



THE ST MARYLEBONE SOCIETY NEWSLETTER

Autumn 2023 Number 369

www.stmarylebonesociety.org

Registered Charity 274082

GOOD AIR AT LAST, THANKS TO ULEZ

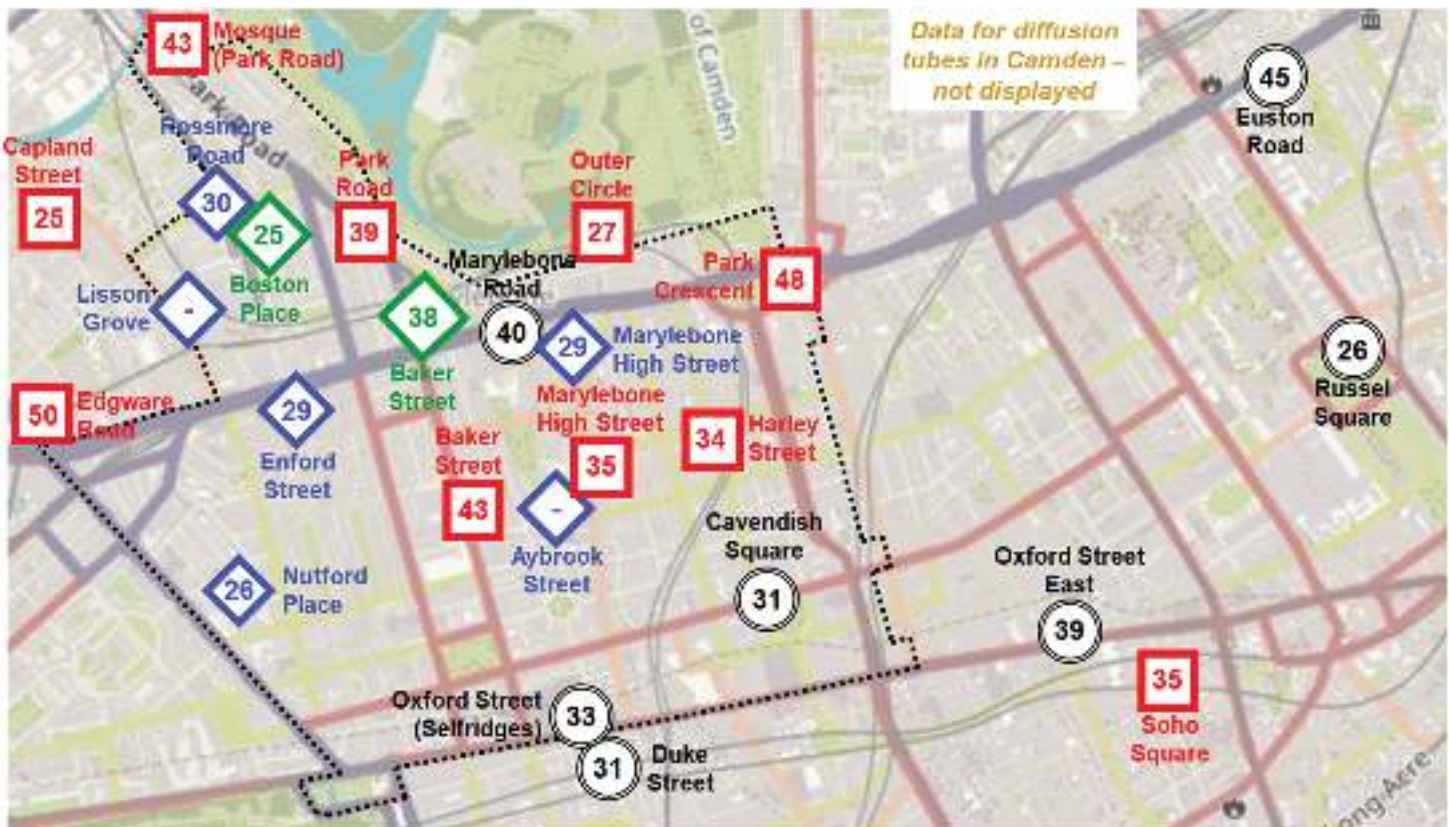


Chart 1: Map showing locations within and near the Marylebone Forum Area (dotted black line) where NO₂ was measured by reference monitors (black circles), NO₂ diffusion tubes (red squares) and Breathe London nodes (diamonds – blue for those installed near schools; otherwise green). The figure inside each shape is the average concentration of NO₂ in µg/m³ during the year to 31 March 2023.

