

FitzroviaNews



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

Issue 140 Spring 2016

Charity launches appeal for funds after rise in rough sleepers and food poverty

A small charity serving free food and handing out warm clothing for the homeless and those living in poverty has seen an increase in demand for its service this winter but is struggling to cover its own running costs.

The Soup Kitchen at the rear of the American International Church in Tottenham Court Road is open for two hours, five days a week serving hot food and drink and providing clothing and a welcoming community for rough sleepers and others in difficult housing circumstances.

"We are supporting more people than ever before," says Miranda Suit who spoke to *Fitzrovia News* about the emergency appeal for funding they have launched to ensure they can continue to provide what they say is a vital service.

About one third of the guests coming to the kitchen sleep on the streets, while another third are either in temporary accommodation or "sofa surfing". The rest of the people they help are in social or private housing but are struggling to feed themselves because of cuts to, or delays in getting, their welfare benefits.

"We see growing numbers of people on the streets. We have had some bitterly cold weather, and state benefits continue to be cut back, making it a huge challenge to survive on the streets or even on a low income," she says.

Statistics produced by the Soup Kitchen show a large increase in people using the service in December and January compared with the same months a year ago.

But the Soup Kitchen is struggling to keep its doors open as costs rise and the level of funding coming in is going down as more and more charities compete with each other for funding.

"We may have to cut back our service in April," says Suit. "If we can't meet the funding shortfall

we may have to reduce the hours we are open in order to keep the service going every week."

Having a regular service is important as it provides a community for those who would often be ignored and have no place to go. "Many of our guests — whether they are sleeping on the street or in housing — don't get the chance to talk to people except when they come to the Kitchen," she says.

The Kitchen has a good supply of donated food, clothing and volunteers, but is very short of cash to meet other running costs.

The Soup Kitchen urgently needs more than £5,000 to meet its initial £18,000 fundraising target — just the first stage of ongoing core costs of £6,000 a month.

Support the Soup Kitchen emergency appeal.

justgiving.com/miranda-suit3/
By cheque: Made out to the 'Soup Kitchen', and sent to: Soup Kitchen at the American International Church, 79a Tottenham Court Road, London W1T 4TD. Or by bank transfer: email Miranda Suit for details: soupkitchendirector@hotmail.com

London had 940 rough sleepers in autumn 2015, an increase of 27 percent since the previous year, according to statistics published in February. Westminster Council said there were 265 people sleeping on the streets on a "typical night" in the borough. Camden claims there were only 15 living rough on any single night (see rough sleepers story page 5).



Pensioners from the "Older Fitzrovia" group enjoy tea and cakes at Honey & Co Warren Street (see also page 5) Photo Etienne Gilfillan.



Elvis Costello in Tottenham Court Road
Page 12



Chez Mamie Page 4



60s pop spot
page 16



GIGS

est. 1958

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

The Housing and Planning Bill will 'damage London's long established residential communities'

We write as members of a Residents' Association, facing the challenges of the proposed Housing Bill, which will affect all who live in properties owned by borough councils in central London. We are concerned that the effects of the Housing Bill are not widely known, and that, if passed in its present form, the Bill will have enormously damaging consequences for London's long established residential communities and for the city as a whole.

Our mansion block is owned by Camden Council, and occupied by a mix of council tenants and leaseholders. We are a stable community, reflecting the local population, with a range of different income and ethnic groups and age profiles, and offer a good example of social cohesion.

Three aspects of the Bill are of particular concern to our Residents Association:

1. Where the combined income of the two highest earners in a tenanted flat is above £40,000, rents will be increased by an as yet unspecified amount up to local market rates.

2. When a tenant's flat becomes vacant, the council will be obliged to sell it; only if the Council 'pays' the government its market price (from its already strapped budget?), can it remain as a tenanted council property.

3. All new tenancies, including succession tenancies, will be for 2-5 years only; any new tenants will be unable to put down roots.

Given property values for central London, tenants could face unmanageable rent increases; our residents would gradually become exclusively leaseholders, or those renting, short-term, from property developers. The community fragments and dies.

We urge all who care about London as a city to find out more about the Bill, to write to their MPs and councillors about its dubious

Cinema matinee is a most pleasant way to spend an afternoon

The Regent Street Cinema closed to the public in 1980 and became a lecture theatre as part of the University of Westminster. It reopened its doors as a cinema in May 2015. Apart from having a regular programme of films old and new, it now offers Matinee Classics every Wednesday afternoon at 2 p.m. For those over 55, the price is just £1.75 instead of the usual £11.

The first time I went to a matinee I was amazed, not just by the beauty of the cinema, but also by what was on offer. The billing is usually for old Hollywood musicals and most enjoyable they are too and beautiful. Also on offer is a free coffee and, after the film, free dancing lessons. A most pleasant way to spend an afternoon. Special little cards are available from the box office advertising the films at these matinees, or you can always check online at www.regentstreetcinema.com, but hurry for as word spreads these matinees are getting very popular

Beryl Burton

See article on page 18

Quest for Haggis

This is a true story. I am 90, and have lived locally for 40 years. So I have always shopped daily at Tesco. I know many of our long-serving kindly staff by name, and some have become friends.

On New Year's Eve I wanted a Haggis. This traditional Scottish seasonal treat is sadly unknown to some people. When I went to search the Tesco shelves, the staff seemed puzzled, even the manager who tried to telephone their headquarters,

I decided to see if their competitors stocked the Haggis. So I started my usual slow walk up Tottenham Court Road.

Suddenly I heard rushing footsteps behind me. Was I being mugged? Lo and behold! A recent young Asian employee of Tesco waved a pretty parcel and said triumphantly: "It's just come in! It's a PROMO! It's a Haggis!"

Out of breath, he asked if I wanted it. Of course I said "Yes!" He then escorted me back to Tesco where I thanked him and all the staff for such wonderful service on the busiest day of the year.

A happy new year to Tesco and you all.

Yvonne Craig

Autism and the homeless

I was struck by the following piece received recently from Streetsafe (SST), the Camden-based agency offering support and guidance for the street homeless community. This was written by Saul Freeman.

'During the last couple of years [we] have worked closely together to raise awareness of Autism Spectrum disorders (ASD) amongst the street homeless and hostel populations to develop new ways of working that enable outreach workers and key workers to engage more effectively with this client group.

'Resources for Autism has delivered eight training sessions to professionals working in the homeless sector. SST has used its new found knowledge to change working practises when autistic traits are identified in their clients, which has enabled better

engagement with some very hard to reach rough sleepers. This has resulted in two of Camden's most entrenched rough sleepers accessing and maintaining accommodation.

One man entered accommodation after 30 years on the street, another after four years of rough sleeping and persistent non-engagement with services. Both these men are still in accommodation months after leaving the streets and both say they have no intention of returning to rough sleeping. One has even begun a work placement.'

Rev Alan Carr, Rector of St Giles-in-the-Fields, The Rectory, Gower Street.

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 7 June.

Deadline is Friday 20 May.

news@fitzrovia.org.uk

Corrections and clarifications

If you think *Fitzrovia News* has made a mistake please tell us by email 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.

Feeling prayerful

Sitting in the sunshine with my sandwich in Pearson Square, I looked forward to becoming 91, and enjoying all the activities for older people in Fitzrovia. Our wonderful community programme is organised by the dedicated and devoted Barb Jacobson, to whom we are always grateful.

But I was also reading a funny book called "The Fairy Godmother" by Daniel Pennac, full of odd stories about older people, some of whom are sadly neglected while "waiting for love to arrive." Yet many elders have played powerful roles in protest and resistance. We remember their rising in the French and Russian revolutions, and as survivors of the Holocaust.

Sitting in the shadow of the amazing and awesome sculpture

of the square, I didn't feel powerful, but perhaps prayerful. This was because the nearby Hospital Chapel, beautifully conserved by the developers, brought back memories of comfort and encouragement given there by the doctors, nurses, and chaplains.

The sculpture also made me feel prayerful as it has been carved with words of wisdom and blessing from many faiths, and messages of peace and justice in a world at war.

Then another old lady, also wearing a headscarf, came and sat beside me, with the Holy Quran. Perhaps this is one of the contributions we can still make in troubled times when our aged limbs and minds need rest. We can sit and pray for peace.

Yvonne Craig

Charity claims grassroots support for astroturf pitch

By Linus Rees

Fitzrovia Youth in Action (FYA) has taken over the management of The Warren sports pitch under a licence from Camden Council and has installed a state-of-the-art playing surface which was officially opened on 26 January.

Artificial grass has replaced tarmac at Whitfield Place which for most of the time will be hired out to corporate users to generate an income for the youth charity.

"This flood-lit pitch offers users a high quality, newest generation Astroturf playing surface which is FIFA approved and ideal for playing 5-a-side football," says FYA who organise youth activities throughout Camden.

But the move has been criticised by the Friends of Fitzrovia Parks, a group set up by Camden Council to liaise with residents over the use and improvement of open spaces in the neighbourhood.

The Friends group say that the new surface will exclude games such as basketball and netball and they criticise Camden for signing an agreement which reduces the amount of time reserved for local children to use the pitch. The Warren is one of only three public open spaces in Fitzrovia and the only multi-use games area (known as a MUGA).

Previously the pitch was reserved for use by local children for at least 41 hours per week. Now FYA will reserve the pitch for only 22 hours per week for local children but more hours will be set aside during school holidays. The rest of the time the pitch will be hired out for between £45 and £85 per hour.

The Friends group also say the astro turf will encourage a more intensive use of the pitch and a noisier game. They say that Camden's officers had agreed that a new playing surface would be installed but not astro turf.

The perimeter of the pitch is less than six metres away from newly built affordable housing at Suffolk House run by Origin Housing. Last year Camden Council put up notices asking users of the pitch to limit noise levels during the mornings and evenings after complaints about noise.

Local resident Wesley Skow has made a formal complaint against Camden Council says "The council has taken a multi-use games area and turned it into a football-only facility where local children have less right to play. The Council have taken the decision without following proper process and without public consultation.

"The council has effectively privatised



The games court at The Warren public open space now has an artificial grass playing surface. Pictured in the background is the affordable housing at Suffolk House run by Origin Housing.

part of the public open space by signing such a generous management agreement with the youth charity.

"The FYA proposals shift the balance away from a shared recreational space toward a higher energy youth orientated sports club focussed on corporate (albeit charitable) aspirations of FYA rather than local community needs."

A Camden officer replied to Skow saying that young people could go elsewhere and use facilities at the Regent's Park Estate and Kings Cross. Camden Council has so far dismissed the complaint and has declined to comment to Fitzrovia News.

Funding for the astro turf was provided by the property developer Derwent London who also own the freehold of the neighbouring affordable housing at Suffolk House. The housing was built after Derwent converted commercial buildings into social-rented and shared ownership housing in agreement with Camden Council as part of a controversial planning permission for redeveloping the Saatchi block in Charlotte Street.

Andre Schott, director of Fitzrovia Youth in Action told Fitzrovia News:

"We are very excited to offer the community a top quality playing facility and a locally based management system which will benefit both young people and residents living around the pitch. The artificial grass will provide a more welcoming environment for people of all ages, both male and female. It will allow for any type of physical activity that can be played on natural grass, not only football but also sports such as hockey, badminton, volleyball and rugby training.

"For those wanting to play basketball, they can still practice shooting hoops and there are other basketball courts available within a walking distance from the Warren.

"Over the years, we have witnessed many injuries. The new playing surface will result in many more young people using the facility compared to before. They will do so in a safer and more supervised environment and thanks to income generated through pitch hire, they will do so for free, at dedicated times every day of the week."

Schott says the residents living next to The Warren are in favour and support FYA's redevelopment of the ground.

"The FYA will be able to offer a much higher level of supervision than the Council can provide. Employees will be on hand to deal with issues whenever the pitch is open and dedicated staff will engage with young people at the Warren. Fitzrovia is an area with a chronic lack of green space and we have found that residents living around the Warren have warmly welcomed the visual enhancement of the artificial grass as well as the improvements our new management arrangements will be providing," he said.

The Warren sports pitch is reserved for the exclusive use by local children and young people up to the age of 18 during the following times: weekdays from 4pm to 6pm (2pm to 6pm during school holidays) and weekends from 2pm to 9pm. The pitch is available for hire: weekdays from 9am to 4pm (9am to 2pm in school holidays) and from 6pm to 9pm; and weekends from 10am to 2pm.

See fya.org.uk/warrenpitch.

News in brief

Regent's Park could be closed to through traffic for most of the day under plans by Transport for London and The Royal Parks to improve conditions for pedestrians and cyclists.

Westminster City Council and Transport for London has proposed new cycle routes. westminster.gov.uk/cycling has more information.

The Westminster side of Fitzrovia needs more green space says the FitzWest Neighbourhood Forum which has won funding from Tesco to provide some pollution-busting planting and locations for wildlife to flourish.

There will be a chance to see the inside of the Middlesex Hospital Chapel at a special "drop-in day" from 11am to 7pm on Wednesday 2 March. The trustees of the Grade II* listed building will be providing information on a forthcoming application for a premises licence to allow plays, films, dance, sale of alcohol, and a licence for civil marriages.

An application has been made for a memorial to victims of the transatlantic slave trade to be installed in Hyde Park. It will be the only national monument for the millions of deportees from Africa. Oku Ekpenyon, a Fitzrovia resident and an organiser of the memorial, said: "This memorial will be an educational resource."

The Daily Mirror reported that last year gamblers on Tottenham Court Road blew £2.5million on fixed odds betting terminals.

Navarro's family-run Spanish restaurant celebrates 30 years at 67 Charlotte Street with a special set menu available from 14 to 19 March.

Capita plc is to take a 20 year lease at £86 per square foot on all the office space at Derwent London's yet-to-be-built Copyright Building in Berners Street.

Students at UCL want rents at halls of residence reduced by 40 percent. They say rents have increased by 56 percent since 2009 and the university is profiteering. At Ramsay Hall in Maple Street the weekly, single room rent is £209.79, and includes bills plus breakfast and dinner each weekday. But a single room in a shared house in the private sector in Camden they could be worse off, paying around £157 a week, not including bills or meals.

The Mayor of London & London Assembly elections are on 5 May 2016. You can only vote if you're on the electoral register.

Two new commercial tenants have been confirmed at Fitzroy Place — Lendinvest a property investment company, and lawyers Volterra Fietta.

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 March 6... and again on June 12.

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.

Waitrose to close its Tottenham Court Road store

Customers of the Waitrose in Tottenham Court Road will miss the friendly and helpful staff as well as the quality products if the plans to close the shop go ahead this spring. Waitrose announced its planned closure because of "difficult" trading since it opened five years ago. Several customers contacted Fitzrovia News to express their concern at the loss of the shop which is popular with local people and which they says serves the residential population very well.

Fitzrovia News understands that the last day of trading will be 29 April 2016.

Residents living near the store are encouraging their neighbours to contact Waitrose to prevent the closure.

Email customerserviceteam@waitrose.co.uk



with "Tottenham Court Road store" in the subject line and say how much you value the store and why it should stay open.

Mum's the word....



Nelly Lenoble Raulier

If you walk round Hanway Street at the moment, the medieval street is like a war zone. It's difficult to pick your way around builders noise and disruption, writes Pete Whyatt.

On this once quiet side street there is a treasure that you could easily walk past if you were not aware of its existence. In the discreet window is a mouth-watering display of freshly made "Plaisir of the day" dishes. When you walk through the door lighting is subdued, you can sense the quiet hum of people chatting laughing enjoying lovely homemade food.

