

# FitzroviaNews



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

Issue 125 Summer 2012

## £8.5m flats sold

Westminster Council should have pressed for more affordable homes on site

By News Reporters

While tenants in Fitzrovia are struggling to pay their rent in the face of rising property values and housing benefit caps, luxury apartments are being sold as investments abroad for millions.

Property developer Exemplar, which this year received planning permission to build on the site of the former Middlesex Hospital, is selling apartments off-plan for between £605,000 and £8.5 million to buyers in Hong Kong and Singapore.

UK buyers are currently being offered 2 and 3 bedroom apartments for between £1,720,000 and £3,850,000 and car parking spaces for an extra £75,000 each at the development which is being heavily marketed as Fitzroy Place. These will be the highest price per square foot ever achieved for property in Fitzrovia and nothing has been built yet.

Permission was given for the development on Mortimer Street in February after Westminster's planning committee agreed to a

contribution of affordable housing provision amounting to 17.4 percent of the total residential floorspace on-site, plus £5.94m towards the City Council's affordable housing fund.

However, planning policy normally requires that 25 percent of the apartments should be affordable housing, but a larger contribution of affordable housing was rejected by Exemplar who argued that it was not viable to provide any more. Westminster's planning committee agreed.

Westminster Council are now being criticised for letting the developers get away with so little affordable housing when the private apartments are being sold for such huge sums of money. The Charlotte Street Association and Fitzrovia Neighbourhood Association who argued for more affordable housing on the development site say that Westminster Council has allowed Exemplar and the consortium to, in effect, take money that should have gone towards Westminster's housing needs.

Westminster Council should have demanded the full 25 percent quota of affordable housing on the site.

City of Westminster has a huge housing problem and the new leader of the council Phillippa Roe has said that those who are unable to afford the rising rents in the City should move out of the borough. "Even if people do have to move, they don't have to move very far - Camden, Brent, Southwark, Lambeth are on our doorstep and there are properties in those



FLAMING TUBAS! A busker fires up the crowds at Whitfield Gardens.

areas beneath the cap," she told the *Guardian* in March shortly after being elected leader.

But property prices in neighbouring Camden are nearly as high as Westminster and many residents who rent are facing the prospect of having to leave the area.

In an interview with *Fitzrovia*

*News* she said she wanted Westminster to be "a place where people aspire to visit, work and live."

**The rising cost of living in Fitzrovia p5; interview with Westminster leader Philippa Roe p8; Fitzrovia woman driven out by rent hike p9**

### News in brief

There will be a **Diamond Jubilee Festival** in Charlotte Place from 12pm on **Tuesday 5 June**.

It is 35 years since the **Sex Pistols** played in the **100 Club, Oxford Street**, and released **God Save the Queen**. Their manager **Malcolm McLaren** had lived in **Scala Street**.

The man charged with a **bomb hoax** which led to the whole of **Tottenham Court Road** being evacuated on **Friday 27 April** was a candidate for the far-right **British National Party** at the 2010 general election for a seat in **Stevenage, Hertfordshire**.

A **20 miles-per-hour speed limit** and **cycling contra-flows** are in effect in the **Camden** part of Fitzrovia's streets west of **Tottenham Court Road** after the works to remove traffic lights at two junctions and build raised road tables.

There is a **planning application** to convert the **public toilet** outside **24 to 25 Foley Street** to a coffee shop.

We were sorry to see the popular and long-running **photographic shop Kingsley's** on **Tottenham Court Road** close a year ago. Now some of the staff have resurfaced in a new shop called **Calumet** in **Drummond Street**, near to **Euston Station**. **Neil Fairweather** told us he is very keen to see old **Kingsley** customers. You can contact him on **0207 387 3354**.

A planning application is likely to be submitted to **Westminster Council** at the end of the year for the redevelopment of the **Royal Mail delivery depot** in **Rathbone Place**. **Ken Shuttleworth's** architecture firm **Make** who are based in **Whitfield Street** have been asked to draw up

Continues on page 4 ...



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## Your Letters

## Fun is a very serious business for some

As the new associate rector of St Giles-in-the-Fields parish (which includes Fitzrovia), I am familiar with the area from my teenage years when the West End was where we all went to have a night out if we could afford it, or somewhere to wander around if we couldn't.

We mostly went to the pictures and sat quietly in the corner of pubs pretending to be 18. The theatre was far too posh for lads from Brixton and Stockwell, and the clubs too seedy and scary. We went 'up town' for fun and pleasure and to misbehave slightly for a while, away from our parents' gaze or the constraints of the neighbourhood. It was always a creative and risqué place, and the haunt of characters who lived on the margins of convention. That's why we and others were drawn here from time to time and loved its energy and buzz.

In the interval between leaving and returning, the whole world seems to have arrived. I can't imagine there can be a more cosmopolitan city anywhere right now, and a good deal of this is concentrated on either side of the north-south divide of Oxford Street and the east-west divide of Tottenham Court Road.

What remains is its reputation as a palace of fun. On most nights and especially at the weekend I still see hordes of visitors arriving with the sole aim of having a good time, see a

show, drink more than is good for them and generally let their hair down. I've usually left by the time things get into full swing, though those residents among you must feel the full brunt of this wave of humanity. But I can see the after-effects when I turn up early on a Sunday morning and its not always pretty – there's the litter of course, scattered across the side streets and St Giles churchyard (mostly empty vodka bottles), and then there's the human 'litter' slumped against a wall or staggering home. I only hope the night before was worth the morning after.

Working here in ministry full time is different to visiting occasionally for fun and I see the West End with fresh eyes now. For the first time I realise that the fun that people crave and come for is enjoyed on the back of a great deal of sheer hard work from those who run the theatres, restaurants and clubs.

I've met Tom, for example, who has an all-night shift in a Chinese Restaurant and is far more tolerant of the drunk, xenophobic guests than I could ever be. I take my hat off to those of you work here, often for long hours, who cook and serve food, who clean up after people, who sweep the streets and pick up the drunks, and dream up new and exciting ways for spending an evening. The West End has always drawn a crowd and always will. But I know now that one person's fun is another person's labour, that fun is a very serious business.

**Rev Alan Carr, Associate Rector, St Giles-in-the-Fields.**

Send your letters to Fitzrovia News, 39 Tottenham Street, London W1T 4RX, or email news@fitzrovia.org.uk

## Shrine to the Spanish dead of both sides

Following my letter published in Fitzrovia News 124 about the article "Fighting Franco's Fascists" in the previous issue I thought readers would be interested in the enclosed picture (see right).

It is of a shrine, 'To the Holy Heart of Jesus' which was constructed in 1940 in the Casa de Campo, (literally the House in the Country) which is Madrid's major park and easily reachable from the city centre, as a monument to the Spanish Civil War. Originally built to celebrate the lives of Franco's soldiers, it now commemorates all dead, including the International Brigade.

It is interesting to note that it is maintained by children and grandchildren of the fallen from both sides and provides a quiet oasis in the park and is done on an entirely voluntary basis – no



official help is received, apart from the occasional transport of materials from the local parks authority. It was built on the site where it was believed that during the battle for Madrid an apparition of Christ appeared and provoked a lull in what was a bloody and savage battle. During this period, the opportunity was used to recover the dead and injured on both sides.

**John Alford, Fitzroy Square.**

## Don't abuse the pigeons

Firstly, your latest Fitzrovia News (No 124) should have had ten pages about Thomas Spence and poets hounded daily by the fuzzi, and maybe just half a page about — I think his name was — Dickens.

Secondly, when humanoids drop bits of hamburgers or crisps or some such, do we headline them as "Human Rats without wings"? How come *Fitzrovia News* editors headline pigeons as rats with wings just

for being survivors? Disappointing.

By all means publish various points of view, but don't assume an overtly abusive mode.

Like the rest of us, pigeons are survivors... so too are rats and the very tiny pitch black creatures scurrying between the lines at Oxford Circus underground station.

**Ian Cameron, London SW4.**

## Concern for Polish men

I am concerned about the many homeless men who gather round the Church of St Charles Borromeo, in Ogle Street. A group of sometimes as many as 30 men gather outside the church at about 8.30am, and all through the day and into the evening, they stand on the pavements nearby.

These, almost exclusively Polish men, also gather on the corner of Foley and Candover Streets as well as on the corner of Cleveland and New Cavendish Streets. This has been going on for quite a few years now and the situation shows no sign of improving or there being any sign of improvement in the men's personal lives.

What is the Church offering these (Catholic) men, and, furthermore, what is the Polish Embassy, around the corner in New Cavendish Street, doing for them?

**Name and address supplied.**

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## Trading places

There are very few empty shop units in Fitzrovia but there have been a number of closures and many new openings.

Closed: 31 Rathbone Place, **Pierre Loti**; 53 Goodge Street, **Vida e Caffè**; 39 Goodge Street, **Game Focus**; 31 Whitfield Street, **Pun Kum** (Thai); 48 Margaret Street, **Esthetique**; Market Place Cafe; 91 Great Portland Street **Velourion**.

Opening or opened: 28 Rathbone Place, **Aperture** (vintage cameras and tearoom); Charlotte Place, **In Parma** (café/restaurant); 32 Store Street, **Store Street Gallery** (Art Gallery); 42 Store Street, **Orchidya** (flowers); 51 Goodge Street, **Bombay Palace Express** (Indian wraps takeaway); 48 Goodge Street, **Neony** (jewellery); 37 Tottenham Court Road, **You me sushi**; 29 Hanson Street, **Fitzrovia Kitchen**; 105 New Cavendish Street, **Abokado** (salads wraps); 50 Great Portland Street, **Mr Craftsmans Workshops** (Key cutting shoe repairs); 20 Great Portland Street, **Benjys** (sandwich bar); 68 Cleveland Street, **Babylon Tower** (Lebanese grill); 80 Cleveland Street, **Syriana** (restaurant); 100 Cleveland Street, **Oriental Dragon** (restaurant); 60 Great Titchfield Street, **Sweetspot** (crepes); 174 Tottenham Court Road, Mortimer Belle (gourmet pub and hotel).

## Fitzrovia Community Centre official opening

The **Fitzrovia Community Centre** which opened this spring will be officially opened by the new leader of Camden Council Sarah Hayward on Thursday 28 June 2012.

**11:00am to 5:00pm** there will be a series of events open to everyone as part of the opening celebrations.

There will be taster sessions: Epoch Fitness with Pilates, over 50s exercise class, Ashtanga and Hatha yoga by Zoe James, West End Children's Centre play and stay sessions for carers and toddlers and computer training sessions (covering web design, excel, word, and powerpoint).

**11:00am – 3:00pm** Information and advice stalls planning, housing and education environment, health, community safety and advocacy services. Arts and crafts stall and bric -a -brac for sale,

**11:00 am – 3:00pm** vintage pop-up cafe teas, sandwiches and cake will be available

**12:00pm – 3:00pm** A series of 20 minute talks (safety in the home for the elderly, personal finance and dealing with debts, services for the homebound, civic society, volunteering).

**1:00pm – 3:00pm** Children Entertainment Fire engine, face-painting and Fitzroy Square street entertainers will be making an appearance including

flautist Sara Minelli.

**3:00pm** Tree planting Ceremony in the presence of the Lord Mayor of Westminster Councillor Angela Harvey at the junction of Berners Street and Mortimer Street

**4:00pm** Official opening of the centre by Cllr Sarah Hayward, Leader of Camden Council, with refreshments until 5:00pm.

**7.30pm** Opera in Fitzroy Square.

During June the centre will be a London Festival of Photography venue hosting two free exhibitions. Inside Out: London Festival of Photography Prize exhibition; and Behind Closed Doors. Opening times are Mon, Wed, Thurs: 10am-7pm, Tue and Fri: 10am-6pm. See lfph.org for more.

All events are subject to confirmation. Further information: telephone 020 7580 8680, or visit Fitzrovia Community Centre, John Astor House, Foley Street, London W1W 6DN [fitzroviacommunitycentre.org](http://fitzroviacommunitycentre.org)

• **Fitzrovia has an active community sector.** Here's a summary of what various groups do.

The **Charlotte Street Association** was formed in 1970 and deals with the area between Gower Street in the east and Wells Street and Cleveland

Street in the west. They comment on planning and licensing applications and campaign for more affordable housing, open space and environmental concerns; and initiated the Fitzrovia Area Action Plan being developed with Camden Council.

The **Fitzrovia Neighbourhood Association** (registered charity) was formed in 1975 when they opened a Neighbourhood Centre on Tottenham Street. They publish *Fitzrovia News*, run a housing and welfare drop-in advice service, community development projects in support of older people and the Bangladeshi community; and comment on planning and licensing applications throughout Fitzrovia from Gower Street in the east to Great Portland Street in the west.

The **Fitzroy Square Neighbourhood Association** (formerly the Fitzrovia Residents Association) has residents and local businesses as members from an area bounded by Euston Road, Tottenham Court Road, Maple Street and Cleveland Street. As well as protecting residential amenity in the Fitzroy Square conservation area they want to encourage and support neighbourhood shops particularly in Cleveland Street and Warren Street where these are under threat from developers

looking for conversion to residential, restaurant or office. They also organise the Fitzroy Square Opera.

**All Souls Clubhouse** on Cleveland Street is a Christian community centre and provides a number of services. It has been open since the 1950s. As part of the mission of the Anglican Church in the parish of All Souls, they seek to remain faithful to their evangelical heritage within the context of the Anglican Communion.

The **Friends of Open Spaces Fitzrovia** meet regularly to discuss the improvement and maintenance of Crabtree Fields, Whitfield Gardens and The Warren playground.

The **Fitzrovia Trust** (registered charity) was established in 1985 and acquires vacant and run-down properties. They own a number of shops and social homes in Warren Street, and refurbished the Fitzrovia Community Nursery and playground in Whitfield Street.

**Fitzrovia Youth in Action** (registered charity) provide youth services in Camden And Westminster.

The **Howard House and Cleveland Street (north) Neighbourhood Watch** is not only interested in crime prevention but comments on planning and licensing in Fitzrovia.

