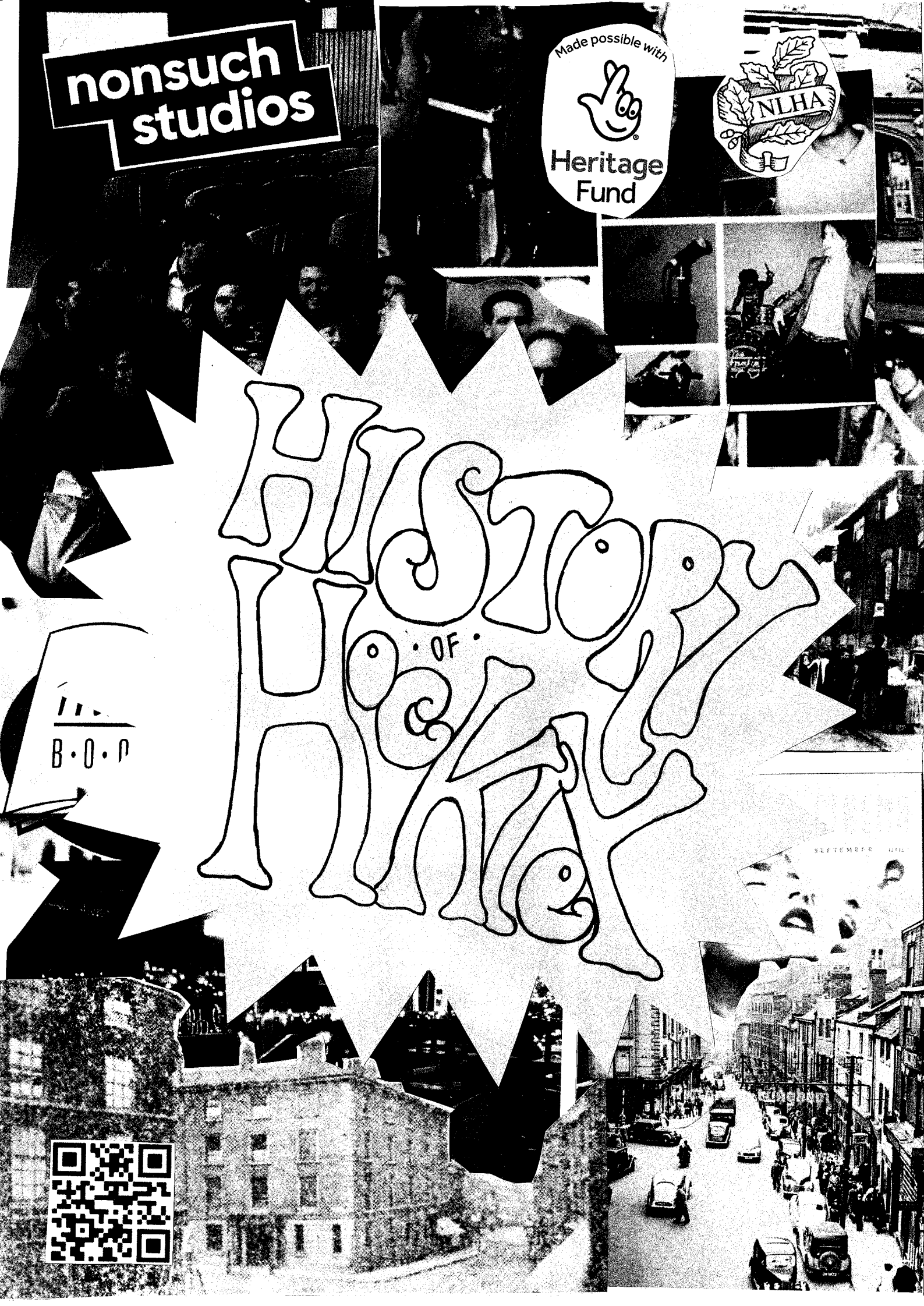


nonsuch
studios



History OF H&A





WHAT IS LENNOX STREET UNLOCKED?

Lennox Street Unlocked is our National Lottery Heritage Funded project that explores the history of Lennox Street and the wider Hockley area over the last 100 years. The project is focused on the lived experience of the area: anecdotes of why you would come to Hockley, the favourite shops from the area, and the people who lived and worked on the streets!

As a part of the project, we have run workshops, creating a community for local researchers, bringing in local historians for talks, and working with the University of Nottingham to learn more about how archives work.

This exhibition is designed to show off what we have learnt.

We invite you to step back in time into the world of Hockley over the last century, we have worked to bring to life elements of the area that stand out the most; Art, Film, Books, and Music.

