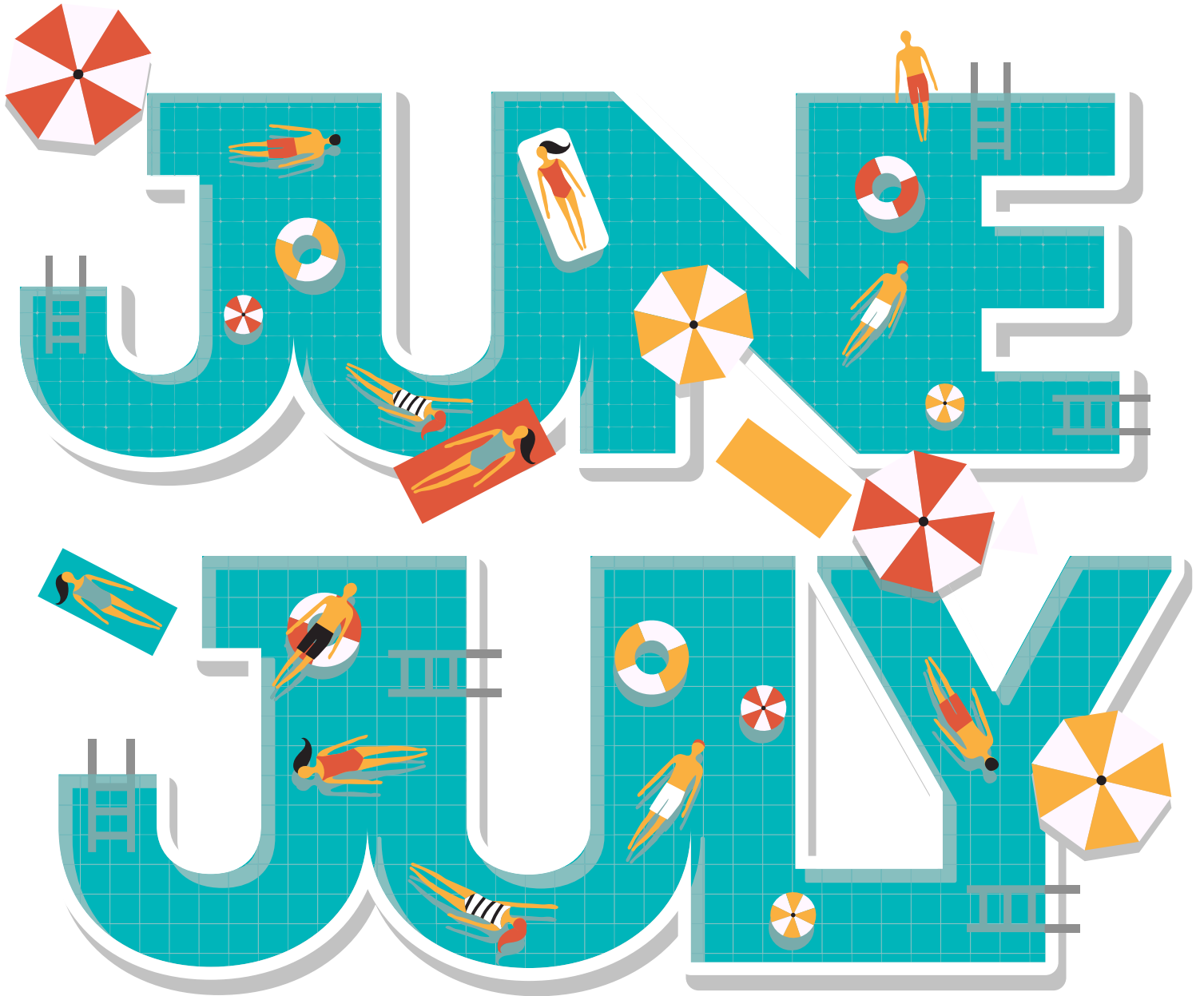


thecourt

June / July 2019



SUMMER IS HERE!

FINE DINING FOR GOOD ///
Latin American Pop Up Comes to Town

JENNIFER WARE ///
A Loving Tribute to Earl's Court's Grand Dame

BEWARE OF THE OOMPA LUMPAS! ///
Wonka set to thrill in June



Keeping
Life Local

An interview with Chef Martin Milesi

In 2018, Chef Martin Milesi and his team cooked for people in need in Earl's Court and found it to be one of the most emotional experiences of his life.

A year later, and Chef Martin returns from the lofty heights of his Una London restaurant in St Pancras Tower to open a new pop-up restaurant, Tú, at Refettorio Felix in St Cuthbert's Centre at Philbeach Gardens.