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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)



## Demonstration and counter demonstration in Bedford Square

By SUE BLUNDELL

Two years ago I saw a woman praying in Bedford Square and assumed she'd had a religious vision. It was only when I met someone working for the British Pregnancy Advisory Service that I realised what was going on. Nearly every day people with clasped hands were stationing themselves outside a clinic in the Square visited by young women who were seeking abortions.

Last February the Bedford Square prayer vigil grew in size owing to the efforts of the American-inspired organisation 40 Days for Life. Whenever I passed I noticed that the majority of people attending were men. But from late February to early April lively counter demonstrations were mounted on successive Sundays by the Bloomsbury Pro-Choice Alliance, and these in the main were supported by women.

Kerry Johnson, co-ordinator of the Alliance, told me that she was appalled not so much by



the Pro-Lifers' views as by their tactics – targeting vulnerable young people at a time when they were most in need of compassion and understanding. The response from Dr. Joseph Nunan from 40 Days for Life was that 'Abortion is never in a woman's best interests.' But he was reluctant to be drawn on the question of whether abortion should be recriminalised in Britain, preferring instead to focus on 'changing hearts and minds'. The people on the Pro-Choice side were all too aware of the horrors that a return to back-street abortions might produce, and the pressures that could easily drive some women to resort to them.

I don't want to play any kind of numbers game with these demonstrations. But on the evening of March 30, when

Auxiliary Bishop Hopes from Westminster Cathedral visited the vigil, hundreds of pro-Choice activists flooded the Square, and on that occasion at least there was no shred of doubt about which side was in the majority.

If you're in the Square this coming September, watch out for more possible 40 Days vigils. The Alliance will be there as well if and when the praying resumes.

Meanwhile it seems that a different organisation is targeting the Marie Stopes clinic on Whitfield Street, using the same tactics – positioning themselves outside the front door with prayer books and leaflets. If you're passing, perhaps you could let them know your views on their action.

## The London Festival of Architecture in Fitzrovia

'The Playful City' is the theme for this year's London Festival of Architecture, running from 23 June – 8 July 2012, writes Laura Broderick.

From reinterpreting familiar places through new installations and animations, redesigning public spaces to encourage physical fitness in the spirit of the Olympic Games, to testing interactive forms of consultation and planning for future urban development, festival participants will be encouraged to play in, and play with, the city around them.

Fitzrovia is one of the focus areas for the festival with lots of great activities happening on the middle weekend – Saturday 30 June and Sunday 1 July. RIBA London, a regional office of the Royal Institute of British Architects, has been working with local architectural practices and organisations to curate this Fitzrovia hub which will include free events for family audiences.

For example, HOK is running a design workshop, Design My School in Paradise, in which young people will be invited to become architects for a day as they imagine and describe their perfect school through drawing, model making and story telling. Feilden Clegg Bradley Studios invite people to come and explore an imagined world where anything can happen – buildings in miniature and

buildings at superscale. This event, Architects Through the Looking Glass, will also include a Mad Hatters Tea Party!

At the RIBA on Portland Place, parents and children will have the chance to recreate London's greatest landmarks using their arms, legs, hands and feet in a Body Building skyline workshop. Whilst at the RIBA you can also visit the current exhibitions, and if exhibitions are your thing there are further shows on at ARUP and New London Architecture.

If you are interested in local history Fitzrovia Neighbourhood Centre will be open and displaying photos and information about the area. There'll also be walking tours on the Saturday and Sunday for those who want to spend some time exploring the architecture and design in the community.

And for those that want to be really playful, RIBA London is partnering with Fitzrovia Youth in Action to host an architects/engineers vs young people 5-a-side tournament called Teenage Kicks. Plus there will be games of carrom to play at the Indian YMCA in the evening.

A Fitzrovia Trail with full listings will be available to download on the LFA website from early June. You can also read about the events mentioned above at [lfa2012.org](http://lfa2012.org)

## Free street performances on the square

Free summer lunchtime street entertainment starts in Fitzroy Square on May 31, and continues on various Thursdays until September.

The idea was born when classical singer Tamara Stein needed somewhere for a fundraising performance in aid of African charity Sentebale. The Fitzrovia Residents' Association kindly agreed to let the soprano use the garden in September 2011 to fulfil her challenge 'performing a solo-mini-opera in a public space'. Tamara was approached to come back in 2012 and maybe ask one or two of her friends as well. She did and managed to put together an eclectic programme of what international talent London has to offer.

They include: Paul Taylor, a unique globe trotting poet and a highly skilled trombone player, on May 31; Abigail Collins, well known on the London cabaret circuit as one of the most athletic and funny hula hoop artists, on June 14; the prize-winning Italian flautist Sara Minelli, on June 28; the hilarious female Barber Shop combo, The Kitchen Quartet, will introduce a few of cheeky and pensive songs from their new CD on July 19; soprano Tamara Stein will bring her staged interpretation of Schuman's *Frauenliebe und*

## Karen is cycling London at night



Karen is all geared up for her night ride

Karen Honeysett who works at All Souls Clubhouse is taking part in a 100k night-time cycle ride around London. The Nightrider will take place overnight on 9 and 10 June where 3,000 fundraisers will be cycling in aid of 250 different charitable causes.

Karen, 32, is fundraising for Clubcare a project run by the Clubhouse, a christian community centre and church in Fitzrovia.

"ClubCare exists to provide support to older people in our community when they need it,"

explains Karen. "We also love just to pop in and see people for a chat over a cup of tea!"

Karen is an experienced cyclist but this is the first time she has attempted an event like this. "I completed the London to Brighton ride several years ago, but have never cycled that far at night. I use a Boris Bike around Fitzrovia every day, but this is a little bit more of a challenge," says Karen.

If you want to make a donation contact Clubcare on 020 7255 9756.

### News in brief continued from front page

plans for a mixed-use scheme on the one-hectare site. The land was bought by **Great Portland Estates** who agreed a deal with Royal Mail.

Work has now begun on the demolition of **MacDonald Buchanan House** in **Ogle Street**. A new block of 21 **affordable homes** will be built.

There is increasing concern for the well-being of **rough-sleepers** in Fitzrovia particularly the large number of **eastern Europeans** (see letters p2).

"Central and eastern Europeans, make up a distressingly large proportion of London's destitute rough sleepers. Usually unable to claim benefits, they are unable to book into hostels and bed and breakfast hotels that require a housing benefit claim to be made to cover the rent," says Jeremy Swain of Thames Reach.

Readers can report their concerns about rough-sleepers in Camden to **StreetSafe** on 020 7833 7970; and in Westminster to **The Connection at St Martin's** on 020 7766 5544.

Rough sleepers from central and eastern Europe are still able to access some services including the **No Second Night Out (NSNO)** in King's Cross on 0870 383 3333 [nosecondnightout.org.uk](http://nosecondnightout.org.uk)

Some people were taken in by our **April fool joke** in the last issue about *Fitzrovia News* being sold to a group called **Fitzrovia Pandemonium** to promote corporate interests.



Naima appearing on August 23

Leben back to the place for which it was conceived, on August 2; the beautiful international oriental dancer Naïma, who specialises in Egyptian cabaret style dancing, will entertain with sensuous belly-dancing on August 23; the Scottish/Franco-Canadian aerial and fire artist La Scarah closes the festival on September 6.

All performances start at 1.15pm and last around 20 minutes. Entrance to the garden is on the north side of the square, and the performances will be near the Jubilee statue.

For more information and last minute updates (especially date changes due to inclement weather) visit:

[fitzroysquaresummer.blogspot.co.uk](http://fitzroysquaresummer.blogspot.co.uk)

# The rising cost of living in Fitzrovia

What rent do you pay in Fitzrovia? We find a rent scale from £99 to £1,500 per week.

Not long ago a narrow house on Tottenham House went up for sale for £3 million. The fat price for the skinny home left many locals gasping. But recent evidence of rising rents took Fitzrovia News out onto the streets to ask what it costs to live in the area we call home.

Over the past few weeks, two cases have come to our attention of long-standing local tenants facing rising rent bills from landlords who make technical improvements. The idea is to "upgrade" a flat, and then bump up the rent.

This is all good if the improvements are real and lasting, but what if - as has been reported to FN - the alterations are cosmetic, to allow a rent rise rather than a boost in living standards?

To test the waters, we now start a rent table and ask you to get in touch with us and add details.

## THE LOWER END

Fitzrovia has many small rooms and studio flats. Hundreds of students are housed here in the area. Despite the changes to housing benefits, for the moment we remain a mixed residential area.

To find the lower end of the

By GUY O'CONNELL

rent scale, FN took a well-respected measure for tenants who are lucky to have a council flat, but who are not helped with housing benefit.

According to a recent meeting of concerned residents, council tenants of this kind in the Camden part of Fitzrovia are paying an average of £99 per week. (The figures come from a recent edition of the Camden New Journal, reporting on a proposed 8.1% rise in rents.)

## THE UPPER END

To find the upper end, FN looked online at some of the tempting offers put out there by landlords.

"We are proud to present this beautiful 1 bedroom flat in the heart of London. Just 4 minutes away from Tottenham Court Road Station, off Oxford Street. It is a very spacious flat with a large open plan reception, master bedroom, lots of storage. Flat is very modern, fully fitted and furnished. The reception and bedroom opens up to the balcony. Located on the 7th floor, with beautiful view of West End, of a secured period conversation with two lifts. All bills included. Available for Olympics let."

It sounds marvellous, in the heart of Fitzrovia. The cost per

week for this one bedroom beauty? £1500. That's 15 times the lower end council rent. If you multiplied the UK average income - £24,000 - by 15, that would be £360,000 per year.

If you bought a cheap bicycle for £125, that would be the equivalent of £1,875. Etc etc.

The chances are that as you read this, you fit between these two extremes. Just like the rising cost of buying property here, the figures show that Fitzrovia is one of the parts of London which has the greatest spread of incomes and living costs. This helps explain the influx of developers trying to find change of use of buildings and "refresh" older rented buildings and the tenants.

When we took to the streets, we found some good evidence of what's been going on.



FITZROVIA IS AN ATTRACTIVE PLACE TO LIVE

Alex (above) is an American in his twenties. "I used to live in Canary Wharf with two flat-

mates, all mod cons and a balcony for the same price as I now live with 4 flatmates, and no living room here in Fitzrovia," he says. "But I always wanted to live centrally, and to be on Charlotte Street, even above a busy restaurant, is what I want, and I'm happy to pay for it."



FITZROVIA HAS BEEN CHANGING RAPIDLY

"I moved here in 1967 at the age of twenty." So says Nicholas (above) who runs the barber's shop on Goodge Street. "I live in Wembley now with my family. I love Fitzrovia and I know everyone here on this street, but there is no way I could afford to live here again."

FITZROVIA IS OUT OF BOUNDS BUT I LIKE TO VISIT

"We all grew up just north of

here," say two young women. "But it's impossible to afford this area (Fitzrovia,) and it's hard to afford to stay just north of the Euston Road," explain Raheda and Tania (below). "But where I'm now living in West London it's not good value at all, and I'm in a very small place and I think I could get better back in Camden."

In our next edition, we'd welcome your stories of good and bad landlords, and if you own a flat and let it to tenants, let us know your plans too.

But for now, FN has concerns that long standing residents are having to leave in the face of rising rents, and we'd love to hear your stories.



## Fitzrovia's heritage and special quality are under threat

By Planning Correspondent

There are currently development proposals which apart from other negative features involve the demolition of two Georgian buildings retaining only the facades: 74 Charlotte Street and 1-3 Goodge Street. Both are capable of refurbishment for continued use.

1-3 Goodge Street is the oldest building in the street (circa 1763), has a rare plan form and internally retains many original features.

Underlying these proposals is the idea, apparently shared by the planners, that in buildings which are not listed only the facades matter. This is fundamentally mistaken.

Buildings are three-dimensional entities where the facade reflects the plan and the internal spaces all of which constitutes their heritage value.

Retained facades in front of redeveloped buildings where party walls and staircases have been removed lose all historic meaning. The facade no longer reflects the internal layouts or the spacial character.

Developments often extend across several buildings behind

facades of different ages and styles. They effectively become stage sets, including even dummy front doors as is the case with 1-3 Goodge Street.

It is profoundly mistaken to suggest that unlisted buildings require less protection. What we think of as the character of Fitzrovia and its special quality is made up largely by such buildings.

In the four streets at the centre of the Charlotte Street Conservation Area — Goodge, Charlotte, Tottenham, and Windmill Streets — there are only 12 listed buildings, but 104 identified as making a positive contribution to the conservation area. This designation gives them the status of heritage assets.

Government guidance says that where development will lead to substantial harm or total loss to a heritage asset, the planning authority should refuse consent unless their loss or harm is necessary to achieve *substantial public benefit that outweighs the harm or loss*. It identifies such circumstances as basically when a heritage asset prevents reasonable development of the site or the asset has no viable use in the medium term. None of these



1-3 Goodge Street was built in 1763. Although not listed it is an important part of Fitzrovia's heritage as it retains many original internal features.

apply to 74 Charlotte Street or 1-3 Goodge Street.

For 1-3 Goodge Street Camden's planning officers have

previously recommended demolition with retained facade; the purported benefits were filling the gap at 5-7 Goodge Street. But

this can be achieved by an independent self-contained building on this site and could have been achieved at any time since 1944; and the provision of nine residential units which could equally be achieved by sensitive infilled refurbishment. In other words, there is no substantial public benefit achieved by the demolition of this 1763 house.

It is noteworthy that the leading expert on Georgian Buildings Dan Cruikshank has expressed an interest in 1-3 Goodge Street and a willingness to give a view on the quality and feasibility of refurbishment. Despite the efforts of Bloomsbury ward councillor Adam Harrison to gain access, the owners have refused on the grounds that the building is unsafe; and surprisingly Camden planners have declined to use their authority to secure such access.

Be warned: looking at the broader picture is the assumption that Fitzrovia's positive contributors — its heritage assets — can be demolished and with the retention of meaningless facades accepted. We can look forward to Fitzrovia becoming a sort of Disneyland.