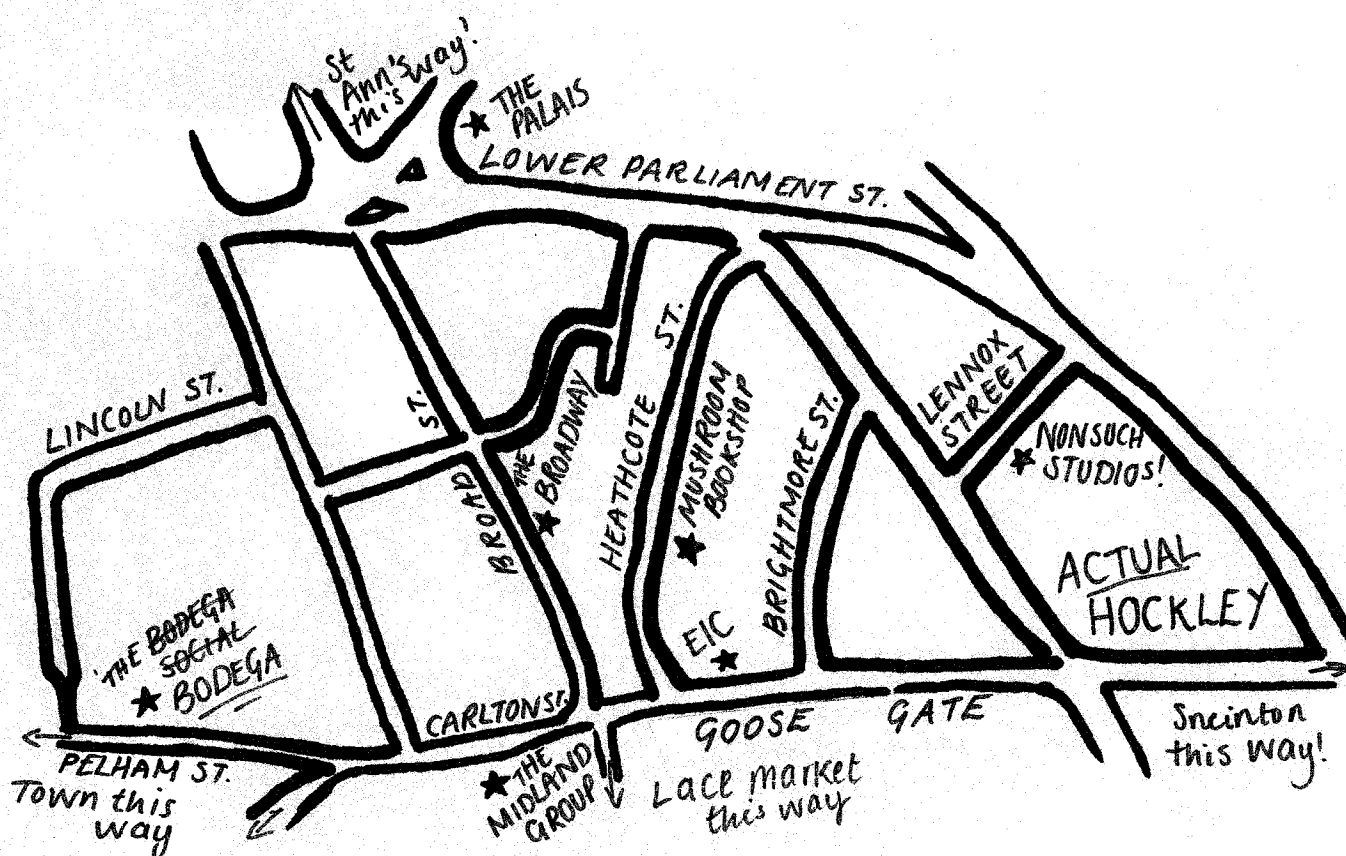


'Hockley' means a lot of things to a lot of different people.

The traditional definition, and the only place on an older map that would be marked as the word Hockley, is the short stretch of road between Goose Gate and Sneinton Market, however over time this has evolved to mean the streets extending down to this area too. For the purpose of this project, we have set our boundaries of Hockley to include the top of Pelham Street, and of course Lennox Street, as organisations in this extended area are often considered to be a part of the community of

'Hockley' in the modern day.

HERE'S OUR HOCKLEY:



KENT & COOPER LTD
Nottingham
100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

ARCHIVISTS

LENNOX STREET

UNLOCKED

To support the research we were undertaking as a part of our project, we enlisted the help of local people interested in history. Every other Wednesday, we ran a session that looked at different forms of history: Official records, Maps, Photos and Images, and Oral History. We discussed the different uses, and biases, of each and how they might apply to the history we were investigating.

HOCKLEY: A HISTORY

Over the last century, Hockley has witnessed an incredible shift from cramped, industrial living to the alternative arts scene it is today.

Lennox Street, where Nonsuch Studios is based, can be used to view this in microcosm.

MEDIEVAL REMNANTS

During the Archivist investigation in the local and national archives, they discovered that the space where Nonsuch now is used to be on the boundary of the city, near the city walls. When our building was being constructed in 1934, a discovery was made of at least 90 skeletons, in around two burials that were underneath the previous buildings. Archaeologist, Scott Lomax, believes these bodies are from the Fifteenth-Century, and could potentially have connections to the outbreaks of plague during that period.

A SUNDAY NIGHT STRUGGLE AT STAPLEFORD

The story of a night struggle between two men and a man, the first of which was described in the National News at the time, is now being told in a book by Mr. W. H. R. Jones, of the National News, who was present at the scene. The book, which is now being published by the National News, is a full and complete account of the events of the night, and is a most interesting and valuable contribution to the history of the time.

LORD HOWARD DE WALDEN'S HEIR

The story of the heir of Lord Howard de Walden, who was a member of the House of Commons, is now being told in a book by Mr. W. H. R. Jones, of the National News, who was present at the scene. The book, which is now being published by the National News, is a full and complete account of the events of the night, and is a most interesting and valuable contribution to the history of the time.

TAKEN ILL DURING

The story of a man who was taken ill during the night, and who died the following day, is now being told in a book by Mr. W. H. R. Jones, of the National News, who was present at the scene. The book, which is now being published by the National News, is a full and complete account of the events of the night, and is a most interesting and valuable contribution to the history of the time.

