

It gets worse...

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# Fitzrovia News



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

Issue 132 Spring 2014

## Exemplar “hell bent” on removing history of Middlesex Hospital

Exemplar the property developer which is creating the huge new building complex in Fitzrovia has been condemned by an international community of health workers and patients for trying to erase the name Middlesex from the site of the former hospital.

The site which will be completed later this year was to be called Fitzroy Place, then when that name was over-ruled by authorities, the name Pearson Square was chosen.

Now the only remaining part of the original hospital — The Middlesex Hospital Chapel — is to be re-branded in Exemplar's own corporate image.

Gone will be Middlesex and Hospital and instead Exemplar plan to call the Grade II\* listed building Pearson Chapel after the architect who designed its interior.

Local people, former staff and patients of the hospital are furious at Exemplar's crass re-nam-

ing of this last memory to the institution that brought life into the world and saved countless more.

Exemplar on behalf of the consortium which includes Aviva and Kaupthing ignored the wishes of local people and former staff of the hospital by refusing to have any mention of Middlesex in the name in the new street through the development.

Over a thousand people signed a petition to retain the

name Middlesex in a street name on the site, but Exemplar rejected their collective plea.

Even the hospital chapel is not sacrosanct in the developer's desire to eradicate the name Middlesex.

Harriet Griffey wrote to say: “Exemplar seem to be hell bent on removing all historical reference to the hospital”.

She was joined in condemnation of Exemplar by other hospital workers. *See comment on p2-3.*



Del Boy had a joint locally in more ways than one

See page 16



Beatles 50th anniversary

See page 9



Canadians flocked to the Tower Tavern in Clipstone Street to watch Olympic ice hockey live on the big screens, writes Richard Simpson. “For the gold medal game on Sunday the pub was due to open at 11am but I ended up opening the doors half an hour earlier because a queue was forming outside,” says bartender Samu Makela. “Some were even there with packed suitcases ready to head to the airport once the match was done — I’d never seen anything like it!” Photo: Phil McErlean



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# Letters, emails and comment

Write to [letters@fitzrovia.org.uk](mailto:letters@fitzrovia.org.uk) or post to Fitzrovia News, Fitzrovia Neighbourhood Association, 39 Tottenham Street, London W1T 4RX

## Why do Exemplar want to change the name of the Middlesex Hospital Chapel?

I trained at the Middlesex Hospital in the 1950's and worked there for several years. The Chapel was a very important place for the staff and patients of the hospital, a place of peace and refuge. When I was working in the oncology ward in 1958 I used to accompany a terminally ill 17 year old organ scholar at Lancing College down to the chapel during my lunch break to play the organ, a very moving experience which I still remember vividly. I have lived and worked around Fitzrovia since then and we have always felt some reassurance that the chapel was there for us if we needed it. The hospital was open 24 hours a day and we could wander in and out at will. I was pleased when I heard that the developers were obliged by their S106 agreement to keep the chapel available for community use. However I am concerned that the charity is set up in a transparent way and it will be accountable to the local community which it serves. I think the



change of name is crass and insensitive. The Chapel is the only part of the Hospital that is still left and it is very important that it is still available for the community to use and it is not just a corporate venue only available to those who can pay to hire it. **Jill Hutchings**  
**Curwen and New Academy  
Gallery, Windmill Street**

I was born in the Middlesex Hospital and have spent a considerable part of my working life in the area. I think it would be appropriate to keep the name

of The Middlesex Hospital Chapel alive in keeping the spirit and history of this special location. This in turn would give respect to the developers and Fitzroy Place.

**Laurence Glynne partner at  
LDG estate agents, Foley Street.**

Why do the developers Exemplar want to change the name of the Chapel? They should stick to their job building the site.

**Eddie Duke Low,  
Cleveland Street**

I am against the use of the name "Pearson Chapel" for the former Middlesex Hospital Chapel. The developers have not consulted local people or businesses about this name change. I feel that they are being insensitive and disrespectful to the Fitzrovia community.

**Kirit Patel  
store owner  
Great Titchfield Street**

When Exemplar came along they criticised Candy and Candy for their Noho rebranding, now they are trying the same trick. They were given planning permission to build this massive block as long as they renovated the chapel and made it available for community use. Now their motives are questionable. How can we trust these people to set up the chapel trust? They have not said anything about who will be trustees or how they are to be chosen.

**Martin and Linda Moore  
New Cavendish Street**

## Exemplar seem to be hell bent on removing all historical reference to the hospital from the site

*We asked members of The Middlesex Hospital Facebook Group to comment on the plans to re-name The Middlesex Hospital Chapel. Here are some of the responses.*

I trained at the Middlesex Hospital and know the chapel well. Exemplar seem to be hell bent on removing all historical reference to the hospital from the site — but not sure why the chapel: all the memorial plaques inside are to ex-hospital staff & people related to the hospital & it's where Rudyard Kipling was laid to rest after he died.

**Harriet Griffey**

I am appalled but not surprised. Exemplar — and, I suspect, certain elements of the council — have wanted to bury the history and heritage of the Middlesex Hospital all along. I organised a petition calling on Westminster City Council to commemorate the Middlesex in the name of the Square — despite support from thousands (including support from certain councillors) I was informed that the naming of Pearson Square was a done deal. I rather suspect that this will be too, but truly hope that I am wrong. This building IS the Middlesex Hospital Chapel. Always was, always must be.

**David Marriot**

It is sad to see the developers wanting to remove the traces of the Middlesex. I spent many

hours taking patients to the chapel or sitting in there after a difficult shift.

**Jenny Hall**

I understand that the chapel will be coming into 'community use'. I really hope that the Chapel will be treated with dignity. For those who worked or were patients at the Middlesex the chapel was a refuge and place of calm in an uncertain and traumatic world. The aura of peace and tranquillity that overwhelmed you when you entered is memorable even now.

**Karen Kick**

Oh for goodness sake Exemplar, please display some taste and a respect for history which also means respect for all the people who have been born, died and worked at the Middlesex. The hospital was a centre of excellence in both training, practice and research for years and it would be such a good example to other developers to show some sensitivity and intelligence in your treatment of this site. Your reputation (as Property Developers generally rather than your company specifically) is not good; here's a chance to redeem it and gain the respect of thousands of people.

**Phyllida Barnes**

The chapel was a place of sanctuary for staff and patients alike. The tranquillity and beauty of

the building has to be retained as it was including the name for the respect for those of us who saw it as a central part to our life at the Middlesex Hospital. The hospital pioneered treatments and we all have experience of caring for people who could only get the expertise at our hospital. To not retain the named link to the Middlesex Hospital would be an insult to staff who dedicated their lives at the hospital and the patients who trusted us with their lives.

**Julie Hargreaves**

I sat in the beautiful hospital Chapel often and took patients there for church services and on special days like Christmas. As a part of a mark of respect to people who used that Chapel at a time when they were at their most vulnerable, and for the people who died at the hospital and who recovered from their illness then the Chapel should retain its name. Why is it that companies are so keen to change the names of things? I am sure it is a lack of understanding and ignorance on their part.

**Frances Barbour**

Developers gone mad! Keep it up *Fitzrovia News*.

**Sharon Peppard**

Why is there such a desire to remove all memory of the Middlesex hospital from the site? Are the developers afraid

that it will become a magnet for old Middlesexers? Please let there be a small piece of care and humanity on this issue. Come on gentlemen.... What harm can it do?

**Sarah Price**

Why would you want to re-name the chapel which is The Middlesex Hospital Chapel ...."the building of which was begun in 1890 as a memorial to Major A H Ross MP a former chairman of the Board of Governors"..."the surgeons Sir John bland Sutton and Lord Webb Johnson paid for much of the decorations the chapel..." (Sacred Spaces by Joan Crossley...a wonderful book about the London hospital chapels..."the oases of calm, places for reflection and prayer").

**Sarah Hays**

Why not just admit The Middlesex Hospital never existed and we never trained or worked there. It is a travesty and I am appalled at the developers complete lack of sensitivity. Their ability to ride roughshod over everyone is astounding.

**Frances Taylor**

More comments at:  
[bit.ly/middlesexchapel](http://bit.ly/middlesexchapel)  
Sign the petition:  
[petitions.westminster.gov.uk/middlesexchapel](http://petitions.westminster.gov.uk/middlesexchapel)



# Unanswered questions about the Middlesex Hospital Chapel

By Linus Rees

Trying to get straight answers out of director of Exemplar Mark Younger is a near impossible task. After several email exchanges where our questions about the future of the Grade II\* listed Middlesex Hospital Chapel went unanswered, he finally rejected my last email as spam.

I'd asked him about the plans to change the name of the chapel — Pearson Hall or Pearson Chapel?

I wrote: I understand that you are intending to rename the chapel and so abandoning the name Middlesex Hospital Chapel. I also understand that you are now picking and choosing trustees to look after the chapel.

The name Middlesex Hospital Chapel is held in high regard by not only local people but also an international community of former hospital workers and patients. To remove the name Middlesex Hospital from the chapel name is to ride roughshod over the feelings of this community.

It appears that you may have a more corporate agenda in mind particularly as there is now a planning application for what will be Fitzrovia's largest restaurant right next to it.

The reply I received dodged the question about the re-naming of the chapel.

"The process to select directors to the charitable trust has not commenced. The S106 Agreement clearly sets out the use of the chapel and there is no intention to deviate from this — there is no 'corporate' agenda as you suggest," he wrote in an email.

I responded by saying that the details of its objects and initial trustees should have been set out by now — specifically within 6 months of commencement of development.

He replied: "There has been no delay in setting up matters — the provision in the S106 you refer to is the 'mechanism' to set up the trust, not the actual creation of the trust. The trust does need to be finally established 6 months prior to the completion of the development but that date has not yet occurred."

Obviously Exemplar have been too busy flogging penthouses to billionaire overseas investors to bother with details that local people — and a large community of former hospital workers — are concerned about.

Nearly all the apartments at Fitzroy Place have been sold for between £1m and £15m.

Perhaps West End ward

councillor Jonathan Glanz can help with my enquiries, especially as he recently posted a picture on Twitter of himself and (fellow Conservative Party member and former Camden councillor for Bloomsbury ward) Rebecca Hossack visiting the Middlesex Hospital Chapel and saying: "Useful meeting to bring the Chapel at the old Middlesex Hospital into community use".

The S106 agreement says that ward councillors from the West End Ward should be trustees.

However, Glanz now says that he will not be a trustee of the Chapel.

"On legal advice, I am concerned as to any potential conflict between my role as a Councillor and Trustee. I have agreed to attend and participate in discussions as an observer and to help ensure that the objectives of the original desire to keep the Chapel in community use are met."

So still no clarity as to who is a potential trustee from this usually reliable source.

As regards the name of the chapel, he'd obviously been to seek legal advice on his choice of words.

"The Chapel is and was built with a specific purpose and I favour the on-going use of the name 'Chapel' rather than 'Hall' or some other word," he wrote.

But no mention of Middlesex and Hospital.

He had however read the S106 agreement and was ready to repeat it to me:

"I wish to see the Chapel used for community use as anticipated by the S106 Agreement. Even though Exemplar have spent £2million refurbishing the property and will be providing a dowry of £300,000 (as the Section 106 Agreement provides) there will be running costs for heating, lighting and maintaining the Chapel for community use and these must be covered.

"It is important that a robust, well-funded and well organised group of interested parties from the local community are included in the management of the legal entity which takes on board the 125 year lease to be granted of the Chapel. As I understand it the legal process for the necessary arrangements is now well advanced to enable this to happen," he wrote.

At least he didn't mark my emails as spam.

Yet we are still clueless as to the actual details of the Middlesex Hospital Chapel Trust or confirmation of what name the Chapel will actually have.



*Not enough space at Fitzroy Place? Cubitt House want to open a high class eating destination that is bigger and open for longer hours than Westminster City Council would normally allow.*

## Cubitt House plans 230 seat restaurant at Fitzroy Place

By News Reporters

Hospitality business Cubitt House is planning to open its biggest restaurant to date, at Fitzroy Place on the site of the former Middlesex Hospital.

Planning permission is now being sought to create what would be one of Fitzrovia's largest restaurants. It would occupy the "retail" area next to the former hospital chapel, under the Lifschutz Davidson Sandilands designed office building near the Mortimer Street side of the site.

Cubitt House has existing pubs and hotels in Belgravia, Knightsbridge, Pimlico and Marylebone. They are proposing to call their 230 seat Fitzrovia restaurant Percy & Founders, named after the Duke of Northumberland (known as Percy) who laid the foundation stone of the original Middlesex Hospital in 1755.

The restaurant is intended to be of "distinctive quality" an "independent high-class operator", modern and stylish, serving "locally, sustainably sourced and artisan-prepared ingredients". But aside from all the marketing language there is no mention of what food is likely to be on the menu.

Planning consultants DP9 submitted an application to amend two conditions attached to a previous planning permission for the site. Westminster Council is asked to remove a condition that says no more than 499 square metres of the area identified as "retail" can be used for class A3 (restaurants).

The applicants also want to remove the condition limiting the operating hours of the restaurant. Currently permission

does not allow customers to be on the premises before 8am and after 11.30pm Monday to Saturday and not before 10am and after 11pm on Sundays and bank holidays. The condition is there "to make sure that the use will not cause nuisance for people in the area", according to the existing planning permission.

The applicants want to open at 7.30am and close at midnight Monday to Saturday, and open at 8am and close at 11pm on Sundays and bank holidays.

DP9 say the restaurant will be "marginally beyond 499 square metres". But the actual figure is an increase from 499 square metres to 688 square metres — an extra 189 square metres. It is not unusual for planning consultants to play fast and loose with language and numbers.

The management plan submitted with the application states that customers will enter and leave the restaurant from a single entrance that leads through what will be called Pearson Square. The plan states that the nearest taxi drop off point is along Mortimer Street. No mention is made of customers using public transport, walking, or the availability of facilities for customers arriving by bicycle.

While those living and working on site might benefit from it being closed to motor traffic, those in the homes and workplaces surrounding the site will be concerned about disturbance from taxis and mini-cabs, waiting, dropping off and collecting customers from such a large restaurant.

A decision on the planning application is due to be made in the spring.

## 22 May 2014 is election day

On 22 May 2014 there will be London European Parliamentary elections, and local government elections in all 32 London boroughs.

All residents in Fitzrovia should have received and returned their electoral registration forms last year. If you have recently moved there is still time to register either with Westminster City Council or Camden Council who are responsible for maintaining voter registrations.

Tuesday 6 May is the deadline for receiving completed registration forms for the upcoming European Parliamentary and Local Government Elections.

## Lipstick on a pig

The cosmetics company Estée Lauder is in the process of taking the entire office space at what is presently called 1 Fitzroy Place — 140,000 sq feet according to *Property Week*. It will leave only the smaller 80,000 sq ft at 2 Fitzroy Place available. Annual rents are expected to be £90 per sq ft.

## News in brief

**Derwent London's demolition derby in Charlotte Street** has commenced in earnest. The walls of the former **Margaret Pyke Centre** have been set upon with an arsenal of rubble making equipment. Normally vehicles and debris removal from building sites cannot be done before eight in the morning, but **Camden Council** has allowed Derwent London a concession to have the lorries rumble in at 7.30am. Why the favouritism? It doesn't surprise anyone that **Bagnall**, Derwent's contractors, are not part of the Considerate Construction Scheme. Will Camden also be a pushover when Derwent demolish the far larger **Saatchi & Saatchi** building farther up Charlotte Street next year?