At the centre of this establishment is Mama, 71 years old Francoise Raulier who has worked in the catering and restaurant trade for over 40 years. Francoise was born in Belgium and lived there for her first 30 years and then the next 30 years in Spain (Ibiza and Madrid.) She then spent 8 years as the private cook for an Iranian family." In this job I travelled with the family and learnt a lot about a different tradition and culture which widened my food perspective. I discovered new dishes and interesting Iranian twists. The Persian people are one of the oldest civilisations and they have an interesting and sophisticated cuisine."

Francoise cooks by the seasons. She buys what is good fresh and abundant and likes to use Marylebone farmers market and Berwick Street market in Soho. The food also reflects her personal mood. If she feels happy or sad then it will affect what she cooks and the way she cooks it. All the food is freshly prepared. The menus are hand written and presented on a board as "plaisir of the day." It changes daily around a soup, a chicken dish, a meat dish a fish dish and a vegetarian offering.



Daughter Victoria serves some delicious meals

"You only have to look at the family book of carefully handwritten menus to appreciate that this is a labour of love, not some impersonal commercial endeavour."



"The simple recipes of an apple mother" cover of Nelly's handwritten recipe book.

"I call this an 'emotional café bistro.' Love is very important, family is very important, deep emotion both happy and sad is a key ingredient of our dishes. We are a family business with good and bad times. Sometimes we have arguments or sharp words with each other but we make up and there are always deep feelings between us. I think that this 'soul' is something our customers understand. People can see and feel the atmosphere and good vibes here. After working here people want to be part of our family.

"Behind all this is the love and encouragement of my Mamie who taught me all the culture sophistication and love of food and cooking. Nelly Lenoble Raulier died in 1995 aged 84 years. She wrote her recipes out in beautiful handwritten script. They are all collected in this book we have had reprinted 'Les recettes simples de pomme maman' which is the motivation and creative source of our cuisine Each day my daughter Victoria makes pastries for us using her Grandmother's recipes. It is our reference and inspiration." Chez Mamie, 22 Hanway Street W1T 1UQ Mon-Sat 9-9 closed Sunday Twitter @Chezmamielondon facebook chezmamielondon



Portrait of Francoise as a child displayed in the restaurant.



Francoise Raulier outside Chez Mamie



I like Chez Mamie because it is something once commonplace in Fitzrovia but now a rarity: a family business where three generations live 'over the shop' the food is simple, creative and very good writes Stephen Heath. I visit Chez Mamie at least once a week. You only have to look at the family book of carefully handwritten menus to appreciate that this is a labour of love, not some impersonal commercial endeavour.

There are the regular staples on the printed menu and the daily wonders of the plats de jour that depend on whatever Francoise finds in the shops. It is all freshly prepared from what is seasonal and good that day. I would describe the cooking as inventive: healthy Belgian home cooking with an occasional Spanish twist. The two influences mix in the languages spoken, on the wine list and in the food.

I would recommend Francoise's fresh, home made tarte tatin. I have fond memories of the rhubarb on creme fraiche on a bed of pastry steeped in hot syrup...

Mmm. Then there was the octopus in a wonderful, multi-coloured salad with so many ingredients I lost count.

The ambience has a slightly bohemian feel similar to what might have been found in Quartier Latin fifty years ago. There are not many tables and when it is full and everyone is chatting, as it is at lunchtime and quite often in the evening, it has a good buzz. When it is quiet, mindful of where it is located, it is bliss.

Our neighbour went every day when his family was away and we notice that there are several regulars who do just the same. It is good to escape there and sit in the green high-backed armchair with a mocha, a slice of Victoria's chocolate cake, newspaper and laptop.

Service is warm and friendly. 'Staff' is not an appropriate concept here. It is family. Francoise (Mamie), her daughters and the other friends and relatives who pop in to help.



Rough sleepers

Camden Council told the government that there were only 15 rough sleepers on a “typical night” in the whole of the borough during the autumn of 2015, far fewer than the number published by the GLA.

Fitzrovia News compared the “typical night” figures collected by the government and published in February with figures derived from the Combined Homelessness and Information Network (CHAIN), a multi-agency database recording information about rough sleepers and the wider street population in London.

The CHAIN report (Q3 2015-16) for October to December 2015 published by the GLA states that 58 people were classed as “living on the streets”.

Fitzrovia News also did a sample count in a small area of Bloomsbury ward. We found seven men and two women in 45 minutes on a cold morning.

Camden has defended its count and says our analysis is incorrect. Councillor Jonathan Simpson said:

“From our work with our specialist services and local partners, we know that there are around 60 people who meet the accepted definition of ‘living on the streets’ in the borough. This does not mean that all this group sleep rough every night. The figure of 15 represents those sleeping rough on one particular night in November last year and was calculated using specific methodology set out by central Government for their national report.”

Business group sends cyclists the wrong way along one way streets

The Fitzrovia Partnership Business Improvement District is to recall and scrap its guide to cycling in Fitzrovia after realising that it was directing cyclists to ride the wrong way down one way streets.

The local cycling guide, which was distributed to businesses in and around Tottenham Court Road and made available at Kings Cross and Euston train stations as well as tube stations and shops in Fitzrovia, was intended to promote journeys by bicycle and avoid busy streets.

“Presented in a handy z-card format, employees and commuters can see the cleaner and greener ways to navigate around quieter and less trafficked routes by using side streets to reach Fitzrovia from Kings Cross and Euston train stations. Helping you and your colleagues breathe a little easier on your way to and from work,” said The Fitzrovia Partnership which is trying to flaunt its green credentials.

The guide also reminded cyclists of the law by stating they must not “cycle the wrong way up a one-way street, unless there’s a sign showing that cyclists can do so”.

But the routes directed cyclists the wrong way down Grafton Way and Goodge Street. No cycling contraflow exists on these streets. There are also other mistakes on the map.

The guide was published and distributed in the autumn of 2015 and *Fitzrovia News* understands that thousands of copies were made available.

Fitzrovia News contacted The Fitzrovia Partnership to point out the errors and the dangers of directing cyclists into oncoming traffic.



Itamar Srulovich of Honey & Co chatting with pensioners from the Fitzrovia Neighbourhood Association's Older Fitzrovia group. Itamar and Sarit, Honey & Co proprietors, are inviting local people over 65 to sample their delicious teas and cakes for free on 27 March 2-4pm. Space is limited, so please give Barb Jacobson a call on 020 7580 4576 by 24 March to book your place. They look forward to welcoming you! Photo: Etienne Gilfillan.

Estate keeper lists its petty rules

Posh estate managers Jones Lang LaSalle have now put up a list of petty rules in the new public open space at Pearson Square (see FN139).

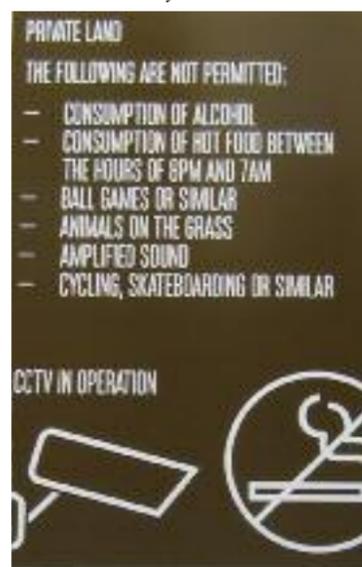
A sign states “no consumption of alcohol” or “hot food” mere metres away from tables for al fresco diners at the on site licensed restaurant. Meanwhile in the children’s play area there is to be no “ball games or similar” and no “cycling, skateboarding or similar” allowed.

There must be no “animals on the grass”. (We hope the sparrows, blackbirds and pigeons can read.)

Local residents have reported that people have been told off for skipping with a rope and sitting near the public art.

Security guards patrol what they say is private land and that they are only following orders of “the management”.

It is a requirement of the planning permission for the development of Fitzroy Place to allow public access and space to relax. The managers of the estate are permitted to employ security and set out “reasonable” rules of behaviour. Yet Jones Lang LaSalle had to be dragged kicking and screaming by local residents to enforce delivery rules in Cleveland Street and Riding House Street to prevent disturbance from the various comings and goings.



Basement hotel sunk

Developers Criterion Capital last year applied to Camden Council to convert a car park at basement levels -4 and -5 to a 166 bedroom windowless hotel below the St Giles Hotel on the corner of Great Russell Street and Adeline Place. The subterranean complex was described by Criterion Capital as filling a gap in the market providing economical rooms for business travellers and tourists looking for very short term occupancy. Residents, businesses, landowners, local councillors, GLA members and local MP all sent comments objecting to the proposals. On 14 January Camden Council’s planning committee rejected the controversial plans. Camden’s planning officers were recommending approval of the plans to convert the underground car park into “pod” hotel. Roger Wilson spoke on behalf of the Bloomsbury

Charity appeals to planning inspector



UCLH Charity has appealed to the government’s planning inspectorate to overturn a decision by Camden Council to refuse permission to convert a former hospital building into a mixed-use office building with a small amount of housing. Camden refused permission for the scheme at 40 Tottenham Street after the Charlotte Street Association community group successfully argued that the plans did not comply with Camden’s planning policies and the brief in the Fitzrovia Area Action Plan. The CSA argued that Camden’s policies prioritised housing for the site including a significant amount of social-rented and intermediate homes. A planning inspector will now conduct an informal hearing and make a decision after hearing representations.

Association. He emphasised the the residential community in the vicinity of the proposed underground hotel was already under stress from previous Council decisions to allow development, and that the present situation was already bad, so don’t make it any worse. Local Councillors argued strongly in support of a “community under stress” and made a plea for residents whose amenity was already under threat from the noise and disturbance from trucks congesting Bedford Avenue and Adeline Place. Councillors refused the application by five votes to three with one abstention. Local resident Chris Gardiner said: “We are up against a large company here with financial muscle. The rejection on Thursday is a victory for good sense and the small guys.”



In a response The Fitzrovia Partnership admitted the mistake and said the maps would be withdrawn.

“I have checked the map that we printed and clearly there is a mistake. I have taken steps to have the stock recycled and the online version corrected. I appreciate you highlighting the error to us,” said Lee Lyons the BID manager.

However, The Fitzrovia Partnership need not bother to produce its own map because cyclists can make use of the freely available maps produced by Transport for London in partnership with the London Cycling Campaign. There are 14 maps covering Greater London. Map number 1 covers central London. The paper maps can be ordered from the TfL website.

The Fitzrovia BID intends to produce a corrected guide which will be available from nearby rail stations, and local shops and cafes.

Spectacular return



shop interior

By Pete Whyatt

Welcome back to Fitzrovia for Opera Opera opticians. They had the shop at 20 Percy Street on the corner with Tottenham Court Road from 1985 to 2002 then moved to Covent Garden and finally last month the business has been consolidated back here.

I was chatting with the owner of the business Arun Ahluwalia. He told me about the history and evolution of the Optical trade in the UK. In the early part of the 20th century opticians were a Jewish occupation based around Wigmore Street. Then in the 1960's the trade became very popular with the upwardly mobile Asian population. In post-war Britain, the new Labour government created NHS eyewear frames and subsidised manufacturers to produce them. In the 1980s, Margaret Thatcher deregulated the opticians' trade and dismantled the NHS frame programme. Later in the decade, foreign manufacturers entered the market through lowered trade barriers and many British companies couldn't compete and eventually folded. Later on the global demand for high-end acetate frames declined. More recently the rise of the mass produced glasses, multiple chain opticians and people buying glasses on the internet has led to the decline of the British and European glasses manufacturing industry. China now produces quality frames and sunglasses at very low costs.

Arun is proud of the fact that Opera Opera is now one of only three companies left in the UK that actually manufacture spectacle frames. "We can proudly stamp on all our frames 'Made in

England.' We have a small factory in Perivale West London and our manufacturing business more than ever is determined to face up to today's challenges. Being a retailer helps our manufacturing side as we are close to changes in demand.

"Our retail and manufacturing opticians business was established in 1978. During the early years we sold wholesale to other opticians as well as through our own outlets. However, from the mid 90s we exclusively sold our own products. All eyewear is branded 'Harpers' or 'acid' which are our registered trademarks.

"Our interest is in traditional eyewear design and manufacture. We offer a unique personal service; we are not chasing footfall. We are able to make a one off copy of any vintage frame style, colour or size. We can make both bespoke spectacles and ready-to-wear 'retro models', including those that were in the original NHS programme.

"If you forward a photo to us or an internet link we can make a reproduction handmade frame handcrafted and unique. We often have requests for Johnny Depp, John Lennon or Buddy Holly glasses. We supply handcrafted to theatre, television and film production companies and even stock pince-nez, monacles and lorgnettes. Opera Opera relies on word of mouth recommendations and we do not generally like our styles in glossy magazines or newspaper product placements."



NHS spectacles



Keeping his eye in at the age of 78 Ted Jones still works as an optical technician for Opera Opera in Fitzrovia where he started in 1986.

Opening and closing

Closed

Puro Design *bathrooms kitchens*
100 Great Portland Street
Cleveland Hair *stylists*
78 Cleveland Street
Delancey And Co *New York style deli*
34 Goodge Street
Yog *frozen yogurt*
45 Charlotte Street
Goodge Street Espresso *coffee*
31b Goodge Street
Newman Street Tavern *gastropub*
48 Newman Street
Jetlag Bar 125 Cleveland Street
Loaf 93 Tottenham Court Road
Caffe Nero
187 Tottenham Court Road
El Burrito *Mexican cuisine*
5 Charlotte Place
Urgent cars *minicabs*
27 Tottenham Street
Boopshi's *schnitzel's*
31 Windmill Street



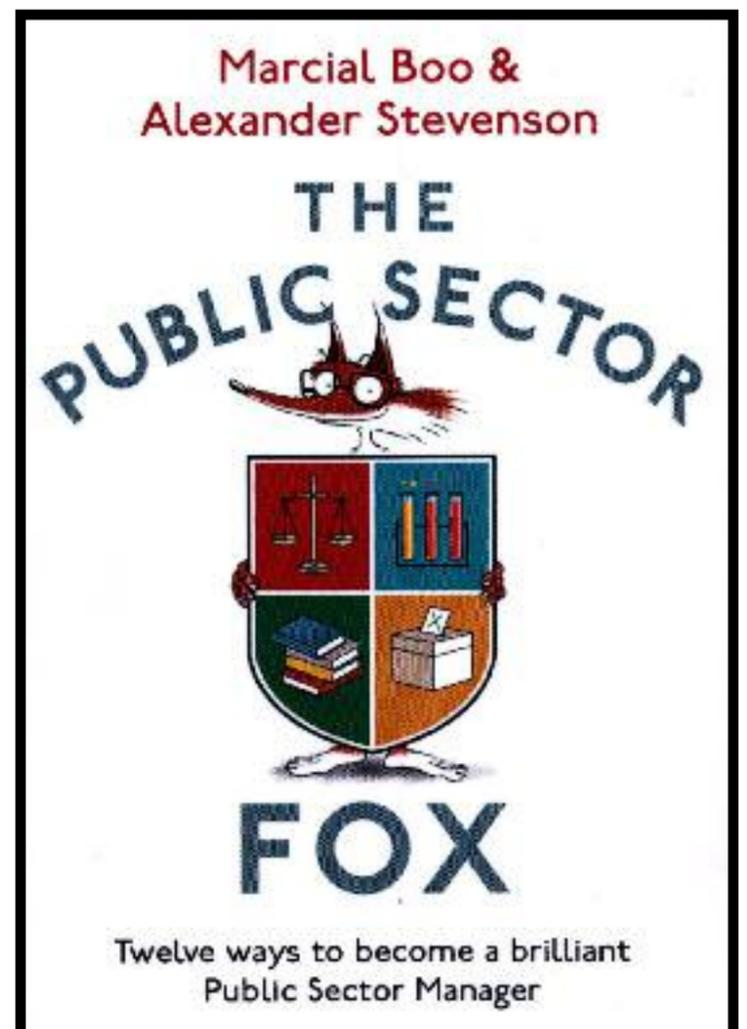
Seoul Bakery
Korean Cafe/K-pop merchandise
14 Great Russel Street
The Larder *cafe/deli*
Pearson Square
Via Carluccio's *Italian fast food*
93 Tottenham Court Road
Pancafe *Italian cafe*
52 Tottenham Court Road
Mantovani *Ice cream, gelato*
187 Tottenham Court Road

Opened

Nationwide Building Society
220 Tottenham Court Road
Detox Kitchen
10 Mortimer Street
Oliver Bonas *fashion, homewares*
63 Tottenham Court Road
Hiba *Lebanese street food*
10 Tottenham Street
Dickie Fitz *Pacific cuisine*
48 Newman Street

Opening soon

Yoob *Japanese Food* Market Place
41 Great Castle Street
Honest Burgers
117 Tottenham Court Road
Denny's *catering wear/equipment*
62 Berners Street
Bao *Oriental cuisine*
31 Windmill Street
Foley's *Modern world food*
23 Foley Street



See article page 7

Fitzrovia News readers can get a £5 discount by quoting the password **MANAGER** when ordering it online through:
http://www.troubador.co.uk/book_info.asp?bookid=3655

Consultant publishes second book

Local government consultant Alexander Stevenson, who lives in Foley Street, has just had his second book published. It is called *The Public Sector Fox, Twelve ways to become a brilliant Public Sector Manager*.