His plan is to cook for a community in need by day, and for the gastronomically curious by night.

Tú will offer paying guests affordable fine dining and the flavours and traditional recipes of Latin America with creativity, twist and shout every Thursday evening throughout June and July - great news as we wholeheartedly welcome independent restaurants with passionate chefs to our neighbourhood.

But Chef Martin has also offered his time and 20% of Tú's income to help disadvantaged people eat well at St. Cuthbert's Centre every Thursday lunchtime during the same period.

St. Cuthbert's Centre is a 30-year-old charity (one of the original trustees being Jennifer Ware RIP). In 2017, through a collaboration with Chef Massimo Bottura's and his non-profit organisation Food for Soul, Refettorio Felix set out to provide five star food to those in need in the area.

From this Philbeach Gardens hub, extremely high quality three-course lunches are made entirely from surplus food supplied by London's Felix Project and served by local



volunteers to residents in need. The world's most talented and community-minded chefs come and cook for the community, serving delicious, balanced meals that both feed the body and soul. This truly is an amazing charitable initiative.

"I am very proud to create and launch another restaurant concept in London, and this time in the St. Cuthbert's Hall. As soon as I heard that Massimo Bottura would locate his 'Food for Soul' project there, I started to think about how I can support the community and also create a new fine dining shared table concept that I could invite people to enjoy in the evenings" said Chef Martin.



Tú is the beta-version of the permanent restaurant that Chef Milesi is opening in London in 2020, and by coming to St. Cuthbert's Centre, he wants to reach out to people that enjoy a shared dining experience. "At Tú, we promote conversation in communal tables and offer affordable fine dining, which, I believe, is the future of creative gastronomy," he says.

Why is the sharing element so important?

"All my concepts are related to the surprise and belief that every night is different because of the variety of the people that come. We love to develop dining concepts where people do not know each other, they share the table with people they have never seen before, and that is amazing.

A: St Cuthbert's Day Centre, The Philbeach Hall, 51 Philbeach Gardens, Earl's Court, London SW5 9EB

READERS OF THE COURT CAN AVAIL OF A 10% DISCOUNT
Visit www.unalondon.com and use the code **(THE COURT)**

Alternatively, you can contact Chef Milesi on Instagram @martinmilesi

Tú offers a sharing menu in a fun environment, encouraging diners to try various dishes in three communal tables. Dishes will be sophisticated but casual, easy for everyone's palate like the "Chicharron con salsa verde", the "Fava beans acarajé", a "Trout aguachile", the "Arepa" or the acclaimed Argentine beef with smoked mashed potato and chimichurri. A real feast from Latin America. By buying your ticket, you are collaborating with St Cuthbert's Centre, the proud host of Refettorio Felix. Located in Earl's Court, the Centre has been a charity for almost three decades, dedicated to alleviating homelessness and helping vulnerable people transform their lives.

POP DOWN AND TRY OUT SOME GREAT NEW POP-UP RESTAURANTS AT THE PRINCE

EDU

Welcome back Edu! This contemporary Spanish food concept moves away from the classic tapas bar menu, and stays true to traditional ingredients. Think prawn tacos, burritos, wild mushroom croquetas. The wild mushroom croquetas with truffle alioli are one of the most outrageously delicious dishes I have ever tasted. The Padron peppers are also excellent - immediately transporting me back to good times in small Spanish towns in the mountains of Mallorca... really authentic fare.



Patty & Bun

London burger royalty and for very good reason. Using free range beef, bespoke recipes for their buns and making everything else in house, it's not hard to see why. We recommend their signature 'Ari Gold' Cheeseburger & Rosemary Salted Chips.



Homeslice

New for spring/summer! Homeslice arrives to The Prince. Wood fired pizza and a changing roll call of artisan toppings sets Homeslice apart from your average pizzeria. All come with perfectly crisp bases and delicious doughy crusts; order by the slice or get stuck into the magnificent 20-inch version. Half of their menu is always vegetarian - with at least two vegan options. They believe pizza is for everyone, Prince or pauper, and they look forward to serving you all.



Jefferies

Fried and Grilled chicken from the Patty&Bun crew. This pop-up takes its roots from P&B's 'Hot

Chic' Chicken burger and the Winger Winger Chicken Dinner confit BBQ wings. The team wanted to build a standalone fried chicken spin off, with all the same attention to detail, quality and love they put in at Patty. The menu is simple with a focus on accessibility, flavour and value.