**At 18-30 Tottenham Court Road** Derwent are about to boot out the current row of retailers and the **Odeon** cinema as they create larger retail and restaurant units for what they are calling **Tottenham Court Walk**.

Meanwhile **Derwent** boast that they are raking it in. Results for the year ended 31 December 2013 state they've never had it so good with rents in Fitzrovia up 12.5% to £67.50 per square foot (£727 per m<sup>2</sup>). All this money of course is being generated on the back of the publicly-funded Crossrail. Socialism for Derwent, capitalism for the rest of us.

A **planning application** for the redevelopment of the former **Strand Union Workhouse** on Cleveland Street (front

Continues on page 5...

Advertising Feature

# The Smart App-artment in the heart of Fitzrovia

**I**magine if you could switch on the lights, turn up the heating, close the blinds and even control what your children are watching on TV – all from the touch of a button on your iPad.

Well now you can. Welcome to the Smart App-artment located in Fitzrovia's Windmill Street.

The capital's ultimate hi-tech home has attracted rave reviews since it opened last year – with press interest and TV coverage from all over the world.

Designed by Cornflake, a leading UK home automation supplier and A/V specialist, the two-storey iPad-controlled house shows how technology can be used to simplify and enhance modern lifestyles.

Hidden below street level in one of several empty warehouses located beneath Windmill Street, the 4,000sqft experiential showroom cost nearly £2million to build and has been equipped with over £500,000 worth of state-of-the-art equipment enabling Cornflake's elite clients, and their architects and designers, to road-test the latest technology before specifying similar schemes for their own homes.

Independently-owned and based in Fitzrovia for 20 years, Cornflake is particularly keen to invite local businesses and residents in to the Smart App-artment for a look around. Usually only open 'By Appointment', the company is planning an Open Day exclusively for its Fitzrovia neighbours on Thursday 20th March.

Everything in the Smart App-artment – including heating, lighting, air conditioning, music, coffee machine, CCTV and the home cinema – is synced to a centralised system controlled from an app on an iPad. There are five fully-working rooms, each designed and decorated by top interior designer April Russell, to recreate the ambience of being at home complete with art works and bespoke furniture discreetly hiding a plethora of pop-up TVs, magic mirrors and gaming screens.

Cornflake director Robin Shephard says: "Centralised home automation systems are very popular at the moment.



Most homes in Kensington, Chelsea and Knightsbridge feature technology of some description but it has to be ultra-discreet, especially in **many of London's** period homes where the owners wish to retain a classic look. The Smart App-artment demonstrates how it is possible to seamlessly integrate technology so that it is virtually invisible."



Home automation is a booming market. The sector grew by 12 per cent in 2012 and is now worth over £1 billion, according to CEDIA (Custom Electronic Design and Installation Association). Shephard adds: "One of the biggest growth areas has been the linking of home and work place technologies; so that data and calls are discretely transferred depending on where the user wishes to be based. Cornflake has installed - and maintains - several office IT data systems for City clients who started as residential customers. In this area of London with its predominance of advertising and media-based businesses we are frequently asked to install boutique-style viewing cinemas and AV/conferencing rooms. It's a fantastic little corner of town and we love being here."

For eco warriors worried about how so much technology can possibly be squared with a realistic carbon footprint, many ingenious design solutions have been incorporated to demonstrate how a designer lifestyle and green living are fully compatible. A clever heat-redistribution system uses energy created in the control room to heat and cool the building; sensors ensure that lights, appliances and heating are all turned down or off whenever a room is vacated and the whole place has been fitted using sustainable, natural and recycled materials to help educate clients and architects about the wonderful modern building materials now available. Cornflake's eco commitment was rewarded last month when the

Smart App-artment was awarded a top AV News Award for the Best Environmental Initiative of 2014.

So next time you stroll past 41 Windmill Street, with its sleek white frontage, consider this... at the bottom of that tantalising staircase is a Bond-esque lair

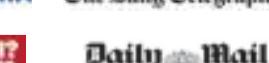


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AS SEEN IN:





# Six years after murder at Great Portland Street the suspect still evades justice

By News Reporters

This month it will be six years since a Norwegian student was found murdered in a basement in Great Portland Street. To date no-one has been charged or brought to trial and the only suspect continues to evade justice.

Martine Vik Magnussen was killed in London on 14 March 2008. She was 23 years old. Her friends and family still hope that there will be justice for Martine.

The Metropolitan Police have the only suspect listed among their most wanted. Farouk Abdulhak (born 18/02/1987) is of Yemeni and Egyptian origins, was at the time studying at Regents Business School, London and is known to have fled to Yemen immediately following the murder. He is known to have connections in Europe, U.S.A, Egypt and other Middle Eastern countries, say the Police.

Campaigners and press reports say that he is living in Yemen under the protection of his father, Shaher Abdulhak. Yemen has no extradition treaty with the United Kingdom or Norway.

Martine Magnussen was born in Oslo on 6 February 1985 and after finishing school she came to London to study international business. It was at Regents College where she met Farouk Abdulhak who was also a student there. He was a known associate of Martine Magnussen and two days before her body was discovered the two of them were seen leaving the Maddox nightclub in Mayfair. That was the last time anyone saw her alive.

Friends then reported Magnussen as missing and shortly after police discovered her buried body in the basement of an apartment block at 222 Great Portland Street where Abdulhak had been living. She had been raped and strangled.

Reports in the press last year say that pro-democracy activists staged demonstrations in Yemen



Martine Magnussen was found in a basement at 222 Great Portland Street in March 2008.

calling for Mr Abdulhak to be extradited to the UK. Demonstrators in Aden carried banners calling for "Justice for Martine" and showing a mock-up photograph of the suspect behind bars. Lawyers for Abdulhak say he is innocent but will only agree to stand trial in Yemen.

Martine's father, Odd Petter Magnussen, continues to campaign for his daughter's suspected killer to be brought before a British court. But with no extradition agreement between the UK and Yemen, it seems unlikely that Abdulhak will face a trial here.

However, Mr Magnussen and friends of Martine are still hopeful of justice being done. In an email to *Fitzrovia News* Mr Magnussen praised the Metropolitan Police for their efforts and those of the British government but expressed frustration with Norway and the delaying tactics of the family of Abdulhak.

"Although I am pleased with UK authorities efforts in the case till now, I have been disappointed on the lack of efforts and pressure exercised by Norwegian authorities in the case," writes Magnussen.

Talks with the suspect's lawyer in Yemen indicated that

Abdulhak was prepared to answer the allegations but only at a trial in Yemen. However, Yemen uses the death penalty and this is not supported by either the UK or Norway and so prevents the trial being held on legal grounds, says Magnussen.

"The suspect's father last year took further steps to initiate a dialogue with Oslo and UK authorities via his representatives. We thought the combined pressure from various actors and the wealthy father's desire to improve on his legacy may have opened up for a just and voluntary return by his suspected son to the UK."

But it appears the father was deliberately stalling for time and was simultaneously trying to arrange a marriage for his son.

"It was still encouraging to learn that two Yemeni fathers denied having their daughters married to the internationally wanted suspect. Despite the economical aspects that may have been part of such a proposed arrangement, it is interesting to see that for some the same universal ethics, parental standards and care for daughters are the same in Yemen as with most others throughout the world," says Magnussen.

"I think any civilized human being understands that today's legal vacuum is absurd. Today anyone can be beyond the law by crossing a border following any crimes, be it trafficking, kidnapping, money laundry, stabbing, rape, murder or terror."

"Two years ago I addressed this legal vacuum with Norwegian legal experts.

"My wish is that this in turn may produce new international law that will fill the legal vacuum and lack of extradition treaties between countries. Making the world safer for all in this way will also mean that Martine did not die in vain in Great Portland Street in March six years ago," he writes.

Continued from page 3...

page FN131) has been delayed (again) as the unlisted Victorian buildings of the site have recently been recommended for a **local listing**. If Camden do locally-list these buildings UCLH will likely have to revise their plans for the site.

**Lap Dancing club**  
**Spearmint Rhino** has failed to seduce **Camden's licensing committee** into letting them extend their sexual entertainment at **161 Tottenham Court Road**.

**Camden Council** adopted the **Fitzrovia Area Action Plan** after the government inspector passed it off. Whether it'll stem the flow of damage on the neighbourhood currently being heaped on us by property developers and overseas investors, or improve the delivery of affordable housing and open space, is anybody's guess.

**Camden and Westminster councils** will also be deciding on a number of **neighbourhood area** designations in Fitzrovia under the **Localism Act** this spring.

**Neighbourhood Forums** could then be formed to allow local people to have more say on land development. That's assuming the current government doesn't continue to rip up more planning guidelines leaving neighbourhood forums so little to play with. It is hardly worth the bother.

This month Camden will announce plans for turning **Tottenham Court Road** and **Gower Street** into 2-way, and Westminster council will announce the same for **Baker Street** and **Gloucester Place**.

*Justiceformartine.com*

*Martine Vik Magnussen  
06.02.1985 - 14.03.2008*



Martine was just 23 when she was murdered. Photo: justiceformartine.com

## 6 Fitzroy Square: The Perfect Venue

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# Sports bar given yellow card

Westminster council has cut back the opening hours of a sports bar in Cleveland Street after examining complaints from residents about noise nuisance. The council's licensing sub-committee conducted a formal review of the premises licence of the Jetlag Sports Bar in December.

Ms Denise Julien, a resident of Holcroft Court, had applied for the licence review because of nuisance caused by noise from the premises, customers shouting while watching televised sports, noise from outside of the premises, and noise from customers leaving late at night.

Westminster Council's Environmental Health department, 15 local residents and two residents associations supported the review of the licence and wanted to see action taken to control the noise nuisance.

The licensee Mr Scott Wilson had urged local residents and community groups to come to his support. Westminster Council recorded 55 interested parties including 22 local residents/workers in support of Wilson.

There was also a petition col-

lected in support of Jetlag. However, the petition incorrectly stated that there was "real risk" that Westminster council would force the bar to close. Nowhere in the licence review application did it state that there was a desire to close the bar. In fact Julien stated clearly in the application that she was not against the licensed premises and only wanted to see it operating appropriately in a residential area and suggested a number of conditions on the existing licence.

Ahead of the review hearing Wilson offered to accept conditions to be added to his licence and also offered further remedies including removing the tables and chairs from outside the bar and extra sound insulation.

During the review hearing which lasted around six hours at Westminster City Hall several witnesses were heard and video evidence was seen by the licensing sub-committee.

Cleveland Street resident Ms Susannah Davis spoke about her experience of being disturbed late at night, in the early hours of the morning, and often dur-



ing the day.

The councillors in their decision commented that "the evidence of Ms Davis particularly convincing and compelling."

However the co-chairman of Holcroft Court Residents Association spoke in support of Jetlag. He said that he had not received complaints about the bar. He accepted that he was too far away from Jetlag to be affected by noise in his flat but he did walk past the bar at different

times of the day and evening and did not observe disorder or drunken behaviour. The management he believed were perfectly sensible.

There was a discussion about why sale of alcohol ended at midnight on Fridays and Saturdays but the premises stayed open until 2.30 in the morning.

The committee decided "the balance could best be achieved between the interests of the busi-

ness and the residents that were adversely affected by closing the premises 30 minutes after licensable activities."

This would mean that customers would have to leave before 12.30am.

The licensing committee stated: "Jetlag was not generally a badly run venue [but] there were occasions when patrons emerged from the venue noisy and apparently drunk or in high spirits and public nuisance was experienced by some of the local residents. It was a sports bar in a residential area which did cause public nuisance to some of the residents living there."

Ms Denise Julian told *Fitzrovia News* she was pleased with the council's decision.

Mr Scott Wilson owner of Jetlag declined to comment as there are outstanding issues from the review to be resolved.

Ms Denise Julian was represented by Mr Leo Charalambides and Mr Richard Brown (Citizens Advice Bureau Licensing Advice Project).

Mr Scott Wilson was represented by Mr Philip Kolvin QC and Mr Marcus Lavell.

## Plaque for jazz pioneer



Clarinetist and saxophonist Sidney Bechet, who brought jazz to Britain just after the first world war, may soon be commemorated by a plaque in the area.

Planning permission to erect it at 27 Conway Street has been applied for by the Nubian Jak Community Trust.

Bechet (1897-1959) lived there in 1922 (when it was called Southampton Street) while performing at the Rector's Club in Tottenham Court Road.

He was playing for the

Southern Syncopated Orchestra, the groundbreaking jazz ensemble from New Orleans, of which he was a founder member. The orchestra was the first to play jazz in Britain and Bechet was considered one of the elite who entertained the higher echelons of society.

Bechet left an autobiography, *Treat It Gentle*, published in 1960 shortly after his death, and has been the subject of several biographies in both French and English.

Proof of his living at 27 Southampton Street is contained in a document issued by the Aliens Office on 8 September 1922, now in the National Archives.

The Nubian Jak Community Trust was set up in 2004 to commemorate historic black figures in the UK and "to recognise some of the most important personalities who have made a significant contribution to Britain's diverse history."

Their first plaque was for Bob Marley in Ridgmount Gardens. Since then, the organisation have erected over 15 plaques around the UK.

## Paramount Court residents challenge UCLH over new hospital plans at Odeon

A planning application by University College Hospital to create a new hospital on the site of the former Odeon cinema and Rosenheim building at the north end of Tottenham Court Road at the junction with Grafton Way has met with strong opposition.

Paramount Court Residents Limited has objected to the plans as the proposed development is too big, does not provide enough open space, and the proposed design is alien to this part of the neighbourhood.

Paramount Court is a residential block immediately next to the proposed development and houses hundreds of people. In their objection letter they do not object in principle to the proposed cancer treatment centre but they say the plans have poor regard for preventing noise and managing traffic properly.

They say the "desire for commercial gain by UCLH has a strongly negative impact on" the residents' support for this otherwise welcome clinical facility. They say the scheme should be revised to address their criticisms and to bring it in line with

not only government guidance but also the Fitzrovia Area Action Plan.

They say the demolition of the Rosenheim building on the corner of Grafton Way and Huntley Street is not necessary and that it should be possible to accommodate the new hospital within it. They say the replacement building will be alien to its context and detrimental to the conservation area.

The Fitzrovia Area Action Plan states that the site should include public open space that will accommodate the demands generated by staff, patients and visitors to the hospital. But the open space planned on the site will not be public and so fails to comply with local guidance.

Paramount Court residents are also concerned that the building will be too close to residents' windows and will encroach on their privacy.

Comments on the application (number 2013/8192/P) can be made until 14 March 2014. Camden Council's development control committee will make a decision in late spring this year.

## Time for OAPs to sing, eat and relax

The Older Fitzrovia Project from the Fitzrovia Neighbourhood Association has a number of activities for pensioners to enjoy in March, writes Barb Jacobson.

Time to Sing is at Fitzrovia Court (24 Carburton St W1W 5AS) Mondays 11am-12.30pm. No experience or skills necessary. Come have fun singing familiar songs with a friendly group of people! For people with dementia and their carers, there is also 'Singing for the Brain' running at All Saints Margaret Church, 7 Margaret St 10.30am-12.30pm Thursdays until 27 March.

Lunch on Mondays is available at the George and Dragon pub on the corner of Cleveland and Greenwell Streets from 12.30, at a discounted price of £3 for main meal only, drinks extra. This is through a kind donation from Sir Robert MacAlpine, contractors on the former Middlesex Hospital site.

Massage/Reflexology is available on Wednesdays, 1.30-3:30pm at Fitzrovia Court, at a cost of £17.50/half hour. If you're interested please Philomena on 07931 502 029 to arrange an appointment.