Remember how clear and clean the air seemed to be during the Covid lockdown? Well, the good news is that it has stayed pretty good since then. That's what a detailed report shows by analysing data from all pollution measuring devices located in and around Marylebone. The report was commissioned by the Marylebone Forum*, with ward budget funding from Marylebone and Regent's Park wards. It was prepared by James Hewitt, an SMS member.

Nitrogen dioxide

The summary map (Chart 1) shows where three different types of pollution measuring devices were installed beside roads, and the latest annual nitrogen dioxide (NO₂) concentrations at those sites. Most of the Marylebone Forum Area now complies with UK roadside limit of 40 µg/m³ for NO₂. In streets with little traffic, NO₂ concentrations are around 25 µg/m³, comparable to "background" levels measured in

Russel Square or Capland Street. Only at the sides of heavily trafficked roads (Edgware Road, Marylebone Road and Baker Street/Park Road) is NO₂ still at or just above the legal limit. The datasets used in the report have not been validated, so their results are indicative, not definitive, but they are nonetheless reassuring. This picture is much better than the map from the North Marylebone Traffic Group's NO₂ survey in 2017 (SMS Newsletter, Autumn 2017).

Chart 2 (see p2) shows the decrease since 2015 in annual average concentrations of NO₂ measured by reference monitors – the most accurate and reliable sources of data. Cleaner buses and taxis and the central ULEZ were reducing pollution, and the Covid-19 lockdown hastened that. The recovery in traffic emissions after lockdown was quite shallow because extending the ULEZ from Marylebone Road to the North Circular probably kept most polluting vehicles away

from central London. "Background" concentrations of NO₂ (asterisked sites) are now half the UK legal limit.

Schools

As reported previously (SMS Newsletter, Summer 2022), ward councillors had installed six Breathe London nodes near schools and a youth club in Marylebone to monitor how pollution affected children and young people. Three of the five schools were situated close to but not on Marylebone Road and Edgware Road (see Chart 1). Indicative annual average NO₂ concentrations at the nearest roadside to their premises were below 30 µg/m³. This is reassuring because pupils spend most of the day well away from the road and indoors, where concentrations are probably a lot lower. Unfortunately, technical problems meant that the records for the Aybrook Street and Lisson Grove nodes were unusable or incomplete, but the data we have indicate no reason for concern.

Continued overleaf.

ST MARYLEBONE SOCIETY PLANNING WALK – JULY 2023

The 2023 St Marylebone Society planning walk focused on two important urban issues – housing provision and improving the public realm.

The walk started at Marylebone Station where Baker Street Quarter Representatives Penny Alexander and Will Dyson, explained their ideas for the extension of the quarter from Baker Street to Lisson Grove and ambitions to create a more civic and welcoming public space outside the station on Melcombe Place and Great Central Street.

Continuing along Bell Street we discussed the different design approaches to social housing – from Octavia Hill’s Ranston Street ‘model cottages’ (built in 1895 by architect Elijah Hoole and now Grade 2 listed) to the modern brutalist flats recently



Cosway Street development.



Proposed green landscaping at the corner of Edgware Road and Harrow Road.

opened up discussions on important issues to resolve for successful urban greening which included maintenance, unpredictable weather and the need to strike a balance between the potential 24-hour enjoyment of public space amenity and residents’ reasonable expectation of peace and quiet in the evenings and at night. This was picked up on Salisbury Street where a street gym has attracted anti-social behaviour and caused noise nuisance.

More successful was the planting further north on Fisherton Street, where new flats of mixed tenure enclose the public space with the many windows and balconies overlooking it, effectively policing it by what is termed ‘natural surveillance’. Further, the variety of species and structured design and layout of the planted borders creates a buffer between public and private space - vital for residents in Marylebone’s densely populated neighbourhoods. The various examples of ‘greening-up’ discussed on the planning walk illustrated the need for professional design expertise when creating public amenity spaces on our streets.

Interest in ‘guerrilla gardening’ has been raised by some residents, keen to adopt and improve the streetscape directly outside their homes. However, any ad hoc planting demands careful specification, long-term commitment to its upkeep and must accord with WCC’s street planting guidelines.

