

Epsom Christmas Concert Triumphs After Last-Minute Conductor Crisis

22 December 2025



What could have been a genuine crisis for Epsom Choral Society's Christmas Concert on Saturday became a remarkable story of teamwork, professionalism, and musical courage.

The day began with unwelcome news. Early in the morning, Musical Director, Julian Collings, phoned to say he had been struck down with flu and was unable to conduct that evening's concert. This was to be no ordinary performance: it was completely sold out and featured two world premieres, making cancellation unthinkable.

From his sickbed, Julian immediately set about trying to find a replacement conductor for the evening. His first call was to Neil Ferris, conductor of the Leith Hill Music Festival. Unfortunately, Neil was unable to step in at such short notice, but he suggested a name: Victoria Ely. Crucially, ECS Chair, Helen Phillips, was able to recommend her with confidence, having seen Victoria in action when she took a rehearsal for Neil at one of the Leith Hill Music Festival rehearsals last Spring.

Victoria Ely, who had never met the choir before, bravely agreed to conduct the concert with just four hours' notice.

Meanwhile, Julian faced another formidable task. From home, he painstakingly scanned all of his marked-up scores - 20 different pieces, the parts for the brass quintet, and his detailed annotations and introductory notes. These were sent at speed to the ECS's Concert Management team, who rushed to print everything so it could be placed in Victoria's hands as soon as she arrived and so the brass had something to play! It was a race against the clock, but by 1pm everything was in place.

That afternoon's rehearsal was necessarily intense. Rather than imposing her own methods, Victoria immediately showed her musicianship and collaborative spirit by asking the choir to demonstrate how each piece had been rehearsed. She listened carefully, adapted quickly, and worked with the choir's established approach, creating a sense of trust and calm despite the extraordinary circumstances.

By the time the evening concert arrived, what might have felt like an emergency substitution instead felt like a confident partnership. Victoria conducted with assurance, clarity, and good humour, guiding the choir through a demanding and varied programme. Her warm presence and engaging manner extended to the audience, who responded with enthusiasm and obvious enjoyment.

Against all odds, the concert was not merely rescued, it was a resounding success. For Epsom Choral Society the evening became a powerful reminder of the strength of its musical community and the generosity of fellow professionals. Thanks to Julian's determination, Helen's quick thinking, the Concert Manager's efficiency, and above all Victoria Ely's courage and skill, a potential disaster was transformed into a memorable and uplifting Christmas celebration.

Nina Kaye

Epsom mural project to celebrate neurodiversity

22 December 2025



A major new public art project celebrating neurodiversity is planned for Epsom, led by local autistic artist **Marcele Silvina Rodrigues White**, following support from the rail operator and council to create a large mural close to Epsom

railway station.

The mural, expected to be painted in late spring or early summer next year, aims to raise awareness of neurodiversity while celebrating inclusive artistic expression. It will involve artists who are autistic, neurodivergent, and disabled, with the project designed to give visibility to artists who often face barriers within the mainstream art world.

Marcele, who has lived in Epsom for the past seven years, said the project is both personal and community-focused. After moving from London, she describes settling in Epsom as “coming home”, drawn by its green spaces, calm rhythm of life and supportive community. It was in Epsom, five years ago, that she began painting and started the artistic journey that has since taken her work across the UK and internationally.

An autistic artist and curator, Marcele has exhibited widely, including in London, Greece, New York and Rome. In 2024 her work was shown internationally, including at an exhibition organised by DaisY at The Lightbox in Woking and later at the Dantebus Art Gallery in Rome. She subsequently exhibited at Art Expo in New York and was invited to present her work in France at a special event organised by Fondazione Effeto Arte.

Alongside her own practice, Marcele has focused on creating platforms for other artists. In March 2025 she launched *Evoking Connections*, her own exhibition and arts initiative, at Horton in Epsom. The event brought together autistic, neurodivergent and disabled artists with the aim of raising awareness of neurodiversity and celebrating difference through creativity. Further editions followed at venues including Art & Grind in Guildford and Caballo Lounge in Epsom, with participating artists including those with multiple sclerosis, wheelchair users, autistic artists and neurotypical contributors.

More recently, Marcele was selected as one of the curators for the DaisY-Chain network, which supports artists in the spectrum and artists with different kinds of disabilities. She also shares her artwork and advocacy through her Instagram page, *thoughts_art_poem*.

