

# FitzroviaNews



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

Issue 130 Autumn 2013

## UCLH tries to wriggle out of agreement to provide affordable housing at workhouse

Camden Council refuse permission to amend 106 agreement for affordable housing and £1 penalty clause

By News Reporters

Camden Council has refused an application by UCLH NHS Foundation Trust to modify a section 106 agreement to provide affordable housing on the site of the former Strand Union Workhouse and Middlesex Hospital Annex on Cleveland Street. UCLH had applied under section 106BA of the 1990 Town and Country Planning Act to remove its obligation to provide around 44 socially-rented homes and to remove the penalty clause that enables the council to acquire the site for £1 if the obligations are not met.

The deadline for the clause to come into effect expired on 1 June 2010, but Camden have so far not exercised its right to acquire the land for affordable housing.

The agreement related to the planning permission for the University College Hospital at 235 Euston Road and to the former Odeon site at Grafton Way and Tottenham Court Road.

UCLH argued that the housing obligation and the penalty clause were a barrier to develop-

ment at Cleveland Street. UCLH also blamed the recent heritage listing of part of the former workhouse for making future development unviable.

UCLH used provisions introduced in the 2013 Growth and Infrastructure Act to modify the s106 agreement. The Act inserted a new Section 106BA, BB and BC into the 1990 Town and Country Planning Act. These sections introduce a new application and appeal procedure for the review of planning obligations on planning permissions which relate to the provision of affordable housing.

Included with the application to remove the affordable housing obligation was a letter from BNP Paribas Real Estate. In the letter supporting UCLH Robert Bexson wrote: "The s106 Agreement contains both a clause ("the £1 clause") and ambiguous wording relating to affordable housing which destroys any ability for the Trust to successfully present the property to the market and attract interest from developers".

The application had come in the wake of an announcement in July when UCLH invited the public to an exhibition outlining plans for redevelopment of the former workhouse site with around 100 homes. UCLH said it intends to submit a new planning application this autumn.

Camden's planning officers dismissed UCLH's arguments and in a delegated report they commented that UCLH had provided no evidence that the obligation to provide affordable housing made the site economically unviable and the penalty



Jazz in Great Titchfield Street. Adrian "Age" Northover plays the alto saxophone with The Valentinos. See centre pages. Photo: Etienne Gilfillan

clause allowing Camden to acquire the site is not a relevant consideration of the s106BA procedure.

UCLH's application was widely opposed by community groups in Fitzrovia and Bloomsbury.

"It is hardly surprising that given the Council's supine response over the years to UCLH's prevarication and procrastination in implementing the s106 agreement that they should

seek formally to renege on their legal obligations. Their case for so-doing is wholly without merit," writes Max Neufeld of the Charlotte Street Association in an email to Camden.

The s106 agreement with Camden Council required UCLH to submit a planning application by 2007 and deliver the affordable housing by 2010. If UCLH didn't comply Camden

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### News in brief

**Camden's planners** will decide on Thursday 5 September whether to approve **Whitbread plc's** plans to convert the Grade II\* listed Brook House in **Torrington Place** to a 179 bedroom **hotel**. The office block is part of the building containing **Heal's** and **Habitat**.

There are plans to convert offices to 34 flats at 31 - 36 **Foley Street**.

Design collective **Fitzrovia Now** will put on events from 14 to 22 September for the **London Design Festival 2013**. See [fitzrovia-now.com](http://fitzrovia-now.com)

This autumn will likely see **£20m plans** for changing the **Tottenham Court Road** and **Gower Street** one-way system back to 2-way working.

The **footpath** and **cycle lane** along part of **Howland Street** is to remain closed until March 2014.

The former **Odeon** site on **Tottenham Court Road** and **Grafton Way** will host **Artangel** by sculptor **Daniel Silver**. Free from 12 September until 3 November, excluding Mondays.

**Marriott** is to sell the recently refurbished former **Berners Hotel**.

**BBC Studios & Post Production** is to quit its **Charlotte Street** base after just 12 months. Financial problems and the forthcoming demolition of the neighbouring **Margaret Pyke Centre** were cited as reasons for leaving.

**Police** had to close part of **Riding House Street** (btw **Cleveland St** and **Nassau St**) to enable officers to investigate a crime scene on 11 August.

**Prince Harry** attended a private viewing of a collection of photographs showcasing the work of his charity

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# What's in store? The Fitzrovia Partnership BID

A year ago large businesses voted to create a new commercial district in Fitzrovia. **Linus Rees** reflects on what's happened and what lies ahead.

In August 2012 the Fitzrovia Partnership Business Improvement District (BID) was formed after a ballot of large businesses on the Camden side of Fitzrovia voted for it. The BID will raise (through a levy on business rates) around £1,000,000 every year, to market Fitzrovia as a destination of choice and provide improvements to the trading environment.

With the BID now in its second year, what effect has it had on the neighbourhood so far?

Since its inception many people have held a deep distrust for the Fitzrovia BID: a public-private partnership with Camden Council. There was no consultation with residents and small businesses, and *Fitzrovia News* had to make Freedom of Information Requests to Camden Council to extract information about the BID.

Since then some concessions have been won: there are seats on the board of the BID for residents and small businesses, and *Fitzrovia News* has been invited to briefings.

Visibly, little has changed over the last year in Fitzrovia. There are no unsightly canvas banners hanging from lampposts or garish posters declaring "Enjoy Fitzrovia". Little to suggest marketing Fitzrovia on a large scale and pushing the hours of commercial activity.

There has, however, been an increase in alcohol licence applications and change of use from retail to restaurant in the BID area but these may not be directly linked to the BID's efforts to market the Charlotte Street area as an eating and drinking quarter.

Some of these changes are the result of the coalition government's deregulation of town planning. There is no longer a need to submit a planning application for change of use from retail to restaurant use and several premises in Fitzrovia have now taken the opportunity to make use of this.

There could be some positive outcomes to the wider commu-

nity from Fitzrovia BID. A new recycling and commercial waste scheme provided for BID members could not only create savings but cut down on the number of waste and recycling trucks from several different companies that drive through the neighbourhood. The BID claims in its leaflets and August newsletter that the recycling service is free for members — "The Fitzrovia Partnership has launched the new FREE Recycling service for our Members" — but it appears that this is not the case.

One BID member told *Fitzrovia News* that glass is not included in the free recycling service and has to be paid for. When we questioned the BID manager Lee Lyons about this he said: "Recycling is free up to a certain level for a number of different items, following which services become subsidised. Items like glass are included in the scheme at a reduced rate that we have procured for BID members to enable them to still save on their current charges."

The Fitzrovia Partnership has also declared it "aims to be sustainable with all of its projects, and is set to become the UK's first Clean Air Exemplar BID, as well as becoming ISO14001 certified." Quite how this squares with the amount of construction traffic that will be caused by its founding member Derwent London's forthcoming total demolition and rebuilding of 73 Charlotte Street and part-demolition and redevelopment of 80 Charlotte Street right at the heart of the BID district remains to be seen. Presumably they'll be seeking some sort of an exemption.

There is also the possibility that the Fitzrovia BID will lend support for community projects in the shape of funding and expertise. There are plans to restore the mural at Whitfield Gardens and make improvements to The Warren open space and the BID say they are interested in supporting this. That is to be welcomed.

On the evening of

Wednesday 13 November the Fitzrovia Christmas Lights will be switched on for Tottenham Court Road, Charlotte Street, and Goodge Street. There will also be "two Norwegian spruce Christmas trees decorated in bright and warm baubles and tinsel providing a focal point for community events, under the canvas of white chandelier style

**'Increasingly the area is becoming more commercially active during the evenings, with disturbance from large numbers of people congregating outside pubs and some cafes'**

lighting that will maintain a strong presence across the area. Trees that align the streets will also be adorned with a white hue from our specially commissioned pea lights," say the BID company.

Not surprisingly "the scheme met with widespread approval from Members who attended the recent Retail and Restaurant & Evening Economy sub-groups", they reported.

Christmas lights might seem innocuous but they are there to attract increasing numbers of people into Fitzrovia's streets in the evenings. This is a well-trodden BID formula where the daytime economy is extended into the evenings and beyond, lengthening the daily cycle of commercial activity. In purely commercial areas and high streets away from homes this is not a problem. But Fitzrovia is different.

Wesley Skow of the Fitzrovia Square Neighbourhood Association and Max Neufeld of the Charlotte Street Association, both of whom sit on the board of the BID to represent residents

interests, have expressed concerns.

Wesley Skow described "Fitzrovia as a mixed-use area which is home to thousands of residents many of whom have young families. Fitzrovia has a primary school and children's nurseries as well as an ageing population. What makes Fitzrovia attractive is this mix and the neighbourhood is usually quiet on the weekends. But increasingly the area is becoming more commercially active during the evenings, with disturbance from large numbers of people congregating outside pubs and some cafes."

Max Neufeld said Fitzrovia has "a special quality which stems from its residents and many families and a variety of businesses of different sizes and functions. It is a delicate balance which would be seriously undermined by relentless pressure for intensification added to the already known pressure created by Crossrail.

"Such intensification will significantly change the character of the area, be damaging to the residential amenity and, due to rising rents, drive out small and medium enterprises which help make the area interesting and attractive," said Neufeld.

This autumn and winter we will get a taste of things to come in Fitzrovia as those 200-odd businesses contributing towards the cost of the BID will be expecting a return on their investment. What can't be gained in savings on recycling and other services will likely come from the "intensification" that Neufeld fears, and that will certainly impact negatively on the neighbourhood.

Keep an eye on them at:  
fitzroviapartnership.com



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## Derwent London names community groups to receive grant aid and announces timetable for major projects

Derwent London has named the Fitzrovia community organisations who will be recipients of a package of grant aid. The announcement in August came shortly before CEO John Burns announced their interim results and described the company's timetable for delivering a number of major development projects in Fitzrovia.

Fitzrovia Community Centre in Foley Street is to receive £30,000 to install a series of planters in local public spaces, develop a new community garden, café and gallery in the Centre courtyard.

Fitzrovia Youth in Action, based in Warren Street, is to receive £30,000 to resurface the Warren multi-use games area in Whitfield Place and to set up a football league for local young people, residents and local businesses.

A number of community organisations were also awarded a share of £10,000. They were All Souls Clubhouse, Cleveland Street, for their Wednesday Lunch Club for the elderly, the Fitzrovia Trust which will undertake playground replanting and a children's tea-party and All Souls Primary School which will run a programme of after-school clubs and parenting classes.

Staff from Derwent London will also be working with some of the Fitzrovia community organisations, as part of the real estate investment trust's newly launched volunteering programme.