Contact barb@fitzrovia.org.uk or 020 7580 4576 for more information.



# Good ingredients make attractive city spaces

By PETE WHYATT

Tim Waterman is a familiar face around Fitzrovia. He has lived here since 2010 and before then he worked in the area at the Landscape Institute in their office, which was then at Great Portland Street, where he wrote his textbook *Fundamentals of Landscape Architecture*. This and his subsequent textbook on urban design have been translated into seven languages. Tim lectures in Landscape Architecture at the Writtle School of Design in Chelmsford on both the postgraduate and undergraduate programmes.

Tim started his career as a chef and eventually became a restaurateur in the late 1990s. When he closed his restaurant he decided to study landscape architecture. Designing parks, gardens and urban spaces comes from his interest in ecology, plants and the environment, and also from a deep concern for communities and a love of cities. "I worked on various projects while I was at Central London Partnership that stretched across borough boundaries, such as Legible London, and more local projects such as "Breaking down barriers to Regents Park". My mission is to promote landscape architecture, which is little known or appreciated, to its rightful place of importance. It really is the profession of the future. I am particularly interested in transport corridors, national parks, streetscapes, squares and the way space defines the context of community".

## VISIONS

Each year his students undertake practical sessions visiting and researching a site. The "design studio project" last year was for part of Finsbury Park. This year his students are creating visions for Alfred Place which local people are hoping can be transformed into an open space or park for the residents and workers of Fitzrovia. Last month about thirty students came to visit and talked to local residents and a council officer to begin their work on imagining



Tim in Crabtree Fields, photo Agnese Sanvito.

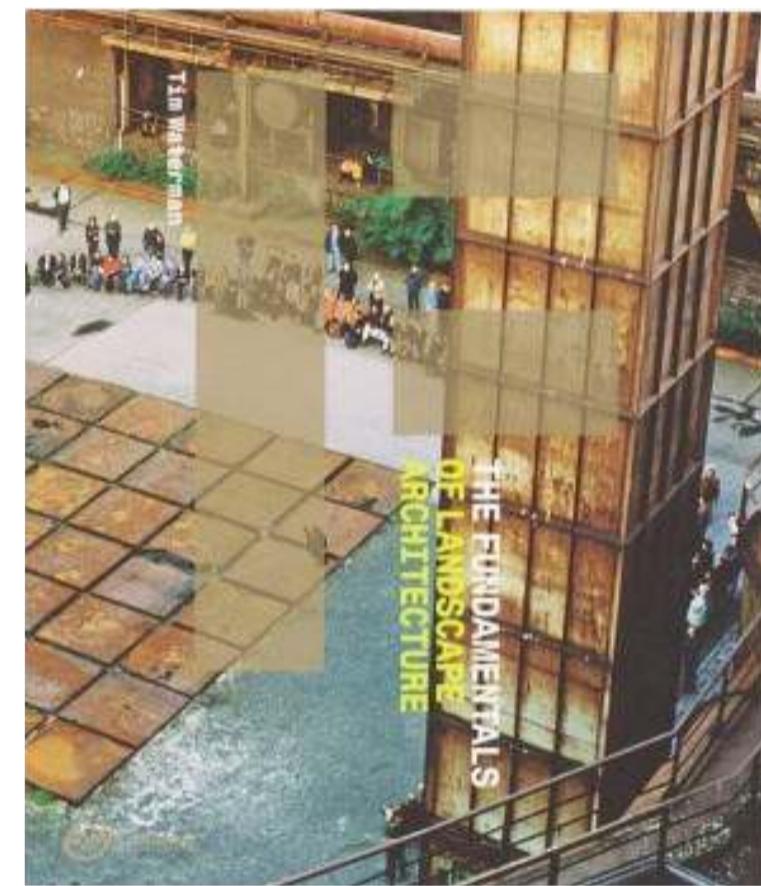
what the space at Alfred Place could become. They will be looking at many aspects; the local workforce and pedestrian and traffic flows for instance, and there are plans for two way traffic on Tottenham Court Road. They will produce design templates and ideas for the new public park which will be shown at Writtle, and hopefully become a part of Fitzrovia's landscape.

When he's not teaching at

the college Tim writes for journals and magazines, and he travels the world giving speeches and lectures on urbanism and landscape architecture.

Tim was born in California into a military family. "My dad

Designing parks, gardens and urban spaces comes from Tim's interest in ecology, plants and the environment, and also from a deep concern for communities and a love of cities



*Fundamentals of Landscape Architecture*. AVA Publishing, 2009. Available in English, French, Spanish, Portuguese, German, Chinese, Korean, and Turkish.

worked for the US Navy and I grew up in many places where my dad was working at the time, all over America and throughout the world including London. During the cold war in the 1980s he worked in the US Navy headquarters in Mayfair. At one point during that time he visited the Eisenhower Centre in

North Crescent for some (presumably top secret) reason, which gives me a great link with the Alfred Place Garden Project".

Tim Waterman blogs about landscape architecture and food at: [timwaterman.wordpress.com](http://timwaterman.wordpress.com)

## Bloomsbury ward

### councillors' surgeries

6:00 - 7:00pm first Friday of the month at

Fitzrovia Community Centre, Foley Street, W1W 6DN

6:00 - 7:00pm second and fourth Fridays of the month at

Marchmont Community Centre, 62 Marchmont Street, WC1N 1AB

Third Friday of the month is a 'roving surgery'. Get in touch if you would like us to conduct the surgery at your street or building.

**Adam Harrison, Milena Nuti, and Abdul Quadir**

Contact 020 7974 3111 or [adam.harrison@camden.gov.uk](mailto:adam.harrison@camden.gov.uk)  
[milena.nuti@camden.gov.uk](mailto:milena.nuti@camden.gov.uk) [abdul.quadir@camden.gov.uk](mailto:abdul.quadir@camden.gov.uk)



## THE DUKE OF YORK

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 Newly refurbished heated roof terrace. Food served 12-3, 6-10 pm  
 Parties catered for. Range of real ales. Function area. Friendly service!





## Obituaries



photo Catherine Hayes-Allen

### Winifred Ekpenyon



Winifred Ekpenyon, known as Winnie, was born in Fitzroy Mews in 1914. She was one of eleven children of a Parisian born father and English mother. Widowed at an early age and with two young children to bring up she worked at All Souls Primary School. During her working years there was little time and money for holidays and travel but she made up for this later with trips with her daughter Oku to Italy, France, Austria,

Holland, Russia, Hong Kong, the US and a safari to Kenya when she was 75. During recent years, trips were closer to home and she enjoyed farmhouse holidays in Pembrokeshire.

Winnie was quiet and unassuming, she enjoyed Clubhouse activities and walking in Regent's Park.

Strong both in character and physically, when she had a massive stroke in July she survived in hospital for two months. In fact the doctors said had it not been for the stroke she would certainly have had her 100th birthday in 2014. They even said that barring the stroke she would have reached 110!! To the very end she had no walking aids, not even a stick and continued to climb the 48 stairs to her flat.

Winnie was very precious, a wonderful mother and friend who is much missed. She died on the 13th September 2013 in St. Mary's Hospital, Paddington. One person who attended the thanksgiving/funeral described it as "deeply moving to learn the story of her life and the impact she made on people in Fitzrovia." She was a true Fitzroviaan who lived in the area for nearly a century.

#### Oku Ekpenyon Daughter

"I was born on the 14th November 1914 in Fitzroy Mews, Cleveland Street, in a cottage with three rooms and three stables and a coach house underneath.

I used to go to the dairy in Bolsover Street where they had a cow to get the milk and paid a penny a pint. There weren't bottles, they used to put a china bowl out (after milking the cow) and then we used to help ourselves.

I don't remember much about WWI but I remember when the Zeppelins came over we had to take shelter, they were very frightening. When the warden blew the whistle for the all clear we went home.

My first job was in a laundry in Goodge Street. I used to collect the washing and return it when it was clean. I got £3.00 a week, plus customers' tips.

After I left the laundry I worked in showrooms in Store Street putting lamps and different things on the shelves for display.

During World War II I was doing gas mask cases, working off Oxford Street. I met my husband, in my father's shop where he was a customer, he was a law student at London University and during the war he was an air raid warden."

Winnie in her own words, extracts from the book "Ebb and flow in Fitzrovia" an oral history project, book is available from the Fitzrovia Neighbourhood Association.



Peter Preston with Sherry Annie

### Peter Preston

A barman who enlivened the same pub for 13 years has died at the age of 65.

Peter Preston entertained customers at The Cambridge pub on the corner of Newman Street and Goodge Street (now a restaurant) from 1975 until 1987.

When he heard a news item about the American President's country retreat, Camp David, he envisaged a camp individual called David rather like himself. So he gave himself the nickname CD after its initials and was known as that ever since.

His witty repartee was at a relaxed level that endeared him to all, including such colourful customers as Sherry Annie, Hungarian Joe, Dave the Dog, DJ Pete, and Scottish Mairie.

He lived in the pub with fellow bartender, the wry Scouse hippy Billy Grainger, and their sardonic Austrian manager, John Reichle.

"His last bar job was at Maida Vale in 2006 after which he retired," said his friend Alan Vale. "He died after a short illness in Charing Cross Hospital and is much missed by family and friends."



### Billy Smythe

A popular publican who ran four different pubs in the area and supported the community has died just five days after his 72nd birthday.

Billy Smyth (pictured above) and his wife Freda first ran the Green Man in Berwick Street, a few yards from Wells Street, from 1975. Then in 1979 they took over the Tower in Cleveland Street.

He discovered that Prince Monolulu, the famous colourful racecourse tipster, lived at 83-85 Cleveland Street, almost next door to the pub on the corner of Clipstone Street, from just after the war until the 1960s. It was then knocked down to make way for the new Polytechnic of Central London building at 115 New Cavendish Street.

Billy started collecting memorabilia about Prince 'T've got an 'orse" Monolulu to adorn the pub. This proved useful when he took over what was then called the Yorkshire Grey at 28 Maple Street in 1991, because he renamed it the Prince Monolulu,

and decorated it with all his cherished relics. Prince Monolulu's sons attended the renaming ceremony, one of whom, Peter McKay, revealed that when he lived in Cleveland Street he went to the Upper Marylebone School round the corner in New Cavendish Street, which also made way for the polytechnic building. He was also proud to have been the Jitterbug Champion of the World during the war at The Swing Club (now the 100 Club) in Oxford Street.

Billy and Freda also ran the Cleveland pub (now called Jet Lag) at the same time as the Prince Monolulu. Billy often appeared in the columns of Fitzrovia News at this time for the many events he organised to raise money for the local community.

Born the second of nine children in Ireland, he moved to England when he was 16 and worked in the food and drink industry all his life.

**THE PUBLIC SECTOR**  
**MANAGING THE UNMANAGEABLE**

WITH CONTRIBUTIONS FROM:  
Michael Bloomberg, Charles Clarke, Gill Rader, Ken Livingstone, John Browne, Charles Fiter, Robin Butler, Jonathan Powell, Jen Watmore, Gus O'Donnell, Michael Howard, Andrew Burns, Nigle Lawson, Michael Howard, Richard Walker, Peter Mandelson, Robin Wales, Heather Roberts and Michael Barber

ALEXANDER STEVENSON  
With a foreword by Lord Mandelson

#### The Public Sector - managing the unmanageable

In this radical yet practical book, Alexander Stevenson (who lives in Fitzrovia) analyses what makes public sector management so difficult, so vital and so fulfilling – and why relying on private sector management techniques is not enough to manage effectively in the public sector.

The book has a foreword by Peter Mandelson and insights based on interviews with more than sixty successful public sector managers.

For more details and to read an extract visit:

[www.alexanderstevenson.co.uk](http://www.alexanderstevenson.co.uk)



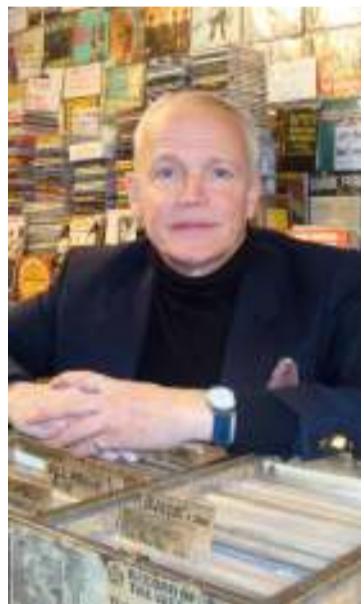
## Word from the Streets

By CHARLOTTE STREET and her family

### Nude & Chips

Another notorious character has emerged in the history of The Paintbox burlesque venue (downstairs at Sergio's on the corner of Great Titchfield Street and Foley Street). Slum landlord racketeer **Peter Rachman** was involved with it as well as his friend **Stephen Ward**, whose link we have previously reported. According to a new book (*The Secret Worlds of Stephen Ward: Sex, Scandal, and the Deadly Secrets in the Profumo Affair*, by Anthony Summers & Stephen Dorril) Ward and Rachman were partners in The Paintbox coffee bar in the mid-1950s. "It featured a small dais on which a nude girl used to pose - as a service for artistic customers who might wish to draw her," they report. It was here that Ward met Noel Howard-Jones, working there as a waiter when a law student, in whose flat Ward died of an overdose just before the end of his rigged trial in 1963.

Coincidentally, another local restaurant hosted nude models, I am told by the present owner who wishes to remain nameless. Apparently the previous owner, many years ago, showed him a Playboy centrefold which was shot in the eatery. "I recognised the frying equipment," he chuckled.



### Off beat

Sad to report the closure of the On The Beat second hand record shop at 22 Hanway Street after 35 years' trading. Tim Derbyshire (above) has been running it since 1979 and survived several predictions that vinyl would be dead. Some gems have been through his hands over the years - including a rare Billy Nicholls album on the Immediate label which sold for £2,000 ten years ago. Two factors have finally defeated him. First, the business rate and the price of a new ten-year lease more than doubled. Second, the building of a new seven-storey development over the next three years is likely to produce much dust, "which is not good for records," Tim told my brother Mortimer.

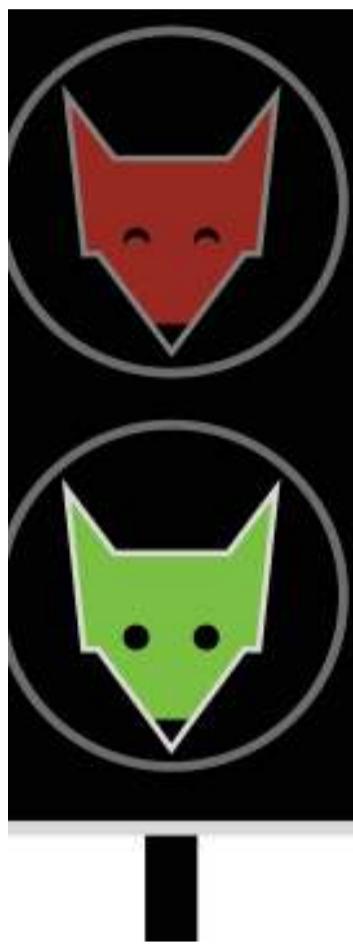


Illustration by Jayne Davis

### Foxy moment

My brother Percy saw a fox in Tottenham Court Road at about 2am recently. "The amazing thing was that it was waiting for the crossing lights to go green," he tells me. Do other readers have any similar tales?

### Del Boy returns

Many readers will remember **David Jason** (aka Derek "Del Boy" Trotter) from when he lived in Newman Street and was to be seen in pubs such as the One Tun in Goodge Street (see page 16).