A 14 Lillie Rd, Hammersmith, London SW6 1TT
W www.theprincelondon.com/ food

Community Film Review

"Memories of Fr Bill"

by local resident Tony Richardson

Fr Paul Bagott's afternoon tea catch up with Caroline Tod-Richardson and Verena Tschudin set in motion the making of a film project which told the story of an extraordinary man, Fr Bill Kirkpatrick.

Fr Bill was led to work in Earl's Court when it was rocked by the consequences of the HIV and Aids crisis. In the films we saw how he brought his deep understanding of human nature and spiritual sensitivity to change lives and attitudes.

Fr Bill touched the lives of many people who remember him with great love and affection. Such was the affection held that it soon became apparent, whilst researching the film, that a separate documentary should be made.

The documentary "Memories of Fr



Bill" comprised of a series of testimonies intertwined with original film footage charting Fr Bill's life from Vancouver, Canada, to Earl's Court, London. It focused on his remarkable life, legacy and ground-breaking initiatives many of which continue to this day.

Tom Young's atmospheric 'Scenes From The Life Of A Priest' was a intelligent and sensitive film. An 18-minute drama, skillfully charting Bill's early life working at his adoptive parents care home with his sister,

convincingly played by Archie Bradfield and Violet Tucker-Steel. Bill's calling to the church was beautifully portrayed by Paul Albertson, who captured the emotion and quiet, selfless determination that made Fr Bill so unique.

The final scene at Beatrice Place will stay with me for a long time.

Many friends and admirers of Fr Bill Kirkpatrick made this film possible. It came across so graciously I suspect that was divine intervention.

Memories of Fr Bill and Scenes From The Life Of A Priest will be screened to the general public as part of the upcoming Earl's Court Film Festival - 21 October to 1st November, 2019.

ECFF films have already had two community screenings this May in Soho and Earl's Court. Screenings will also be included in the Festival's outreach programme which operates throughout the year. See www.filmearls court.com for details.



LOCAL HEROES

Jennifer Ware The Mother of Earl's Court Sadly Leaves Us

Loving mother. Political activist. Bohemian local hotelier with a global outlook. Founding member of many of our most important local charitable and community organisations. Grand Dame, Jennifer Ware was the life and soul of Earl's Court.



1932 - 2019

Aged 87, Jennifer departed this world having lived a most incredible life, and her last months were, equally, a very special time. Truly blessed with the wonderful support of her family, her flat in Earl's Court Square was, as it has always been, an Open House, with people coming in and out, having a cup of tea, or a glass of wine, dropping in for a chat. Stephanie, Cilla and Jane, her daughters, provided around the clock care for her over her last months, tending her with

wonderful compassion and love. Jennifer died as she would have wanted to, in her own home, in her own bed with the casual noises of normal domestic life around her, with friends, family and dogs, and drinking Negronis or Ginger Wine to the end. She did not express any fear of death, she took it in her stride, and was even, at the last, smiling, and thinking of others. She was, quite simply, a remarkable a woman and will very much be missed.

Organisational Brilliance

The list of the different committees and organisations that Jennifer was involved with were numerous and covered a wide range of interests, but central were two themes: the health, physical, mental and emotional, and welfare of residents and for Earl's Court as a community. A trustee of the Chelsea Social Council, St Cuthbert's Centre and a founder member of Response Community Projects, and committee member of Earl's Court Square RA, ECNA and the Earl's Court Society. Importantly for many older residents, Jennifer was the mainstay in the organisation of the famous

Strawberry Teas in Earl's Court Square Gardens, an event very close to her heart. Jennifer served on the Council's Standards Committee for some years and recognised by the Baroness Hanham as being Mrs Earl's Court. So, whether it was the Tesco's and Warwick Road developments, Earl's Court/Courtfield/Redcliffe Local Planning Forum, West London Traffic Reform, the Earl's Court Study, or as an early Environmental Roundtable Group member, she was always there, providing her insight and experience. Her knowledge of the Earl's Court area was simply encyclopaedic.

Parting Thoughts – From Friends, With Love

'Inspiration' was certainly the best word to describe Jennifer; her energy, determination and sheer joie de vivre would have been extraordinary in someone half her age. Her presence and personality will be sorely missed.

Jen has certainly been a big inspiration to me and I'm sure you all too. A true Icon of Earl's Court, she was at the centre of our community forever and forever will be too.

Jennifer was a deep treasure and will be massively missed. I can say honestly that Jennifer became my second Mom. She was Mom to most of us to be honest.



I am not sure that they make many women like Jennifer nowadays, with her wonderful sense of fun and amazing ability to network everyone in order to get things done for her community. What a loss, she will be greatly missed.