For Final

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See Pages

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Two

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RELIGION AND SOCIAL CHANGE

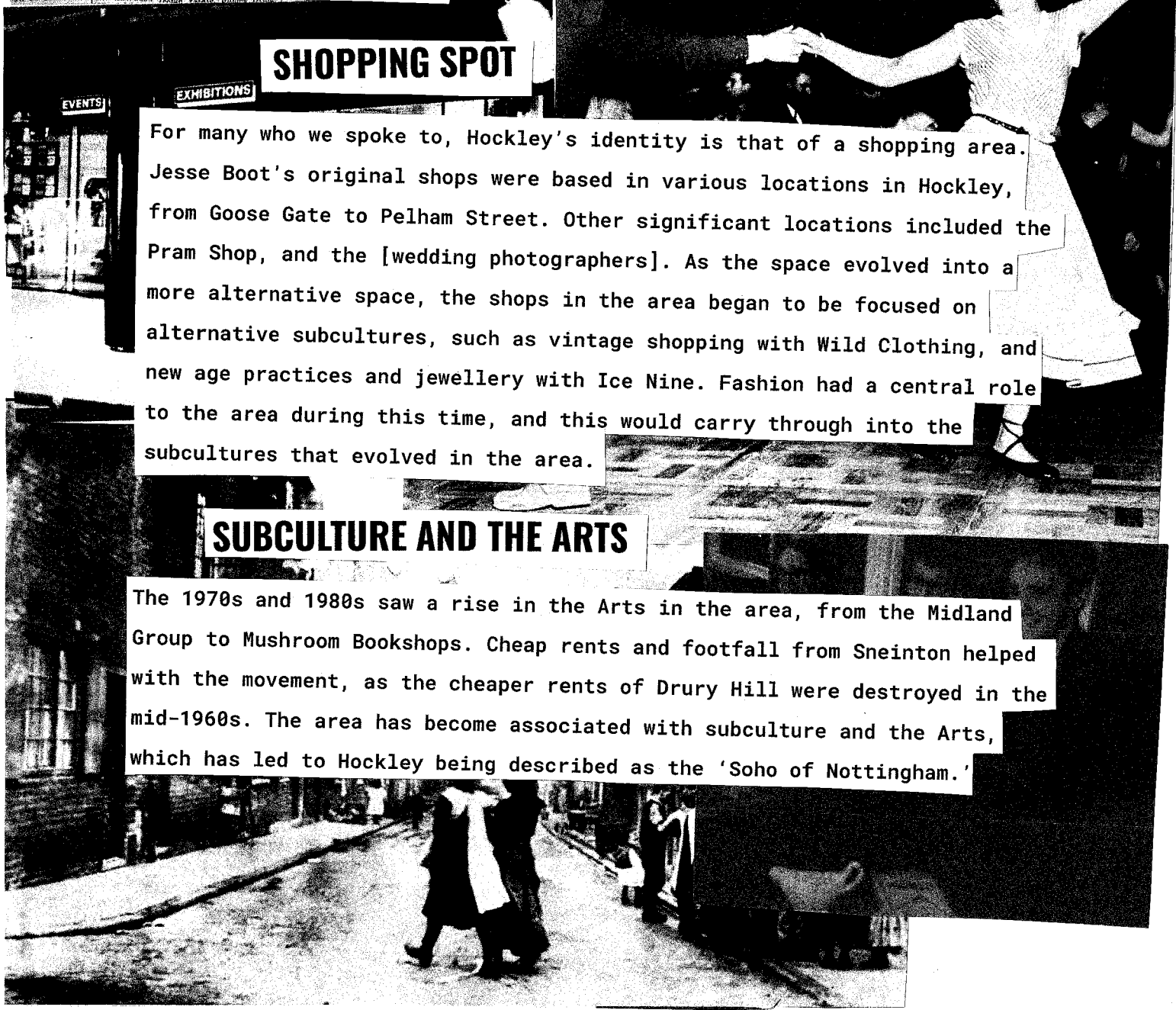
Hockley's past is tightly woven with the threads of religious change. Major buildings in the area now, such as the Broadway and Peggy Skylight, were constructed by Christian groups in the Nineteenth-Century. This religious expansion in the area matches the expansion of the urban population, with many people living in the back-to-back houses that filled roads such as Lennox Street during the height of the lace trade. The people who lived in Hockley during this time would have been of the working class, and would have had to leave the area at the start of our period when the back-to-back houses were demolished in the 1930s as a part of a slum clearance programme run by the City Council.

SHOPPING SPOT

For many who we spoke to, Hockley's identity is that of a shopping area. Jesse Boot's original shops were based in various locations in Hockley, from Goose Gate to Pelham Street. Other significant locations included the Pram Shop, and the [wedding photographers]. As the space evolved into a more alternative space, the shops in the area began to be focused on alternative subcultures, such as vintage shopping with Wild Clothing, and new age practices and jewellery with Ice Nine. Fashion had a central role to the area during this time, and this would carry through into the subcultures that evolved in the area.

SUBCULTURE AND THE ARTS

The 1970s and 1980s saw a rise in the Arts in the area, from the Midland Group to Mushroom Bookshops. Cheap rents and footfall from Sneinton helped with the movement, as the cheaper rents of Drury Hill were destroyed in the mid-1960s. The area has become associated with subculture and the Arts, which has led to Hockley being described as the 'Soho of Nottingham.'



Mushroom Bookshop

ROSS BRADSHAW

worked at Mushroom Bookshop, a radical bookshop on Heathcote Street, from the late 1970s to the 1990s. His first visit to Nottingham was shortly before his move, visiting Mushroom as it was a big attraction. He recalls seeing a sign saying 'SOCIALISM WILL COME RIDING A BICYCLE.' He moved in 1979.

The business at that time was under collective ownership, Ross becoming the fifth member. During this time, Mushroom was solely based at Number 10 Heathcote Street. At this time, the shop sold more than just books, with candles and incense being a primary focus too. Ross joked that the books sold at Mushroom during this time

smelt strongly of incense, and probably would still to this day. The books on sale focused on fiction as well as political and alternative content. Hockley was

becoming a thriving area, and the bookshop was becoming popular. The noticeboard was of importance to the local culture, with many people

meeting their future partners through the adverts. Mushroom made the decision at this time to change the focus of their shop, moving away

from the candles and emphasising their focus on the books. The shop space at Number 10 was becoming increasingly packed. Next door, at Number

12, there was a secondhand bookshop, the Drury Hill Bookshop, that was moved during the demolition of the Drury Hill and Narrowmarsh area. The

gentleman who ran the shop was getting older, and Kate who worked at Mushroom approached him asking to take over the lease. He agreed, and