He started off working for Financial Times, setting up FT.com, then set up his own company, RSeConsulting, which worked for over 200 public sector bodies. This was bought by Tribal Group in 2008 when it was based in Newman Street.

Now he is a trustee of the Young Foundation which aims to tackle structural inequality in the belief that it undermines the economy and communities. It was set up by Michael Young (1915-2002) who helped draft Labour's manifesto for the 1945 general election which introduced the National Health Service, and he helped found the Open University.

Alexander is also chair of Create Streets, which campaigns against the rapid growth of skyscrapers in London and other cities. "Most people prefer to live in streets rather than skyscrapers and the economic case for it is strong," said Alexander.

He is also raising funding to set up a website which helps people over the age of 50 find work.

His first book was entitled *Public Sector: Managing the unmanageable*, which was published by Kogan Paul in 2013,

Are you a fox or a hedgehog?

and did well and is still selling.

His motivation for writing it, he said, was twofold. First there are few books about public sector management and management comes under the business section in shops.

"The second is that we have grown up to think of public sector management as terrible, and the private sector as efficient.

"Margaret Thatcher deliberately set about creating that impression, that public equals bad and private equals good, 30 or 40 years ago. This might have been to reverse the snooty view that commerce was to be looked down upon.

"But the public sector is just harder to do well than private sector management. One is that there is no single success factor in the public sector, whether every decision is profitable or not. Also the private sector does not have democratic accountability.

"The private sector plays backgammon, while the public sector plays chess."

His new book, written with Marcial Boo, is based on a quote by the philosopher Isaiah Berlin: "The fox knows many things but the hedgehog knows one big thing." Those like hedgehogs viewed the world through a sin-



Alexander Stevenson with partner Roshinee Aloysius and daughter Zeni, who reads his new book.

gle defining thought, while those like foxes experienced the world through a varied range of ideas.

The book contends there are 12 skills that managers "need to thrive in the multi-faceted public sector of the 21st century."

"It looks at the personal skills needed, what has changed in the last few years," said Alexander, "and how you can improve your chances of gaining those qualities and develop them. Among

them are resilience, commitment, willing to be experimental, and having perspective."

He has worked a lot with Camden and "really rates local government."

The book costs £14.99 but *Fitzrovia News* readers can get a £5 discount by quoting the password MANAGER when ordering it online through:

http://www.troubador.co.uk/book_info.asp?bookid=3655



Dr Natalie Riddell checks out some blood

Old age and immunology

University College London is hosting an open day where local people will have the chance to hear about research, see posters and demonstrations, ask questions about changes to their health as they age, and find out what it means to take part in research. Food and drinks will be provided.

Older people are invited to attend to learn about the latest research on aging, the immune system, and understand why older adults are more prone to infection and illness.

The open day will take place on 4 April, from 2pm till 4:30pm, at the Rayne Institute, 5 University Street, London WC1E 6JF.

If you would like to attend, please contact UCL by email, telephone or post:

Dr Natalie Riddell: Email n.riddell@ucl.ac.uk; Tel. 0203 108 2177

What's Missing from Fitzrovia's Nostalgia Bars

By Adam Stoneman

Leather booth seating, lavatorial white tiles, pink and orange art deco lamps. No, not a bar or restaurant from the 1950s, but a 'retro fitted' establishment in Fitzrovia. Step into Love Die Late, Simmons or Riding House Café and History is announced with a jumbled array of post-war paraphernalia. The current nostalgia for the 1940s and '50s extends beyond kitsch ornamentation too; the new development in Kings Cross, led by Maccreeor Lavington, has returned to the simple brick-clad vernacular of post-war social housing. And of course there is the ubiquitous 'Keep Calm and Carry On' image, originally a poster, now a pervasive viral meme, its clean, austere design and stoic message conjuring parallels with post-war Britain's earlier period of privation and scarcity.

But why all this nostalgia for the '40s and '50s? This is the question Owen Hatherley asks in his recent book, *Ministry for Nostalgia*. At the same time as the remnants of the welfare state are being actively demolished by the present government, the British public have become transfixed in wistful remembrance of the age that produced it.

Cameron's government have worked to conjure parallels between current austerity measures and the austerity endured by the British public in the years following the war; the Tories' ideological project of shrinking the welfare state is thus framed as an issue of moral fortitude and national resilience: 'We are all in this together', just like we supposedly were during and after the war. Except, as Hatherley points out, the post-war period of hardship was also marked by the incredible



achievements of social democracy in this country: the creation of free healthcare and a welfare system and the widespread provision of genuinely affordable council housing..

Unfortunately the fad for post war Britain is in style not substance: the new Kings Cross development, like so many new developments here in Fitzrovia, will primarily provide non-dom investment opportunities, rather than homes for people who desperately need them. .

Without becoming wistful and nostalgic about the post-war era of our grandparents' generation, Hatherley urges us to remember that a more just society was constructed after the war – it was possible then, and can be possible now. Unless we remember this, all that will be left from that era will be twee 1950s ornaments in overpriced bars.

Mayor candidates' views on Oxford Street changes

What will the new Mayor of London do about Oxford Street?

Last month *Fitzrovia News* wrote to all declared candidates in the London Mayoral Election (to be held on May 5th) asking Are you in favour of the pedestrianisation of Oxford Street? If so, what are your proposals for the vehicles which would be displaced from Oxford Street? We received replies from just two of them.

Zac Goldsmith, the Conservative candidate, says:

I will introduce tougher rules on HGVs, including use of consolidation centres to reduce their number. I will facilitate a rapid switch to electric buses, cabs and cars, and I'll introduce a Boris-bike equivalent for electric cars. I will continue the current Mayor's emphasis on making cycling safer and easier.

Oxford Street is the backbone of the central London economy, but it is also an air quality disaster for the people who live and work here. I am determined to find a way to pedestrianise it without harming businesses and without diverting heavy traffic to surrounding residential areas.

I want to make Oxford street and the surrounding area green-

er, safer and more pleasant: a place to spend a day out, rather than a somewhere you dread visiting at weekends.

And the Liberal Democrat candidate, **Caroline Pidgeon**, writes:

Over many years the street has been pedestrianised for 'VIP Days'. In 2011 this closure was for over two days.

However the impact of Crossrail will also lead to many journeys between west and east London changing. The route of some bus routes will inevitably need revising.

As should always be the case, any changes to bus routes must first see proper consultation with both bus users and local residents.

I am also strongly in favour of a 1-hour bus ticket, allowing people to switch buses as part of a single journey but for the price of a single journey. As for nearby residents to Oxford Street it must be the case that the redirected buses should be fully electric, which are quiet, as well as creating no exhaust pollution.

Making Oxford Street a more pleasant environment does bring challenges, but the benefits would be immense.



Word from the Streets

By CHARLOTTE STREET and her family

Making a splash

An up and coming swimmer to keep an eye out for future success is 14-year-old **Alex Rowson** who lives in the **Bricklayers Arms**, Gresse Street.

Last month he picked up no less than six medals at the Middlesex County Amateur Swimming Association Championships.

These were two golds (freestyle 100 and 200m), a silver (freestyle 1,500m), and three bronze (freestyle 400m, breast stroke 200m, and individual medley 200m).

He has lived all his life in Fitzrovia pubs (the Yorkshire Grey, the Champion, and now the Bricklayers Arms) and attended All Souls primary school in Foley Street.

He started training at the YMCA pool off Tottenham Court Road and now swims with the Chelsea Westminster Swimming Club.

"He is really dedicated, getting up at 5 am three mornings a week to train (twice before school and once at the weekends)," said his mother Juliette, who often takes him there on her motorbike.

"Now he is training for the London regional finals in May. But who knows, he could be at the Commonwealth Games in Australia in 2018 or even the Olympics in Tokyo in 2020."

Comedy great

Barry Cryer, the octogenarian comedian, was accosted in the toilet of the **Yorkshire Grey** in Langham Street, according to a recent *Radio Times*.

Disc jockey **Stuart Maconie** revealed: "I was once in the gents' loo at the BBC pub the **Yorkshire Grey** with him when a radio producer entered and began a heartfelt eulogy to the great man extolling his many talents.

"Barry smiled kindly, but raised a hand and stopped the young chap: 'My dear boy, thank you, but I don't want reverence... I want work.'"

Barry is a stalwart of the radio show "I'm Sorry I Haven't A Clue" in which he often mentions **Cleveland Street** in the **Mornington Crescent** game. He was familiar with the street when attending **Middlesex Hospital** and drinking in the **One Tun** in **Goodge Street**.

In the **Uxbridge English Dictionary** game he recently defined "gladiator" as an unrepentant cannibal.



Swimming champion Alex Rowson in action at butterfly (top) and freestyle

Royal lie

Griff Rhys Jones, the comedian who resides in Fitzrovia, has revealed how he once pretended to be deaf to **Princess Margaret**. Appearing on the television panel show "Would I Lie to You?" he recalled that he was presented to her at a function.

She asked him a question, but in a mumbled posh voice that he could not understand. After she repeated it twice but no more clearly he had to feign deafness.

Griff failed to be made the best liar on the show; that honour went to **Hairy Biker**, **Dave Myers** - even though both his stories were true (being locked in a bank and making an airship in a garden).



Star balls

A pop star of the 1960s is seeking the help of our readers who remember the **Bread Basket** coffee bar at **65 Cleveland Street** in the late 50s and early 60s.

John Allison, of the Allisons who topped the charts, played there every Friday from April to June in 1960. Then their hit, **Are You Sure**, came second in the Eurovision Song Contest in 1961 and sold over a million copies.

But John is interested in the charitable balls run by the coffee bar in the late 50s (see advert above). "I wonder if any of your Fitzrovia members have any memories of the balls held by the **Bread Basket** in the **Empire Rooms** in **Tottenham Court**

Road from 1957," he asks. This is now the **Spearmint Rhino** **Gentlemen's Club**.

"They were run by **Doris Westwood** and were attended by disc jockey **Pete Murray**, singer **Matt Munro**, script writer and comedian **Bob Monkhouse** and other stars.

"Does anyone have any memories of this? If so I would love to hear about them through **Fitzrovia News**."

Those who made their start in the coffee bar included **Jimmy Justice**, **Emile Ford**, **Wally Whyton**, and most famously **Tommy Steele**.

"In fact Tommy Steele was walking home to **Bermondsey** from the **Bread Basket** when he first saw the **2 T's club** in **Old Compton Street** where he made his name," said John.



Nurses visit chapel filmed for TV

Watch out for a BBC television drama called **Apple Tree Yard** on your screens in the near future. The crew recently filmed scenes in the **Middlesex Hospital chapel** in **Pearson Square**.

This will be of particular interest to six ladies who recently celebrated the 60th anniversary of the commencement of their training as nurses in the hospital (February 9, 1956).

They dined in **Percy & Founders** by the window which looks into the chapel next door. "It was a very happy gathering with many fond memories of the hospital," said one of them, **Jill Hutchins** (director of the **Curwen Gallery** in **Windmill Street**). "The restaurant looked after us very well."

The ex-nurses came from as far as **Cumbria** and **Winchester**. Pictured clockwise (starting from the left) are: **Sally Dale**, **Jan Meryon**, **Lindy Sullivan**, **Pamela Bedwell**, **Jill Hutchins**, **Jean Dunbar**, **Tilly Van Rees**, and **Julianne Grobler**.

Comic's diaries fetch £220,000

Comic actor **Kenneth Williams**, who lived near **Great Portland Street** for the last 16 years of his life, has achieved literary recognition 27 years after his 1988 death.

The **British Library** has paid £220,000 for his diaries and other correspondence. The library's curator of theatrical archives, **Kathryn Johnson**, described the diaries as a treasure trove "which we now hope to scan and make available to researchers from March."

Paul Richardson, the close friend and neighbour of Williams in **Osnaburgh Street**, remarked: "His daily existence bordered on the monastic, defined by routines which might be described today as obsessive-compulsive. From the mid 1950s he lived in Fitzrovia in a series of one bedroom flats that were bare furnished and unwelcoming."

He had no television, books or pictures and very little furniture, just a radio and a pile of old theatre magazines, added Richardson. His daily routine included shopping at **Tesco** in **Goodge Street** or **John Lewis** in **Oxford Street**, then dining in cheap local Italian restaurants.

Literary agent **Caroline Dawnay** concluded: "In 20 years' time **Kenneth Williams** won't be remembered as a camp entertainer and **Carry On star**. Instead he will stand alongside **Samuel Pepys** and **Virginia Woolf** as the author of one of the finest diaries in the English language."

Fun lecturer

Frank Warner, the late sociology lecturer whose office was at 76-78 **Mortimer Street**, was fondly remembered by newly elected **Labour Party** leader **Jeremy Corbyn** just before Christmas.

Several Fitzrovia socialists were at the **Stop The War Coalition** party attended by **Jeremy**. One of them asked him about Frank who was **Jeremy's** friend and neighbour. **Jeremy's** face lit up and he gave details of a potato growing competition which Frank had organised, ending in the production of alcohol.

Frank was a regular in **The George** which was next to his **Mortimer Street** office when working for the **Polytechnic of Central London**. He once espied radio chat show host **Ned Sherrin** in the bar there and asked him if he was joining the march taking place round the corner. **Ned** smiled and said he would have to get his police uniform before joining it.



Illustration by Jayne Davis

Feather brain

The image of a flamingo (a large pink bird with long neck and legs) dancing in a **Hanway Street** club could have been raised in my last column. I wrote about flamingo music and dancing in the **Costa Dorada Spanish club** (recently demolished), when I of course meant flamenco (Spanish dancing to guitar music). Luckily our hawk eyed sub-editor, **Janet Gauld**, spotted the error and corrected it. Thanks for sparing my blushes, Janet.

