens was amused when the manservant drily enquired: "Did you order a lion, sir?"

71 Newman Street, where the artist Richard Dadd (1817-86) was living in 1843 when he murdered his father by cutting his throat - about which Dickens wrote Martin Chuzzlewit shortly afterwards.

22 Mortimer Street, where Daniel Maclise (1806-70), who illustrated his novels, lived (as well as 14 Scala Street then called Pitt Street, 85 Charlotte Street, Newman Street, and Fitzroy Street).

7 Gower Street, where his friend, the artist John Everett Millais (1829-96), lived and formed the Pre Raphaelite Brotherhood. When Dickens died on June 7, 1870, Millais drew his dead face, already bound by the undertakers.

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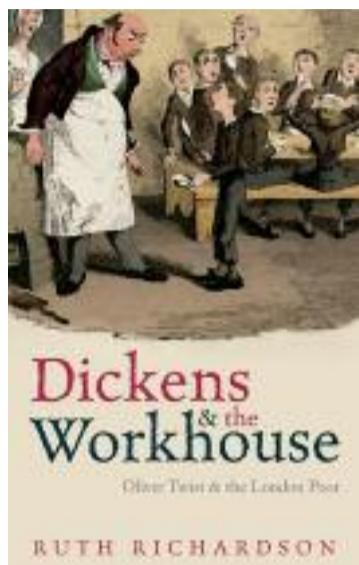
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# Cambridge historian and Oxford publisher under scrutiny over claim made in Dickens book



By News Reporters

A book about Charles Dickens' life in Fitzrovia by a Cambridge historian and published by Oxford University Press (OUP) in February has been criticised after it failed to acknowledge previously published works.

In *Dickens & the Workhouse* Dr Ruth Richardson uncovers new material about Charles Dickens' life in nineteenth-century London. She discovers that many of Dickens' characters were based on real people living in and around Cleveland Street in what is now Fitzrovia. In the book she provides historical

material that for the first time shows how the workhouse in Cleveland Street was the inspiration for Dickens' novel *Oliver Twist*.

Dr Richardson's work has been credited with being the main reason why the former Strand Union Workhouse was given listed status by the government last year and subsequently saved from demolition. She was internationally recognised for her work.

Literary scholars may debate the merits of her argument that *Oliver Twist* was based on the Cleveland Street Workhouse, but her book has given new insights to the early life of Charles Dickens in Cleveland Street.

However her claim to have discovered the location of Dickens' former home in Cleveland Street and its proximity to the workhouse has been challenged because the information was available in previously published books which were not acknowledged.

In Chapter 1 Dr Richardson describes how she used existing biographical details which stated that Dickens lived at 10 Norfolk Street. She then compared old maps with newer ones and found that Norfolk Street had been re-named and was now Cleveland Street. 10 Norfolk Street is the same building as 22 Cleveland Street.

"So, Dickens had inhabited the same street as the Workhouse ... and twice!", she wrote. "A rigorous double-checking process had to be done, to prove to myself that all the details I had were genuine and really correct, and also to find out if anyone had done all this before." She went further by saying: "But not a single writer could I find who mentioned the proximity of the workhouse". She described how crucial it was to be certain about all the evidence and wrote: "We couldn't go public with information of such importance without having verified it properly for ourselves" (p23-24).

But Dr Richardson and OUP failed to properly verify that this discovery had not been made

## LONDON'S OLD LATIN QUARTER

Street that Dickens, as a child, lived with his parents, in 1816; and later lodged as a young man, in 1831.

On the east side of Cleveland Street, between Howland Street and London Street, formerly stood the Strand Union, or as it was once called The Covent Garden Workhouse, which, however, in

Cleveland Street to-day extends from Goodge Street to the Euston Road, but at an earlier time the portion between the former thoroughfare and Union Street, where the extension of the Middlesex Hospital is, was still known as Norfolk Street, the name once applied to the entire street.<sup>1</sup> The change took place in 1867. One of Dickens's earliest recol-

<sup>1</sup> By the 1815 Directory we see that No. 22 Cleveland Street was then No. 10 Norfolk Street, at the corner of the Tottenham

Extracts from Pages 182, 183 and 185 of E Beresford Chancellor's London's Old Latin Quarter, published by Johnathan Cape (1930). Subsequent books by authors, Bailey (1981), Camden History Society (1997) and Pentelow & Rowe (2001/2002) used this as a source.

Dr Richardson and OUP overlooked these books.

before.

*Fitzrovia News* reviewer Angela Lovely criticised Dr Richardson over her claim that she made the historical discovery. (See review, left)

Dr Richardson initially responded by accusing Angela Lovely of not actually having read the book and that it was being judged unfairly.

*Fitzrovia News* can now produce evidence to refute the claim made by Dr Richardson and OUP that the location of Dickens house was previously unknown and that no author had linked Dickens, Cleveland Street and the former Strand Union Workhouse.

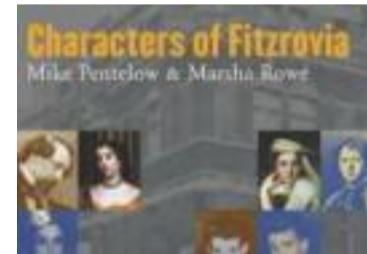
There are at least four books which mention this. In 1930 E Beresford Chancellor wrote a book called London's Old Latin Quarter and in it he states that Charles Dickens lived twice at 22 Cleveland Street and that the former Strand Union Workhouse is in the same street (see box above).

Since then several local authors have repeated Chancellor's work and acknowledged him as a source: Nick Bailey (1981), Camden History Society (1997), and more recently Mike Pentelow and Marsha Rowe (2001, 2002). (see pages 177 to 179)

E Beresford Chancellor was an estate and land agent and had written many books on London. He was a Fellow of the Royal Historical Society. Dr Richardson is also a Fellow.

While there is no reason to suggest that Dr Richardson deliberately ignored these books, it seems that she overlooked them and her publisher OUP failed to find these previous publications.

But how did a Cambridge historian and an Oxford publisher get it so wrong? OUP says "all books are ratified by the University before publication". We asked OUP to comment



Charles Dickens (left, middle) on cover of *Characters of Fitzrovia* by Pentelow and Rowe (2002).

but we were told it was not their policy to respond to reviews and that they would be making "no comment".

We also asked Dr Richardson to respond and offered her right of reply with her own article. She responded saying: "I have said all I want to say. People can read the book and make up their own minds."

Dr Richardson came so close to realising that Dickens having lived at 22 Cleveland Street was already known. By a twist of fate she would likely have passed the Fitzrovia Neighbourhood Centre metres from Dickens' former home. In the window on display was the book *Characters of Fitzrovia* with a picture of Dickens on its cover.

Further research by *Fitzrovia News* has revealed that Chancellor may have referred to work by William Robertson Nicoll who edited a book trade journal called *The Bookman* published by Hodder & Stoughton. In 1912 an article appeared about Dickens and featured a picture of 22 Cleveland Street to coincide with the 100 years since his birth.

Note: a co-author of *Characters of Fitzrovia* is Mike Pentelow who is also editor of *Fitzrovia News*.

*Dickens and the Workhouse: Oliver Twist and the London Poor*, by Ruth Richardson was published by Oxford University Press in the UK in February and in the United States in March.

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# Barry Miles – adventures in the counterculture

By CLIVE JENNINGS

**M**iles, for nobody calls him Barry, has devoted his life to both creating and chronicling the countercultural life of London. Doyen of the underground, he co-founded International Times, the first English underground newspaper (which I remember as an essential prop, ostentatiously poking out of my bag, when I was a provincial 16-year-old school boy and aspiring hippie); set up Indica, London's first alternative bookshop; helped organise the legendary 14 Hour Technicolour Dream at Alexandra Palace; wrote for NME and co-edited Time Out.

Amongst his 49 published books are biographies of personal friends: William Burroughs, Allen Ginsberg, Paul McCartney, Frank Zappa. In the 60's he hung out with the Beatles (so much so, he was referred to as "the albino beatle"), Mick Jagger and the American beat poets; in the '70's the Clash; and in the '80's the Blitz Kids and proto YBA's.