I always identified Jennifer as the Queen of Earl's Court - I can still see her walking with a natural authority and a beautiful gaze. She was also an incisive and warm hearted supporter of my work, and I will remember her fondly.



ST PHILIP'S SCHOOL

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Boarding: Ampleforth, Eton, Harrow, Winchester



Notable Buildings

St Sarkis Armenian Church - Iverna Gardens

Gift or Guilt?

By Thaddeus Bell
One of the area’s most paradoxical buildings is more stumbled upon than a destination. On the south side of Iverna Gardens, the Borough’s tiniest communal garden square, is the equally diminutive St Sarkis Armenian church, which appears more like a folly than the central sacred space for an ex-pat community.

Built in 1922, it’s named after the 4th century Armenian warrior and martyr Saint Sarkis. The church was built in the memory of another Sarkis, the father of its benefactor and one of the world’s wealthiest men Calouste Sarkis Gulbenkian.

Iverna Court, the vertiginous block of flats facing St Sarkis, predates it by 35 years. Architects Metcalf and Greig, assured the London County Council that the flats would be occupied ‘by people in excellent positions... there is not the slightest vestige of possibility of their ever becoming tenanted by Artisans or the Working Classes’.

By 1900, the land occupied by St Sarkis was earmarked for a theatre ‘in the very best Theatrical artitectural [sic] style and in keeping with the traditions of Kensington as the Royal Suburb’. But nothing came of the project.

This serene building emerged from one of the 20th Century’s most violent episodes. Since the 16th Century, most of Armenia, home to one of the earliest Christian communities, had been occupied by the, majority Muslim, Ottoman Empire. It was also one of the Empire’s front-lines against Russia when WWI began. After a defeat against Russia early in the war, the ‘treacherous’ Armenians were blamed and in November 1914 ‘jihad’ was proclaimed against Christians. In the ensuing ‘Armenian Genocide’, 1.5 million Armenians throughout



the Empire were rounded up, forced to march to concentration camps and were massacred. Armenian properties were confiscated and, at the 1919 Paris Peace Conference, the Armenian delegation reported \$3.7 billion (about \$53 billion today) worth of material losses from the Armenian church alone.

Armenians in the UK were refugees from unspeakable horror and, having been persecuted for their beliefs, the idea of building a church was enthusiastically supported. The community raised £6500 to buy the land but had to approach oil magnet Gulbenkian, Armenia’s richest son, to finance the building itself.

Gulbenkian lived in Paris but kept a permanent suite at the London Ritz; which may explain why he chose Arthur Davis, the hotel’s interior designer, to build the church - as a memorial to his parents. His father had, after all, left him the equivalent of £80 million.

Davis’s initial design for St Sarkis was a much bigger church in the Armenian style, with greater and lesser towers exploiting the entire ground space. Gulbenkian insisted on a vicarage and Davis set about a more modest, but slavish, copy of the 13th Century belltower at Haghpats Monastery, high in the Lesser Caucasus mountain range.



Armenia, dominated by this vertiginous landscape, developed a distinctive ecclesiastical architecture that mirrors the undulating peaks and volcanic masses of the mountains while countering it with pure geometry. Shapes based around the octagon are built in either dark basalt or lighter, pockmarked, limestone tuff. Davis, who almost certainly just worked from drawings of the original, employed, marble like, British Portland stone. Whiter, more refined, and thinner-skinned than the mountain original, it is a wonderful cultural fusion metaphor for the assimilation of its congregation.

The original design, using the Greek cross form, with room for just 51 people, proved too tiny and in 1937 a baptistery was added to the north side with a new entrance to the west. In 1950, a sacristy was built on the southeast corner. Decoration is sparse inside but it does feature a large altar with baldachin,

made of alabaster, marble, onyx and lapis lazuli, with capitals and relief work in gilded metal made by the Bromsgrove Guild; who also made the gates of Buckingham Palace and worked with Davis on the interior design of The Queen Mary liner.

Gulbenkian, was a man of questionable morals. He was happy to deal with the Turks whilst they slaughtered Armenians. He did business with the Third Reich and was an ambassador to the Vichy government. The Russian revolution, and later Stalin, provided the opportunity for oil concessions and cut-price art snatched from the imperial collections, all of which he happily exploited whilst funding some of the 20th century’s most homicidal regimes. St Sarkis, still the only Armenian style church in the country, hidden yet obvious, painstakingly conformist yet out of place, and even in its origins - bloodied and devout – remains a paradox.

Blue Plaques – A Tour – Part 6

This issue we remember two local poets whose imaginations had a huge impact.