Storm in teacup

I was interested to read the obituary to **Brian Keats** in the last issue. My older brother **Mortimer** did some weekly shopping for him in return for a cup of tea. When **Brian** became bedridden it fell to **Mortimer** to make the tea. "That is the first time I have made tea for ages," he told **Brian**. "It tastes like it," snarled **Brian** scathingly.

Live music

Good to see some live music coming back... every Wednesday in the **Simmons bar** in **Maple Street**. It has changed name five times since 1991. Can you list them? Answer next time.

Charlotte Street

A music festival for Fitzrovia

FitzFest 2016 will take place at various venues from 8 to 11 June



Dan Bates and colleague at All Souls Primary School

A music festival celebrating the many musicians and composers who have had a connection with Fitzrovia will take place in early June, the first of an annual event say the organisers.

The series of performances will take place at a variety of yet-to-be-chosen venues throughout the neighbourhood assisted by an Arts Council of England grant. Local resident Dan Bates, a classically-trained oboist, is leading the series of events under the banner of "FitzFest: Fitzrovia's annual

community music festival" and is desperately looking for "people with a passion for Fitzrovia to help organize the many community events, concerts, walks, talks, exhibitions and lectures that are planned for the area" he told Fitzrovia News.

"FitzFest aims to be a modern and welcoming annual community music festival for Fitzrovia — providing great music but also promoting pride in the area, celebrating its diversity, generating a greater knowledge of local facilities and cham-

panioning our community.

"Fitzrovia has hosted an astounding number of great musicians, writers, thinkers and artists from many cultures over the centuries — the festival will programme music entirely by musicians and composers who have lived or worked in the area, and aims to highlight its cultural richness."

"An example of this would be a performance by internationally famous clarinetist Jörg Widmann of the Clarinet Quintet by the early 19th century German composer Carl Maria von Weber in the very room on Great Portland Street in which (we think!) the composer died."

The concerts and events will be held in all kinds of unusual venues and will range from

evening and lunchtime concerts to talks-with-music about specific aspects of local culture, and unexpected "musical flash mob" events. Also planned is a concert of music composed by children at All Souls' Primary School performed by professional musicians, and musical visits to the paediatric ward at UCLH.

"At the core of FitzFest," says Bates "is a new commission by internationally famous electronic music pioneer Scanner (aka Robin Rimbaud) who is a multi-talented, multi-award winning artist. The aim of this exciting new work is to commemorate the late lamented Middlesex Hospital and at the same to celebrate the preservation and restoration of the Chapel."

Scanner will create a performance from recordings of interviews of people's experiences and memories of the hospital and of the neighbourhood, and use electronic music to weave these into a soundscape which will run for 24 hours a day throughout the festival, echoing the pattern of shift workers at the hospital.

If you have any experiences



Robin Rimbaud aka Scanner

or memories of the Middlesex Hospital — perhaps as a patient, visitor or worker there — and would like to record a short interview for the project please contact

Dan Bates at mail@dsbates.com

www.fitzfest.co.uk



The February fundraising concert in Marylebone.

FitzFest launch concert at Westbourne House
 14 - 16 Westbourne Grove
 W2 5RH
 8th March 2016
 doors open 7:00pm
 concert 7:30pm
 followed by reception.
 £35 suggested donation
 proceeds towards FitzFest and Olgarhythm music charity.

LETTINGS

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Property Consultants

Beatrice: Independent woman who sang with feeling



Beatrice in 2010

Well known and loved resident Beatrice Malta died in December 2015. She had lived in Fitzrovia for over 50 years and she always said how much she loved living here. She first lived for 20 years in York House in Berners Street that at the time was staff accommodation for the Middlesex Hospital. On retirement she moved to Haddon House in Hanson Street where she remained until her death.

Beatrice was born in Portugal in 1925. At 18 she worked as a waitress in France for two years, learning the language fluently. She came to London in 1962 to escape an unhappy marriage (her husband was a gambler). At that time this was a very courageous and unusual thing to do for a woman to travel on her own. She was a kind of personal and political refugee. It is probably unlikely that she would have been allowed to return as there was a dictatorship in place in Portugal then and women did not usually have their own passport so usually had to travel as a wife.

"I came here on my own when I was 36, and I didn't have a job or accommodation, and was without any friends but I knew English, so I slept on a little chair in



Victoria. At that time nobody stole anything so nobody bothered me. I had a few tears of course."

Beatrice found a job looking after the children of a Jewish family in Finchley. "They were lovely people. I worked there for two years with them and they treated me as one of their own. I learnt a lot of the Jewish faith, it was very interesting."

Beatrice then got a job in the catering department at Tooting Bec Hospital. She was not too happy there and a friend who worked at the Middlesex Hospital in Mortimer Street encouraged Beatrice to join her there.

"I was the first Domestic Supervisor who could speak English and Portuguese. I spent a lot of the time interpreting as well. I never ever regretted a minute. I worked in the Middlesex for 25 years. I loved the hospital work, I never thought I would love it so much."

For the final four years of her career Beatrice worked at the hospital for women in Soho, then retired at 62.

She continued working part time to supplement her pension at the Berners Hotel in Berners Street (now the London Edition hotel) as an evening house keeper, a freelance interpreter for Harley Street private doctors and working for the Wedgewood China shop, off Regent Street.

Beatrice was always very candid about talking about matters of a private nature. "I came here at 36 on my own free as a bird." As a young woman she met Malcolm, a widower from Cornwall. "He said to me: 'I would like to take you for dinner.' I said: 'Thank you very much.' He was eight years older than me. When we went to the restaurant I thought to myself 'well he has got a Rover, he has got money.' We sat and he said: 'what would you like to eat Beatrice and drink?' I said: 'Champagne please Malcolm.' I added: 'Because you know I wouldn't have ordered it if I knew you couldn't afford it but I'm sure you could afford it.' He said: 'Oh yes, my dear, no problem.'

"I am very independent. Also to me it's respect. You see when you're married you do everything and people don't respect, you. With the second time everything was my way. I said to Malcolm: 'I will not be used now to wash pants, socks or make a breakfast, not anymore.'

"So I said to myself why not? We had a ten year

"As the people say, if you live happy you must live with a church, a pub and a market. We have everything here, we have Sainsbury's, this church here on Ogle Street and we have two pubs on my street."

"Fitzrovia to me is like a mother or father that look after your sons."

affair. He used to go to Africa for business. He said to me: 'Beatrice, I will take you to Africa with me and we will go together.' I said to him: 'Do you mind Malcolm I have lots of things to do here.'

"I liked him, but I didn't love him. He said to me: 'I like you, but I like you more because you know what you like in life.' He died in an air crash. He was a lovely man we had a wonderful ten years together."

Beatrice also gained a reputation and made regular appearances as a singer. As a young woman her father paid for her to study Italian operatic technique. She sung soprano, but over time her voice lowered to mezzo soprano. She enjoyed singing, especially Italian opera, but her repertoire included popular and Portuguese songs (she even made a record of Portuguese songs).

She sang in restaurants and the Spanish clubs on Tottenham Court Road and Edgware Road. In her later years singing became a hobby. She continued performing for charity events at the Covent Garden Concert Artists' Association and the Salvation Army.

José Mendonça adds:

In 2010 one Sunday morning I was sitting in Saint Charles Borromeo Church on Ogle Street waiting for the service to begin. From behind me I heard some chattering which disturbed me, so I turned around to ask the person talking to please shut up. The person gave a frosty and aggressive response. After the service we met up and noticed each other's accents. We were both from Portugal. This was my introduction to Beatrice. It was the start of a very strong and warm friendship. We shared meals together in each other's flats. She came along to some of my partner's musical events and I accompanied her to some functions. As her sight and mobility deteriorated in the last few years I took her out for walks. I still find it hard to comprehend that she has passed away. She was such a character and positive force.



Beatrice in
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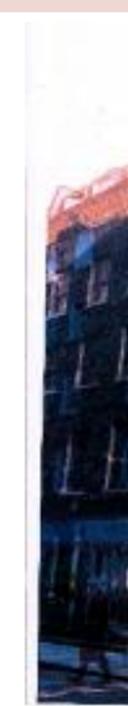
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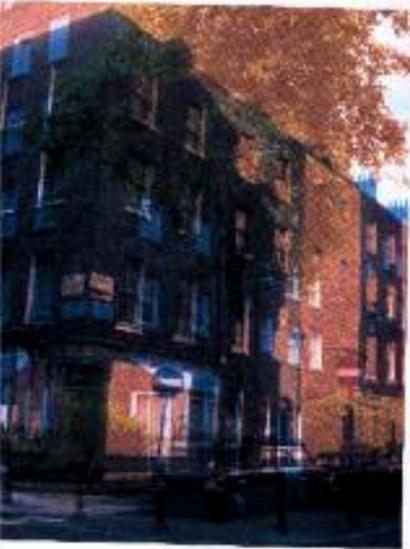


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her own words:
 s that have some difficulty. I don't like things
 to me; they are of no interest."
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 a nice neighbourhood, but I cannot call
 meet a friend or invite for a cup of coffee; I am
 lar."
 area very interesting; it is very old and fash-
 it has got lots of history"
 me is like a mother or father that look after
 ancing every morning; I put on a cassette for
 for my leg."
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 b and a market. We have everything here; we
 ury's, this church here on Ogle Street and we
 bs on my street."

Ebb and Flow in Fitzrovia
 Interviews with pensioners in and
 around Carburton Street, W1
 collected by
 Fitzrovia Neighbourhood Association



ry was prepared with interviews from the
 eighbourhood Association's oral history
 010. "Ebb and Flow in Fitzrovia", is avail-
 NA, 39 Tottenham Street, W1T 4RX (£5)

Enhanced images of the Fitzrovia Mural displayed

The Fitzrovia Mural, painted in 1980 by London-based artists Simon Barber and Mick Jones, was commissioned by Camden Council and created in consultation with the local community. The mural covers the entire side of a building on Tottenham Street and faces Whitfield Gardens, on Tottenham Court Road. It is one of the largest and most popular pieces of outdoor art in London.

The artwork, painted in the style of Mexican artist Diego Rivera, is a colourful depiction of people living and working in the neighbourhood and a playful satire poking fun at property developers, planners, and the drudgery of modern office work. But over the years its bold colours have faded with the ravages of wind, rain and sunlight, while the lower part of the mural has been defaced with graffiti.

Now Camden Council have committed the money to restore the mural as part of the planned regeneration of the Tottenham Court Road area, know as the Camden West End Project, leading up to the opening of Crossrail in 2018.

The high-resolution photographs by Nigel Moore reveal the mural's full diversity, its artistic quality and intricate detail. The Fitzrovia Mural exhibition is at Arup, 8 Fitzroy Street until 11 March 2016. A booklet about the mural is available from Arup.



Illustrations of mid-Victorian London



The Workmen's Train: Workers hurry to catch their morning train to work. Steam trains depicted by Gustave Doré at Gower Street station (now called Euston Square) on the Metropolitan underground line, which opened in 1863.

In 1869 the journalist Blanchard Jerrold and French artist Gustave Doré produced an illustrated record of the 'shadows and sunlight' of London. They spent many days and nights exploring, often protected by plain-clothes policemen. The ambitious project, which took four years to complete, was eventually published as *London: a pilgrimage* with 180 engravings.

Both were transfixed by the deprivation, squalor and wretchedness of the lives of the poor,

even though they realised that London was changing and some of the worst social evils were beginning to be addressed. Doré's work has become celebrated for its dramatic use of light and shade, and the power of his images to capture the atmosphere of mid-Victorian London.

See more at The British Library Website www.bl.uk/collection-items/london-illustrations-by-gustave-dor



Fox of Fitzroy Square

By Guy O'Connell

A wild animal again roams Fitzrovia. It is perhaps the largest untamed mammal seen 'round these parts since building started on the ancient hunting grounds we at *Fitzrovia News* call home. It has so far eluded capture on camera, despite the best efforts of your correspondent, whose account follows.

At around 10.30pm on New Year's Eve, as revellers headed to the many bars around Fitzrovia, a small brown dog circled Fitzroy Square. A large moon hung in the last skies of 2015. In the silvery glow, the dog's companion spotted the distinctive red brush of a fox. It flicked slightly as the animal's tongue licked at a puddle beneath the large road sign marked "Fitzroy Square" on the north east corner of the famous London landmark.

What a photo! The fox raised its head; its own eyes meeting

the camera's as its long sleek body followed the line of the street sign. All was framed perfectly — fox, and Fitzroy Square.

The animal stayed proud at its puddle for sixty seconds or more, allowing multiple shots perfect for the front page of *Fitzrovia News* and perhaps for many a year to come on the walls of our many readers homes. But the wily animal perhaps knew what the human did not ... the camera failed to record a single foxy frame. The fox of Fitzroy Square had not been shot.

So your correspondent offers a pint in a Fitzrovia pub to the human who can capture the best photo of the carnivore in Fitzroy Square before May 13. Send us your picture to news@fitzrovia.org.uk or tweet us @FitzroviaNews or post to our Facebook page.

Harry Hyams

Property developer Harry Hyams died on 19th December 2015.

His Centre Point tower saw him become, for some, the unacceptable face of property development in the 1960s.

Already a successful entrepreneur, he took advantage of council proposals for a (never built) roundabout at the junction of Oxford Street and Tottenham Court Road to gain a lease on land there.

The 35-storey tower was completed in 1966 but remained empty for the next 14 years, because Hyams wanted to rent it out to a single occupier. Even as an empty building, its initial value of £5m more than quadrupled, but Centre Point became a focus for homeless charities, who claimed the London property boom encouraged owners to keep buildings empty.

Hyams shunned publicity, and even held his company's annual general meeting on New Year's Day to discourage anyone from attending.

Elvis Costello's early days in Tottenham Court Road

By MIKE PENTELOW

Before pop star Elvis Costello became famous he played at the Fitzrovia Festival on June 1, 1974 in Rathbone Street - under his real name of Declan MacManus.

He was fronting a group called Flip City, with Mitch Kent on bass guitar and vocals, Malcolm Dennis on drums, Steve Hazlehurst on guitar, and Dickie Faulkner on congas and vocals.

Yet this was not his first performance in the area, as he reveals in his new autobiography "Unfaithful Music & Disappearing Ink" (Penguin, £25).

That took place a year earlier in "a good club up some stairs on the Tottenham Court Road" which was hosted by a Jamaican singer called Raggy Farmer who let him "play a few tunes now and then."

This in fact was the Granny's Folk and Blues Club in the Rising Sun at 46 Tottenham Court Road, which had folk on Fridays and Saturdays, blues on Sundays, and poetry also on Fridays (as listed in Tower, the predecessor of Fitzrovia News).

"Eventually, I fell in with a gang of like-minded fellers with whom I formed a band that we called Flip City, after a few even more farcical attempts at finding a name," writes Costello.

They scraped together enough to rent a three-bedroomed rat-infested semi-detached house where they lived on beans on toast. A special treat would be a recipe of Costello's: "cheese on toast over a lick of blackberry jam, sprinkled with paprika and Worcestershire sauce."

They played in pubs wearing overalls and work shirts, and, in the case of the conga player, clogs. One of their first bookings was for a "captive audience" at Wandsworth Prison for no fee (following in the footsteps of Hawkwind).

Eventually they got a gig opening for Dr Feelgood at the Marquee Club in Wardour Street - to a nearly empty floor because the Feelgood fans refused to pay club prices for beer.