The prospect of profiling a man who has known and interviewed some of the most influential cultural icons of the second half of the twentieth century was both daunting and exciting. His first subject was Paul McCartney for International Times, in 1966 at the Beatle's suggestion, to raise the readership, as the publication carried no advertising and desperately needed more sales. To keep it simple, Miles wrote it up in question and answer format, which is very common now, but was quite revolutionary then, and was later adopted as the house style by Andy Warhol's Interview Magazine. McCartney offered to call his friend George, who came over for dinner, and that led to an interview with Mick Jagger. Later subjects included Pete Townsend and Graham Nash, and he was the first to interview The Ramones, The Talking Heads, The Clash and Patti Smith.

## GINSBERG'S FARM

Miles recommended to me the strategy of "the pregnant pause", but this proved unnecessary as his urbane manner and courteous charm made the experience a pleasure as he reminisced over the course of an afternoon, and, lubricated by a glass or two of red wine, we meandered from Blacks across Dean Street to the Groucho, in Soho "the cosmopolitan centre of London".

Apart from occasional sojourns to more exotic locales over the years - time spent living at Ginsberg's communal farm in upstate New York, the Chelsea Hotel in New York City and a medieval monastery in the



French Pyrenees - Miles has lived in the same building in Hanson Street since 1965, initially on the first floor with his first wife Sue Miles, and later moving to the basement where he still lives with his partner, travel writer Rosemary Bailey. To peruse his walls and bookcases is to take a trip through the history of Cool: a photo of an ursine Ginsberg gurning into the camera with his arm round a skinny young Miles; an enigmatic Jim Dine drawing of Brigitte Bardot showing only her eyes and her lips; a series of photos of Burroughs, blurred by movements that probably accurately reflect the subject's fuddled chemical state; a trio of dark paintings by Derek Jarman; a photo of Miles sharing a drink with underground cartoonist Robert Crumb on a sunny French terrace.

Then, there are the books, from floor to ceiling: everything from pulp fiction to first editions. Miles is a lifelong bibliophile: buying them, collecting them, selling them, publishing them, not to mention writing them. He recalled how prior to the opening of Indica, he stored his stock in the basement of Peter Asher's parents' house in Wimpole Street. Also living there were Asher's sister, the actress Jane Asher, and her boyfriend, one Paul McCartney, who would pop down, and take his pick, leaving a note of what he had taken, thus making him Indica's first customer. John Lennon would later buy books from Indica Books, and famously met Yoko Ono at Indica Gallery, run by Miles' partner, John Dunbar.

Miles moved to Hanson Street, in 1965 at a weekly rent

"everyone who was going to be anyone passed, or claimed to have passed, through his door"

of £5, from Gilbert Place, in Bloomsbury, partly because both his flat and the street were stuck running on gas, and he was desperate to play his jazz records. He fondly recalled that the street was an almost totally Jewish rag trade enclave, and his block was owned by two retired ladies who lived in Bexhill-on-Sea. Many of the buildings had sweatshops and there was a kosher butcher, a greengrocer and a dairy on Hanson Street - some of the shops were very basic with no shelves and goods stored on the floor. The whole garment district around Hanson Street would be littered with remnants of fabric and ends of rolls, put out for the rubbish collection. Miles remembers how hippies walking through the area from Camden Town en route to the "Goings On" Club in Archer Street, Soho, or the "Spontaneous Underground" at the Marquee, would pick up these scraps and fashion fantastic hats, sarees and all manner of bizarre clothing from them to wear at the clubs.

## JOHN LENNON

In his history of the '60s "All Dressed Up" Jonathon Green claimed of Miles that "everyone who was going to be anyone passed, or claimed to have passed, through his door". Had he kept a visitor's book at Hanson Street, it would have been a veritable Who's Who of luminaries from the worlds of

rock music and literature. Marianne Faithfull and John Lennon visited, and Allen Ginsberg always stayed there when in London, until he decamped to more palatial quarters in a cottage in the grounds of the American patron of poetry and the arts Panna Grady's Regents Park mansion. Richer than Peggy Guggenheim, her parties were legendary and attended by the cream of the literati, including Tom Driberg and William Burroughs.

## HASHISH FUDGE

In 1965, the year that Miles met him, Paul McCartney was treated to his first taste of Hashish Fudge, prepared by Miles' wife Sue to the original recipe from the "Alice B Toklas Cookbook", passed on to Toklas by artist and poet Brion Gysin. Though this was not McCartney's first partaking of the weed, Miles eruditely informed me, as he was turned on by Bob Dylan in 1964, and subsequently wrote "Got to Get You into My Life" about his love of Marijuana.

In 1977, Mick Jones of the Clash, was a visitor there after he had performed at The Rainbow, and Miles spotted him at a bus stop, as the Clash's manager, Bernie Rhodes, drove off in his car, registration CLA5H. He and Miles sat up and talked all night, but Jones was insulted when his host played him the Frank Zappa

track "Hey Punk" as he "disliked hippies". Not so Mr Zappa himself, who knew Miles from '66 when he used Indica as his London base. Bumping into each other many years later in Zanzibar, the bar a few doors down from the Blitz in Great Queen Street, Zappa came back, accompanied by his bodyguard, and they spent the night going through Miles' record collection trying to find "the world's worst psychedelic guitar solo".

Ginsberg used to favour the One Tun on Goodge Street as his pub of choice as he would meet young poets there, and it was the base for the Peanuts Poetry Group. It was very popular with beatniks, being close to the skiffle club on Cleveland Street, and hippies.

## BEATNIKS

Donovan was a regular and famously evokes the period in his "Sunny Goodge Street", which contained one of the first non coded references to drugs in a pop song and predates the Kinks' "Waterloo Sunset" by two years. Beatniks, who would dress in ex-service greatcoats and dashing white scarves, and hippies alike found it convenient to use the pub as a poste restante when hitching around the world. A few doors away on the corner of Goodge Place (now the Oxfam shop) was the timber merchant, Philip Wiesberg. When setting up the Indica premises in Masons Yard, St James (now home to the White Cube gallery) Paul McCartney would let Miles use his Aston Martin and driver to collect timber from there. Apparently McCartney, one of the venture's backers, was happy to put up shelves and fill holes, and even designed the wrapping paper.

Historically the home of outcasts, bohemians and the "boozy literati" of London, Miles has recorded many examples of experimental and avant garde activity in Fitzrovia in his books "In The Seventies" and "London Calling".

## KEITH MOON NAKED

In 1966 the Dutch designers Simon Posthuma and Marijke Koger, set up their first boutique in Gosfield Street, selling exotic flowing robes, made from multi-coloured Moroccan fabrics, and psychedelic posters. They went on to form "The Fool" embellishing John Lennon's piano and George Harrison's Esher home, and creating stage outfits for Marianne Faithfull and Procul Harem.

An unlikely venue for the famous UFO (Unlimited Freak

CONTINUED NEXT PAGE



Left to right Barry Miles, John Dunbar, Marianne Faithfull, Peter Asher, and Paul McCartney in 1965 at Indica (from "London Calling", by Barry Miles, published by Atlantic Books, 2010).



Miles at Indica, when it moved to 102 Southampton Row, in 1966.

# The poisoning of William Burroughs by a cheesecake in the Moka Bar

## CONTINUED FROM PREVIOUS PAGE

Out) club was the Blarney Club, an Irish dance hall located at 31 Tottenham Court Road, while the more affluent punters went to the Speakeasy, a basement at 48 Margaret Street, where you might see Keith Moon of the Who walk naked across the tables or listen to Jimi Hendrix play a thirty-minute version of "Auld Lang Syne".