Samuel Taylor Coleridge (1772–1834)
“Poet and philosopher lived here”
7 Addison Bridge Place W14 8XP

Before the railway or the bridge were built, this was Portland Street where Coleridge lived from 1810 with his patron John Morgan. Famously Coleridge was tripping on opium in the village of Nether Stowey reading about the Mongolian city of Shangdu when he fell asleep. On waking he wrote his dream of the city and king but was interrupted by a knock on the door from a man visiting from Porlock. He never finished the poem, but “A man from Porlock” became a euphemism for a fatal interruption and the opening lines are immortal: “In Xanadu did Kubla Khan a stately pleasure dome decree.” He also wrote the timeless Rime of the Ancient Mariner: “Water water everywhere but not a drop to drink.” As a founder of



the Romantic movement he explored the mystical as an antidote to the onslaught of rationalism, science and industrialisation. The Romantics believed that there must be more to the human condition than just what science tells us. By losing ourselves in art, poetry and stories, even though they’re representational and not scientifically real, humans show a constant desire and capacity beyond empiricism, he called it, “the willing suspension of disbelief.”

Ugo Foscolo (1778–1827)
“Italian Poet and Patriot lived here 1817–1818”
19 Edwardes Square W8 6HE

The London literati feted both Foscolo and Coleridge at the same time so they probably met. Foscolo was born in Croatia, a domain of the Venetian Republic, and moved to Venice to complete his studies. Dismayed when the Republic fell to Napoleon and then given in treaty to the Austrians, he moved away to Milan and wrote his most famous poem Dei Sepolcri. 295 hendecasyllabic verses. In it he called on the mighty dead and explored how long after the marble monuments are destroyed by time, those memorialized survive in the artworks they



have inspired, and can in turn inspire virtue in new generations. When Napoleon made war against the Austrians again, Foscolo passionately believed he would set Venice free and enlisted in the French army. He returned to Milan in 1813, but fled to London in 1816 when the Austrians took the city. A man of romantic looks, literary ability and prodigious sideburns, he was welcomed into the fashionable salons of the literati only falling out of grace when he ran up so many debts he had a spell in debtors’ prison. He died aged 49, and 50 years later, considered such a fine Italian patriot, his remains were returned to Italy where he was buried in St Croce in Florence along with Galileo and Michelangelo.

Oompa Lumpa-Tastic!

Charlie and the Chocolate Factory is coming to town in June

After auditioning over 100 children from 10 different local primary schools in the Earl’s Court area, the famous role of Charlie Bucket will be played by Athenais Dumortier from Our Lady of Victories and Amelia Poole from St Philip and St Barnabas.

“Amelia has been a stalwart of all of the last four Earls Courtier productions, and Athenais is making her stage debut with our troop. Both are fabulous actresses and will give you a show to remember!,” said production Director, Toby Brown.

With a cast of over 40 local children and a dozen adults (sure to be upstaged by the kids), The Earls Courtiers are proud to be performing in a new garden square this year: Cornwall Gardens. Having put on the past five productions over the last five years, the team have said how good it is to “fly the nest” and perform in a different venue this year. There will also be a private performance for residents (and friends of residents only) only in Coleherne Court’s



award-winning gardens for a Saturday matinee on 29th June.

“With limited budget we are going to be asking audiences to use some ‘pure imagination’ transporting them to Willy Wonka’s chocolate factory. However, with Inge Marks in control of props, costumes and the production once again, you might need to pinch yourself during the show to get back to reality too.”

This is an ever charming story with a wonderful moral message: be good, behave



and be honest and you’ll win the day. So tear up your Brexit drenched papers and come and join The Earl’s Courtiers one or more fun filled community evenings in Cornwall Gardens and forget about the real world for a couple of hours. All proceeds go to local charities.

Oh, and by the way, beware of Oompa Lumpas lurking in the tree... if you don’t behave they’ll get you!

TICKETS
Donations of £10 for adults and £5 kids under 11 are advised.

Visit www.thecourt.london/wonka for Cornwall Gardens performances
Coleherne Court residents ONLY can buy tickets at www.thecourt.london/wonkaincolehernecourt



A Stunning Summer of Opera Ahead

Les Bougies Baroques sing Handel's Italian Cantatas
Brompton Cemetery Chapel
7th June

Join period instrument ensemble 'Les Bougies Baroques' (led by Piotr Jordan & conducted by Ian Peter Bugeja) and singers Eliza Safjan & Thalie Knights as they shed light on some of Handel's lesser-known works: his Italian Cantatas. Written between 1706 (Florence) & 1737 (London), Handel's Italian Cantatas with ensemble – despite being a microcosm of his dramatic works on a larger scale – are standalone dramatic works in their own right which are replete with characteristics found within his larger & more well-known dramatic works.
Tickets: £30
www.lesbougiesbaroques.com
Visit www.thecourt.london to book your tickets

Opera Holland Park
Manon Lescaut
Giacomo Puccini
Holland Park
4-26 June'

This great new production by Opera Holland Park is with the City Of London Sinfonia and the Opera Holland Park Chorus.

