

# FitzroviaNews



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

Issue 138 Autumn 2015

## Residents' association calls on ward councillors to go

FOI request reveals that Marylebone ward councillors knew of triangle site sell-off and redevelopment plans but failed to inform local residents

By Linus Rees

**A residents' association in Fitzrovia is calling for the resignation of three Conservative ward councillors after a Freedom of Information (FOI) request revealed they withheld information about the sell off and major redevelopment of a property just eight metres from their homes.**

This summer Westminster council's planning committee approved plans for three tower blocks and a petrol filling station to be built at 87-125 Cleveland Street despite a huge number of objections from local residents.

No social housing was included in the plans which were later approved by the Mayor of London.

In 2013 Marylebone High Street ward councillors Iain Bott and Ian Rowley were shown a confidential report and made aware of decisions that led to the sale of the council-owned property.

Councillor Karen Scarborough was not elected to the ward until May 2014 but would have likely been informed by councillors Bott and Rowley as the Cleveland Street development is one of the largest property developments in the ward.

Holcroft Court Residents Association (HCRA) say the councillors failed to make residents aware of the sale or ask for them to be consulted on the plans. Yet the council's planning department were quietly working on discussions with the developer ahead of a full planning application, and the council's property department were drawing up a sale agreement.

Although the report detailing the sale was confidential, the summary and decisions were not, yet the ward councillors failed to pass on basic information to local residents who would be directly affected.

HCRA which represents around 800 residents — a mix of social tenants, private tenants and leaseholders — is one of the largest in the ward. Holcroft

Court is a Westminster Council estate managed by City West Homes.

Roger Allen the chair of the association made FOI requests to obtain details of a deal struck by Westminster council with Soho Data Holdings and Dukelease Properties.

But only after the planning application was approved did they receive a full copy of the February 2014 confidential report which revealed that the ward councillors had been consulted on

the plans.

The residents say the local councillors failed in their basic duty to represent residents interests and only paid lip service to their concerns.

The councillors said there would be regeneration benefits from the deal but the residents — who will be affected by loss of light and privacy as well as disturbance from the petrol filling station — say that there are no benefits and the whole affair has been a scandal.

A major development like this should have had a planning brief drawn up, as happened at the Moxon Street car park redevelopment which is also in Marylebone High Street ward. But this end of the ward in Fitzrovia is the poorer part and the local councillors have treated them as the fag end of the area.

A Westminster council spokesperson said: "All decisions are taken in line with approved council policies."



**Pink Floyd go back to school, page 14**



**Hair corset on TV page 18**



Residents and visitors enjoyed a guided walk around the neighbourhood in June as part of Fitzrovia Festival 2015. Author Lydia Syson (centre with red flag) gave a talk about the Paris Communards exiled in Fitzrovia.



**The Scouser flautist page 8**



# GIGS

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# Letters, emails and comment

Write to letters@fitzrovia.org.uk or post to Fitzrovia News, Fitzrovia Neighbourhood Association, 39 Tottenham Street, London W1T 4RX

## Magaluf nights on Charlotte Street



By Clifford Slapper

Having lived in Fitzrovia for the past fifteen years, twelve of them on Charlotte Street, the past few years have felt at times as though the ten minutes to Leicester Square is getting shorter each day — and not in a good way.

This is an area which is in a period of rapid change, under the same commercial pressures seen throughout central London and beyond. The urban landscape is being homogenised and hammered into uniformity, in a quest for ever greater financial returns for landowners, developers and investors. On the local streets, this translates into some pretty grim and alarming symptoms.

Each time a small, independent or family-run business, bringing character and an urban-village feel to the area, is forced to close through spiralling rents and other costs, it is replaced by a chain.

Within seconds of my door,

in just a year or two, we have seen the arrival of Wahaca (twenty branches), Obica (Dubai, Italy, Japan, USA), Herman Ze German (themed restaurant chain), Bibimbap (chain targetting coach parties of tourists), Draft House (eight branches) and others.

Curry Leaf restaurant, a distinctive, friendly, neighbourhood favourite, was sadly unable to keep up with local costs and was replaced by the painfully trendy and pretentious outpost of a high-end, self-important goldmine of a restaurant nearby.

Profitability is the god before which local colour and community must bow. In the wake of all these new arrivals come the hordes of cash-clutching, thrill-seeking consumers they love. It is like the Pied Piper waving a bottle of champagne in one hand and a hot dog in the other (yes, there even is another new arrival specialising in pairing those two beacons of civilisation!)

The end result of all this is that the feel of these streets is fast becoming indistinguishable from that on Leicester Square or Newcastle's Bigg Market (human cattle market). It may be that such places have their place in modern society —



perhaps — but it is not acceptable that the distinctive character which districts like this spent centuries acquiring, should be swept aside.

On Friday nights now — and Thursdays, and even Wednesdays — local residents are having genuinely to batten the hatches and bolt their windows against the screams, bottle-smashing, chanting, groans, scuffles and vomit which spill on to these roads once the cash registers of those money-grabbing chains have been filled for the night and they are ready to pour their human fuel back on to the street.

The only compensation they can offer local residents is that, if that were our chosen destination, we could save on the airfare for a weekly visit to Magaluf.



## Street drinkers

A few weeks ago on a Friday evening I was walking through Newman Passage and there was a crowd of drinkers from The Newman Arms blocking the pavement, a security guard was present not really doing his job well of keeping the passage clear. I said "excuse me" to the drinkers in order to pass through and was met by a torrent of verbal abuse which upset me. After all the pavement is a public right of way. It feels like the friendly tone of Fitzrovia where I have lived for 28 years has changed. I was unable to walk the streets without suffering abuse when you politely ask someone to move out of the way so you can pass.

**Fitzrovia resident (name and address supplied)**

## Fitzrovia News deadlines

Our deadline for news, features, letters and adverts is normally two weeks before publication. Sometimes we accept articles later. The next issue of *Fitzrovia News* will be out on Tuesday 1 December. Deadline is Friday 13 November.  
**news@fitzrovia.org.uk**

## Burglar caught red handed but gets off scot-free

A few weeks ago when I exited the WC in my home I found two women loitering outside the front window. I had left the window on the hook and they had opened it wide.

When I challenged them, one of them claimed they had stopped to have a smoke. There was no odour of tobacco, something dubious was in the works.

I immediately called the Old Bill who arrived in 120 seconds flat. Three marked cars to protect this Fitzrovia, and one marked car and an unmarked vehicle pursuing the two suspects, but they had made a successful escape.

Later a forensics van showed up, one of the window lingerers left behind fingerprints. She was arrested about 10 days later for attempted burglary of my flat

(unhooking the window brought her past the threshold of my home) and other unrelated charges.

In a police interview she stated that she was outside my window to smoke crack and that although she was a convicted thief, she had only ever burgled businesses prior. An ethical criminal! By the time the Crown Prosecution Service were given the case they decided to drop the attempted burglary charges. They believed her! It left me saddened that the haze of long term drug addiction had not hampered her ability to outrun and evade two cop cars and play Jedi mind tricks on well versed lawyers. Imagine what she could achieve crack free!

**Fitzrovia resident (name and address supplied)**

## Free pub lunch for Fitzrovia News deliverers

Fitzrovia News is offering a free pub lunch to anyone who delivers the paper for an hour on Sunday, December 6.

Why not bring a friend to help deliver the papers and then enjoy a Sunday roast and a drink with the rest of the team?

Assemble at the Fitzrovia Neighbourhood Centre, 39 Tottenham Street, between 12 and 12.30pm. Bring a shopping buggy, trolley or bag if you have one.

## The Blarney Club

I am trying to track down any exterior photos of the Blarney Club which was located at 31 Tottenham Court Rd in the 1960s. It was home to the UFO club for about a year in 1966-1967. I am also trying to locate a advert for the opening of the club.

There are pictures that exist online through various blogs, etc, but I am trying to find the source of these pictures.

Any information would be very much appreciated.

**BBC researcher (reply via Fitzrovia News)**

## Rubbish

What is Westminster Council playing at?

I can't be the only one who thinks that our streets are looking worse than ever with all the rubbish scattered around.

The Westminster side of Fitzrovia is starting to look like the Camden side!

**Name and address withheld**

## Complaints

I wish to complain about the tone of the stories in your newspaper. Almost every page is filled with bad news and views of people complaining about trivial things. It doesn't make for very pleasant reading or put the district in a very favourable light. Please be more positive!  
**Resident, Fitzroy Square**

## Corrections and clarifications

If you think *Fitzrovia News* has made a mistake please tell us by email [news@fitzrovia.org.uk](mailto:news@fitzrovia.org.uk) or contact us at our office.

Many news articles first appear on our website which is updated weekly. Edited versions are then published in the printed paper which is published quarterly.

## News in brief

If you are curious about what Fitzrovia's streets looked like in 1951, very detailed maps are available to browse online produced by the National Library of Scotland. The maps include street numbers and pub names ([maps.nls.uk/geo](http://maps.nls.uk/geo)).

**Saatchi & Saatchi** have said goodbye to Fitzrovia. **Brookfield Multiplex** is to start on demolition and construction at 80 Charlotte Street and 65 Whitfield Street in September, with the works continuing until the end of

**Continues on page 5...**



## Wedding bells ring in Fitzroy Square



**Fitzroy Square, which Dr Caroline Evans has looked over from the Fitzrovia Medical Centre for many years, was the venue of her wedding in July.**

A member of the Barts Choir herself, 29 of its members sang several songs including a slight adaption to "A Nightingale Sang in Fitzroy Square."

Born in Middlesex Hospital in Mortimer Street, Caroline first met her new husband, Michael Hayle, when they were in nearby schools 39 years

ago. They lost touch until work brought Michael to Fitzrovia, and a mutual friend saw him and put the couple back in touch. Exactly seven years ago from the date of the wedding they met again for the first time in 20 years. He is a keen Arsenal fan and so now Caroline sings football chants in a perfect soprano voice, said the wedding celebrant Zena Birch. The Crystal Palace Strings quartet played out the ceremony with the Status Quo hit, Caroline.

## Successful community centres 'do not use community in their names' says charity chief



The Fitzrovia Community Centre in Foley Street is to reopen this autumn under a new name after a rethink by staff and trustees who want to bring more appeal to the building.

Funded by Camden Council and with income from room hire the Fitzrovia Community Centre was opened in 2012 by Sarah Hayward, the leader of the Council. But 12 months later the charity running the building was already thinking about a name change and about what the building should provide.

Now the word "community" will be dropped from its name and it will be known as the Fitzrovia Centre. An announcement in August on its website stated:

"Following a series of 'community conversations', local research and extensive consultation during 2013 about the role of the centre, it was agreed that as a legal entity we will remain the Fitzrovia Community Centre Limited, but we will be known as the Fitzrovia Centre."

Edward Turner, chair of the charity which runs it, explained to *Fitzrovia News* the thinking behind the change of name.

"Although it's a small linguistic change, it's an important reinforcement of our ethos," he said.

"We seek to bring together all Fitzrovians,

from every background and socio economic group. 'Community' and 'Community centre' have some negative connotations."

Turner cited the example of "care in the community" – a cost-saving policy attributed to the Thatcher government of the 1980s – and said the word conjures up old fashioned images of two tier service provision.

"We have had feedback from many centre users that the shorter title is more appealing. It also brings us into line with other successful community centres which do not use 'community' in their names such as the Mary Ward Centre in Bloomsbury, and Dragon Hall in Covent Garden.

"We don't classify the neighbourhood into haves and have-nots, or into users of services and contributors to services, but instead see every Fitzrovian potentially as both a centre user and a contributor, whether of time, money or skills.

"We find this is much more empowering, and see the transformation in people who perhaps turn up wanting to know what the centre can do for them, and in addition to using services themselves, discover that they have something to offer other people," he said.

*Fitzrovia Centre, 2 Foley Street, London W1W 6DL  
fitzroviacentre.org 020 7580 8680.*

## Works drag on and losses balloon

A huge construction project plagued by delays, and a financial liability to a major building company, is finally due to be completed at the end of the year. Work at Fitzroy Place on Mortimer Street has caused traffic chaos and become a prolonged nuisance to neighbouring residents and businesses who will be glad to see the back of it.

Developers Exemplar with builders Sir Robert McAlpine were due to finish the works last year. Michael Bucknell of Exemplar, told *Fitzrovia News* "We are expecting the scheme to complete and be handed over by the end of the year. The affordable homes will be the first residential units to be handed over." The commercial buildings are complete. Percy and Founders opened their restaurant earlier this year. Estee Lauder Companies have taken the whole of the office block at 1 Fitzroy Place, and the top two floors of 2 Fitzroy Place have been let to international investment bank Allfunds Bank S.A.

The Detox Kitchen is currently fitting out on one of the retail units on the Mortimer Street.

He also confirmed that the school hall in Riding House Street had been handed over to All Souls School in July this year and that the restored Grade II\* listed Middlesex Hospital Chapel is in the process of being handed over to the Fitzrovia Chapel Foundation.

The premises previously earmarked for Fitzrovia Medical Centre on the corner of Cleveland Street and Riding House Street have been leased to The National Hospital for Neurology and Neurosurgery. They will be offering day and outpatient pain management services. They hope to start seeing patients by Spring 2016.

Earlier this year the construction press reported that the 291-flat residential portion of the scheme was running behind schedule. Sir Robert McAlpine told *building.co.uk* that its £89.7m pre-tax loss in the year to October 2014 was "to a great extent, due to one difficult project – Fitzroy Place". The problems are due to a number of factors; partly caused by the collapse of fit-out subcontractor Mivan in January 2014, and also difficulties with a supply and delivery of materials.

*Fitzrovia News* contacted McAlpine with a number of questions but they declined to comment.

## Artworks vandalised



Artworks painted on traffic light control boxes which were due to remain in place for five years and featured on BBC London News were painted over after only weeks, probably as a mistake made during a graffiti removal programme.

The paintings were created as part of a community project by art group Fitzrovia Noir and photographer Doralba Picerno to capture images of local people. More than 100 portraits were taken and the best images were then transformed into street art on traffic light boxes on Fitzrovia streets after permission from Transport for London was obtained.

## David Watson

David Romer Watson, former chairman of Fitzrovia Neighbourhood Association, died on 28 July 2015 aged 80 years.

An announcement in the *Times* newspaper said he died peacefully and stated: "Will be very much missed by his partner, family and friends. No flowers but donations to cancer research appreciated."

## Mapping out a plan for Fitzrovia East

Last year the Fitzrovia East Neighbourhood Area was formally recognised by Camden Council as the first step towards developing a neighbourhood forum and plan for the area.

This autumn a group of people will take the next step to establish a neighbourhood forum and draft a route map towards a neighbourhood plan.

Join a guided walk around the Camden side of Fitzrovia (the Fitzrovia East Neighbourhood Area) to explore the possibilities of a neighbourhood plan.