In the 70's, Miles worked closely with William Burroughs, creating an inventory of his archive, which appeared in random boxes and suitcases from friends around the world. Apparently Burroughs had a penchant for eating in empty restaurants, one his favourites being the famously bleak and uninviting Icelandic Steakhouse

on Haymarket. He had also had a falling out with the Church of Scientology, and decided to mount a pseudo scientific "sound and image" attack on their headquarters at 37 Fitzroy Street, to "tamper with their actual reality". He took photos and made tape recordings, returning week after week, then played back the recordings and took more photos. Amazingly it seemed to work and they moved out to 68 Tottenham Court Road, where they still are today. Sadly, the same technique didn't work on their new premises, though he did have some success when he tried the same technique on the Moka Bar in Frith Street, where he claimed to have been served poisonous cheesecake. In the 80's art group, the neo naturalists, including Grayson Perry and Wilma Johnson, occupied a

squat at the corner of Great Titchfield Street and Carburton Street, with Boy George and Marilyn on the ground floor. They proceeded to annex the adjacent former Lewis Leathers premises as a café/cabaret, where Perry made his first appearance in women's clothing. They later moved to a squat in nearby Warren Street, which they shared with filmmaker John Maybury and artist Cerith Wyn Evans.

"If you can remember the 60's you are probably Miles" was the paraphrase used by the Sohemian Society recently of the blond, bespectacled, bookish figure, who appears like Zelig in many group photos. In fact it was Ginsberg who encouraged Miles to record his recollections, when he insisted on hearing all the gossip and blow by blow

accounts of Miles' meetings with remarkable people, which inspired him to commit them to paper. His extensive first hand experiences combined with intellectual rigour, astute observation, knowing analysis and well paced narrative have made him the Archivist of the Alternative.

Although encouraged by the thriving gallery scene, and hopeful that it will be consolidated by restaurants and bars that become the haunts of artists again, we were pushed to think of any examples of counterculture in Fitzrovia today. Gone are the Communist Club and the ANC, and the cheap run down flats and bohemian pubs and clubs; and Felix Dennis, publisher of Oz magazine, is more interested in planting trees than underground magazines these

days. The only interesting venue we could come up with was the gay bar on Whitfield Street. The underground has moved east to the cheaper areas of Hackney, Bethnal Green and beyond, and the counter culture has gone global with such groups as WikiLeaks. We both admire the imaginative programme at the Horse Hospital in Colonnade, Bloomsbury and its bold claim to be "Providing Space for Underground and Avant Garde Media since 1993". Perhaps it was always this way, as neighbouring Soho, which still retains its raffish air, was described by "Absolute Beginners" author Colin MacInnes thus, in New Society, 52 years ago: "Soho, at one time, owed its reputation to its people: now the area bestows a bogus reputation on almost anything."

## The Dining Detective

### VASIS Restaurant & Taverna 56 Maple Street, on the corner with Cleveland Street.

You can, on certain evenings and by making certain arrangements, eat in this Greek restaurant accompanied by belly-dancing, although your Dining Detective did not take advantage of this offer. Much more (culinarily) satisfying to find out which days the kleftiko come freshly out of the oven. They are stunning: slow-roasted lamb-shanks with the succulent meat falling off the bone. There are also all the other usual Greek main dishes: dolmades (vine leaves stuffed with minced lamb), shashlik (like kebabs without the skewer), afelia (fillet of pork) and two moussaka: one vegetarian.

On the menu as well are more British meat and fish dishes, all mains with prices between £10.50 and £13.50. There were plenty of Greek starters around £4-£5, with a liver starter (skoti) once praised by Fay Maschler. Houmous was

PICTURE PUZZLE ANSWER:  
Where Fitzroy Street joins Fitzroy Square.



the only other thing I tried (which was like all other houmous in Greek restaurants), but I would say that the freshly-cooked kleftiko was one of the best I had ever tasted in my life and I will certainly go back and try some of their other dishes.

This is a family-run business, with unpretentious tables fairly close together, and with a proprietor who, with his wife, comes to talk to you and tells

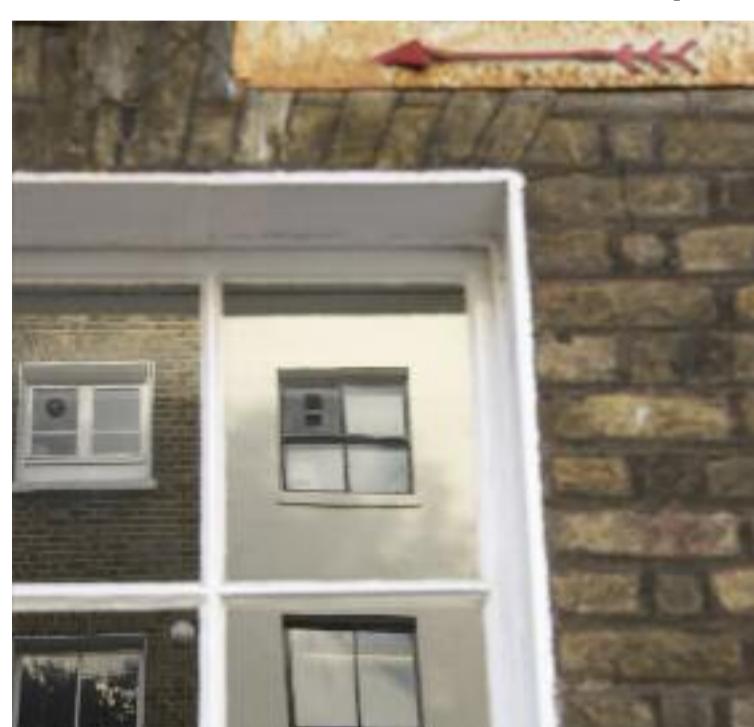
you about his family and many more things.

On the night I was there, not long before Christmas, there were several groups of people booked who were obviously local (always a good sign I think) and the restaurant was full. Much jollity was had from a rude Christmas hat. 'Not much room for belly dancing here?' I said to the friendly proprietor but, but he advised me that this entertainment took place downstairs on certain nights, and is bookable.

When I left I looked more carefully at the belly-dancer sign: the sign (a fairly ancient one I would say, possibly from a previous life) also advertised the restaurant as suitable for Hen Nights, Engagements, Divorces and Plate-Smashing.

Perhaps you could have freshly roasted kleftiko AND belly-dancing AND get divorced AND throw plates if you choose your day carefully.

Shame about the house red wine by the glass.



## Picture puzzle

How observant are you when walking around Fitzrovia?

Can you identify, for example, where the above photograph was taken?

It was by Eugene McConville and is the second in a new series in the paper.

The answer is above the picture of Sherlock Holmes on this page,

# Beryl still grooving after all these years

**A**mazing five foot one inch tall, Beryl Ritchie is living proof of how hard it can be for a woman to get to the cutting edge in a man's world.

In the 1970s she became the only woman in the country to be a cutting engineer in the record industry, putting grooves into the music of everyone from The Rolling Stones to The Clash.

Her flat in Great Titchfield Street is testament to a distinguished career in the music industry – with gramophones, shelves of CDs and vinyl and silver and gold discs on the walls.

It wasn't an easy path from her small home town in Scotland. She was one of six girls living in a two-bedroom tenement.

'I was a real tomboy,' she says. 'I wanted to do everything my Dad did.' He was a mechanic and she liked nothing better than helping him tinker with cars.

There wasn't much money but there was always music in the house, as the family huddled round the radio as you see in old pictures.

She left school at fifteen and got a job in a record shop in a neighbouring town. It was all vinyl then of course, known by the number of their RPMs or revolutions per minute.

'There were the old 78s, the 45s, EPs and just a handful of LPs,' says Beryl. 'The King and I, Oklahoma, Carousel, Songs For Swinging Lovers, Frank Sinatra and that was it.'

She wanted to join her sister in London but her Dad wouldn't let her before she got a job in a record shop on Bond Street, in the stockroom. Then she started work for Decca in South London – in the stockroom.

'It was odd coming from a one-street town in Scotland where I knew everybody to a place where no-one knew you,' she says. But she took to it like a duck to water.