Leaving the ‘green spine’ we finished the walk with a visit to the West End Green Housing scheme on Edgware Road, designed by architects Squire & Partners. We were welcomed by Clara-Rose Wright and Meredith Beechey of the developer Berkeley Homes, who gave us a tour of the buildings inside and out, including an opportunity to experience the aerial view of the walk we had taken that afternoon.

They explained the rationale for the phasing and design of the existing and proposed blocks within this very tall, modern, high-quality and impressive transformation of a large, vacant site - the development of which the society has been involved with for many years.

Critical to its success is the treatment of the spaces between the buildings at ground level, especially at the junction with the Westway flyover where planting is vital to combat poor air quality and improve public amenity. An interesting sustainable initiative is their plan to use the redundant pedestrian subway for harvested rainwater storage; to be recycled to irrigate their extensive planting proposals.



Ranston Street model cottages.

completed on Cosway Street.

Cllr Paul Dimoldenberg explained the history of the street and story of Eliza Armstrong who, in a journalistic sting, was apparently sold into prostitution for £5 at the Marquis of Anglesey public house on nearby Ashmill Street. Eliza was the inspiration for the fictional character Eliza Doolittle in George Bernard Shaw’s play Pygmalion.

Between Bell Street and Frampton Street runs the new ‘green spine’, a Westminster City Council initiative to create a linear park. The planting is still to be established and our walk along it



WCC North Planning Team and St Marylebone Society planning committee members at the ‘Green Spine’ on Fisherton Street.



Discussions with Berkeley Homes representatives.

The planning walk ended in traditional style with drinks and conversation at *The Chapel* Public House. Previously called *The Pontefract Castle* and built early 19th century, it has been much altered but retains its façade and an original barrel-vaulted function room at 1st floor. It is now approved for demolition (20/06148/FULL) and will be replaced by a 7-storey hotel.

If you would like to join the planning committee please contact the Gaby Higgs at planning@stmarylebone.org
Gaby Higgs

SALOME AND THE BAPTISTS AT HOLFORD HOUSE

Original postcard, Collection of CP.



Fig. 1. Maud in her Salome costume, which she designed and made.

Maud Allan the celebrated dancer lived for 30 years in the west wing of Holford House in Regent's Park, the sub-lessee of the Baptist College (see our Summer 2023 newsletter for the history of the building).

Beulah Maud Durrant was born in Toronto in 1873, to a shoemaker and his wife who moved to San Francisco in the 1870s with their two children. Maud was gifted: she could draw and sculpt; by age 13 she was a fine pianist – and a music teacher by 19. Her extraordinary musicality was noted throughout her life, and she went to Berlin to continue her piano studies, sailing in February 1895. Two months later, her brother Theo murdered two young women in the family's church, hiding their despoiled bodies in the building. The shocking murders, extended trial, and Theo's execution in 1898 left Maud and her family permanently traumatised. Stranded in Berlin, Maud attempted to continue studying, supporting herself by sewing corsets, and giving English lessons. In 1901, she attended Ferruccio Busoni's masterclass¹, and he was impressed by her untrained, freeform dancing: she then decided to pursue

"classic"² dance (in the style of Isadora Duncan and Ruth St Denis). She made her debut in Vienna in December 1903, and gave her first public performance as "Maud Allan" in Brussels at the end of 1904. Then she toured Europe, sometimes as a member of Loie Fuller's troupe.

Maud had seen Oscar Wilde's play, *Salome* in 1904³. Two years later in Vienna, she presented a dance called "*The Vision of Salome*". The revealing costume she designed (fig.1) provoked immediate controversy and some venues refused to host this piece. But in September 1907, she danced privately before King Edward VII in Marienbad, and he asked Alfred Butt to engage

her at the Palace Theatre in London⁴. There she remained for four years and was hugely successful. Statuettes of her and costume jewellery, modelled on her Salome outfit, were sold. A ship was named after her in 1909. Salome cigarettes used her image on a cigarette card. Enid Nesbit wrote "*Salome and the Head*"⁵, and there was also an anonymous erotic novel called, "*Maudie*"⁶. Numerous artistes parodied her performance, including the female impersonator, Malcolm Scott (fig.2), and at least four cartoons and a playlet depicted Maud and several politicians of the day⁷. Maud was accepted into high society, and mingled with the likes of Herbert Asquith and his wife Margot. Maud was

thought to have had a liaison with the Duke of Westminster and possibly with others in Edward VII's circle, and there were suspicions of an intimate relationship with Margot Asquith. This would have political repercussions later. Margot Asquith paid the £500⁸ ground rent on the west wing of Holford House when Maud moved there. James Holford's banqueting hall became Maud's music room and was used for events attended by the likes of Ferruccio Busoni. Kaikhosru Sorabji⁹ played some of his works for Busoni there, and George Bernard Shaw came for tea¹⁰. (fig.3).