Flip City's drummer worked in a music showroom in Soho Square, where they "borrowed" instruments for their weekend performances.

A year after their Fitzrovia Festival performance (halfway between the Duke of York and the Newman Arms) they played at a basement club in Charing Cross Road. During their break Desmond Dekkar got up and



mimed his hit of seven years earlier, Israelites, to a much better audience reaction than theirs. "We'd been completely upstaged by someone pretending to sing," bemoaned Costello, but "it turned out to be a perfect apprenticeship for a life on Top of the Pops."

Just after playing at the 100 Club in Oxford Street on December 9, 1975 the band broke up.

Five years after his early performances in the Rising Sun he returned to Tottenham Court Road as an established star with his group The Attractions - packing them in at the Dominion Theatre for seven nights over Christmas 1978 (see picture on front page).

There was a huge cardboard likeness of him outside the theatre. But the mood of the audience was sometimes ugly. His father Ross (a singer with the Joe Loss Orchestra) came backstage after one performance to report: "They want to kill you."

They survived this and had a successful recording career, sometimes using the Air Studios above Oxford Circus (where Top Shop is now) from 1981 to 1983. Here they met and befriended other artists such as Paul McCartney, Alice Cooper,



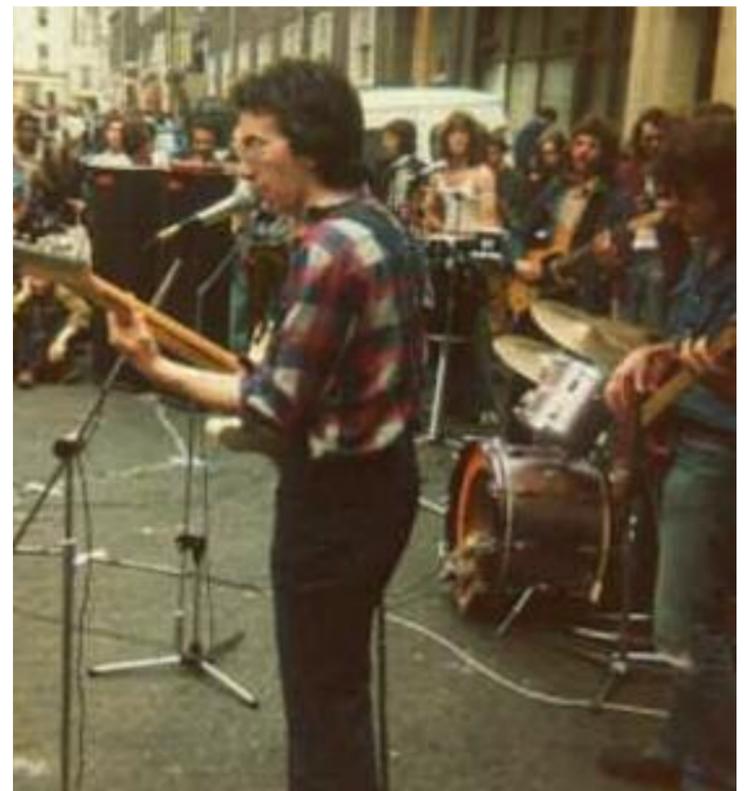
Michael Jackson, The Jam, and Duran Duran.

During breaks Costello would nip out to "a mews pub off Portland Place" [probably the Dover Castle in Weymouth Mews] and flirt with an attractive girl behind the bar.

He wrote a song called "Shipbuilding" in 1982 during the Falklands War about British shipyard workers building ships, potentially taking their own soldier sons to their deaths. It became a hit for Robert Wyatt, who discussed it with Costello on television and radio programmes.

Costello's favourite picture of this was of Wyatt in the lobby of Broadcasting House "sitting in his wheelchair bathed in a shaft of sunlight, reading the Morning Star." The following year Costello recorded it himself with the Attractions in Air Studios, and it became their finale during their live shows.

He appears at the London Palladium from May 10 to 14.



DECLAN MacMANUS at the Fitzrovia Festival in 1974.

Poetry corner

THE RAIN

By Rosie Lunn,
Holcroft Court, Clipstone Street

The rain; it came, it came, it came, it came.
The wind it blew so strong.
I put my wellies on my feet,
And slowly ambled along.

Off to the shop at the corner of the street,
A paper for to fetch,
But as I turned the corner,
I came upon a ketch.

The captain ordered me aboard,
He said it was unsafe,
To wander in my wellies,
I looked like some drowned waif.

The rain; it came, it came, it came, it came,
The wind; it blew so bold,
We sailed right past the paper shop,
The weather became so cold.

We came upon the "Victory",
A lovely place to be,
We didn't know, we couldn't tell,
We were out upon the sea.

The dolphins came to play with us,
They carried us along,
We went right past the 'Isle of Wight',
And heard the 'sirens song'.

The rain; it stopped, it stopped, it stopped,
The wind became so fair,
A gentle breeze upon the face,
It ruffled up my hair.

The sun came out, the rainbow arced,
A wondrous place to be,
We were all alone for mile and mile,
Upon the endless sea.

We turned around, around, around, around,
And flew upon the foam,
Right past the paper shop again,
And landed safe back home.

The rain, the rain, the rain, the rain,
A tale I could never tell,
That day upon the high seas,
When I heard the 'Lutine Bell'.

Better looking

Barrister who saved two lives

A short story by
SUNITA SOLIAR

I was never as good-looking as you. Everyone said it, or if they didn't say it, you could see it in their eyes. How'd she get him? He's quite a catch, isn't he? Of course, they'd never seen the pimples on your bottom. Red, sucker-like blotches with oozing white heads in the middle.

Even so, you were still beautiful. The high, curved arches of your feet, strong calf muscles, so little hair on your chest and arms. I've never cared for hairy limbs. The hair on your head – pale, blond waves that looked silver in the afternoon sunlight as we walked through the fields, hiding under solitary trees. Not that it matters. I'm not trying to be Barbie to your Ken. Not after you ran off with a Sindy, so to speak. Claire from the end of my road. I can't see what's so much better about her. She's got ratty hair, split ends. Whenever she came down the salon, Moira who worked with me would remark: Ends like a feather duster. I had to take three inches off. I suppose she has big boobs. I never knew that was your thing.

Anyway, I'm not changing for you – because of you maybe, but – see, when I left Devon, after you, I realized for the first time that there were other versions of me out there. Possibilities. I didn't have to work in We'll Dye for You until I – well, you know. Auntie Linda worked there her whole life. And if I stayed, there'd be no getting away from big-boobed Claire, would there? Where else is she going to get her hair cut? Or I'd bump into you buying a savaloy down the chippie. No, I realized that there were parts of the country where it was OK not to love clotted cream.

Truth is, I don't really know how I broke my nose. I was drunk. Three months after you and still drinking. I don't know if I bashed myself on the way home or fell down the stairs, but I woke up in my hallway with my nose on the wonk and eyes swollen. I was tempted to tell the doctor you did it. But that didn't seem fair – oh, I wasn't worried about hurting your feelings – more about the women that have had their noses smashed. Their boyfriends probably cheated on them too. I could do a lot worse to you than lie. I'd like to singe your locks off with curling irons.

The doctor said my nose was broken in a couple of places and would hurt to put it back into place. I was going to tell him it wouldn't hurt half as much as walking in on you and Claire; then I thought, I don't want to put it back. I don't want to keep

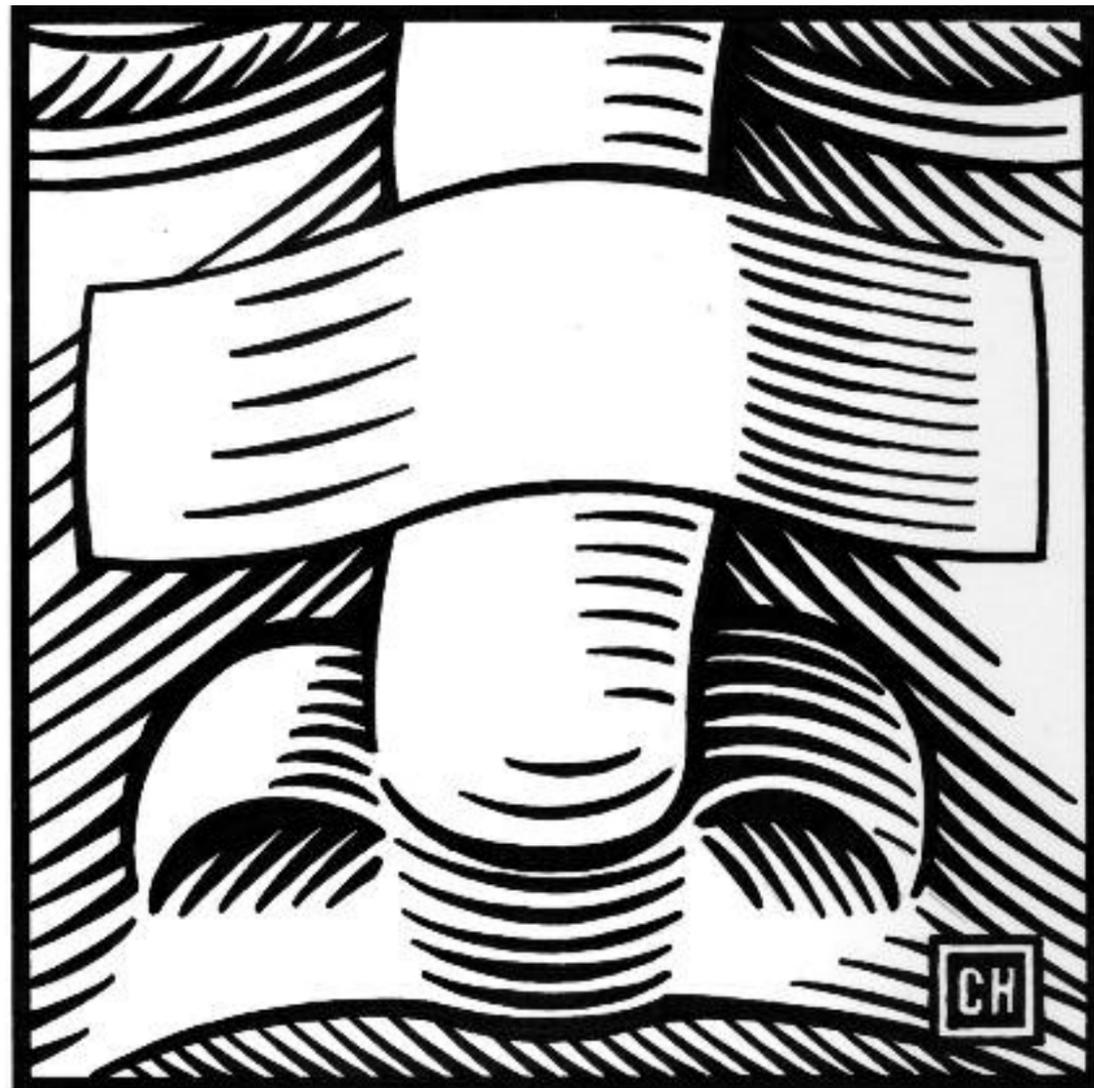


Illustration by Clifford Harper

'I realised for the first time that there were other versions of me out there'

looking at the old me that you cheated on. I've always thought my nose was a bit too wide at the front, too stubby. All the times as a kid I'd stand in front of the mirror of the school toilets, raising the tip of it high like a pig's snout.

We talked about it, me and the doctor. Of course he was keen. You have to pay a lot more for that. It must cost a lot too for an office with these plush leather chairs right here on Harley Street. That's proper posh. You've never been to London, have you? He wasn't much to look at, the doctor. He was in his fifties, a bit jowly, but he had perfect teeth and precise eyebrows. Probably got them plucked. He said he'd get some samples, pictures of noses I could look at. Rhinoplasty. I haven't really thought about that word since you and I were in primary school and Michael Jackson's collapsed beak was all over the papers.

It was then, while the doctor was in the other room, I picked up a brochure of the work he covers. Botox. Boob jobs. You see adverts for those all the time on the tube. Make Yourself Amazing. And some of these boobs are amazing. The ones that stick up even when you're not wearing a bra. You see them

on T.V. Real Housewives of wherever. You don't need make-up on with boobs that good. Who's looking at your face? When he came back in, I told him perhaps I could do them as well? Would that be feasible? To save on down time. He was very accommodating.

'I want them to look natural,' I said. Maybe just go up a cup size. He told me to stand and he examined me side on, then from the front. He opened a cupboard and brought out a latex bra.

'Try this on,' he said and pulled the curtain around a changing area. They felt heavy, horrifying, but when I put them on, I was more than myself. When I looked in the mirror, I wanted to wolf whistle. I didn't even see my broken nose. It was much more than a cup bigger. They spoke for themselves.

'How do you like those?' he asked.

I liked them. 'Maybe we could go bigger. Just another cup?' Already, it felt much easier to turn my back on you.

In the end, we resized me from a B to an E.

When I woke up, there were tubes like tampons stuffed up my nose. My eyes were so swollen they hurt to blink. The doctor told me it would settle.

My chest felt heavy. It was hard to breathe. I had to stay in hospital for a few days. My flat mate, Andrea, came to visit and I was asleep when she arrived. I woke up to her crying. When I opened my eyes, she said, 'You looked like you were dead!' She laughed. I would have laughed too, except I couldn't move my face. With her help, I sat up, looked in a mirror. My eyes were bruised purple, the tampons soaked red. My nose was engorged. I did look dead, with my static buoyant boobs, the only perky part of me. I shifted my back to try to get comfortable. I supposed that would settle, too.

Well, perhaps it was good that I looked dead. I was being reborn. You wouldn't recognize me. And if you didn't recognize me, there was a chance that I wouldn't recognize you.

Famous barrister Edward Marshall Hall (1858-1927) won an unusual bet with a Great Titchfield Street silversmith near his Hallam Street home in 1920.

He told the silversmith that he was representing a Welsh solicitor named Harold Greenwood, who had received a particularly hostile press before his trial for murdering his wife with poison.

"I am surprised at you, Sir Edward, for defending that blackguard Greenwood," said the silversmith. "You must see he's guilty yourself. However, I suppose it's your job."

The barrister replied: "Guilty, indeed. The man's innocent, and I'll get him off - you'll see."

The silversmith then said if he could convince him the man was innocent he would give him an 18th century silver tankard.

Against all the odds Marshall Hall got a not guilty verdict, and a few days later he received a parcel with the tankard inscribed: "I dared you to do it, and you did it."

Incredibly the tankard bore the name of Sir Edward's own grandfather who had owned it earlier.

The information that the silversmith was in Great Titchfield Street was contained in a dramatised account of the case on Radio 4Extra. Those listed in that street in 1920 are Robert Sutherland at number 5, and Scrutton Engraving at number 76.

Another person accused of murder whose life the barrister saved was Marie Herman who lived at 51 Grafton Way (called Street in those days) in 1894. She resorted to prostitution to support her three children, one of whom was blind.

One client attacked her and ended up dead, after which she moved to lodgings round the corner at 115 New Cavendish Street (56 Upper Marylebone Street at the time) and took the body there in a trunk.

Marshall Hall pleaded her case of self defence and the charge was reduced to manslaughter and she was jailed for six years instead of being hanged.

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

The shabby history of the Warren Street second hand car market

By ANN BASU

Warren Street was one of the most important second-hand car markets in London until well after the Second World War, busily trading from the 1920s. This used car market was a slightly shabby neighbour of the upmarket car showrooms clustered in Great Portland Street, with their displays of shining new models.