By this time Beryl was getting pretty fed up of the stockroom. A visit to the West Hampstead Studios, with three recording studios and eight cutting rooms, gave her a glimpse of her future. She got a job there – in the backroom. She moved into a bedsit nearby in the house

By BRIAN JARMAN

of actress Molly Sugden.

'All the boys wanted to go and work in the studios, so they thought a girl would last in the backroom,' says Beryl.

But she was getting nearer her goal. One of the engineers was cutting the master of The Sound of Music and agreed to show her how it was done. But the lathes were quite high so he had to make a little platform for her to stand on.

Beryl was hooked. And before long she got her break with a job as a cutting engineer at CBS studios off Goodge Street. It was a prestigious position – at the time there were only a dozen or so in the country. Again they had to build her a platform.

'The first record I cut was Tubular Bells,' says Beryl. 'I remember exactly how long it was – 27 minutes 50 seconds – and there was a big crescendo at the end.'

It was Mike Oldfield's debut album in 1973. He played most of the instruments himself, recording them one by one. It was a huge hit, and was, if you'll pardon the pun, instrumental in the success of Richard Branson's fledgling Virgin Records which launched his empire. He used to have a store on Tottenham Court Road.

The music was first put on a 14 inch lacquered aluminium disc – the 'master'. Beryl had to set up the grooves so that they were spaced correctly, there were no crossovers, and they weren't too fat. She'd look through a microscope to check they were right.

From the master, she'd make a 'mother', where the grooves were reversed. This would be used to stamp the records you'd buy in the shops.

It was a highly technical process and things could go wrong. She once got a tape from Scotland which had the wrong colour at the front. It was a single bagpipe player. Beryl recorded it backwards. The piper was not too happy. Another time there were some clicks on traditional African music.

'I thought it was a false start so I removed them,' says Beryl.



Beryl in her first record store in Bond Street.

## From working in a record shop to recording the Rolling Stones and The Clash

'But they meant something. The tribal chief came to complain.'

But if she was particularly proud of a recording, she'd scratch her name on it between the grooves and the label.

She remembers the punk band The Clash coming in wearing their chains. The security guard sent them to the tradesmen's entrance.

She didn't particularly like their music but they got on well with her and cadged her cigarettes.

It wasn't always easy being a woman in a man's world. Men would make nasty comments, telling her she wasn't up to the job. When complaining about old equipment, she was told she was only making a fuss because it was "that time of the month."

It helped when she joined the media and entertainment union, BECTU.

'It was the best thing I ever did,' she says.



With her 'gold disc' for services to the record industry (from CBS Records). Picture by Charles New.

in his terms the 'glue.' Many locals have benefitted from her kindness.

And all these years after she left her little town, in her corner of Fitzrovia everyone seems to know her.

'I think in the end my Dad was proud of me when he saw my name on records,' she says.

And if you've got a collection of old vinyl stored in the attic, go and have a look one rainy afternoon. One might have Beryl's name on it.



An ear for music - at home in Great Titchfield Street. Picture: Charles New

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# Consolation for an unforgiving daughter

A short story by  
SUNITA SOLIAR

Alexia strolled through the pergola walk in Crabtree Fields, shivering in the pale light that came through the slats. Her mother, Maria moved a bare branch that scraped across her face. She said, 'This cold is ugly.'

Alexia's daughter, Rose, kicked up snow, running faster and faster.

'Slow down,' she called, but Rose fell over and began to cry. Alexia went out to her, arms open, and picked her up, wincing at the strain in her back. Rose pointed at her knee.

'Silly, Mr. Frost,' Alexia said. 'Did he trip you up?' She covered Rose in kisses before she slipped out of her arms and ran back into the snow. Maria came alongside Alexia and took in Rose's dungarees, her puffer jacket. She said, 'When you were her age you had a muff.'

'She's comfortable,' Alexia said.

'You don't know about that at her age.'

'She's six tomorrow. She knows what she likes.' They strolled over to a bench and sat down. It was damp and Alexia straightened her coat out under her.

'Rosa,' Maria said. 'Little Rosa. It's a pretty name.'

'Rose.'

Maria looked down at her

daughter's flat boots. 'I wish you'd bought those shoes we saw yesterday. You have good legs for heels.'

Alexia rubbed her back.

Maria watched Rose as she threw up handfuls of snow. 'You can't say I didn't dress my children well.'

'We were the envy of mothers everywhere. Rose, don't go too far.'

'You had a beautiful dress for your piñata. With two layers under the skirt. Rose should have a piñata.'

'She will.'

'You can't have it here. It isn't the same.'

Alexia checked the time and pulled out her list. 'I forgot I had to go to the bank.' She studied her watch. 'By the time I drop Rose to her friend's and pick up the cake...'

'I can drop her off.'

'No,' Alexia said. 'I mean, I'll see if Robert can go to the bank.'

Maria waved at her granddaughter. 'I'd like to take my little Rosa out for a treat.'

'We took her out yesterday.'

'But I'd like to spoil her. I could get her a nice boater.'

'Summer's months away.'

'She's so grown up.' Maria rubbed her hands together to warm them. 'I could have come more often.'

Alexia folded the list and put it back in her pocket.

Maria said, 'It's ten years since you've been back. When are you going to bring her?'

'Robert's busy...'

'You went to Egypt last year. She's my granddaughter. She should see her home.'

'This is her home. Our home.'

**'Tact really isn't your strong suit! You saw me lying in the road in front of the car.'**

Maria looked sidelong at her daughter and then down at the grey snow by her feet. 'Will you never come back?'

Alexia looked out at the whiteness.

Rose called out 'Catch!' and she stood up to meet the snowball she lobbed. She cried out at the pain and placed her hand on her back to lower herself back onto the bench.

Maria smoothed the edge of her coat on her lap. 'It can't be that bad, can it?'

'What can't be that bad?'

'You've been rubbing your back the whole time. There's no need to put on such a show.'

'A show!'

'You've made your point.'

'How dare you!'

'Now don't get into one of your sulks.'

'Enough! I don't know where you get off: I didn't mention it to you. I haven't complained – all these years I haven't complained. Yet you have the cheek to say I'm pretending. Those years ago...'

'There's no need to bring that up.'

'You brought it up. In that shop –'



Illustration by CLIFFORD HARPER

'You ran off in the shop.'

'And you didn't even notice.'

She leaned forward on the bench – Rose had disappeared behind a tree. 'Rose, what are you doing back there?'

The child giggled and called that she was making a snowman.

'Well, come out and make it where I can see you.' She waited as Rose came into view, holding a couple of twigs. She started packing snow. Alexia looked down at her hands. 'If the other people hadn't gone to the window you wouldn't even have noticed I was gone, would you?'

'I told you I needed two minutes to choose – but you were always so impatient.'

'I saw the balloons across the road. I wanted a red balloon.'

'That day I was buying you gloves.'

'Lace gloves! And we'd been shopping for ages. You never asked me if I liked them.'

'You never liked anything I chose. I used to think you did it on purpose.'

'I went down the stairs, out of the shop and into the road and you didn't notice.' She watched Rose rolling a giant snowball.

'Everyone said how pretty you were.'

'They had to say something nice – I had that brace on.'

'Why can you never let things go?'

'Rose! Don't put ice in your mouth. It's dirty, honey. It hurts

every time I pick Rose up.'

'You always exaggerate.'

'Tact really isn't your strong suit! You saw me lying in the road in front of the car.'

'I took you straight to the hospital!'

'I wore that brace for six months. You've never said sorry.'

Maria scraped a stone away from under her shoe. 'I'm sorry you're still so uptight about it.'

'Uptight!'

'Angry, whatever you want to call it.'

'Why can't you say the word?'

'I was shopping for you – I wanted you to look pretty. You ran off and then everyone was looking at me like I must have been so terrible and you don't realize...'

'You still won't apologize!'

'I can't undo it, can I?'

'I'm not asking you to.'

Rose clapped and called Alexia to look at her snowman. Alexia stood up and smoothed down her coat. 'I have to get going. I'll meet you back at the house.' She held the key out to her mother. Maria's eyes rested on it then moved to her daughter, hesitating. Her lips opened.