Exploring a road map for a Fitzrovia East Neighbourhood Plan. Meet 1.30pm at Crabtree Fields (corner of Whitfield Street and Colville Place) at 1.30pm Saturday 19 September 2015. Please RSVP to [Info@FitzEast.org](mailto:Info@FitzEast.org)

## Bunker hotel not wanted

Residents and business owners are pushing Camden Council to reject plans for a basement hotel in Great Russell Street because of the harm it would cause to the local environment.

Criterion Capital want to convert a basement car park which is four and five floors underground into a windowless 166-room hotel.

The Bloomsbury Association is urging Camden to reject the plans because the site has an existing hotel and adding more rooms on the site would be an over concentration of a single use, leading to increased disturbance from servicing and people arriving at all hours of the day.

Planning application: 2015/3605/P, 112A Great Russell Street London WC1B 3NP.

## Hanway Street

There are plans to demolish 28-30 Hanway Street. An application (2015/3281/P) has been submitted to Camden to build a mixed-use four storey building comprising wholesale fabric retailers and three flats.

## Grants for groups

Derwent London has made grants totalling £66,230 shared among six charities. The organisations and projects are: All Souls Clubhouse (After school football club & Clubkicks), Fitzrovia Community Centre (Arts programme), Fitzrovia Neighbourhood Association (Fitzrovia Positive Health), Fitzrovia Youth in Action (Community events programme), and Upbeat Music & Mental Health (Streets of London music workshop and showcase).



## Is the Fitzrovia coffee scene cooling off? ASH plans go up in smoke

By Amaan Ali

In 12th century Andalucia Islamic scholars argued over whether adding milk to coffee was sinful. Today, not far from the Goodge Street mosque, there's a secular debate going on about the latest fashion in coffee consumption. During a humid August week I sampled some of the chilled and cold brew coffee that is being offered from the hippest of Fitzrovia's coffee vendors.

First call was to Black Sheep on Charlotte Street to sample their cold drip. However, on this occasion there was none available as they had sold out, such is its apparent popularity. Instead, I was directed to have an iced latte. Milky, textured and made from the humble Robusta bean, and served in a glass mug somewhat reminiscent of the jar of an ale-snob at the Camra festival, the result was zesty and textured. A smooth, clear boost with ice cubes and milk that was refreshing and invigorating.

Served by a charming young man called Ahmed, as the faithful flocked to Friday prayers nearby, it didn't seem that far from mediaeval al-Andalus.

At Workshop Coffee in Mortimer Street two young Gulfi ladies laden with bags of labels and accompanied by their personal shopper had come in for a latte. I resisted the urge to



ask about the milk-and-coffee fatwa from times of old. The bar, which seems the natural resting place for a tiny caffeine bullet like the Shakeretto, is perfectly cool with a little lounge walled off with cushioned benches and the most perfectly-spaced tables.

The Gulfi women withdrew at the sight of a brown bearded man, anxious to avoid the glare of the camera in their crop-tops draped with open abayas.

Everything being sipped and swigged in the industrially-stylised Workshop Coffee lounge is hewn from the Arabica bean. For the Shakeretto, a Guatemalan variety is mixed with ice and a citric syrup. A cocktail shaker does the work. It comes out and into a delicate goblet with a side glass of water. It went down nicely. £3 a shot for the most originality in a tiny glass since Garlic and Shots in neighbouring Soho.

A short walk across this

modern medina in Windmill Street I settle down at Sharps — a coffee-shop-cum-hairdresser, or HairCaff. This is not the place for an indulgent slouch but more for someone whose image moves fast and in need of a top-up while waiting for that perfectly-groomed trim. With a claimed shelf life of around a fortnight after purchase Sharps will sell you a glass hip(ster) flask of Sandow's Cold Brew Coffee to take home. Buying it at slightly cooler than the air-conditioned environ of the barber shop I took a swig or three to get me to the next meeting. With cold coffee in such resealable convenience — and four-times the price of the milky, sugary variety found in Tesco's — my impulse was to savour it.

While out of the fridge the next morning it tasted refreshing, but the last third was tepid by the time it was retrieved from the backpack on my lunch break for work. By then, it just tasted like cold black coffee of any variety.

But selling bottled cold coffee as a take out is to perhaps miss the point of why people enjoy this drink. Like the call to prayer, coffee — whether steaming hot or chilled — is better done as a social ritual, in pleasant surroundings and in good company.

An attempt by a property developer to circumvent planning guidelines for a site in Tottenham Street was shot down by the Charlotte Street Association in a showdown at Camden Town Hall in June.

UCLH Charity proposed an office-led development with only two affordable homes at a former hospital site at Arthur Stanley House in Tottenham Street despite a Camden Council planning brief earmarking the site for housing (FN135).

While UCLH Charity had persuaded Camden's dopey planning officers of the virtue of their money-making office scheme, the councillors making the decision thought otherwise after hearing a substantial deputation from the Charlotte Street Association calling for the planning brief to be adhered to.

The planning committee with a majority vote dismissed the plans and sent UCLH Charity's property chief Peter Burroughs home with a long face.

## Rubbish BID cleans up

The Fitzrovia Partnership Business Improvement District has taken a step to clean up its act and improve its public image.

A new initiative by the Fitzrovia BID is a cleaning service — additional to Camden Council's street cleaning — with a dedicated team



The Fitzrovia Partnership's new street ambassador Wojciech Wojteczek

member employed to tackle fly-tipping and rubbish on the streets.

The vehicle they are using is a brand new Christiania cargo bike, named after the anarchist community in Copenhagen — a strange choice of image for a public-private partnership and progeny of rapacious property developer Derwent London. We think they are probably not aware of its provenance.

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# Middlesex Hospital Chapel open for London architecture festival

The chapel that once stood at the heart of the Middlesex Hospital on Mortimer Street is to open to the public this month after undergoing a £2million restoration. Completed in 1929 for the benefit of patients, staff and visitors of the Middlesex Hospital, and closed since 2005 when the hospital was vacated, it has stood shuttered and alone on the site while everything else around it was demolished. Now the Grade II\* listed Middlesex Hospital Chapel is to open for the Open House Weekend of 19 and 20 September.

The Chapel will also be transferred into the hands of a charitable trust which will be charged with looking after the building and maintaining it with a £300,000 dowry provided by a s106 agreement as part of the Fitzroy Place commercial and residential development being built by Exemplar. The trustees – who are mostly local residents – are referring to the building as The Fitzrovia Chapel, despite a campaign by *Fitzrovia News* and a petition from over 3,000 people asking for the name Middlesex Hospital Chapel to be preserved. Edward Turner, chairman of The Fitzrovia Chapel Foundation, told *Fitzrovia News* about their plans for the building which is intended to be for public benefit.

"When we conclude our negotiations with Exemplar and Westminster Council and the lease is handed over (hopefully before the end of the year) the chapel will be open for quiet contemplation and enjoyment by local residents and workers whenever possible," he says.

The trustees expect to start by testing with shorter opening hours, then gradually increase times depending on demand, security and resources. Fitzroy Place has 24-hour



security which provides some assurance but if they feel that access needs to be supervised the trustees are hoping to recruit a core group of volunteers to invigilate.

Turner says they will be applying to Westminster Council for a number of licences such as for the performance of plays, and live music, as well as to serve alcohol. They are also in discussions with the City Council about holding weddings at the chapel, although licences for civil marriages are usually only granted to buildings with no religious symbols. Although the Chapel was never consecrated and will be secular, it is historically Christian with evident and important imagery. They are optimistic that Westminster will relax restrictions and permit civil marriage ceremonies.

"We are looking to recruit more trustees," says Turner. "Westminster council would prefer most trustees to come from Westminster. We need a range of skills and

I'm always open to suggestions and keen to receive them. I'm happy to talk to anyone who wants to become involved."

Turner says that former staff of The Middlesex Hospital would be welcome as participants. "We have accumulated a lot of historic records on the Chapel and will have a specific project to ensure their correct interpretation and accessible presentation," he says.

The full list of trustees:

**Edward Turner** (chairman), chartered accountant and chairman of the Fitzrovia Community Centre  
**Wendy Shillam**, architect and town planner, and chair of the Fitzrovia West Neighbourhood Forum  
**Carolyn Keen**, former Lord Mayor of Westminster  
**Dan Bates**, oboist and actor  
**Georges Sokol**, pianist and composer  
**Kim Southgate** (will be appointed a trustee when lease negotiations are complete), estates director of Fitzroy Place.

... Continued from page 2

2018. It is **Derwent London's** largest ever project and will cause major disruption in the surrounding streets.

Planning permission has been given to **UCL** to redevelop **Astor College** at 99 **Charlotte Street** to increase the amount of student accommodation on the site.

A public exhibition will show development plans for 29-35 **Rathbone Street** at the Fitzrovia Centre, 2 Foley Street, London W1W 6DL, from 3pm to 7pm on Tuesday 1 September and Wednesday 2 September 2015.

**Camden Council** is to step up parking enforcement on **Tottenham Court Road** after complaints it failed to keep a cycle lane clear, part of a very busy network that runs through Bloomsbury and Fitzrovia.

**Holborn and St Pancras Labour Party** has backed **Jeremy Corbyn** for leader, much to the irritation of Bloomsbury councillor Adam Harrison who is an active member of the Blairite Progress group.

An early morning **power cut** left homes and businesses in **Tottenham Street** and **Scala Street** without an electricity supply at the end of July. **UK Power Networks** subsequently decided to dig a lot of holes in the streets.

## Conservationists 'appalled' over plans to demolish historic medical building to maximise floorspace



On 4 June Camden Council's Development Control Committee, gave permission for UCLH to demolish the former Royal Ear Hospital and UCL Student Union on Huntley Street. UCLH will construct a six-storey building, with three basement levels, to create a new head and neck outpatient hospital. Conservationists and local residents lined up against plans to demolish this historic medical building which was opened in 1927 by Neville Chamberlain.

A spokesperson for the Bloomsbury Conservation Area Advisory Committee (CAAC) said "the scheme failed to preserve the really very fine existing entry facade to the original hospital which has some extremely good carving and brickwork and

is really one of the few remaining pieces of building which give a clue to the long and important medical history of the area." They described the new building as "terrible" and "completely unrelated to the conservation area"

Local residents were concerned about the height of the proposed building and the loss of daylight and sunlight for the Gordon Mansions flats opposite. They said the proposals were two storeys higher than guidelines in the Fitzrovia Area Action plan. They also expressed concerns about overlooking, construction, noise transmission, design of the facades and movement of patient transport vehicles

The Twentieth Century Society objected to the plans saying the building which was built in 1925-6, is of considerable architectural and historic interest.

The Royal Ear Hospital was erected in 1927 on a piece of land in Huntley Street donated by the barrister and philatelist, Sir Geoffrey Duveen (1883-1975), together with £50,000 to build a hospital dedicated to the memory of his parents.

## Camden's porkies on new park

**Camden Council** has been making much of its plans to create a new park, with a glossy feature in its magazine earlier this year. "Alfred Place park is due to be ready to enjoy by summer 2017", gushes an article in the March edition.

The promised new open space is an important sweetener in persuading the public to accept its controversial £41 million plans to pimp up Tottenham Court Road in the biggest trophy project the borough has ever undertaken, and which will push motor vehicle traffic into

Fitzrovia's tiny side streets.

Creating a new public green space at Alfred Place is one of the few things of actual real public benefit that can be gained from what Camden calls the West End Project.

But the devil in the detail reveals that while it has set aside the cash for everything else, Alfred Place is at the bottom of its list of priorities and it is all "subject to achieving funding".

*Fitzrovia News* has learned that useless Camden is even considering a temporary public open space, whatever that can

possibly be.

When local community groups approached the council to talk about this they got a rather dusty response.

But we've learned that The Fitzrovia Partnership Business Improvement District (BID) has been having monthly meetings with Camden about public realm changes.

Not so useless when it comes to taking time out to listen to Fitzrovia's corporate sector, most of whose members run businesses on Tottenham Court Road.






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## French school warned after illegal work on listed buildings

by Linus Rees

A French school due to start its first teaching year this autumn has had to learn about English heritage the hard way after it was warned against unauthorised alterations to listed buildings in one of London's best preserved Georgian squares.

Ecole Jeannine Manuel, which has schools in Paris and Lille, acquired a lease last year on a group of Grade 1 listed buildings at 43-45 Bedford Square and 15-19 Bedford Avenue to house its London teaching site.

Lady Ottoline Morrell a member of the Bloomsbury Group used to live at number 44 and the 18th century buildings were recently used as law courts.

The school applied for planning permission and listed building consent to convert the premises to accommodate 500 pupils but started on demolition and construction works before permission was obtained in what appears to have been a rush to have the school ready for the start of term in September.

Making alterations to a listed building without the permission of the local planning authority is a criminal offence. In this case consent is needed from Camden Council, which is advised by Historic England (formerly English Heritage).

Local amenity society The Bloomsbury Association alerted Camden to the unauthorised works and complained about noise from the site.

"They seem to have got themselves into a real mess by starting demolition and construction without either planning or listed building consent," said a spokesperson for The Bloomsbury Association.

*Fitzrovia News* contacted the school and asked why works were being carried out without planning or listed building consent.

Bernard Manuel, chairman Ecole Jeannine Manuel UK, declined to answer our question directly but issued a statement saying they were extremely sensitive to the cultural heritage of Bedford Square and that they had engaged a team of professionals who had spoken at length with Camden.

Manuel stated that works to the main building were limited to wiring, repairs to roof flashing to make the building weather tight, and reversible enhancements required to make the building comply with current building regulations.

Camden Council confirmed to *Fitzrovia News* that alterations which did not constitute significant historic or architectural significance and modest repairs which would not require formal listed building consent could proceed. But during an inspection last week they found that some unauthorised works had taken place and that they were extremely concerned about this.

They informed the school that the council is considering a criminal prosecution for unauthorised works to a listed building.

However *Fitzrovia News* understands that as the majority of the alterations either do not require listed building consent or are not controversial the council is not at this time seeking an injunction to stop all works. Instead council officers will deploy close scrutiny to ensure no more unauthorised work is carried out.

Phil Jones, cabinet member for regeneration, transport and planning said:

"The extent of the works taking place has been reviewed in detail and some of them do not require consent as they are 'like for like repairs', repairs or decoration.

"However as other works requiring listed building consent have been undertaken the council has formally cautioned the owners of the property and warned them about the risk of prosecution for unauthorised alterations.

"For any changes that do require consent the council will work closely with Historic England to determine if they are acceptable on the property given its historic value," he said.

## Plan for statue of social reformer at Fitzrovia housing estate

A resident in Fitzrovia is leading a campaign to create a statue of an 18th century social reformer to be placed outside a block of flats named after him.