## Art galleries total another seven up

By CLIVE JENNINGS

Fitzrovia continues to attract art galleries at an alarming rate with seven new establishments opening in the three short months since I last reported in early March, namely: Black Arts Company, Derwent London Gallery, England & Co, Margaret Street Gallery, Nettie Horn, Piper Gallery and Tiwani Contemporary. That's an amazing rate of one new gallery opening every two weeks, and a total of 52 (all listed on the back page of this issue). Fitzrovia now has, without doubt, the densest geographic concentration of art galleries anywhere in London.

On 3rd May, a packed Gallery Different on Percy Street played host to the extravagantly tonsured troubadour and darling of the Indie music scene, King Charles, who serenaded visitors to the "Stolen Faces" exhibition (featuring large format paintings by Johan Andersson of subjects who have suffered scarring or disfigurement of various types) with an impromptu and well received acoustic set.

Our near neighbour Frieze Art Fair opened in New York in May, and London's newest Art Fair, "The Other Art Fair", which modestly claims to offer the opportunity to buy from 100 of the best unrepresented artists, had its second edition in mid May at the cavernous Ambik P3 Space, on Marylebone Road, in close proximity to the galleries of Fitzrovia. I have also heard whispers of starting a "Last Thursday" initiative where all the local galleries will remain open late once a month. Any other local art news gratefully received at [clive.jennings@fitzrovia-news.org.uk](mailto:clive.jennings@fitzrovia-news.org.uk).

See *Art Fare*, page 12



## Reindeer's head in new jewellers

Nicky Hadjithoma (pictured above) must have a unique view on today's Euro crisis, her father is Greek Cypriot and mother is German. She has just opened "Neony" a contemporary jewellery boutique at 48 Goodge Street. "The name Neony came from the Greek word for new combined with my name, it just seemed the right name for my new venture which is a 'gallery of jewels' a distinctive way of presenting jewellery"

The interior is very stylish, with minimalist design inspired by a New York style loft apartment. It has a light airy feel with plenty of space, the décor is a mixture of antique furniture, exposed brickwork, fancy chandeliers and a reindeer's head! There is a comfortable leather armchair and illuminated picture frames display quirky and individually designed, necklaces, ear-rings, bracelets and rings.

"I travelled round Europe looking for distinctive pieces and designers that appealed to me and I would like to introduce these unknown craftspeople to a wider audience. I like being able to offer unique pieces that are not available elsewhere.

"Jewellery is especially important to us women, and I like wearing a beautiful piece that no one else will be wearing.

"I studied fashion design, then went on to complete an MA in Innovation Management at Central St Martin's College of Art. This course involved studying markets and consumer behaviour to gain insights into the opportunities available."

The discipline helps an organization to use its creativity to introduce new ideas, processes or products. It is the entrepreneurial meeting of creativity, art and commerce. Nicky worked for several years in and around

the fashion industry in marketing and brand communication.

"I branched out to start my own business because I want to be able to use my creativity and to put all my energies and ideas into one project."

Nicky is interested in electronic music especially some of the music that has recently come out of Scandinavia. "Back in the days when I was involved in rave culture (and I spent some holidays in Ibiza) I used to enjoy hardcore house music but nowadays I listen to more laid back trip-hop and electronic beats. I am more chilled out and balance the everyday stresses of life with some relaxing yoga and meditation."



Ian Marson, from MPL Maintenance and Flooring, Goodge Place (above) was interviewed by Barbara Corr.

Barbara Corr: Are you glad you moved from Soho to Fitzrovia?

Ian Marson: Definitely.

People are calmer here and seem more permanent. In Soho a lot of people are passing through. Also we were on a top floor in Soho whereas here on the corner of Goodge Place we are on the ground floor with shop windows so we have a street presence.

BC: So what do you do?

IM: We do building maintenance in Fitzrovia and Soho. We've got sixteen full time carpenters, painters, plumbers, plasterers, electricians etc. In emergencies we can do same day plumbing or glazing. We charge a minimum of £55 per hour depending on the trade for a one off job - otherwise we are flexible. We have a connection with two flooring companies. Also if there's a job we can't do, we know someone who can.

BC: Emergency plumbing, that's good. Water gushing out of the wrong place can be so scary. But is parking round here difficult for you?

IM: No, we're happy with it. Some of us go to jobs on bikes - we don't use the vans when we don't need to. We got one job because the client saw one of the lads turn up to a job on a bike.

BC: So what's your favourite sort of job?

IM: It would be a small job

in a small to medium sized office where we can build a relationship with the client. For instance we went to one office just to install a new entrance doormat and this led to us building a complete film studio for them. I like repeat business. I'm happy when a client comes back to us.

BC: And what sort of clients do you have?

IM: We work for three letting agents. I'd say sixty per cent of our work is for businesses in Fitzrovia and Soho and ten per cent is for owner occupiers. We do all the maintenance across the country for l'Occitane - you know, the French perfume company.

A lot of our work in Soho is for the gay community - bars, clubs and so on. Maybe it's the pink stripe in our logo but we have a good relationship with them.

BC: What is the funniest thing MPL have been asked to do?

IM: We were asked to fit two meeting chairs in a room - however, due to limited space we needed to hang the chairs from the ceiling by way of chains - giving the room a more "quirky look".

MPL Maintenance, 15 Goodge Place, London W1T 4SQ. Tel: 020 7998 3137

## Hollywood star Eric Bana on location



Shooting of a new film with the working title of "Closed" by Belmont Productions Limited took place in Nassau Street in April.

Residents were not too pleased to be confronted by a sign claiming that by walking to their own homes they were "granting their irrevocable permission for their likeness and voice to be included in the motion picture and as part of its exploitation, without compensation and/or credit." Especially when the film makers objected to being photographed themselves.

But at least the grim hoardings surrounding the old

hospital site were briefly brightened by flowers and pictures in a shrine to those who lost their lives in the film's plot.

And Hollywood star Eric Bana was there to film the scene. It is being billed as "a big budget international suspense thriller" and is due to be released next year.

The story is about "two ex-lovers who find their loyalties tested and their lives at risk when they are joined together on the defence team in a terrorism trial in London."



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# Virginia Woolf's relevance today

One of Fitzrovia's most notable former residents is the writer Virginia Woolf who is regarded as one of the principal female literary figures of the twentieth century. During her time in Fitzrovia, Woolf occupied a fine house at 29 Fitzroy Square: the same house previously occupied by another influential writer, George Bernard Shaw.

Woolf was a significant figure in London literary society. Her most famous works include the novels *Mrs Dalloway* (1925) which challenged traditional expectations of a female by portraying a strong character who usurps all expectations. Her works also include: *A Room of One's Own* (1929), which the famous dictum, "A woman must have money and a room of her own if she is to write fiction." belongs to. As this quote shows, Woolf was a forward thinking character and she is celebrated by many female authors today.

Woolf's words remain inspirational to many so I asked Fitzrovia residents which Virginia Woolf quote stands out most to them and that they can relate to their everyday life.

Kate Berman of The Riding House Cafe, Fitzrovia chose this quote: 'When the shrivelled skin of the ordinary is stuffed out with meaning, it satisfies the senses amazingly.' *Orlando*, ch. 6 (1928).

Kate said: "I suppose I've pulled this one out as it makes me think of how the building,

By CHRISTINA LATHAM

where we're located, is a rather non-descript 1950s block which had been home to a succession of equally non-descript establishments, but only really took on significance when we filled it with a restaurant that is relevant to the neighbourhood." It is excellent that the satisfaction of a successful business and the sense of community can be "stuffed with meaning".

Jon Edgley Bond from The Fitzrovia Radio Hour suggested that Woolf's inspirational words can be most definitely applied to today's society and every working life. Jon chose this extract: 'If you do not tell the truth about yourself you cannot tell it about other people'. *The Moment and Other Essays* (1948).

Jon explained that The Fitzrovia Radio Hour creates Vintage Radio Theatre. Set in the late forties, telling tales of giant crabs and evil, haunted bicycles. He noted that because of this you could be forgiven for thinking that there isn't a lot of truth there. However, the characters in the productions emulate truth and true emotions. Furthermore, Jon noted, Woolf's qualities and morals are still prominent; as within the stories on Fitzrovia Radio there are truisms about sexism, classism and imperialism, however, put across, albeit in a light and funny way.

However, it is not just Woolf's actual words that were

## You tell us which of her quotes still relate to your ever day life

influential but also the sentiment that surrounds them. Angela Lovely from Fitzrovia News has read several of Woolf's publications including *Orlando* and *A Room of One's Own* and she maintained that what stood out to her was Woolf as a woman ahead of her time. To Angela, Woolf's writing is still poignant today because it calls for emancipation of women and for women to be able to enjoy their independence. Although, this is generally the case for most women in modern Britain, in a multicultural society there are areas where Woolf's words can still be applied to women who strive for the same independence as Woolf aspired to in her time.

Carys Williams is a local resident who studied English Literature at university and particularly enjoyed Woolf's work. However, as an English student Carys said she couldn't help but complain that women such as Clarissa in the novel *Mrs Dalloway* are often portrayed as



The plaque at 29 Fitzroy Square

slightly naive and 'girlie'. Therefore, although Woolf intended to convey that women should be taken seriously, Carys believes that sometimes the description of parties, manners and relationships. She feels that Woolf should have had an even more futuristic approach. Therefore, instead of capturing women striving independence, she should have actually portrayed independent women.

Many of our residents may disagree with one another, but

this alone shows that Woolf is still inspiring and as topical today as she ever was.

Although, this is all in good fun, Fitzrovia is proud to have had such a literary giant and influential figure as a former resident. So we will leave you with this: "Each has his past shut in him like the leaves of a book known to him by his heart and his friends can only read the title." Maybe, we can only read Woolf's title, but this has left a resounding affect on Fitzrovia and on the world.



## Picture puzzle

How observant are you when walking around Fitzrovia?

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

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

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

## 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

Adam Harrison, Milena Nuti, and Abdul Quadir : 020 7974 3111

adam.harrison@camden.gov.uk, milena.nuti@camden.gov.uk, abdul.quadir@camden.gov.uk

## The Dining Detective

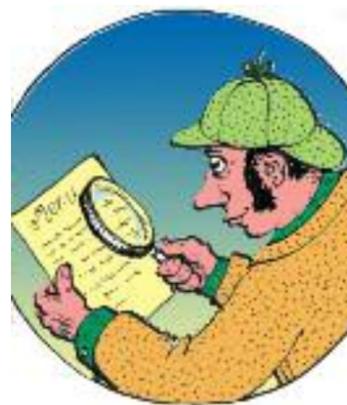
IBERICA MARYLEBONE  
196 Great Portland Street

Iberica advertises itself as a restaurant, tapas bar and book store, and when it first opened it promised an Art Gallery. The Art Gallery has closed, it is not a book store and really my feeling after a meal at Iberica is that, although you are asked to book, this isn't really a restaurant. But it is a very good tapas bar and my strong advice is: only have tapas.

Don't think, as we did, that you might start with a tapas or two and then have a shared "slow-cooked chicken stew with Pitu rice." Sounds good, but it is not really that kind of place: takes over half an hour: isn't worth £20.50, and I would guess is seldom ordered. I imagined cooks down below saying, possibly in Spanish: "O my God, someone has ordered the slow-cooked chicken, quick, put something in the microwave."

But the tapas we did have (grilled prawns, and chorizo lollipops) were very good and here also are some other examples that people around us were eating with obvious relish: chorizo

the George & Dragon  
Cleveland Street house opposite  
PICTURE PUZZLE ANSWER:



lollipop £5.80; grilled Prawns with garlic £6.90. Tempura of spring onion with lemon alioli and soy sauce £4.90. Creamy mixed rice with manchego cheese £7.50. Fresh fried squid with alioli £8.50. Grilled marinated Iberico pork loin 'secreto' £11.90. A plate of cheese and cured meat for two to share with bread is £12.50.

Some people just drink Spanish wine at the bar; many then obviously decide to stay on and sit at a table and have tapas. During the day a small Spanish delicatessen operates at one end which sells Spanish

wine, hams, sausages and cheeses. At night the delicatessen melds in as part of the restaurant and most tables were full for most of the evening.

But the wine is expensive. The cheapest bottle of rioja on the menu was £34.50 - but it was good wine. There was wine by the glass for around £6-£14. And there was also a wine for £1115, and many wines on the menu were over £100.

Still, there were desserts (all under £5) which were straight out of an English public school - whisky cake with ice-cream and foam(!); Spanish rice pudding; Cream Caramel Tocinilto with yoghurt icecream and crumble. An added service charge on everything of 12.5%. And a friendly Spanish waiter who was working there for his first night told us that everybody was being very nice to him, and he was certainly very nice to us.

Especially because of the wine prices, Iberica Marylebone was a bit expensive for your Dining Detective, but a pleasant place to be. But as all the changes take place here in Fitzrovia, I just hope we aren't going to be priced out of our own area.

# And don't call me Shirley

**L**et's get one thing clear: Philippa Roe is no Dame Shirley Porter. The new leader of Westminster City Council hates being bundled together with the first and last woman leader, who was at the heart of the 'homes for votes' gerrymandering scandal in the 1980s.

'We're completely different,' says Councillor Roe, who took over seven weeks ago. I meet her in her office on the seventeenth floor of Westminster City Hall. I admire the panoramic views over to Canary Wharf and the City, where she worked until she had her twins six years ago.

'It's even better on the other side,' she says. 'You can see straight into Buckingham Palace garden.'

Her mother, Dame Marion Roe, was Conservative MP for Broxbourne for more than twenty years until 2005 – the year before her daughter was first elected to the council.

## Politics with breakfast

'I grew up in a household where politics was talked about over the breakfast table,' she says. 'I also fundamentally believe that if one is able, one really ought to put something back, and I think that local politics is a very good way to do that because you're – probably more so than if you're an MP – dealing with the everyday lives of people and if you work hard at it you can probably make a difference.'

She came to power after her predecessor, Colin Barrow, stood down. His controversial plans to introduce night-time parking charges were labelled as 'completely mad' by mayor Boris Johnson and dubbed a 'tax on nightlife' by the press.

She wants to move on from this controversy too. When I ask her what's the next step for proposals such as these, she says, 'There is no next step. The parking issue is behind us. I recognise there's still a congestion issue and we need to look at different ways of dealing with it.'