Rose called, 'Look, mummy! I made him for you.'

Alexia flashed her a smile. 'I'm coming, darling,' she said. Then she looked back at Maria. But her mouth had tightened and she took the key. 'See you back at the house,' she said.

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# When police spied daily on radical poets and song writers in ale houses

By JESS OWENS

From the time it was built in the mid 1790's, Fitzrovia was a centre for London Radicals. Its position, just across the border from Westminster, and a part of the Middlesex constituency, meant it became a haven for some of London's democrats.

Thomas Spence, the Land Reformer, and a principal theoretician of 'nationalisation', arrived at No 9 Oxford Street in 1797. He brought with him his Rights of Infants, originally printed in Holborn. His first known piece to be issued from Oxford Street was a reprinting of the 1783 song The Rights of Man. He continued to publish from there until 1801 when his Restorer of Society was printed by Seale and Bates of Fitzroy Place. The First edition of his Songs also came from Seale and Bates, who had moved their press to 160 Tottenham Court Road. Spence issued a second songbook from there around 1807.

The main feature of both these books was the propagation of "the Spencean System":  
*The Lands ought of Right to be held by us all, No Privates should lord it o'er their Fellow Men, The whole Human race Old, Young, Great and Small Share and Share alike of the Rents would have then. All those who say no, it shall not be so, We Murderers cruel and Traitors them call, Be they rich or poor we may be full sure,*



Thomas Spence, the Land Reformer.

*At Heart they are nothing but Judases all. The Touch-stone of Honesty: Tune Lillibullara.*

Spence's ideas drew on the popular republicanism of the time, condemning the concept of private property in land. He chronicled how many people are deluded into supporting the system, through thinking they too might profit from it:  
*Of Kings and Courtiers how the Herd complain, Nor blame their own inord'nate Love of Gain. None think that while dire Landlords they*

*allow, To Kings and Knaves they'll still be doom'd to bow. None think that each by favouring the Deceit, Himself's a foolish Party to the Cheat. Few can be landlords, and those very Few, Must to succeed, their Bretheren all undo. Yet each low Wretch for Landlordship fierce does burn, And longs to act the Tyrant in his Turn! Nor longs alone, but hopes before he dies, To have his Rents, and live on Tears and Sighs. He That hath an Ear, to hear, let him hear!.*

Apart from Spence, whose followers were meeting further south at The Fleece in Little Windmill Street (Now Lexington Street), another clutch of radical poets had assembled around Fitzroy Square. Less militant than the Spenceans, their work was published in The Independent Whig. It was founded in 1806 as an alternative paper for those members of the Whig Party who refused to join the ministerial warmongering against France.

## CHIEF VOICES

It became, for the next two decades, one of the chief voices of radical opinion in England. As Aspinall puts it: "The Home Office was receiving almost daily police reports of ale-house conversations....The Newspapers commonly read ... [there]... were Cobbett's Register, the Black Dwarf and the Independent Whig."

The identities of these poets remain clouded in the mists of time. They are not identifiable through the usual historical

sources, yet they formed a bedrock to what was to become Radical Fitzrovia.

First to appear was a writer who appeared under the initials JG, living in Grafton Street [now Grafton Way]. A more substantial series of poems came from the pen of 'M' in Fitzroy Street. Their debut poem was The Admonition which began: *That State must fall, where in the face of day, Corruption stalks with unmolested sway; Where those who guard the mighty helm discard,*  
*Their proper functions, for the base reward; Where haughty Lords at public vice connive, And daring Plunderers on the Taxes thrive; Where desperate men to desperate projects fly, And rob the people with impunity...*

Corruption in government was a theme that had earlier been castigated in a broadside by Clio Rickman (parts of which also appeared in the Whig). Whilst 'M' was undoubtedly referring to the looting of public coffers by 'nobles' they must also have had in mind the private companies who gained contracts to supply the navy through lobbying and the payment of bribes. The former now replicated in modern PFI contracts and the projected pillaging of our NHS.

'M' regularly contributed verse to the publication for a year. JG's contributions were more sporadic. A second piece appearing in August 1810.

The mainstay of the Whig was Clio Rickman.

## REPUBLICAN PANTHEON

He began writing for the paper from its inception, his first verses being an Epitaph to Algernon Sydney, one of the key figures in the English Republican pantheon.

*Here lies the abetter of a god-like cause Whose name shall out-live bad men and their laws And long his memory 'mongst the good shall last When despots are no more, and tyrant-times are past Swear to oppose those men, whoe'er they be Who dare infringe thy birth-right to be free, Who violate man's rights and Heaven's laws Retire! And swear destruction to their cause*

Rickman was a committed pacifist. When it was reported in the daily press that underwriters at Lloyds had greeted the announcement of renewed hostilities with the French, he responded:

*Rejoice at WAR! Oh say, can lust of gold Each feeling of humanity hold? Can lust of gain the horrid wish provoke To hurl on mankind's race its bitt'rest stroke I would not trust the men who shout for blood Because to them it rolls a golden flood I would not trust to such old ENGLAND'S fate Or hope their truth and faith to any State For, when the cause of self is felt alone The cause of justice must be quite unknown*

*Unsafe with men like these, our friends and wives For lucre, such would take our children's lives Would their own government with joy betray And sweep their boated monarchy away! For, naught can fix humanity above All guilt and crime, - but universal love; That pure benevolence- that truth of soul Which feels for suff'ring man from pole to pole! Which weeps at bloodshed whereso'er it be And only shouts- when Earth from war is free!*

## Double climax to racy thriller

### Book review

**Noho, by James Davis**  
 (Wild Wolf Publishing, £9.99).

The murder of a woman on a foggy night in Newman Passage in the 1930s opens this murder and spy thriller. More deaths follow in her flat at 15 Conway

Street, and in a shoot-out in Fitzroy Square. German and Italian spies are involved

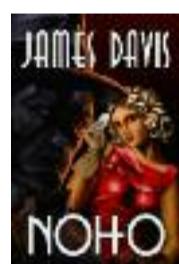
## Seeing double in Soho



Katie Green is pictured next to her portrait on the hoardings in Dean Street around the Crossrail Link development.

She is an artist, born in Tottenham Street, who has worked for the International Brigades Memorial Trust (her grandparents Nan and George Green fought in the Spanish Civil War).

Her father, Martin Green, was a publisher based in Fitzrovia, and her mother, Fiona, who still lives in the area, took both the picture on the hoarding and the one above.



whose "safe house" is at Flat 3, 23 Berners Street.

There are plenty of other local settings from Fitzrovia and Soho (including pubs such as the Black Horse, Fitzroy Tavern, Yorkshire Grey, The Ship, and the Green Man).

It is a pacy, gripping and, at times, witty read, but is literally littered with literal errors (if you'll allow the alliteration).

Sometimes the misspellings can be amusing, in the way "Good moaning" was in the television comedy "Allo, Allo."

At other times it can be distracting from otherwise colourful descriptions - for example of the Green Man in Riding House Street. A chandelier "through" a low light in the bar instead of "threw" it (the same mis-spelling is made more than once). And the pub is referred to as "he" instead of "it".

It seems it may have been written with predictive text and been left unchecked and uncorrected.

Baby blue eyes are "baby blue yes" which any proof reader should have picked up - this being just one of countless examples.

Maybe it was not proof read at all, as the last chapter is printed twice!

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MP

## Check your lucky stars with the second of our new horoscope column

The March equinox brings with it the much anticipated Age of Aquarius, an astrological age is 2,150 years, long so enjoy it while it lasts.

There are various theories as to what will characterise the age. Many astrologers have quite safely opted for invention and progress, others say it will be secularism, and some warn darkly it will be an age where science will be abused and power manipulated; well I don't think I fancy two millennia of that.

More significantly, discussions are underway in Geneva to abolish the 'leap second', marking man's departure from setting Coordinated Universal Time in accordance with the heavenly calendar. This means mid-day in the year 2100 would be up to 3 minutes earlier than the actual peak of the sun in the sky. Atomic clock fanciers should listen to astrologers before clocking off early.