Denise Julien wants to see a likeness of Thomas Holcroft outside the Holcroft Court housing estate. She told *Fitzrovia News*: "I want to ask postgraduate art students to make the statue based on the only existing painting of him."

The statue would go on permanent display outside the nursery on Carburton Street. "It would greatly improve the appearance of Holcroft Court," she says.

Thomas Holcroft (1745-1809) was born in London and came to live in Clipstone Street in 1778. He worked as a stable boy, shoemaker, and tutor before achieving fame as an actor, playwright and poet.

A political radical and friend of Thomas Paine and William Godwin, he championed the cause of the poor, and his activities led to his arrest in 1794 on a charge of treason. Although he was later acquitted his brief imprisonment ended his career and left him in poverty. His daughter Fanny Holcroft wrote the anti-slavery poem "The Negro".

The Holcroft Court housing estate was designed by Michael Gold for Frederick MacManus and Partners and built between 1966 and 1971 as part of an



urban renewal scheme that replaced slum housing in what was the northern part of Hanson Street. Originally intended as a private housing development it was later bought by Westminster City Council. Today it is home to around 800 residents who are a mix of tenants and leaseholders.

Brodies on Cleveland Street have offered to make the plaque and Denise would like to liaise with other local businesses to make this a community project. [denise.julien@btinternet.com](mailto:denise.julien@btinternet.com)

## Opening and closing shops



### Closed

**Capital Newsagents**  
115 Tottenham Court Road  
**Coral bookmakers**  
107 Cleveland Street  
**Great Thai cafe/restaurant**  
57 Great Portland Street  
**Tile Studio**  
216 Great Portland Street

### Opened

**Mac and Wild Scottish cuisine**  
65 Great Titchfield Street  
**Sal Capone cafe**  
76 Tottenham Court Road  
**Homeslice pizza** 52 Wells Street  
**My hair bar** 22 Warren Street  
**Zena café**  
144 Great Portland Street  
**Arbina Spanish cuisine**  
110 Whitfield Street  
**Roots Juicery** 1 Charlotte Place  
Wok to walk Goodge Street  
**Bay leaf café** 19 Tottenham Street (under new management)

### Opening soon

**H Mart Korean supermarket**  
115 Tottenham Court Road  
**House of Ho Oriental cuisine**  
1 Percy Street

## Mural restoration begins as Camden Council confirms funding

Restoration work has started on one of London's most famous community murals after Camden Council, who commissioned the original painting in 1980, agreed to fund the project as part of its Tottenham Court Road revamp.

The plans to restore the mural — which has been partly covered in graffiti and in need of repair — were initially put forward by artist Kristina O'Donnell, the Fitzrovia Neighbourhood Association, and the London Mural Preservation Society in 2010, but failed to secure enough funding to start the project.

Now O'Donnell, whose own father and uncle appear in the mural, is working with Eazl a creative production company, and the Fitzrovia Community Centre with funding from Camden Council, to recreate the original work to return it to how it looked when it was first unveiled.

Camden Council is initiating the tendering process to find a suitable contractor to carry out the restoration work. Councillor Abdul Hai, cabinet member for culture, customers and communities, told *Fitzrovia News* that "Camden has committed the funds needed to restore the mural as part of the wider £26 million scheme to regenerate the Tottenham Court Road area, linked to the arrival of Crossrail in 2018."

The Fitzrovia Mural, originally painted by artists Mick Jones and Simon Barber, is a fascinating depiction of local life and Fitzrovian characters. Sadly, Mick Jones died in 2012. In 2010 he told *Fitzrovia News* about how they set about creating the mural.

"In close consultation with local people we took inspiration from local life: newsagent work-



ers, a butcher, builders, office workers, nurses, a pub and local school children all found their way into the composition."

Jones said the mural addressed the wider themes affecting the area at the time.

"The skyline reflects the speculative building of the time (which continues today), the young boy hemmed in behind a fence is a comment on the lack of open spaces and amenities in the area and so on. We developed a kind of highly figurative, narrative cartoon style which contains humour and hopefully wit as a way of highlighting the themes and issues. The final result was well received and praised locally and eventually became a well known and popular local landmark."



## Bon dia! A taste of Portugal comes to Tottenham Street



Janaina Magage, Joaquim Ramos, and Joao Loureiro.

Recently re-opened in Fitzrovia is a cafe serving reasonably-priced food with a Portuguese influence. Joaquim Ramos has taken over the Bay Leaf Cafe in Tottenham Street.

"I came to London when I was 18 and worked in a variety of places, including Ponti's in Covent Garden," he told *Fitzrovia News*.

"For the past 25 years I had my own cafe in Tottenham Court Road near to Goodge Street tube station," says Ramos who is originally from a village in the north of Portugal.

Now along with his staff Janaina Magage, Joao Loureiro and chef Manuel Pires, who all come from Portugal, they have taken over the premises at 19 Tottenham Street which they've fully refurbished..

The food on offer includes a range of cooked breakfasts, snacks, sandwiches and lunches including vegetarian to serve the busy daytime working community in Fitzrovia. They brew a good cup of tea and serve fresh coffee from an espresso machine.

The Bay Leaf Cafe, 19 Tottenham Street. Open 6am to 5pm Monday to Friday, 7am to 3pm Saturdays. Closed on Sundays.

## Street party

Local charity Fitzrovia Youth in Action will celebrate 18 years of work with young people with a free street party and community dinner. The event will take place at The Warren playground at the north end of Whitfield Street from 3pm to 6pm on Saturday 5 September. There will be games, food, a bouncy castle, art activities, and live performances.

## Job Vacancy

Serving customers maintain stock and organising deliveries at small busy plumbers merchants. Good knowledge of plumbing and some computer skills, required. Training can be given, hours 9:30-5:30 salary subject to experience reply to ad on page 4

# New traffic plan



Camden Council is to experiment with a new traffic system along the east-west cycle route through Fitzrovia, to address concerns about motor traffic volume and road safety, before starting work on its major West End Project. The 12-month trial will reallocate road space from cars to cycling.

Local residents groups severely criticised Camden because of the predicted doubling of westbound motor traffic in Torrington Place caused by changes to Tottenham Court Road.

The trial aims to remove much of this westbound traffic and address local concerns. It will also include a trial westbound cycle lane with a temporary segregation barrier, with the existing north-side segregated track becoming one-way eastbound. This would double the current capacity of the cycle route.

During the trial period there would also be a formal consultation period in early 2016 which would seek the views of residents, local groups, institutions, businesses and statutory groups to help inform a decision on whether the changes should be made permanent.

If there is support for the changes, then Camden could consider making the traffic arrangements permanent and look to make further improvements including wider pavements and improved pedestrian crossings.

However, residents on the western side of Tottenham Court Road are also concerned about increased traffic in Charlotte Street and other streets because of Camden's West End Project. Camden has yet to announce any plans to address these concerns.

## Licensing update

An application has been made to Westminster City Council for a review of the premises licence of the five-star, 173 bedroom London Edition hotel in Berners Street. The review of the premises licence is brought under the grounds of the "prevention of public nuisance following issues relating to the basement 'function room' leading to disturbance for local residents". A

licence sub-committee will hear the review in September. The Reverend JW Simpson basement bar at 32-34 Goodge Street has applied to Camden Council to increase the hours it can sell alcohol and stay open. The hours applied for are until 12.30 am Monday to Wednesday and until 1 am Thursday, Friday and Saturday. Sunday hours would remain unchanged.



## Up on the roof... flowers to brighten our days

The developers may be trying hard to make our world grey, with hardly any sky in it - but being in central London does NOT mean we have to live without colour, plants and insects ... If you have photos of your own patch of green, send them in to *Fitzrovia News* to brighten our days ...

Pictured are a roof garden in Goodge Street (above) and a lightwell in Hanson Street (below).

Photographs by Sue Blundell.



# Open House Weekend in and around Fitzrovia

Venues that will opening their doors for the weekend of 20 and 21 September

### Birkbeck School of Arts

39 Gordon Square *Saturday Sunday 10am-5pm*

### Asia House

63 New Cavendish Street *Sunday 10am-5pm*

### British Medical Association House

Tavistock Square, *Sunday 10am-5pm*

### British Museum Underground

Great Russell Street *Saturday 11am-1:30pm Pre-book only*

**BT Tower** 45 Maple Street *Saturday and Sunday 9:30am-7:30pm by ballot only*

### Friends House

173-177 Euston Road *Saturday 9am-4pm*

### German Historical Institute

17 Bloomsbury Square *Saturday 10am-2pm*

**Gibbs Building** Wellcome Trust 215 Euston

Road *Saturday 10am-5pm*

**Government Art Collection** Queen's Yard, 179a Tottenham Court Road *Saturday Sunday 10am-5pm Pre booked only*

### London School of Hygiene & Tropical

Medicine Keppel Street

*Saturday Sunday 10am-5pm*

**Miranda House** 58 Grafton Way

*Saturday Sunday 1pm-5pm*

**Middlesex Hospital Chapel**, Fitzroy Place, off Mortimer Street *Saturday Sunday 1pm-5pm*

**Regent Street Cinema** 309 Regent Street,

*Sunday 10am-1pm*

**RIBA** 66 Portland Place *Sunday 10am-5pm*

**Royal College of General Practitioners** 30

Euston Square *Saturday Sunday 10am-4pm*

**Royal College of Nursing** 20 Cavendish Square *Saturday 10am-5pm*

**Royal College of Physicians** 11 St Andrew's Place, Regents Park *Sunday 11am-4pm*

**Senate House** University of London, Malet Street *Saturday 10am-2pm*

**The Building Centre** and the NLA 26 Store Street *Saturday Sunday 11am-4pm*

**The House of St Barnabas** 1 Greek Street, Soho Square, *Sunday 10am-5pm*

**The Wiener Library** 29 Russell Square, *Sunday 1pm-4pm*

For further information [openhouselondon.org.uk](http://openhouselondon.org.uk)





## Word from the Streets

By CHARLOTTE STREET and her family



### The magic of Ritchie lives on in the One Tun

**Ritchie Parkes**, the Irish harmonica player who spent most of his waking hours in The One Tun on Goodge Street for around 40 years, has passed on (not sure where to).

His great drinking buddy, **Joe Matthey**, pays this tribute: "Waiting tables in his native Dublin, he was hugged by JFK, and told to, ahem, 'go away' by John Lennon. He first drank in The One Tun in 1967 where he saw Jimi Hendrix, apparently."

"He was always known as an embroiderer of tales, so his later sightings of Nelson Mandela, and the Dalai Lama in the Tun were given a pinch of salt. The tale was always the thing, and like Falstaff he was not only a wit, but a cause of wit in others. Laughter would always ring out as he held court round The Pole, his usual place in the pub."

"Working for the Performing Rights Society in Berners Street, his haunts varied from the now gone Cambridge [now the Newman Street Tavern] to many bars in Hanway Street. We were in Bradley's (aka The Spanish Bar) when an American tourist said that he looked just like James Joyce. 'Great Uncle Jimmy?' he replied, and didn't buy another drink that night."

"Asked to leave the stage by security at the Royal Albert Hall, his harmonica jam on Big Bottom whilst Spinal Tap were playing was not fully appreciated. His unique take on harmonica playing was legendary, if not completely understood by anyone who heard it; likewise his vibrato singing style."

"Pretending to be Robbie Keane's step-dad meant more free drinks in Tokyo, where he

supported his beloved Republic in the 2002 World Cup. He was interviewed by Japanese TV about his experiences. Afterwards a researcher asked for his details. He gave his occupation as musician. At half time during the Iran/Ireland game the interview was aired, with the caption: *Richie Parkes, Magician.*

"A plaque with that legend shall be affixed to the bar of The One Tun, where he wove his wondrous magic." This will take place on Saturday, October 24, at 3pm.

If anyone has a photograph of Ritchie please bring it along, or send it to Fitzrovia News.

Another of his drinking buddies, **Jayne Davis**, has drawn her own tribute (above).

### News and booze

Stories of boozy ITN newsreaders popping out for a pint during the adverts when their studio was in Wells Street are legion. Now confirmation of sorts comes from **Peter Sissons** in his autobiography "When One Door Closes."

He recalls that in the 1970s the new programme editor nipped round the corner to the Green Man in Riding House Street just before noon when he should have been planning the news. As nobody was behind the bar he served himself. Then the ITN editor and deputy editor walked in. Nonchalantly he asked them what they wanted to drink, served them and left before they could react.

More about Sissons in our next issue.

See "From Scouser choirboy to orchestral conductor", page 12

### Putting up a Beatle

The day **Paul McCartney** slept on the floor in a tiny flat in Great Portland Street, and wrote a Beatles song while walking around Fitzroy Square the next morning, is recalled on the David Hepworth blog.

It was on October 23, 1962 that McCartney went with a girlfriend to the Establishment Club in Soho where his Liverpool friend Ivan Vaughan worked as a doorman. (It was Ivan who introduced Paul to John Lennon). Paul and the girlfriend danced into the night and then held each other tight on Ivan's floor. In the morning they wandered around Fitzroy Square and Paul wrote "I Saw Her Standing There" with the words "we danced through the night and we held each other tight."

### Who is Lucia?

*Does anybody know who owns the two Mercedes cars with very similar number plates? One is L1UCA (a black estate), and the other LUC1A (a grey sports car). They are often parked next to each other in Nassau Street or Candover Street. Lucia is the name of a Bosnian athlete, a Spanish hockey player, and an American violinist. Could it possibly belong to one of these? Liuca is a much rarer name used in the USA.*



### Remembering Ian, star of stage and screen

I keep getting reminders of **Ian Collier**, the much loved actor who lived next door to the Crown & Sceptre in Great Titchfield Street until his death in 2008.

First was the sight of him playing stable owner Henry Clintock in an episode of *All Creatures Great and Small* on the Drama channel (pictured with Siegfried Farnon played by Robert Hardy). It was entitled *Old Dog, New Tricks* (episode 10 of series 7 available on DVD).

Then, while looking up our 1980 issue for the Looking Back column (page 19), there was news that Ian's "brilliant performance in the west end production of Noel Coward's *Private Lives* at the Duchess Theatre" had been praised in the national press. The news was reported by **Alfie Maron**, who also revealed he had hired Hinge and Bracket for a club cabaret before they were famous.



### Bartenders on road to pop success

An up and coming pop group to look out for is called **Lit FM** (pictured above). Four of the 12 members will be familiar to customers of the Bricklayers' Arms in Gresse Street where they work behind the bar.

These are: **Matt Carroll** (guitarist and songwriter), **Richard Castle** (saxophonist, songwriter, and gig organiser), **Mark Stitson** (trumpeter and arranger), and **Lale Ahmet** (female backing vocalist).