One solution, she thinks, is introducing a 24-hour tube service. This is something she and her Council are exploring with the Greater London Authority.

She's a big fan of Boris. 'He's terribly funny,' she says.

She represents Knightsbridge and Belgravia, but is keenly aware that for all its wealth, Westminster is a diverse borough with many problems.

'We have some of the most deprived wards in the country,' she says. And she accepts that the new caps on housing benefits, which she lobbied very strongly for, will mean that some people will no longer be able to afford to live here.

She's gone on the record as

By BRIAN JARMAN

saying some may have to move to other boroughs like Camden, Southwark and Lambeth. But she rejects accusations that this will destabilise communities, that it is in effect social cleansing.

'In Westminster we have 25,000 social housing units. These are the most vulnerable people. We are a very mixed community and there's nothing

**'Hopefully we won't have to evict very many before the message gets across and hopefully people won't behave as badly.'**

in the housing benefit changes that's going to alter that, because none of those people will be affected.'

When the changes came in, she says, there were about 4,200 people who could possibly be affected. Fifty per cent of those people are in one-bed accommodation, and there's no problem for them, and no real problem for people in two-beds. The people who are at risk are those with large families.

'For the larger properties, for the most part, one can find them within London with very good connections back into Westminster.

## Useful tools

'And the vast majority of these families are sorting themselves out and probably going back to where they came from. They came from outside Westminster and suddenly found...ooh, I can get £2,000 a week in housing benefit – I can go and live in Mayfair. What fun! And I would have done the same. I don't blame them, it's the system that was wrong.'

Philippa Roe is a great believer in sticks as well as carrots. She's a strong supporter of another change to legislation which means people can get a minimum of a two-year tenancy in social housing. Again, she argues, this should not disrupt communities.

'It's a very useful tool for us to have. Where you have households with antisocial behaviour problems, it's a real stick, because eviction is actually very hard. Hopefully we won't have to evict very many before the message gets across and hope-



The new leader of Westminster City Council in her office with commanding views of London

fully people won't behave as badly.'

She says she sees strong, diverse communities as essential to the welfare of the city. She likes Fitzrovia because it has 'colourful and interesting residents, and colourful and interesting businesses.'

## Better lives

One of the slogans of her political philosophy is 'Better Cities, Better Lives.' This comes down to basics like clean and safe streets, which she says is what ninety per cent of residents think is a priority. And the solutions are basic too – getting more people to walk and cycle rather than use cars.

'It's a bit of an issue for Fitzrovia. You see these chauf-

feurs who drop their patrons off at very smart restaurants and sit in their cars watching TV with the engines running so as not to run down the battery.'

This is another area where Westminster City Council works closely with the GLA, along with top priority areas of business growth, worklessness, as Cllr Roe puts it, and crime.

Gang crime, she says, is becoming an issue in Westminster. And whereas it used to be knives, now it's guns. Once again, she has a stick up her sleeve. They've launched a programme called Your Choice.

'We want to nip it in the bud as fast as possible,' she says. 'Your Choice is about identifying people who are at risk of becoming part of gangs, people who are in gangs, and women who are involved, who are in

gangs with the most awful forms of exploitation of young girls.'

'We have to have a tough response. We can move people if necessary and we will do it. Getting out of a gang is very hard without moving.'

## Attractive place

For all the talk of moving people out of Westminster, the leader of the City Council insists that she wants more to come and live here as long, I suppose, as they are responsible.

'Westminster is already a very attractive place to be and we are in very austere financial times but despite that I want to ensure that it becomes even more of a place where people aspire to visit, work and live.'



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# Queen of Fitzrovia for 48 years driven out by rent hike

## Fiona's fantastic life

By CLIVE JENNINGS

**I**magine Tottenham Street, Fitzrovia in 1964. Shortly after moving in with her boyfriend at number 28, 20-year-old Fiona Green looks out of her window to see the Beatles filming their new picture "A Hard Day's Night", enthusiastically leaping out of the entrance to the adjacent mews.

She takes it in her stride, since first visiting the area two years earlier, as an 18-year-old art student, she had become enmeshed in the artistic and literary life of London, and befriended some of its leading players. In the years that followed, her Tottenham Street home was to become a hub of bohemian and political life and Fiona its queen.

A "Raj baby" born in India, Fiona's family moved to Australia, her mother's home, and then on to England in 1954. A trial day spent at A S Neill's experimental school, Summerhill, shocked the young Fiona after her antipodean education at a "ghastly Presbyterian girls school". She and her three younger siblings were sent to Dartington Hall as its progressive approach to education was inspired by the teachings of Rabindranath Tagore, and Fiona's mother, an unusual combination of debutante and socialist, was a disciple of the Bengali poet and musician. A spell at Dartington College of Arts followed, where a fellow student was George Passmore, better known as the English half of the art duo Gilbert and George, then a young married man. Studies in art at Corsham (Bath Academy) followed, and it was here that she was taught by artist Bill Crozier, who became her lover and introduced her to the social whirl of Soho.

"We just lived in Soho", explains Fiona as she recollects time spent in the infamous Caves de France "a long dark space and people in all states of undress", the Kismet and the Mandrake, "all wonderful drinking holes", and of course Muriel's, better known as the Colony Room Club, where the acid tongued Muriel Belcher held court. Photographers John Deakin and Harry Diamond, writer Jeffrey Bernard and the painter Robert MacBryde were all friends. Soho could also be dangerous at times, and Fiona recalls a nasty incident that started with an inadvertently spilt drink in The French House and ended with her party being set about in Romilly Street by thugs wielding baseball bats. It was in The French, at the tender age of 18, that Fiona was first introduced to Lucien Freud, or 'Lux' as she knew him, drinking with Francis Bacon. It was a



Fiona with daughter Kate at the 1976 Fitzrovia Festival.

brief encounter, as her boyfriend hustled her off, knowing Freud's reputation as a womaniser, but one that was to make a big impression.

In 1964, Fiona met publisher Martin Green in the Museum Tavern, and they clicked immediately. Twelve years her senior, and already the father of three young children under 12, they set up home in his three storey flat above a Georgian shop at 28 Tottenham Street, where Fiona has lived ever since. What is now a Nail Bar on the ground floor was, until around five years ago, a cobblers for three generations. In the eighteenth century, it was a pub and the area was latterly predominantly German. Three German families used to live there and the Communist Club at the other end of the street played host to Marx and Engels. A combination of Fiona's love of the old building and a penny pinching landlord means that little has changed in the last 50 or so years, and one of the bedrooms still has gas mantels above the fireplace, and another the original butlers sink.

Martin was a successful young editor at publishers MacGibbon & Kee, having published Colin MacInnes' novel "Absolute Beginners" in 1959. He went on to start his own publishing house, Martin, Brian & O'Keefe, and their home was an "open house" for writers, poets and artists, visiting or staying there. Patrick Kavanagh ("as great as W B Yeats" in Fiona's opinion) Flann O'Brien, Robert Graves, Hugh McDiarmid were all regulars. The Irish writers attracted Irish musicians and the house was full of talk and music and fun.

"There was a lot of drinking, talking poetry and late night poker, and The Hope pub on the

corner became an extension of our living room," recalls Fiona. "We were very close to one of Martin's authors Brian Behan, brother of Brendan. Kathleen Behan, their mother, was an amazing woman. She stayed with us, and went to The Hope where within a few minutes of arriving she had everyone singing 'The Red Flag.'

Martin and Fiona had two children in quick succession, son Barnaby in 1965, now a complementary therapist, and daughter Katy, an artist, in 1966. The front door was rarely locked, and it was so quiet that the children would play football with the local restaurateurs' kids in the street outside.

Corsham Art College was a real hothouse of talent around this time and many artists visited, including Royal Academician John Bellany, whose 1976 portrait of Fiona sporting a majestic orange wig still takes pride of place in her living room. Such was the extent of their hospitality that some wag once scratched "Corsham Dosshouse" on their front door.

Against the backdrop of this unconventional home life, Fiona carved a very successful career in education. That she should serve society was a principle ingrained by her mother, and Fiona taught in Islington. Initially at primary level so her kids could accompany her, then secondary school at Riding Hill (latterly Starcross) where she ran the art department. She specialised in working with difficult children, then was given her own building to work with truants and to operate as she pleased. Fiona ran it as a free school within the State system for three years. She often had to find her flock on the surrounding estates - two of her girls were prostitutes in Kings Cross. A Masters Degree was followed by ten years with Professor David Lane working with very tough, violent children, and a period directing education programmes in Southwark.

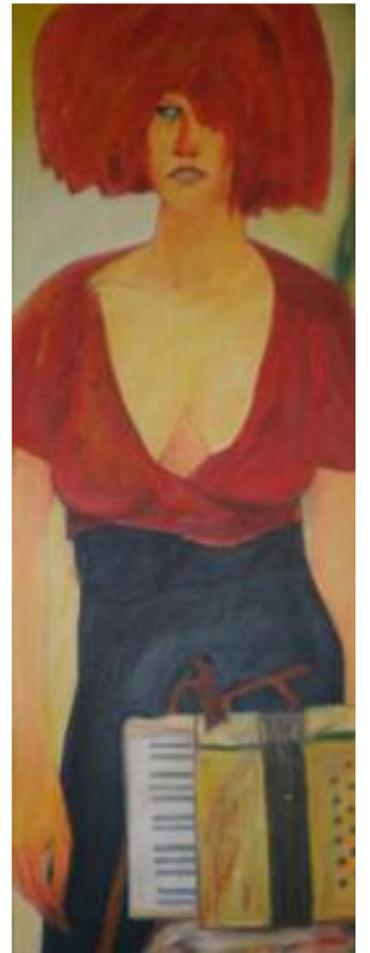
Martin's mother was very senior in the Chinese Communist Party, having worked on a magazine called "China Reconstructs" with Chairman Mao. This resulted in their house being considered safe by African National Congress to use for meetings by South African exiles (many later served in the government). Their nearby headquarters in Rathbone Place were constantly raided. Fiona fondly remembers Thabo Mbeki (later to serve two terms as the second post-apartheid President of South Africa from June 1999 to September 2008) as "an interesting, educated, lovely man." His

father, Govan Mbeki was imprisoned for 24 years on Robben Island with Nelson Mandela, and not released until 1987. Fiona and family would vacate the house, by previous arrangement, during the meetings, but when they had ended the drink would come out and the dancing and singing would start, often featuring the wonderful ANC choir - "it makes my spine creep just to think about it." [See "Bombing Apartheid" book review on page 14].

Opposite the house was The Scala Theatre, originally built in 1772, and in its sixth incarnation when it was sadly demolished in 1969. Fiona would help out at The Other Cinema in the basement, and remembers Jane Fonda coming to speak about the Vietnam War in 1969. Pollocks Toy Museum was a working mens' café, Gigs was owned by "a real villain of a Greek priest" and more recently, in the '90s, Fiona was one of the first through the door of the UK's first internet café on Whitfield Street.

By 1976, Fiona and Martin had grown apart, and were both seeing other people, including in Fiona's case her old friend 'Lux', who she had kept in touch with over the years. Lucien Freud wined, dined and even on one occasion painted Fiona, though she remembers they had a massive argument over the draconian and unreasonable demands he made of his sitters. For 15 years, Fiona shared with him the rather more lavish lifestyle than she had been used to, that he enjoyed. This included dinners at Elena's L'Etoile on Charlotte Street, and lunches at Wheelers with Francis Bacon and Frank Auerbach. They bonded as both ex-Dartington students, and outsiders, she the Colonial girl and he the German born boy who loved horses. Fiona recalls Freud as a "fascinating man" as one would expect, but also, on occasion "a gossipy little bugger. Bizarrely, as they both grew older Lucien and my ex-partner Martin looked almost identical."

Another family that has featured very large in Fiona's life is that of Dylan and Caitlin Thomas. Their daughter, the writer Aeronwy was her oldest and dearest friend, having met at school aged 15. Father Dylan was already dead when Fiona holidayed with the family in Sicily in the late '50s and met Aeronwy's brother Llewelyn. It was not until Caitlin Thomas' funeral in 1994 that they met again and spent the next six years together until his untimely death in 2000 aged 60. The oldest of the Thomas children, Llewelyn had a very successful career as an adman with J Walter



Portrait of Fiona painted by John Bellany, also in 1976.

Thomson, including creating the copy for the famous Campari ads of the '70s.

From helping to organise the first Charlotte Street Festival in 1973, Fiona has been extremely active in Fitzrovia life for many years. Corinne Heath and her husband artist Adrian, another Corsham teacher, lived and worked at what is now the Rebecca Hossack Gallery on Charlotte Street, and Corinne was her mentor and inspiration in matters of social responsibility, reminding Fiona of her mother.

A trustee of Fitzrovia Neighbourhood Association, the Fitzrovia Trust, and a member of the Charlotte Street Association, Fiona has contributed many articles to this newspaper. She also set up the Fitzrovia Womens Writers group, with Rita Ali; Transition Fitzrovia, with Nazreen A Subhan, to establish a physic garden on the old Odeon site at the junction of Grafton Way and Tottenham Court Road; and negotiated with developers Exemplar to display art in and around the old Middlesex Hospital site. Also, for the last two years she has led an Art Group at the American Church Soup Kitchen for the homeless and halfway housed.

Now she is having to leave her beloved Fitzrovia, as an unheralded rent hike of 100 per cent, further increased by a rent tribunal, has made her position here untenable. Fitzrovia is changing, and sadly not always for the better, as the people like Fiona who gave it the thriving artistic image it now trades on (over 50 art galleries, and counting) are edged out by the division of old properties into tiny, expensive flats, unaffordable by locals.

SUE BLUNDELL continues her series of Fitzrovia's Secret Families

# The wild woman who bore the king four children

**M**y second 'secret family' is directly responsible for several of Fitzrovia's street names, and ultimately for the tag applied to the whole area in the 1940s. Community activists and property developers alike have reason to be grateful to Barbara Villiers for having unwittingly created the affectionate term 'Fitzrovia'. FitzRoy is an Anglo-Norman name meaning 'son of the king', generally attached to a monarch's illegitimate children. And our local heroine Barbara produced quite a number of these in the course of her eventful career.