John Burns, Derwent's chief executive, in announcing Derwent's interim results for 2013 also laid out the company's timetable for construction projects in Fitzrovia. The part-demolition of 80 Charlotte Street has been put on hold until the first half of 2015 to enable the current occupants Saatchi & Saatchi to move into their new premises at

40 Chancery Lane in Holborn and Turnmill in Clerkenwell. Both the Chancery Lane and Turnmill sites are currently under construction by Derwent and are due to be completed in the second half of 2014. The redevelopment of 80 Charlotte Street is due to be completed before the end of 2017. At 380,000 sq ft, this will be the largest redevelopment in London that Derwent London has undertaken.

Burns also announced that they would be gaining vacant possession of 73 Charlotte Street this September with complete demolition of the building to start before the end of this year. Current occupants the Margaret Pyke Centre are to move to new premises in Wicklow Street, Kings Cross.

Derwent is currently redeveloping 1-2 Stephen Street. They will also gain vacant possession of the shop units at 18-30 Tottenham Court Road in the spring of 2014 to enable them to carry out their plans to fill in the colonnade and create larger retail and new restaurant premises.

Derwent have also sold Suffolk House at Whitfield Place to an unknown company who will build affordable housing. Work is expected to start shortly.

Derwent also announced its interest in 1 Oxford Street W1, a mixed-use scheme directly above Tottenham Court Road Crossrail station with construction likely to commence in early 2018 with completion in 2020. In the pipeline are Fitzrovia projects at the Network Building, Tottenham Court Road, and at 25 and 29 Berners Street.

Derwent London plc owns a portfolio of commercial real estate predominantly in central London valued at £3.1bn as at 30 June 2013, making it the largest London-focused real estate investment trust (REIT).



The office block at Stephen Street is being demolished and rebuilt. Above it are 92 flats at Gresse Street.

## Noise and vibration from Derwent London's demolition of office block is "putting residents through hell"

People living in flats at Gresse Street have had to endure extreme levels of noise and vibration from works to a neighbouring office block in Stephen Street being carried out by building contractors Balfour Beatty on behalf of Derwent London.

Residents told *Fitzrovia News* how noise and vibration during demolition and construction works six days a week is making their lives a misery.

Gary Comenas who lives on the fourth floor at 25 Gresse Street says that the noise, dust and vibration is "putting residents through hell".

"Can you imagine how horrible it would be if your home shared a wall with a construction site and your floor was the ceiling of such a site? That is the situation here, particularly for residents on the first floor. Both the area under them and the area next to them are being demolished and rebuilt. I'm on the fourth floor and the vibrations of the building and noise have been unbelievable. I'm not usually that bothered by noise but this is something else. The whole building shakes," he said.

Mr Comenas lives in one of

the 92 flats at 25 Gresse Street which is owned by Camden Council. He has long-term health problems but he is more concerned for the well-being of his neighbours some of whom are disabled and have young children of primary school age.

"There are several people recovering from strokes in this building as well as wheelchair users, those with long-term health problems and elderly people. Because Derwent's hoarding cuts off one side of the pavement, residents with mobility issues have major problems getting to the local shops. A kerb is nothing for a healthy person to manoeuvre but for the residents who have mobility problems, it is like climbing a mountain," said Mr Comenas.

"One of my neighbours is a single parent with two young children all living in a small flat. When her children are off school the whole family have to put up with this awful noise. It's not fair," he said.

A reporter from *Fitzrovia News* visited the building to speak to residents and to find out more about what was going on. All the residents we spoke to complained about the noise and vibration and complained that Camden Council is doing nothing to help them.

Our reporter had to shout to make himself heard when he visited one morning in June. During the visit there was loud drilling going on and the whole building was vibrating.

The block of flats which was built in the late 1970s and contains one- and two-bedroom flats are part of the Central Cross complex on Tottenham Court Road. Camden Council own the headlease of the 92 flats while property developer Derwent London own the freehold of the entire site which is mostly offices and retail units.

Last year Camden Council gave Derwent London planning

permission to expand the office space and retail units. The building work started earlier this year.

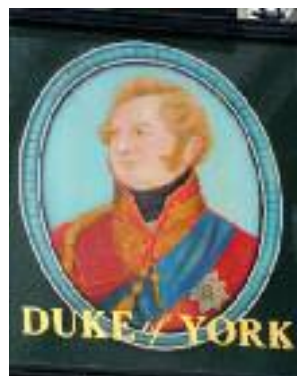
The residents say they have had no support from Camden Council who they are either paying rent to or are leaseholders. No-one has contacted the residents and offered any help or support, said one woman who didn't want to be named. The woman also said her young son was frightened by the building works and feared the building was going to fall down because it was vibrating so much.

Mr Comenas says the residents are being made to suffer while Derwent London profit: "The only people benefiting from this project is Derwent. They will get the rent from the increased office space, but what about the residents? They're the ones most affected by the project, yet they get nothing. It has been a particular hardship for the ill and vulnerable residents," he said.

Many of the residents say they want some sort of compensation, but according to emails seen by *Fitzrovia News* this has been refused. Instead, residents have been told that the entrance hall of the block of flats will be improved and this will be sufficient compensation.

In a newsletter sent to residents Derwent London and Balfour Beatty said: "We are pleased to tell you that the heavy bulk of the demolition works will be over by 5 July 2013, and work affecting your building will be finished by the end of September 2013."

Editorial note: this article was originally published on our website on 28 June. At the end of July Gary Comenas suffered a heart attack and as we go to press he is still in hospital.



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# Farewell to two beloved doyennes

By BRIAN JARMAN

Fitzrovia has lost two of its most beloved doyennes with the recent deaths of friends and neighbours Beryl Ritchie and Anna Wing.

Recording engineer Beryl and actress Anna lived opposite each other in Great Titchfield Street for many years and were two of the area's most well-known characters.

Beryl died in hospital after a short illness on May 27, aged 71. She'd lived in the area for some 30 years with her partner Jayne Davis.

She began her career working in a record shop near her small hometown of Ardrossan in Ayrshire. In the 1970s she became one of the very few women in the country to become a disc cutting engineer at CBS studios off Goodge Street.

The first record she cut was Tubular Bells Mike Oldfield's debut album in 1973. He played most of the instruments himself, recording them one by one. It was a huge hit, and was pivotal in the success of Richard Branson's fledgling Virgin Records which launched his empire. He had a store on nearby Tottenham Court Road.

She went on to cut the discs of artistes such as The Rolling Stones, The Clash and Abba.

It was a highly technical



Neighbours Beryl (left) and Anna in Great Titchfield Street

process and things could go wrong. She once got a tape from Scotland which had the wrong colour band at the front. It was a single bagpipe player. Beryl recorded it backwards. The piper was not too happy.

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

In the last year of her life, she was interviewed on BBC Radio 4's Saturday Live programme about her career, after a feature about her appeared in *Fitzrovia News*.

Many people in the area benefitted from her kindness. When I was having a drink with her in the King's Arms a couple of years ago I bumped into an old

BBC colleague of mine and he rightly identified her as "the glue of the street".

Anna died on July 8 at the aged of 98. She was born in Hackney but was soon attracted to the Bohemian life of Fitzrovia in the 1930s, becoming an artist's model (and Middlesex Hospital nurse) before moving into acting.

In 1985 she got the role of her career - Lou Beale in a new soap, *EastEnders*. She'd gone to the audition armed with her birth certificate to prove she was authentic.

A spokesman for the programme said: 'From the very first episode, Anna created one of the most iconic matriarchs in television history.'

Anna lived in the street until she moved to a nursing home in North London two years ago. She'd carried on working until then and used to walk down from her fifth-floor flat and up again almost daily.

Neighbour John Tydeman, former head of BBC Radio Drama, wrote in *The Guardian*: "Anna had her favourite table in the corner cafe opposite us, where she was a life-enhancing, magnetic presence to all in the neighbourhood."

Anna Wing was made an MBE in the 2009 Birthday Honours for services to drama and charity.

## Staff of former hospital want Middlesex name to live on

A petition has been started to press Exemplar the developers of a new commercial and residential complex in Fitzrovia to commemorate The Middlesex Hospital in the name of a new public square.

The development known as Fitzroy Place is being built on the site of the now demolished Middlesex Hospital on Mortimer Street. The name proposed by Exemplar for a new street running through the site is Pearson Square, after the architect who designed the Grade II\* listed hospital chapel that is currently being restored and will be at the heart of the site.

However, Maggie Gormley of the Middlesex Nurses' Benevolent Fund wrote to *Fitzrovia News* to say how important it is that the name Middlesex be remembered on this site. "There are still many ex staff and patients who are dismayed by the proposed name they would prefer "Old Middlesex Square". It was a hospital since the 1700s."

Hundreds of former staff and patients have signed the petition at: [bitly.com/middlesex-hospital](http://bitly.com/middlesex-hospital)

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## Camden rejects UCLH's attempt to wriggle out of affordable housing agreement

Continued from front page

could acquire the site for £1.

"The need for affordable housing has become even more urgent", says Neufeld. "The listing clearly necessitates a different form of development from that envisaged in 2010: it does not however prevent the development of the site for a high quality residential scheme which meets the requirements of the s106 and other policies including the provision of additional affordable housing in respect of any units provided over and above the s106 requirements in accordance with policy."

Neufeld argued that all UCLH has to do to remove the uncertainty complained of is to secure a planning permission before it markets the site to potential developers. Neufeld says that Camden should refuse this attempt to rip up the s106 agreement. "The application should be refused and UCLH advised that unless a planning application which satisfies both the s106 and other relevant policies is received within eight weeks the council will forthwith take steps to exercise its right to acquire the site for £1."

The Fitzrovia Trust also wrote to Camden objecting to the removal of the affordable housing obligation. In an email Nick Bailey stated: "There is no evidence submitted that a housing development on this site is per se not viable. The letter from Bank Paribas makes no such case and provides no figures." Bailey says there are "no convincing reasons" to release UCLH from its s106 obligations and Camden should also exercise its right to buy the site for £1.

Planning application: 2013/5050/P Middlesex Hospital Annexe 44 Cleveland Street London W1T 4JT

UCLH have also made a similar application under the S106A procedure. Camden officers noted:

A further application (Ref: 2013/5062/P) has been submitted under S106A of the Town and Country Planning Act for modification and discharge of planning obligations of the s106 planning agreement signed July 2004. The proposed modification is again to delete clause 4 and related definitions of the planning agreement signed July 2004 to remove entirely the requirement for affordable housing obligations. This application is yet to be determined.



Hospital staff and other tenants are being evicted from Huntley Street to allow for makeover of flats.

## UCLH Charity to evict more hospital staff from homes

By Linus Rees

UCLH Charity is evicting 10 hospital staff as well as other tenants from their homes in Huntley Street WC1 to make way for renovating the flats. After the flats are refurbished UCLH Charity intend to rent them out as luxury accommodation to take advantage of the high rents properties can now command in Fitzrovia and Bloomsbury.