The others are: **Jonny Bursnell** (drummer), **Hugh Turner** (bass player), **Karolina Micor** (keyboard player and lead vocalist), **Linxi Doel** (lead vocalist), **Edward Cubitt** (tenor saxophonist), **Jonah Little** (alto saxophonist), **Oliver Pressman** (melophone player), and **Raol Newmann** (French horn player).

Matt, who lives in the pub, says it is an "experimental fusion band" which "organically grew from a group of friends playing music, all pulling together, writing and contributing to the music."

It all started with he and Richard jamming in a basement with two guitars. Slowly friends joined them. They practise in the pub's top bar, and have also performed in the Tower Tavern in Clipstone Street, as well as several festivals all over the country.

"It is all about getting people to dance and have a good time," added Matt. "Our music has elements of jazz, funk, soul, latin, jungle, and reggae. Although we write and have structures we do improvise around them, which is the jazz influence."

"We write lyrics which explore various topics, not just about love."

"We have been going for two years and our reputation is growing, and we are now getting bigger gigs."

Their gigs can be found on facebook, and clips of them performing can be viewed on their website ([www.soundcloud.com/lit-fm](http://www.soundcloud.com/lit-fm)).

### Curious objects

An exhibition of curious objects fascinated my brother Percy at 33 Fitzroy Square in June. I won't tell you the one that tickled his fancy the most, but he was also intrigued to discover that it was organised by art dealer **Oliver Hoare**. He was described as "Princess Diana's former lover" in the *Daily Mail* which carried a picture of the pair at Ascot races in 1986. They met in a gym and had an 18-month affair in the early 1990s.

### Pop heritage

There is a pop heritage in the Curwen art gallery at 34 Windmill Street. It used to house the fan clubs of **The Who**, **Led Zeppelin**, and **Ozzie Osborne**. This was revealed in a walk given recently by **Peter Twist**, who lives in Paramount Court.

*Charlotte Street*





## A neighbourhood plan could control development in Fitzrovia West

By Wendy Shillam

People are often awestruck by the schemes which receive planning permission and feel powerless to influence decisions taken by distant committees. Poor development is waved through and little community benefit is offered in return. Now a group of local people in the Westminster part of Fitzrovia are working to resolve the problem, and raise the standard of developments.

Fitzrovia is a great place to live and work. No wonder developers are taking an interest in it.

Three new transport lines will bring unprecedented pressure, Crossrail and Crossrail 2 (Tottenham Court Road station) and HS2 (Euston), development will inevitably intensify around the designated "opportunity area" of Tottenham Court Road Crossrail station.

In the rest of our neighbourhood, development can be shaped by a plan which residents and business people are currently working on. Our job will be to identify and evaluate potential sites considering, building height, optimal uses, affordable housing in a high value area and sustainable development. We can examine architecture, function, parking, deliveries, waste and emissions from boilers and air-conditioning. We plan to publish policies about high buildings considering overshadowing of neighbours, which, previously Westminster City Council have considered unimportant.

From later this year most new development will bring with it a local payment called the Community Infrastructure Levy (CIL). Local Authorities have to consult with the Neighbourhood Forum to agree how to expend this levy, (e.g. improved rubbish disposal systems, better green infrastructure, more cycling facilities or more electric vehicle charging points.)

Once the Neighbourhood Plan is published it will go to a local referendum. If this is agreed, we will be a much stronger community, with the authorities taking note of our wishes. The National Planning Policy Framework (NPPF), a government policy document that sets out how neighbourhood planning will work, makes it very clear that "the policies it contains take precedence over existing non-strategic policies in the [Local Authority] Local Plan for that neighbourhood".

It is true that we can't stop growth. We can't go against national, London-wide or Westminster Council strategic policy. But we can work with all of the policy makers, on behalf of the community, to make sure that growth is managed. Development can bring benefits to everyone who lives, works or visits our area. The FitzWest Neighbourhood Plan aims to ensure that this will happen.

Help draft the Fitzrovia West Neighbourhood Plan. Membership of the Forum is free and open to anyone who lives, works or runs a business or organisation within the area.

Wendy Shillam is chair of the Fitzrovia West (FitzWest) Neighbourhood Forum.

## More Charlotte Street buildings to get the developers' makeover

Another company will join the list of despised property developers in Fitzrovia after Camden Council approved controversial plans to convert small offices to luxury flats and add a roof extension across three buildings in the Charlotte Street conservation area.

At a planning meeting at Camden Town Hall on Tuesday 21 July councillors passed an application by Merchant Land to redevelop 61-65 Charlotte Street to create six flats from existing small offices, a fourth floor roof extension, and other alterations. At that meeting planning officers did not make councillors aware of all the relevant facts and policies

Local groups asked the committee to reject the proposals saying they were harmful to the conservation area. Max Neufeld of the Charlotte Street Association wanted to know why officers were recommending approval of the conversion of small office units to residential accommodation when this was previously refused in a 2013 appeal. That appeal decision specifically referred to the loss of these particular premises for businesses.

The approved plans will add to the numerous demolition and redevelopment projects currently in progress and scheduled in Charlotte Street. Many residents and business people regard the large number of



Upper floors of 63 Charlotte Street

construction projects under way in Fitzrovia as a nuisance and a threat to the area's character. However, it is a phenomenon that has plagued many parts of central London.

Fitzrovia News will also be investigating the circumstances that led to Camden's planners overturning the 2013 decision by a government planning inspector.



### A HIDDEN GEM IN THE HEART OF LONDON

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# Protest movements joined

NICK BAILEY examines 40 years of community activism from the setting up of



39 Tottenham Street when it was a glass shop before becoming the Fitzrovia Neighbourhood Centre in 1975.

The 1970s were an extraordinary period of protest, disruption and change in many major cities. London was no different and it was in this decade that urban redevelopment, slum clearance and road building provoked local communities to form protest movements. Fitzrovia is often compared with its neighbouring 'urban villages' of Soho and Covent Garden. All three are compact, diverse and relatively self-contained. But Fitzrovia was hardly known in the 1970s, the name being a rather tongue-in-cheek reference, invented in the 1940s, to a would-be prestigious area fallen on hard times. The Fitzrovia Neighbourhood Association (FNA) emerged from this period and did much to establish the identity of the neighbourhood.

Looking back now, it appears that Fitzrovia had been in hibernation for at least two decades after the Second World War. There had been some redevelopment of the former Georgian terraces by some of the first property developers such as Max Rayne and his company, London Merchant Securities, but no evidence survives of any concerted community activity at the time. The Post Office (now BT) Tower emerged from the war-time rubble in the early 1960s and quickly became a very significant London landmark. But the area continued to provide relatively low cost, rented housing in what would now be considered slum conditions, as well as attracting waves of immigration from countries such as Cyprus, Spain, Hong Kong and Bangladesh.

The key period of change came with the start of the 1970s. An influx of younger, more affluent and professional residents realised the benefits of living in Fitzrovia but were also concerned about the living conditions of others and the constant threat to the historic fabric of the neighbourhood. There was also a growing realisation in Camden Council

(formed in 1965) that the area contained a very diverse population many of whom were living in dire housing conditions. Thus the appointment of community development workers at about this time provided a major stimulus to launching a series of community initiatives.

There were very few community facilities at the time and the only place for meetings available was the Whitfield Play Centre owned by Camden Council. It had been built soon after the War and was used intermittently as a nursery and a base for Camden's community development workers. The two workers at the time were Marilyn Cosway and Karin Janson who played an important role in mobilising the community and promoting a number of initiatives which were to bear fruit later. For instance, local residents were encouraged to form the Whitfield Study (later Neighbourhood) Group which was soon to give rise to the FNA, the Tower community newspaper and the Fitzrovia Festival which first took place in 1973.

An early initiative was the formation of the Charlotte Street Association (CSA) which was set up as primarily an amenity society in order to conserve the heritage of the area from Oxford Street in the south to Euston Road in the north and from Tottenham Court Road in the east to Berners Street in the west. Local artist, Roland Collins, was the first secretary of CSA and he wrote in the first edition of *Tower* (March 1973) urging local residents to join in order to campaign for a conservation area to cover Charlotte and surrounding streets. It later faced the severe challenge of the Gort Estate, south of Percy Street, being redeveloped for a major office complex for the music company, EMI. Large amounts of the historic fabric of Tudor Place, Stephen and Gresse Streets and even the south side of Percy Street were about to face the bulldozer. Other residents' groups, such as the Tottenham Street Tenants' Association (TSTA) were also beginning to campaign about the dreadful housing conditions and, in some cases, the refusal of landlords to carry out basic repairs and improvements.



The opening of The Warren playground at Whitfield Street in 1979.

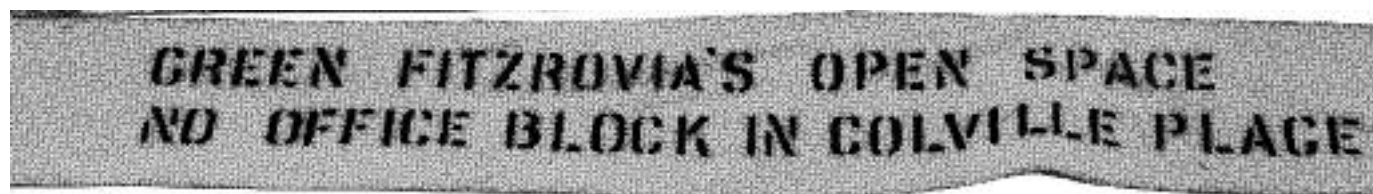
So where did the idea for the FNA come from? Again, it was a product of its time and was one of several community advice centres being established across Camden and other inner London boroughs. The opportunity arose as a result of funding provided by the Home Office to tackle inner city problems particularly where immigration was an issue. This Urban Programme ran from 1968 to 1975 and Camden was one of 34 local authorities which were

eligible for funding. Fortune, leading light of the TSTA, sent a circular inviting bids to the National Council for Social Services at Bedford Square. She consulted with the help of Camden Council, and an application was submitted to the Neighbourhood Group.

The proposal involved



Sign telling residents about the new park





# and forces to protect area

## of the Fitzrovia Neighbourhood Centre at 39 Tottenham Street in 1975



Fitzrovia which would both provide expert advice on housing, welfare rights and immigration and bring together the twenty or so tenants' associations and community groups representing different parts of Fitzrovia on the Westminster and Camden sides of the borough boundary. It was this function as an umbrella group which was to prove the greatest challenge if Fitzrovia was to speak with one voice. Early in 1975 the steering group was notified that its proposal was successful and that it was being awarded a grant of £54,000 per year over five years. A series of very talented and dedicated workers were appointed to provide the support the area needed.

Judith Dainton was a particularly resourceful person who was later to ensure that 8-12 Tottenham Street was acquired by the Council after the landlord refused to carry out repairs and brought unreasonable pressure to bear on the tenants. Goodge Place and no. 39 Tottenham Street had been under threat of redevelopment by the Middlesex Hospital which in the early 1970s was intent on expanding up to and including Charlotte Street. Financial circumstances changed and it soon withdrew redevelopment plans. Judith stepped in to ask if the hospital would be willing to let no. 39 to provide a home for the FNA.

At the crucial meeting of the Whitfield Study Group on 11 April 1975 she jubilantly reported that the Hospital had agreed to rent the former glass shop, long since boarded up, for a very reasonable £300 per year. At the same meeting a steering group of 25 was elected to manage the new centre. As work began to convert no. 39 under the guidance of local architect, Roger Burrell, two other houses in Goodge Place were included in the deal to provide short-life housing. The whole terrace was later saved when Camden acquired the properties on the east side from the Greater London Council (GLC).

Housing in Fitzrovia in the 1970s was completely different to what it is now. There were no luxury developments of expensive apartments aimed at overseas buyers. Instead, housing was often overcrowded and lacking in modern facilities; landlords would often pressurise tenants to leave if they complained or if redevelopment might provide a higher return. Tower regularly included features about the



*Tower predecessor of Fitzrovia News, highlighted bad housing.*

dire housing conditions in the area and Sue Blundell from Camden's Housing Aid Centre ran regular advice sessions for hard-pressed tenants in the new Centre. In response, local residents carried out a series of housing surveys in order to find out the extent of the problem. The first was carried out by the TSTA in 1974 and this was followed by a wider survey by the FNA in 1977 and a study of East Marylebone in 1981. The results provided the evidence to persuade Camden and Westminster Councils to take action. Key statistics speak for themselves: 60 per cent of the population shared facilities, only 39 per cent lived in self-contained accommodation and 34 per cent shared a bathroom and WC with others. Local authority and housing association accommodation was well below both borough averages. What is more, at that time, landlords would often change the use of housing to office accommodation without planning permission

because the financial returns were higher.

It took until 1979 to persuade Camden Council to take action, with the declaration of two Housing Action Areas, one around Charlotte Street and one covering the streets around Fitzroy Square. Westminster also declared a General Improvement Area in East Marylebone. On the Camden side 61 per cent of properties were in a bad state of repair and 37 per cent vacant or semi-vacant while 66 per cent paid rent of £5 or less per week. By 1984 77 per cent were deemed 'satisfactory'.

The level of community activity was sustained throughout the decade and into the 1980s. The GLC's Community Areas policy brought new opportunities to promote the interests of the local community through the planning system and resources were given to provide much-needed social housing on a former bomb site in Goodge Place. Two notable achievements were the commit-



*Crabtree Fields when it was a car park.*

ment of the Fitzrovia Play Association in raising £30,000 for the improvement of 'The Warren' playground and the involvement of the GLC in both acquiring and then landscaping what had been Schmidt's car park in Whitfield Street and then landscaping it as the now green oasis off Colville Place known as Crabtree Fields. Schmidt's restaurant had closed in July 1975; the park was not complete until 1986.

Looking back, the 1970s and early '80s were a period of concerted action in the area which brought longer term benefits which we still enjoy to this day. The Fitzrovia Festival was a genuinely community-based event for at least 10 years and the Tower newspaper was published regularly until 1979 before becoming the Fitzrovia News. It remains one of the longest running community newspapers in the country. The GLC community areas policy brought a new focus on the needs of the community and these were translated into a neighbourhood plan for Fitzrovia (Camden-side) in 1984 through the Area Consultative Group where residents and officers met regularly to discuss local planning issues. This plan was revised and updated in 2012.

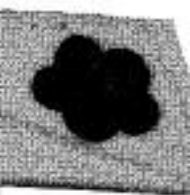
Although there were real achievements, there were also setbacks. EMI got their way in Tottenham Court Road although they never actually occupied the building and other significant planning battles were lost, such as on the Middlesex Hospital site. The quality of housing has improved beyond all recognition although rents and prices have also rocketed as London's economy has prospered and the improvement of public transport has made Fitzrovia a very attractive location in which to live. The decline of shops and the expansion of bars have brought further problems. Residents can certainly look back on the achievements of the past with pride; but there are still many battles to fight in order to ensure Fitzrovia remains a good place to live for what has been, and should always be, a very diverse population.