Mushroom expanded into the neighbouring unit, knocking the wall down between the two. They were now able to increase their events offering, as

well as enhancing the children's book section and offering Open University books. Their stock included a lot of feminist and LGBT+ stock, as well as books imported from America. Mushroom initially delivered

their stock locally on a bike, before investing in a yellow delivery van that was emblazoned with MUSHROOM BOOKSHOP in large, 'cheery' letters. The van enabled them to attend more events, with the

shop even going to Glastonbury one year. In 1987, Spycatcher by Peter Wright was banned in the UK for its content covering the actions of a Senior Intelligence Officer. Mushroom imported the book

from every wholesaler abroad, and had a full window display. Ross recalls a police officer visiting the shop and stating 'Do you realise that book is illegal.' When

Ross confirmed that he did, the police officer simply replied with 'Good luck.' In

1994, the bookshop was raided and attacked by a group of over thirty fascists. Ross bore the brunt of their attack, as he was attempting to hold the door shut. Shortly

after, Ross left the Mushroom after nearly twenty years. He later established FIVE LEAVES BOOKSHOP near Market Square. Mushroom Bookshop is understood to be more

political than Five Leaves, however that is not necessarily true. Mushroom's political work included supporting the miners strike, LGBT+ rights, and

protesting the Falklands. Mushroom Bookshop finally closed in the early 2000s.

TWO
DOCA



Now available
MUSHROOM BOOKSHOP
GIFT VOUCHERS
£5 or £10 — tasteful designs,
can be spent on anything we stock.

CHRIS CANN

was one of the two founders of Mushroom Bookshop. Originally, the bookshop was set up because 'they liked books and wanted to save the world.' They moved to Hockley in 1972, setting up right next to the Nottingham Cooperative Centre. It had previously been a baby clothes shop, and was a lot smaller than their original location on Arkwright Street. There was one room, and the back of the shop was separated from the main floor by a hanging bed spread. At this time, with only two members of staff, it was quite an informal set up. When they moved into Number 10 Heathcote Street, the set up became more official. The move also

offered them more space, which they used to sell artwork and items that were made by local creatives, only taking a small percentage as commission.

The shop was filled with patchouli and sandalwood incense, as well as badges that had political slogans and images of deities. Whilst still on Arkwright St., they would offer visitors free tea and coffee as they browsed but they had to give it up with the lack of space in the first Hockley location. Chris states that Hockley was a great area to be in, 'a lot happening' around them, with Ice Nine around the corner that would keep her in supply of jewellery, and Beehive that was one of the early vegetarian restaurants in the area and the first place she tried hummus. The area at the time was a hub for those who were interested in environmental care, with Hiziki as a spot where you would buy food and then go upstairs to plan a protest.

There was a feeling of like minded young people. A noticeboard in Mushroom was a community cornerstone, day. Often, Chris would staple leaflets together to make

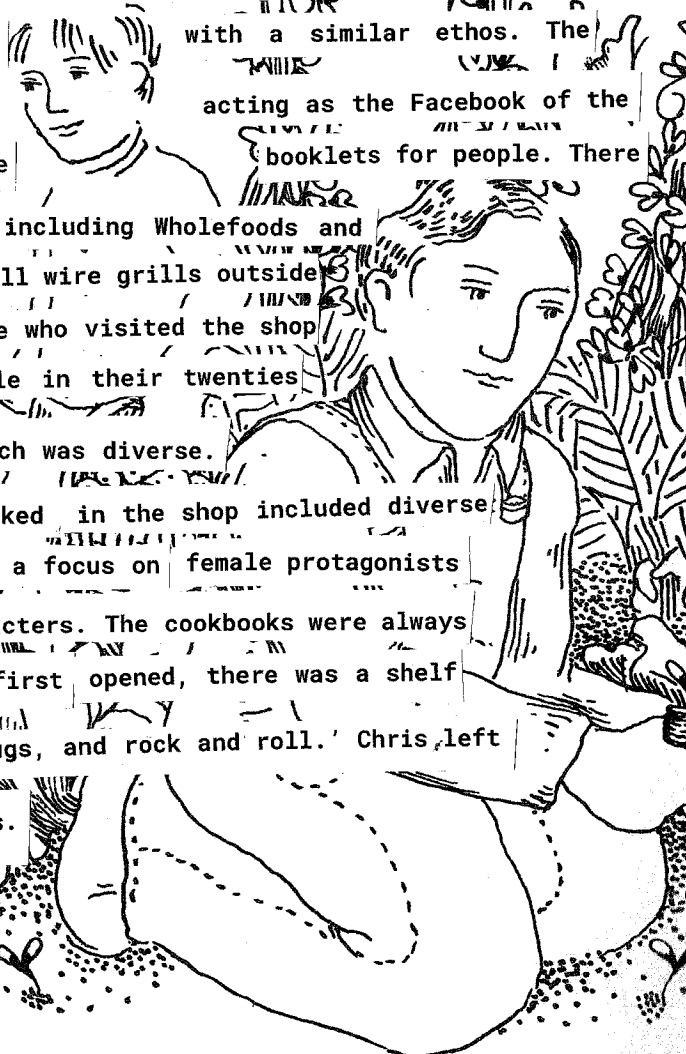
was a lot of vandalism on the buildings in the area, including Wholefoods and Mushroom who got their windows smashed. They had to install wire grills outside the shop for security. Chris recalls the range of people who visited the shop as being vast, but there were a lot of younger people in their twenties bringing their children for the children's section which was diverse.

The books that were stocked in the shop included diverse titles generally, with a focus on female protagonists and multicultural characters. The cookbooks were always vegetarian. When they first opened, there was a shelf dedicated to 'Sex, Drugs, and rock and roll.' Chris left Mushroom in the 1980s.