The move comes in the wake of UCLH Charity selling several blocks of flats last year to the property developer the Marcus Cooper Group who went on to evict the hospital staff before refurbishing the properties to attract overseas investors.

At a meeting arranged by Anna Coverdale of public relations company Coverdale Barclay, Peter Burroughs of UCLH Charity said that his organisation had been treated unfairly by news reporting in *Fitzrovia News*.

UCLH Charity was keen to stress to *Fitzrovia News* that the extra rental income generated would be put back into provide much-needed clinical services and improvements to UCL Hospitals.

This will come as little comfort for hospital staff who have been given two months' notice to quit their homes at 46 to 60 Huntley Street.

In an attempt to mitigate the effects of the evictions, UCLH Charity is providing support from property consultants Alasdair McGowan and Lauren Buck of Urbaninvest who say they will help the hospital staff

identify alternative property.

However, when I asked Mr McGowan what was the likelihood of evicted staff being able to find alternative property at similar rents nearby, he failed to give me an answer. I suggested it was highly unlikely that similar property could be found. I also questioned the morality of UCLH Charity in first selling off hospital staff homes to a property developer and the current evictions to make way for tenants who could pay £2,000 a month for flats in Fitzrovia. How many hospital staff can afford those rents?

Much of the property UCLH Charity had acquired was legacy property given to the Middlesex Hospital through benefactors. After the meeting with UCLH Charity I went to see a tenant at Huntley Street. The man I spoke to confirmed that one of his neighbours had received the eviction notice. I also spoke to other staff within UCLH who had heard about the current round of evictions. Everyone I spoke to questioned the actions of UCLH Charity.

In a statement Peter Burroughs, Enterprise Director for UCLH Charity, said, "As part of the Charity's ongoing programme of refurbishment to maintain its properties to the highest of standards, quality and safety and maximise its re-investment back into its core charitable commitments in education, medical research and people, it has been necessary to commence proceedings to terminate the leases on these properties and to help our tenants as far as we possibly can".

UCLH and UCLH Charity — what's the difference?

UCLH, also known as University College London Hospitals NHS Foundation Trust is one of the largest NHS trusts in the United Kingdom and provides first-class acute and specialist services in six (sic) hospitals.

UCLH Charity supports patients, staff and medical research at the seven (sic) hospitals that make up UCL Hospitals NHS Foundation Trust.

...Continued from front page

Sentebale at Getty Images Gallery, Eastcastle Street in July.

More than 2,000 cyclists took to the streets in July to protest after Alan Neve, 54, was killed by a tipper truck near the junction of Kingsway and High Holborn on his way to work in Berners Street.

Mohamed Hussein, 29, an Egyptian student of law who works at Icco on Goodge Street was hailed an **action hero** after he wrestled robbers to the ground when the scooter they were making their getaway on crashed in **Charlotte Street**. Two men were later charged with stealing from **Selfridges**.

**Westminster City Council** will decide this autumn whether to approve plans for the redevelopment of the former **Royal Mail delivery centre** at **Rathbone Place**.

**Camden Council** refused to release information after a **Freedom of Information** request to enquire why a tree on Warren Street was cut down. Local residents wanted an explanation but were told Camden would not part with the information for legal reasons.

**Fitzrovia Medical Centre** at Fitzroy Square has stated its intention to move to new premises in the new **Fitzroy Place** development at Mortimer Street.

**Harassment of women** seeking healthcare by a religious group standing outside a clinic in Fitzrovia still continues.

The **London Socialist Film Co-op** screens movies at the Bolivar Hall in Grafton Way.

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## Fitzrovia Neighbourhood Association joins with other agencies to tackle 'system failure'

The Fitzrovia Neighbourhood Association (FNA) has joined with several other local advice agencies to continue to offer free advice to Westminster residents in the wake of a 100 percent cut in their grant for advice by Westminster City Council.

One initiative is the 'Reform Advice in Westminster Project', funded from the Cabinet Office and administered by the Big Lottery, which will look at what's known as 'system failure'.

A large proportion of advice work deals with mistakes made by the Department for Work and Pensions and Council departments like Housing and Housing Benefit which, besides the stress and worry they cause, often put people at risk of homelessness, debt and hunger.

Recent cuts to Legal Aid have made it much more difficult for people to appeal these decisions.

The project will focus on how often these mistakes happen, how long they take to sort out and what kinds of questions are usually involved. The second year of the project will make recommendations about how these mistakes can be avoided by the government departments involved, and how advice work

in the Westminster area can be streamlined and improved. The FNA will be hiring a member of staff for two days a week over the coming year to deliver the project in partnership with the Migrants Resource Centre, the Zacchaeus 2000 Trust (Z2K) and Westminster Citizens Advice Bureau (WCAB).

The FNA will also be hosting a multilingual advice worker from Westminster CAB for one day a week as part of its outreach service. She will be taking pre-booked appointments only.

Westminster CAB based in Conduit Street, Paddington, won a contract in a competitive tendering process to deliver general advice services throughout the City of Westminster from this September.

Fitzrovia Neighbourhood Association has been running a free, independent advice service in Fitzrovia since 1975. The service is available to both Westminster and Camden residents, despite the FNA receiving no funding from Camden Council since 2011.

FNA provides housing, welfare and debt advice on Tuesdays and Wednesdays. Languages include English, Bengali, Sylheti and Urdu.

## Set the controls to the heart of Store Street

By PETE WHYATT

For musicians over many years Chas E Foote's music store was a land mark in Golden Square.

Charles Ernest Foote started the shop in Hornsey Road in 1920. In the 1930s it relocated to Soho and was bought by the Della-Porta family - the founders of Premier Percussion - where it sold instruments in various locations around Golden Square for the next 80 years.

Last year when the landlords increased the rent they were unable to continue trading in Soho so Foote's was purchased by its sales director, with the financial help of investors who included Pink Floyd's drummer, Nick Mason. They then moved the shop to Store Street.

Foote's has a wide selection of musical instruments on display including drums, percussion, woodwind brass, string and orchestral instruments. Anything more esoteric can be ordered in. The staff are all musicians, have a great passion for their instruments and take pride in offering excellent customer service.

They offer musical instrument rental and hire schemes which are ideal for children who



Chas E Foote's Music shop on Store Street

can outgrow their instruments or adults who are tentatively thinking about taking up music but are unsure about committing to buying an instrument.

Downstairs there is a practice room which can be hired with or without drum kit. It can also be used for small group practice or tuition and workshops.

Foote's also provide lessons and tuition covering a wide range of styles and instruments and can guide you through the grades towards formal exams. Pupils of all ages and abilities are welcomed and classes range from beginners to advanced.

Foote's will be promoting a regular musical event at lunchtime in the shop on the

first Wednesday of every month. The Icarus Club will be a platform for high-quality, original songwriters to perform their work in a conducive acoustic setting.

The first event will be on October 2. They will also be providing music for the Store Street Shindig on October 19, 12-5pm (part of the Bloomsbury Festival, Oct 15-20).

### CAT FOUND

A cat has been found in Rathbone Street and taken in by a local publican who has provided it with a good home. But if the owner can describe it accurately by phoning 07956 133768 it may be returned.

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## RELATIVE SURPRISE

Two drinkers in the King's Arms in Great Titchfield Street knew each other for seven years before they discovered they were related!

The two scousers were Roy King, a retired illustrator who lives in Riding House Street, and his sister's stepson David Miller, an architect who lives in Hanson Street.

"I had seen David as a two-year-old toddler in Liverpool," said Roy, "but of course he had grown up when I first met him in the pub.

"It was only when my sister Sheila was visiting us and said her stepson David lived nearby. So she arranged to introduce us in the Green Man in Riding House Street. When we all turned up and recognised each other we realised we had unwittingly been drinking with relatives all those years."

It cemented the relationship and when Roy's flat, which he shares with his son Roman (David's cousin), was being decorated he was able to store his belongings in David's flat, which he shares with his partner Fiona.

A further coincidence happened when Roman was chatting to a customer in the King's Arms who mentioned that he had worked for Carla Lane, the writer of Bread and other television comedies. "She is my cousin and I lived with her for a while," revealed Roman.



## HOT SPOT

The recent heatwave has affected many of us in different ways. I've had to curtail my rooftop sunbathing because of all those aerial shots of the new Broadcasting House.

So spare a thought for the artistes of the burlesque shows at Paintbox, in the basement of Sergio's restaurant, Great Titchfield Street. It's a hot spot at the best of times, being next to the kitchen and without air conditioning.

But things got a little too hot and sweaty in July, and events manager Ronnie



Cartoons by Jayne Davis



## Word from the Street

Davison had to suspend the shows temporarily for the sake of the artistes.

"Their tassels kept falling off," he tells me.

Maybe I could borrow some for the sunbathing...

## STAR GAZING

My brother Percy has been positively dazzled by all his star-gazing this summer.

First he spotted a rather glum Lord Coe of Olympia outside Tesco in Goodge Street. I imagine he'd been for a meeting at the British Olympic Association in Charlotte Street. Maybe they'd been reading reports that in the wake of the Olympics youngsters had failed to take up sports in the numbers that were originally predicted.

A couple of days later outside the Scandinavian Kitchen, Great Titchfield Street, he saw two rock and rollers he recognised from his head-banging days - Francis Rossi and Rick Parfitt of Status Quo. He went home and switched on his TV and there they were on the sofa of BBC's The One Show.

Then when he was walking past Ozer's restaurant, BBC arts supremo Alan Yentob was holding court at an outside table.

And in the John Lewis food hall (he gets around does our Percy), veteran politician Shirley Williams was being fussed over at the check-out as some of her milk had spilled. You'll be pleased to hear though that the old trooper wasn't crying over it.

## PUNK POET

After spending Sunday night at the London Palladium to see that great punk poet John Cooper Clarke recently I was pleasantly surprised to see one of the support acts the following day.

It was the lanky Phil Dirtbox (another edgy poet) in his pork pie hat, strolling up Wells Street with a young woman dressed as a fairy, whom I am told may be a local sculptress. After he took the mick out of my t-shirt I congratulated him on following in the footsteps of Bruce (Forsyth).

## MURDER ESCAPE

A green plaque has been erected to pathologist Keith Simpson (1907-85) at his home in Weymouth Court, Weymouth Street (on the south east corner of Hallam Street).

He gave evidence for the prosecution of Harold Loughans (who had tips missing from three of his fingers)

that his prints matched those on the neck of a pub landlady strangled in 1943. But evidence from rival pathologist Bernard Spilsbury, of Gower Street, convinced the jury that Loughans (whose alibi was that he sheltered in Warren Street station the night of the murder) was innocent. Loughans later confessed to the murder just before his death in 1963, proving Simpson was right.