Maud seems an odd choice of sub-lessee for the Baptist College at Holford House. But her social status and her charm impressed the students and their teachers¹¹. The college was there for about 13 years of her 30-year stay: their portion of the building was requisitioned in WWI as an extension for St Dunstan's charity for rehabilitating blind servicemen, and they only returned around 1919, after the drama of the Rex v. Pemberton-Billing trial (see below), and moved out permanently eight years later. And Maud was often away touring during their tenure.



Fig.2. Malcolm Scott in Salome costume.

Original postcard, Collection of CP.



Fig.3. Maud's Music room in the west wing of Holford House, Regent's Park, with Jacob Epstein's sculpture of her.

Although by all accounts she was an extraordinary dancer, Maud's success rested entirely on *The Vision of Salome*, as she discovered during later tours. Between 1910 and 1915 she visited Russia, the USA, South Africa, India, and finally Australasia - where she had to boost audiences by performing Salome. (While she was absent, her home and magnificent garden was tended by her secretary and a gardener). In 1915 her Salome dance was showcased in the lost silent film "*The Rug Maker's Daughter*". But by 1916, interest in the Edwardian decadence of Salome was waning and Maud's tour of the USA ran out of funds in Buffalo that year. Her father was dying by then, and she returned to her parents' home in 1917.

In early 1918, Maud was offered the leading role in Oscar Wilde's *Salome* in London. The play was banned in Britain, but could be staged by societies giving performances for members only.

The novelist Marie Corelli brought the advertisement for the initial performance to the attention of Noel Pemberton Billing, then the independent MP for Hertford (1916-1921) (Fig 5). Billing had been a boxer, an actor and fought in the Second Boer War. Later he became an aviator¹², a promoter of air power, an inventor, and

a publisher.

Billing was also a conspiracy theorist, and amplified all the populist hysteria and agony of WWI Britain in his weekly journal, *Vigilante*¹³. In January 1918, his journal asserted that 47,000 English people, listed in a 'black book', were at risk of blackmail by Germany for their sexual depravities, and those included men of the Royal navy, and the wives of cabinet ministers (a veiled reference to Margot Asquith, whom he hated). In February, Corelli's alert led to an article in Billing's journal titled "*The Cult of*



Fig.5. Noel Pemberton Billing.

the Clitoris". It suggested that if police were to seize the list of people attending Salome, they would have found several thousand of the people named in the mythical 'black book'. Maud was a perfect target - because she was identified with Oscar Wilde, wore a daring costume for her interpretation of *Salome*, and was known to be a friend of Margot Asquith¹⁴.

Foolishly, Maud sued for criminal libel, and the trial was utterly wrenching for her. Judge Darling¹⁵ was a shockingly incompetent old prude, profoundly ignorant of the sexual practices detailed by the defence. Billing revealed in court the murders carried out by Theo: "*he sadistically led Maud through Theo's history and then discussed with her various sexual perversions each of which he claimed to find in Salome*"¹⁶. Lord Alfred Douglas (Oscar Wilde's erstwhile lover 'Bosie') appeared for the defence. He had converted to Catholicism and was married, so was glad of this opportunity to denounce Wilde. But he had to be carried from court when he began raving uncontrollably¹⁷. One of Billing's writers, Captain Harold Spencer, discharged from the army for "paranoid delusional insanity", lied in court, asserting that he had evidence of German plans to blackmail British Citizens. Billing's star witness was



Fig.4. Exterior View of the west wing.

Eileen Villiers Smith. There have been suggestions that she originally made contact with Billings as part of a political plot to discredit him - a response to his attempt to unseat Lloyd George's government. She met him, slept with him, and in court she claimed that she had actually seen the 'black book'. When asked for names, apart from the Asquiths and the British ambassador to Italy, she named Judge Darling, at which point she was ejected. And yet Billing was found not guilty, and left to cheers, while Maud fled to California and her mother. Eileen Villiers Smith was punished for her behaviour: her bigamous marriage was exposed and she served nine months in prison, a reduced sentence, as she gave a sworn statement condemning both Billing and Spencer for perjury.