By GEORGE BINNING



### Aquarius

I'd love to promise you fireworks every month but your skies are clear; be careful of Saturn's strict influence and also that your life isn't... almost... too calm.



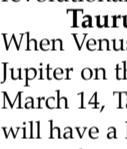
### Pisces

Contacts will also be important to you at the end of March and beginning of April. Save important messages until the fourth of April. That is all.



### Aries

It's all go in Aries' sky: on March 18 Mercury briefly slips behind Uranus emerging again on the April 23. These exact dates are destined to be very significant indeed. Be wary, it means that your better sense may be obscured by something that seems incredible and revolutionary.



### Taurus

When Venus crosses Jupiter on the March 14, Taureans will have a lucky day, although I cannot say whether it will be good luck or bad. These planets can bring the best out of Taureans but their opposing trajectories may set things out of balance.

### Gemini

The months April through to July will see Venus weave a complicated web in your personal (maybe love-) life. Use your natural resourcefulness to navigate the many paths on offer.



### Cancer

A full moon near Saturn and in the house of Libra on May 4 should have the effect of underpinning a good relationship, if you ever had doubts you will know then if you can rely on it.



### Leo

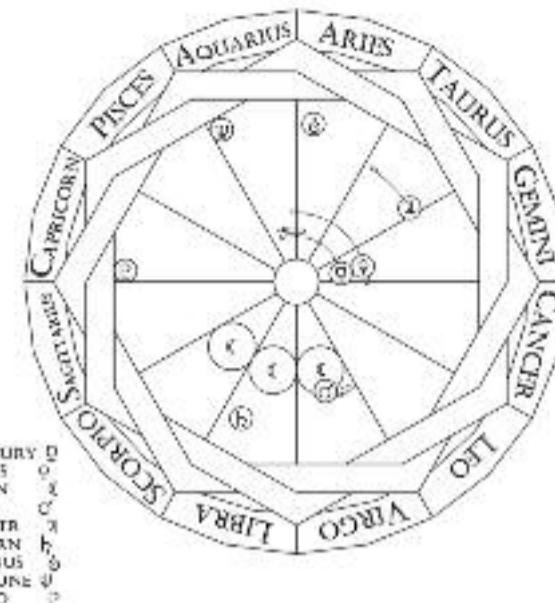
While the Sun follows Mercury through Aries, it will overtake the God's messenger for a long period after March 22. This is good news for Leos, as you are the ones to bring it.



### Virgo

Are you starting to rely too much on second opinions? Seek advice by all means, but after the middle of April Mars exits retrograde and advances through Virgo's sky, and you should take charge of your independence.

### THE MOVEMENTS OF THE PLANETS MARCH - JUNE 2012



Illustrations: planets by George Binning; zodiac signs by Chris Tyler.

### Libra

Do you feel torn in different directions? While Saturn pulls backwards throughout your sky this spring, so does your ruling planet Venus. And so between May and June your work will be at odds with your social life. Not much you can do about it, but be diplomatic.



### Scorpio

Uranus exits a dark shadow on March 25, but arrives in another on the 26th. In this brief clear patch definitely do not expect any surprises: you'll never see it coming, but it will be good.



### Sagittarius

A Sagittarian friend always puts too much sugar in his tea, I think everybody knows one. It's sweet enough already! Too much of a good thing will ruin a perfectly good brew. If you know what I mean...



### Capricorn

This spring you may notice the effect of Saturn's dark retrograde, when authority is in shadow. For most this will be quite liberating but for Capricorns this will mean having to work hard on organisation. As a 'Corn myself I can vouch for that.

## Ten years ago

### Top marks for All Souls school

All Souls School in Foley Street celebrated top marks in an Ofsted inspectors' report, which described it as "a vibrant and exciting place to learn."

It added: "There is an absence of oppressive behaviour and pupils show a great respect for the feelings, values and diverse beliefs within the school."

The school had 167 pupils on the roll, 60 per cent of whom spoke English as an additional language.

Local resident Cecilia Nichols reached the final of Help the Aged's national volunteers award for her work helping with Get Active Week and organising events for older people and children.

Fitzrovia Neighbourhood Association launched a fundraising appeal after Westminster Council cut its grant by £8,000. A total of £20,000 had to be raised to meet all the running costs of its centre as a result. (Fitzrovia News, March, 2002).

**We have full colour A2 posters featuring Fitzrovia pub signs for sale for £5. Available from Fitzrovia Neighbourhood Centre, 39 Tottenham Street W1T 4RX**

# Fitzrovia goes Ga Ga goo

By Our Pop Prince GUY O'CONNELL

Fitzrovia is gearing up to go Ga Ga. Lady Gaga, the uber-trendy warbler famed for her fashion and her hits alike, is reported to be moving in. If true, the best-selling singer behind tunes such as "Bad Romance" and "Born This Way" will become not just our newest neighbour, but the latest in a long line of creative types who've made our 'hood their home.

From Charles Dickens and Virginia Woolf to Malcolm McLaren (the founder of the Sex Pistols,) by way of Dylan Thomas and Oscar Wilde, many have moved to Fitzrovia to seek their muse. Here at FN our humble team now wonders where the 25 year old New Yorker might stop by - or put another way - where might the mighty Gaga go go?

GOO GOO GAA GAA

A must-see for Gaga is "So Tiny" - a must-go for new Mums. A photo outside the shop and showroom at 64 Great Titchfield Street will earn her a fabulous headline as she heads to the butcher to buy meat for her latest dress.

TESCO SAINSBURY'S WAITROSE MARKS AND SPENCER

For a woman who likes to wear steak, specialist butchers are hard to find. But there are special offers at all our local supermarkets, and she may well snap up a two-for-one when considering how to stitch the perfect Fillet Corset or Rump Mini Skirt.

Tesco and Sainsbury's do have a cut price shelf for prime cuts late in the afternoon.

GOBLINS AND GAA GAAS

Rathbone Place is a real destination for anyone in music. The friendly team at Hobgoblin Music at 24 Rathbone Place will be sure to keep her in tune. Just down the road she can meet the musical types at Ivor Mairants too. Stay sharp Gaga, no need to be flat round these parts.

CIAO BELLA!

Born Stefani Joanne Angelina Germanotta, the pop icon must check our thriving Italian scene. She may choose to become a member at the Family Run Fitzrovia Restaurant, for a slice of real Italy. The small bistro at 29 Tottenham Street is one of many shrines to Italian food. In

ICCO, students mix with dispatch riders for a real slice of London with a slice of pizza thrown in. From Sergios to Zizzi and on to Sardo, and Da'Paolo, Gaga could explode if she ate in all of them in her first few weeks. Reading this list, you'll have your favourite too from Carluccio's and Strada and on to the Spaghetti House, there's an Italian round every corner. Fill your boots, Gaga, all 26 inches of them!

GAGA GAWKING

Gaga will have to take her place among the other celebrity faces of Fitzrovia. She could pop round to see Guy Ritchie, the ex husband of one of her inspirations Madonna, or discuss lyrics with the writer Ian McEwan or performance with actor and TV man Griff Rhys Jones.

OMG! VINTAGE FASHION!

For a woman spotted wearing a telephone hat, or a unicorn horn wimple larger than the BT Tower, Lady Gags will go gaga for the fashion here in Fitzrovia. From Oxfam on Mortimer Street to YMCA and Bang Bang on Goodge Street she could check in with six decades of clothes in



just six minutes. If you're leaving clothes for charity Gaga, please leave them in shop opening hours. What a way to make an entrance to the area, with a donation of a couple of sets of 16 inch heeled hoofers!

THE FAME GAME

Lady G whose debut album in 2008 was "The Fame" is the perfect mixer for the cocktail bars, pubs and lounges of our home turf. Many an evening drinking here is spiced up by a cheeky little B List bubble. But Gaga is gold, and the list of drinking haunts is too long for this edition of FN. But already

The Evening Standard have suggested she calls in at London Cocktail Club or Bourne and Hollingsworth. But we at FN are more robust, we recently called a pub crawl of all forty or more pubs in Fitzrovia and soon a crawl of bars is planned too.