## EMPTY HOUSES

The irony was not lost on the homeless artists attending their exhibition at the Coningsby



## WALRUS WHOPPER

This picture of a walrus penis was taken in the Grant Museum of Zoology at 21 University Street by my Bloomsbury photographer friend Mark Thomas. Our own organ, the Fitzrovia News, alongside it is 290 mm wide (just over 11 inches).

The penis has been adopted by Seamus Mirodan, and I urge others to adopt organs to help keep this fascinating place open. Our esteemed (or steaming?) editor adopted what he thought was a FIVE bellied toad (in keeping with his beer gut), but it turned out to be a FIRE bellied toad. Many other exhibits are still available for adoption (at a mere £15 a year) including parasitic worms on cysts in veal.



Gallery in Tottenham Street (see page 10).

The house next door has been unoccupied since the tenant of 50 years was driven out

by a huge rent increase nearly 18 months ago.

They cobbled together a sign to put on the door: "Alert! This house is empty. People need homes. Homes before profit."



## LIFE STUDY

Sadly there was only room for a portrait of Dave Ferris drawn by Colin Spencer in our review of the latter's book "Backing Into Light" in the last issue. We now have space for a more artistic life study in 1967 of Dave, who worked at the Fitzrovia Neighbourhood Centre from 1976 to 2001.

## DRAMA IN FITZROY SQUARE

A round of applause from Percy and friends for organisers of the latest drama in Fitzroy Square.

"Carmen" - the bodice-ripping Bizet operatic staple - played despite torrential downpours, thanks to the stalwarts of the Garden Opera Company, directed by Saffron van Zwanenberg.

But in a rare victory for artists over business types, many central sponsors seats with prime view of the stage stayed empty as the rains came down. Percy wonders if Derwent's bravest staffers could learn from Carmen herself: don't hide your booty!

*Charlotte Street*

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Scenes from the Great Titchfield Street Festival Saturday 22 June. Part of the London Festival of Architecture 2013. Clockwise from top right: a musician plays an African Kora; dancing in the street; Staff from Robert Irving Burns estate agents ran a candy floss stall and raised money for the Fitzrovia Neighbourhood Association; dancing in the street; Laurence Glynne from LDG estate agents hugs a friend outside Ramboll's Fitzrovia Chalkboard in Great Titchfield Street.

Photo: Etienne Gilfillan





Clockwise from top right:

- Homeless and vulnerably housed artists in Fitzrovia held their first major exhibition at the Coningsby Gallery in Tottenham Street this August. ARTfitzrovia is an art collective whose artists are either living on the streets, in sheltered accommodation or on the margins of society.

- Boarded up: Camelot have housed live-in guardians in a building without windows in Tottenham Street.

- Pile of rubble in Warren Street: residents and businesses in and next to Warren Mews have had to endure the noise from the demolition of buildings, basement excavations, and trafficking all the debris out through the tiny mews entrance and into the street.

- No room at the inn: crowds of people flock to stand outside Fitzrovia's many pubs causing a nuisance and concerns for public safety.

- A golden acacia tree flourishes in Ridgmount Gardens. The gardens, writes Frances Taylor, were formerly the site of stables behind the Gower Street houses which were built in 1776. They were the first of many open spaces in Bloomsbury to be turned into gardens. The gardens were designed in 1895 by Alexander Merten and their design reflected the formality and symmetry of the then new Ridgmount Gardens flats overlooking them, developed six years earlier by the Middle Class Dwellings Company. This lovely strip of, now mature, private garden is home to a variety of wildlife including blue tits, wrens and squirrels, and some years ago gave short-stay hospitality to seven redwings that had flown in from Russia.







ABOVE: The late Neil Barrett at work (left) and in portrait. BELOW: A drawing of a Wren by Birdman (Joe)

## Homeless artists exhibit in memory of Neil Barrett

The ARTfitzrovia Collective of homeless artists had its first major exhibition in the Coningsby Gallery in Tottenham Street at the end of August.

The group started at the American Church soup kitchen in Tottenham Court Road, then moved to All Souls' Clubhouse in Cleveland Street, where it now meets on Monday

evenings.

The exhibition was entitled "drop, drop, makes lake" which derives from one of the Azerbaijani members who quoted a traditional proverb, "drop by drop would make a lake." The group takes this to express its belief that little by little it will build something great.

The art show was in honour



of one of its most talented members, Neil Barrett, who died last year at the age of 68. Six of his works were displayed, together with those of other members including Angela, Frederick, Dragon, Robert, Derek, Joe (Birdman), David, and Bee.

Examples of the group's work can be viewed on [www.artfitzrovia.org](http://www.artfitzrovia.org).

## A courageous little tamarisk tree is much missed

By ALAN CARR, Associate Rector, St Giles-in-the-Fields  
If you look up on the wall of the Equity Actors' Union offices in Upper St Martin's Lane you'll see an old St Giles parish boundary marker, "S . . . G . . . F . . . 1691."

Until recently the other feature to mark this boundary point was a small tamarisk tree. Its feathery leaves and wispy branches used to brighten my day, suggesting scrub forests and remote hillsides instead of thunderous traffic and irritable drivers. It made me realise that before we all arrived, the place was swamp, then marsh, then fields; and before the roads arrived, paths, then tracks, then lanes, then thoroughfares.

This year the tree's summer growth grew rampant and out of hand, and for a long while its bright green spindles resembled the shape of candy floss. Then it began very gently and gracefully to lean, and as I walked past each day it leaned a few more degrees each time, to the point when it was nearer the ground than the sky; until the day came in late August when, on passing, it was finally no more and the tamarisk tree, which had greeted me each morning and bid

farewell each night, had disappeared for good.

There is a moral here, I guess, in not becoming "too big for our boots," as we say, not over-reaching ourselves, not living beyond our means. In this respect the death throes of the little tree captured the heady and frantic nature of West End life itself, in all its rich and unstable exuberance. "All fashion ends in excess," Oscar Wilde (no stranger to fashion) wrote; and sometime it is excess itself that finishes us off. You really can, it seems, have too much of a good thing.

But I shall miss the disappearing tamarisk tree. The junction looks bare now, with only a traffic sign (don't park here . . . go away!) to suggest any kind of boundary at all, let alone an ancient one like ours, even though invisible to most. I can't imagine that whoever took it away will come back with another. I want to put up a plaque: "In memory of a courageous little tamarisk tree, now departed – thank you." Cherish the small living things that you pass each day before they too disappear and you find yourself saying: "There used to be something here . . . but what was it?"

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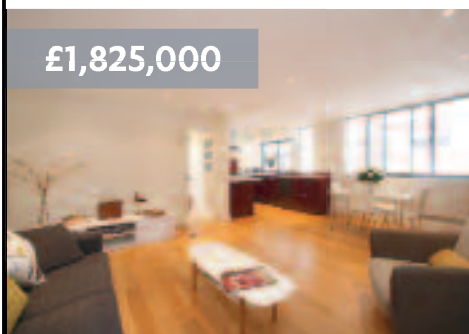
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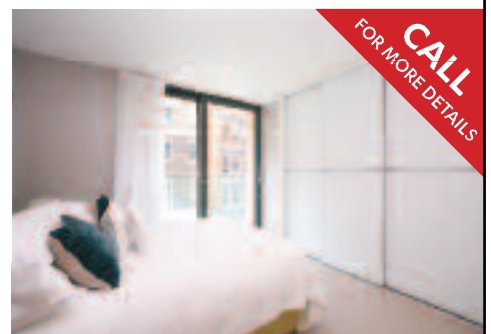


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# Between friends

When Ellie and I were at university together, she often used to stay at my parents' house. Some weeks she slept more nights at ours than at her room in halls, and I was glad when she eventually felt comfortable enough to get herself a snack or even pour herself a tipple from my father's drinks cabinet because she was usually excruciatingly shy. When we went out, my parents would normally slip me the cash for a cab; I'd pay the whole thing to avoid embarrassment because I knew London prices were a little beyond Ellie's means, and so money was never a problem between us.

A few years after university, Ellie's parents purchased a small flat in France, where they intended to retire, and she invited me to visit. We'd hardly seen each other since graduation because she'd moved back to Manchester, but I just knew that my three-day stay with her would be as easygoing as the three years during which I had hosted her. She picked me up from the airport and, as we took the train to Menton, she said, 'We should probably start a kitty. Shall we put in twenty Euros each?' I readily agreed: I had admired her meticulous attitude to her finances at university, scrupulous to the last penny. Moreover, now that my job had taught me how little an hour of my time was worth, I wished that my parents had inculcated me with the same. On our way back to the flat, we stopped at the market, and Ellie suggested that we split up to reduce queuing time: I could buy myself some ham (Ellie was a vegetarian), while she took the kitty for the shared ingredients.

Indoors, after I got myself settled, she suggested that we indulge in a tipple. I was never much of a drinker but it seemed better to be sociable.

## A SHORT STORY BY SUNITA SOLIAR

She produced a bottle of sangria that was nearly empty, just about furnishing us with a glass each: she'd had four guests staying for a week and they'd left the previous night. She said, 'I didn't realise we'd drunk so much! Never mind. Here you are.'

We took our refreshments outside, swapping news about university friends. Suddenly three hours had passed and it was dinnertime. I knew I was in for a treat when I smelled the aromatic pasta sauce she was preparing. I was unloading the dishwasher, and as I turned around after putting away the cutlery, I saw Ellie sprinkling goat's cheese into the sauce. 'Oh,' I blurted. 'I can't eat cheese.'

'Of course!' She gestured at her own negligence. 'I'd forgotten you're allergic! How silly of me. Oh dear.' She frowned as though this were the greatest of woes, exclaiming about her inattentiveness until I persuaded her that it was my fault: I should have reminded her. We salvaged a small portion of cheese-free pasta from the bottom of the pot, but I still went to bed hungry.

The next morning, after a walk along the coast, we made a trip to the market. Ellie opened her purse, saying, 'Shall we each put in another twenty? Poor kitty's thirsty.' I handed over my note, remarking that food was pretty pricey: forty euros for pasta at home. She said, 'We also replaced the toilet paper, plus goat's cheese doesn't come cheap.'

I was somewhat surprised that she didn't offer to reimburse me for

the cheese after the hoo-ha, but perhaps it would have been too mortifying. Anyway, it was only a matter of a few Euros, and what was that between friends? I would hardly have asked for it and, I supposed, by that token she was right not to offer it.

Then she said, 'Better make it thirty. We should probably replace the sangria.'

I remarked that we'd only had the dregs.

She looked extremely uncomfortable, as though I were forcing her to be indelicate. 'We finished it though. I wouldn't want to take advantage of my parents.'

She seemed so anxious that I dropped it, although I was piqued.