My brother Warren remembers seeing David's screen brother, Rodney "Plonker" Trotter, played by **Nicholas Lyndhurst**, drinking in the Crown & Sceptre in Great Titchfield Street. So it is good to see they will be seen together on our screens again on March 21. It is a special *Only Fools and Horses* sketch for Sports Relief.

### My name in vain

*I was idly thumbing through a Spotlight on Fitzrovia in the Evening Standard's property pages before Christmas. "Fitzrovia is that rare thing - a full on, functioning, central London neighbourhood," it wrote. So far, so good. "Arty types have loved it for ages but the east-west rail link will bring new fans."*

Sigh. A sign of the changing times, I suppose. And I was distressed to read that one of my favourite haunts, Elena's L'Etoile restaurant in Charlotte Street, is up for sale, along with its sister restaurant, the Gay Hussar in Soho. Dear Elena managed the place well into her nineties.

But the real shocker was a caption which read: "Well-connected: Charlotte Street." Well, really. I know a euphemism when I see one. Just because I'm rather friendly with a few of the boys in the local taprooms...

### Fatuous advice

Am I becoming a grumpy old woman or are the public announcements at stations becoming more and more fatuous?

The one that really gets my goat is in the lift at Goodge Street station which advises passengers to turn left at the bottom. A quick glance to the right reveals a solid brick wall!

As for reckless advice... did the person who painted Look Right at the top of Tottenham Court Road see the traffic coming from the left? At least it is right next to the hospital for anybody who is run over.



The Beatles playing at The Scala Theatre in 1964 (Getty Images)

### Beatlemania's golden anniversary

Can it really be half a century ago that the **Beatles** played at the Scala Theatre in Tottenham Street? Yes indeed. It was in March, 1964, that they played a free concert there which was used as part of the film "A Hard Day's Night".

It was here that **George Harrison** met **Patti Boyd** (playing a schoolgirl) whom he married two years later. In the film you can see the Beatles being smuggled into the theatre from Chitty Street through Charlotte Mews to the theatre to avoid the huge crowds along Tottenham Street.

Two locals who were lucky enough to be there were **Fiona Green** and **Valerie Peart**, who have both since moved on. Was there anybody else who was there who is still in the area? Or do you recognise anybody in our photograph of the event?

### Sergeant Pepper's disappearance

Talking of the Beatles, what happened to the "Sergeant Pepper's Lonely Hearts Club Band" style glass panel of Fitzrovia characters that used to be in Whitfield Gardens on the corner of Tottenham Court Road and Tottenham Street?

It included everybody from **Nelson Mandela** to **Quentin Crisp**, **Charles Dickens** to **Dylan Thomas**, **Charles Darwin** to **Karl Marx**, and **Virginia Woolf** to **Boy George** (see picture, left). It and others were removed "temporarily" when the gardens were being renovated, and a public notice promised they would be returned on completion.

**Toks Osanife**, who works round the corner at the Whitfield Street nursery, is one of those demanding their return.

Picture by Peter Arkell



### CIRCUS TIME

Many readers were amused by the picture of **Bruni**, the Siberian wrestling bear, visiting his circus owner **Jimmy Chipperfield** in Middlesex Hospital in our last issue. So much so that they requested we publish the picture of Bruni emerging from a taxi in Mortimer Street, mentioned in the story. Your wish is my command.

Many thanks again to the UCLH archivist **Annie Lindsay** for supplying it.

The fact that an earlier circus trainer also called Jimmy Chipperfield was born in Tottenham Court Road in 1846 (also mentioned in the story) particularly interested local character **Brian Keates**. "One of my school pals also became a circus owner," he told my sister Margaret. "He was **Peter Pullen** who lived at 23 Warren Street."

Do any other readers remember Peter?

*Charlotte Street*



# The Drill Hall and Bloomsbury Rifles



By Alexander Stevenson

As you walk down Chenies Street from Tottenham Court Road to Gower Street you will pass on your right a lovely red brick building. You may notice an unusually large number of young people coming in and out and you will certainly notice the sign proclaiming it to be the RADA studios as well as the grand entrance over which is proudly emblazoned the 'Royal Academy of Dramatic Arts.' So far, so Fitzrovia you might be tempted to think. What could be more appropriate than for the premier college of Dramatic Arts to be headquartered in London's premier bohemian district?

But look a bit closer (and a little higher) and you will see clues to the rather less bohemian origins of the building. Embedded on the walls are some extraordinary sculpted heads of soldiers, all different though all seem to have a moustache of some description. Look up even further beyond these heads and you will see the military conceit of a tower with battlements. For the building – the Drill Hall as it was known until RADA took it over – was originally developed as a place for volunteer soldiers to train, the 19th century equivalent of a Territorial Army centre.

The drill hall has been a major part of British military and social life since the 1860s, when Corps of Rifle Volunteers constructed premises for drill, typically funded by benefactors

or public subscription. The heyday of the drill hall began in the 1880s, following the Cardwell reforms of the Army, in which the Rifle Volunteers were formed into Volunteer Battalions of the County regiments to which they were affiliated.

Our own Drill Hall was built in 1882 for the Bloomsbury Rifles and was designed by Samuel Knight, a captain in the regiment. At this time, the military preoccupation was the British invasion of Egypt and this may well explain the hot weather headgear several of the carved soldiers appear to have.

So what went on in the hall? The ordinary routine of drill involved marching and rifle drill including cleaning and the disassembly and re-assembly of weapons. And this would take place relentlessly, week in, week out, in order to develop unquestioning discipline and proficiency.

But it soon became used for disciplines of a more artistic kind. In the 1900s Diaghilev and the Ballets Russes rehearsed there and – with slightly less distinction but more community spirit – it hosted gang shows during the second world war. And it has also been the venue for art galleries and theatre right up until the present day.

A nod to its original purpose may be surmised by the proximity of the War Memorial which looms over Alfred Place but it is otherwise gently fading except for those who look up carefully as they walk by.

## Chenies Street War Memorial

Before World War II this memorial would have been set in a landscaped garden within the half-moon shaped North Crescent. On the front of the memorial it says: The Rangers 12th County of London Regt. 1914 - 1919 Remember with gratitude the true and faithful men who in the Great War went forth for God and the right. The memory of those who returned not again is hereby perpetuated to be honoured for evermore.



2014 will mark 100 years since the outbreak of the First World War. The Chenies Street war memorial is unusual in that it dates the end of the First World War as being when the Versailles treaty was signed in 1919. Most commemorations of the War's end use the date 1918. The Cenotaph in Whitehall also uses the date 1919.

# What the First World War means to me

By Simon Glyndwr John

My interest in WW1 developed whilst listening to my parents' childhood memories and seeing limbless men begging in London's streets. Throughout my life I have read as many histories, biographies and autobiographies of the conflict that I could buy or borrow from my public library.

In late September 1951 I went to a new school by bus travelling past the Cenotaph in Whitehall. In the early 1950s nearly everyone wore a hat and on passing the Cenotaph doffed their headwear. I had to change buses just to the west of the Cenotaph where an old man stood next to the bus stop selling matches out of a tray and beside him, begging, stood a man without an arm. I asked my father who the men were and he replied, "Soldiers from the First World War."

When I arrived at school we congregated in a Hall that contained the portrait of six former pupils who had won the Victoria Cross in the WW1: five soldiers and the captain of a "Q" ship. So despite being born during the Second World War, seeing bombsites everywhere in London, I knew about the earlier conflict at nine years of age.

In November 1916 my grandmother's youngest brother, Stanley Griffiths, a private in the Welsh Regiment, died of his wounds in Swansea after fighting on the Somme. My father, then aged 8, was taken to see his uncle lying in his coffin. When my grandmother saw her brother she said, "I'm going to name the child I am carrying after my brother, if it's a boy," and so my uncle was named "Stanley".

An old man stood next to the bus stop selling matches out of a tray and beside him, begging, stood a man without an arm. I asked my father who the men were and he replied, "Soldiers from the First World War."

Griffiths, wearing the blue uniform of a wounded soldier, he'd had a toe shot off in 1915. On 1st July 1916 David, serving in the 2nd Devonshire Regiment, "went over the top," never to be seen again.

My mother's family were Londoners and my mother remembered that when the Zeppelins came over London in 1918 and the anti-aircraft guns fired, she and her nine siblings hid under the family piano. How did they all fit?

My father joined the Metropolitan Police in 1929 beginning at Tottenham Court Road Police Station. Many of the men my father served with had survived the trenches. My father, keen to get promotion, was zealous in his duties but he always commented with a smile that the trench survivors he served with were completely different. He said these ex-soldiers were never fazed by anything or anybody, including the strict army discipline espoused by their unpleasant superiors.

In the early 1930s my father, injured playing rugby, was waiting outside the police doctor's office to see whether he was fit

for duty. Also waiting apprehensively for the doctor was a policeman who had fought in the trenches. The ex-soldier's health was being reviewed because he had been off sick three times in the year with chest complaints, and three sick absences were the maximum allowed within a year by the police. Ten years police service earned a small pension and this policeman had served for a few months short of ten years. His chest complaint related directly to his being gassed in the trenches, but he was thrown out of the service that day.

We must commemorate that the war brought independence to many countries including Finland, Estonia, Latvia, Lithuanian, Poland, Czechoslovakia and Yugoslavia. We must commemorate the war for the monumental changes it brought to British Society. First, it gave women the chance to show they could perform work that was once deemed the prerogative of men. Second, the rigid pre-war class structure was dealt a blow because living in the trenches forced men from all levels to tolerate and understand each other. Finally, we need to commemorate the sheer numbers of men who fought and died as well as those who survived or were maimed in the hope future generations will learn enough not to blunder into what some called this war: "Armageddon".

This is an edited extract from an essay which is published as part of an historical novel about the First World War by Simon Glyndwr John called *The Cotton Spies*. Available as a free ebook from: [www.smashwords.com/books/view/405482](http://www.smashwords.com/books/view/405482)

# Phone apps to guide punters to food, drink and shops

**Wheel of Om Nom** – Fitzrovia food and drink app, by Leagues Delaney London; iPhone.

**Love Fitzrovia** – Food, drink and shopping, loyalty app, by Apps4 Ltd; iPhone and Android.

Reviewed by Clancy Gebler Davies

Spoilt for choice in where to eat and drink in Fitzrovia? Stuck in a rut going to the same place day after day and eating the same thing for lunch again and again?

The Wheel of Om Nom is a nifty little app that will make helpful suggestions as to where you can go at the spin of a wheel from a mini-directory of around 30 independent eating places in Fitzrovia.

There will be some names you will recognise — the Riding House Cafe and the Newman Arms for example — but there are plenty more to discover ranging from cafes, pubs and restaurants to fish and chips and food from around the world. Given the calibre of the places that I already know on this app — like the properly Greek deli/restaurant The Life Goddess and coffee alchemists Store Street Espresso (both on Store Street and both highly recommended) the Wheel of Om Nom has encouraged me to explore the options slightly further afield from my immediate neighbourhood and I am chuffed to have discovered that the Scandinavian Kitchen is much nearer than I thought and



is every bit as good as I was told it was going to be.

Download the app free from iTunes and it couldn't be simpler. Just spin the wheel and up comes a suggestion of where to go. One click gets you a photo of the shopfront, a short description of what they have to offer, the address with a link to an excellent map of the location and a phone number.

It's not perfect, it would be useful if there was an indication of the price level and links to websites (where they exist) if you want to know more/see menus. It would be helpful if there was a link to a list of all the places featured as it is very irritating to have to spin the wheel lots of times if you want to find somewhere again that you liked the look of in a previous spin. And it crashes. I was

told it features discounts and special offers but I couldn't find any. But it's good fun — and a brilliant introduction to places that deserved to be discovered.

Om Nom is the sound we make when eating, apparently.

Love Fitzrovia is an app designed to promote local businesses under the headings "eat Fitzrovia", "art Fitzrovia" and "shop Fitzrovia" and a section with offers. There is also a section for loyalty cards but I couldn't fathom how to operate this — which gives the app an air of being rather unloved by its creators (it was commissioned by The Fitzrovia BID).

It does have some good offers buried in its infrastructure — 15% off the bill at the excellent Warren Street Japanese cafe Mushu, 10% off wine and 5% off spirits at The Soho Wine Supply, 10% off at London Graphic Centre — but it is rather joyless getting to them.

The three directories run A-Z which is useful when you are looking for details of a particular place but means you get over-familiar with those at the beginning of the alphabet and rarely scroll right to the end, especially since if you look up somewhere you are returned to the top of the directory when you navigate back.

You get a short description of the establishment links to a map and — here it goes one step better than the Wheel of Om Nom — one click to access their website, if they have one.

If the business you look up has an offer you can access it from their directory page but if you are just looking for offers there is a separate section which lists them all.

Sign up and it asks for your email address, which is a bit annoying. Worth downloading (free from iTunes)? I suppose so. But not for long if it doesn't get more attention from its creators.

## pavitra yoga

Vinyasa flow yoga is a dynamic style of yoga that links postures with conscious movement, breath and concentration.

Whether you've never stepped foot into a yoga studio or have been practicing for years, Kathy's classes are ideal for both the novice and the experienced. She provides a calming environment and attention to individuals' needs that will both challenge and inspire.

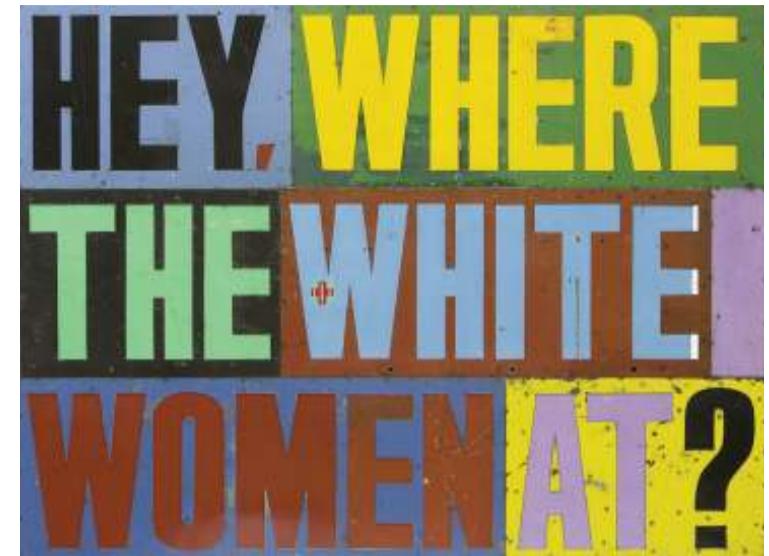
Kathy is a 200-hr Yoga Alliance (US) Registered Yoga Teacher, and has been teaching since 2005.

Classes are every Thursday from 6 March 2014, 18:30 - 20:00 at The All Souls Clubhouse, 141 Cleveland Street, W1T 6QG. £7 suggested voluntary contribution to the All Souls Clubhouse (charity no. 303292).

Contact [kathyhorne@pavitrayoga.org.uk](mailto:kathyhorne@pavitrayoga.org.uk) or 07540 950 234 for more information.



Love Fitzrovia App



David Buckingham — Hey, Where The White Women At 2010 Hand-cut and welded stainless steel and found metal 121.9 x 160 x 7.6cm (48 x 63 x 3)

## Dusty relicts muscled into works of art

By Christina Latham

Looking for something colourful, beautiful yet urban to burst your Fitzrovia bubble? Then head to Scream, Eastcastle Street to experience their latest exhibition: Under the Influence by David Buckingham. The exhibition is on until 29 March and I promise you, you won't be disappointed.