Two years later, Maud emerged to tour again, performing in various countries with her mother by her side. In 1925 she toured in America, and finally appeared in vaudeville in San Francisco in 1927. By then her mother was ill, so Maud moved her to London and sold her remaining jewellery to fund nursing care until Isabella died in 1930.

When the Baptists moved out in 1927, Maud acquired the residue of their lease, and briefly held the entire building (Fig.4). By that time, Margot Asquith was widowed and impoverished, and Maud had little money. She exploited friends for loans, and in 1928, aged 55, she started an affair with her much younger secretary, Verna Aldrich, who was besotted with her. Verna was wealthy, and found

herself paying for the lease. By 1930, Maud owed the Crown Estate thousands of pounds, so she attempted to start various businesses in the property. She started a school of dance, but there are no reports of its success, and she briefly opened a school of art, which only had two pupils, and closed when the instructor emigrated. She suggested a film school and a film studio extension to the building, but the Crown Estate wouldn't countenance any commercial filming on site. She also proposed a golf and tennis school, which of course led to furious protests by the existing golf school on the other side of the garden. The Crown Estate wanted to evict her, but a direct appeal to Lloyd George resulted in a new lease. She never could clear her debts, but the West Wing represented her past triumphs, and she refused to move until the bombs in 1940 made it impossible to stay.

Cynthia Poole

Notes

¹ Ferruccio Busoni, concert pianist, conductor, teacher and composer, still much performed today. He taught a masterclass for "young virtuosi" at Weimar in 1900 and 1901.

² "Classic" or "Expressionist" dancing was untrained dancing in the supposed style of the ancients, as interpreted by the likes of Loie Fuller, Doris Humphrey, Ruth Saint Denis and Isadora Duncan. Amazingly, on her final return to California during WWII, Maud ended up working in the same aircraft factory as Ruth St Denis. In a 1908 article headed "*Maud Allan the Rage in London*" the "*New York World*" declared that Allan had

"studied old Greek and Assyrian manuscripts and tablets" to absorb all she could of "ancient dance lore."

- ³ Max Rheinhardt's new production of *Salome* premiered in Leipzig in 1904, and then in Berlin.
- ⁴ The Palace Theatre at Cambridge Circus. Built as an opera house, then became a music hall.
- ⁵ Enid Nesbit's book is described as "painfully indigestible" by Felix Cherniavsky.
- ⁶ Currently available on Amazon! The identity of the author has not been discovered.
- ⁷ "Salome and the suffragettes", published in the weekly magazine, "*The Referee*".
- ⁸ £70K P/A today.
- ⁹ Kaikhosru Sorabji: reclusive English/Parsi composer of strange and difficult piano music.
- ¹⁰ G. B. Shaw had been a music critic for several newspapers, and continued to publish critiques of music and plays throughout his life.
- ¹¹ At least one student wrote an account of an event Maud hosted for them. See Felix Cherniavsky, "*The Salome Dancer*".
- ¹² NPB founded the company that became *Supermarine*, later to design the *Spitfire*.
- ¹³ Started in 1916 as *The Imperialist*, renamed in 1918.
- ¹⁴ Margot Asquith was then the target of a smear campaign suggesting she had German sympathies.
- ¹⁵ Judge Charles John Darling, 1st Baron Darling, member of the Privy Council (1849–1936).
- ¹⁶ Felix Cherniavsky, "*The Salome Dancer*". Note: this is the best source on MA's life - FC's father and uncles were musicians who toured with Maud, and the family looked after her in old age and were her executors. FC's research archive is held by DCD, Toronto.
- ¹⁷ *Sisters of Salome*, Toni Bentley, 2002, p80.