The following afternoon, we went for a dip in the sea and I came back and went straight for the shower. I squeezed the shampoo bottle but it yielded only a pea-sized quantity, not enough to wash my hair. When I came out, I said, 'I don't suppose you've got more shampoo?'

Ellie peered at my wet hair, almost suspiciously, then said, as though it pained her, 'Oh, you've finished it?'

'There was hardly anything in it.'

'Yes,' she said, her expression suggesting that she didn't believe me but was too timid to pursue it. 'I won't be able to wash my hair. What a nuisance.'

I felt put out, but we changed the subject; however, the next morning, she collected thirty Euros from me. 'Kitty-kat needs feeding,' she said, and made a list of household items that we needed to replace before we left. I was galled to see butter (which I hadn't eaten). Jam. Shampoo. Shampoo, for Christ's sake. We walked to the supermarket in silence.

At the checkout, she feared that the kitty would run short. She said,



Illustration by Clifford Harper

'Do you want to pay by card and I'll give you the cash?'

By now, I hated the kitty, like some insatiable pet that chews through your shoes. 'You pay,' I said. 'I'll give you the cash this evening. It's only going to be a matter of three or four Euros.' She looked doubtful, and I felt triumphant when the excess was a matter of two Euros sixty each.

That night, we decided to travel to the airport and eat dinner there before our flights – we were travelling from different terminals. Ellie recommended a French restaurant – I was grateful: dinner out could not be half so expensive as the kitty! But Ellie was in a jovial mood, making recommendations in her sweetest voice, and it was hard to believe that the friction had been anything more than my mean-spiritedness.

At the end of the meal, she scrutinized the bill; I read it upside down, preparing to put down twelve euros, my half. Ellie poked her finger at the itemization. 'Yours was an extra euro,' she said. 'Plus you ought to

put in the three from the shopping this morning – that makes sixteen. And mine eight. Is that right? Yes, that's right.' Pleased with her mathematical abilities, she said, 'Shall we halve the tip?'

I thought: in a few minutes, I'll be at terminal two, away from her – grin and bear. No need to be petty. Instead, I fumbled in my purse, pretending to dig up cash, made a ruse of being struck by something on my boarding pass and announced that my flight was in thirty minutes. I darted up, scrambling for my bags. Ellie was looking at me with animal terror, her eyes shifting from me to the bill.

'I must have misread the time,' I mumbled. 'Can you get this?'

She was starting to mewl in protest, but I was wheeling away and she called. 'Well, we must meet up soon! It's been so lovely – I'll call you tomorrow!'

'Yes,' I called. 'Tomorrow!'

# Three of a kind: the new bar cafe culture

## Riding House Cafe, 43 Great Titchfield Street

This is a big, trendy, friendly bar-café right in our midst which caters to many, many customers other than local Fitzrovians.

It would be interesting to know the alchemy: what makes some food places "trendy" and others not. It is not necessarily about the food or the venue but something in the air, yet more than just ambiance. Perhaps it is simply good marketing! Or perhaps, in this case, it is because you can't see in, until you go in.

A relaxing, easy place to be, it is open all day (one of its secrets I think), is almost always fairly crowded, has very friendly staff, and is a bar as well as a café/restaurant (there is ostensibly a separate diningroom). The place buzzes with faces you know and faces you don't, all hugger-mugger and – as the evening progresses – often shouting in order to be heard.

It has very good 'small plates' starters that can be shared, reasonably-priced (£5 to £6 each). Dishes like goat's curd with pears and honey; slow roast pork belly; watermelon, orange, and feta salad. There is OK house wine as well as a more expensive wine list,

and a dessert list around £7.50.

But I've been there a few times now and I think the main courses are very mediocre, and all seem to be microwaved – which perhaps is the only way to manage the big crowds. Whatever the reason the roasted duck breast (£19) and the rump of lamb (£19) were not, I felt very good. Breakfast of freshly-poached organic eggs on a Sunday morning (£5) is perfect, but kedgeree (£13.50) that tasted microwaved in the evening is not.

## Villandry, 170 Great Portland Street

Up the road at Villandry someone, it would seem, has had a good look at the Riding House Café. Villandry has had several metamorphoses in its life in Fitzrovia. The expensive shop is still there but although there is still what looks like a rather poncy restaurant bit on the Bolsover Street side, the bar on Great Portland Street has been rethought.

It too has become a café-restaurant, open all day, nice atmosphere, reasonable prices, decent enough house wine. There are little "nibbles" if you are just going to have a drink: (almonds, olives, pate at £2 to £3). You could have a meat or vegetarian platter to share:

## By the DINING DETECTIVE



PICTURE PUZZLE ANSWER: 6 Ogle Street

(£12.50) or a hamburger (£12.80 with fat chips). But again, keep away from the other seemingly microwaved main courses: when I ordered vegetarian pasta (£13) I was asked right then if I wanted parmesan and when the pasta arrived the parmesan was part of the dish – been in the microwave too I would guess.

It is not as busy in the daytime. Extremely charming waiters (you wonder where they studied, none of them English I think), and although it was very busy on a recent early Thursday evening the

noise level was somehow bearable, unlike in the Riding House Café. This may have to do with architecture more than customers. Tables outside have been a boon in that short-but-sweet heat-wave, and you are offered lovely free bread from the next-door shop.

## Picture, 110 Great Portland Street

A third café/bar/restaurant, a new one called Picture has – wisely it would seem – dispensed with main courses altogether. It is a 'small plates' venue. Same principles: very friendly staff; the best house wine of the three; fair prices for the beautifully-served, but sometimes slightly oddly-mixed, 'small plates': lebanese chicken with yoghurt and pomegranate seeds (£8); goats curd with figs, honey and fennel (£7); slow-roasted lamb with broccoli and cocoa beans (£8); beautifully grilled cod with funny little additions (£9). I was less impressed with the rather heavy pressed pork (£7). Chips and aioli can be added for £3 – and there is free bread here also. All these dishes can be shared – just – and a bargain is the set lunch of three good small plates including a dessert, for £15 without any drinks. Picture is not yet open for

food all day, but I bet they will be soon. They are already very popular but there are definitely architectural problems here: loud noise during a busy lunchtime is wild; when it is crowded in the evening the echoing noise is absolutely breathtaking!

All of the above add 12.5 per cent "discretionary" service to their bill as of right, and these OK house wines I mention are never very much under £20, so no evening out in these places is exactly cheap. You can, of course, order wine by the glass. But the quaint old habit of personally tipping with thanks for good service seems to have disappeared altogether. In these cases I hope the 12.5 per cent goes to the friendly and efficient staff (I know one restaurant in Fitzrovia where it doesn't). I think sometimes with nostalgic regret of the original Monte Bello, and the original Anemos and the original Natraj. But that was long ago and "in another country." Two people need at least £70 in their combined pocket to go to any of these places where they can kick back, have a good time, eat starters (the new tapas) and shout. But any real desire for more than that, or to have a real conversation, should be taken elsewhere.



## Unforgettable characters No 4: JEFFREY BERNARD

## The inebriate columnist and patient

By MIKE PENTELOW

An "amazing collage on the pavement" in Cleveland Street summed up the human condition to perfection for the inebriate columnist Jeffrey Bernard. "It comprised a pool of vomit, an empty beer can, some dog shit, and a sprinkling of confetti," he wrote in his *Spectator* column in January 1987.

"I am not a squeamish man and I expect people who drink beer to vomit from time to time and allow their dogs to foul the pavement," he mused, "but there was something so stark about the confetti that it has been in and out of my mind ever since. I could stuff a pillow with the amount of confetti I have had thrown at me [at his four weddings]. And could I sleep easily on that? No. The resultant depression was heightened by walking on past the Middlesex Hospital and so I quickened the feeble steps towards the analgesic" despite the "fear of tripping over the confetti on the way. Why do we do it? Dogs may foul the pavement but they don't presume to get married."

Bernard had been living at 220-222 Great Portland Street for five years at this time, and had earlier lived in the same street as a toddler.

The Middlesex Hospital in Mortimer Street was to feature prominently in his life and his writings.

Born in 1932 he was first introduced to Soho and Fitzrovia's pubs at the age of just 14 by his older brother Bruce who was a local art student and member of the Young Communist League.

In the Duke of York (Rathbone Street) while just 15 years old Jeffrey met the young woman who became his first wife. This was Anna Grice who later committed suicide.

And it was in the Black Horse in Rathbone Place, when 16, that he met the artist John Minton who introduced him to such characters as fellow artist Augustus John and poets Dylan Thomas and Louis MacNeice.

In his early 20s Bernard earned a living by sparring with professional boxers or working on building sites while sleeping rough on straw in a bomb site off Tottenham Court Road.

He used to meet writer Frank Norman in the Alexandria Cafe in Rathbone Place (as well as Tony's at 91 Charlotte Street). When Norman wrote a musical about the cafe and the characters it attracted, called "A Kayf Up West", he managed to get Bernard into the cast playing several parts when it was performed in 1964.

His journalistic career started on Queen magazine, which in 1965 sent him to Middlesex Hospital to interview Prince



Cartoon by Kipper Williams

Monolulu, the colourful race-course tipster, who lived in Cleveland Street. He took him some chocolates and, recalled Bernard: "He opted for the strawberry cream which I located on the map and then popped into his vacant mouth. He bit on it and then coughed. Then he coughed again and again and again. Just as I was becoming slightly irritated by all this coughing I suddenly realised that he was choking and at that moment the ward sister bustled over. She sat him up, slapped his back, told me to leave at once and drew the screens around him. I didn't think all that much about it until the next day when I read in the morning paper that he was dead.... It makes me wonder how many times I must have been on the brink of death in hospital only to have been saved by the greed of my visitors who always eat all my grapes."

Bernard was himself in Middlesex Hospital in 1982 when his foot became swollen and painful after cutting it on some coral. There was a fear he may have to have it amputated because of the danger of diabetic gangrene. The doctor looked at his records and remarked: "You drink and smoke a horrendous amount. Why do you drink?" The patient replied: "To stop myself jogging." Later they told him they weren't happy about his legs, to which he replied: "Neither am I." But they said he could keep them for a while longer. Towards the end of his life his right leg was indeed amputated below the knee in Middlesex Hospital.



JEFFREY BERNARD in his natural habitat. Getty Images

In 1985 he called Diedre Redgrave at midnight to invite her to his Great Portland Street flat, but when she got there he was so drunk that his head was trapped in the toilet bowl. At a birthday party in the flat a few weeks later he provided all kinds of spirits but no mixers.

Consequently everyone got very drunk including Jo Grimond, ex-leader of the Liberal Party, who was "absolutely legless leaning against the walls."