ADIES

MUSHROOM BOOKSHOP

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SEPTEMBER

STEVE MAPP

has worked at the Broadway Cinema for the last thirty-three years, starting in finance in May 1990 as the Broadway began. The space had been a cinema from the 1960s, showing foreign language films, as well as other films that would not get screened in the UK. In the early days of the Broadway, there was no money and they became the first cultural recipient of the EVDF. There were several organisations that were involved in the birth of the Broadway: Nottingham Film Theatre, New Cinema Workshop, Midland Group, CODA and the Nottingham Video Project, together with several members of the city's film community. Steve recalls the introduction of Broadband to the city coinciding with the Broadway's opening, with

the 'groundswell' of technological change acting as a backdrop for the new media centre. They

opened a second screen in the building, and initially opened without a bar. The project was bolstered by Adrian Wootton, who was Founding Director. At a film festival, Adrian Wootton had met

an up and coming film director called Quentin Tarantino who was showing his new film *Reservoir Dogs*.

Steve recalls how Quentin came to Nottingham twice during the early years, once in 1992 and then again in 1994. The second time happened to be for the UK premier of *Pulp Fiction*. The

Season
1963-64

premier had originally been booked for London, however it had been overrode by Quentin who said

it had to be in Nottingham. *Pulp Fiction*, straight from the Cannes Film Festival and subtitled in

French, was shown as a secret midnight screening, billed as a 'mystery film', however everyone in

attendance knew what it was going to be. Quentin introduced the film, and as the music started,

everyone in the crowd bristled with excitement. Steve smiled as he said, 'if you were there,

you would never forget it.' In the 1990s, Steve recalls how Hockley was quite run down due to

the recession. There were a few spots that would attract people, the Half Moon Cafe where arty and

cultural people went for lunch, and that had a greasy spoons vibe. The Broadway had become an

important magnet in the area, and a catalyst for urban regeneration. Steve states that whilst they

cannot claim to be solely responsible, they were attractive 200,000 visits a year.

The Broadway ran a series of schemes and projects for students and artists,

particularly focused on those who worked with technology as an

active ingredient in their practise.

Nottingham had a great reputation for creativity and DIY art, emphasised by NTU.

Steve Mapp is retiring this year.



criminal

MICHAEL EATON

first came to the Hockley as a child, growing up in Carlton he would attend the Carlton Operatics Society from the age of 10, and performed at the Nottingham Cooperative Theatre in a production of *Annie Get Your Gun*. As he grew older he would frequent the Nottingham Cooperative Centre more and more, getting a 'magnificent' film education at the Film Theatre from the age of 14, stating that it became his 'second home.' He remembers the space as an incredibly progressive



one, who were great supporters of the Arts. In the late 1960s into the 1970s, it was run mainly by volunteers. Martin Parnell, of Trent Book Shop in West Bridgford and BUX on Drury Hill, was the programmer for the film offering, and he also taught at the WEA on Shakespeare Street. Michael recalls how on Sunday, there was a double bill of older and classic films at the Film Theatre, fondly recalling seeing D. W. Griffith's *Intolerance* on one of the Sundays. Michael reiterated how significant these trips to the cinema were for him and his career, stating Nottingham was well served cinematically for a provincial town. Downstairs, there was the Rainbow Rooms which was a tea house that hosted tea dances, where mainly ladies would dance. Michael recalls how, one Sunday, he was at the Nottingham Film Theatre to see *Hour of the Wolf*. During the film, there is a line 'A minute can seem like an eternity' followed by a minute of silence for emphasis. However, due to the tea dance downstairs, the audience experienced a minute of faint music. There was a good bohemian life in Nottingham at this time, with Mushroom Books and folk clubs around the city.

In the 1990s when the space became the Broadway, Michael was involved in the development of **SHOTS IN THE DARK**. Adrian Wootton and Michael took a trip to attend a festival that combined different art forms, focused on the genre in all presentations. Adrian was the 'mover and shaker' of Shots In The Dark, a cross form genre festival that celebrates crime, thriller and film noir. Michael wrote a play for the festival every year, with the first plays performed at the Galleries of Justice. Michael also fondly mentioned the visits of Quentin Tarantino, recalling how he and his wife took Quentin to see the Major Oak. The Broadway became involved in international festivals in multiple ways, with Bouchercon being hosted in Nottingham in 1995, having only been hosted out of North America once before, when it went to London in 1990. This was, again, due to Adrian, who worked with Nottingham City Council and the Universities to get it there. Adrian's impact on the city was great, with high powered writers hosting talks and events becoming more frequent in the city. Michael emphasised how the range of talented

individuals who worked at all levels at the Broadway made it what it was. The bar staff were writers and musicians, and the parties to celebrate the closing of the festivals were full of this talent on display. In 2019, filmmaker Jeanie Finlay edited *Game Of Thrones: The Last Watch* from the offices at Broadway. In his discussion about the life in Hockley during his time working at the Broadway, Michael highlights the importance of fashion in the area; Wild Clothing and G Force being a source for the fashionable students who frequented

SHOTS IN THE DARK

the area.



PAUL HOUGH

first visited Hockley in the late 1970s as a Sixth Form student, on a school trip from

Belper to come and see *The Lace Maker*, a French film that was being shown at the Nottingham Film theatre. He remembers the cinema as having red velvet seats that were dusty. A few years later, after his time at polytechnic, Paul's first job was at the Midland Group on Carlton Street. He had stayed familiar with the area as he had friends who were attending what is now Nottingham Trent University. At the time, it was difficult to find a job, and in response the government had funded a job creation scheme that would pay young people £50 a week to work in relevant industries.

Paul recalls he had a choice between the National Tram Museum in Crich or the Midland Group, opting for the latter. At the time, the Midland Group had recently hired Nikki Millican to work on programming. They had a black box theatre with rake seating on the top floor of the building, where they would have performance art, theatre, music and dance. Everything that was used in performances had to be carried up the stairs by the staff members, including once a whole London cab! The Midland Group created an amazing space in Hockley with their arts centre. It included two galleries, a small cinema, offices, and the theatre on the top floor. During this time, Hockley was still a bit rundown. Paul talks of a moment where Neil Bartlett was outside the Midland Group in full drag,

as the Mistress of Ceremonies, enticing those piling out of the pubs inside to come and see a

performance. At this time The Midland Group was involved in the Performance Art Platform, an annual festival of live and performance art over four days. This focused on finding unfunded artists and newcomers, and platforming their art.