For many local residents like May Thomas, Warren Street, not Great Portland Street, "was the centre of all the cars ... You would walk in one end and by the time you come out the other end you would have your car." A Volvo car showroom on the corner of Warren Street which closed down two years ago was the market's last echo.

The used car market first began in 1912 when Friswell's second-hand car auction rooms opened in Euston Road. Traffic soon grew on the main road, making it hard to park the stock. So, dealers started to use Warren Street, just behind Euston Road, to store their used cars. By 1930 Cass's Motor Mart and five other car dealers were located in Warren Street, and by 1950 there were 15, including the specialist American Autos Limited.

The second-hand car market greatly helped those not in the "respectable" salaried occupations necessary to obtain a car on Hire Purchase. Working-class consumers sometimes shared the purchase of a car with family or friends. Lower-income car buyers like these might also work in transport sectors or have close connections who did and could help with buying and maintaining a car.

The numerous registered dealerships on Warren Street were supplemented by casual street dealers who kept no paperwork, sealing a deal with just a handshake.



The spot where murdered Warren Street car dealer, Stanley Setty, used to park his car, pictured in 1949.

After the War, the market attracted discharged servicemen who couldn't find a job. With these street dealers the buyer had to beware. Some years before this, a columnist in the Illustrated London News had warned prospective buyers against so-called "crashes", or "attractive looking cars of aristocratic descent which have unfortunately met with disaster and been patched up ... Be very careful about these. Deal only with firms which have a reputation to lose and never with those

Despite dubious dealings it was an important market for many

which have one to make – of the proper sort, I mean." Unsuspecting customers could sometimes be sold a bad bargain like this on the pavement in Warren Street.

The shadow car market in Warren Street was also quietly

selling new cars; a most unwelcome activity to the dealers in the established market for new cars a stone's throw away in Great Portland Street. The established car trade was badly hit by the war, and was in no condition to take any form of competition, let alone rule-bending, from the Warren Street traders. And it hit back with court cases: the Times for 21 December 1948 reports a case brought against some pavement traders, "Salvadori and others", by the British Motor Trade Association, concerning breaches of its motor car covenants imposed to prevent car owners selling their new cars within twelve months.

New cars were in very short supply just after the war and this encouraged an illicit trade where Warren Street dealers would pay above list price to those prepared to sell to them, then sell them on to customers willing to pay up to twice the list price.

The dealers argued in court that they were legitimate competition for the established car market, but the judge rejected their claim, adding that he "had suffered from a spate of false evidence" and that some of the documents in the case "were melancholy touchstones of mendacity." He granted an injunction restraining them from dealing in new cars in breach of

covenant and ordered them to pay costs.

The market's reputation also suffered by association with the murder of one of the street car dealers, Stanley Setty. The accused was Brian Donald Hume, known in the market as "the flying smuggler". He was a pilot, and had dropped Setty's body parts from a plane. The headless and legless body was found dumped on Tillingham marshes in Essex on 21 October 1949. Hume was actually cleared of the murder: after being given a retrial because the first jury couldn't agree a verdict. He was sentenced instead to 12 years in prison for being an accessory after the fact.

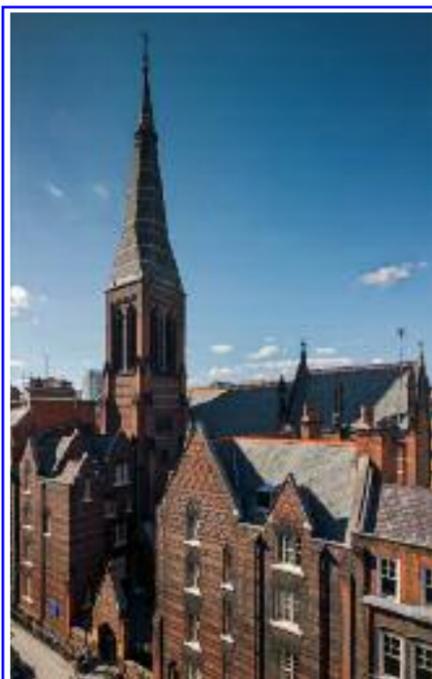
After Setty's murder, the Warren Street market had become a continuing focus of police interest and media attention, with a Picture Post article of 19 November 1949 homing in on the market's daily business in an article entitled "Car Dealers of Warren Street". The illustrations present almost a gangster image of the street traders, showing unsmiling men in mackintoshes and Trilby hats gathered in deep conversation next to a car or lingering on the corner of Warren Street and Fitzroy Street.

The disdainful tone of the whole piece was shown in the final paragraph:

"It is this constantly presented two-sided aspect of Warren Street, its trade and its people, which is rather confusing. We found a host of people who were frank, open and honest. But we ran into strange silences when we asked the standard of current prices. Or how a dealer could buy a car he had never seen over the phone, and confidently see it at a profit by the next telephone call."

The Picture Post article gave its middle-class readers a strategically heightened view of an "exotic" corner of urban life that comes across as superciliously negative about the whole market. The suspicion that emanates from the newspaper article might be connected with a prejudice against the working-class, non-establishment traders, some of them immigrants, who were undermining a bigger car trade that clearly had its own price cartel.

Whatever dubious dealings took place in some parts of Warren Street, its importance as a used-car market for 60 or more years tells us that many Londoners, and non-Londoners too, trusted it to provide them with private means of transport at a time when other sources were beyond their reach.



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www.allsaintsmargaretstreet.org.uk

Parish office: 020 7636 1788

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

When Fitzroy Place was home to a criminal gang

A gang of youths from Fitzroy Place was involved in a murder in 1888, according to the book "Gangs of London, 100 Years of Mob Warfare", by Brian McDonald.

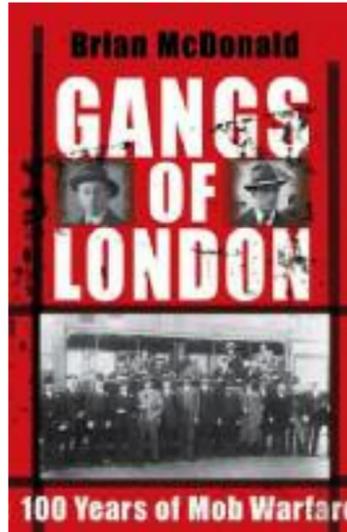
It was the climax of a long running series of fights staged between the "Fitzroy Place Boys", and the Lisson Grove gang from Marylebone, it states.

"Matters came to a head in May, when Frank Cole of the Fitzroy crowd was found with his girlfriend, Cissy Chapman, in rival territory outside Madame Tussaud's Waxworks on Marylebone Road.

"Cole was challenged by two Lisson Grove boys: 'Do you know any of the Fitzroy Place lads?' one asked. 'Yes, and glad to know them too,' came Cole's not too clever reply.

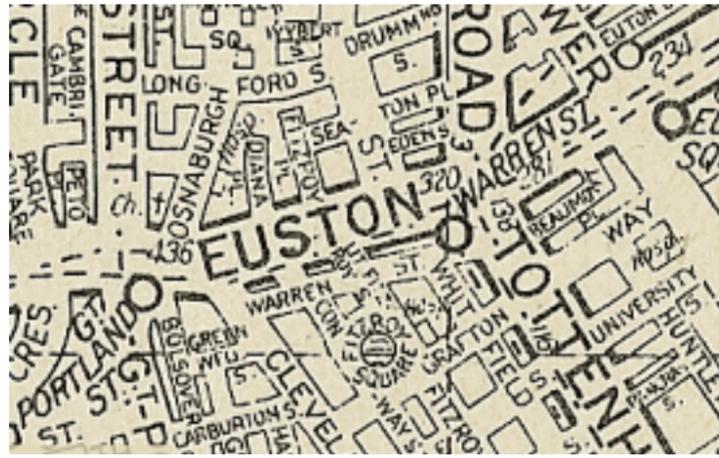
"Twenty more lads were whistled up to help punch and kick Cole to the ground, and giving Cissy a black eye when she asked why it took so many of them."

The following evening Cole sought revenge so gathered a dozen or so friends at "the Fair", described as a disused ground between Tottenham Court Road and Whitfield Street. (This was



most probably what is now known as The Warren, and was also known in the 19th century as Fitzroy Market where "boisterous behaviour" was complained of from "the nightly assemblage of lads and girls, who conducted themselves in a disorderly manner" by pushing people off pavements and interfering with shopkeepers. This was described by Jess Owen in the Spring 2010 issue of *Fitzrovia News*.)

"Soon, they spotted a Lisson



A street called Fitzroy Place used to exist just north of Euston Road until it was redeveloped in the 1960s.

lad in nearby Howland Street, knocked him down and kicked him. Then they set off to search the Green Man public house in Euston Road and, finding nothing, moved on to Regent's Park, a collecting point for the Lisson Grove gang."

Here they found Joe Rumbold who was stabbed in the back and neck by George Galletly. The victim staggered a few hundred yards before collapsing, and later died in a cab taking him to hospital.

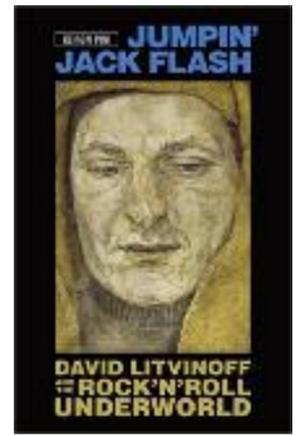
DEATH SENTENCE

Eight of the gang of youths were arrested and charged with murder. Galletly was sentenced to death (later commuted to life imprisonment because of his age), and the others got short terms of imprisonment with hard labour.

At the time there was a Fitzroy Place north of Euston Road (see map top right), but the street disappeared when the area was redeveloped in the 1960s.

Now, of course, Fitzroy Place is the name of the residential and commercial development on the site of the old Middlesex Hospital in Pearson Square, and run by an entirely different gang.

The above account from the book (published by Milo books in 2010) can be viewed on the web at londonstreetgangs.blogspot.co.uk in the "before 1950s" section.



Cream song was jotted down on club serviette

The story of how a song by Cream in 1967 was jotted down on a serviette in the Speakeasy Club at 48 Margaret Street is told in a new book.

Australian pop artist Martin Sharp (1942-2013) met his friend Charlotte Martin in the club where she introduced him to her new guitarist boyfriend. Sharp told him of a poem he had just written, and the guitarist said he was looking for lyrics to a tune he had composed.

So Sharp wrote the poem on a serviette and gave it to the guitarist - who turned out to be Eric Clapton.

This became "Tales of Brave Ulysses" which was the flip side of Cream's huge hit "Strange Brew" and was also on their next album "Disraeli Gears" - the cover of which was designed by Sharp.

The book containing this information is "Jumpin' Jack Flash, David Litvinoff and the Rock'n'Roll Underworld" by Keiron Pim (published by Jonathan Cape, £16.99).

It is about Litvinoff who redirected Eric Clapton's musical career and mixed freely with pop stars and London gangsters.

A relaxed and comfortable ambiance

Steak & Lobster restaurant, Raddisson BLU Edwardian Grafton Hotel, 130 Tottenham Court Road.

The inside of a hotel in Fitzrovia is not the Dining Detective's usual hunting ground but someone recommended this place to me. Steak and Lobster is a chain: £20 per head for either a steak or a lobster and as much salad, and as many French fries, as you can eat. I went to see for myself: a large restaurant inside the old Grafton Hotel, with its elegant old Edwardian staircases, (now the Radisson BLU), near Warren Street tube station on the same side of the road.

Restaurant reviewers often talk about 'ambiance' and I know what we mean but sometimes I can't put my finger on why one place has it and one doesn't. A large restaurant inside an old hotel as opposed to a trendy new wine bar: you'd think the wine bar would win hands down but I felt more welcome and at ease, less rushed, and simply more comfortable here on a busy, rainy, grey night, than in many another Fitzrovia restaurant.

When we arrived, there was a smattering of people; when we left it was full, but I could always hear my companion; and



By the DINING DETECTIVE

PICTURE PUZZLE ANSWER:
The photograph on page 19 is at
27 Great Portland Street.

the service was always there if you wanted no matter how crowded it was - but never intrusive if you didn't. There are plenty of waiters, who are good at their job (if you serve lobster in London you have to be good at your job and must often show inexperienced people how to eat it, which these waiters did with great charm and courtesy).

Choose how you'd like your steak cooked, choose if you want your lobster grilled or steamed, order something to drink if you want it: that's it. The seats were so comfortable, the lighting was so relaxed,

you knew exactly what you were spending, the service was so good: it was just so pleasant. Which I suppose is partly at least what ambiance is all about.

The food is served as simply as it is described. The lobster arrives cut in half to help you and with a (not too alarming-looking!) bone crusher to be used on certain parts. The lobster (from Canada at this time of year as are most lobsters we eat in the winter) was delicious but fairly small, so I think you might still feel a bit hungry after winking out all the flesh, but the chips keep arriving - and a particularly good green salad is served in small pots which, like the pots holding the thin French fries, are refilled as soon as they are empty.

The steak was not huge, but good, and served exactly as ordered. A good bottle of Cote du Rhone was £24. If you want a simple dessert like Banana Split or Knickerbocker Glory you'll pay another fiver.

I know perfectly well that this is food you can get in plenty of other places. It might have been the rain outside, but in the Steak and Lobster inside the Radisson BLU I felt the most absolutely relaxed and comfortable that I've felt in a local restaurant for ages.

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Speakeasy, where The Who could drink easy, pull easy

By CLIVE JENNINGS

From 1966 for the next decade the coolest club in London was the famous Speakeasy located in the modest basement of 48 Margaret Street. As the watering hole of choice for the glitterati of the rock and pop music scene, it was frequented by virtually every musician of note, both British and American, from the Beatles to the Sex Pistols, many of whom played there.

It was immortalised on disc by both The Who, in their song Speakeasy, which includes the wonderful lyric: "Speakeasy, drink easy, pull easy", from the album *The Who Sell Out* (1967), and Elvis Costello, who mentioned the club in his song *London's Brilliant Parade* from the album *Brutal Youth* (1994).

I met Pauline Cutler who worked at the Speakeasy (or the Speak, as everyone referred to it) from the very early days, and later owned the club in the '80s, in its new incarnation as *Bootleggers*. Originally from Birmingham, Pauline was helping run a club there, the *Midnight City Club* under New Street Station, at the tender age of 15, while also go-go dancing in a cage at the famous *Elbow Room* club. At 16 she moved to London to study at the Royal Ballet School. Living in a damp flat in Maida Vale with three other girls, and needing to make ends meet she discovered the Speak, as she explains: "I was the hostess in reception, and always getting chatted up. Working in a club was great, lots of big tips. It was a music business club, favoured by record industry executives, and groups had their promotions there. The bands would come on late and it was the first club to have a 3am licence. The first group I remember there were The Who, then called the High Numbers. Their first contract was drafted on a tablecloth at the club."

The Speakeasy was owned by David Shamoon, an Iraqi-born entrepreneur, who went on to open *Revolution* and *Blaises*, and the Shamoon family still own half of Margaret Street. In 1968, Shamoon very shrewdly hired Laurie O'Leary to help run the place, both because he was a childhood friend of the Kray twins and their brother Charlie (about whom he wrote the book *Ronnie Kray*, who he cautiously described as "a marvellous friend, but a very dangerous enemy"); and because he was very well known in the music business, having booked the acts for the Krays' *Knightsbridge Club*, *Esmeralda's Barn* (featured in the recent film about



Pauline Cutler today



John Entwistle, Bill Wyman, Pauline Cutler (8 months pregnant!) and Ringo Starr

the Krays, *Legend*, and popular with the Beatles, the Rolling Stones and Frank Sinatra) and later *Sybylla's*, co-owned by George Harrison. He had worked with many big names including: Chuck Berry, Eric Clapton, Mick Fleetwood, Marvin Gaye and Steve Marriott, putting together the original *Small Faces* line up. Pauline, the beautiful young dancer, and Laurie, the fixer, became an item and oversaw the club – "Laurie was never a gangster, but an observer" explains Pauline, "He was hired because he was connected, and good at what he did."