Bernard once met his landlord, Lord Howard de Walden (who owned most of the property between Great Portland Street

and Baker Street) at the Newbury races and asked him for a rent reduction. "He was quite taken aback and obviously didn't realise I was pulling his leg."

Christmas of 1985 was spent by Bernard in Middlesex Hospital wedged in a ward between an ex-paratrooper and "an ancient labourer who kept mumbling that he devoutly wished that Mrs Thatcher and her gang would 'choke on their bleedin' Christmas puddin'." Bernard was also critical of the Thatcher government for "ruining this excellent hospital, one of the best in England." The casualty department had been closed, and the consultants no longer assigned to wards but scattered everywhere making everything disjointed, he reported.

He had a heart attack in 1989 so his landlady phoned for an ambulance which took him to University College Hospital in Gower Street. As the pain spread from his chest to his left shoulder he regretted not making a will or thinking of some witty last words to say. After tests the consultant told him: "I'm afraid you have me beaten, Mr Bernard. I can't see anything wrong with you." Bernard thought "this must be the first truly honest doctor I have come across. They nearly always see something wrong with you, indeed if they couldn't they would all be out of work." When he returned to his landlady she said: "I was terrified you were going to die and that I would have to clear your room out." Miffed by this lack of sympathy he resolved to cut her out of any will if he ever got round to making one.

In 1991 he was back in Middlesex Hospital where his doctor, Antony Kurtz, brought a group of students to his bedside and announced: "This gentlemen, is Mr Jeffrey Bernard, who closes his veins each day with 60 cigarettes and then opens them up again with a bottle of vodka."

The following year he was in the Middlesex yet again to have the giant lymphomas removed from the back of his head and neck in a risky operation which was successful. But while trying to sit up in bed, suffering from insomnia in the middle of the night, he inadvertently pulled a vital needle out of his head, tearing a small artery.

"A fountain of blood shot out of my head," he recalled. "I lost a pint of blood but a young nurse saved my life when she pressed a gauze bandage to my head and kept pressing it for two hours until the surgeon and two anaesthetists could get here for a second operation."

He died five years later in 1997.



# Great train robbery mastermind worked at Middlesex Hospital



BRUCE REYNOLDS on the cover of his "Autobiography of a Thief"

By MIKE PENTELOW

**B**ruce Reynolds, mastermind of the Great Train Robbery of 1963, died in February so did not "celebrate" its 50th anniversary in August. The robbery took place near Leighton Buzzard at 3 am on August 8 when the haul was over £2.6 million (worth about £45 million at today's prices).

When caught most received sentences of 30 years. Reynolds evaded capture for five years before being sentenced to 25 years.

He had many connections with Fitzrovia.

At the age of just 15 he worked in Middlesex Hospital, Mortimer Street. "I had an old scouting friend who worked at Middlesex Hospital as a laboratory technician," he wrote in his autobiography.

"Listening to him talk, it sounded a far more exciting choice of career [than a Daily Mail messenger which Reynolds was] and I imagined actually achieving something and ending up like Alexander Fleming discovering penicillin. When he offered to wangle me a job, I jumped at the chance.

"Work at the hospital wasn't what I expected, and it didn't take me long to realise that in my lowly position I wasn't going to discover any new wonder drugs.

"Part of my job was to kill 12 guinea pigs a day so that their

blood could be used for culture growth. I wasn't comfortable with it.

"When I'd lived in the country [as a war evacuee in Suffolk], I accepted things like pigs being slaughtered. Every day something died, because there was plenty of vermin. At harvest time we used to surround the last square to be cut and everyone would wade in, battering the rats and mice. In the country, death's just another part of life - but it didn't seem right in the city."

As a burglar in the early 1950s (when he was in his early 20s) he worked with a fellow thief, whom he named only as Harry. "He had been involved in the Eastcastle Street mailbag job, the first major post-war theft when £287,000 was stolen from a post office van on May 21, 1952," wrote Reynolds.

"The robbery had been executed with immaculate precision. The van was followed every night for months as it left on its journey to Oxford Street. Cars had been stolen specifically for the raid... As the van turned into Eastcastle Street, off Oxford Street, the two cars blocked the driver's path. Six men attacked the three post office workers and then drove off in the van, leaving them on the pavement. Rewards totalling £25,000 were put up by the insurance companies but despite intense police activity for over a year there were no charges.

"I was in awe of Harry. He had been into battle and emerged unscathed. No matter what else happened in his life he would always be remembered for the Eastcastle job. I too, wanted to make my mark."

After Reynolds completed his sentence for the great train robbery in 1978, Harry arranged for him to have a night out with a young woman and booked them into the White House hotel near Great Portland Street station. Sadly he was so drunk he fell asleep and woke up with a note from the young woman saying Sorry, luv, I couldn't wake you. "I'd been without a woman for ten years and I get pissed and fall asleep when this lovely was ready, willing and able," he ruefully recalled.

Harry also got Reynolds a job in the textile business in Great Titchfield Street, which was a condition of his release.

One of the other train robbers was "Big" Jim Hussey, who after serving 11 years of his 30-year sentence, became a car dealer in Warren Street.

Shortly before he died last November he was reported to have confessed to being the member of the gang who coshed the train driver, Jack Mills. But the driver's son John said his father had told him it was someone else, and others speculated the confession was to prevent the real culprit from ever being punished.

## Picture puzzle



How well do you know Fitzrovia's landscape? Can you identify where the picture above was taken by Eugene McConville? The answer is below the Sherlock Homes picture on page 11.

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## Katie & Sonia



# French exiles over 500 years

**A History of the French in London: Liberty, Equality, Opportunity.** Edited by Debra Kelly and Martyn Cornick. Published by University of London, £40.

Reviewed by Nick Bailey.

Peter Ackroyd in his biography of London argues that "London has always been a city of immigrants" and notes that this could be applied to any period over the past 250 years. This book takes a historical perspective over 500 years of just one of these immigrant communities: the French in London. Fitzrovia and Soho feature as the main reception area for successive waves of exiles and immigrants from France.

The book is divided into 15 chapters describing key periods of migration from the Huguenots in the sixteenth century to the formation of the Free French after General de Gaulle's arrival in London in 1940.

The French moved to London because it was noted for its tolerance and freedom of expression. By 1638 a Privy Council census recorded 641 French residents in Westminster and 558 in or near the City. Those living in Westminster at this time tended to be printers, artists, engravers, musicians and silversmiths.

By 1871 there were over 10,000 French people based in London. Migration to London reflected French politics of the time, from the persecution of the Huguenots in the sixteenth and seventeenth centuries, to royalists and catholic clergy escaping the guillotine in the French Revolution and anarchists after the defeat of the Paris Commune in the 1870s.

Although each group brought



LOUISE MICHEL opened a French anarchist school in Fitzroy Street in 1890. Illustrated by Clifford Harper

very different religious, cultural and political assumptions, each established their own institutions, including shops, restaurants, schools, churches and a hospital. Many of these have survived such as the French Hospital, the French protestant church in Soho Square, Maison Bertaux and restaurants such as the **White Tower** (formerly in **Percy Street**) and **L'Escargot** in Greek Street.

The book also discusses some of the British aristocracy who developed close links with the French.

## DUCHESS

The Duke of Montagu, for instance, had been Charles II's ambassador in Paris but in 1678 was forced to retreat to London after having affairs with the **Duchess of Cleveland**, one of the King's mistresses (featured in a recent *Fitzrovia News* article), and her daughter, Lady Sussex. On his return, he commissioned Robert Hooke to design Montagu House in the French pavilion style in Bloomsbury – now the site of the British Museum. A number of French painters, such as Baptiste, were brought over to decorate the

## The second group of about 3,000 came in the 1870s after the defeat of the Paris Commune in 1871 and included large numbers of anarchists

interior. Some of the furniture and artefacts can still be seen in the Montagu's country retreat at Boughton House in Northamptonshire.

By the nineteenth century Fitzrovia and Soho were becoming the destinations of choice for political exiles from France. There were two main waves of migration separated by a generation. The first were supporters of the French revolution of February 1848 when the Second Republic was founded by Louis-Napoleon Bonaparte. The second group of about 3,000 came in the 1870s after the defeat of the Paris Commune in 1871 and included large numbers of anarchists. Many of these 'Compagnons' remained in London until an

amnesty in 1895 allowed some to return to France. Fitzrovia was an obvious destination because of the availability of accommodation and employment in restaurants and workshops, as well as the presence of fellow countrymen already established here.

Thus many émigrés arrived by train at Victoria or Cannon Street and headed straight for the 'French Quarter' in Soho and Fitzrovia. The book identifies **Charlotte Street** and **Goodge Street** as the main axis of anarchism in the 1870s and '80s. Malato, a noted French anarchist, described it as a "small anarchist republic".

## COMPATRIOTS

Two particular compatriots are mentioned: **Victor Richard**, a greengrocer, at **67 Charlotte Street**, and **Amand Lapie** who ran a bookshop at **30 Goodge Street**. These two provided advice, support and a meeting place for new arrivals. **Ernest Delebecque** rented out rooms at **28-30 Charlotte Street**.

There was also a much wider support network, such as a **Librairie Parisienne** in **Charlotte Street** and a **Librairie Française** in **Goodge Street**, both selling French and foreign newspapers.

**La Librairie Cosmopolite** in **Charlotte Street** had a reading room with at least 5,000 French books.

For the more destitute, there was a communard soup kitchen in **Newman Passage** and a **M. Lassassie** ran a barbers shop in **Charlotte Street**. Educational needs were also taken care of. **Louise Michel** opened the **Ecole Anarchiste Internationale** in **Fitzroy Street** in 1890 and in 1905 a **Université Populaire** was set up by comrades from various nationalities in **Euston Street**, although this did not last long because of funding difficulties and internal disputes.

## VERY ACTIVE

The French residents of Fitzrovia were very active politically and in 1885 formed an anarchist club in **Stephen Mews**. In the following year the **Autonomie Club** moved to **32 Charlotte Street** and was subjected to repeated police raids and speculation about the 'international anarchist conspiracy' in the popular press. Many of these assertions were played down in confidential police reports of the time. The Club later moved to **6 Windmill Street** where it was raided in 1894 by Chief Inspector Melville of the Special Branch soon after the Greenwich Park explosion caused by Martial Bourdin and featured in Joseph Conrad's novel, *The Secret Agent*. Police spies, known as **Les Mouchards**, were regularly patrolling the streets of Fitzrovia and visible day and night outside **Lapie's bookshop** in **Goodge Street**.

## RADICALISED

The French anarchists in Fitzrovia were a high profile generation who had been radicalised by political events in France, such as the Paris Commune. After a series of amnesties, some returned to Paris while others became more integrated into British and European politics. It is claimed in the book that above all the French immigrants benefitted from the generally relaxed attitude of the British authorities to minorities and the liberal attitude towards immigration. They could also establish links with other international radical movements. It is claimed that between 1823 and 1905 "no foreigner was expelled" from Britain for political reasons.

