



Same owners, new ideas at Fortis Green restaurant

By Ruth Anders

Big changes are afoot at Knidos, the restaurant in Fortis Green that we last featured in our October 2017 edition. Gonçalo Felix, better known simply as Felix, has arrived with Portuguese flair and a mass of ideas that owners Ina and Nick Kolev are bringing in from this month.



From the left, Ina, Felix and Nick at Knidos Restaurant.
Photo Ruth Anders

They are sourcing food from local suppliers such as Midhurst Butchers and also forging links with Les Aldrich, London's oldest music shop. The musical connection began in late July with an acoustic guitar player delivering a romantic accompaniment to a packed dining room. Gentle live instrumental music will continue each Friday evening.

Further plans include special national cuisine nights, and special Sunday roast lunches. A comedy night with talented local stand-up comedian Mark Maier is promised for 16 September, the first of a planned series of similar monthly events.

Those looking to meet new friends will be delighted

to hear about a singles date night. Knidos is working with the Restaurant Club to develop a series of these beginning on 27 September.

Knidos's owners are Bulgarian, the menu is Mediterranean and the chefs are Algerian, an eclectic blend that offers a fascinating menu.

Felix has worked in a variety of hospitality roles including a period as General Manager of Devon's iconic Burgh Island Hotel, famous for its illustrious 1930s patrons such as Noel Coward and Agatha Christie. Closer to home, he was manager of the Clissold Arms, also in Fortis Green, for a time. For further information see www.knidosrestaurant.co.uk or call 020 8245 2165.



Obedient and well-mannered: all praise to the dogs of N2

By Marian Bunzl

Manning a stall for the North London Chorus at the East Finchley Festival back at the start of the summer, I noticed how many dogs were part of the crowd. A few of them are pictured above. Cherry Tree Wood is usually their domain, where they can run freely and socialise, sometimes very vocally, with other dogs.

At the festival I was most impressed by their impeccable behaviour. Walking sedately on the lead by their owner's side, from Doberman to Chihuahua there was never a bark or a growl from any of them. However, this doesn't mean they weren't still communicating. Scientific studies of canine body language have revealed their silent messages.

For example, the pricked ears and quivering tail of a male miniature schnauzer, looking up at a tall blonde female labradoodle, said: "I love you - be mine!" Her tilted nose and curled lip replied: "You haven't got the legs!"

The same schnauzer, gently sniffing the ear of a small fluffy bichon fries, murmured: "You're more my kind of gal - may I have this dance?" A tiny Pomeranian carried in her owner's shoulder bag had teeth bared in a canine smile conveying her delight in looking down on other dogs for a change. Meanwhile, a whippet lying elegantly in the shade behind the food stalls held his head and nose at an alert angle as if to say: "I smell kebabs!"

One thing we can be sure of: at one of the hottest festivals in recent memory the dogs of East Finchley, with tongues hanging out, were probably speaking with one voice and saying: "What do we want? A drink. When do we want it? Now!"

RICKY SAVAGE ... "The voice of social irresponsibility"

Aretha the icon

They say the way to become an icon is to live fast, die young and leave a good-looking corpse. From Buddy Holly to Amy Winehouse via Otis Redding, Jimi Hendrix and Kurt Cobain, rock'n'roll has been littered with them. But there is another way.

The other kind of icon doesn't die young, doesn't leave unanswered questions about what might have been because what they leave is greater than all that. And few have left as much as Aretha Franklin.

A whole forest of trees has been sacrificed in telling the details of her life, so I'm not going to bother, I'm going to write about the music, because in the end that is what really matters.

She came from that same gospel tradition that gave us Gladys Knight, Tina Turner and Mavis Staples, recorded a first album of gospel songs at 14 and, after a demo she made in New York came into the hands of John Hammond of Columbia Records, she got a record deal. It didn't really work out for her at Columbia, but in 1967 Jerry Wexler signed her for Atlantic and things started to happen.

For the next decade Aretha was the Queen of Soul. The power of her voice, her commitment and the songs she chose created music no one else came close to. When Otis Redding heard her version of his song *Respect* he said that she had taken it from him and made it hers. No more was it a song about a man asking for some respect from his wife; in Aretha's hands it was an anthem, not just for women, but also for the whole civil rights movement.

If that was all she had done she would have been something special, but there was far, far more. Her recordings of *Say a Little Prayer*, *Natural Woman* and *Amazing Grace* just added to her.

So, when I heard that she had died I didn't turn to a record, I dug out my DVD of *The Blues Brothers* to watch Aretha belting out *Think* in a soul food café. After all, more than the car chases, it was that performance that made the film for me. Like I said, there is more than one way to become an icon.

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