Before Mimi, Tosca and Cio-Cio San there was Manon Lescaut. Greedy for pleasure, the impulsive antiheroine was the first femme fatale in French literature. Premiered in Turin in 1893, Puccini's adaptation turned a sentimental narrative into an operatic sensation. Four episodes of ensnarement and escape trace the affair between Manon and Des Grieux from Amiens to Paris, and Le Havre to Louisiana, with a stunning intermezzo for strings. In the cruel and glorious opera that made Puccini's name, a convent girl becomes a courtesan, then a convict, forever unable to choose between a life of luxury and a life of love.

Un ballo in maschera
Giuseppe Verdi
8-29 June
New production by Opera Holland Park with the City Of London Sinfonia and the Opera Holland Park Chorus

Political intrigue, illicit love and a baleful prophecy fuel Verdi's 1859 opera. Censored in the wake of the attempted assassination of Napoleon III and based on the story of Gustav III, the Swedish king who was murdered during a masked ball, Un ballo in maschera sets a tense love triangle against the background of a murderous conspiracy. Reason and superstition vie for supremacy as Amelia struggles to remain faithful to her husband in an opera that was dubbed 'Verdi's Tristan'. Vivid choral writing – the closing hymn perhaps Verdi's finest – and glittering dance music provide counterpoint to an intimate portrait of three people whose conflicted loyalties are tested in public and private.

L'arlesiana
Francesco Cilea
20 July - 2 August
Opera Holland Park's acclaimed strand of operatic rarities continues with Francesco Cilea's tragedy of desperate passion, jealousy and rigid moral codes in the heat of rural Provence.

Where Cilea's most famous opera, Adriana Lecouvreur, evokes the elegance of Paris, L'arlesiana offers exquisite pastoral beauty. Watched anxiously by his family, Federico languishes for love of a woman from Arles, plunging into crisis when he learns that she has taken another lover. First performed in Milan in 1897, L'arlesiana established the career of the great tenor, Enrico Caruso, and gave voice to a figure who would become central to Italian opera: the mother. Federico's Lament and Rosa Mama's 'Era un giorno di festa' and 'Esser un Madre è un inferno' display the lyrical gift and psychological acuity of the most reclusive member of the giovane scuola composers.

Free Tickets for Under 18s are now on sale. Booking is available online or over the phone on 0300 999 1000. To book online, you will first need to register as an Under 18s Bookers.
Visit www.operahollandpark.com for details

Fulham Opera Goes Large!



Wagner's Die Meistersinger Von Nurnberg
9 - 17 August 2019
Greenwood Theatre, London

As Fulham Opera makes ready to stage its first production of Wagner's Die Meistersinger Von Nürnberg, its most ambitious production to date, this very special local opera collective is now well and truly ready to spread its operatic wings and take the London scene by storm.

In August, this local opera company will perform four nights of one of Wagner's most challenging operas. This new production is directed by Paul Higgins and conducted by Ben Woodward, Artistic Director. The production also features a specially commissioned orchestral arrangement by Jonathan Finney.

Firmly regarded as a leading light in London's 'fringe' opera scene, Fulham Opera's combination of ambitious, big repertoire and superb professional singers has brought it great critical

acclaim. It has developed a strong reputation for its performances of Wagner and Die Meistersinger will be its sixth Wagner opera, including two complete Ring cycles, since the company began in 2011.

Speaking to *The Court* newspaper, Fulham Opera's Artistic Director and conductor, Ben Woodward says, "Die Meistersinger is absolutely huge, and more challenging than our two last big productions - The Ring and Don Carlo - put together. I am thrilled to have some excellent singers on board that I have been looking forward to working with on this repertoire for some time. It might be the biggest, maddest project that any fringe opera company has ever undertaken, but we do feel ready for this to be our next step."

Dates: 9, 14 and 17th August 2019
from 5pm. Sunday 11th, 3pm
A: Greenwood Theatre, 55 Weston Street, SE1 3RA, about 2 minutes walk from London Bridge station.