Buckingham is an American artist, who upcycles metal objects and structures that he has found scattered across the Californian desert, littering industrial areas and spoiling run-down towns. The exhibition demonstrates how the artist has taken something completely useless from somewhere desolate and hopeless and injected life into it again.

His latest finds have included 55-gallon barrels, wheelbarrows, tool boxes, road signs, tractor parts, car doors, and gas cans. Buckingham carts all these dusty relicts to his metal workshop in Los Angeles, where they are muscled into works of art and large typographical signs. The only aspect of them he leaves intact is their colours.

Buckingham's latest work is reminiscent of pop art yet the use of the decaying and abandoned metal gives it a realistic edge. At the current exhibition in Fitzrovia, you can see his 'Phil Spector 3/4' gun which also incorporates wording "Keep the gate locked at all times". The wording reminds you that, although this may seem like a colourful and interesting article, it has a more serious edge; it is a gun.

The guns in the exhibition are based on actual weapons used by notorious criminals and assassins such as 'Phil Spector', or guns used in film and television such as 'Butch Cassidy'. Buckingham raises a challenging debate on the use and ownership of arms and presents the gun as a seductive yet menacing

symbol.

Buckingham's previous career as a professional writer infiltrates his work with the use of text and language as a powerful mode of communication. Buckingham wants the viewer to react and interact with his work. Imbued with irony, humour and provocation the works in this exhibition offer a dialogue and insight into the artist's influences and inspirations.

The exhibition uses excerpts from movies, song lyrics such as Lou Reed's 'Walk on the Wild Side', referencing contemporary pop culture and adding to the fun feel of the exhibition. However, as you study the wording, you can see that the quotes used tackle prejudice and discrimination in modern society with references such as 'Hey, where the white women at?' from the film, Blazing Saddles.

The walls reveal Buckingham's empathy with the "outsiders" or the persecuted minorities of society. The use of media, film, music and advertising powerfully conveys the global reach of prejudice.

The title of the exhibition refers to the artist's previous substance abuse but also alludes to his new addiction, making artworks. It is as though the works are a comment on himself, picking up things that are damaged and spoilt and making them significant again.

His works are a comment on language and society in contemporary culture and, an insurance that our epoch will endure and remain. This exhibition is stunning and intriguing at the same time. Look beyond the surface and you see emotion and injustice. Although, made entirely of manipulated metal, it is a very human exhibition.

David Buckingham — Under the Influence. Scream, 27-28 Eastcastle Street, London, W1W 8DH until 29 March 2014. [screamlondon.com](http://screamlondon.com)



Community organisations in Camden and Islington create fleet of longboats, knorrs and fishing boats



By Maddy Fisk

The installation of "Vikings: Journey of 1000 Boats" was exhibited in the Great Court of the British Museum from Friday 28 February until Tuesday 4 March.

Inspired by the journeys taken by Vikings this project aims to create a fleet of long-boats, knorrs and fishing boats exploring Viking dispersal across Europe.

Working with raw materials and employing natural colours and pigments, the boats show off simplicity yet each with its own unique and individual detail – weaving in raffia, collage with handmade paper, felting with fleece; some boats were created

from mud larking journeys along the Thames, using materials straight off the water's edge and some have been made by fusing glass.

The project is a collaboration of work with several community organisations in Camden and Islington - Fitzrovia Neighbourhood Association, British Museum community arts group at the Mary Ward Centre, Chadswell Healthy Living Centre, the Calthorpe Project, CSV/RSVP, Christopher Hatton Primary School, Akbar House with ASRA Housing Association, Millman Street Resource Centre, Mildmay Street with Notting Hill Housing, Women at the Well, Argyle Primary School, Arlington and SPACE.

## Freud to cash in on property

The PR firm Freud Communications looks set to say farewell to its long-time home on Newman Street after Westminster council in December gave permission for the office block to be converted into 23 luxury flats.

In 2012 Matthew Freud

owner of the company spent £22m buying the freehold interest in the PR group's Newman Street headquarters.

The PR company on leaving Newman Street will take advantage to the high price of land in Fitzrovia.

Freud has cashed-in and will profit handsomely from having acquired the freehold and then quickly increased the value of the building by securing planning permission for apartments which will be within five minutes walk of the future Dean Street entrance of Tottenham Court Road Crossrail station.

## Turning shirts into sherry



Drakes Tabanco at 3 Windmill Street is one of the first to open registering with Camden Council a temporary use of the premises as a restaurant in September 2013. It was previously a shirtmakers shop.

By Angela Lovely

Fitzrovia is losing its variety of retail frontages to wine bars and restaurants as planning regulations are relaxed. It is leading to a saturation of places to eat and drink, a change in the character of the streets, and the variety of Fitzrovia is being diluted.

Four retail premises in the Charlotte Street and Goodge Street area have now changed from retail to restaurants without the need for planning permission.

Drakes Tabanco at 3 Windmill Street is an attractive-looking shopfront and business and is one of the first to open, registering with Camden Council a temporary use of the premises as a restaurant in September 2013. The premises is less than 150 square metres in size and so qualifies for a change of use without the need for permission under new planning regulation which came into effect in May last year.

The shop was previously Russell and Hodge, bespoke shirtmakers who have now moved to a new shop at

Walthamstow E17.

Another shop to make use of the planning changes was Tesoro on Goodge Street. This was previously Game Focus a video game shop, which closed in April 2012. Tesoro opened as a cafe and ice cream parlour in June 2013, then notified Camden that they were going to use the premises as a restaurant from July. It subsequently became Piano Piano a Mediterranean restaurant.

Vagabond at 25 Charlotte Street was previously a Nicolas wine merchant. Vagabond registered a temporary change of use of the ground floor and basement from A1 retail to A3 cafe/restaurant with Westminster Council in December 2013.

Then in February a fourth retail premises Salento Green Life in Goodge Street informed Camden Council that it was changing to a restaurant.

Legislation allows for the temporary change of use for a two year period of premises currently classed as A1 (shops), A2 (financial and professional services), A3 (restaurants and cafes),

A4 (drinking establishments), A5 (hot food takeaways), B1 (business), D1 (non-residential institutions) or D2 (assembly and leisure). Any of these use classes can change to A1, A2, A3 or B1 for a single continuous period of two years without planning permission.

The only exceptions to this is if the premises is more than 150 square metres; the flexible permission has been used before; the building is in a military explosives storage area or safety hazard area; or if the building is a listed building or a scheduled monument.

After the two year period the premises must revert back to its previous use class unless full planning permission is given for a permanent change of use.

Will all four sites be given planning permission?

One owner just shrugged his shoulders when we asked. "If they don't give me permission, I'll just run it as a wine bar instead."

Strictly speaking, a wine bar needs to apply for what is called A4 use, but increasingly this is not being done or enforced.

## Howland Street

Camden Council have approved an application by Derwent London to change the name of Howland Street.

The order was made under delegated powers as the street is entirely commercial in nature and no-one lives along it. Government regulations say public consultation is not needed if there will be no impact on residential amenity.

The street which has buildings owned by Derwent London on both sides will be renamed Derwent London Avenue in a ceremony conducted by Camden leader Sarah Hayward at mid-day on Tuesday 1 April.

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# A cut above the rest



Jimmy at work soon after starting 44 years ago

A familiar face in the Nicholas barbershop at 38 Goodge Street is missing. Jimmy Kleantou (above centre with his colleagues) had not missed a single day over 44 years working there six days a week from 8am to 6pm, when he retired just before Christmas.

"I offered him days off but he said no," said fellow barber Charalambos Charalambous (left in top picture, with his son Nicholas, right). "He knows all the people locally and is very popular."

Jimmy started after finishing his army national service in Cyprus, and has now returned to that island where his two daughters live, one of whom is about to give birth to his first grandchild.

We all wish him well in Cyprus, but hope he may revisit Fitzrovia from time to time.



Cameramen converge on the Kings Arms

## Pub filmed for television series

It was a case of "Lights, camera, action!" rather than "Last orders, please!" at the King's Arms in Great Titchfield Street recently.

An American film crew were using the old London hostelry for a scene in a series, but the exact details are hush-hush. Manager Paul Mathers had to sign a secrecy clause, promising not to reveal the name of the series to anyone.

We have it on good authority from one of the crew though that it should appear on our small screens in the coming months. Watch this space for updates.

Meanwhile, Paul's dreams of canine stardom for his Staffy Henry came to nothing. Henry failed the audition. In fact he couldn't be dragged away from the catering truck.



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## Now Open In Fitzrovia

**We would like to invite you to attend our Charles Dickens evening.**

To celebrate the opening of our new office at 22 Cleveland Street, and to show our appreciation to the heritage of the building, we are holding an exclusive event on the 28th March.

Dr Ruth Richardson, author of *Dickens and the Workhouse* *Oxford University Press*, will be present on the evening to share her knowledge of Charles Dickens, the famous author who once lived in the building.

Availability is limited so please contact us by phone or email to book your place.

**Our dedicated Fitzrovia team has a wealth of lettings and sales experience, call by any time to arrange a market appraisal with one of our Partners.**

22 Cleveland Street, W1T 4JB | 0207 580 9658 | [info@coopersoflondon.co.uk](mailto:info@coopersoflondon.co.uk)



## Georgian facade on Goodge Street demolished after it became unstable

The facade of an 18th century building which was meant to be preserved had to be demolished in December after it became unstable. The building at 1-3 Goodge Street which was the subject of a campaign to preserve it was demolished in the autumn of 2013 but the facade was meant to remain and be included as part of the redevelopment of the site.

Planning permission was granted on appeal by the government's planning inspectorate overruling Camden Council who had refused permission to

build the scheme wanted by developers Dukelease.

Although Camden refused permission, they did so not because they wouldn't allow the building to be demolished, but that the proposed design was unacceptable in the Charlotte Street conservation area. Camden's conservation officers had recommended approving the demolition and the planning committee did not disagree with this.

This then cleared the way for Dukelease to appeal to the government inspector on the basis

that their proposal should have been allowed. In effect, according to Max Neufeld of the Charlotte Street Association, although Camden refused permission they consented to the demolition of the Georgian building — the oldest on Goodge Street — leaving only the facade.

However, after most of the building was demolished the rest became unstable and had also to be demolished.

The owners said they will rebuild the facade as a faithful and correct reproduction.



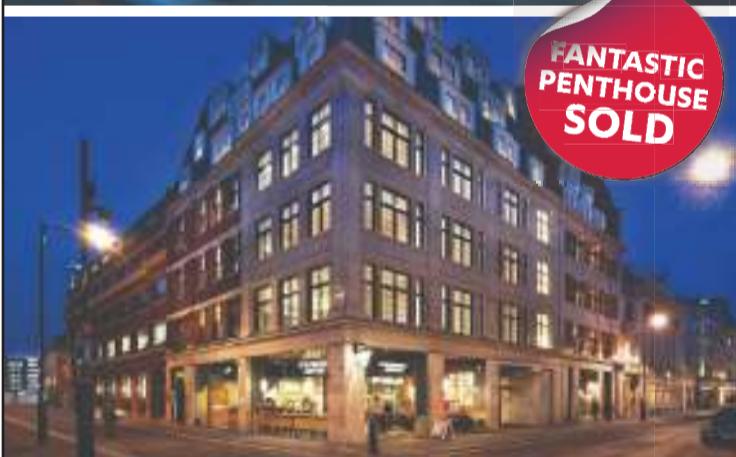
Facade of 1-3 Goodge Street held up by girders before it was demolished.

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## No shortage of housing in West End ward

By Angela Lovely

The West End ward in the City of Westminster is now unusual in that it has an excess of housing. Hard to believe with all the worrying news about shortage of homes for Londoners.

But between the neighbourhoods of Mayfair, Soho and a large chunk of Fitzrovia there are now more individual dwellings than there are people registered to vote.

Voter registration statistics out at the end of February (there are local elections coming) show that the West End ward has lost 468 people since 2002. But the 2011 census shows that there are more separate dwellings in this ward (which includes most of the Westminster part of Fitzrovia) than there were ten years ago. The ward now has 1,300 more dwellings than there are voters!

In Knightsbridge and Belgravia wards there are nearly 700 fewer voters, Abbey Road and Bayswater wards have lost over 300 voters, and Tachbrook ward has lost just under 300 voters. Marylebone High Street ward which also includes part of Fitzrovia is down by just under 300 voters.

According to the statistics, not everywhere in Westminster is losing voters. Electoral registration has increased in the poorer parts of the City of Westminster, mostly in north Westminster and Pimlico. Harrow Road ward has 1,217 more voters, Vincent Square ward has 974 more, and three more wards have added at least 800 voters — Church Street ward (845), St James's ward (842) and Queen's Park ward (811).

The Labour group in Westminster sent *Fitzrovia News* the information and one of their councillors David Boothroyd of Westbourne ward, had this explanation: "We're now seeing in electoral registration statistics the facts which many people have seen on the streets: many homes in Westminster are not lived in by families who are part of the local community, but are being used as just investments. Super-prime new property in Westminster is sold in Hong Kong and Dubai, not London, and then left empty — to be sold a few years later at a profit."

He added "The Council could take action. The Council could impose a council tax surcharge on empty homes, as Labour has been urging since the law allowed it. And the Council could make sure planning policies and decisions deliver homes which people want to live in, not speculate on."

A day after we received this information, the prominent West End ward councillor — millionaire and sacked former Conservative Westminster Council cabinet member of housing — Jonathan Glanz posted an article in the Huffington Post. His solution to the apparent shortage of housing in London? A tax break for people wanting to let out spare rooms. No mention about taxing those who are not registered to vote in his own ward.

# Other people's problems

**K**enya and Abby worked at the organic food store near the university. Kenya was flunking an Anthropology degree, and she had taken this part-time job in order to 'learn what it was like in the real world' at the behest of her mother, who was a well-known jewellery designer.

Abby was two years older. She had spent the past two years travelling to underprivileged parts of the world with which she had no natural bond in order to find herself. This had led to an obsession with all things hemp, from seeds to clothes. She wore a headscarf, tied over her left shoulder, as though she thought it gave her the look of purity of the terminally ill. Kenya worked at the checkout; Abby at the hot food counter. During breaks or when business was quiet, they liked to swap stories about how dysfunctional they were.

'I'm such a hypochondriac,' Kenya would say. 'It's because my Mum wouldn't vaccinate me when I was a kid. She said it was spiritually bad for you. My family is so crazy.'

'Tell me about it,' Abby would reply, getting a new tray of pasta from the oven. 'I'm really OCD about stuff. I have to check that I've locked the front door at least twice - I'll even get round the corner and go back to check. I'm a freak!'

They could go on like this for half an hour at a time,

**A SHORT STORY BY SUNITA SOLIAR**

competing and escalating. The only thing that broke their rhythm was if Kenya mentioned her dyslexia because she had actually been diagnosed - it was as though she had committed a faux pas.

On Tuesdays and Thursdays, their shifts coincided with the working hours of a woman named Agnes. She was wiry, with thin blonde hair that she tied up in a ponytail, and her movements were brittle and skittish. She was older than them - Kenya thought she was in her late twenties, maybe thirty; Abby said she might even be forty. It was hard to tell if she was old or just harried - she hardly ever raised her head to look anyone straight in the eye. She had been working there for two months alongside Abby at the food counter, in which time the girls had learnt nothing about her. They had tried to chit-chat, but she always cowed away, as though she feared the manager was waiting to turn her out on her ear. Even when there was no one to serve, she busied herself disinfecting the counters or tidying the take-away containers. She always wore long sleeves and the girls had a scab-picking desire to know what she

was hiding: they created fantasies of track marks, bruises and eating-disorder thinness. 'I think she's crazy,' Abby said.