Barbara's royal children were never a very closely guarded secret. But Catherine of Braganza certainly knew nothing about them when she made the journey from Lisbon to London in 1662 to marry King Charles II. At that point Barbara was about to give birth to her second child, the first to be acknowledged by Charles as his own. The news that her lover was soon to be joined in wedlock to a princess from Portugal threw her into a fit of temper. While the ship carrying Catherine to Portsmouth was still en route, Barbara announced her intention of staging the birth of her baby at Hampton Court Palace. If she was successful, then the happy event must have coincided with Charles' and Catherine's honeymoon in the same riverside location. The King's liaison with Barbara was to continue for several years, in what by then was an established royal tradition. To add insult to injury, Charles also appointed Barbara as his new bride's Lady of the Bedchamber, probably to keep his mistress both sweet, and close at hand.

Barbara Villiers was born in 1640, the only child of William Villiers, Lord Grandison, and his young wife Mary. Grandison died in 1643 after being wounded at the battle of Newbury while fighting in the Royalist cause. Barbara had grown up to be a beauty, with long auburn curls and violet-blue eyes. But as the daughter of a man who had backed the losing side in the English Civil War, she had little in the way of influence or fortune, and had difficulty attracting a suitable husband. Charles I had been executed and his son and heir was living in exile on the Continent. After Oliver Cromwell was sworn in as Lord Protector in 1653 Barbara's uncle Edward Villiers became involved in a conspiracy called the Sealed Knot, whose mission was to foment an uprising in England and bring about the restoration of the monarchy. Barbara meanwhile began a passionate affair with the Earl of Chesterfield, and then in 1659 married a Royalist supporter called Roger Palmer, who disregarded his father's prediction that his intended bride would make him one of the most miserable men in the world. At the end of the year, with the return of Charles II already on the cards, she and her husband set sail for the Netherlands with other would-be courtiers to demonstrate their Royalist fervour. Barbara probably succeeded in becoming Charles's mistress before he ever set foot on the shores of his kingdom.

At Court it was generally believed that Barbara Villiers



Barbara Villiers with her son Charles Fitzroy, painted by Peter Lely, c1663

possessed a good deal of power over the King. Opinion was sharply divided as to whether she should be cultivated, or manoeuvred out of the way. On one level this is pure Restoration comedy; but we ought also to bear in mind that in 1649 Charles's father had been sent to the scaffold for wielding power in an unconstitutional manner. Now, according to some, the new king was being ruled by a woman who was little more than a whore. It wasn't long before someone at Court went to the trouble of letting Queen Catherine in on the secret of just how far her Lady of the Bedchamber's duties in the Palace extended. Samuel Pepys, on the other hand, the Clerk to the Navy Board, was one of Barbara's most ardent admirers. One day while walking through the Privy Garden in Whitehall he caught sight of some of her lacy smocks and petticoats hanging on a washing-line: "The finest ... that ever I saw," he wrote in his Diary, "and did me good to look upon them."

The child who was born to Barbara in 1662 was christened Charles, in two separate ceremonies. Roger Palmer had arranged for the baby to be bap-

tised into his own Roman Catholic faith. Six days later, in St. Margaret's Westminster, he was re-christened into the Church of England with both Barbara and the King in attendance. Palmer at that point separated from his wife, who between 1663 and 1665 went on to present Charles with three further children - Henry, Charlotte and George FitzRoy. In 1670, when the King was finally planning to shunt Barbara aside to make room for his new love Nell Gwynn, he awarded her the title Duchess of Cleveland. This is commemorated in the name of a street built over 100 years later along a former farm track marking the western limit of the Tottenham Manor Estate. Back in 1685 the Earl of Arlington had left this Estate to his daughter Lady Isabella Benet, who since the age of four had been married to Barbara Villiers' second son Henry Fitzroy. Today Cleveland Street still straddles a boundary, between the modern boroughs of Camden and Westminster.

At the time of his marriage nine-year-old Henry Fitzroy was created the Earl of Euston, and three years later he became the Duke of Grafton. His son Charles, the 2nd Duke, took over the lease of the Tottenham Estate from his mother Isabella when she died in 1723, making him the owner of the land that was later to form the northern part of Fitzrovia. It was Charles's grandson, another Charles (great-great-grandson of Barbara) who actually gave the go-ahead to the development of the area in the 1760s, when he purchased the Manor's freehold from the Dean and Chapter of St. Paul's. The Act of Parliament confirming this transfer was signed by his older brother Augustus, the 3rd Duke of Grafton, who at the time was the Prime Minister. This particular Charles Fitzroy, incidentally, was married to a woman called Anne

Warren, the daughter of Admiral Sir Peter Warren. Charles was also Vice-Chamberlain to Queen Charlotte, which probably gave rise to yet another of our street names.

Though Barbara Villiers never lived to benefit from the enormous profits which her sex life had generated, she did emerge from her relationship with Charles as quite a wealthy woman. She went on to have affairs with a whole string of men, including several aristocrats, an acrobat and an actor. She gave birth to her last child when she was 45, and in 1705 married a notorious chancer named Beau Feilding, who was later prosecuted for bigamy when his existing wife complained to Barbara's grandson the 2nd Duke of Grafton. Barbara herself died in 1709 at the age of 68.

To us her life may seem rather wild and desperate, but Barbara probably enjoyed herself a good deal more than the Queen whose existence she had blighted from the moment her ship docked in Portsmouth Harbour. Though Charles was in some ways quite loyal to Catherine, he soon made it clear that she was going to have to tolerate not only his love affairs but also the daily companionship of his mistresses. The Queen's Roman Catholicism and her failure, after three miscarriages, to furnish Charles with any legitimate children made her the target of a wave of unpleasant intrigue at Court. Eventually this lack of an heir was to lead to yet another constitutional crisis. Charles died in 1685 and was succeeded by his brother James II. In the 1688 Revolution which ousted him from the throne, one of the men who died fighting on the side of the Protestants William and Mary was Henry Fitzroy, 1st Duke of Grafton, aged just 27.

Personally I have mixed feelings about Barbara Villiers, but one thing seems clear. In the pleasure-seeking court of King Charles II both sexes enjoyed the freedom to engage in extra-marital affairs. For women, however, this lifestyle was only an option if they were beautiful and young. Some of them certainly acquired wealth and a degree of influence as a result. But in the process they also lost respect. The term most consistently applied to Barbara in the seventeenth century was 'Royal Whore'. Surely today she deserves to be celebrated in a different guise, as the Not-quite-Queen-Mother of Fitzrovia.

There are four portraits of Barbara Villiers in an excellent exhibition at Hampton Court, called 'The Wild, the Beautiful and the Damned', which runs until Sept. 30. In one of them (pictured above) she is shown in a 'Madonna and Child' pose with her eldest son Charles Fitzroy.



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# The Actress

She rushes out of Warren Street station and hurries to Starbucks. In the queue she checks her watch, remembering this routine from when she was a student at RADA: there was more time then – now she is always rushing. They don't know how lucky they are, she thinks. These young hopefuls she is about to meet.

'Next please,' the barista calls.

She orders a Frappuccino. 'Skimmed milk,' she says, and catches a glimpse of her profile in a mirror. She has to be careful: she's always been on the plump side but not quite curvy – her breasts aren't big enough; her waist is a little too thick. She sucks in her stomach. Her phone rings and she reaches into her bag for it.

'Hello?'

'Love the new headshots,' her agent, Emily, says. 'You look older.'

'Thanks.'

'It's a good thing: you can play mid-thirties or so. Yummy-mummy roles. Listen though, about your name –'

'What about my name?'

'Selina Anthes...it's too Greek.'

She hesitates. It isn't only her Greekness: she's seen the look of disappointment on the faces of casting directors – expecting a sultry young woman to go with that name. She says, 'I am Greek.'

'Half Greek. But you don't look it. Your asset is your American-ness. It gives you some appeal.'

Not extra appeal. She would like to tell her agent where she can get off, but she has to be careful. She's only been with Emily for a couple of weeks –

## A short story by SUNITA SOLIAR

her last agency closed. Perhaps Emily is testing Selina. 'I like my name,' she says.

'Of course you do.'

The barista shouts out her Frappuccino.

'I have to go.'

'Listen, don't worry. We'll work on it.'

She hangs up. The barista asks if she wants whipped cream.

'Please,' she says. 'I know the skimmed milk means I shouldn't.' The barista doesn't seem to hear her. She collects her drink. Closer to the mirror she catches the beginning of a line around her mouth. Yummy mummy. Christ. She's only twenty-seven.

She sits on a stool on the stage, waiting for the students to arrive. There are several other actors there, and they talk about recent projects. She had a minor role in a big British movie but her scenes got cut. She's done some T.V., a couple of film-school projects. As the students come in, eager and serious, she feels suddenly confident – she has her Equity card in her pocket and, after all, they are here to learn from her. That's something.

Their teacher, a man in his fifties with sleek grey hair and big hand movements, details the itinerary of the three-day course. Selina looks around the room at a boy wearing faded jeans; a girl in a long dress and uncombed hair. How old are they? Nineteen? Twenty? She used to think these types were cool when she was their age. She grew up on a small Greek island and most of her clothes came from catalogues. Now she has fashion sense – she wears trousers, a pretty blouse and a wide belt. A girl at the end of a row catches her eye: she is beautiful – slim, dark hair and sensual eyes. Selina sits up, breathes her stomach in. She is startled when the other actors rise – she did not hear the teacher finish speaking.

For the next two days Selina isn't paired up with the exotic girl but she can't stop watching her. She knows it is silly – at that age, so many girls seem young and beautiful. But Selina never was. She was larger then – a size sixteen. The sight of this girl makes her feel ashamed.

On the third day she works with her. The girl says, 'You're Selina, aren't you? Your improv yesterday was incredible.'

Selina notes the American accent. 'We have something in common,' she says.

'I'm Nicole.'

It's too plain a name for someone so striking. Selina wants to be able to scorn her but she's watched her improv work

## 'I'm the lowest form of celebrity' she spat out

too: she's beautiful and she can act! Only in this profession would they say it like that.

The scene they've been set is the opening of All About Eve. Selina plays Karen, best friend to Margo Channing; Nicole the aspiring actress, Eve. The line of action is clear: Eve must seduce Karen into taking her to Margo. They face each other and Nicole-Eve says, 'I hope you don't mind my speaking to you.'

Selina replies, 'Not at all.' But her words are meek. The role of Eve calls for a mousy, downtrodden young woman; Nicole dominates without trying. When Nicole says it took her courage to speak to Karen, Selina spits out: 'To speak to just a playwright's wife? I'm the lowest form of celebrity.' Her words accuse Nicole. It goes on like this, antagonistically. Selina makes it hard for her, enabling her to build up so much sympathy



Illustration by CLIFFORD HARPER

thy that if the film went on, Eve would come out as the rose of the piece.

The day is exhausting but eventually it ends. On her way back to the station Selina stops for coffee. She is asking the barista for skimmed milk, no whipped cream, when she catches Nicole's reflection in the mirror.

'Hi,' Nicole says. 'You really pushed me today.'

'The key is to work out what's really going on under the words. Eve is devious.'

Nicole orders an espresso. 'And I'd expected Karen to be open and accommodating,' she says, the keen student. 'I've seen the film...you made me find a different Eve. I had to prove myself.'

Yes, she thinks. A girl like Nicole never has to prove herself. Suddenly, Selina says, 'What's your last name? I'll look

out for your name in lights.'

'Nicole Miller. Nothing special. You gave me a lot today.'

Selina thinks: it will be at least a year until she graduates. Until then anyone might take her name, mightn't they? Like she said, it's common enough. To take some small part of her magic! To take it away! But is that the truth? No. No agent will let this beauty take that name into the world. If Selina appropriates it, this girl won't even miss it – better things await her.

Nicole watches her. Selina says, 'It's all about feeding off others. Never arrive on stage with a set idea of who you're going to be.' Her phone rings. 'Well, good luck.'

Outside she answers the call. 'So, about your name,' her agent says. 'I've got a couple of choices.'

Selina sips her coffee. 'No need.'

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# Design, photography and sculpture

## Art Fare

By CLIVE JENNINGS

**A**rt Fare continues with its mission to keep its readers abreast of Fitzrovia art developments through quickfire interviews with a selection of galleries. This time, we talk to three gallerists, new to Fitzrovia, each specialising in work in a specific medium: Libby Sellers – design; Zelda Cheatle – photography; and lens based media and Megan Piper – mid career painters and sculptors.

**Libby Sellers, Gallery Libby Sellers, 41 Berners Street**

FN: How long has the gallery been open?

LS: Eight months: we opened the doors to the new gallery space in September last year.

FN: What attracted you to Fitzrovia?

LS: The excellent coffee houses, the fantastic shoe repair shop and, of course, the other galleries.

FN: Where were you before?

LS: We used to operate as a pop-up gallery so in theory we were nowhere before, just everywhere every now and then.

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

LS: Libby Sellers is a design historian, gallerist and former senior curator of the Design Museum, London for seven years where projects included the first UK retrospectives of Marc Newson and Peter Saville. Libby was nominated for the 2008 Paul Hamlyn Breakthrough Fund for cultural entrepreneurs and the Wallpaper\* Courvoisier Design Awards in 2009.



*Sea of Galilee, by Yaakov Israel, in the Margaret Street Gallery.*

FN: What is your policy on choice of artists?

LS: We work with designers who choose to locate their work outside of the mainstream design industry, and instead create unique or editioned pieces that go beyond functionality to embrace autonomy, exclusivity and narrative.

FN: Any forthcoming highlights?

LS: To coincide with the Olympics, Gallery Libby Sellers is hosting our own take on the Games and presenting a chess salon with specially commissioned sets and games furniture. Also, a new musical score written and performed specially for our exhibition with the support of the Richard Thomas Music Foundation. By a quirk of fate, the timing of the London show

falls almost 40 years later to the day to that of the infamous 1972 Fischer v Spassky World Chess Championship.

**Zelda Cheatle, Margaret Street Gallery, 63 Margaret Street**

FN: How long has the gallery been open?