OFFICERS OF THE SOCIETY

2023

Patron: Lord Montagu

President: Lord Adonis

Co-Chairs: Cynthia Poole
and Mike Wood

Hon. Secretary: Mo Parkes

Hon. Treasurer: Liz Queenan

Council Members:

Gaby Higgs (Planning Co-ordinator)
Cynthia Poole (Local History, Planning)
Robert McAulay
(Newsletter and Membership)
Mike Wood (Local History)
Ian Wylie (Planning)
Patricia Kleinman (Planning)

INAUGURAL SMS SUMMER LECTURE AND TOUR OF THE RESTORED CHURCH

On 21st June the SMS held its first Summer Lecture - which it is hoped will become an annual event. The inaugural lecture entitled *"The £13 million Lift – the story of the refurbishment of a Grade I listed church"* was given by the Revd Canon Dr Stephen Evans. In a fascinating and highly entertaining lecture, with the aid of slides, Stephen took us through how the simple need to provide disabled access and fix the roof had grown into a highly complex restoration project that left almost no part of the church untouched. These additional elements had included repairs to the decorative plasterwork, the belltower, the chandeliers and



glazing. Plus structural strengthening of the trusses in the roof space, the addition of fibrous plaster ceiling supports, not to mention thorough cleaning and repair of the external stonework. Finally, there had been a complete historically appropriate

redecorating, including much fine gilding-work.

The lecture was followed by an extensive tour of the church including rare access, through the beams and trusses in the roof space, to the roof itself. Where, in addition to wonderful views, members were able to admire the beautifully crafted leadwork and immaculately laid slates, many displaying their sponsor's dedication.



This very well-attended event was rounded off by refreshments in the Browning Room.

Fittingly, all proceeds from the event were donated to the Church's 'Changing Lives' Fund.

Ian Wylie



CORPORATE SUPPORTERS

Baker Street Quarter Partnership
Blandford Estate Residents' Association
Chiltern Court (Baker Street)
Residents Ltd
Clarence Gate Gardens
(Freehold) Limited
Crown Estate Paving Commission
Fellowship of the School of
Economic Science
Howard de Walden Estate

Ian Wylie Architects
Mac Services
Marylebone Theatre
Old Philologists
Portman Estate
Runaway Athletics Limited
St Marylebone Parish Church
The Seashell Restaurant
Ward & Burke

EVENTS IN MARYLEBONE

The St Marylebone Society

AGM 2023

Tuesday 21st November from 6.00 pm
Meeting starts promptly at 6.15 pm
7.00 pm Talk by Gaby Higgs
"Saving Marylebone Station"

ST MARYLEBONE PARISH CHURCH, 17 Marylebone Road, NW1 5LT www.stmarylebone.org

St Marylebone Parish Church has partnered with the Royal Academy of Music for a series of free lunchtime concerts. Future dates are **27th October; 24th November and 26th January 2024.**

There is an organ recital programme which includes recitals on the **25 November and 3 December.**

Wed. 1st November, 6.30-8.00 pm
Lecture by Dr Elizabeth Baigent on housing reformer **Octavia Hill**. Free, but tickets must be booked via the website.

The church runs many activities dealing with wellbeing, as well as a regular social event called the Sew Social every first Tuesday in the month between 2pm- 4pm.

MARYLEBONE THEATRE

www.marylebonetheatre.com

As well as one-night events (see the website), future productions include:

19 Sept – 4 November: 'The White Factory'.

The White Factory explores the life of Yosef Kaufman, a Holocaust survivor from Lodz, haunted by his wartime experiences as he tries to build a new future in 1960's Brooklyn. Tickets: from £20

9 November, 19.30: 'An evening with Poet Laureate Simon Armitage'.

Poet Simon Armitage will read a selection of his own poems as well as excerpts from his four Middle English translations. Tickets: from £12

24 November – 7th January 2024: 'A Sherlock Carol' DEM Productions, Fat Goose Productions and Theatre Nerd Productions. By Mark Shanahan. Tickets: from £15

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS,

66 Portland Place W1B 1AD

www.architecture.com

To 24 February 2024: 'WIDE-ANGLE VIEW: architecture as social space on the Manplan series 1969-70'.

A ground-breaking exploration of architecture's impact on society. Through the lens of the pages of the Architectural Review magazine. The exhibition displays over 70 original photographs offering unique insights into society in the late 1960s and exploring themes that resonate today. Free exhibition.