So if you're on your way here Gaga, welcome. But in your own words, the pavements round here have trod to some very famous heels. As your own "Born This Way" would have it: " My Mama told me when I was young / We are all born superstars."

# WHAT'S ON AROUND FITZROVIA

Email [fitzrovianews@yahoo.co.uk](mailto:fitzrovianews@yahoo.co.uk) by May 25 for the June 2012 issue, and put "Listings" in the subject box.

## ART GALLERIES

**Alison Jacques Gallery**, 18 Berners St ([www.alisonjacquesgallery.com](http://www.alisonjacquesgallery.com)): Feb 24-Mar 31 – Thomas Zipp. Apr 13-May 19 – Michael Van Ofen.

**Arch One**, 12 Percy Street ([www.archonepictureframing.co.uk](http://www.archonepictureframing.co.uk)): Ongoing - various artists.

**Art First**, 21 Eastcastle St ([www.art-first.co.uk](http://www.art-first.co.uk)): To Mar 23 – Alex Lowery (Light Industrial) & Liz Harrison (Idyll). Mar 27-May 12 – Wilhelmina Barns-Graham (A Line of Drawing) & Robert Rush (New Works).

**Arup Phase 2**, 8 Fitzroy St ([www.arup.com/phase2](http://www.arup.com/phase2)): To May 4 – (LandSeaAir, A Sonic Exploration of Time).

**Bartha Contemporary**, 25 Margaret St ([www.barthacontemporary.com](http://www.barthacontemporary.com)): To Mar 17 – Works on Paper. Mar 23-May 19 – Winston Roeth. May 25-Jun 30 – Julia Mangold.

**Building Centre**, Store St ([www.buildingcentre.co.uk](http://www.buildingcentre.co.uk)): To March 30 - Webb Yates Engineers.

**Carroll/Fletcher**, 56-57 Eastcastle St ([www.carrollfletcher.com](http://www.carrollfletcher.com)): To Mar 30 – John Wood and Paul Harrison (Things that Happen). Apr 13-May 18 – Eva and Franco Mattes aka 010010110101101.org.

**Cole**, 3-4a Little Portland St ([www.colecontemporary.com](http://www.colecontemporary.com)): To Mar 24 – Iain Hales. Mar 31-Apr 28 – Alex Crocker, Richard Forbes-Hamilton, James Harrison. May /June – Robert Nichol.

**Contemporary Applied Arts**, 2 Percy Street ([www.caa.org.uk](http://www.caa.org.uk)): Mar 2-Apr 14 – Cleo Mussi & Matthew Harris (Working in Parallel). Apr 20-Jun 9 – Various artists (50 years of Harrow Ceramics).

**Coningsby Gallery/Debut Art**, 30 Tottenham St ([www.coningsby-gallery.com](http://www.coningsby-gallery.com)): Mar 5-8 – Up My Street. Mar 19-24 – Thomas Modeschidler (Personal and Essential Oils).

**Curwen Gallery**, 34 Windmill St ([www.curwengallery.com](http://www.curwengallery.com)): Mar 7-31 – Robin Richmond (The Still Point in a Turning World). Apr 4-May 2 – Brendan Hansbro (Pugin's Dream). Apr 4-May 2 – Various artists (Master Prints).

**David Roberts Foundation**, 111 Great Titchfield St ([www.davidrobertsartfoundation.com](http://www.davidrobertsartfoundation.com)): To Mar 24 – Lydia Gifford. Apr 6-June 9 - Curators Series 5 (Bouvard and Pécuchet's Compendious Quest for Beauty).

**Dekko**, 85 Charlotte St ([www.dekkoadvertising.com](http://www.dekkoadvertising.com)): Check website for details.

**Diemar/Noble** Photographic Gallery, 66-67 Wells Street ([diemarnoblephotography.com](http://www.diemarnoblephotography.com)): Check website for details.

**Gallery Different**, 14 Percy Street ([www.gallerydifferent.co.uk](http://www.gallerydifferent.co.uk)): To Mar 25 – Various artists (Kiss).

**Exposure**, 22-23 Little Portland Street ([www.exposure.net](http://www.exposure.net)): Check website for details.

**Framers Gallery**, 36 Windmill Street ([www.theframersgallery.co.uk](http://www.theframersgallery.co.uk)): Apr – Anthony Harris.

**Gallery at 94**, 94 Cleveland Street

([www.galleryat94.com](http://www.galleryat94.com)): Check website for details.

**Getty Images Gallery**, 46 Eastcastle St ([www.gettyimagesgallery.com](http://www.gettyimagesgallery.com)): Mar 9-May 26 – Marilyn (Images of Monroe).

**Hanmi Gallery**, 30 Maple Street ([www.hanmigallery.co.uk](http://www.hanmigallery.co.uk)): Check website for details.

**Haunch of Venison**, 51 Eastcastle Street ([www.haunchofvenison.com](http://www.haunchofvenison.com)): Mar 9-Apr 28 – Katie Pearson (100 Billion Suns).

**Iberica**, 195 Great Portland Street ([www.ibericalondon.co.uk](http://www.ibericalondon.co.uk)): Check website for details.

**Gallery Libby Sellers**, 41 Berners St ([www.libbysellers.com](http://www.libbysellers.com)): To Mar 8 - Nicolas le Moigne. Mar 15-May 2 - Richard Hollis. May 11-Jun 16 – Pyramids with Royal Tichelaar Makkum.

**Josh Lilley**, 44-46 Riding House St ([www.joshlilleygallery.com](http://www.joshlilleygallery.com)): To Mar 30 – Sarah Dwyer (Falling Into Positions).

**Laure Genillard**, 2 Hanway Place ([www.lauregenillard.com](http://www.lauregenillard.com)): Check website for details.

**Lazarides Gallery**, 11 Rathbone Place ([www.lazinc.com](http://www.lazinc.com)): To Apr 12 – Connor Harrington (Dead Meat).

**Modern Art**, 23-25 Eastcastle St ([www.modernart.net](http://www.modernart.net)): To Mar 24 - Karla Black. Apr 3-May 12 – Matthew Monahan.

**Mummery+Schnelle**, 83 Great Titchfield St ([www.mummeryschnelle.com](http://www.mummeryschnelle.com)): Mar 15-Apr 28 - Jill Bradley, Paul Caffell, Terry Smith. May 11-Jun 23 – Alexis Harding.

**Nancy Victor**, 6 Charlotte Place ([www.nancyvictor.com](http://www.nancyvictor.com)): Mar 8-30 - Various artists, cur. David Shillinglaw (Happy Medium).

**National Print Gallery**, 8b Conway St ([www.nationalprintgallery.com](http://www.nationalprintgallery.com)): Check website for details.

**Paradise Row**, 74 Newman St ([www.paradiserow.com](http://www.paradiserow.com)): Mar 8-Apr 7 – Birdhead (Welcome to Birdhead World). Mar 9-Apr 7 – Justin Coombes (Halcyon Song). Apr 13-May 19 – Martha Colburn (Transient Nature).

**Pilar Corrias**, 54 Eastcastle St ([www.pilarcorrias.com](http://www.pilarcorrias.com)): To Mar 30 – Ulla Von Brandenburg (Mirrorsong). Apr 14-May 4 – Group exhibition. May 11-Jun 16 – Leigh Ledare.

**Rebecca Hossack Gallery (1)**, 2a Conway St ([www.r-h-g.co.uk](http://www.r-h-g.co.uk)): Mar 1-30 – Gilchrist-Fisher Award 2012.

**Rebecca Hossack Gallery (2)**, 28 Charlotte St ([www.r-h-g.co.uk](http://www.r-h-g.co.uk)): To Mar 10 – Jamie Boyd (Tales).