The roll call of bands that played there was impressive, to say the least, including: The Beatles, Bob Marley, Cockney Rebel, Crazy World of Arthur Brown, Deep Purple, Ginger Baker, Jeff Beck, Jimi Hendrix, King Crimson, Mothers of Invention, Pink Floyd and Yes. Eric Clapton was a regular – his band *Derek and the Dominos* was launched there. At a time when a popular graffiti slogan was "Clapton is God" Eric Clapton's simple and effective chat up line was "My name's Eric Clapton, what's yours?" Rod Stewart would sing for pints at the bar and Keith Richard would play with whoever was around. Everyone from Marc Bolan to Bob Dylan was there, not to mention all the bands that are now long forgotten – *Glass Menagerie*, *Velvet Opera* and *Renaissance* – and the ones that never made it – *Audience*, *Sampson*, *Spirit of John Morgan* – all six of these groups playing a night each during just one hot June week.

The psychedelically embellished Speakeasy was always full of rock'n'roll royalty, either performing, watching other bands, socialising or often just



The gorgeous waitresses at Bootleggers Club

getting involved in informal jam sessions. There were a lot of recreational drugs and crazy antics. Keith Moon was a fixture, and when he wasn't trying to join the band on stage, letting off stink bombs or getting involved in food fights (mushy peas being the ammunition of choice) he would be getting up to mischief with his best pal actor Oliver Reed, also a regular, dropping their trousers, dancing on the bar and chucking chairs around. Pauline remembers catching Keith in flagrante delicto on the fire escape with one of the Swedish waitresses! "Nobody seemed to sleep, and we would often all go on to the *Troubadour* in Earls Court, which was open all night." The front door was often cluttered with photographers and Pauline would smuggle her famous clientele out via the fire escape which came out a couple of doors up the road; or by cannily calling other clubs and telling them such and such rock star was on their way over, which the paparazzi would get wind of, and decamp.

David Bowie used to hang out there a lot from the late '60s, and performed there as *Ziggy Stardust*. Pauline recalls a mem-

orable night: "After the hooha had died down when Bowie famously killed off *Ziggy*, onstage at *Hammersmith Odeon*, we all went for dinner with David and several others in the famous *Grill Room* at the *Café Royale*. We all sat rather dumbfounded at what had happened, and Bowie took off all clothes and announced 'Ziggy's dead, he's gone!' as he stood next to the piano, totally starkers. Oscar Wilde (famous patron of this venue) would have approved - I think that that is why he did it."

By the mid '70s it was starting to fizzle out and more fashion and film people were coming in and Pauline was pursuing her career as a dancer with *Dougie Squires Young Generation*, supporting the likes of Tom Jones and Engelbert Humperdinck on prime time TV. The Sex Pistols were the last band to play there in 1976 with queues of spiky haired punks, a fitting end to an era, as many claim that Punk was the death knell for what was then called progressive rock.

Fast forward to the '80s and Pauline was back in business at 48 Margaret Street as co-owner of the all new *Bootleggers*, after

the venue had failed under different management. Tearing out the tacky screening that hid the original Speakeasy décor, Pauline discovered the original Speakeasy pinball table, which she promptly sold to the *Hard Rock Café*, where it still resides, and installed mirrors originally designed for the *Biba* shop. Encouraged by her old oppo Laurie O'Leary, Pauline took the club back to its music business roots, but for a different generation and this time as customers rather than performers. The bar was the longest in London with an illuminated version of the Manhattan skyline behind it, complete with figures jumping from skyscrapers, and the waitresses wore saucy satin costumes with pill box hats, that had first featured in *Martini* adverts.

The new club was opened by actor Richard Harris, a close friend of Laurie's. Barbara Windsor, Tony Curtis and Charlie Kray were also there. Boy George and Marilyn tried to gatecrash the opening, and regulars included many of the old faces and a new generation of musicians, including Phil Lynott, Lemmy (who Pauline often had to take home, when he was a bit far gone) and Kid Creole and the *Coconuts*. Mel, of *Mel & Kim* fame, worked behind the bar and Simon Cowell, then a record plugger, could be seen receiving piles of notes from hopeful recording execs.

Pauline remembers being in a party that included Richard Burton in Richard Harris's suite at the *Savoy*. Talking about French films, she said her favourite was *La Cage aux Folles*. Harris immediately went into the bedroom and emerges wearing only boxer shorts and vest, mincing around, and saying "I want to be the camp one", while Richard Burton argued, "No, I want to be the camp one". Harris protested "No, you've already played a gay man in the film *Staircase!*" and they continued to recite and improvise whole scenes from the film, much to the entertainment of the assembled company.

Sadly, Mark her business partner in *Bootleggers* died in 1987, and Pauline lost heart and sold her share, the end of another era. An amazing and historic Fitzrovia venue that over twenty years witnessed the greats of one of the most influential periods in twentieth century popular music, from Beat to New Romantics.

I think a blue plaque is long overdue.

Anarchist found revolutionary club in the thick fog of 1895

By MIKE PENTELOW

Thick fog covered the area when a German anarchist in exile arrived at Cleveland Street in 1895.

He was Rudolf Rocker (1873-1958) who was visiting the home of his comrade Wilhelm Werner.

It was "a bleak, foggy morning" with "a thick, clammy yellow mist over everything" recalled Rocker in his memoirs (*The London Years*, republished by Five Leaves Publications).

Werner found Rocker a small room to let in Carburton Street, and later lodgings in Charlotte Street.

On his first night they went to the Grafton Hall Club in Grafton Way (which was called Grafton Street in those days). This was a spacious club which had over 500 paying members and was also visited by Germans and others from abroad.

It was the finest meeting place that foreign revolutionaries ever had in London, wrote Rocker. "There was a large room on the ground floor, where the comrades who lived in the neighbourhood came every evening for company and for their evening meal.

"On Saturdays and Sundays it was packed with comrades from other parts of the huge city, who could only come on those days.

"The big, bright, comfortable library was at the back.

"The entire first floor was taken up by a spacious hall, which easily seated 500 people, and was often hired for meetings by groups of French, Italian, and other foreign comrades. The office rooms and committee



RUDOLF ROCKER

Illustration by CLIFFORD HARPER

rooms were on the second floor."

Because it was expensive to run, however, it could not be too selective over who it let in.

"Most of the revenue came from the bar, from selling beer, wine and other intoxicants," he stated, and "it was not always pleasant" as all sorts of bodies hired it.

Most people in it however were radical sympathisers and contributed to the funds.

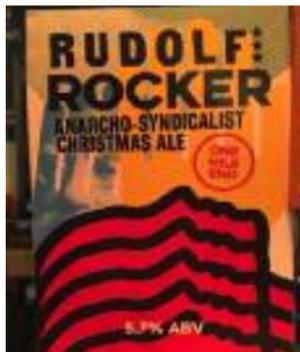
It was here that Rocker met French anarchist **Louise Michel** (1830-1905) and Italian anarchist **Errico Malatesta** (1853-1932).

He met Michel, whom he said was living in Whitfield Street in 1896, several times in her small dark room, which she shared with her friend Charlotte Vauwelle. He described Michel as a heroine of the Paris Commune. By then "her hair was grey and she was a little bowed with age, but her mind was astonishingly fresh, and though she suffered much illness her vitality never left her till she died."

She was, he continued, "a kindly, warm-hearted person with a clear mind and a noble soul... Her inborn fearlessness, which made her shrink from no danger, risking her life and liberty for her beliefs, was not the result of hardness of character, but came from her intense love of humanity."

After the defeat of the Paris Commune in 1871 she was sentenced to ten years in a penal colony in New Caledonia where she taught the native Kanaks. On her release a priest shot her in the throat, then the authorities planned to lock her up in a lunatic asylum, so she fled to London.

Malatesta was a member of the Bureau of the Anarchist International, who was an elec-



trical mechanic by trade and had a workshop in New Oxford Street.

Rocker had been to London for a brief visit in 1893 when he visited the Autonomie anarchist group at 6 Windmill Street. "It was a very small place, just two rooms, which served the comrades as a meeting centre," he observed. After this group lost these premises they joined the Grafton Hall Club.

"When I came to London the whole district from Oxford Street to Euston Road, and from Tottenham Court Road to Cleveland Street was almost exclusively inhabited by German, French, Austrians and Swiss. The language spoken in the streets was more often German or French than English."

Rocker was at the meeting of the International Socialist Labour Congress meeting in the Queen's Hall, at 4 Langham Place, in July 1896, when the anarchists were expelled. Also present was playwright George Bernard Shaw, as a delegate from the British Fabians.

A bookbinder by trade Rocker left Fitzrovia for Stepney Green in the east end of London where a beer is now named after him. Here he became editor of *Arbeter Fraint* which was a Yiddish anarchist journal (even though he was not Jewish).

Prime minister spied on by Special Branch

Special Branch intercepted the mail at 99 Charlotte Street in the 1950s and 60s of the democratically elected premier of what was then British Guiana (now Guyana).

Although Cheddi Jagan (1918-1997) had the support of the electorate as a democratic socialist in his own country he was disapproved of by the British and American governments for being too left wing and they successfully planned to oust him.

Jagan had first visited London in 1951 when calling for his country's independence. Two years later he was elected its prime minister and continued to press his case. He was elected premier again from 1961 to 1964, during which time he visited London again frequently to press more urgently for independence.

Under pressure from US president Kennedy the British government agreed to conspire in the removal of Jagan. It did this by calling an election a year before Jagan's office had expired, and changing the rules so that although his party (the People's Progressive Party) got most votes the conservative opposition was invited to form the government.

During Jagan's visits to London at this time his mail at Charlotte Street was intercepted and passed on to Special Branch, as was revealed by a Royal Mail sorter to the Camden New Journal earlier this year.

Because of the Official Secrets Act the sorter had to remain anonymous but particularly remembered letters arriving for Jagan and handing them on to Special Branch.

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"Its Your Duty to be Beautiful" by Prue Stevenson 1973 taken from jingle played by radio 1 DJ Jimmy Young

Local artist's picture chosen for display at Kings Cross exhibition

A+: 100 years of visual communication by women at Central Saint Martins.

This showcases graphic communication by CSM's female alumni (including Fitzrovia artist Prue Stevenson) and staff over the past century as an accessible subject and an area of intellectual enquiry.

Gender representation in the historical and contemporary graphic arena does not reflect the large numbers of women studying the subject who go on to enter the profession, or the contribution women have made to the discipline's history. This exhibition aims to be part of the growing movement to redress this.

The exhibition is at Window Gallery Central Saint Martins, Granary Building, 1 Granary Square, King's Cross NIC 4AA and runs until March 23.

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Jamie Lloyd brings Harold Pinter's masterpiece to a new generation

By Clifford Slapper

Harold Pinter's 1965 play, *The Homecoming*, is a masterpiece of modern drama every bit as pregnant with meaning as any of the classics. Jamie Lloyd's 50th anniversary revival at Trafalgar Studios does justice to the work, making it accessible to a new generation by adopting some of the stylistic conventions and effects taken for granted in twenty-first century film. This production also brings out the dark comedy from what was always a wickedly funny text.

The acting is impeccable and stage set minimalist, yet inspired. The large room in which most of the action takes place is shown with red "perspective" lines running along the corners and sharply away to the back of the stage and the entrance door to the house, which both gives an impression of great size and yet some claustrophobia in this space. The direction is pacy, again possibly with an eye on appealing to an online generation with shorter attention spans, to the extent that in the opening dialogue, Max's lines even sound surprisingly rushed. Later, though, Ron Cook unfolds the full complexi-



The Homecoming, written by Harold Pinter, directed by Jamie Lloyd. Starring Keith Allen (Sam), Gemma Chan (Ruth), Ron Cook (Max), Gary Kemp (Teddy), John Macmillan (Joey) and John Simm (Lenny).

ty of Max's tormented and vicious soul.

Gary Kemp's Ted is rather more donnish than previous interpretations and yet contains flashes of a harder interior and hints of occasional bullying menace more characteristic of his father. Earlier productions made the homecoming academic more of an outsider to the family dynamic. His chilling resignation to his own repression is a tragic journey, which is caught perfectly by Kemp. Somehow his teacherly demeanour lends greater credibility to the unravelling of his relationship with his wife.

Keith Allen plays put-upon uncle Sam, the chauffeur, with a camp flourish. There are hints in the quips of his brother that Sam is gay, but this is the first production I have seen in which his portrayal gives this dimension full rein. His lack of conventional masculinity is his escape valve from the otherwise suffocating male insecurity and misogyny which run rife in this family, and are so well portrayed by John Simm's Lenny, a

real tour de force of urbane, sneering menace.

Gemma Chan, as Ruth, succeeds in capturing a woman haunted by her past. John Macmillan shows a powerful frustration as boxer Joey, lacking the words to voice his hard experience within this dysfunctional family.

The special lighting and sound effects by Richard Howell and George Dennis respectively are the seventh character. The leads are periodically caught in their own world of torment as sounds and flashing lights accentuate their paroxysms of pain. For an earlier generation, Pinter's intense script sufficed to convey this. It is debatable whether this new underlining technique is necessary, but it is brilliantly executed and acted.

I was fortunate to have the chance to meet Pinter in person not long before his death. It was at the 2007 premier for the film remake of "Sleuth", starring Michael Caine and Jude Law, for which Pinter had written the screenplay (he also had a brief cameo on a television screen within the film). In the original 1972 film Caine had played the younger man to Laurence Olivier's older man so it was a nice twist that in the remake, Caine reappeared, but this time as the older man. Pinter was already quite frail then and in a bizarre way, worthy of one of his plays. He was sat alone in a corner at the party afterwards, a lone unsung hero of the night. Yet when I approached him he was very happy to chat. His psychological insight and mordant wit shines on in this admirable and welcome revival.

The Homecoming was at the Trafalgar Studios from 15 November 2015 to 13 February 2016.

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Every Wednesday at 2pm, Matinee Classics bring some of the world's favourite films back to the screen, tickets are just £1.75 for those over 55. Wherever possible the films will be screened from 35mm prints. Films will have a live cinema organ prelude from 1:45pm.

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The Pirate - March 30
Brigadoon - April 6
April in Paris - April 13
Copacabana - April 20
South Pacific - April 27

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Pot of gold in Fitzrovia for someone. A rainbow forms over BT Tower as viewed from Cleveland Street. If you have any scenic photos of the neighbourhood please send them to us — news@fitzrovia.org.uk

Picture puzzle

The thin white duke in Fitzrovia



How well do you know Fitzrovia?

Can you recognise this mural and identify where it is?

No prizes we are afraid. But for the answer look under the Dining Detective picture on page 15.



'The Piano Man' No 4 by CLIFFORD SLAPPER

January 10th was a very sad day, with the loss of a London boy who had become a musical and artistic titan. David Bowie was an artist of enormous influence within almost every area of cultural life. His inspiration has already launched a hundred fashions, a thousand bands and a million songs. He stood head and shoulders above his nearest competitors in musical innovation, as well as edge or cool.