*Not every battle was won, the Gort Estate was bulldozed. All that remained of Tudor Place and the buildings in Gresse Street and Stephen Street. The buildings in the background are still standing today.*

ately Judith Dainton, a  
came across the govern-  
while working for the  
Service then based in  
lited other local people  
den community workers,  
ted by the Whitfield

establishing a centre in





# From Scouser choirboy to orchestral conductor



*Schoolboy in Liverpool*

**By Pete Whyatt**

David Evans has lived on Nassau Street for seven years. He was born in Liverpool in 1941, the only child of an Anglican family. David attended a Roman Catholic kindergarten and a primary school run by nuns. One of these nuns suggested to his mother that to receive a better education David should attend a nearby Jewish school.

The headmistress, Sister Monica, said that if David went to the Jewish school his mother would go to hell. David's mother replied she would see Sister Monica in hell first! So David attended Liverpool Hebrew School where he actually won a prize for his ability in Hebrew. He can still to this day recite the Hebrew Grace.

David's musical career did not get off to an auspicious start. He was a choirboy along with the vicar's son. The choirmaster in order to gain favour with the vicar paid his son double what all the other choirboys were getting. "I complained about this and the choirmaster said to me, you always talk during the sermons and you can't sing anyway, so I walked out."

David then went on to attend Liverpool Institute High School for boys,

where for three years he and Paul McCartney were in the same year. "We were both in the bottom class for maths and the top class for Latin. Newsreader Peter Sissons was in the same year and fellow Beatle George Harrison was in the year below." (See diary piece about Peter Sissons on page 8).

"I took up the recorder at six, then learnt the violin for three years. At 15 I started learning the flute and was given a scholarship from the Liverpool Philharmonic to have further lessons."

David went on to study classics at Liverpool University. "Even though I won a scholarship prize for Greek prose I really did not enjoy the course as I'm not really an academic and I felt the people on the course were boring. I was more interested in the flute and took lessons from Peter Lloyd of the BBC Northern Symphony Orchestra. At his suggestion I applied for a scholarship at Royal Manchester College of Music to study with fellow Liverpoolian, Geoffrey Gilbert. Whilst there I undertook depts (musical stand-ins) and extra work for Liverpool Philharmonic and the BBC Northern Symphony Orchestra and ended up full time for six months with the Halle Orchestra eventually working for the RSC company in Stratford.

"I then joined the Icelandic Symphony Orchestra in Reykjavík but I didn't really enjoy my time there. The weather was miserable, the lack of sunlight made everything seem grey and there was a drink culture which I did not feel comfortable with. After one year I returned to the UK and freelanced and taught, which included being Musical Director at the Regent's Park Open Air Theatre in 1968 and a spell with the D'Oyly Carte Opera Company.

"In 1971 I joined Sao Paulo Philharmonic Orchestra, then in 1973 the Brazilian Symphony Orchestra in Rio de Janeiro where I stayed full time for eight years.

"In 1980, I went to Rome to continue my musical studies and even did some silent acting. I continued ballet lessons which I had started as a teenager. In 1983 I returned to Brazil freelancing with the Brazilian Symphony Orchestra. During that spell I started directing and conducting musicals and Gilbert and Sullivan operettas. I was part of the group 'Ars Contemporanea' which played modern classical music as well as entertaining for weddings.

"For the first few years of my Brazilian stay there was a military dictatorship rul-



*David playing with the Brazilian group 'Ars Contemporanea'*



*David today photo by Etienne Gilfillan*



*Conducting in Brazil*

ing the country. This did not always impact on the day to day living but there were always an undercurrent of stories of things happening.

"The orchestra was in a protected position as there were political ministers and generals on the committee. It was rumoured that one tour to north east of Brazil was so expensive that it cost more than taking the Berlin Philharmonic over to Brazil! One day two of our prominent conductors disappeared and are said to have ended up in jail. After the dictators' demise in 1985 change was gradual and unpredictable; the level of crime increased and society became visibly more divided. The rich got richer and the poor poorer."

In 1989 David returned to UK, freelancing and teaching. He is currently musical director of The Learning Orchestra which offers orchestral experience for late starters and people who learnt instruments as youngsters but no

longer get the opportunity to regularly play. David conducts the main orchestra (Grade 6+ musicians) at St Pancras Church hall and the intermediate orchestra (Grade 4/5) at St Cyprians Church in Marylebone.

"From the start the aim was to give aspiring instrumentalists the opportunity to play in an orchestral setting at a much earlier stage of their musical education (or re-education) than is usual. Every year we organise an Annual Summer course in Provence which lasts eight days. We have a wide social mix of 30 players from surgeons, high court judges to the unemployed plus Wives And Girlfriends."

David is on the teaching staff of the City of London School for Girls and the Youth Music Centre in Hampstead Garden Suburb.

*See "News and booze", page 8.*



*Ballet dancing in Rome*



*David playing flute in Brazil*



# Good girl

**I've always said I don't want a career. I want kids. I'm ready for kids.' Maria iced pink and white flowers onto the last batch of cupcakes. 'I'm ready to move back to Greece.'**

Stephanie looked her over with pity. She said, 'You've got to date first...'

'Which is proving so easy.'

'I keep telling you: go on a diet.'

Maria tweaked the edge of a petal. 'With a sister like you. Even Cassandra's getting married – and that's with everyone saying what a snake she is.'

'She put out.'

'What?'

Stephanie pressed a dough bead into the table. 'You're not a teenager anymore. You're thirty. You know what that means.'

'I know what it means. I'm just not sure why it's unacceptable to wait until marriage.'

'It's how it is.'

She didn't want to. She wanted the idea of romance she'd had since she was a child, perhaps without the unicorns, but what was wrong with courtship, getting to know someone, establishing a commitment before all of the rest of it?

She said, 'What do you think of these flowers?'

Stephanie looked up from her phone. She scrutinized them and said, 'I want mine bigger. And let's do red velvet instead of vanilla? It's amazing of you to do our wedding. You're the best.'

Maria rolled her eyes.

Stephanie pulled her cheek.

'Oh, little Mimi. You're such a good girl.'

She tugged away.

'Don't worry,' Stephanie said.

'You're the perfect age. You're the kind of girl men want to marry.'

'I don't know what that means.'

'It means you're maternal. A nurturer. A giver.'

'And yet you're the one getting married.'

## A SHORT STORY BY SUNITA SOLIAR

'Such a jerk!' Stephanie squealed in delighted outrage at her phone. 'It's Richard.'

'I suppose there's next week.'

'Who's ever at a Greek wedding?'

'I want to marry a Greek.'

'Then you should have picked him out at kindergarten. You know who will be there.'

Maria surveyed the cupcakes: one hundred and fifty, plus the main cake. 'At least I can do this.'

'And if you can cook like that...'

'Shut up.'

She wore her turquoise to Cassandra's wedding. With the number of weddings this summer, recycling outfits required careful strategy. You had to make an effort for a cousin, but she also had the cakes to carry. The turquoise was long so she could get away with flat shoes.

The place-setting next to her said George Margaronis. Little George, the shortest of his three brothers when they were growing up, and whose parents used to holiday with hers. She'd last seen him three years ago.

She felt a hand on her shoulder. Stephanie leaned on her. 'My feet are killing me already,' she said. 'Remember: if you catch me eating cake, stop me. I have to stay in shape for the wedding. I wish you could eat it for me!' She read the place setting. 'We saw George last month at a party.'

'What do you think of your new flowers?'

'Actually, we'd prefer a geometric design. Also, maybe chocolate rather than a red velvet.'

Maria watched her sister find her table. If she could use Maria as a second stomach she would. She'd picked that up from their mother. When they were young,

their mother used to get angry with Maria for having a birthday so soon into the New Year. They would holiday at the house in Chios and her mother would get itchy after the festivities. 'I have things to get on with in Athens,' she'd say. This would turn into: 'And now I'm fat because of all this extra cake. Christmas. New Year. Your birthday.' There would be tears, sulking, until Maria felt obliged to eat the cake so that her mother wouldn't have to. When she was calmer, her father would tell her, 'You're such a good girl to your mother.'

Maria felt her dress tug; it was caught under the neighbouring chair.

'Sorry,' George said, unhooking the silk from the leg. He was tall. Not little George now. Long hair falling in reckless curls around his face. 'Maria?' he said. 'You look good.'

Someone was tapping a glass for speeches. He sat down.

Throughout the speeches, he whispered jokes. He nudged her to point out that an uncle had nodded off. They caught up through dinner and he was interested in her cake business, not just to tell her they looked 'amazing', but he asked about the business model and suggested that she should set up a shop in Athens. After dinner, they danced. She giggled.

'Why are you laughing?' he asked.

She couldn't say it was because she was dancing with Little George. But it was too silly, wasn't it?

They sat down again. He yawned. Was she boring him? He said, 'Sorry, I came straight from a meeting. These weddings are a hassle. You understand, right? You've got your business.'

'And I get all of the bride's hand-me-down stress.'

'Right. Married people are demanding.' He shook his head.

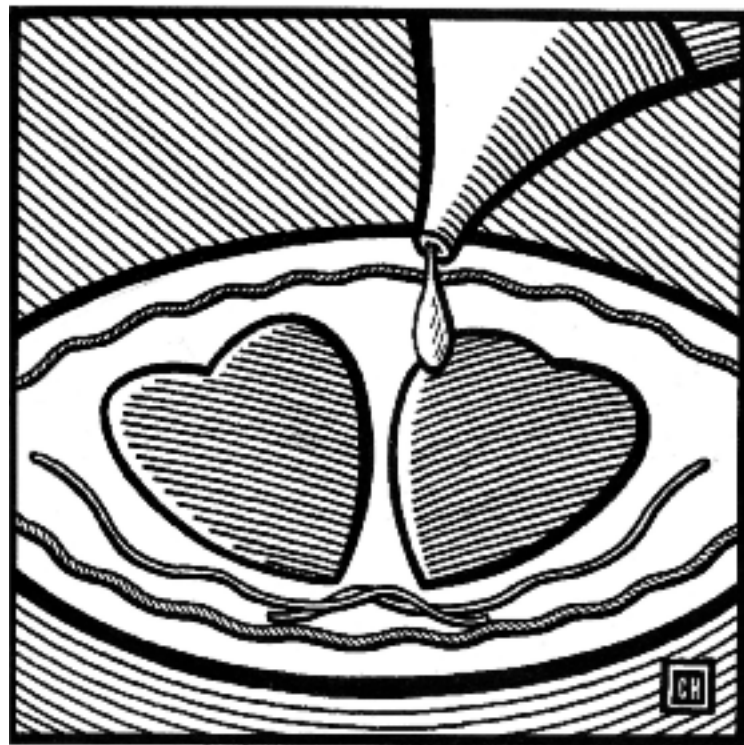


ILLUSTRATION BY CLIFFORD HARPER

'Then babies? Who has time to think about all of this?'

Sitting at Maria's kitchen counter, Stephanie tasted the sponge. 'So good,' she said. 'I think we want a white chocolate ganache instead of royal icing. Take it away before I eat it! So how was George?'

'George was... George.' Maria opened the cupboard and pretended to search for a piping bag. 'He was telling Richard how great you were.'

Maria rooted amongst the baking tins, as though the noise might drive Stephanie away.

She said, 'I could ask him to be your date to mine.'

Maria looked around the cupboard door. 'That would make me seem feeble.'

'We're all old friends. It's nice to have someone to go with.'

'He'll feel obliged.'

'He won't. Let me do this. You've done so much for the wedding. You know you'd like it.'

In the fortnight leading up to Stephanie's wedding, she changed the cake twice more. When Maria asked if she'd spoken to George, she said, 'Sweetie, it's sorted. He'll be at yours at 11.45. I'll get him to call you.' Two days before, he still hadn't called. 'He will,' Stephanie said. 'He knows the plan.' On the day itself, Maria paced the kitchen; she checked her reflection in the mirror and dabbed off a bit of sugar from her forehead. It was 11.30. She'd been calling Stephanie all morning.

'Hi, sweetie! Just getting my hair in curlers.'

'George isn't here. He hasn't called.'

She squeaked, complained that the curl was too tight. Then she said, 'Oh. George. I forgot to say. He cancelled yesterday. He's got a meeting in Switzerland. So sorry, darling.'

'It's OK.'

'I meant to give him your number, but we had so much to think about...'

'It's fine.'

She stood in the hallway and looked at the cakes that covered her kitchen. She picked up the first batch to carry to her car. At the door, she stopped. She'd known, really, that Stephanie wouldn't come through.

She looked at the box. She carried it back to the kitchen, picked out a cupcake, and took a bite, hardly peeling back the wrapper. She tossed it aside, half-eaten, and reached for another.

## Picture puzzle



How well do you know Fitzrovia? Can you recognise this dog statue and identify where it is? Answer under the Dining Detective picture on page 15.

## Poetry corner

### Dishevelled Dinah

Dishevelled Dinah wasn't always in a state of disrepair

Time was she was delightful, gorgeous and all there.

Dinah lived a blissful life, contented and happy without worry or care.

In love with a good man.

Then came a missive: Dinah's men fell fighting for freedom in a far away land.

Dinah was devastated, filled with despair.

Coping not very well, muttering to self

Throwing garbled comments in the air.

Dinah moved slowly inexorably to the edge where

Tangled emotions, desired outcomes,

swirled and buffeted against

The very real impediments

Once familiar

Now Alien

Tod Dinah's disrupted mein.

Dinah stopped speaking to fellow humans:

Was later seen in intense discourse

with trees and shrubs, challenging

Berries and peppercorns to comment

on the meaning of a disrupted

and crappy life.

The berries, seemingly replied,

Dinah nodded sagely then wandered

off to seek further clarity from

sunflowers and other flora of her

choice.

Such discussions yielded little of moment

and like Omar of yore

evermore came out the same door.

As in she went.

Dinah died aged twenty-seven

Surely destined for that special heaven.

John Theodor Fisher

## 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, Sabrina Francis, and Rishi Madlani**

Contact 020 7974 3111 or adam.harrison@camden.gov.uk

sabrina.francis@camden.gov.uk rishi.madlani@camden.gov.uk



# Pink Truants

By MIKE PENTELOW

Three Pink Floyd members "studied at the Regent Street Polytechnic" between 1962 and 1966 claims the plaque unveiled in their honour at the end of May.

But it is clear that they did very little studying from the comments of band members Roger Waters and Nick Mason who were present at the ceremony.

They admitted that it was the first time they had been in the building at 309 Regent Street where the plaque was erected. They met as architectural students round the corner in Little Titchfield Street, "which has now been demolished and no longer exists," said Waters. Wrongly as it happens as the University of Westminster (originally The Polytechnic Great Portland Street extension) is still there.

But perhaps Waters could be forgiven for not being able to find it now as, he admitted, he only once turned up for lectures, and the lecturer sent him away. The group's keyboard player, Rick Wright, was also thrown out of the course.