**Regina Gallery**, 22 Eastcastle St ([www.reginagallery.com](http://www.reginagallery.com)): To Mar 31 – Ivan Chukov (Fragments). Apr 5-May 9 – Pavel Pepperstein, Victor Pivovarov (Ophelia).

**Rollo Gallery**, 51 Cleveland Street ([www.rolloart.com](http://www.rolloart.com)): To Mar 12 - Helen Carmel Benigson, Miri Segal, Anne-Marie Scleriner (The Body in Womens' Art Part 3). Mar 14-Apr 20 – De(Constructions).

**Rook and Raven**, 7/8 Rathbone

([www.rookandraven.co.uk](http://www.rookandraven.co.uk)): Mar 8-31 – Terry O'Neill (Re-worked).

**Rosenfeld Porcini**, 37 Rathbone St ([www.rosenfeldporcini.com](http://www.rosenfeldporcini.com)): Mar 2-Apr 22 – Cesare Lucini. May 1-Jun 23 – Roberto Almagno.

**Slade School of Fine Art**, and UCL Art Museum: See under Exhibitions.

**Store Street Gallery**, 32 Store St ([www.storestreetgallery.com](http://www.storestreetgallery.com)): Mar 20-Apr 26 – Various artists – (Wunderkabinett).

**T J Boulting**, 59 Riding House St ([www.tjboulting.com](http://www.tjboulting.com)): To Mar 24 – Colin Glen (From Confusion to Clarity).

**Twist Gallery**, 67a Great Titchfield St ([www.twistgallery.co.uk](http://www.twistgallery.co.uk)): Check website for details.

**Gallery Vela**, 38 Langham St ([www.galleryvela.com](http://www.galleryvela.com)): To Mar 17 – Kate Hawkins (The King of Hearts Has No Moustache). Mar 23-Apr 21 – Sam Griffin (Looking Busy). May – Various artists (Ruby).

**Whisper Gallery**, 27-28 Eastcastle St ([www.whisperfineart.co.uk](http://www.whisperfineart.co.uk)): Check website for details.

**Woolff Gallery**, 89 Charlotte St ([www.woolffgallery.co.uk](http://www.woolffgallery.co.uk)): To Mar 15 – Oona Hassim. March 29-May 3 – Russell West.

**Yannick Gallery**, 74 Wells St ([www.yannickgallery.com](http://www.yannickgallery.com)): To Mar 22 – Simon de Vinck.

## LIVE MUSIC

**Bolivar Hall**, 54 Grafton Way ([www.cultura.embavenez-uk.org](http://www.cultura.embavenez-uk.org)): Ximena Agurto, Peruvian soprano, March 7. Luis Quintero, classic guitar, March 8. Ensemble II Festino, from Baroque to Bossa Nova, March 9. An Evening of Spanish and Latin American Music, March 16.

Harmonies of Resistance, March 29. His Hands Were Gentle, The lyrics of Chilean singer Victor Jara, March 30.

**The 100 Club**, 100 Oxford Street ([www.the100club.co.uk](http://www.the100club.co.uk)): Future Rock, every Friday night. The Jude, Christina Novelli, Toy Horses, March 10. TCT Blues Deluxe, March 11.

Barry from Watford's Bingo Bonanza, March 15. Fabulous Lounge Swingers, March 17. Dennis Armstrong's Great Northern Jazz Band, March 22, 11.30am-2.30pm. Northern Soul All-Nighter, March 24, 10pm-6am. Darts, March 25.

Chicken Shack, March 27. Everlast acoustic, March 26. BB Seaton and Moonstompers, March 31. The Thing Helseth and Her Quintet, April 18. Floodliners, April 22. Larry Miller and Billy Walton Band, April 24.

**Green Man**, 383 Euston Rd, opposite Great Portland Street station: Jazz every Wednesday, 7.45pm.

**One Tun**, 58 Goodge St: Irish music with Sean Brady, March 16, 5-8pm.

**Smugglers Tavern**, Warren Street: Piano bar, every Thursday 7-10pm.

**UCL Chamber Music Club**, Haldane Room, Main Campus, Gower St ([www.ucl.ac.uk/chamber-music](http://www.ucl.ac.uk/chamber-music)): Delius and his circle, March 15, 5.30-6.30 pm.

## KARAOKE/DISCO

**The Bar @ TCR**, 182 Tottenham Court Rd: 70s and 80s music, every

Thursday, 8pm.

**One Tun**, 58 Goodge St: Karaoke, last Saturday of month.

## THEATRE

**Bloomsbury Theatre**, 15 Gordon St ([www.thebloomsbury.com](http://www.thebloomsbury.com)): Acaante et Cephise, March 19-24. Live Canon performing poetry, March 26. Russell Howard comedy night, March 27.

Lee Nelson live, March 28. Richard Herring, March 30-31. Lee Nelson live, April 3. Musical Comedy Awards Final, April 7. Pete Firman: Jiggy Pokery, April 12. Charity

Night with Howard Marks, April 14. Pam Ann, April 17-May 5. Pre-Raphaelites - Live Canon, May 11. J.

**Camden People's Theatre**, 58-60 Hampstead Rd ([www.cptheatre.co.uk](http://www.cptheatre.co.uk)): Sprint Festival, 15th anniversary of adventurous performance, March 9-31.

**Dominion Theatre**, 269 Tottenham Court Rd ([www.dominiontheatre.co.uk](http://www.dominiontheatre.co.uk)): We Will Rock You, Queen musical, ongoing.

**London Palladium**, Argyl St ([www.the-london-palladium.com](http://www.the-london-palladium.com)): Buddy Rich 25th Anniversary

Memorial Concert, April 2. Ryan Adams, April 23 and 30. Saint Etienne, May 28. The Wizard of Oz, ongoing.

**RADA**, Malet Street, opposite Birkbeck College ([www.rada.org](http://www.rada.org)):

**Gielgud Theatre**: From Both Hips, March 13-24. The Woman in White, John Lewis Dramatic Society, April 17-21.

**GBS Theatre**: The Brothers Karamazov, March 14-24.

**Jerwood Vanbrugh Theatre**: Divine Words, March 15-24.

**Foyer**: Farrago Poetry Easter Slam, March 29, 7.30pm.

**Rada Studios**, 16 Chenies St: Check website.

## CINEMA/FILM CLUBS

**Odeon**, 30 Tottenham Court Rd:

Weekly film details from [www.odeon.co.uk](http://www.odeon.co.uk) or 08712 244007.

**Screen @ RADA**, Malet St, opposite Birkbeck College ([www.rada.org](http://www.rada.org)): She Stoops to Conquer, April 1, 2pm.

**UCL film screenings**, free at JZ Theatre, Anatomy Building, UCL, Gower St ([www.ucl.ac.uk](http://www.ucl.ac.uk)): The Beast from 20,000 Fathoms (1953), March 20, 6.30pm.

## LIVE COMEDY

**College Arms**, 18 Store St: Mondays at 8pm.

**Fitzroy Tavern**, 16 Charlotte St: Wednesdays at 7.30pm in basement.

**Wheatsheaf**, 25 Rathbone Place: Improvisation on Thursdays, 8.30pm, and stand-up on Saturdays, 7.30pm upstairs.

## PUB QUIZZES

**College Arms**, 18 Store St: Every Wednesday, 8pm.

**One Tun**, 58 Goodge St: Every Tuesday, 8pm.

**Prince of Wales Feathers**, 8 Warren St: Every Wednesday, 7pm.

## EXHIBITIONS

**British Museum**, Great Russell St ([www.britishmuseum.org](http://www.britishmuseum.org)): Hajj:

journey to the heart of Islam, until April 15. Manga: drawings by Hoshino Yukinobu, until April 9.

## Grant Museum of Zoology

21 University St ([www.ucl.ac.uk/museums/zooiology](http://www.ucl.ac.uk/museums/zooiology)): Open Mon-Fri, 1-5pm. Art by Animals, until March 9. Humanimals (interactions between animals and humans), until March 20. Easter Egg-laying Animals, April 2-4, and 12-13. Buried on Campus (human bones discovered during construction work in 2010), March 19 to July 13.