ZC: Since 21st April 2012.

FN: What attracted you to Fitzrovia?

ZC: Mixture of galleries and real life in the epicentre of London.

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

ZC: Zelda Cheatle and Deborah Goldman, photography and fine art.

FN: What is your policy on choice of artists?

ZC: Excellence in the medium.

FN: Any forthcoming highlights?

ZC: Yaakov Israel, James Bond and James Morris.

FN: Do you have associations/liaisons with other Fitzrovia galleries?

ZC: We know and like T.J. Boulting, Diemar Noble, Paradise Row and England + Co. We hope to become part of the Thursday late night, last Thursday of each month in galleries in the area.

FN: Around 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?

ZC: Yes, most definitely.

**Megan Piper, The Piper Gallery, 18 Newman Street**

FN: How long has the gallery been open?

MP: The gallery will open on 29th June 2012.

FN: What attracted you to Fitzrovia?

MP: It's an exciting area and has become a magnet for a varied and dynamic group of galleries. The number of galleries in the area has really put it on the map.

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

MP: Megan Piper and Andrew Morris. Before starting

the gallery Megan worked at Momart, the fine art handler. Andrew founded London Art Fair in 1988, so has had a long standing involvement with the art world.

FN: What is your policy on choice of artists?

MP: The Piper Gallery is dedicated to showcasing the work of contemporary artists whose careers have spanned forty years or more. The gallery aims to present these artists to a new generation and to demonstrate both the strength of their lifelong commitment to their practice and the continuing dynamism of their recent production.

FN: Any forthcoming highlights?

MP: Yes! The gallery's inaugural exhibition Then and Now opens on 29th June - looking at the work of two British artists: Edward Allington and Vaughan Grylls. An exhibition of Francis West's recent paintings will open on the 7th September and an exhibition of Tess Jaray's recent paintings will open on 10th October.

FN: Any information of interest about the building/previous occupants?

MP: 18 Newman Street is a Victorian property and was previously occupied by a company called Henry Newbery, who were based there for around 25 years. Henry Newbery was founded in 1782 by John Newbery, a Berkshire weaver, six generations of Newberys have created and sold upholstery trimmings and fabrics. The shop front has ornate and distinctive gothic detailing to the surround, and has been commented on in Westminster's conservation reports.



*Studio Job 'Pyramids of Makkum' at Gallery Libby Sellers.*



## Dickens also lodged in Bolsover Street

Charles Dickens lived in Bolsover Street in addition to all the local addresses listed in our last issue, writes Mike Pentelow.

The actual site, on the north east corner with Carburton Street, is now occupied by Regent's Park Holiday Inn.

Ruth Richardson in her book "Dickens & The Workhouse" revealed that Dickens took lodgings in the street in 1837 when it was called Upper Norton Street.

According to one website (www.victorianweb.org) this was at number 30 Upper Norton Street (although it claims he was there in 1836).

Peter Potter's 1832 map of the Parish of St Marylebone shows that this was on the corner of Carburton Street, as described.

Interestingly, this is just 120 paces from Greenwell Street, which was called Buckingham Street in those days, and I remember reading in the 1970s that Dickens lived here also (although I have since been unable to retrace the source).

He certainly lived at 15 Buckingham Street, which still exists off the Strand (and also assigned this address to his fictional character David Copperfield), but is it possible Dickens also lived in the Buckingham Street, off Cleveland Street?

Ruth Richardson states Dickens lived in Buckingham Street off the Strand in 1831, whereas Claire Tomalin (in "Charles Dickens, A Life") states he lived in Buckingham Street, without specifying which one, three years later in 1834.

If any readers have any information about Dickens living in the Buckingham Street which is now Greenwell Street I would be grateful to receive it through this paper (contact details on page 2).

For those who missed the last issue Dickens lived at the following Fitzrovia addresses: 22 Cleveland Street (10 Norfolk Street), 147 Gower Street (4 Gower Street North), 70 Margaret Street, and 13 and 25 Fitzroy Street. He also installed the young actress Ellen Ternan at 31 Berners Street, visited his father at 34 Keppel Street, his great aunt at 16 Berners Street, his aunt at 7 Charlotte Street, and his uncle at 35 Oxford Street.

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# A wander through late-medieval streets

By STEPHEN CARTER

**Y**ou will not find it on any map of the area or any London A to Z, but "Hanway Close" is emerging as the preferred name to describe a very small conservation area, of two small lanes in the shadow of Centre Point at dawn.

They are Hanway Street and Hanway Place, in the corner of the Tottenham Court Road and Oxford Street intersection (the south eastern tip of Fitzrovia), which are delicately juxtaposed between many worlds old and new. Apart from offering a rich diversity of restaurants, bars, services, trades and shops (including direct access to two of London's most vibrant shopping parades Oxford Street and Tottenham Court Road), the area pulsates with the sounds and syncopations of music for all ages ranging from Flamenco to soul and R&B. The Beatles were regular visitors to this locale in the swinging sixties and there is still that feeling of a cool place to chill, listen to music dance or admire the flamenco dancers.

Hanway Street was designated as a conservation area in 1990 because of its "intimate character and charm, created by the narrow, curving streetscape and piecemeal way in which it has developed". The street is one of the last late-medieval routes through Fitzrovia and St Giles and is recognised as having significant historic value by both Camden and Westminster. Yet the recent decision to grant planning permission for the widening of the Tottenham Court Road entrance to Hanway Street to accommodate delivery lorries for a new Primark retail outlet was met with regret and disappointment from local residents and conservationists. Construction on the vast 85,000 square feet Primark clothing store opposite Tottenham Court Road station (where Virgin, Zavvi and Sports Direct used to be) commenced early in 2011 and it is expected to be open later this year. The disruption to the lives of local residents and to the flow of pedestrian traffic is already causing concern.

Many of the few remaining



JONAS HANWAY (Getty Images)



Hanway Street and Hanway Place with its mix of record shops and bars. Inset right: The plaque to E H Baldock (opposite where Bradley's Spanish bar is now) who ran a china curio shop.

residents fear that their neighbourhood's concerns are not fully addressed by either Westminster or Camden Council and that they are often forgotten or neglected – there is a real concern that they all too often fall between the boundary cracks. In spite of this many residents feel that with the support of the wider community we can conserve this unique area. Those who have read Neil Gaiman's (1996) *Neverwhere* may remember the depiction of Hanway Place as an entrance to *London Below*.

"He turned into Hanway Street. Although he had taken only a few steps from the well-lit bustle of Oxford Street, he might have been in another city: Hanway Street was empty, forsaken; a narrow, dark road, little more than an alleyway, filled with gloomy record shops and closed restaurants, the only light spilling out from the secretive drinking clubs on the upper floors of buildings. He walked along it, feeling apprehensive....The Mandeer, that was the restaurant. He passed the brightly lit front door, the restaurant's steps leading invitingly down into the underground, and then he turned left."

The Mandeer, according to local residents, was London's first and finest vegetarian restaurant. It is now long gone and superseded by Hakkasan, one of London's most exclusive and expensive eating venues. It

is reputed to be an oasis in a quiet place. Today the record shops are enjoying a revival and have acquired street cred as retro vinyl meccas. The upstairs and downstairs clubs have become fashionable drinking bars for a variety of people who can appreciate and enjoy a relaxed and bohemian atmosphere. Even though the landmark Blue Post pub has vanished from the TCR corner of Hanway Street, there are numerous bars and restaurants to cater for a variety of tastes. The gloom of neglect and despair is lifting and the blossoming of this dynamic corner at the heart of London will be greatly assisted by the continued involvement of the residents, traders and wider community in the appreciation and promotion of their unique area.

The main street originally known as Hanover Yard, became Hanway Yard and then Hanway Street. It follows the line of an ancient footpath which can be reliably traced back at least to the time of Henry VIII; and the construction of buildings seems to have started in the early 1700s. There is early reference to what was described as a little field partly in the parish of St Pancras (now part of Camden) and partly in the parish of St Marylebone (now in Westminster), containing 2.5 acres sold by James Mountjoy in 1569. According to Edward Walford in *London Old and New* Vol. 4, 1878: "it was for

some time the resort of the highest fashions for mercery, and other articles of dress; and it has continued to this day to be noted for its china-dealers and curiosity shops, as it was in days of yore when high-heeled shoes and stiff brocades were all the rage."

Just how it acquired its name is not clear although there has been speculation the title derives from Jonas Hanway, who reputedly introduced the umbrella to England and may have run an outlet in this fashionable shopping street of traders in china, fabrics, watches and other accessories.

Another famous resident was the builder William Baker who lived in Hanway Street at the time he laid the first stone in nearby Baker Street in 1755. In 1808, another resident, Mrs. Elizabeth Alexander, who claimed to be aged 106, was reputed to be the oldest woman in England. In the absence of reliable records who knows whether she actually was 106 years old.

As you enter Hanway Street from the Oxford Street end look out for a little sign reminding us that the widening of the road in 1841 was made possible through the generous donation of E.H. Baldock who ran a china curio shop. Baldock's, as the museum-like shop was known, was a

great supporter of porcelain from Davenport pottery in Staffordshire and contributed to that company's success and early expansion.

Lesser known facts about Hanway Place include the secret location of an LEB power sub-station (St Marylebone sub-station) in the deep basements of two adjoining residential Georgian buildings during the second world war to hide it from enemy action. More recently, residents also boast that "the Village" (which has moved to nearby Soho) opened in Hanway Street and was the first gay bar in London's West End.

Walking through is like taking a trip back in time: the Westminster Jews Free School building, which was opened in 1811, the gaudy array of album covers in the retro vinyl record shops and the diversity of restaurants ranging from Spanish, Japanese, Korean and Fusion.

There is always the restorative sound of music wafting from the shops and bars, and the joyful sense of being invited to join the dance. Yet it retains that feeling of being shut away from observation; hidden, other worldly, and lost in time and space; a forgotten treasure. Like all great gems it has to be appreciated, protected and conserved.

This part of the Street was widened SIX FEET in the year 1841 at the joint expense of Lieut Col ROWLES & E H BALDOCK the Ground having been given for that purpose by E H BALDOCK

# Hospital high jinks at the Middlesex

**Radiating Knowledge, The Story of The Middlesex Hospital Schools of Radiography, edited by Adrienne Finch (published by Disco).**

**T**he hilarious escapades of two larger than life women who ran the Middlesex Hospital Schools of Radiography after the war enliven this excellent book.

Marion Frank, who became principal of the schools in 1948, had fled Nazi Germany as a Jewish refugee at the age of 17 in 1937. Her first experience with the hospital had been in 1938 when her application to train as a radiographer was rejected because of her German origins.

In the particularly severe winter of 1947 she worked unpaid at the hospital for three months to gain post-diploma experience, and did most of her studying in bed to keep warm.

After that she went to work in a Canadian hospital, but gave in her notice after being asked to do work for which she was not trained. With no money she applied to a circus to be a human cannonball. When the circus manager made it clear that sex with him was part of the deal she discharged herself before he fired her. She cleaned up this story for some more respectable audiences by claiming he had told her she was too fat.

The position of superintendent radiographer and principal of the school at Middlesex Hospital became vacant in 1948 and she applied for it. While returning to London by sea in steerage class she met a doctor who advised her to wear a hat for the interview. On arrival she spotted what she thought was a hat shop from the top of a bus. It turned out to be selling lampshades, so she bought one and wore that to the interview, and was duly appointed.

She lived in one of the hospital staff homes where strict segregation of the sexes was enforced after a certain time of the night. On one occasion a male radiologist, wrapped only in a towel after visiting the communal bathrooms, found himself locked out of his room. He shared a balcony with Marion's room, so knocked on her door to get to it. To preserve each other's modesty it was agreed she would open the door, and return to her bed under the covers. As the radiologist approached the balcony he trod on one of Marion's mousetraps which snapped on his foot. As he yelled, his towel slipped and Marion leaped out of bed to see what all the alarm was about.

Sir Winston Churchill was taken to the hospital in 1962 to have a fractured thigh treated. Because he was known to swear a lot, it was deemed inappropriate for young female radiographers to be present, so Marion filled in and found it impossible to keep him still for the x-rays. As crowds gathered outside in

## Book reviews

By MIKE PENTELOW

Cleveland Street upon his release she gave strict instructions to staff that they were not to take any photographs of Churchill leaving. She was embarrassed therefore when the Daily Telegraph next day published a picture of her leaning dangerously out of a window to film the event on her cine camera.

In 1980 she was awarded the OBE and the school celebrated with a party at which frankfurters were served. They had been steamed in a steriliser used for cleaning metal enema catheters (a common practice which was marked by the issuing of the "Order of the Frankfurter" to all those at the party). Luckily nobody got food poisoning.

The other powerful woman was Mary Craig who was at the hospital from 1934 to 1974 and as well as being a tutor was in charge of the Meyerstein Institute of Radiotherapy.

She too was awarded the OBE (in 1972). Not being the owner of such a conventional item as a handbag she had to borrow one when receiving the award from the Queen at Buckingham Palace. When Mary



returned the handbag to her friend she absent mindedly left the OBE medal inside it.

She was known for encouraging all grades to progress and trusted her staff fully. Once she was asked to give a talk to a radiographers' conference on "The Art of Delegation." She delegated her deputy, Margaret Wells, to do it for her, which the audience thought was a superb example of practising what she preached.

There are other amusing inci-

dents in the book involving other characters. These include x-raying a sword swallower to prove he did actually swallow the sword, a private patient having a barium enema instead of a spine x-ray, and sowing the courtyard lawn next to the x-ray department with mustard and cress to fool the pompous boss into thinking radiation was causing the grass to mutate.

But there is a wealth of much more serious material proving the great worth of the schools.

During their existence from 1935 to 1990 they trained over 1,200 students in diagnostic and treatment radiology, medical ultrasound and nuclear medicine. They came from 52 different countries and had a huge influence throughout the world.