Waters did, however, recall the band rehearsing and playing at student hops and rag balls in a small hall there.

Waters recalled being refused a £10 loan from a bank manager in Great Portland Street after spending all his grant on guitars.

The original band was Waters on bass guitar, Nick Mason (who was also at the unveiling) on drums, and Wright (who died in 2008) on keyboards.

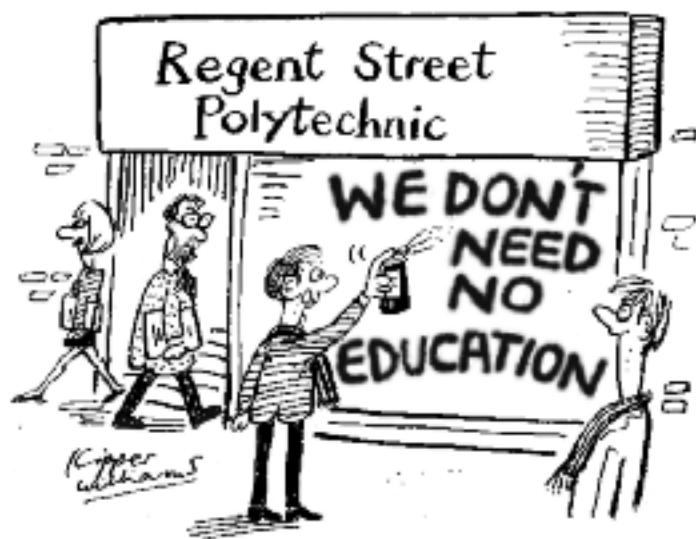
Other students at the polytechnic who drifted in and out of the band in the early days included Bob Close, singer Juliette Gale, Clive Metcalf, and Keith Noble.

But it was the arrival of Syd Barrett (a school friend of Waters) as lead singer, guitarist and writer of their first two hits Arnold Layne and See Emily Play that saw the group shoot to stardom in 1967.

And it was he that gave the group its name, as Nick Mason recalled. It had been called the Architect Abdabs, and Sigma 6, before becoming the Tea Set.

"We were playing in Northolt when the promoter said you are on next what is your name?" said Nick. "When we said Tea Set he said that is the name of the group on now. So we had to instantly rename ourselves.

"Syd had two albums with him: Pink Anderson [an American blues singer and guitarist] and Floyd Council [another American blues guitarist, mandolin player and singer]. He combined them to make us Pink



Roger Waters (left) and Nick Mason at the plaque unveiling. Picture by David M Bennett (Getty Images).

Floyd."

Before hitting it big they played from 1966 to 1967 in local venues such as the UFO Club at 31 Tottenham Court Road, Tiles at 79 Oxford Street, the Speakeasy at 50 Margaret Street, and the aforementioned Regent Street Polytechnic in Little Titchfield Street. Even after achieving fame they played at University of London Students Union in Malet Street in 1968.

Sadly, Syd Barrett damaged his mind with drugs and was soon replaced by his school friend David Gilmour, and eventually died in 2006.

Nick Mason retains links with the area through the Chas E Foote music store at 41 Store Street.

He bought his first set of drums from the shop for £7.50

when it was in Soho. "It was a brilliant starter kit and I doubt if they made much money out of it," he says in a clip on the shop's website ([www.footesmusic.com](http://www.footesmusic.com)).

To show his gratitude he helped finance the shop's move to Store Street in 2012. "It is not only a shop but a meeting place for drummers and introducing new players," he explains. "Others are closing, but Foote's is one of the last and should be kept. It is a special place, a focal point for drummers to come and hang out and talk about drums."

The shop has a room where drummers, and others, can practise, and test instruments before purchasing them, and also offers lessons on drums, cello, guitar, and piano.



Champion Jack Dupree playing at the 100 Club in 1983. Picture by Brian Rasic (Getty Images).

## Meeting a barrelhouse legend

By JOHN AXON

Thirty years ago this month, on a hot, humid late summer lunchtime, a Saturday, I sauntered languidly along Goodge Street in search of cool, sharp, liquid refreshment.

Fitzrovia was quiet, almost deserted and the bar of the Northumberland Arms [now the Draft House] in Goodge Street reflected the weekend torpor with just the barman inside. A second glance revealed a tiny, waif like figure perched high atop the furthestmost bar stool. An aged black man, dressed in an auburn three piece suit, a chestnut trilby pulled low on the brow, white shirt and a floral tie. He looked old, weary but was alert, far from wary.

"Good afternoon, sir, sure is hot, like old times," he chuckled, "I'm Jack". The man smiled and shot out his right hand. Powerful grip.

I knew of this man. That Delta accent, deep-south lilt, the crooked grin. This was a musician, a barrelhouse legend, this was Champion Jack Dupree.

I summoned the bartender (infectious, this stuff): "Jim, one scotch, one bourbon, one beer."

"You got that right, man," he rasped, a huge smile spreading over a face that had seen some living.

So, who was this character? Born in or around 1908, the

month lost to memory so July 4 was adopted, in New Orleans, Louisiana, non-educated at the Colored Waifs Home, as was Louis Armstrong, joined the poor, black diaspora north, Chicago, Detroit... played rowdy blues piano, man, hard, sassy, dirty, and shot through with humour, kept himself going as a cook, became a flyweight boxer, "they say 107 fights...and then some", drafted after Pearl Harbour, Navy cook, captured by the Japanese, two years a POW and back to the Blues, always the Blues, gigging hard, forever movin'.

Dupree knew fame of a sort in the fifties, Walking the Blues, Mail Order Woman, Nasty Boogie, working nightly often in parts of the States that racially, were far from united. Dangerous days if found in the wrong part of town, and for people like him that meant just about every part of town.

"Blues is a wonderful thing, when you don't have nuthin' you don't have nuthin' to worry 'bout".

Rediscovered in the sixties, he moved to Europe, the air smelled sweeter, didn't reek of the plantation and the ever present Jim Crow legacy, and settled in Yorkshire, got to know the young British R&B kids who were in awe of his place in the grand scheme of things and they would listen spellbound as he embellished and exaggerated tales of crossroads, killin' floors, juke joints and bad, bad women he had loved, lost and lusted after. He played and recorded with Eric Clapton, The Band, John Mayall, Mick Taylor. The Blues, always the Blues, always movin'.

We had a couple of drinks, he talked of times, places, people he had known, often with the suffix "he's gone now." Good company for perhaps forty minutes, then he raised his hat and politely left. Had a train to catch, not too sure where he was headed, he said, "probably some place I been before." This was his life and it came to a close in 1992, still playing the Blues, in Hanover, Germany. A long way from the Crescent City.



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Parish office: 020 7636 1788

Please tell us if you came to All Saints after seeing this advertisement.



# Cornwall comes to town

By CLIFFORD SLAPPER

Matt Chatfield has spent the last five years working closely with farms and fishermen in Cornwall to supply London's top restaurants with high quality produce. This year has seen his "Cornwall Project" take the next step by running its own outlets.

The showcase for this is the newly reopened upstairs restaurant at the Newman Arms in Rathbone Street.

They are also selling Cornish beer, and it seems that the London branch of the Cornish nationalists are considering making the Newman Arms their base for putting on music and dancing.

The restaurant boasts that it will have fish on your table never more than 24 hours after it left the water, and the vegetables never more than 24 hours after they were in the ground.

Matt sees The Cornwall Project as a co-operative or collective of perfectionist chefs from London and suppliers from Cornwall. The high unemployment rate in Cornwall matters to him as much as the high quality of the food he delivers, and he is pleased to have created nearly 100 jobs there already through the project.

We started with some extremely fresh cured mackerel, served with "fermented gherkin" in a highly seasoned jus with flakes of almond and delicate edible flowers.

For our mains we had turbot,



The Newman Arms now grows its own herbs in a window box and garden/ Picture by Sue Blundell.

and a vegetarian option of roasted Romanesco (another edible flower, somewhere between broccoli and cauliflower). The turbot was slightly undercooked, but once this was pointed out it was redone without hesitation and returned beautifully cooked, with a slight golden hue on the surface. It came in an olive sauce, which was an unusual but nice touch, and was accompanied by a healthy handful of baby fennel and smoked new potatoes. Everything was noticeably fresh in the extreme. The smoked flavour of the potatoes was perhaps a step too far in terms of the sheer number of flavours battling on the plate, but the overall effect was satisfying and impressive.

The main of Romanesco was

well cooked and presented, with earthy and sweet undertones delivered via roasted cashews, pink peppercorns and a sauce of cider and verbenia.

The dessert was equally special, a moist and flavoursome "blackcurrant and beetroot cake" served with fruits of the forest and an orange yoghurt. Cranberries threw a sour and bitter hit into the mix, and this was really good. A cheese board was on offer as an alternative to this dessert.

Deliciously aromatic coffee, specially sourced from Climpson & Sons in Broadway Market, rounded off the meal perfectly.

Dinner for two (without wine) came in at about £40 each, which for this quality of food, in this location, is reasonable.

# 'Dangerous' Italians of both left and right

Several Italian "dangerous characters" in the area between the wars were featured in an exhibition at the local history and archive centre in Holborn recently.

On the left politically was Pietro Gualducci, who frequently visited the Groupe d'Etudes Sociales (Social Study Group) at 99 Charlotte Street.

As a noted anti-fascist he was spied upon by Mussolini's police. The Italian Consular General in London, Ernesto Guli reported to his masters in 1927 that the London Metropolitan Police had placed restrictions on Gualducci's movement.

"He cannot move out of London without authorisation... and he appears to be working towards the founding of a subversive publication in London. They are looking for money which they have not yet found."

Three years earlier an Italian socialist MP, Giacomo Matteotti, visited London to alert the public to the thousands of people being killed by the black shirts in Italy. On returning he was kidnapped, killed, and buried in a field.

Mussolini's police feared that his widow, Velia, would be spirited away to the UK as a campaigner against fascism, so the Italian police kept files on British women radicals, such as Sylvia Pankhurst, Virginia Crawford, and Charlotte Despard, whom they thought would organise this.



Pietro Gualducci



An advert for the Grope d'Etudes Sociales at 99 Charlotte Street in 1912

On the right wing was Camillo Pellizzi, who taught at University College London in Gower Street. He was a collaborator of fascist dictator Mussolini, and in 1922 wrote "Il Popolo d'Italia" about the Italian community in London, and his experiments in manipulating and controlling vulnerable members of it.

# Stunningly delicious, but...

BELLARIA, 71 Great Titchfield Street

If you ask, in a restaurant, for a glass of house wine (£5) and the manager says: "I tell you honestly, I will give you a glass of wine that will make you so happy" then changes your order, and it comes to £11.50 for a glass, that is a bit on the nose.

I'm also not terribly keen to see "tap water" on the bill even if it is free: "Tap water: 00.00." If you order a special of the day and are given a lamb's shank instead, without any explanation until you insist on one (the special had run out), that is a bit on the nose also. "I tell you honestly," said the manager, "I am giving you the absolute best."

This last statement was true: the food at the Italian restaurant Bellaria is stunningly delicious. A shared starter of Jumbo crispy prawns fried with garlic, their shells almost disintegrating (£14) was beautiful; calf's liver with crispy bacon (£18) was the best I have had for years; even the offending lamb shank (£19) was good – not the best I have tasted but good. The mains come with vegetables like



By the DINING DETECTIVE

PICTURE PUZZLE ANSWER:  
The photograph on page 13 is at 106 Cleveland Street.

pumpkin couli, potato mash, and tasty gravy.

A real tiramisu, (£7) shared, finished off that particular meal. Bill including 10 per cent service was £86.35 – with just one glass of wine each accounting for over £20 of that.

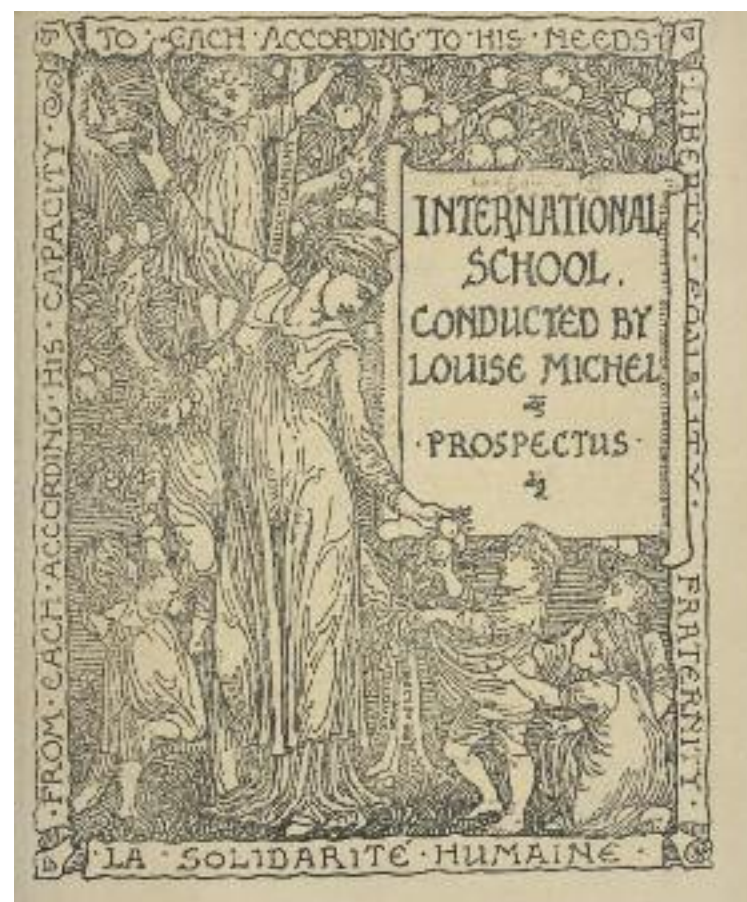
Hmmm. There are many pizzas and pastas – on a different visit I had a truly delicious pumpkin tortellini (£14) although the bruchetta was a bit disappointing.

Bellaria has been beaver away, getting more mentions on

the internet, giving away vouchers, and the place has been doing better and better. It is often full at lunch time, it's probably best to book on a good evening – it is even busy on some Saturday nights when most people who work round here, who I guess are much of their clientele, have gone home.

It seems to be open all day; you can sit outside, weather permitting; there is a dark and decorated cavern downstairs which is also often crowded and would be a good place perhaps for an office party. I have returned yet again: I couldn't help ordering almost the same as on my first visit and again the food was really wonderful. Also, again, the wine order was dismissed for another, but this time I was ready, and bargained about what it would cost. We got a bottle of very good wine – at the original cost.

So: excellent food which I recommend highly, but watch out for anyone saying to you, however charmingly: "I tell you, honestly, " – and ascertain the price of any changes in your alcoholic choices (also charmingly of course) – before you order!