W: www.fulhamopera.com/tickets



ROARING SUCCESS

We would like to congratulate Earl's Court resident Avive Williams (aged 9) who has recently joined the London company of Disney's THE LION KING as Young Nala. In preparation for her audition, Avive attended the shows training academy where she worked with industry professionals to hone her performance skills. Avive joins the landmark production at an exciting time - it will be celebrating its 20th anniversary later this year. Before joining THE LION KING, Avive appeared in local theatre productions in Barkston Gardens in 2016 and 2017, playing the part of a Munchkin in The Wizard of Oz.





Hawkesdown House School

&

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For boys & girls from 2 years

OPEN MORNING

Thursday 6th June 2019, 9.15 am or 10.15 am.

Please telephone the School to register for a place.

27 Edge Street, Kensington, London W8 7PN
Telephone: 0207 727 9090 Email: admin@hawkesdown.co.uk
www.hawkesdown.co.uk

Sweet Smell of Success

Heading West, from their Connaught Street headquarters, Prewett Miller, one of London's leading boutique florists has just opened on 26 Lillie Road. Founded in 1966, their floral ethos is to provide a lifeline into the wilderness.

We were established when England last won the World Cup! So our floral arrangements have seen plenty of Valentines, Anniversaries, Birthdays and the start of many relationships. At present we have rebranded ourselves to 'PM Flowers' and are still family run to this day.

Q What do you think sets Prewett Miller apart from other florists?

A Our style and standards. We do contemporary designed bouquets and use best in class flowers in our arrangements. We also ensure there is consistency in what we produce, we know how important it is to give our customers peace of mind that their chosen receiver is being gifted something beautiful. We would say the best judge is the community so we welcome the residents to come visit the store, eat with their eyes and say hello!

Q How was your experience in opening your second shop in West Brompton?

A The process of opening the store was definitely a challenge, though an exciting one, as we had one week to fit out a shop in time for Mother's Day and create an ambience we could be happy with. Fortunately getting to fill a space with flowers and plants certainly helps! Since our opening, the response for our flower shop from the community has been brilliant, we are excited to find that residents are keen to add a splash of colour to their homes with our bouquets.

Readers of *The Court* can avail of a special 20% discount until the 27th of June, so get down to Lillie Road and check Prewett Miller out.

T: 020 7723 4683

A: 26 Lillie Road

W: <https://pmflowers.co.uk>



20% Off

YOUR NEW LOCAL FLORIST

HELLO, WE HAVE RECENTLY OPENED A FLORAL STORE ON
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AS YOU ARE LOCAL WE WOULD LOVE TO OFFER YOU A
20% DISCOUNT ON ANY **READY MADE BOUQUETS** AT OUR STORE.
JUST COME ALONG WITH THIS LEAFLET!
X

VALID UNTIL 27/6/19

the court

CALENDAR

June / July 2019

With the summer holidays fast approaching, get up-close with nature, discover fascinating creatures and intriguing science, and enjoy fun, family friendly activities for curious kids and inquisitive parents. There are free and low-cost activities running every day from 10am.

DISCOVER AND DO
The Natural History Museum
The Natural History Museum With the Easter holidays upon us, and the June mid-term and summer holidays fast approaching, get up-close with nature, discover fascinating creatures and intriguing science, and enjoy fun, family-friendly activities for curious kids and inquisitive parents. There are free and low-cost activities running every day from 10am.
A: Cromwell Rd, Kensington, London SW7 5BD
T: 020 7942 5511
W: nhm.ac.uk



The Holland Park Ecology Centre
This amazing centre offers on-going programmes of informative talks and walks on environment and wildlife topics, open days in the wildlife area, training events and workshops. You can also enjoy conservation volunteering events every third Saturday of the month. Free and low cost events are happening throughout April and May.
A: Ilchester Place, London, W8 6LU
T: 020 7938 8186 or email the centre.ecology.centre@rbkc.gov.uk
W: rbkc.gov.uk/subsites/wildlife

The Design Museum
Each month, and during school holidays, the Design Museum holds a drop-in activity for families inspired by the museum and its exhibitions. These informal sessions focus on light-touch design and making activities for families with children aged 5-11. Come along and become a designer!
Sundays, once a month, 11:00 - 16:00
30 June, 28 July, 29 September, 27 October, 24 November, 15 December 2019.
Suitable for families with children aged 5 to 11 years. FREE, drop-in.
A: 224-238 Kensington High St, Kensington, London W8 6AG
T: 020 3862 5900
W: designmuseum.org



Wonderlabat The Science Museum
With over 50 mind-blowing exhibits, shows and demonstrations to enjoy, Wonderlab is an experience unlike any other. Open from 10am each day. Tickets: Child (up to 16 years) £8, Adult £10, and Under 3s are free
A: Exhibition Road, South Kensington, London, SW7 2DD
W: sciencemuseum.org.uk