Aged 11, I bought my first album: Aladdin Sane, and never looked back. I retained a lifelong love of Bowie as well as his extraordinary pianist, Mike Garson. I went on to become a pianist myself and in recent years was fortunate both to work with Bowie and to write the first biography of Mike Garson, at his invitation.

In his early days, David Bowie was no stranger to the streets of Fitzrovia. When the UFO Club opened in December, 1966 at 30 Tottenham Court Road, "freaks came out of the woodwork from all over the city", in the words of Joe Boyd, one of the clubs founders. Bowie saw Syd Barrett perform there



Cartoon by Chris Tyler

with Pink Floyd and it had a profound effect on him, informing his own work throughout his life.

His first meeting with Tony Visconti, who would become the producer of numerous albums of his, including "Blackstar", released on Bowie's birthday just two days before he died, was at the offices of a publishing company cheekily calling itself Essex Music International (hence "EMI") in July 1967, at 68 Oxford Street (on the Fitzrovia side). A few doors away was (and is) the 100 Club, where Bowie performed several times with the Lower Third, as early as 1965.

The Tiles Club, hosted by my good friend Jeff Dexter, who also DJ'ed there, was not strictly in Fitzrovia, being situated on the

Soho side of Oxford Street, roughly opposite Essex Music. Bowie played there on 13th April 1967 with The Riot Squad ("The Complete Musical Entertainers") which saw one of his earliest ventures into using theatricality and make-up as part of the show. During their brief existence, The Riot Squad recorded a version of The Velvet Underground's "Waiting For The Man", which remained a mainstay of Bowie's repertoire through the years.

One final, if tenuous, connection between Bowie and Fitzrovia is of special relevance and interest to me. In the 1930s, his father, Haywood Stenton Jones, was a young jazz enthusiast new to London from Yorkshire, who had inherited £3,000, which he invested in helping the career of his then wife, Hilda Sullivan. She was a singer who was known as "Chérie - The Viennese Nightingale" (she is said to have fled from the political situation in Austria at the time).

In his final years in the 1960s, Jones also encouraged his son's nascent musical career. In the 1930s, his fortune was completely lost through several ventures, each with Hilda as the featured artist, the last of which



BT Tower on 11th January 2016. Photo: Clifford Slapper

was a piano bar called the Boop-A-Doop, which was located in the Swiss Club, The Schweizerbund at 74 Charlotte Street. In later years it was Charlotte Street Blues, at which in 2010 I ran my "Slapper's Club" weekly "piano bar" night in the basement - without knowing at the time about my esteemed predecessor there, or the link to Bowie.

Sadly, the building has since been demolished.

Looking back through our archives

See also <http://archive.fitzrovia.org.uk>

10 years ago

Kenneth Williams diaries broadcast

Fitzrovia News, Spring 2006: A new BBC 4 television drama based on the diaries of former Fitzrovia resident Kenneth Williams was due to be broadcast, reported Katherine Hayes.

He lived opposite Great Portland Street station until his death in 1988 and often drank with fellow comedians **Kenneth Horne, Richard Murdoch, and Tommy Cooper** in the Fitzroy Tavern.

"Williams also frequented Olivelli's restaurant in Store Street. The Middlesex Hospital was where he and **Diana Dors** would visit friend and Carry On co-star **Andrew Ray** who was

undergoing treatment at the hospital's psychiatric ward. Ray was eventually asked to leave because of his noisy visitors."

A raid on a 24-hour strip and drinks club in Goodge Street in the early 1960s was described in his autobiography by retired Metropolitan Police Commissioner, Sir John Stevens.

He won a commendation for bravery for his part in the raid as a raw recruit based at Tottenham Court Road police station. They tackled four armed men who were part of a protection racket who were carving up the owner, a Greek Cypriot called Paphos. Blood was everywhere and one person's arm was nearly severed.

Stevens chased the Irish leader of the gang who was brandishing an axe. The young

policeman hit him over the head with his truncheon so hard that it broke (the truncheon). With blood spurting from his head the gangster was gouging the eyes of his assailant when reinforcements arrived.

Appeals were made to renovate the then 25-year-old mural in Whitfield Gardens near Goodge Street station. The artists **Mike Jones** (who did the top half) and **Simon Barber** (who did the bottom half) described some of its features.

An architect with a key in his back, to symbolise being a machine of the developers, is just below the top left. A family sitting around a table in the top centre include **Dylan Thomas** (who lived in Fitzrovia) and a man reading Tower (the predecessor of Fitzrovia News).

The lower half includes a waiter from one of the area's many restaurants, a Bangladeshi family involved in the rag trade, and a border collie called Mick who regularly visited the gardens.

40 years ago

Playground opening an instant success

Tower, March and April 1976: The playground in Whitfield Street (the Warren) opened in time for the Easter holidays and proved an instant success with local children thanks to the efforts of local volunteers over several months.

Teams of students from the Polytechnic of Central London (now renamed University of Westminster) had cleared away all the stones and dirt from the site. And Middlesex Hospital students donated £300 from a Christmas revue which helped finance the fence, floodlighting and goal posts.

The doctors in Middlesex Hospital, however, were watching television in the common room when "two men in white coats came in, switched the set off and took it away 'for servicing'. Later that day, the same men walked into the main hall, took the flowers off the huge centre table and marched out with it," reported Tower.

"You've got to hand it to the thieves for their brazen cheek, but it makes you wonder what

else people can get away with in hospital without being challenged."

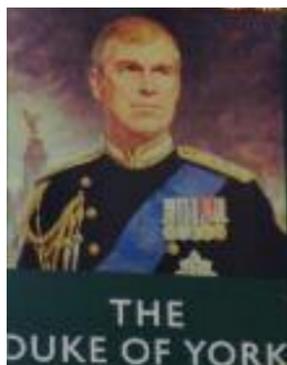
Tower, which was three years old, also reported the opening for use of the Fitzrovia Neighbourhood Centre at 39 Tottenham Street.

Two staff had over 100 years' service between them in L Fern coffee suppliers at 27 Rathbone Place, which had been there since 1903. **Mr Van**, a Belgian, joined as a shop assistant in 1919 and got the job because he could speak four languages and the other applicant knew only three. **Sidney Ringwood** started in 1926 as a tricycle rider, and though now aged 65 was still known as "the boy".

Residential parking was introduced by Camden in 11 Fitzrovia streets (including Charlotte, Cleveland and Whitfield Streets) - for a cost of £1.25 a week.

A series of eateries where you could get a decent meal for under a pound was started. The first was the **Rambler Cafe** at 145 Cleveland Street, run by Sam and Marje, where prices ranged from 30p for sausage and chips to 75p for steak and veg and they came in larger portions than others.

The second was **Peter and Andrew's** in Charlotte Place which provided Greek Cypriot and English meals ranging from 30p for egg and chips to 90p for steak and chips. Lamb casserole or roast ribs of lamb were a speciality.



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WHAT'S ON AROUND FITZROVIA

Email news@fitzrovia.org.uk by May 19 for the June 2016 issue, and put "Listings" in the subject box.

LIVE MUSIC

All Saints, 7 Margaret St: Organ recitals: Laurence Long, March 20; David Graham, May 22. Both at 7.15pm.

The Albany, 240 Great Portland St (thealbanyw1w.co.uk): Ukeleles on Wednesdays, 8pm.

Bolivar Hall, 54 Grafton Way: Pedro Barboza jazz quartet, March 10, 7.30pm. Free but book culturaembajadalondres@gmail.com. Nene Quintero Percussion Masterclass, Apr 12, 7pm, also free but book as above.

King & Queen, 1 Foley St: Folk once a month on Fridays 8-11pm (visit web.mustradclub.co.uk). Judy Cook, Laurel Swift, and Ben Moss, March 18. John Kirkpatrick, Apr 22. Michael Sheehy Band, May 13. Scaledown alternative live entertainments last Friday of the month (theorchestrapi.com)

Simmons, 28 Maple St: Live music every Wednesday evening.

UCL, Haldane Room, Gower St: Chamber concert of Baroque music, March 4, 1.10pm. Chamber music on revolution, March 17, 5.30pm.

The 100 Club, 100 Oxford St (the100club.co.uk): Complete Madness, March 25. The Darling Buds, April 2. Cockney Rejects, April 8, 9. Mods Mayday, May 6. Eddie and the Hotrods, May 20.

See **London Palladium Theatre** for more live music.

THEATRE

Bloomsbury Theatre Studio, 15 Gordon St (thebloomsbury.com): Bright Club (UCL researchers night of comedy), March 22, 7.30pm (pre-book philippa.richardson@ucl.ac.uk).

Camden People's Theatre, 58-60 Hampstead Rd (cpttheatre.co.uk): Egg, March 5. The Paddock (experimental comedy), monthly on Sundays from March 6. The Seagull, or why Masha always wears black, March 11. This is not an egg, March 17. Daughters of the Curry revolution, March 18-19. With Force and Noise (punk, protest and psychology), March 23-24. The best of both worlds: a busker's opera, March 25. Calculating Kindness (the life of George Price), March 29-Apr 16.

Dominion Theatre, 269 Tottenham Court Rd (dominiontheatre.com): The War of the Worlds, starring Jimmy Nail and David Essex, until July. The Bodyguard, starring Beverley Knight, from July 15.

London Palladium, Argyll St (palladium.londontheatres.co.uk): Glen Hansard, March 16; Bryan Ferry, April 20, 22; Bellowhead, Apr 23; Roger Hodson, Apr 28; Elvis Costello, May 10, 11, 13, 14;

CINEMA/FILM

All Saints, 7 Margaret St: Of Gods and Men (Xavier Beauvois' film about Trappist monks amid Islamist violence in Algeria), March 10 after evening mass.

Bolivar Hall, 54 Grafton Way (cultura.embavenez-uk.org): London Socialist Film Co-op screen films at 11am on the second Sunday of each month. The Will of the People, and War is Beautiful (both about Spanish Civil War) March 13; Together (deaf people in East End docks), and Si. Se Peude, Seven Days at Pah Barcelona (housing direct action), Apr 10; Jose Marti: The Eye of the Canary (Cuban exile), May 8.

Green Man, 36 Riding House St: London Animation Club, first Tuesday of month. Odeon, 30 Tottenham Court Rd: Weekly film details from www.odeon.co.uk or 08712 244007.

UCL Petrie Museum, Malet Place: Monstrous or misunderstood: Furies, March 10, 6pm (pre-book events.petrie@ucl.ac.uk). Monstrous or misunderstood: Sirens, March 23, 6pm (pre-book as above).

Regent Street Cinema, 309 Regent St: Double bill: The Lady in the Van (4.25pm), and Dad's Army (6.30pm), Sat, March 5. Matinee classics every Wednesday at 2pm, £1.75. See page 18. For daily programme visit regentstreetcinema.com/programme.

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.

POETRY

Bloomsbury Theatre Studio, 15 Gordon St (thebloomsbury.com): Bang Said the Gun, poetry for those who don't like poetry, March 31, Apr 28.

PUB QUIZZES

The Court, 108a Tottenham Court Rd: Every Sunday, 8pm.

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

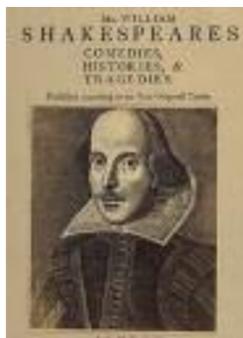


Mark Farrelly playing Quentin Crisp: See *Sohemian Society* under Talks.

EXHIBITIONS

British Museum, Great Russell St (britishmuseum.org): **FREE**: Life and sole footwear from the Islamic world, until May 15. Hoards: the hidden history of ancient Britain, until May 22. Light, time, legacy: Francis Towne's watercolours of Rome, until Aug 14. Krishna in the garden of Assam: the cultural context of an Indian textile, until Aug 15. **PAY FOR**: Cicily: culture and conquest, from Apr 21. Sunken cities: Egypt's lost worlds, from May 19.

UCL Art Museum, Wilkins Building, Gower St: Revolution under a king: French prints 1789-92, afternoons until June 10.



UCL Main Library, Wilkins Building, Gower St: Fair play and foul: connecting with Shakespeare at UCL (pictured above), until Dec 15.

UCL Octagon Gallery, Wilkins Building, Gower St: Cabinets of consequence (works of UCL geographers, neuroscientists, archeologists, zoologists), Apr 4-Nov 11.

UCL Petrie Museum, Malet Place (ucl.ac.uk/museums/petrie): Akhenaten: heretic, visionary and icon, afternoons until Aug 27.

Wellcome Library, 183 Euston Rd (wellcomecollection.org): States of Mind: Tracing the edges of consciousness, until Oct 16. This is a Voice (the material quality of the voice), Apr 14-July 31. Permanent exhibitions: Medicine Now, and Medicine Man.

TALKS

Sohemian Society, Wheatsheaf, 25 Rathbone Place: Quentin Crisp, by Mark Farrelly, March 16, 7.30pm.

UCL Darwin Lecture Theatre, Malet Place (events.ucl.ac.uk): Tuesdays and Thursdays (1.15-1.55pm) during term time. Reproduction without sex, March 8. Ovarian cancer screening, March 10. On the origins of life a chemist's perspective, March 15. Bones, mummies, tuberculosis and ancient DNA, March 17.

UCL Petrie Museum, Malet Place: The women behind Petrie excavations, March 5, 10.30am (pre-book events.petrie@ucl.ac.uk). In shadow: fragments of the Amarna Palace, March 8, 1.15pm.

WALKS

London Literary Pub Crawl, every Saturday, 5pm. Start at the Wheatsheaf, 25 Rathbone Place. LondonLiteraryPubCrawl.com.

London Walks (£10, Over 65 £8): Bohemian Fitzrovia, Goodge St station, March 12, 7.15pm. Beatles Magical Mystery Tour, Tottenham Court Rd station, every Sunday 11am, and every Thursday, 11am, Wednesdays 2pm from February. Rock'n'Roll London, Tottenham Court Rd station, every Friday, 2pm.

St Giles in the Fields Church, 60 St Giles High St: Walk in the fields, Richard Cohen, circular walk, May 8, 30pm

OTHER EVENTS

UCL Grant Museum of Zoology, 21 University St: Animal Showoff (jokes about animals), March 9, 6.30pm (pre-book at zoology.museum@ucl.ac.uk). Dead, life drawing (artist supervises drawing of dead animals), March 15, 6.30-9pm.

UCL Main Campus, Gower St: Festival of Astronomy, March 10-12. Web: ucl.ac.uk/youruniverse

ART GALLERIES



Alison Jacques Gallery, 18 Berners St: To 3 March: Ryan Mosley / Anatomy and the Wall (pictured above). 6 April - 14 May: Maria Bartuszova. **Edel**



Curwen Gallery, 34 Windmill St: March 3-31- Robin Richmond, Living Landscape (pictured above).



Assanti, 17A Newman St: 16 Mar - 23 April: Ad Minoliti. 16 Mar - 23 April: Dale Lewis (pictured above).

Evelyn Yard, Evelyn Yard: To 20 March: Lucy Stein & France-Lise McGurn/Neo-Pagan-Witch-Bitch.

Grad Gallery, 3-4 Little Portland St: To 30 April: Unexpected Eisenstein.



Ibid Gallery, 47 Mortimer St: To 2 April: Maria Taniguchi (pictured above).

Pi Artworks, 55 Eastcastle St: To 24 March: Nancy Atakan/Sporting Chances.

Full list of art galleries on our website: news.fitzrovia.org.uk

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