# Anarchist school's true location

The anarchist school run by Louise Michel was at 19 Fitzroy Street, not Fitzroy Square as previously thought. This was revealed in her guided walk by author Lydia Syson on June 2. Her great-great grandmother Nannie Dryhust taught at the school. The prospectus above was published in 1890.



# Pendle witch Joe Hesketh to exhibit paintings at The Fitzrovia Gallery



Joe Hesketh with Griff Rhys Jones during the filming of "Restoration"



Joe Hesketh poses with two of her paintings

By CLIVE JENNINGS

The Fitzrovia Gallery in Whitfield Street is hosting an exhibition from November 5 to 28 entitled *SEDUCTION & SEDITION*, featuring new work by Joe Hesketh, an artist who lives and works in Pendle, Lancashire.

Joe says of her work: "My paintings are all about life's journey, all the pieces you pick up and all the things you'd like to throw away. My mission is to create a visual diary of self discovery, self realisation and self direction." Local residents may recognise Joe's work from an earlier exhibition in Fitzrovia at The Piper Gallery in Newman Street, where she exhibited a series of work depicting the life and poetry of Sylvia Plath.

Joe has had a studio in the majestic Higherford Mill in Barrowford for the last nine years, just minutes from her home, which backs onto the same river that once powered the enormous mill wheel. The Grade II listed spinning mill was built in 1824 and operated until 1971. Shortly after she moved in, the mill was featured in The BBC television series "Restoration" hosted by Fitzrovia resident Griff Rhys Jones. After insisting that he don a paint splattered boiler suit and a bandana to match her own working garb, which he was happy to do, Joe was filmed with Griff, who added a few touches to a piece she was working on.

Joe paints in oils, in a studio littered with objects and characters that inspire her: everything from a Dr Seuss figure to a blow up doll. She works on a large scale, up to nine feet high and rarely smaller than six feet, resolving and completing one painting at a time and never returning to re-work a picture. Her paintings are both disturbing and amusing, and she manages to tread the narrow line between poignancy and tragedy. She has a dynamic and engaging personality, characteristics that come across in her imagery, but there is a dark side as

well. Her subject matter has been compared to Francis Bacon and her technique to Willem de Kooning, but she is also a big fan of caricaturist Ralph Steadman, who she describes as "quirky, a bit dark, but funny as well".

Many of her paintings feature herself, but often depicted unflatteringly as a voluptuous "balloon headed" clown, in an environment loaded with symbols of potential harm and criticism. This is her way of dealing with her inner demons and self doubt, a technique that while keeping her on the edge, creates images that are both beguiling and subversive. The Guardian critic summed it up: "Joe Hesketh is obviously a character and it shows in her large and brazenly sensuous paintings ... a cheeky rudeness, brave flaunting of sexual intima-

cies, and also an undertow of vulnerability."

Joe explains: "I don't think that anyone would get it all as I see it, they get bits, and that's what I want them to get. The main thing for me is that they get a feeling about the picture, it might be a heady feeling or it might be a daft feeling. A lot of people claim to get it, and tell me what they see in the picture, and I listen to their stories and I love it. If I see an artwork it either screams to me or it doesn't and whatever anyone else tells me about it later, it's always about my first reaction, and I think that that's how it should be ... I used to think it was all about the story, and I must put this and that in, but really, half way through you're not feeling the same, lots of ups and downs, so it all goes in and it becomes what it is. But it's not a

gloomy process, I have great fun making my paintings".

In 2011, with the Arts Council of Great Britain's support, Joe embarked on a series of paintings entitled "A Pendle Investigation" commemorating the 400th anniversary of the Pendle Witch Trials in Lancashire. She produced six extraordinary depictions of the hysteria of the moment, dancing between 17th and 21st century politics. She has always been very close to the Pendle area where she was born and still lives, and practices a little witchcraft herself. "I've always done bits of spells - it's well wishes. People from the earth using herbs for good luck. I like to call it orange witchcraft, because it's not black or white."

The Fitzrovia Gallery is an elegant space with an interesting story. Directors Michael Skelly, Suresh Pushpanathan and his wife Sarah all live above the gallery, and are all doctors: a GP, a neurosurgeon and an anaesthetist. Michael has lived above the gallery since 1985 and is also an accomplished playwright whose work has been staged in Dublin, New York and London. He was attracted to the area by its bohemian history and is a former vice chairman the Fitzrovia Neighbourhood Association.

Michael remembers the Mayor of Camden opening the sports court opposite the gallery in around 1983, and witnessing the spectacle of the building they now occupy collapsing as he performed his mayoral duties, due to imprudent demolishing of basement walls by builders working there!

The premises had struggled as a sandwich bar and Greek restaurant, and they decided to take on the lease and open a gallery with the aim of supporting emerging artists of quality by giving them an opportunity to exhibit their work.

Seduction & Sedition, 5 - 28 November.  
Private View: Wednesday 4th November, 6-9pm - all welcome. The Fitzrovia Gallery, 139 Whitfield Street.

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



Joe Hesketh in her studio



# How a printer developed into an award winning photographer

By MIKE PENTELOW

**T**here was a time when award winning photographer Adrian Ensor just developed and printed films.

This included printing wedding photographs in time to sell them at the reception on the same day.

Adrian, who has lived in a flat over his studio in Grafton Way for 45 years, now has many awards in recognition of his skills as a black and white photographer.

They include an Association of Photographers silver award for interiors, and the front page of the British Journal of Photography. He has also had exhibitions of his work at the Royal Academy Summer Show in 2013, and at the Architectural Association.

He started developing and printing at the age of 12, helping his uncle, a wedding photographer who was too fond of a tipple. So young Adrian did the printing for him very quickly and rushed them to the reception in order to get extra orders from the guests.

Upon leaving school at the age of 15 he got a job with Crawford's developing agency in Holborn through his Aunt Gladys. "It was a very modern studio and I learned a lot there over three to four years," said Adrian.

"Next I worked for Derek Robinson in his dark room in Marylebone Mews for two years, and learned my craft with him. He was very patient and tolerant, and I learned different ways to print.

"A lot of photographers did not have their own dark rooms and Derek printed for them. He



Adrian Ensor, photographed by Tori Khambhaita.

was in the right place at the right time with all the swinging '60s photographers.

"He was a real mentor to me, but I was burned out after working there for two years in the damp studio. So I left and went on the road as a part artist and part labourer. I spent time laying roads in Birmingham for a year or two, then came back to London and started freelancing, which you could in those days.

"My first job was with a Bond Street agency and everyone was happy with what I was

doing, and I then realised I could print.

"I came to Grafton Way in 1970 after seeing an advert for it to rent in the Evening Standard. It had been a motor components dealer servicing Warren Street's second hand car trade."

Adrian gradually built a reputation as a printer, becoming the Printer of the Year in both 1978 and 1984, and got enough work to employ three people. Agencies and magazines would use him, often wanting 50 rolls of film developed overnight.

Then he spent more time photographing landscapes himself as well as printing other people's pictures.

"I was in the George & Dragon pub in Cleveland Street one night and got chatting to a group of labourers," recalled Adrian. "One told me he came from a remote island in Donegal, where his father's suit was still in a wardrobe ten years after his death.

"This appealed to me so we went there to photograph it, and it became the first of many projects. Another was also in Ireland about Yeats, and after I saw the work of artist James Ensor [no relation] I went to photograph where he lived in Ostend. A feature on this in a magazine led to me having a show there."

Other projects have included "monumental London" which is ongoing and includes one of the shadow of the horse statue in Portland Place (pictured).

"I am also interested in architecture as a form of abstract and do a lot of night shooting."

He also photographs local characters, including those in Cleveland Street such as Paul Kitsaros the bespoke tailor, Mario at the Monte Bianco restaurant, and Maureen of Taylor's Buttons.

Now Adrian divides his time between photographing and printing, explaining: "I have bursts of creativity and then it is back to the dark room."

His photographs can be seen on his website: [www.adrianensor.com](http://www.adrianensor.com).

## Cleveland Street characters



Paul Kitsaros, bespoke tailor



Mario at Monte Bianco



Maureen at Taylor's Buttons



Portland Place and the shadow of the horse's head statue

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# Clancy's art on TV

Appearing on the ITV News at Ten recently was *Fitzrovia News* contributor Clancy Gebler Davies.

It featured her long term project of making a hair shirt out of her own hair in the form of a corset.

This was one of two of her pieces exhibited in the Royal Academy of Arts summer show.

Asked what had inspired it she replied: "I'm lucky, I've always had a good head of hair - I hid behind it when I was a teenager and dyed it purple in what I thought was an act of rebellion. I've used it to flirt - I still do - and I've always seen it as a hugely important part of my identity. I have friends who aren't quite so lucky for various reasons - and seen the huge distress that can cause."

"When I got cancer my first thought, after thinking I might die, was how on earth I would cope with losing my hair."

"Again I was lucky - very lucky - thanks to the Royal Marsden Hospital I am fully recovered - without any hair-loss - unlike my lovely husband, Pete Oliver, who lost his hair and his life to cancer just over six years ago."

"Hair - particularly female hair - can provoke powerful reactions - and I am very inter-



Clancy's corset on show

ested in the control many religions and societies seek to have over it - whether it is required to be covered, cut off, dreadlocked, worn in a particular way - or shaved, waxed or permanently destroyed with lasers or electrolysis so it's 'less embarrassing, more acceptable.'

"When I was at the Cass on my Fine Art BA I started collecting my hair when I had it cut - fortunately I get on very well with the person who cuts it! I wasn't quite sure what I was going to do with all of it, but fairly quickly I decided that I wanted to make a hair shirt - of

the type traditionally made of animal hair that were worn historically for reasons of religious mortification.

"I was surprised to find out that they are still produced and worn today. Mother Theresa wore one - you can even buy them online. The idea is that if you elect to suffer during your lifetime, you will suffer less after your death."

"But it wasn't enough to make a copy of the usual hair shirts using my own hair. I felt there was more to say. I have lost five stone over the last couple of years and that gave me the idea to make it in the form of a corset - a hugely restrictive garment, but one that some women choose to wear."

It took her ten years to collect enough hair for it. She was assisted by a costume graduate, Aileen Faller, who had experience with making felt and corsetry and it took them 23 hours to make on Clancy's kitchen table.

Her friend Nic Tucker photographed her wearing it - and that photograph was accepted into the summer show along with the corset itself.

"It was fine wearing the corset for about five minutes," said Clancy, "but after that I was desperate to tear it off!"



Clancy with her exhibit at the Royal Academy summer show

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# Don't shoot the piano player

In my 36 years to date spent as a professional pianist, I have played in a bewildering variety of locations and venues. Within Fitzrovia, my experiences have tended to be relatively peaceful and pleasant. From the quaint "1920s tea-room" setting of Bourne & Hollingsworth in the South of the area, to playing on Fitzroy Square itself for the extremely refined "Chaps Olympiad", via the now long closed Charlotte Street Blues and the Crazy Bear, my physical safety has never been threatened. This has not always been the case elsewhere, though.

Some years ago, I got a gig at a pub in what was then called Surrey Docks. It is a clue to how long ago this was that it had not at that time yet been renamed



**'The Piano Man' No 2 by CLIFFORD SLAPPER**

Surrey Quays as it is today, in recognition of the lack of working docks there. It was at the time a notoriously tough area.

On my second night at the piano a fight broke out which soon involved most people in the bar, which transformed in seconds into a wild west saloon, though without recourse to stunt men or special effects. These were real balls from the pool table being thrown at full pelt at people's heads. It was a nerve-wracking moment but I still could not help smiling at the cliché when the landlord

muttered to me "Just keep playing, son, just keep playing!"

On another occasion there, an elderly woman with conspicuous whiskers and copious dribble prodded me in the shoulder and asked me to play "The Old Bull And Bush".

Beyond her was a line of men who looked like a rugby team which had switched to bank robbery for the season. Two of them ambled over and said: "Have you met our mum? It's her birthday today. Be nice to her."

After several renditions of Happy Birthday for the assembled crowd I was then required to kiss the birthday girl, whiskers and all.

When it was time to get paid, the landlord had his head



Cartoon by Chris Tyler

buried in the Racing Post a few feet away, and his "glamorous" wife handed me the cash whilst taking my hand and staring me in the eyes. "I've got a good feeling about this," she mouthed slowly, "see you next week, darling." Her husband lowered his paper and gave me the most piercing stare, before I stammered my farewell and ran for the door.

## Looking back

### 10 years ago

England international cricketer Andrew "Freddie" Flintoff was at the height of his popularity. He had just been made man of the match in England's victory over Australia by just two runs.

Needing new clothes to attend the reception he went to Russell & Hodge at 3 Windmill Street.

To show his appreciation Flintoff signed a photograph of himself dedicated to shirt maker Kerry Ford, who displayed it in the shop window.

The Queen opened the new University College Hospital (replacing Middlesex Hospital and the old UCH) in Euston Road on October 20.

A photograph of Thabo Mbeki (later President of South Africa) drinking in a Fitzrovia pub in 1975 was published. It illustrated an article by Fiona Green, who recalled meeting him when he was in exile from apartheid and working for the African National Congress in Rathbone Street. When its office was broken into they used Fiona's flat in Tottenham Street as a "safe" house where apartheid spies would not find them.

(Fitzrovia News, Autumn 2005).



2005: England cricket hero Freddie Flintoff (left) and Thabo Mbeki (right)



### 25 years ago

A plan to demolish homes and pubs and replace them with large blocks of warehouses and show rooms was defeated by a local campaign.

The Yorkshire Grey pub in Langham Street, and surrounding houses in Great Portland Street, Great Titchfield Street, and Riding House Street were threatened by Knighton Estates Ltd who owned the properties.

The campaign of opposition included the Friends of the Yorkshire Grey, the Langham Street Preservation Society, the Fitzrovia Neighbourhood Association, and East Marylebone Working Party.

Westminster council turned down the application and the Yorkshire Grey landlord, Jim McGlynn, said: "We are delighted to see that the council is not giving the go-ahead for yet another scheme designed to push even more local people out of the area. It does go to show that if local people DO get together they can and do influence council decisions. Now we are working towards getting these buildings listed so this does not happen all over again."

This was the first issue of Fitzrovia Neighbourhood News, which replaced Tower, that had not been out for a year. It was relaunched with help from the Neighbourhood Centre.

(Fitzrovia Neighbourhood News, November 1980).

### 40 years ago

Ninety people in a five-storey house at 18 Scala Street shared a single unlit outdoor toilet and bathroom between them.

The tenants were mostly Spanish workers in the local catering trade, and paid £60 a week between them to the landlady who lived at 43 Fitzroy Square and refused to give them rent books.

Their case was being taken up by the newly opened Fitzrovia Neighbourhood Centre, which was due to officially open on November 1 (but had been operating since August 25).