'Totally,' Kenya replied. She hesitated, as though unsure if she really wanted to commit to her next thought. She went on: 'Like she's really been through something. D'you think?'

'Maybe.'

The possibility of real hardship subdued them into quietness and, although Agnes kept to herself, they found it less comfortable nattering when she was there. It was like whispering in a church.

Then she started to have accidents. Over a ten-day period, she burnt her hand on a tray; she spilt a new bag of wooden cutlery onto the floor; she broke the juicer. Had she berated herself for her own stupidity, she would have won the girls over and they could have laughed about these incidents immediately. Instead, she trembled and dashed about to put it right. She did not even squeak in pain over her blistering hand; she clamped her mouth firmly shut as she ran it under the tap, dabbing her forehead with the back of her other hand. Abby brought her a glass of water. It wasn't that she was ungrateful - she gave Abby a tight, little smile - but she was so serious that they spent the

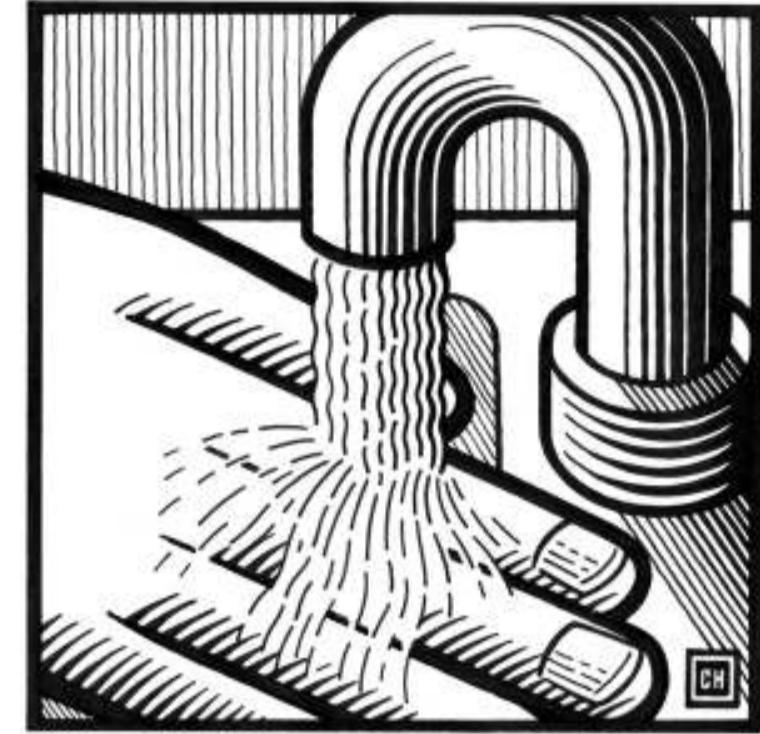


Illustration by Clifford Harper

rest of the day skirting around the incident, as they might broken glass.

When the manager, Dave, asked how she was doing, Abby said, 'I mean, she's keen. She's learning the job.'

'A little odd,' Kenya threw in.

'Yeah, she keeps to herself. But she seems nice. She's definitely trying.'

'Definitely.'

After that, the accidents stopped happening, but Agnes became even quieter, tucking her chin right into her chest so that customers found it difficult to understand what she was saying, and Abby usually had to take over serving them. At the end of the day, she complained to Kenya: 'I'm doing two people's jobs. I get that she has problems, but she doesn't need to rub it in everyone's face like that. It's like seeing one of those Oxfam adverts when you're having lunch.'

It went on like this. The girls hardly chatted when she was in their presence. Once, Abby used the lasagne spoon in the cous-cous and said, 'I'm such a retard!' She caught herself up at the sight of Agnes scrubbing at the microwave as though her life depended on it. Later, she told Kenya, 'It's getting from bad to worse. You can hardly breathe around her. Did you see how rough she looked? Do you think she's even getting any sleep?'

'You should talk to Dave, Kenya said. 'I feel bad for her, but you shouldn't have to do her job as well.'

'Maybe I will.'

It wasn't necessary. The next day, during the lunch hour, Abby was waiting for Agnes to bring out a new tray of pasta; she didn't come. Abby was frustrated, and also elevated, by the thought that she had to do everything herself. She went

into the kitchen where Agnes was sitting on a stool, crying. Abby felt herself beginning to grin - it wasn't her fault that she grinned when she was nervous. Agnes looked embarrassed and wiped at her eyes. 'Are you O.K.' she asked.

Agnes shook her head, but Abby felt she had meant 'yes' and not 'no', because she was getting up from where she sat, fidgeting, as though trying to dismiss the topic.

'Hold on,' Abby said. She went out under the pretence of getting a tissue. She grabbed Kenya and told her, 'You'd better come in here.'

The girls returned to the kitchen, but Agnes had grabbed her bag and pushed past them. 'I'm sorry,' she said. They remained standing, a thrill passing through them.

'Well, what the hell?' Kenya said.

The next day, Agnes did not return; the slackening in the air told them that she would not come back again. Kenya replaced the supply of corn starch carrier bags. She said, 'I guess it's bad to feel glad she's gone. I mean, she must have been in a bad place. But it was really awkward.'

'Really awkward,' Abby said, cutting the chocolate cake into slices. 'But she didn't help herself. She was just so superior.'

## Poetry corner

### Geriatric Jiving

By John Fisher

*I've got the Beat  
But I ain't got the Feet  
No more can I strut my stuff with  
joy  
As once I did man and boy.  
In my armchair I'm going wild  
Flat on my arse attempting a slide.*

**By the DINING DETECTIVE**



Back to Basics, one of my favourite restaurants in the area, died, soon after Dorota, its beloved and well-known waitress, died also, in a car crash in Poland. In its place another, smarter fish restaurant has sprung up which is full most evenings, and has had the great idea of opening also on Sundays when you can bring your own bottle.

And as far as I am concerned its Beer Battered North Sea Haddock, with Beef dripping Chunky Chips and mushy peas (£14.50) is a triumph! In fact its chips are on my list of favourite chips in London. Its other dishes are perhaps a trifle confusing and complicated: one of its starters is Gravalax, Trout roe, Fennel cream, Samphire, Castle Franco and Lime (£8); another is Scottish blue mussels, Hogans Cider, Bacon and crème fraîche (£8); and I once had a complicated mixture of salmon and beetroot in which the salmon was quite frighteningly red (obviously).

The main dishes depend on the catch and the season: there is a dish of Selsey Pollock, quinoa, almond and black rice crust,

It also has some extremely pleasant managers and waitresses (as I am such a fan for the fish

and chips, friends and I go for them and a bottle of wine quite regularly). But I did see something slightly disturbing one evening as I was ordering double chips with my fish. We are all used now to being given a time slot - Bonnie Gull didn't do this at first but now it does, like many restaurants round here. But I saw one manager kind of turf out two older women who it seemed hadn't been given the time slot: they were still drinking their wine when he asked them to leave and one of them couldn't walk very well and, as I understood it, would have ordered her usual taxi if she'd known she was to leave at a certain time; they hadn't even been given their bill. Outside all the tables were full, but to call the taxi the ladies perched uncomfortably on two wooden chairs that the chefs sometimes use in quiet moments to come out and have a fag. Unfortunately the chairs were beside the outlet from the kitchen where the smell of fish emerges. I'm sure it was just one manager, and one incident, and I haven't actually seen that manager lately so maybe others complained, but it would never have happened in Fitzrovia a few years ago.

# Del Boy's joint in Newman Street

By MIKE PENTELOW

**A**ctor David Jason had his one and only joint in the flat that later became the joint he rented in Newman Street.

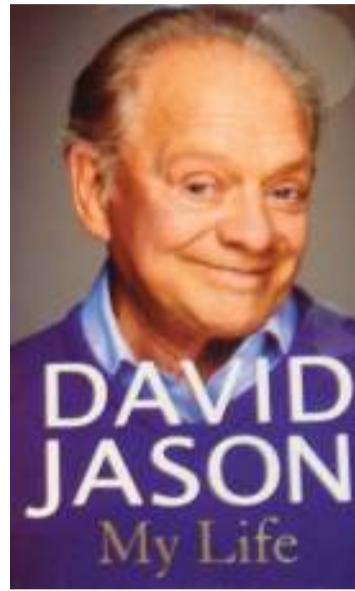
He reveals in his autobiography "My Life" (published by Century, £20) that it was the fact that the drug made him laugh at anything which put him off it as a comic actor.

He and a friend got hold of a couple of joints and decided to smoke them to see what all the fuss was about. After a while they started laughing hysterically at everything, which made their girlfriends disgruntled, which in turn made the two men more amused. After about an hour and a half the girls abandoned them.

"It had been funny and even euphoric," writes Jason. "But at the heart of it was the thought that I didn't have control, and that aspect of it I found frightening rather than liberating. If you're a comic actor, the idea of people laughing at absolutely anything is actually rather worrying... You want to know it's coming from something you've done - something you could do again if you had to."

The flat - "a rent controlled one bedroom apartment in a Peabody Estate building on Newman Street" - became his in the early 1970s when his friend, the actress Josephine Tewson, moved out.

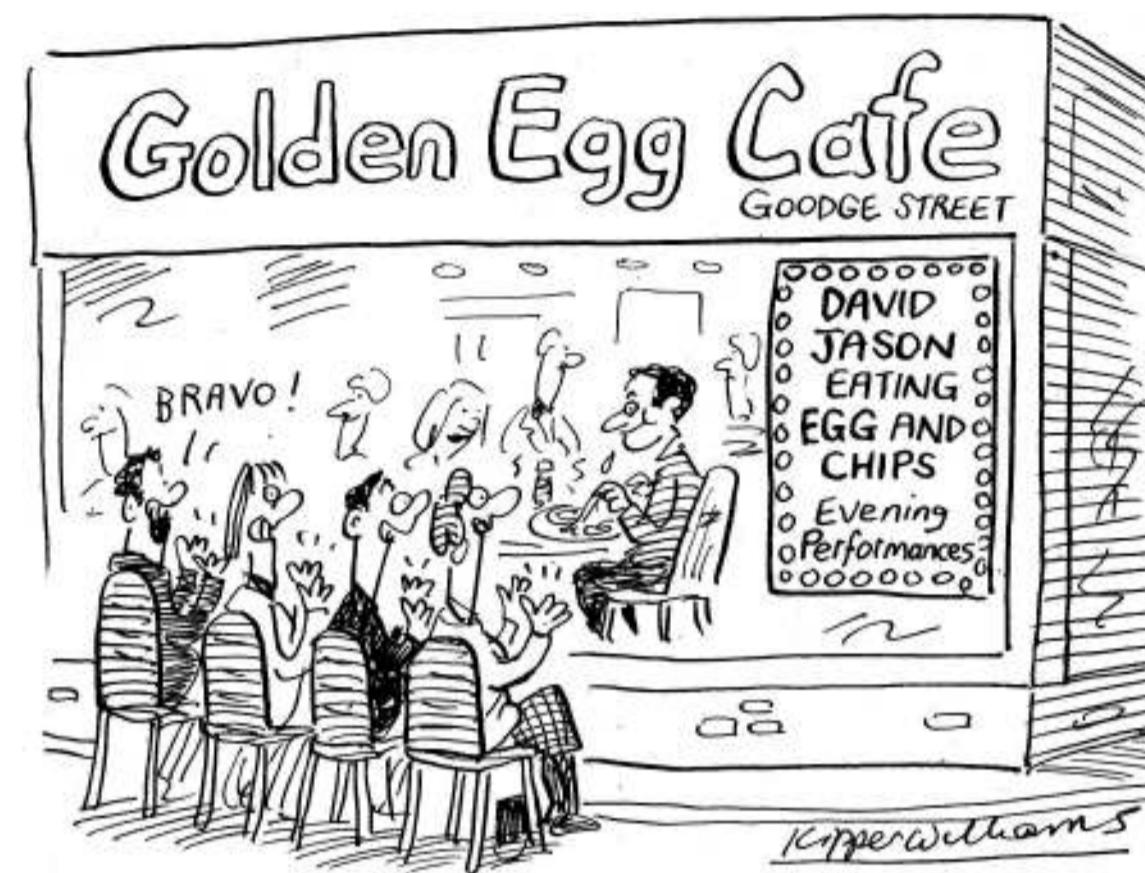
He soon befriended his neighbours on the other side of the landing, Micky McCaul, a bookmaker turned estate agent,



## Watching dodgy dealers in Oxford Street had edgy appeal

and his wife Angie, who became late night drinking companions.

"I loved that bachelor pad and I loved the neighbourhood to, and the sense of being deep in the beating heart of the city," he writes. "I liked the fact that everything was just a short walk away - Tottenham Court Road, the One Ton pub in Gooe Street... Sometimes I would drift up Oxford Street to watch the street hawkers at work, flogging their dodgy watches and perfumes off the pavement, or doing cup-and-ball trick rou-



tines on milk crates - and bundling everything away and legging it at the first sight of a policeman. It all had a sort of edgy romance to me."

All this proved invaluable when he starred as Derek "Del Boy" Trotter in Only Fools and Horses on television in the 1980s. There was one particular scene when he was doing some fly-pitching in the local market. "The time I spent watching the illegal street traders on Oxford Street, while walking from my

flat to which ever theatre I was playing in, finally paid off as research in those moments," he writes. "Come round a bit closer, would ya? At these prices I can't afford to deliver. These were the sort of lines I'd picked up on the street and filed away for some reason, and now I could throw them into my ad-libbed sales pitch."

He also chose the character's bright "Jack the Lad" sweaters from Oxford Street shops.

The actor had first got to

know the area as a 20-year-old apprentice electrician in 1960 when he took his girlfriend to a film and a meal afterwards in the Golden Egg cafe in Tottenham Court Road (now Le Pain Quotidien) on the corner of Gooe Street. He liked it because you could sit by the window and "look at the world going about its business, and the world could look in at you going about your business - eating egg and chips."

His first public appearance under his stage name of David Jason was at the Vanbrugh Theatre in Malet Street, on May 24, 1965. He played Rev Eli Jenkins in Under Milk Wood by Dylan Thomas, for a split of the takings which turned out to be just over £6 for the week. Also in the production were Ruth Madoc (later to star in Hi-de-Hi!) and Windsor Davies (later of It Ain't Half Hot Mum fame). It was at a party after the show that he was introduced to Ann Callender who became his agent. It was later transferred to the Mayfair Theatre, where it was seen and praised by Dylan Thomas's daughter Aeronwy, and helped get him a part in the film version in 1972.

In the mid 1980s Jason moved to Wendover in Buckinghamshire as his main home, but kept the Newman Street flat on for when he was working in London. And in 1987 it proved handy when he just had to walk round the corner to the office of director Robert Knights who offered him the part of head porter Scullion in Porterhouse Blue for Channel 4. It was also useful when he was recording at Broadcasting House in the Week Ending radio programme from the 1970s on and off right up to 1991.

## Experimental theatre's heyday celebrated

By SUE BLUNDELL

**M**emories of past activism will be reawakened for some Fitzrovians by the exhibition Re-Staging Revolutions, which can be seen at the Camden Local Studies and Archives Centre, Holborn Library, Theobalds Road, till Thursday, May 8.