**Copies of the book (ISBN: 978-0-9571625-0-1) can be obtained at the UCLH shop, Euston Road, or by emailing Patricia Ducker p.ducker.barber@btinternet.com**

## Bombing apartheid with leaflets

**London Recruits, The Secret War against Apartheid, edited by Ken Keable, published by the Merlin Press (ISBN 978-0-85036-655-6).**

**T**he smuggling of anti-apartheid taped broadcasts and leaflets into South Africa bolstered the liberation movement when it was at its lowest ebb in the 1960s.

And it was all planned at great personal risk in the Goodge Street area, as is revealed in this new book.

After Nelson Mandela and numerous other activists were jailed for life in 1964 and the underground network destroyed it "spelt the nadir of the liberation struggle", writes Ronnie Kasrils in the book's introduction.

He himself was exiled to London and formed a command group to plan daring acts to demonstrate the African National Congress was not dead. These included broadcasting taped messages and distributing leaflets (blown into the air from exploding buckets) at rail and bus stations in South Africa during rush hours.

The command group met at 39 Goodge Street, the shabby office of Yusuf Dadoo and the exiled South African Communist Party. The group consisted of Kasrils, Dadoo, Joe Slovo, and

Jack Hodgson. Just round the corner was the African National Congress office at 49-51 Rathbone Street, and the Anti-Apartheid Movement at 89 Charlotte Street (after its original office was bombed in 1961 by BOSS, the South African secret police, at 200 Gower Street).

Ken Keable was one of those recruited to release "leaflet bombs" in South Africa. He recalls meetings with Kasrils outside the Dominion Theatre, 269 Tottenham Court Road. "For the most secret work he took me to a flat near Tottenham Court Road, the owner of which had given Ronnie a key. It was there that he gave me a suitcase with a false bottom containing about 1,200 small envelopes, already addressed, which I was to post in Johannesburg."

This flat was possibly 28 Tottenham Street, where Martin and Fiona Green lived and let the ANC and its choir meet.

As well as posting the letters Keable released one of the leaflet bombs with its broadcast message. "Ronnie had played the tape to us in the flat in London," he writes. "It started with 15 minutes of silence (this was our



**RONNIE KASRILS**

get-away time) followed by the striking words 'This is the African National Congress, this is the African National Congress, this is the voice of freedom.' Some militant songs were next, performed by the London based ANC choir known as Mayibuye. I think the first song was the ANC anthem, Nkozi Sikelel' iAfrika, and followed by a speech."

The leaflets were released simultaneously in other towns and were widely reported in the press, which sent out a message that the ANC was still alive and active.

Another recruit was Eddie

Adams. "The first part of my introduction to what was needed was a training session with Ronnie in an empty office in Charlotte Street. We crouched behind some desks while he explained and showed me how to operate a street broadcast. The second session related to what we called 'leaflet bombs'. These consisted of a domestic plastic bucket with a platform over a tube with explosive powder in it. On the platform was a pile of propaganda leaflets. This was set off by a timer of the type used by motorists when they parked their cars. They buzzed when the parking time was up. This device would send leaflets a hundred feet into the air." His was set off at Cape Town railway station in 1969.

Another recruit anonymously recalls being trained in making basic explosive mechanisms from easily obtainable components in "a small attic room somewhere off Oxford Street."

Other recruits were selected by Bob Allen, London secretary of the Young Communist League, and introduced to Ronnie Kasrils "usually in a particular pub near to Tottenham Court Road tube station." A pub in Tottenham Court Road was

**CONTINUED ON PAGE 15**

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

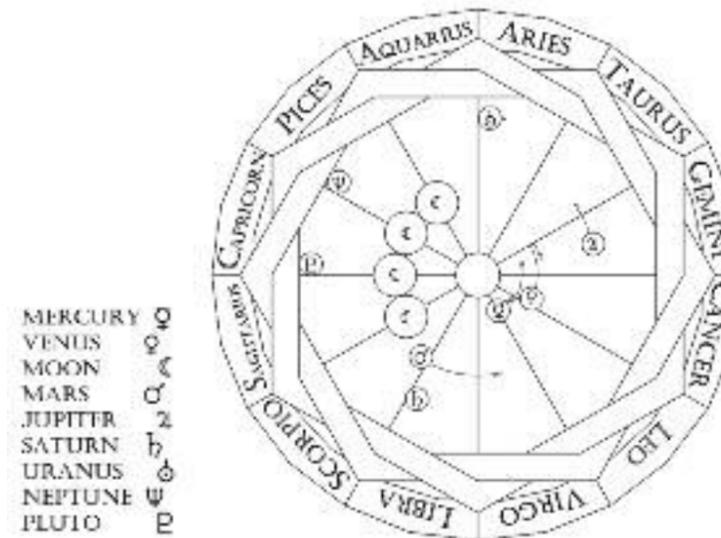
By **GEORGE BINNING**

Where will you be spending June 20th, the summer solstice? The longest day of the year ought to be spent celebrating appropriately, if for no other reason than to sate the inner pagan in all of us.

An evening picnic would be suitable enough, or a mad dance around a burning wicker man for those who want to go the whole hog. I might go to Stonehenge with a very large picnic.

Between the end of June until mid August Mercury will come into opposition to Neptune three times. The resonance of this distant pulse will be felt most by Virgos and Geminis, but may well affect Leos and Pisces too (explained later). You can also see the tangled path of Mercury in Leo's section of the diagram, with Neptune hovering opposite.

## THE MOVEMENTS OF THE PLANETS JUNE - SEPTEMBER 2012



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

**Aquarius**  
There is a Friday 13th in July this year and on that day Uranus goes into retrograde in Aries sky. Without wanting to alarm you, Uranus is the forebear of unpredictability, and unforeseen events may prove very problematic.

**Taurus**  
You Taurean's are thought to be quite well grounded people, though maybe an intimate relationship is causing you to question that? When Venus faces Pluto on August 15 you may be forced to take a risk on it, but don't worry about factors you cannot control.

**Gemini**  
Your planet Mercury was a complex relationship with Neptune this summer. In astrology, the personalities of the Sun, Moon, and planets each have an influence over one particular star sign. Neptune is the exception, signifying that for Gemini, this will be a period of personal reflection. Things will start become clear from the 8th of August and you can definitely look forward the 13th.

**Cancer**  
August will bring fleeting love underneath two full moons as Venus canters through the house of Cancer. There is danger of missing the opportunity as Uranus sits square at the beginning of the month.

**Leo**  
Solstice falls as Mercury reaches the edge of Leo's sky in June. Your strengths will set you apart. Britain may be double dipping, but if you are considering a change of scene at that time, I forecast growth.

**Virgo**  
A Virgo can be more prone to over-analyse than a Gemini, so be careful of over thinking events that may be significant only to you around the 28th of June and 4th of August, again, look forward to the 8th and 13th.

**Libra**  
Mars drifts into conjunction with Saturn in Libra's sky on the 15th of August. In your personal life, leadership and responsibility will augment your natural sense of diplomacy.

**Scorpio**  
You may have difficulties in love this summer, perhaps your way with words isn't working to your advantage? The arrival of Mars on the 24th of August should encourage you to be clearer.

**Sagittarius**  
When Jupiter moves into Gemini on June 12 you may start to feel more confident to experiment with your working methods. You may have to adapt to a new situation in the workplace, make it play to your strengths.

**Capricorn**  
Is there a professional code to writing your own horoscope? The conjunction of Mars and my ruling planet Saturn (15 August) is promising, and makes me feel

like kicking butt on that day. Though not much portents in my love life anytime soon!

**Pisces**  
In July and August, your ruling planet Jupiter moves into a more favourable position with Neptune, which hangs in your sky. You will be in command of your senses, good news for those with hayfever.

**Aries**  
When Uranus, your ruling planet hits a square with Jupiter on June 26 you will come up against rules and boundaries, you might consider rebellion.

## Ten years ago



Getty Images

## Suggs the car cleaner

Suggs (pictured), the singer with the band Madness, recalled his life in Fitzrovia when appearing on Radio 4's Desert Island Discs.

He lived above Maples carpet shop in Tottenham Court Road and was a regular at the nearby Roxy Club which hosted up and coming punk bands such as The Clash.

"From that I got the idea that anybody could have a go," he said.

At the time he was working in Warren Street, cleaning second hand cars for dealers "every day regardless of the weather."

Meanwhile the rich and famous were being attracted to the private Portland Hospital in Great Portland Street to give birth. Rooms cost from £694 to £1,244 a night and a Caesarean cost £3,256 for the first night.

Among those who stayed there were Liz Hurley, Zoe Ball, Victoria Beckham, Anneka Rice, Jerry Hall, Pamela Stephenson, Mel B, Patsy Kensit, Victoria Wood, and Julie Walters.

From *Fitzrovia News*, December 2002 (no issue appeared in the summer that year).

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### CONTINUED FROM PAGE 14

also where another recruit, Pete Smith, was briefed by Joe Slovo and Yusuf Dadoo, for a mission to Pretoria.

Alex Moumbaris, a Greek communist, also planted leaflet bombs, after making contact with the ANC when its Rathbone Street office was in the same building as the League for Democracy in Greece, campaigning against military rule.

Ronnie Kasrils went on to become head of intelligence for MK, the military wing of the ANC, where he became known as the "Red Pimpernel" and then deputy defence minister in the first South African government after apartheid.

He wrote a book "Armed and Dangerous - my undercover struggle against apartheid", published in 2004, which has a chapter on the London Recruits.

# PUB SIGNS OF THE TIMES

The *Fitzrovia News* "pub signs" poster has rapidly achieved historic status.

In the few months since it was published no less than five of the local pubs on it have changed their hanging signs.

Three of them have sadly replaced pictorial signs with just the bare name - so to see the more interesting originals you will have to get the poster. These are the College Arms at 18 Store Street, the Green Man at 36 Riding House Street, and the Smugglers Tavern at 28 Warren Street (although thankfully it retains the figurehead of a seafarer).

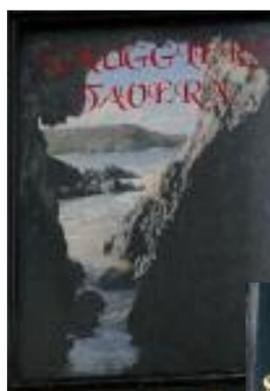
The Mortimer Arms at 174 Tottenham Court Road has changed its name to the Fitzrovia Belle so has changed its sign accordingly, with a new picture.

The Bar at TCR, at 183 Tottenham Court Road, has amended its name to TCR Bar, and also changed the sign while keeping the non-pictorial lettering format.

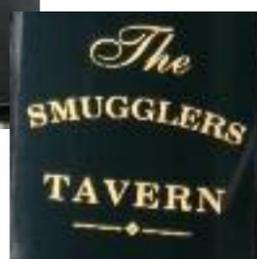
The full colour poster is available in two sizes which can be purchased from the Fitzrovia Neighbourhood Centre at 39 Tottenham Street, W1T 4RX. A2 (590x420 mm/23x16.5 inches) are £5 each, and A3 (415x295 mm/16.5x11.5 inches) are two for £5.



The Mortimer Arms as it was (above) and as the renamed Fitzrovia Belle (right).



The Smugglers Tavern as it was (above) and now (right).



The College Arms old (above) and new (right).



# WHAT'S ON AROUND FITZROVIA

Email [news@fitzrovia.org.uk](mailto:news@fitzrovia.org.uk) by 11 August for September 2012 issue, and put "Listings" in the subject box.

## ART GALLERIES

**Alison Jacques Gallery**, 18 Berners St ([www.alisonjacquesgallery.com](http://www.alisonjacquesgallery.com)): To Jun 31 – Saul Fletcher.

**Arch One**, 12 Percy St ([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 Jun 23 – David Price (The Close of the Silver Age) & Blue Curry (New Work). Jun 28 to Aug 18 – Jake Harvey (Stone) & Jessica Harrison, Aksuo Okamoto.

**Arup Phase 2**, 8 Fitzroy St ([www.arup.com/phase2](http://www.arup.com/phase2)): Check website for details.

**Bartha Contemporary**, 25 Margaret St ([www.barthacontemporary.com](http://www.barthacontemporary.com)): To Jun 30 – Julia Mangold. Jul 5 to Aug 18 – Mike Meire (Economy of Attention).

**Black Arts Company**, 73 Great Titchfield St ([www.theblackarts.org](http://www.theblackarts.org)): Check website for details.

**Building Centre**, Store St ([www.buildingcentre.co.uk](http://www.buildingcentre.co.uk)): To Jun 9 – ICE London Civil Engineering Awards 2012.

**Caroll/Fletcher**, 56-57 Eastcastle St ([www.carrollfletcher.com](http://www.carrollfletcher.com)): Jun 1 to Jul 6 – Eulalia Valldosera (Blood Ties). Jul 20 to Sep 14 – Natascha Sadr Haghghian.

**Cole**, 3-4a Little Portland St ([www.colecontemporary.com](http://www.colecontemporary.com)): To Jun 9 – Robert Nichol (Erebus and Terror). Jun to Jul – Marie Angeletti.

**Coningsby Gallery/Debut Art**, 30 Tottenham St ([www.coningsby-gallery.com](http://www.coningsby-gallery.com)): To Jun 2 – St Judes in the City. Jul 15 to 21 – The Picture Show. Jul 23 to 28 – Pictures at an Exhibition.

**Contemporary Applied Arts**, 2 Percy St ([www.caa.org.uk](http://www.caa.org.uk)): To Jun 9 – Various artists (Five Decades of Harrow Ceramics). Jun 15 to Jul 21 – Various artists (The Bolingbroke Hospital).

**Curwen Gallery**, 34 Windmill St ([www.curwengallery.com](http://www.curwengallery.com)): Check website for details.

**David Roberts Foundation**, 111 Great Titchfield St ([www.davidrobertsartfoundation.com](http://www.davidrobertsartfoundation.com)): To June 9 – Curators Series 5 (Bouvard and Pécuchet's Compensatory Quest for Beauty).

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

**Derwent London Gallery**, 43 Whitfield St ([www.derwentlondon.com](http://www.derwentlondon.com)): Jun 14 to Aug 18 – Construction & Architecture.

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

**Gallery Different**, 14 Percy St ([www.gallerydifferent.co.uk](http://www.gallerydifferent.co.uk)): To Jun 12 – Various artists (Out of Africa). Jun 15 to Jul 17 – Various artists (Street Life). Jul 19 to Aug 18 – Various artists (London is Calling).