Pollock's Toy Museum at 1 Scala Street was due to reopen at the beginning of November after being renovated. The building was erected between 1746 and 1769 when it was surrounded by fields. "The west side of Tottenham Court Road was used as an ash tip for people in the City, and some people made a business of raking the ashes for clinker, which they sold," reported Judith Thomas. It was originally a family home, but later became a shop, a cafe, and (after being severely damaged by bombs in the second world war) an Italian restaurant, until 1969 when Pollock's took it over.

The first ever games in the Fitzrovia Darts League took place on October 8. Pubs in it were the King's Head [presumably Arms], The Hope, The Cambridge [now the Newman Tavern], Tower Tavern, Lord Wellington [now the Jeremy Bentham], the Northumberland Arms [now the Draft House], the Valiant Trooper [now the Fitzrovia], and the Cunarder [now Jet Lag].

Volunteer workers spent two hours every Sunday afternoon converting the car park at the top of Whitfield Street into a playground (later named The Warren).

Tower, October 1975

## ART LISTINGS

Continued from back page

**Framers Gallery**, 36 Windmill St (theframersgallery.co.uk)

**Getty Images Gallery**, 46 Eastcastle St (gettyimagesgallery.com)

**GRAD**, 3-4A Little Portland St (grad-london.com)

**Hanmi Gallery**, 30 Maple St (hanmiguallery.co.uk)

**Ibid**, 27 Margaret St (ibidprojects.com)

**Gallery Libby Sellers**, 41 Berners St (libbysellers.com)

**Josh Lilley**, 44-46 Riding House St (joshlilleygallery.com)

**Kashya Hildebrand**, 22 Eastcastle St (kashyahildebrand.com)

**Lazarides Gallery**, 11 Rathbone Place (lazinc.com)

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

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

**Pi Artworks**, 55 Eastcastle St (piartworks.com)

**Pilar Corrias**, 54 Eastcastle St (pilarcorrias.com)

**Rebecca Hossack Gallery (1)**, 2a Conway St (r-h-g.co.uk)

**Rebecca Hossack Gallery (2)**, 28 Charlotte St (r-h-g.co.uk)

**Riseart**, 83 Great Titchfield St (riseart.com)

**Rook and Raven**, 7/8 Rathbone Place (rookandraven.co.uk)

**Rose Issa Projects**, 82 Great Portland St (roseissa.com)

**Rosenfeld Porcini**, 37 Rathbone St (rosenfeldporcini.com)

**RIBA**, 66 Portland Place (architecture.com)

**Scream Gallery**, 27-28 Eastcastle Street (whisperfineart.co.uk)

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

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

**T J Boulting**, 59 Riding House St (tjboulting.com)

**White Rainbow**, 47 Mortimer St (white-rainbow.co.uk)

**Woolff Gallery**, 89 Charlotte St (woolffgallery.co.uk)

**Fitzrovia Centre** 2 Foley St: Exhibitions and artists live. Art Residencies: Oct 6-Dec 17.

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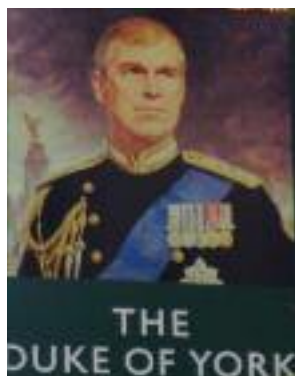
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# WHAT'S ON AROUND FITZROVIA

Email [news@fitzrovia.org.uk](mailto:news@fitzrovia.org.uk) by November 19 for the December 2015 issue, and put "Listings" in the subject box.

## LIVE MUSIC

**The Albany**, 240 Great Portland St ([thealbanyw1w.co.uk](http://thealbanyw1w.co.uk)): Ukeles on Wednesdays, 8pm.

**All Saints**, Margaret St: Organ recital by Charles Andrews, Sept 13, 7.15pm.

**King & Queen**, 1 Foley St : Folk once a month on Fridays (visit [web.mustradclub.co.uk](http://web.mustradclub.co.uk)). Scaledown alternative live entertainments last Friday of the month ([theorchestrapiet.com](http://theorchestrapiet.com))

**The 100 Club**, 100 Oxford St ([the100club.co.uk](http://the100club.co.uk)): Bring the Ruckus, Sept 10; The Spitfires, Sept 11; Mississippi Swamp Dogs, Sept 12; Dream Themes v Mr B The Gentleman Rhymers, Sept 16; Chantel McGregor, Sept 17; Big Sandy & His Fly-Rite Boys, Sept 25; Rare Soul All Nighter, Sept 26 (10pm-6am); Tuesday Blues, Sept 29; Tom Russell, Oct 1; Ray Gelato and his Giants, Oct 2; Girl Band, Oct 6; Born Ruffians, Oct 7; Jazz Poetry Superjam, Oct 8; 77 Punk Night, Oct 17; Dr Feelgood, Nov 6.

**229 The Venue**, 229 Great Portland Street, W1W 5PN ([229thevenue.com](http://229thevenue.com))  
Rocky Dawuni, 11 September; Heritage of Ska with the Neville Staple Band, 11 September; NuBorg, 22 September; Big Country, 9 October; The Rezillos, 20 November.

## LIVE COMEDY

**The Albany**, 240 Great Portland St: Mondays at 8pm.

**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: Every Sunday, 8pm.

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

**The Ship**, 134 New Cavendish St: Alternate Tuesdays, 8pm.

## POETRY

**Petrie Museum of Egyptian Archeology**, DMS Watson Building, Malet Pace: Al-Saddiq Al-Raddi: poetry book launch, Sept 24, 6-8pm. Pre-book, [events.petrie@ucl.ac.uk](mailto:events.petrie@ucl.ac.uk)

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Bill Pryde exhibition at the Curwen Gallery, Windmill Street in September



## THEATRE

**Bloomsbury Theatre**, 15 Gordon St ([thebloomsbury.com](http://thebloomsbury.com)): Adam Carolla Show, Sept 10; Science Showoff (UCL brainboxes), Sept 11; Tribute to Michael Jackson starring Anthony King, Sept 12; Cloudbusting - Hounds of Love (Kate Bush 30th anniversary), Sept 16; Arts Emergency Comedy Night, Sept 18; Liam and Neil Finn, Sept 21-23; Frisky & Mannish: Just Too Much, Sept 26; Digital 21 + Stefan Olsdal, Sept 29; Bob Kerr's Whoopee Band, Oct 3.

**Camden People's Theatre**, 58-60 Hampstead Rd ([cpttheatre.co.uk](http://cpttheatre.co.uk)): A Parliament of Crows, Sept 5-6; A Girl and a Gun, Sept 16-Oct 3; Mirrors, Sept 16; Rituals for Change, Sept 18; Hula House, Sept 18-26; The Big Bang 1, Sept 19; The Big Bang 2, Sept 20; Cream Pie, Sept 22; Portrait, Sept 22-26; The Oil and the Shard, Sept 26-27; Gap Salon, Sept 26; Lilac Wine, Sept 27; Dowry, Sept 27; 2:1, Sept 29-30; Superfundadventuretimes, Sept 29; Babyweight, Oct 1; Break Yourself, Oct 1; Inhabit, Oct 1; HooHa, Oct 2; Raising the Skirt, Oct 3; A Fun Palace for Grown Ups, Oct 4.

**Dominion Theatre**, 269 Tottenham Court Rd ([dominiontheatre.co.uk](http://dominiontheatre.co.uk)): Lord Of The Dance: Dangerous Games, until Sept 6; West End Heroes, Oct 4; Elf, from Oct 24.

**London Palladium**, Argyll St ([palladium.londontheatres.co.uk](http://palladium.londontheatres.co.uk)): Sinatra, until Oct 10. Cats, starring Beverley Knight, Oct 23-Jan 2.

**New Diorama Theatre**, 15 Triton St, opposite top of Fitzroy St ([newdiorama.com](http://newdiorama.com)): Kandinsky's Dog Show, Sept 29-Oct 17.

## CINEMA/FILM

**Bolivar Hall**, 54 Grafton Way ([cultura.embavenez-uk.org](http://cultura.embavenez-uk.org)): London Socialist Film Co-op screen films at 11am on the second Sunday of each month.

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

## CINEMA/FILM cont

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

**UCL Grant Museum of Zoology**, 21 University St: 20,000 Leagues Under the Sea (1955), Oct 6, 6.30 and 9pm at J Z Young Lecture Theatre, Anatomy Building, UCL, University St.

## TALKS

**Royal Institute of British Architects**, 66 Portland Place ([architecture.com](http://architecture.com)): Stephen Lawrence Trust Memorial Lecture by Eva Jirina, Sept 22.

**Sohemian Society**, Wheatsheaf, 25 Rathbone Place: Author Nigel Balchin, Sept 23, 7.30pm; Third Man film, Oct 21, 7.30pm.

**UCL Darwin Lecture Theatre**, Malet Place ([events@ucl.ac.uk](mailto:events@ucl.ac.uk)): Tuesdays and Thursdays (1.15-1.55pm) during term time.

## WALKS

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

## EXHIBITIONS

**British Museum**, Great Russell St ([britishmuseum.org](http://britishmuseum.org)): Free: Modern art from the Arab World, until Nov 8; Medals of the Sun King, until Nov 15; Pacific barkcloth clothing, until Dec 6. Paid for: Drawing in silver and gold: Leonardo to Jasper Johns, from Sept 10; Celts: art and identity, from Sept 24.

**Grant Museum of Zoology**, 21 University St ([ucl.ac.uk/museums/zoology](http://ucl.ac.uk/museums/zoology)): Glass Delusions. How do minerals become living things? Oct 1-Dec 19.

**Royal Institute of British Architects**, Architecture Gallery, 66 Portland Place ([architecture.com](http://architecture.com)): RIBA Regent Street Windows Project, Sept 7-27; Palladian Design: The Good, The Bad and the Unexpected, Sept 9-Jan 9; Neighbourly Matters: Rights of Light and Party Wall, Sept 15; Virtual

## EXHIBITIONS cont

Control - Security and the Urban Imagination, until Sept 27.

**UCL Art Museum**, Wilkins Building, Gower St: Roderick Tye: The Human Presence. Celebrated sculptor and dedicated fisherman (1959-2009), Sept 28-Dec 18. Publically curated pop-up display, Oct 2, 1-5pm.

**UCL Main Library**, Wilkins Building, Gower St: Queen of the Sciences: a celebration of numbers and the London Mathematical Society, until Dec 18.

**UCL Octagon Gallery**, Wilkins Building, Gower St: Dangerous diaries: exploring risks and rewards in fabrication, Sept 21-Jan 31.

**UCL Petrie Museum**, Malet Place ([ucl.ac.uk/museums/petrie](http://ucl.ac.uk/museums/petrie)): Characters and Collections 1915-2015, until January 25.

**Wellcome Library**, 183 Euston Rd ([wellcomecollection.org](http://wellcomecollection.org)): The Institute of Sexology, until Sept 20. Alice Anderson: Memory Movement Memory Objects, until Oct 18.

## MISC EVENTS

**Fitzrovia Centre** 2 Foley Street 0207 580 8660 [fitzroviacentre.org](http://fitzroviacentre.org)

'Out of Space Family Day September 5, 10am-2pm. free  
Fitzrovia Village Social Dance over 60's Mondays 11.30am until 14 Dec  
Photography Workshop 10 Sept  
Young Fitz Artists Thursdays 3.30pm until 10 December  
Performing Arts Club Wednesdays 4-5pm from 16 Sept  
drama, dance and music ages 7-11 (20 places)  
- Show 9 December 5pm  
'Fun Palace' Family Day 3  
October 10am celebration of culture and community, with Camden People's Theatre free.

**Coffee Cake & Kisses** 54 Warren Street 0207 388 6748  
Coffee/tea tastings, baking workshops, series of talks, socials and events, around themes of well-being and relationships. Cake decorating classes and wedding cake consultation with Danielle Gotheridge. ([coffeecakekisses.com](http://coffeecakekisses.com))

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## ART GALLERIES

Select exhibitions:

**Bartha Contemporary**, 25 Margaret St ([barthacontemporary.com](http://barthacontemporary.com)): Hartmut Bohm  
One of the most important figurative artists of his generation, Sept 10-Oct 10.

**Christine Park Gallery**, 35 Riding House St ([christinepark.net](http://christinepark.net)): Cara Nahaul. Bright, intriguing paintings, Sept 11-Oct 10.

**Curwen Gallery**, 34 Windmill St ([curwengallery.com](http://curwengallery.com)): Bill Pryde: Orchids, Sept 3-30.

**Fitzrovia Gallery**, 139 Whitfield St ([fitzroviagallery.co.uk](http://fitzroviagallery.co.uk)): Seduction & Sedition. Includes edgy, dramatic paintings by Joe Hesketh, Sept 5-28.

**Fold Gallery**, 158 New Cavendish St ([foldgallery.com](http://foldgallery.com)): New work by Dominic Beattie, Sept 3-Oct 3.

**Richard Saltoun**, 111 Great Titchfield St ([richardsaltoun.com](http://richardsaltoun.com)): The Temptations of Pierre Molinier. Enter a subversive and surrealist world. Until Oct 2.

Other Fitzrovia Galleries

**4 Windmill St**, 4 Windmill St ([4windmillstreet.com](http://4windmillstreet.com))

**Adam Gallery**, 67 Mortimer St ([adamgallery.com](http://adamgallery.com))

**Alison Jacques Gallery**, 18 Berners St ([alisonjacquesgallery.com](http://alisonjacquesgallery.com))

**Art First**, 21 Eastcastle St ([artfirst.co.uk](http://artfirst.co.uk))

**Arup Phase 2**, 8 Fitzroy St ([arup.com/phase2](http://arup.com/phase2))

**Berloni**, 63 Margaret St ([berlorigallery.com](http://berlorigallery.com))

**Black Arts Company**, 73 Great Titchfield St ([theblackarts.org](http://theblackarts.org))

**Building Centre**, Store St ([buildingcentre.co.uk](http://buildingcentre.co.uk))

**Carroll/Fletcher**, 56-57 Eastcastle St ([carrollfletcher.com](http://carrollfletcher.com))

**Coningsby**, 30 Tottenham St ([coningsbygallery.com](http://coningsbygallery.com))

**Darren Baker Gallery**, 81 Charlotte St ([darrenbaker.com](http://darrenbaker.com))

**Gallery Different**, 14 Percy St ([gallerydifferent.co.uk](http://gallerydifferent.co.uk))

**Edel Assanti**, 17A Newman St ([edelassanti.com](http://edelassanti.com))

**Evelyn Yard**, Evelyn Yard ([evelynyard.com](http://evelynyard.com))

**Exposure**, 22-23 Little Portland St ([exposure.net](http://exposure.net))

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