BAKER STREET QUARTER

www.bakerstreetq.co.uk

Always have events and wellbeing activities as well as food and drink markets; walks and tours. Have a look online. There are weekly '**Street Food Pop-Ups**' at **George's Pocket Park** (located close to the junction of George Street and Baker Street) between 11.00-15.00. Future '**Street Food Pop-ups**' are planned for **1, 8, 15, 22 November.**

At **55 Baker Street** there will be a '**Street Market**' from 12.30 -16.00, on **19th October, 2, 16 November, and 14, 28 December.** On the **31 October** there will be a '**Halloween Walk**' from 1800 - 19.00; on the **15 November** a '**Great Literary Walk**' and on **Tuesday 5 December** a '**Christmas Lights Walk.**'

LISSON GALLERY, 67 Lisson Street, and 27 Bell Street

www.Lissongallery.com

Opening Times: Tuesday – Saturday: 11:00am – 6:00pm.

Nov 2023 - January 2024 at 67 Lisson Street, following his first exhibition in New York at Lisson Gallery in 2022, Japanese sculptor '**Masaomi Yasunaga**' presents a new body of experimental work for the gallery's London space. Yasunaga is known for his unconventional vessel forms, using glaze as the primary material, and layering on raw materials from rocks to metal and glass, which he displays on beds of gravel.

Nov 2023 - January 2024 at 27 Bell Street, in a distinctly Duchampian gesture – combining playfulness with the readymade – '**Ai Weiwei**' has used Lego bricks to make new works that comment on today's society and the art of the past. His *Untitled (After Van Gogh)* was inspired by an image of the 2019 locust plague in Pakistan which reminded him of van Gogh's oil painting *Le Semeur au Soleil Couchant*, 1888. Ai has also created portraits, images from his own personal history and reimaginings of his sculptural works using Lego as a medium to create images which critique and question our present moment.

THE ROYAL ACADEMY OF MUSIC www.ram.ac.uk

The RAM has an extensive programme of classical, modern, and jazz concerts and master classes during term time. All are open to the public. Some concerts are free entry but for all concerts tickets must be booked in advance. The Season ends on the **5 December 2023.**

Tuesday 21 – Friday 24 November at the Susie Sainsbury Theatre at 7pm the Royal Academy Opera present '**Ariodante**' by Handel HWV 33. David Bates conductor, Olivia Fuchs director, Yannis Thavoris designer, Jake Wiltshire

Chiltern Railways Public Meeting:

Modernisation of train services and Regeneration of Marylebone Station

Thursday 9th November 2023,
18:00 – 19:30
at London Business School,
117 Marylebone Rd, London W1H 1FP
Please pre-register on this link:
<https://forms.office.com/e/Fzh0Y60xsM>

lighting designer. One of Handel's most passionate and dark operas. £25 - £50 concessions £15; under 35s £15

Sunday 3 December, at the Duke's Hall at 12 noon. The last of the series of Bach in Leipzig. Iain Ledingham director. Bach's glorious setting of '**the Magnificat**' with traditional Latin and German texts inserted especially for performance on Christmas Day 1723. Tickets £20, concessions £16.

THE LONDON ZOO

www.Londonzoo.org

Open every day from 10am – 6pm. Much to do and see.

December 2023. The Magic of Christmas at London Zoo. Santa is heading back to London Zoo this Christmas, along with a host of festive activities for the whole family. Full details will be coming soon, but they confirm that Santa will again be visiting throughout December. Their Christmas grotto experience regularly sells out early, so if you'd like to be among the first to know when tickets go on sale, sign up on their website.

THE COCKPIT THEATRE in Gateforth Street

www.Thecockpit.org.uk

There are many very interesting plays, concerts. Too much to try an itemise here. Please login to their website.

10 – 15 October – Steinbeck World Premier of an adaptation of 'Cannery Row', John Steinbeck's classic novel by Sam Chittenden. **Cannery Row** is set during the Great Depression in Monterey, California, on a street lined with sardine Canneries. A wide range of colourful characters show a nostalgic slice-of-life that celebrates camaraderie, contentment and tolerance whilst also highlighting the hardship, violence, and hard-earned fun of the time.

The theatre will host events in the **EFG LONDON JAZZ FESTIVAL 2023.** '**Jazz In The Round**' presents a week-long programme of events at The Cockpit. From their "**on-your-feet Emergence gigs**", to their annual stages at 'Love Supreme', to their flagship monthly jazz nights in London.

Monday 13 November – Nim Sadot; **Wednesday 15 November** – Elliot Galvin; **Thursday 16 November** – Respair; **Friday 17 November** – Hejira; **Saturday 18 November** – Urvashi