The exhibition has been mounted by the organisation Unfinished Histories, headed by theatre historian Susan Croft. It covers "a period of enormous creativity, experimentation and questioning in theatre, from 1968 to 1988, seeing the formation of over 700 companies. This included street theatre, community arts, physical and visual work, political theatre, gay, lesbian, black, Asian, disabled and women's companies."

The exhibition was officially opened on Feb 11 by actor and TV presenter Tony Robinson, who in the 1970s worked with some of the early companies. These exciting changes had a dual impact, he said in his speech.

They promoted left-wing activism and overall conscious-

## Drill Hall and Open Space led the way in 60s

ness-raising; and they transformed theatre practice for ever. The political situation today may well be ripe for new interventions of this kind; but now, he believes, the medium may be different. Perhaps the internet will be the site for the next stab at cultural revolution.

Two of the theatres featured in the exhibition were in Fitzrovia. One is the Drill Hall on Chenes Street, which closed as a public venue a couple of years ago, and now houses the RADA studios.

The other began life in 1958 as In-Stage, the studio theatre of the British Drama League in Fitzroy Street. In 1968 Charles Marowitz and Thelma Holt turned it into The Open Space Theatre, and moved it to a basement at 32 Tottenham Court



Open Space was closed when EMI were redeveloping the Gort Estate.

Road, in what was then known as the Gort Estate.

The theatre put on many of Marowitz's adaptations as well as works by Strindberg, Beckett and Howard Barker. It is seen as one of the first theatres to succeed in what was to become the fertile territory of the London

Fringe. But in 1976 the Tottenham Court Road venue was closed when EMI were redeveloping the Gort Estate. It moved to temporary premises on Euston Road, but folded in 1980. EMI never honoured its promise to build them a brand new theatre. Surprise surprise.

*Unforgettable characters No 6: FRANK NORMAN*

# From jailbird to best selling writer

**A**n illegitimate son abandoned by both parents and brought up in several institutional homes was not a great start for Frank Norman (1930-1980). And sure enough before long he was in prison.

But he ended up as a renowned playwright and novelist living at Seaford Court in Great Portland Street, not far from the Alexandria cafe in Rathbone Place which he used to frequent in the early 1950s that inspired one of his musicals.

His mother was a secretary at an engineering works and his father was her boss's son. After being abandoned by them Frank was pushed around various homes until settling at Dr Barnardo's in Stepney in 1937 where he stayed until 1946. During this time he tried to learn bootmaking and carpentry without success, before achieving skills at gardening. He wrote about his experiences here in a book called *Banana Boy* (published in 1969).

On leaving the home at 16 he got a job in a tomato nursery for a few months, but because the pay was so low he got a better paid one as a driver's mate, and then worked with a travelling fairground which suited his drifting lifestyle. His book

By MIKE PENTELOW

Dodgem Greaser (published in 1971) was based on his experiences at this time.

Then came his national service in the army at 18 which suited him less. After that ordeal was over he found excitement in the Soho scene of the 1950s which he described in his memoir *Stand on Me* (published in 1960). This was also the setting for his novel *Down and Out in High Society* (published in 1975).

After being punished for various petty crimes he was finally sentenced to three years in prison for bouncing cheques in 1955. He served two years in Wandsworth, and then Camp Hill on the Isle of Wight, before being released. Again he found these experiences fertile ground to write about, this time in his first book *Bang to Rights* (published in 1958), the foreword of which was written by his admirer Raymond Chandler. *Lock 'em Up and Count 'em*, an appraisal of prison and planned reforms, was later published in 1970.

Two years after his release he wrote the musical play *Fings Ain't Wot They Used T'Be*, which was produced by Joan



FRANK NORMAN (right) with fellow writer Lionel Bart. (NPG).

Littlewood at the Theatre Royal Stratford with Lionel Bart writing music to the songs. Bart was another who was used to the Fitzrovia scene having played as

one of Tommy Steele's Cavemen at the Bread Basket music coffee bar, 65 Cleveland Street, in the early 1950s. He also co-wrote their first hit

Rock with the Cavemen.

*Fings transferred to the west end and was judged the best musical of the year in 1960.*

Frank's next musical play, *A Kayf Up West*, written in 1963, was based on the Alexandria in Rathbone Place where he had met Jeffrey Bernard in the 1950s (before the latter found fame as an inebriate columnist). Again it was staged at the Theatre Royal Stratford and Frank asked Jeffrey if he would like to listen to the first reading. When an actor failed to turn up Joan Littlewood called him up from the stalls to read in his place. As a result he got the part of Bill the Burglar, plus that of the prison warden. The play opened in 1964 and also in the cast was a young Barry Humphries.

Frank and Jeffrey then collaborated on a book called *Soho Night and Day* in which Frank wrote the text and Jeffrey took photographs, which was published in 1966.

In 1971 Frank moved into a flat at Seaford Court, 220-222 Great Portland Street where he lived for the last nine years of his life.

His favourite nearby pub was the Dover Castle in Weymouth Mews, off New Cavendish Street, where he sometimes got very drunk with Jeffrey Bernard.

Frank's autobiographical novel *Much Ado About Nuffink* was published in 1974 about a working class playwright who wrote a musical *Who Do They Fink The're 'Aving A Go At*.

He died of Hodgkin's Disease in 1980, after which his final novel, *The Baskerville Caper*, about a down at heel whisky loving private Soho detective was published.

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## 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 Dining Detective picture on page 15.

## Russian book shop information sought

Does anyone have a picture or any information about a Russian Bookshop (possibly called Java Head) which was in Tottenham Street from about 1945, and before that at 34 Hanway Street, Great Russell Street and Shaftesbury Avenue? If so please contact Mike Pentelow on news@fitzrovia.org.uk or Fitzrovia News, 39 Tottenham Street, London, W1T 4RX.

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*SUE BLUNDELL concludes her series on Secret Families of Fitzrovia*

## Invisible women: why Victorian men loved them

**R**alph Fiennes' film *The Invisible Woman*, based on the book by Claire Tomalin, features two of the secret families which I've been writing about in the Fitzrovia News. The relationship between Charles Dickens and the actress Ellen Ternan is its main focus. But Dickens' close friend Wilkie Collins and his first partner Caroline Graves also play important roles.

It's an excellent film, beautifully written and shot, with some fine acting from Fiennes himself as Dickens, Joanna Scanlan as his wife Catherine; Felicity Jones as Ellen; and Kristin Scott Thomas as Ellen's mother.

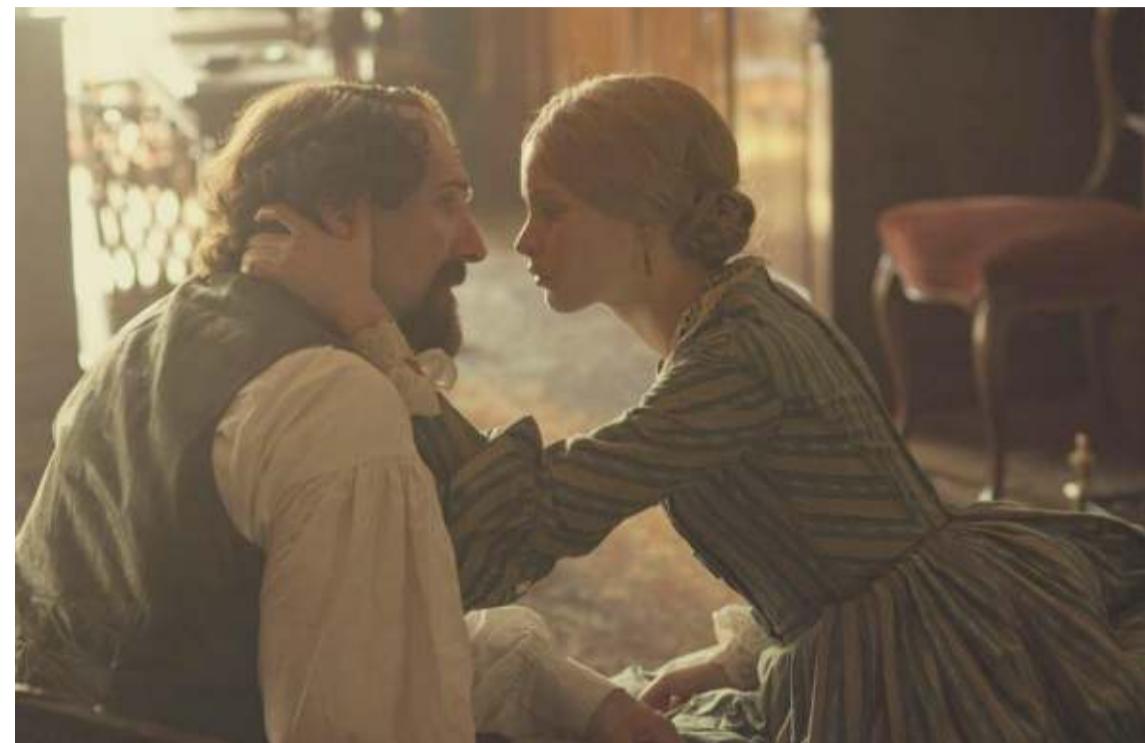
Like Tomalin's book, the film deals pretty even-handedly with most of the issues. Dickens' treatment of the discarded Catherine is certainly seen as harsh and unfeeling. This comes over most vividly in the scene in which the novelist oversees the boarding-up of the doorway between his dressing-room and the former marital bedroom, while Catherine looks on tearfully from the other side of the rising barrier. The grown-up Dickens children are shown to be both embarrassed and shocked by their father's behaviour.

At the same time it is clear that Dickens is emotionally alienated from Catherine, and is deeply in love with Ellen, who

was 27 years his junior. The solution which some men opt for nowadays, ditching the wife for a younger model, was not really available to Dickens, since divorce was expensive and difficult. What's more, Dickens is a celebrity, recognised by a doting public wherever he goes. When he visits Doncaster races with Ellen and her two sisters he is swept away from his companions by a clamouring mob of admirers.

Dickens obviously revels in his fame. This is a man who will never risk sacrificing his brilliant career to the scandal that an upfront affair would ignite. Much as he adores Ellen, he is also determined to hide her away from the gossips and journalists. She is to remain an invisible woman for the rest of his life.

Restrictive divorce laws and the demands of celebrity emerge as two of the reasons why secret families were so prevalent in the lives of nineteenth century writers and artists. But the film explores very graphically one further factor. Ellen is at first repelled by the notion of any kind of physical relationship with the novelist. When Dickens and Wilkie Collins, spiritedly played by Tom Hollander, whisk Ellen off to meet Collins' live-in partner Caroline, the actress is



Ralph Fiennes as Dickens with Felicity Jones as Ellen in *The Invisible Woman*, now on general release.

horrified. Is this to be her life in future – paying social calls on the kept women who are shunned in polite circles?

Ellen's attitude gradually changes after a poignant scene in which she overhears her mother and sister discussing her acting ability. Unlike her sisters, Mrs. Ternan says, Ellen cannot look forward to a successful career on the stage. So her financial future must be secured in other ways. The Ternans themselves have very little money. Charles Dickens looks like a good bet.

Most women in the nineteenth century couldn't support themselves, in other words. If they didn't marry they had to look for other forms of masculine maintenance. In the film, Dickens' quite genuine efforts to

help the many prostitutes operating in London illustrate forcefully the route some working-class women were compelled to follow to avoid destitution. At one point when the novelist is arguing with Ellen in the street a passing policeman appears to give her a lesson in the sort of employment opportunities that are available to her. "Is this woman bothering you, Sir?" he asks Dickens. But no, Ellen can do a bit better than this. Instead of taking to the streets, she can have a long-term secret affair with the foremost writer of his generation.

In real life the homes that Dickens provided for Ellen included lodgings at 31 Berners Street, where she lived from 1858 to 1859. The house occupied by Wilkie Collins and

Caroline Graves was at 2a New Cavendish Street. But don't go to *The Invisible Woman* expecting to get a glimpse of these locations. There are some nice close-ups of Georgian terraces in the film, but as far as I can tell none of them are Fitzrovia.

Unless anyone comes across any more examples, I believe that I have come to the end of my series on Fitzrovia's secret families. The film *The Invisible Woman* reveals very movingly why the Victorian era produced so many of them. The hypocrisy at the heart of the value system was another element in the phenomenon, and though nowadays we have more enlightened divorce laws and far more opportunities for working women, to some extent the social hypocrisy may still be with us.

## New literary performance nights in pub



A new literature performance night called *In Yer Ear* takes place on the last Tuesday of every month in the King & Queen in Foley Street.

Expect to hear a series of literary stand-ups with each performer giving anything from a couple of minutes to a 15 minute monologue — contemporary poetry, prose, travelogue, criticism, and giving somebody a piece of their mind.

*In Yer Ear* is the creation of father and daughter Dave McGowan and Sam McGowan, with Julia Bell (senior lecturer in Creative Writing at Birkbeck) and Ryan Addison Fletcher (Morning Star and Vice Magazine).

Dave McGowan told *Fitzrovia News*: "We intend to bring together a real mix of writers from all sorts of backgrounds, people with stories to tell. There will be poets but not the shouty ones and we'll end each evening with a bit of live music. At each event, readers

will get up to a 15 minute slot and you can expect to hear both up and coming as well as established writing talent."

McGowan who is a writer has for the last three years been the host at Poltroon: "A literary saloon held at the Betsey Trotwood in Farringdon Road, which I co-founded with a mate of mine," he said.

"*In Yer Ear* is my new project and as I live in Covent Garden and drink in the French I was looking for somewhere with an upstairs room a little closer to home. A mate suggested the King & Queen. I went up for a look and liked what I saw — a Victorian free-house with five hand pumps, a good top shelf, friendly bar staff and the Bob Dylan thing meant that I needed to look no further," added McGowan.

**In Yer Ear** will be held on the last Tuesday of every month from 7.45 to 10.45pm at the King & Queen, 1 Foley Street, London W1.

# Sex slaves kidnapped from Tottenham Court Road

By MIKE PENTELOW

The murky world of sex trafficking in Victorian times was exposed by author Bridget O'Donnell at a Bohemian Society meeting in the Wheatsheaf, Rathbone Place.

One victim was an 18-year-old young woman called Adelene Turner, who had just lost her parents when she bumped into a Belgian trafficker, John Sallecartes, in Tottenham Court Road on September 22, 1879.

He offered her a job in Paris and proceeded to ply her with wine, gin and brandy. She was then taken to an address in Oxford Street where a doctor carried out a painful examination of her with an instrument to certify that she was a virgin.

From there she was hustled with two other girls to Victoria and a train to Dover with false papers claiming she was Ellen Cordon of Manchester. The destination was not Paris, but Ostend and then to a brothel in



Brussels. She and the other girls were told if they tried to escape they would be arrested for carrying false identity documents.

She was so brutally abused over several months that a visiting doctor diagnosed an "acute case of urethritis" and "pustules on her vulva." She was then operated on only to make her capable of continuing to be a prostitute. She was not given chloroform during the operation while students seemed to tear

away at her living flesh.

She never recovered from her treatment and vomited blood for many months. She was finally rescued by a Quaker reformer and journalist, Alfred Dyer, who brought her back to England in April 1880 when she had the appearance of "a crushed worm."

Dyer publicised her case and it led to two trials in Brussels in 1880 and 1881 after which Sallecartes and others were jailed for up to six years, for bodily injury, illegal detention, forgery, and debauchery of minors.

There was no law specifically against trafficking however in the UK until one was introduced as a result of the case in 1885 which also increased the age of consent to 16.