This review has focussed particularly on the role played by Fitzrovia as the "French Quarter" in the nineteenth century. Of course, other nationalities have similar histories and have lived in Fitzrovia at different times – the Italians, Spanish, Greek Cypriots, and Bangladeshis to name a few – some of these histories are still to be written.

## Fitzrovia Neighbourhood Association

is moving to new premises during September 2013 to 5A Goodge Place, W1T 4SD  
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**Sounds Like London, 100 Years of Black Music in the Capital.**  
By Lloyd Bradley  
(Serpent's Tail, £12.99).  
Reviewed by Mike Pentelow

**T**he first black band to make its mark in the UK played in Great Portland Street almost 100 years ago. And the area's clubs and record shops which had an enormous influence in developing Black Music in the UK, as this book chronicles in great detail.

It was back in 1919 that the 27-piece African-American "Southern Syncopated Orchestra" (credited with introducing jazz to this country) played in the **Philharmonic Hall at 97 Great Portland Street**.

The line-up included the legendary clarinet player Sidney Bechet, operatic soprano Abbie Mitchell, pianist/conductor Will Tyers, and trumpeter Cyril Blake (who later played with Ray Ellington who lived in Torrington Place). Demand for them was so high that they stayed in London for two years, and played at Buckingham Palace for the then Prince of Wales (later Edward VIII).

A Jamaican immigrant opened the **Paramount Ballroom at 161 Tottenham Court Road** in 1936. On Friday and Saturday nights the crowds and musicians were mainly West Indians who wanted

# From jazz pioneers to township jive exiles

LEFT: Jazzie B of Soul II Soul, played in Portlands, Great Portland Street in 1988.

a wild night out. The musicians reciprocated and "cut loose" on stage with jazz experimentation to a noisily appreciative crowd until five or six o'clock in the morning.

The Ghanaian international superstar E T Mensah, who played everything from the flute to the saxophone and led the Tempos, was so impressed by the Paramount Ballroom during a stay in 1933, that he renamed his own nightclub in Accra the Paramount.

A South African township jazz band, the Blue Notes, fell foul of apartheid because it had a white pianist playing with the rest of the black musicians, including legendary saxophonist and composer Dudu Pukwana. So they left in 1964 and settled in London in 1965.

They regularly filled the **100 Club at 100 Oxford Street**, where one of their biggest fans was the exiled ANC member Palo Jordan (later a minister in Nelson Mandela's cabinet). He was followed everywhere by agents of BOSS (the apartheid secret police). So he would get on stage and point out the agents to the audience to huge applause.

The band was renamed the Brotherhood of Breath in 1970 and continued to fill the 100 Club. Their first album under this name was produced by Joe Boyd, one of the founders of the **UFO Club at 31 Tottenham Court Road**.

And a frequent act to perform here was Ginger Johnson's African Drummers. Mick Jagger persuaded them to play at the Rolling Stones massive free concert in Hyde Park in 1969.

The **Speakeasy club at 50 Margaret Street** was also influential in the 1960s and beyond. A band that played soul here was Cat's Paw, which was renamed Osibisa in 1969 and became the

first all black band to appear on BBC television's Top Of The Pops.

**Stern's Electrical Supplies**, at **126 Tottenham Court Road**, built up a sideline in selling African records which eventually became its main business. African students from nearby universities came to get their record players repaired and the shop would often accept records brought from their home countries instead of cash for payment.

These were put randomly in a box for sale and proved so popular that it grew into a record counter at the back.

By the time Mr Stern sold it at the end of the 1970s African music sales had become the largest part of the business. The new owners kept the name and built it up to be Europe's largest distributor of African records with a massive mail order department.

But it was as much a social club as a shop and fans gathered and played records in the basement, with drinks bought from nearby pubs and off licences. They even set up their own record label, Earthworks, in 1983.

Later the business enlarged and moved to **116 Whitfield Street** and then between **Warren Street** and **Euston Road**.

The other specialist record shop was **Contempo**, which sold funk singles above Bradley's Bar at **42 Hanway Street**. It was set up in the early 1970s by John



DUDU PUKWANA regularly filled the 100 Club in 1960s and 1970s

Abbey of Blues & Soul magazine.

Kenny Wellington, the trumpeter with the TFB (Typical Funk Band), said it was only by meeting other bands at Contempo that gave them the confidence to perform themselves. Fellow band player Camelle Hinds, who plays bass, recalled young players finding their feet by plugging into music at Contempo. Another regular was Dez Parkes, who started

as a dancer but became an influential disc jockey. Another disc jockey, Norman Jay, bought his records there and remembered holding them up "in such deference."

Soul II Soul formed in 1988 and played what they promoted as "Serious Shit" sessions at **Portlands in Great Portland Street**. (My memory is that this was part of the Albany pub at 240 Great Portland Street, where they certainly had steel bands, but maybe readers will have better recollection).

The group's leader Jazzie B got art student Derek Yates to design a flyer for this and so was born their iconic motif "Funk Dred." This logo became emblazoned on the group's clothing which they marketed on several stalls a shop on **Tottenham Court Road**.

This is an intriguing story of the lives and conditions of a vast range of black musicians and their audiences.



The Southern Syncopated Orchestra who played in Great Portland Street

## Patients backed strike against hospital cuts

### 20 years ago

Orthopaedic operations were cancelled at Middlesex Hospital under the government's "internal market" system.

Camden and Islington Health Authority suspended payment for the non-urgent admissions to the combined Middlesex/UCH hospitals because UCL had been "over-performing" on the contract under the government's new system.

"The result will mean beds lying empty while waiting lists

grow," explained Fitzrovia News.

Nurses and other health workers staged strikes at both Middlesex Hospital and University College Hospital in protest at the closure plans. Patients came out to pledge their support in front of television cameras.

A feature on the proud history of the two hospitals was published by the paper. Middlesex

Hospital was originally on the site of an old leper hospital at 13 Windmill Street before moving to Mortimer Street in 1754.

Elsewhere, Capital Gold disc jockey Dave Cash, who had a flat in Fitzroy Mews, published a novel "All Night Long" about his time on Radio London pirate station in the 1960s.

(From *Fitzrovia News*, Sept 1993. *Ten Years Ago* will return in December next year, as the paper was not published from April 2003 to November 2004).

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# WHAT'S ON AROUND FITZROVIA

Email [news@fitzrovia.org.uk](mailto:news@fitzrovia.org.uk) by November 19 for the December 2013 issue, and put "Listings" in the subject box.

## ART GALLERIES

**4 Windmill Street**, 4 Windmill St (4windmillstreet.com): Christian Camach Reynoso, Sep 12 to Oct 12; Group show (The Harboured Guest), Oct 25 to Nov 17; Tatiana Macedo, Nov 22 to Dec 15.

**Alison Jacques Gallery**, 18 Berners St (alisonjacquesgallery.com): Robert Mapplethorpe (Fashion Show), Sep 11 to Oct 5.

**Arch One**, 12 Percy St (archonepictureframing.co.uk): Various artists, ongoing.

**Art First**, 21 Eastcastle St (artfirst.co.uk): Eileen Cooper (Edge to Edge), Sep 10 to Oct 12; Karel Nel + Memei Thompson, Oct 17 to Nov 17; Jack Milroy, Nov 21 to Jan 25.

**Arup Phase 2**, 8 Fitzroy St (arup.com/phase2): Check web.

**Bartha Contemporary**, 25 Margaret St (barthaccontemporary.com): Summer Show, to Sep 28; Clay Ketter, Oct 11 to Nov 23.

**Black Arts Company**, 73 Great Titchfield St (theblackarts.org): Check web.

**Building Centre**, Store St (buildingcentre.co.uk): Check web.

**Caroll/Fletcher**, 56-57 Eastcastle St (carrollfletcher.com): Check web.

**Coningsby Gallery / Debut Art**, 30 Tottenham St (coningsbygalleries.com): Gabriel Moreno (Women), Sep 9 to 21; Sarah Hollebone, Sep 23 to 28; Michael Aubrey & Cos Gerolemeu, Oct 3-12.

**Contemporary Applied Arts**, 2 Percy St (caa.org.uk): Check web.

**Curwen Gallery**, 34 Windmill St (curwengallery.com): Albany Wiseman + (London ...

Continued), Sep 5-28; Brenda Harthill + Rachel Clark, Oct 3-26.

**Gallery Different**, 14 Percy St (gallerydifferent.co.uk): Check web.

**GRAD**, 3-4a Little Portland St (grad-london.com): Check web.

**England & Co**, 90-92 Great Portland St (englandgallery.com): Between Worlds: Rituals & Pagan Rites, Sep 3-28; Tina Keane, Oct; Chris Kenny, Nov.

**Exposure**, 22-23 Little Portland St (exposure.net): Check web.

**Framers Gallery**, 36 Windmill St (theframersgallery.co.uk): Dorota Skoneczna (ethereal), Sep 8-29.

**Fred - London**, 17 Riding House St (fred-london.com): Ricardo Alcaide, Nov 7 to Dec 20.

**Gallery at 94**, 94 Cleveland St (galleryat94.com): Check web.

**Getty Images Gallery**, 46 Eastcastle St (gettyimagesgallery.com): Bert Hardy (Picture Post Legend), to Oct 5.

**Hanmi Gallery**, 30 Maple St (hanmigallery.co.uk): Check web.

**Gallery Libby Sellers**, 41 Berners St (libbysellers.com): Grandmateria III + Copper Mirror Series, Sep 5 to Oct 5.

**Josh Lilley**, 44-46 Riding House St (joshlilleygallery.com): Carla Busuttill, Sep 6 to Oct 4.

**Laure Genillard**, 2 Hanway Place (lg-london.org): Check web.

**Lazarides Gallery**, 11 Rathbone Place (lazinc.com): Oliver Jeffers (Nothing To See Here), Sep 13 to Oct 3.

*This water-colour of Fitzroy Square by Albany Wiseman is being exhibited at the Curwen Gallery in Windmill Street from September 5 to 28.*



**Margaret Street Gallery**, 63 Margaret St (margaretstreet-gallery.com): See web.

**Modern Art**, 6 Fitzroy Square (modernart.net): Anna-Bella Papp, Sep 6 to Oct 5; Nigel Cooke, Oct 16 to Nov 17; Katy Moran, Nov 22 to Dec 20.