**England & Co**, 90-92 Great Portland St ([www.EnglandandCo.com](http://www.EnglandandCo.com)): Check website for details.

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

**Framers Gallery**, 36 Windmill St ([www.theframersgallery.co.uk](http://www.theframersgallery.co.uk)): To Jun 2 – A Go-Go Art Girls (Distilled Memory). Jul 16 to Aug 18 – Adrian Ensor (Monumental London).

**Gallery at 94**, 94 Cleveland St ([www.galleryat94.com](http://www.galleryat94.com)): Check website for details.

**Getty Images Gallery**, 46 Eastcastle St ([www.gettyimagesgallery.com](http://www.gettyimagesgallery.com)):

Check website for details.

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

**Haunch of Venison**, 51 Eastcastle St ([www.haunchofvenison.com](http://www.haunchofvenison.com)): To Jul 7 – Various artists (The Observer).

**Gallery Libby Sellers**, 41 Berners St ([www.libbysellers.com](http://www.libbysellers.com)): To Jun 16 – Royal Tichelaar Makkum (Pyramids of Makkum)

**Josh Lilley**, 44-46 Riding House St ([www.joshlilleygallery.com](http://www.joshlilleygallery.com)): Jun 1 to Jul 6 – Vicky Wright (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)): Jun 1 to Jul 5 – Nina Pandolfo (Feelings).

**Margaret Street Gallery**, 63 Margaret St ([www.margaretstreetgallery.com](http://www.margaretstreetgallery.com)): To Jul 5 – Yaakov Israel (The Quest for the Man on the White Donkey).

**Modern Art**, 23-25 Eastcastle St ([www.modernart.net](http://www.modernart.net)): To Jun 23 – David Altmejd. 29 Jun to Aug 4 – Sara Barker.

**Mummery+Schnelle**, 83 Great Titchfield St ([www.mummeryschnelle.com](http://www.mummeryschnelle.com)): To Jun 23 – Alexis Harding. Jun 29 to Aug 18 – Various artists (Distractions from the Modern).

**Nancy Victor**, 6 Charlotte Place ([www.nancyvictor.com](http://www.nancyvictor.com)): To Jun 5 – Lesley Hilling (Under the sign of the Hour Glass). Jun 8 to Jul 6 – Chris Agnew (The Pomp of Circumstances). Jul 12 to Aug 3 – Helen Murgatroyd.

**National Print Gallery**, 56 Maple St ([www.nationalprintgallery.com](http://www.nationalprintgallery.com)): Check website for details.

**Nettie Horn**, 17A Riding House St ([www.nettiehorn.com](http://www.nettiehorn.com)): To Jun 17 – Bertille Bak. Jul to Aug – Dexter Dymoke.

**Paradise Row**, 74 Newman St ([www.paradiserow.com](http://www.paradiserow.com)): To Jun 30 – Tom Gidley (From the Corner of your Eye to the Corner of the room and Back Again).

**Pilar Corrias**, 54 Eastcastle St ([www.pilarcorrias.com](http://www.pilarcorrias.com)): To Jun 21 – Leigh Ledare (An Invitation). Jun 28 to Aug 3 – Mary Ramsden.

**The Piper Gallery**, 18 Newman St ([www.thepipergallery.com](http://www.thepipergallery.com)): Jun 29 to Aug 11 – Edward Allington and Vaughn Grylls (Then and Now).

**Rebecca Hossack Gallery (1)**, 2a Conway St ([www.r-h-g.co.uk](http://www.r-h-g.co.uk)): To Jun 2 – Peter Clark (Showtime). Jun 4 to 30 – The Artists of Ampilawatja (Songlines 24). Jul 2 to Aug 8 – Londinium.

**Rebecca Hossack Gallery (2)**, 28 Charlotte St ([www.r-h-g.co.uk](http://www.r-h-g.co.uk)): To Jun 2 – Hepzibah Swinford. Jun 14 to Jul 7 – Lucy Casson.

**Regina Gallery**, 22 Eastcastle St ([www.reginagallery.com](http://www.reginagallery.com)): To 23 Jun – Pavel Pepperstein, Victor Pivovarov (Ophelia).

**Rollo Gallery**, 51 Cleveland St ([rolloart.com](http://rolloart.com)): To Jun 30 – Sarah Lederman (A Notion of Longing).

**Rook and Raven**, 7/8 Rathbone Place ([www.rookandraven.co.uk](http://www.rookandraven.co.uk)): Jun – Penny (Economy of Scale).

**Rosenfeld Porcini**, 37 Rathbone St ([www.rosenfeldporcini.com](http://www.rosenfeldporcini.com)): To Jun 27 – Roberto Almagno (The Perfection of Form). Jul 6 to Sep 15 – Mehran Elimnia.

**Store Street Gallery**, 32 Store St ([www.storestreetgallery.com](http://www.storestreetgallery.com)): To Jun 23 – Various artists (Rock, Paper, Scissors). Jul 13 to Aug 18 – Various artists (Icons).

**Tiwani Contemporary**, 16 Little Portland St ([www.tiwani.co.uk](http://www.tiwani.co.uk)): Check website for details.

**T J Boulting**, 59 Riding House St ([www.tjboulting.com](http://www.tjboulting.com)): To Jun 2 – Robin Maddock, Jared Schecter (God Forgotten Face / Anonymity).

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

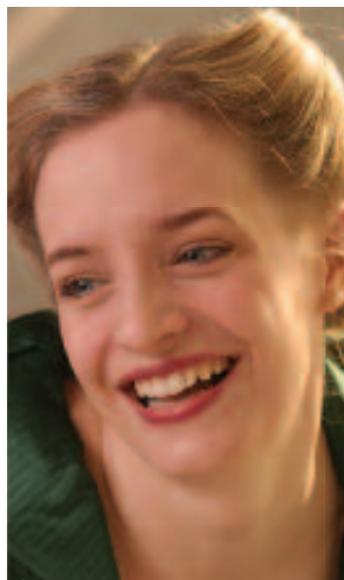
**Gallery Vela**, 38 Langham St ([www.galleryvela.com](http://www.galleryvela.com)): Jun 1 to Jul 7 – Veronica Smirnoff (The Madding Spring).

**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)): Check website for details.

**Yannick Gallery**, 74 Wells St ([www.yannickgallery.com](http://www.yannickgallery.com)): Check website for details.

## LIVE MUSIC



*Fitzroy Square Opera presents La bohème by Puccini. Sung in English & performed by The Garden Opera Company Fitzroy Square Gardens, London W1 Thursday 28 June 2012 at 7.30pm. Box Office: 07581 257 594 Email: [opera@fitzroviaresidents.com](mailto:opera@fitzroviaresidents.com) [www.fitzroviaresidents.com](http://www.fitzroviaresidents.com) Tickets (inc. Seat): Adults in advance £27.50, on the gate £30 Under 18s £22.50, Under 5s free (one per paying adult)*

**All Saints**, 7 Margaret St: See "Other Events" at end.

**Bolivar Hall**, 54 Grafton Way ([www.cultura.embavenez-uk.org](http://www.cultura.embavenez-uk.org)): Luis Quintero Guitar, June 8; Mother Tongue, violin and piano, June 12; Inti Raymi Festival, June 14; Latin-American Music Festival, June 26; Casa Alba, music and dance, June 29.

**The 100 Club**, 100 Oxford St ([www.the100club.co.uk](http://www.the100club.co.uk)): Jim Penfold & The Hollywood Killers, June 9; Milos Karadaglic, June 11; Buster Shuffle, June 12; Chantel McGregor, June 14; Redline, June 15; Barry from Watford's Bingo Bonanza! June 19; Police Dog Hogan, June 20; The Golden Eagle Jazz Band, June 21; Joanofarc, June 22.

**UCL Chamber Music Club**, Haldane Room, Main Campus, Gower Street ([www.ucl.ac.uk/chamber-music](http://www.ucl.ac.uk/chamber-music)): June 7, 5-6.30pm.

## THEATRE

**Bloomsbury Theatre**, 15 Gordon St ([www.thebloomsbury.com](http://www.thebloomsbury.com)): An Evening with Martin Amis, June 12; Gregory Porter, June 13-14; Spring into Summer, June 16; Focus on the Positive, June 18; Laugh Till It Hurts, June 20; Tome Stade Live - DVD Recording, June 21-22; Barry and Stuart: Show & Tell, June 23; The Only Way Is Masters, June 29-30. Ballet Central, July 6-7.

**Camden People's Theatre**, 58-60 Hampstead Rd ([www.cpththeatre.co.uk](http://www.cpththeatre.co.uk)): Pop Magic, June 8-10; World War Freeze, June 23-24.

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

**London Palladium**, Argyll St ([www.the-london-palladium.com](http://www.the-london-palladium.com)): The Wizard of Oz, ongoing.

**RADA**, Malet Street, opposite Birkbeck College ([www.rada.org](http://www.rada.org)): **John Gielgud Theatre**: Stars in the Morning Sky, until June 9. **GBS Theatre**: You Never Can Tell, until June 9. Masked, and Penetrator, June 28 to July 7. **Jerwood Vanbrugh Theatre**: Cymbeline, until June 9. As You Like It, June 29 to July 7. The Merchant of Venice, July 2-7. King Lear, June 30, July 3 and 5. **Rada Studios**, 16 Chenies Street: Honeybees the Musical, June 23; The Merchant of Venice, and The Canterbury Tales double bill, June 27-29; Design and Costume Graduate Exhibition, July 5-7.

## CINEMA/FILM

**Bolivar Hall**, 54 Grafton Way ([www.cultura.embavenez-uk.org](http://www.cultura.embavenez-uk.org)): El Gran Azul, June 1.

**Green Man**, 36 Riding House St: London Animation Club ([londonanimationclub.com](http://londonanimationclub.com)) upstairs, June 12, then first Tuesday of month.

**Odeon**, 30 Tottenham Court Road: 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)): Frankenstein, June 14 and 16; La Traviata, Aug 11; Ravel Live, Aug 19; The Fairy Queen, Aug 21; La Nozze di Figaro, Aug 23.

**UCL JZ Young Theatre**, Anatomy Building, Gower St: The Valley of Gwangi, June 20, 6.30pm.

## LIVE COMEDY

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

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

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

## KARAOKE/DISCO

**TCR Bar**, 182 Tottenham Court Rd: Open mike for singers to live backing group, every Thursday, 7pm.

**One Tun**, 58 Goodge St: Karaoke, June 2, then last Saturday of month.

## PUB QUIZZES

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

**Prince of Wales Feathers**, 8 Warren St: June 11 then very Monday, 7pm.

## EXHIBITIONS

**British Museum**, Great Russell St ([www.britishmuseum.org](http://www.britishmuseum.org)): Shakespeare: staging the world, July 19 to Nov 25; Modern Chinese ink paintings, until Sept 2; Picasso Prints: The Vollard Suite, until Sept 2; Crowns and ducats: Shakespeare's money and medals, until Nov 25.

**Bolivar Hall**, 54 Grafton Way ([www.cultura.embavenez-uk.org](http://www.cultura.embavenez-uk.org)): Examples of restoration work to Venezuelan cultural heritage sites, June 21-25.

**Grant Museum of Zoology**, 21 University St ([www.ucl.ac.uk/museums/zoology](http://www.ucl.ac.uk/museums/zoology)): Extreme Animals (half term activities), June 6-8; Buried on Campus (human bones), until July 13; Silly Season (animal behaviour), until July 17.

**Royal Institute of British Architects**, 66 Portland Place ([www.architecture.com](http://www.architecture.com)): Contemporary Norwegian Architecture, until June 15; Design Stories: The Architecture Behind 2012, June 25 to Sept 21.

**Slade School of Fine Art**, Gower St ([www.ucl.ac.uk/events](http://www.ucl.ac.uk/events)): MA/MFA Fine Art Degree Show, June 9-14.

**UCL Art Museum**, South Cloisters, Gower St ([www.ucl.ac.uk/events](http://www.ucl.ac.uk/events)): One Day in the City, June 15 to Aug 10.

**Wellcome Library**, 183 Euston Rd ([www.wellcomecollection.org](http://www.wellcomecollection.org)): Brains: The mind as matter, until June 17.

## TALKS

**Royal Institute of British Architects**, 66 Portland Place ([www.architecture.com](http://www.architecture.com)): Do Architects Help? June 19, 6.30pm; Beyond The Glass Room, July 3, 6.30pm; Masterplanning Futures, July 10, 6pm.

**UCL JZ Young Theatre**, Anatomy Building, Gower St: It Came from the Stores (curious objects from Grant Museum of Zoology), July 17, 6.30pm.

**UCL public lectures** (Thursdays, 1.15-1.55pm), normally Darwin Theatre, Gower St, entrance in Malet Place, but temporarily in British Museum ([www.ucl.ac.uk/events](http://www.ucl.ac.uk/events)): Neanderthals excavations at Jersey, June 7; Virtual British Museum collections online, June 14; A book by any other name, June 21; Painting practices under the microscope, June 28.

**Wellcome Library**, 183 Euston Rd ([www.wellcomecollection.org](http://www.wellcomecollection.org)): Visualising the AIDS crisis, June 21, 3-4pm.

**Wheatshaf**, 25 Rathbone Place: Sohemian Society - Novelist Laura Del Rivo, June 18, 7.30pm; Nigel Jones (author of The Tower), July 5, 7.30pm.

## WALKS

**Fitzrovia Neighbourhood Centre**, 39 Tottenham St: Fascinating Fitzrovia, June 30, 12-1pm. £5

## OTHER EVENTS

**All Saints**, 7 Margaret St: A Diamond Jubilee Concert, June 24, 7.45pm.

**All Souls Clubhouse**, 141 Cleveland St ([www.clubhousew1.org](http://www.clubhousew1.org)): Diamond Jubilee Party, Greenwell St, June 1, 1-9pm.

**Royal Institute of British Architects**, 66 Portland Place ([www.architecture.com](http://www.architecture.com)): Fitzrovia Trail, Family Activity, June 30.