This festival would eventually evolve into the National Review of Live Art, moving from Nottingham to the Zapp Club in Brighton, London and finally on to Glasgow. Artists who were involved in the festival whilst it was in

Hockley included international artists such as John Giorno who founded Dial a Poem in the US and was star of Andy Warhol's *Sleep*; Kathy Acker, an American punk

author who wrote *Blood and Guts* in High School, plus other new artists such as

Theatre de Complicite and Akedemia Rucku. Paul left after 18 months/2 yrs to work at

Projects UK Newcastle upon Tyne but returned to the Midland Group to help out in a variety

of roles and assisted after its closure in 1987 in the emptying of the building on Carlton Street,

now the Pho Vietnamese restaurant. Whilst it was in Hockley, The Midland Group offered

groundbreaking visual art, theatre, film, video, exhibitions from UK, Europe and the

world whilst also showcasing the work of local and emerging artists way before

Nottingham Contemporary was even proposed. Working jointly at times with Arnolfini

Bristol & ICA London the venue also hosted exhibitions by internationally known

artists including; Robert Mapplethorpe, Paula Rego, David Hockney, Rose Garrard, whilst also

featuring local artists like John Newling, an amazing Nottingham artist whom Paul formed a lifelong

friendship, working later both with him as a colleague at NTU and documenting his work and they

continue to be friends with to this day! After leaving the Midland Group, Paul worked part time

at City Lights Cinema, now Broadway, as an usher and box office assistant. When Iain Simons,

Chris Bridges and Paul started the Game City videogame festival, a lot of the activity centred

around Hockley as the city's creative hub. Paul's working life in Hockley came full circle

his last role before early retirement was as Creative Learning Manager at Broadway working

on education projects across the city until late Summer 2020.



50th

PERF

NOTES: The highly successful 'Four Days of Ice Art' Group just as we went to press. Included was a debate between Neil Butler of the Zapp Club and a performance by 'Can Performance Be Popular?'

DAVE PITT

came to the Midland Group after working for Perspectives Theatre, an offshoot of the Key Theatre in Peterborough. He had come to Nottingham with Perspectives, in October 1982. By March 1983, he had moved on from Perspectives, as he was looking for a role that allowed him to explore the gay community in Nottingham, as he had recently come out. Dave started at The Midland Group shortly after, as the technical lead. He recalled the excitement of having his own space to

spec, the 80 capacity black box theatre that sat on the third floor of the building, and that companies would come in and take over, but he would always be able to reclaim the space once they had moved on. When he arrived, Dave recalls how the facilities in the theatre were rather basic, with no heating, not much lighting and uncomfortable chairs. In late 1983, money was raised to renovate the theatre space. Dave was given the responsibility to spec the theatre and did so on a limited budget. The renovations included new chairs, and a proper dressing room with a shower.

The Midland Group created consciously political theatre, with focuses on feminism and socialism, with favourites of Performance Director Nikki Milican being Theatre de Complicité. The organisation operated as a collective with everyone receiving the same salary. The Midland Group were involved in many of the left wing political movements of the time, and Dave recalls how during the miners

strike there would be weekly collections in the team meetings at The Midland Group to support

those striking. When Dave joined, the Midland Group had only been in the space on

Carlton St for four years, but was a much older institution. They had

been awarded a funding bid to do up the building, and had combined two spaces into one large arts centre. At the front on Carlton

Street, there was the main entrance, which had originally been

shops. This had two floors, as well as glass frontages so that

those walking past could see into the ground floor galleries.

Dave remembers how one visiting company had requested a real

pig's head as a part of their performance piece, and it was his

job to go and source it from the Mason Brothers, a wholesale butchers,

who laughed at his request and asked 'Do you want it smiling?' The

head was suspended down the central stairwell that the audiences had to walk past

to get to the theatre space. The Midland Group had many great artists

during their time, Dave recalls a Robert Mapplethorpe exhibition that was

particularly fantastic. Much of Dave's social life at this time was

connected to work, and he recalls the friends that he made with great

fondness, and many of them he would go on to work with again in

the years after the Midland Group closed. Dave left the Midland

Group in the summer of 1985, and went on to work at a variety of

other arts organisations around Hockley, however his first job

after the Midland Group was at Hiziki Wholefoods which he

describes as being a 'hoot!' His work places after this

include City Lights, Nottingham Playhouse and the Broadway

Cinema. Dave retired in 2015, and is involved in lots of

community events in the city.

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NOTTINGHAM'S TONY MARSON

was involved in the Environmental Information Centre on Goose Gate shortly after leaving the University of Nottingham in the late 1970s. The Environmental Information Centre was an offshoot of the Nottingham Friends of the Earth and launched in 1977. Tony had been involved in Nottingham Friends of the Earth from 1973 to 1976, and went full time for the local group, working for no money. The opening of the EIC was intended to help with distributing information and creating a centre for the movement. They chose 15 Goose Gate as it was central and cheap. There was a wine bar next door, and their landlord was Flitterman's. The centre opened with no money, and opened a charity shop to help with the rent and utilities. There was a library upstairs on the mezzanine along with meeting spaces, and offices to the back. Tony said he never found Hockley a threatening place, and he enjoyed the local businesses such as Mushroom Books, the Nottingham Film Theatre and other alternative shops such as Ice Nine and Down To Earth. He would frequent

the Lord Roberts for food. He recalls how the centre would organise waste paper

collections to help pay staff, around the city centre and out in Clifton. During

the Job Creation programme in the late 1970s, they were able to take on 10

employees. It was a young movement generally, with focus on the footfall from

Sneinton and the connection with the students. There was a strong community feel,

and connections with other people who worked in Hockley. Tony recalls the large

character of Tug Wilson, local police officer who is well known to the people of

Nottingham to this day.