COMMUNITY THEATRE NOT TO BE MISSED
Charlie and the Chocolate Factory
26 to 29 June - Tickets On Sale Now
Join The The Earls Courtiers and their band of merry Oompa Loompas for this Summer's "Musical in the Gardens" production of Roald Dahl's children's classic, *Charlie and The Chocolate Factory*. Hosted in the beautiful Cornwall Gardens, adults and children will adore this musical extravaganza. Suggested donations £10 for Adults and £5 for Children under 11 years. Concession donations of £5 are suggested for OAPs and unemployed members of the community.
A: Cornwall Gardens, SW7
T: 020 7370 4000 / E: Toby.brown@tlclondon.com
W: thecourt.london/wonka

FOR A FULL LISTING OF ARTS AND CULTURE EVENTS IN OUR AREA, VISIT WWW.THECOURT.LONDON



NOT TO BE MISSED - NORTH END ROAD MARKET
Fulham's North End Road Market has been named the best in the country at the Great British Market Awards. The borough's historic, 131-year-old seasonal market dates back to 1880 and is one of London's busiest; fighting off stiff competition for the 'Best Community/Parish Market' gong this year. It scored the prize at the National Association of British Market Authorities (NABMA) conference which represents market operators.
North End Road Sunday Market
A: B317, Fulham, London SW6 1NW
W: nerag.wordpress.com

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Right of Reply

Following *The Court's* recent article entitled, "What have EU ever done for us?", local resident Andrew Cartlidge has requested, in the interests of balanced commentary, a Right to Reply. Our editorial team has agreed, and his response speaks about the Brexit funding framework, from his perspective. To clarify, all opinions and findings are the writers own.

Enough European Union idolatry..... the 'idolatry' being the EU cheerleader contained in the April/May edition', grieving the impending loss of EU funding for certain local projects, ranging from the arts to business and skills.

In reply, I honestly doubt anybody, including the youth and younger people in our area, have anything more to worry about in terms of future funding of the arts, culture and skills/ training. They are fortunate indeed to live in the UK's best Borough, and in one of its greatest neighbourhoods.

The UK government dispenses the vast majority of grant aid to the UK regions and to the arts. The National Lottery is also a substantial source of funding for the arts - a far more

important one than the EU will ever be. RBKC spends more than £10M per annum on libraries, parks, arts and culture.

Added to that, an estimated 2.50% of all UK VAT receipts (£3.0Bn in 2017) are paid to the EU. How much do Earl's Court's many businesses contribute to the EU from their VAT receipts every year? A vast sum, which, if diverted instead to our community, would vastly exceed the crumbs from a richly laden EU table, described in last month's issue of 'The Court'. It was also wrong to assume that funding for such projects will not be available from UK sources.

We were also informed of socio-economic deprivation in areas like Cornwall and South Wales, and of the

regional aid the EU has dispensed in pursuit of greater prosperity. That the latter might be connected with the artistic and cultural life of Earl's Court was a question that defeated me?

Statistics to consider:
The UK's EU budget contribution was £19.00 Bn and it reduced to £13.90Bn after the controversial 2017 budget rebate.
Of that £13.90 Bn, the EU returned just £4.10 Bn to the UK and of that, £2.40Bn was paid to farmers in agricultural subsidies and just £359M in regional aid. Added to the latter, EU spending with UK businesses - based on international competitive tendering - means a variable £500M to £1.50Bn is spent with UK business each year.

The most generous interpretation of the situation is that the EU Budget costs the UK £8.50Bn every year - all of which is spent either in Brussels or in EU countries other than the UK. Not a penny of that £8.50Bn returns to the UK in any shape or form.
The EU is generous to us indeed, but with our money, not theirs.
Unelected EU officials have been telling us how to spend these funds and where, because "they know

best". Just imagine what UK national, regional and local government could do with that extra £8.50B, and even better, the UK electorate would select the British people charged with spending it?

In summary, commentary on the merits or otherwise of UK membership of the EU seems inappropriate in a community arts and culture publication such as 'The Court', but I have been invited to comment, solely to balance the contents of the article published last month. I hope this is the last we shall see of national political commentary in 'The Court'.

Andrew Cartlidge

From the Editor: The Court's goal is to support and promote arts, culture, local heroes and charitable entities in a light and inclusive manner. It is important that we listen to, and when appropriate, share our readers' opinions. Let's work together to positively grow The Court community. Great ideas and feedback are welcome. Contact - editor@thecourt.london.



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