**Bridget O'Donnell's book on the subject is called "Inspector Minahan Makes A Stand, or The Missing Girls of England" (published by Picador)**

## Looking back

### 40 YEARS AGO

Property holder EMI was accused of "winkling out" tenants on the Gort Estate (between Gresse Street and Tottenham Court Road) in order to redevelop it.

The firm was said to have deliberately neglected its properties over the past seven years and then claimed their seamy condition justified the case for redevelopment. It wished, and subsequently did, build a massive office block and two high

rise blocks of flats.

Camden council opposed it "because it would encourage other developers to pursue the same policy of deliberate neglect." Its counsel, Conrad Schiemann, said it had winkled out tenants, demolished perfectly good homes in Stephen Street, persistently neglected repairs and kept houses empty.

(From *Tower*, March 1974).

### 30 YEARS AGO

Little Portland Street library finally closed when a ten-day occupation by local residents, library workers, and councillors was broken up by Westminster Council's sheriff. The decision to keep it open had been lost by just two votes on the council.

An attempt by the council to get the sit-in declared illegal failed when a High Court judge said the occupiers would obviously not damage the library as they were trying to defend it.

As soon as the council evicted the protesters it crated up all the books and took them away, and suspended two of the library staff who had supported the occupation in their own time.

A memorial service was held to the recently deceased poet James Meary Tambimuttu, who was acknowledged in the Oxford English Dictionary as coining the name "Fitzrovia". He arrived from Ceylon (now Sri Lanka) in 1938, sheltered in Gower Street for two days, then moved to 45 Howland Street. (From *Fitzrovia Neighbourhood News*, April 1984)

It started in Charlotte Street in 1981 as a small scale broadcaster of minority interest and specialist programmes, and had grown dramatically in terms of presence in the area (expanding to eight buildings) and as a major TV channel. It was the largest funder of British films, investing up to £10 million a year in independent film makers, such as Derek Jarman and Mike Leigh.

Its headquarters were on the site of the former Scala theatre and cinema.

Capital Radio documentary

broadcaster Jane Walmsley revealed: "My first ever documentary was about the squalid conditions that guest hotel workers lived under in Gower Street hostels. The buildings looked so nice on the outside, but inside they were horrific with rats running around.

"The hotel workers had been recruited under legally questionable circumstances from places such as the Philippines. Once over here they had no money and were told they had to pay back their fare money. They were completely and utterly trapped and unable to do anything about their living conditions. It was tantamount to being in prison."

(From *Fitzrovia News*, March 1994)



Dylan Thomas's late daughter, Aeronwy, reading her father's poetry in the Fitzroy Tavern, in her role as president of the Dylan Thomas Society. Photograph by Fiona Green (who also took the picture of Aeronwy and her brother Llewelyn in our last issue).

## Dylan Thomas played cats and dogs with Tiger Woman in The Fitzroy

**Dylan Thomas: The Pubs, by Jeff Towns (published by Y Lolfa, £19.95).**

A cat and dog routine was carried out regularly in the Fitzroy Tavern by poet Dylan Thomas and the model Betty May, reveals this book.

Betty May was also known as Tiger Woman, being conspicuously dressed in a tiger skin outfit, and liking to squat down on all fours in the pub and drink alcohol from a saucer.

Dylan was drawn to her and responded by crawling around the pub on all fours like a dog, nipping the ankles of drinkers.

It was in the Fitzroy in Charlotte Street that he was introduced to the painter and model Nina Hamnett, whose successful autobiography was called the Laughing Torso. She asked him if he had read it.

"Read it?" he replied. "I certainly have. Had to review it for a Welsh newspaper and the editor was sued for it, so I was sacked."

Indeed in 1933 he had written in the South Wales Evening Post referring to Nina as "the author of the banned book Laughing Torso." As it was not banned the paper had to run an apology and Dylan was sacked. He later exaggerated the incident, claiming: "I ran the Northcliffe Press into a libel suit by calling Miss Hamnett insane. Apparently she wasn't, that was the trouble."

Also in this book is The Wheatsheaf in Rathbone Place where Dylan famously met his future wife Caitlin Macnamara.

But he also had a rivalry here with the novelist and short story writer Julian MacLaren-Ross.

According to Dan Davin, another novelist and short story writer, MacLaren-Ross was "a conversational monopolist demanding total attention from his audience, something Dylan, always his own centre, would not willingly concede."

"So when Dylan came into The Wheatsheaf, he always turned right at the door; Julian who never seemed to arrive in The Wheatsheaf but always seemed to be already there, kept his station at the corner of the bar on the left."

Davin also recalled asking Dylan why he had named his book "Portrait of the Artist as a Young Dog" parodying that of James Joyce's "Portrait of the Artist as a Young Man." Dylan claimed he had never read Joyce, which was proved to be untrue.

"I already knew from much listening to Dylan that he was from time to time overcome by a strange compulsion to give evasive answers to simple questions, invent unnecessary falsehoods, construct complicated fantasies, as if there was something too boring about simple truth, or as if the muscles of his imagination occasionally insisted on flexing themselves however inappropriate the occasion," explained Davin.

The book also contains some fine watercolour pictures of these two pubs (and the Stags Head at 102 New Cavendish Street) by Wyn Thomas.

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# WHAT'S ON AROUND FITZROVIA

Email [news@fitzrovia.org.uk](mailto:news@fitzrovia.org.uk) by May 19 for the June 2014 issue, and put "Listings" in the subject box.



The Sex Pistols Experience: See 100 Club under Live Music.

## ART GALLERIES

**4 Windmill St** (4windmill-street.com): See web.

**Alison Jacques Gallery**, 18

Berners St (alisonjacquesgallery.com): Ryan Mosley, until March 15. Tomory Dodge, March 21-April 17.

**Art First Projects**, 21 Eastcastle St (artfirst.co.uk): Simon Morley, plus Lewis Betts & Jean Philippe Dordolo, until March 22.

Wilhelmina Barns-Graham and Kate McCrickard, March 26-May 17.

**Coningsby Gallery/Debut Art**, 30 Tottenham St (coningsby-gallery.com): Joe Wilson, March 24-April 4.

**Curwen Gallery**, 34 Windmill St (curwengallery.com): Robin Richmond, March 6-29. Bernard Dunstan, Naomi Blake, April 2-26. Katharine Holmes, Robin Olins, May 1-31.

**England & Co**, 90-92 Great Portland St (englandgallery.com): Exploding Galaxy, until March 8. Sir Francis Rose & Volker Eichelmann, March 14-April 5. Jack Bilbo & Ben Woodeson, April 11-May 3.

**Gallery Different**, 14 Percy St (gallerydifferent.co.uk): My Point of View, Paul Bennet, Denis Bowen, Garry Raymond-Pereira, Robin Richmond, Guy Portelli, Matt Small, Julie Chamberlain, until April 22.

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

**Gallery Libby Sellers**, 41 Berners St (libbysellers.com): Anton Alvarez, Wrapper's Delight, until April 17.

**Getty Images Gallery**, 46 Eastcastle St (gettyimages-gallery.com): Slim Aaron's Riviera, from March 15.

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

**Josh Lilley**, 44 Riding House St (joshlilleygallery.com): Nicholas Hatfull, until April 11.

**Laure Genillard**, 2 Hanway Place (lglondon.org): See web.

**Lazarides Gallery**, 11 Rathbone Place (lazinc.com): Brett Armory's Twenty-Four in London, March 7-April 3.

**Modern Art**, 6 Fitzroy Square (modernart.net): See web.

**National Print Gallery**, 56 Maple St (nationalprintgallery.com): Darren Coffield, April 11, 6-9pm (at 15 Bateman Street).

**Paradise Row**, 74 Newman St (paradiserow.com): Mystic Fire (several American artists), until April 4.

**Pilar Corrias**, 54 Eastcastle St (pilarcorrias.com): Tala Madani, Abstract Pussy, until April 26.

**Rebecca Hossack Gallery (1)**, 2a Conway St (r-h-g.co.uk): Gilchrist Fischer Award Finalists Exhibition, until March 29.

**Rebecca Hossack Gallery (2)**, 28 Charlotte St (r-h-g.co.uk): Anastasia Lennon, In Another Life, until March 15.

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

**Rook and Raven**, 7 Rathbone Place (rookandraven.co.uk): Paul Fryer, from March 8. Cumulus, from March 21.

**Rose Issa Projects**, 82 Great Portland St (roseissa.com): Parastou Forouhar, Kiss Me, until March 28.

**Rosenfeld Porcini**, 37 Rathbone St (rosenfeldporcini.com): Enrique Brinkman, Painting in Space, until March 29. Robert Muntean, April 4-May 31.

**Richard Saltoun**, 111 Great Titchfield St

(richardsaltoun.com): Viennese Season - Gunter Brus, Otto Muhl, Hermann Nitsch, Rudolf Schwarzkogler, March 6-April 4.

**Store Street Gallery**, 32 Store St (storestreetgallery.com): See web.

**T J Boulting** 59 Riding House St (tjboulting.com): Adam Broomberg and Oliver Chanarin, until March 8. Group painters show from early April.

**Woolff Gallery**, 89 Charlotte St (woolffgallery.co.uk): Abstract Group Exhibition, artists from Canada, UK, USA, Chile, and New Zealand, until March 21. Keith Haynes solo show, from March 27.

## LIVE MUSIC

**The Albany**, 240 Great Portland St (www.thealbany1w.co.uk): Ukeleles on Wednesdays.

**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 [webmustardclub.co.uk](http://webmustardclub.co.uk)).

**TCR Bar**, 182 Tottenham Court Rd: See "live mike" under karaoke.

**The 100 Club**, 100 Oxford Street (www.the100club.co.uk): The Sex Pistols Experience + Lizzie & The Banshees, March 8. Howling Owl "Let The Dog See The Rabbit" album launch, March 12. Stompin, Jay Craig & his Orchestra, March 17. Straight On Red, March 19. Ultrasound, March 20. Northern Soul All-Nighter, March 22, 11pm-6am. I am Giant, March 24. The Spellkasters, Bare Bones Boogie Band and other blues bands, March 25. The Mighty Wub, March 29.

**UCL Chamber Music Club**, Haldane Room, Main Campus, Gower Street (www.ucl.ac.uk/chamber-music): Concert, March 13, 1.10-1.55pm. Concert marking centenary of outbreak of World War I, March 18, 5.30-6.30pm.

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**Richard Saltoun**, 111 Great Titchfield St

(richardsaltoun.com): Viennese Season - Gunter Brus, Otto Muhl, Hermann Nitsch, Rudolf Schwarzkogler, March 6-April 4.

**Store Street Gallery**, 32 Store St (storestreetgallery.com): See web.

**T J Boulting** 59 Riding House St (tjboulting.com): Adam Broomberg and Oliver Chanarin, until March 8. Group painters show from early April.

**Woolff Gallery**, 89 Charlotte St (woolffgallery.co.uk): Abstract Group Exhibition, artists from Canada, UK, USA, Chile, and New Zealand, until March 21. Keith Haynes solo show, from March 27.

**New Diorama Theatre**, 15 Triton St, opposite top of Fitzroy St (www.newdiorama.com): Blue Remembered Hills (seven-year-olds in wartime west country), until March 15.

**RADA**, Malet Street, opposite Birkbeck College (www.rada.org): Gielgud Theatre: The Five Wives of Maurice Pinder, March 11-22.

GBS Theatre: Mad To Go, March 12-22.

**Jerwood Vanbrugh Theatre**: The Witch of Edmonton, March 13-22.

**UCL**, Jeremy Bentham Room, Wilkins Building, Gower St: The Tragedy of Thomas Merry, March 21, 7-8.30pm.

## CINEMA/FILM

**Bolivar Hall**, 54 Grafton Way (www.cultura.embavenez-uk.org): The Shock Doctrine, and The Doctors' Revolution (Cuba), March 8, 11am; The Mexican Suitcase, and Who are the Angola 3, April 13, 11am; Even the Rain (Bolivia), and What is a Scam? May 11, 11am.

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

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

**Screen @ Rada**, Malet St, opposite Birkbeck College (www.rada.org): War Horse (National Theatre Live), April 3, 7pm. King Lear (National Theatre Live), May 8, 7pm.

**UCL film screenings** (www.ucl.ac.uk): Petrie Museum, Malet St: The Collector (classical psychological thriller starring Terrance Stamp), March 20, 6-8.30pm.

## 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.

**The Court**, 108a Tottenham Court Rd: Sundays 8pm, £100 prize.

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

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

## OTHER EVENTS

**UCL, J Z Lecture Theatre**, Gower St: Animal, Vegetable Mineral, recreation of classic TV panel game identifying mystery specimens and artefacts, March 27, 6.30-9pm.

**Coopers**, 22 Cleveland St: Charles Dickens evening, with guest speaker Dr Richardson, March 28, book on 0207 580 9658.

**Smart App-Artment**, 41 Windmill St: Open Day, March 20, 9am-8pm.

## EXHIBITIONS

**British Museum**, Great Russell Street (www.britishmuseum.org): Beyond El Dorado: power and gold in ancient Colombia, until March 23. From temple to home, until May 25. Wise men from the east, until April 27. Roman war games, until April 27. The faacial reconstruction of Richard III, until March 16. Germany divided, until August 31. A Middle East menagerie, until May 18.

**Bolivar Hall**, 54 Grafton Way (www.cultura.embavenez-uk.org): For Now... And Forever, photo exhibition celebrating the life of Hugo Chavez, from March 5.

**Grant Museum of Zoology**, 21 University Street (www.ucl.ac.uk/museums/zoo-logy): Darwin or Bust, entries for a new bust of Darwin, on display until April 2.

**Royal Institute of British Architects**, Gallery One, 66 Portland Place (www.architecture.com): The Brits Who Built The Modern World, 1950-2012, until May 27.

**UCL, Gower Street**

**Art Museum**, South Clister, Wilkins Building: Time Based Media, until March 28.

**Main Library**, Wilkins Building: Art and Honour (contemporary impressions of world war one) until December 19.

**Octagon Gallery**, Wilkins Building: Collecting Knowledge in Motion, until June 21.

**Wellcome Library**, 183 Euston Road (www.wellcomecollection.org): Foreign Bodies, Common Ground, until March 16.

## TALKS

**Sothian Society**, Wheatsheaf, 25 Rathbone Place: 1914, March 10. Dennis Wheatley, March 17. Alan Johnson, May 21. Dylan Thomas, June 9. All at 7.30pm.

**UCL, Darwin Theatre**, Gower Street, entrance in Malet Place (www.ucl.ac.uk/events): Lunch hour lectures (1.15 to 1.55 pm) - Counting Sheep: The Science of Sleep, March 14. Energy and Climate Change, March 19. The impact of immigration: fact or fiction? March 20. The end of passwords, March 25.

**UCL, GO8 Lecture Theatre**, Chadwick Building, Gower St: Legacies of European Colonial Slavery, March 12, 6-8pm.

**UCL, AV Hill Lecture Theatre**, Medical Sciences Building, Gower St: Are e-petitions the junk food of democracy, March 20, 5.30-7 pm.

**Grant Museum of Zoology**, 21 University Street (www.ucl.ac.uk/museums/zoo-logy): Show'n'Tell, Henry Ferguson-Gow shows you his favourite insect and tells you about it (first of a series), March 6. 1pm.

## WALKS

**Wheatsheaf**, 25 Rathbone Place: London Literary Pub Crawl, every Saturday, 5pm. Book online [LondonLiteraryPubCrawl.com](http://LondonLiteraryPubCrawl.com)