BRING
BACK
TURNABLES
Friends of the Earth

SUE STARBUCK

initially came to Hockley in 1983 as her partner was a builder in the area, moving from Yorkshire. Her partner was also a big fan of Northern Soul, and knew people who worked at Birdcage, a boutique clothes shop. When Sue started working at SelectaDisc on Bridlesmith in accounts, she transitioned to being more involved in the alternative music scene. Whilst the shop itself was slightly outside of Hockley, the culture had reach and influence over the area. From here, she met Brian Selby and Ron Atkinson, legends of the local scene. Brian ran a Northern Soul night called Black Magic, and Ron designed the logos for the local bars and clubs. Brian and Ron together worked on a fanzine called Dispatch, an early example of Nottingham fanzine culture. In addition to this, Mark Allbones (Daddy Bones) worked on the "Bone Daddy" zine which lasted long into the 2000s, even being sold in New York. Both covered the bands, bars, fashion and clubs of the wider scene, and got their start in Selectadisc. The fanzine had an influence over its reader, moving Sue into the Alternative and Mod scene. She began to socialise at clubs such as The Bomb, The Garage, and the Angel, which became mainstays for her. One memory that sticks out to Sue is the Clash playing the Garage. In addition Sue was always impressed with the work of Bill Redhead. Whilst he was supposed to be in charge of student nights for the University, he used his contacts to put on some unforgettable gigs at the Palais de Dance, featuring bands like the Breeders, and some bands she'd rather forget! Sue recalls Hockley being an area for arty people, dictated by the price of rent. She states that as soon as the area got 'lively', the rates would increase and the arty folk would have to leave. Wild Clothing is a survivor of these fluctuations, being at its healthiest and most stable over the last ten years. An example of the quick moving nature of the area can be seen with Zuckermann's, a cafe set up by Brian Selby who also owned the Garage. Zuckermann's was set up where Cow is now, and was a cafe set up for the music scene, described by Sue as 'ahead of its time.' It attempted to combine venue space with a cafe space, a format that is seen in Hockley today in places such as Nonsuch Studios and the Carousel. It was a short lived venture that ultimately didn't catch on. Socially, Sue remembers how the "Bridlesmith lot" would frequent Jacey's Bar on Heathcote St. The pubs and bars would close at 11pm, and so they would get food before going to the club. Food wasn't the main attraction to the area, unlike today, and as such restaurants and greasy spoons often didn't last, often the clubs sold chips. This changed in the early 2000s, when Britain jumped on the culture of the European cities who used food as a way to socialise. She recalls G Force, a fashion brand that was based in Hockley, and 'could have given Vivian Westwood a run for her money.' It was stylised with wrought iron gates, and specialised in 'incredible knitwear'. She recalls Mushroom Bookshop as being important in the area, as well as mentioning its successor, Concoctions. Sue knew James Bailey, who was 'the guy' of Nottingham nightlife, running The Bomb and the Social, even opening the Heavenly Social in London. It was his encouragement that led to Sue becoming a DJ, mainly because James was running so much he needed her help. Selectadisc helped her learn to mix the music from "Select-a-Disco" which would move between James' venues. Sue is still a DJ as a part of Stiff Kittens and Sisters of Sound, hosting popular nights throughout Hockley.

SAM KEIRL

has worked at the Bodega for 7 years, starting at 18 due to his love

of live music. During his time, he has seen changes to the bar layout, to the scope of Bodega's events, and the impact of the lockdown on the venue. His highlights include seeing Sam Fender perform in 2018, as well as having to run and grab 20 Greggs sausage rolls for IDLES when they played in 2017.

Bodega has seen a range of different club nights during his time, from Electric Banana to Gold Teeth, the newer Indie Wednesdays, and the iconic Pop Confessional. Run by Martin, or Father Martin on a Friday night, Pop Confessional has been a long standing draw to the venue, and will reward club goers with a shot for their sins (a terrible song recommendation!) Martin has worked at the Bodega since its opening night under DHP. Sam notes that all of the DJs who run the nights in the venue are local, with the Bodega having close connections to the other venues in the city. Stiff Kittens, who run events at Bodega, have also run events at Broadway for Pride, as well as other spots around the city centre. Connections with the area are part of what have made the Bodega a central meeting point for many over the years. Sam highlights the connections with Ugly Bread Bakery, 31k, as well as the JamCafe and the newest coffee shop in the area, Dispatch. During festivals such as Hockley Hustle, these connections with other venues become even more special, as the area becomes the hub for music on that weekend. Dot to Dot is a festival that has grown exponentially over the past decade, and has been a showcase of the talents of the promoters at DHP. There have been many examples of artists starting small at the festival, and then returning a few years later to headline. Sam confirms that it is known as a place to catch bands before they get big, stating examples such as Yard Act, Sports Team, and Confidence Man. In the period between lockdowns, the Bodega took on the opportunity to expand their space to cater for the new requirements to sit outside. This led to the expansion of the Cobden Chambers beer garden, which is now central to the Bodega nightlife experience. Sam laughs, stating they were worried that it would drop out of popularity in the winter months as lockdown eased, but it has maintained its appeal. This has opened up and built on new connections with the Bodega, as they worked with local businesses such as Studio Chocolate who are based in the little alcove. Sam comments that you could probably spend a whole day in Hockley alone, enjoying what the scene has to offer. Its appeal has also made it a spot for tourists and students to come and take photographs, partly down to the art that