**Nancy Victor**, 6 Charlotte Place (nancyvictor.com): Check web.

**Nati Gallery**, 22 Warren St (nati-gallery.com): Check web.

**National Print Gallery**, 56 Maple St (nationalprintgallery.com): Check web.

**Paradise Row**, 74 Newman St (paradiserow.com): Jane & Louise Wilson, Sep 21 to Oct 26; Aura Satz, Nov 1 to Dec 7.

**Pilar Corrias**, 54 Eastcastle St (pilarcorrias.com): Alice Theobald + Ken Okishi, Sep 11 to Oct 5; Keren Cytter, Oct 16 to Nov 15.

**The Piper Gallery**, 18 Newman St (thepipergallery.com): Mick Finch, Sep 6 to Oct 11; Peter Hide & Walter Early, Oct 15 to Nov 22.

**Rebecca Hossack Gallery (1)**, 2a Conway St (r-h-g.co.uk): Art Gemini Prize, Oct 16-28.

**Rebecca Hossack Gallery (2)**, 28 Charlotte St (r-h-g.co.uk): Australia: People and Places, Sep 19 to Oct 26.

**Regina Gallery**, 22 Eastcastle St (reginagallery.com): Check web.

**Rook and Raven**, 7/8 Rathbone Place (rookandraven.co.uk): Lionel Smit (Fragmented), Sep 12 to Oct 4.

**Rose Issa Projects**, 82 Great Portland St (roseissa.com): The Seven Valleys, Sep 4 to Oct 5; Behruz Heshmat (The House is Black), Oct 14 to Nov 14.

**Rosenfeld Porcini**, 37 Rathbone St (rosenfeldporcini.com): Lanfranco Quadrio (The Agony of Actaeon), Sep 26 to Nov 21.

**Richard Saltoun**, 111 Great Titchfield St (richardsaltoun.com): Hans-Peter Feldman (Works from the '70s), Oct 2-25.

**Scream Gallery**, 27-28 Eastcastle St (whisperfineart.co.uk): Caroline Jane Harris & Shane McAdams, Sep 6 to Oct 26.

**Store Street Gallery**, 32 Store St (storestreetgallery.com): Topographic, Sep 5 to Oct 6.

**Test Space**, 14 Warren St: Pop up space, visit for details.

**Tiwani Contemporary**, 16 Little Portland St (tiwani.co.uk): Check web.

**T J Boulting**, 59 Riding House St (tjboulting.com): Dan Budnik (Marching to the Freedom Dream), to Sep 21.

**Woolff Gallery**, 89 Charlotte St (woolffgallery.co.uk): Susila Bailey-Bond, September.

## LIVE MUSIC

**The Albany**, 240 Great Portland St (thealbanyw1w.co.uk): Ukeles on Wednesdays.

**All Saints**, Margaret St: Organ recital by Charles Andrews of Bach, Franck, and Heiller, Sept 29, 7.15pm.

**Jet Lag**, 125 Cleveland St: Jamming on Mondays 7pm, blues and boogie on Thursdays 8pm.

**King & Queen**, 1 Foley St: Folk once a month on Fridays (visit web [mustradclub.co.uk](http://mustradclub.co.uk)): Peggy Seeger, Oct 4.

**Store Street Shindig**: Oct 19, 12-5. See page 6.

**TCR Bar**, 182 Tottenham Court Rd: Live music Sundays 8-12.

**The 100 Club**, 100 Oxford Street (the100club.co.uk): The Dodge Brothers, Sept 9; Dean Blunt, Sept 11; Lunatrix, Sept 13; Ray Gelato and The Giants, Sept 14; Smith Westerns, Sept 17; The Hoosiers, Sept 18; Sarah Spencer's Transatlantic Jazz Band; Jimmy Lafave and The Night Tribe, Sept 19; Senakah, Sept 20; Northern Soul All-Nighter (11pm to 6am), Sept 21; Zigaboo Modeliste and His Big Chiefs, Sept 22; King Mo, Sept 24; Amy Dickson (saxophone, classical music in rock and roll setting), Sept 25; Battle of the Bands Charity Night, Sept 26.

**UCL Chamber Music Club**, Haldane Room, Main Campus, Gower Street (ucl.ac.uk/chamber-music): Concert (Chopin, Wagner), Oct 3, 5.30pm, Oct 15, 6pm, Haldane Room, Wilkins Building, Gower St.

## THEATRE

**Bloomsbury Theatre**, 15 Gordon St (thebloomsbury.com): Space Showoff (anarchic space themed cabaret), Sept 12, 7.30pm; Berlin, The Musical, Sept 21; Nightmare Live! Sept 27; Girls' Night Out Comedy Gala, Sept 30; Laugh Till It Hurts, Oct 2; Andy Parsons, Oct 3; Marcel Lucont, Oct 4; John Lloyd, Oct 5; Horrible Science, Oct 8-12; Paul Foot, Oct 25; Jason Byrne, Nov 1-2.

**Camden People's Theatre**, 58-60 Hampstead Rd (cptheatre.co.uk): The Incurable Imagination of Anthony Jones, presented by Bread and Goose, Sept 5-6.

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

**London Palladium**, Argyll St (the-london-palladium.com): A Chorus Line, a Broadway musical, until October; The Nutcracker on Ice, from Oct 24; Barry Humphries Farewell Tour, from Nov 13.

**New Diorama Theatre**, 15 Triton

St, opposite top of Fitzroy St (new-diorama.com): The Man in the Moone (dark comedy), until Sept 7; Recording Hedda (psychological drama), Sept 11-28; How to Start a Riot, Sept 29-30; Golden Child (Chinese play), Oct 2-12; Like Enemies of the State (Congolese play), Oct 15-26; The Engineer's Thumb (Conan Doyle puppet show), Oct 28-30; El Retrete de Dorian Gray (Spanish puppet show), Oct 31-Nov 2.

**RADA Theatres**, Malet St, opposite Birkbeck College (rada.org): **Gielgud Theatre**: The People of the Town, Sept 17-20.

**GBS Theatre**: Nine Days They Fell, Sept 3-7.

**Jerwood Vanbrugh Theatre**: See under Cinema.

**Bar Foyer**: Hildegard/Knef, Sept 25; Choreographing, Oct 3, 7.30pm.

**Club Theatre**, RADA Studios, 16 Chenies St: Half a Can of Worms, Oct 4-14.

**Rada Studios**, 16 Chenies St: BBC Ticket office.

## CINEMA/FILM

**Bolivar Hall**, 54 Grafton Way (cultura.embavenez-uk.org): Salvador Allende, Sept 25, 6.15pm, followed by question and answer session with Allende's biographer Victor Figueroa-Clark. Also **London Socialist Film Co-op's** Sunday screenings at 11am: The Happy Lands (Fife miners during 1926 strike), Sept 8; The First Grader (Kenya's fight for independence) and Shaker Aamer: A Decade of Injustice (still held without charge in Guantanamo Bay), Oct 13; All Quiet on the Western Front (1930 classic anti-war film), Nov 10; Sing Your Song (Harry Belafonte documentary) and Land And Freedom (modern eco-village), Dec 8.

**Green Man**, 36 Riding House St: London Animation Club, first Tuesday of month.

**New Diorama Theatre**, 15 Triton St, opposite top of Fitzroy St (new-diorama.com): Greenhorn Film Festival, Oct 6-7.

**Odeon**, 30 Tottenham Court Road: Weekly film details from [www.odeon.co.uk](http://www.odeon.co.uk) or 08712 244007.

**Screen @ Rada**, Jerwood Vanbrugh Theatre, Malet St, opposite Birkbeck College (rada.org): Othello (National Theatre Live), Sept 26, 7pm.

**UCL film screenings** (ucl.ac.uk): Bloomsbury Theatre, 15 Gordon St: The Day the Earth Caught Fire, Sept 10, 7pm.

JZ Young Theatre, Anatomy Building, Gower St: The Incredible Shrinking Man (1957), Oct 1, 6.30pm.

Petrie Museum, Malet Place: Petrie Film Club Launch, Sept 26, 6pm.

## POETRY

**RADA bar**, Malet St (rada.ac.uk): The Farrago Freshers Slam! (open to any poet), Sept 16, Oct 10, Nov 14, Dec 12, all at 7.30pm.

## KARAOKE

**TCR Bar**, 182 Tottenham Court Rd: Live mike for singers to live backing band, Thursdays, 7pm.

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

## LIVE COMEDY

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

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

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

## PUB QUIZZES

**The Albany**, 240 Great Portland St: Every Tuesday.

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

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

## EXHIBITIONS

**All Saints Church**, 7 Margaret St: Arts & Crafts Club exhibition, Sept 17-22, 12-6pm.

**British Museum**, Great Russell St (britishmuseum.org): Life and death Pompeii and Herulaneum, until Sept 29.

**Grant Museum of Zoology**, 21 University St (ucl.ac.uk/museums/zoology): Explore Zoology, Sept 28, 1-4.30pm.

**UCL** (ucl.ac.uk/events):

**Art Museum**, Wilkins Building, Gower St: Black Bloomsbury, 1918-48, Sept 23 to Dec 13.

**Main Library**, Wilkins Building, Gower St: Flaxman and his circle, until Dec 31.

**North Lodge**, Main Campus, Gower St: Experimental Tales of Jeremy Bentham, until Sept 5.

**Petrie Museum**, Malet Place: In and Out of The Nile Valley, until Oct 10.

**South Cloisters**, Gower St: Photographic exhibition from National Hospital for Neurology and Neurosurgery, Sept 9 to Nov 1.

## TALKS

**Grant Museum of Zoology**, 21 University St (ucl.ac.uk/museums/zoology): Show N'Tell: Bones, Sept 20, 1-2pm.

**RIBA**, 66 Portland Place (architecture.com): Stirling Stories with The Observer, Sept 10, 6.30pm.

**UCL public lectures, Darwin Theatre**, Gower St, entrance in Malet Place (ucl.ac.uk/events): All 1.15-1.55pm - The science of laughter, Oct 8; Dr Dre in the classroom (rap/hip hop), Oct 10; Global growth v human health, Oct 15; Patterns of nature, Oct 17; Sexual Orientation in the Middle Ages, Oct 22; Technology for nature, Oct 24; A good start in life, Oct 29; Animating Architecture, Oct 31; Learning from vaccine scares, Nov 12; Remembering 1960s cinema going, Nov 14; After Fukushima, Nov 19.

**Pearson Theatre**, Pearson Building, Gower St: Jewish Identity and Israeli foreign policy, Oct 10, 6.45pm.

**Wheatsheaf**, 25 Rathbone Place: **Flappers: Women of a Dangerous Generation** (Diana Cooper, Nancy Cunard, Tallulah Bankhead, Zelda Fitzgerald, Josephine Baker, Tamara de Lempicka), **Sohemian Society talk by Judith Mackrell**, Oct 7, 7.30pm.

## OTHER EVENTS

Open House London, Sept 21: All Saints Church, Margaret St; UCL, Gower St (including Petrie Museum, Art Museum).