decorates the space. The art in the Bodega all came from local artists

with a connection to the space, from Laurence English and Sam

Minton, who decorated the outside with the murals, to Ben Giles

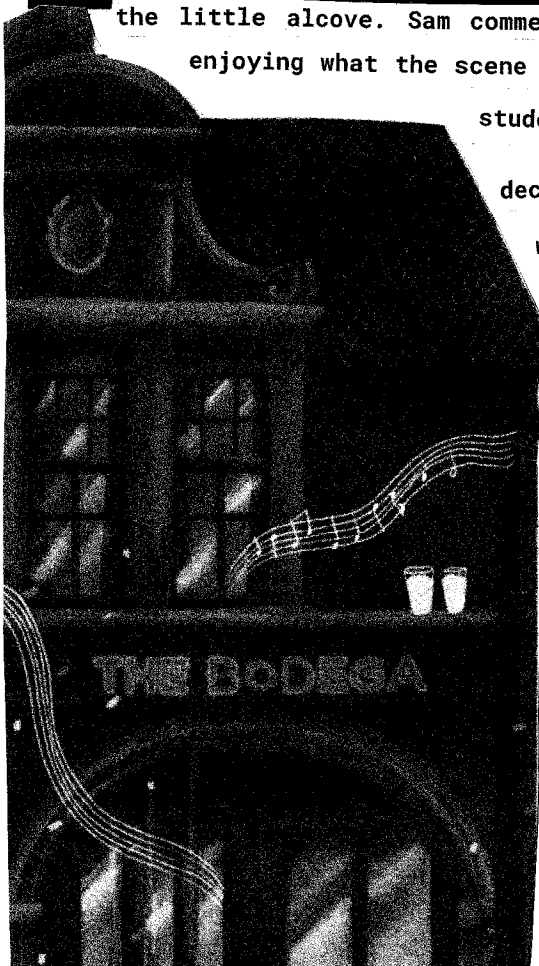
whose collage work has become iconic, sitting in the indoor booths.

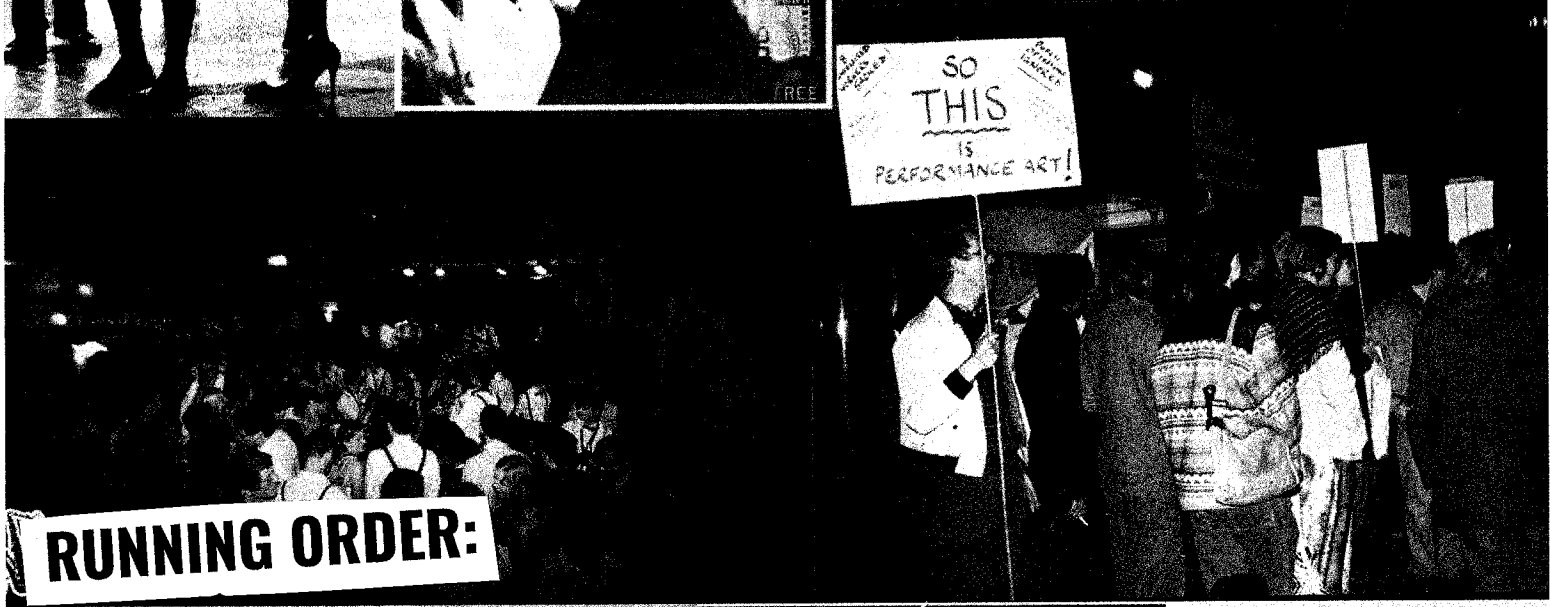
Bodega is a spot that much of what is iconic about Nottingham

gathers, from Matt Horne practising his comedy upstairs when

its quiet, to the mysterious Bodega lager, it is a

favourite in Hockley.





RUNNING ORDER:

EXHIBITION QUIET TIME OPENING
closed for soundcheck

10am to 4pm
4pm to 6pm

LAUNCH EVENT **LIVE MUSIC FROM:**

MARVIN'S REVENGE

8:30pm to 9pm

SANCHO PANZA

9pm to 9:30pm

ART WORKSHOPS FROM:

KLARA
SZAFRAŃSKA

MESSY
BRAIN

CURFEW 10pm!

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Those who spoke to us about their lives in Hockley; Ross Bradshaw, Chris Cann, Michael Eaton, Paul Hough, Sam Keirl, Steve Mapp, Tony Marson, Dave Pitt, and Sue Starbuck

Our incredible Hockley History Talks guest speakers: Panya Banjoko, Maureen Cooper, and Bob Massey.

Rose at Coles Sewing Centre.

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Georgi Scurfield, who was a brilliant guiding hand

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The artists and musicians who made our exhibition great: Sancho Panza, Marvin's Revenge, Klara Szafrńska, Messy Brain, and the Nonsuch Kitchen.