The planned Epsom mural will reflect these values, with design approval forming part of the next stage of the project. The rail operator has expressed enthusiasm for the proposal and may also provide financial support, subject to confirmation. Images from Marcele’s previous work will be used to accompany coverage of the project, and a group photograph of Marcele with participating artists will form part of the public launch.

Marcele said she hopes the mural will not only brighten a prominent public space, but also help challenge perceptions around disability and neurodiversity. “I understand the transformative power that art can have in our lives,” she said. “I want others to experience that same sense of expression, connection and empowerment.”

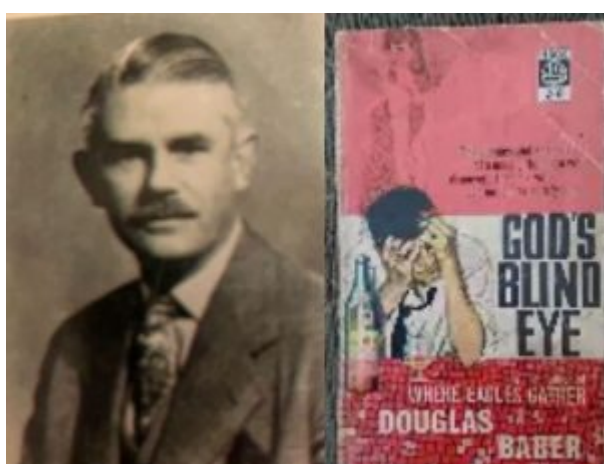
Further details about the mural design and painting dates are expected to be confirmed in the coming months.

Sam Jones - Reporter



Tragedy of War Hero turned writer who lived in Epsom

22 December 2025



In June 1960, Douglas Baber, 42, was found comatose through drink in the garden of his former home in Woodcote Green, a well-to-do housing estate in Epsom. A court appearance followed, during which the magistrate noted that Baber had been before the Epsom bench seven times on drink-related charges. Baber, for his part, expressed appreciation for the care the Epsom constabulary had shown him while in custody. The Sutton and Epsom Advertiser described him as a “local author”, but there was far more to Douglas Gordon Baber than that.

Born in Belfast in 1918, he was living in middle-class comfort in South Croydon by 1921 in a household that included his mother Isabella, siblings and two servants. His father, Charles Johnstone Baber, was absent, later remarrying in 1929 and fathering a daughter, Hazel. Charles was an entrepreneur in the high-end footwear trade, at one time operating a shop on London’s Regent Street.

The family later moved to Bexhill on the south coast. At 11, Douglas came to public attention when newspapers reported his dramatic rescue after being swept out to sea by Channel currents — perhaps an early sign of the adventurous spirit that would define him. He developed a passion for flight and, in 1935 at just 17 years old, obtained a flying licence in a Gipsy Moth plane. On his certificate, he described himself as a student in boot and shoe manufacturing, likely intending to follow his father's trade.

In 1937 Douglas travelled to Canada, finding work in factory administration. But the outbreak of the Second World War brought those plans to an end. He returned to England, enlisted in the RAF and, at 21, was flying bomber planes over occupied Europe as a Flight Lieutenant in 77 Squadron.

On 17 August 1941 he bailed out over Belgium and survived. He fled the crash site and was given refuge by the Rigaux family, farmers in Zingem, who risked their lives by sheltering him under German occupation. After nearly three weeks, German soldiers raided the farm following a suspected tip-off. Douglas was captured and the Rigaux family taken away to an uncertain fate. At Gestapo HQ in Brussels, he later said he was first subjected to rough treatment, then friendliness, then threats to shoot him — a deliberate psychological tactic.

Douglas passed through several POW camps: Dulag Luft in Germany, then Oflag XC in Lübeck, followed by Oflag VI-B Warburg, where he was imprisoned at the same time as the celebrated pilot Douglas Bader. The similarity in their names likely caused administrative confusion, and it is improbable the two men were not at least aware of each other.

In 1942 Baber was transferred to Oflag XXI-B Schubin in Poland, where fellow prisoners included future Chancellor Anthony Barber and Eric Williams, author of *The Wooden Horse*. He was later sent to Stalag Luft III at Sagan — now Zagan, Poland — famous for *The Great Escape*. Fellow prisoners included Paul Brickhill, who would later write *Reach for the Sky*, and actors Peter Butterworth and Rupert Davies. In February 1945 Douglas was moved again, to Marlag Nord, where he was soon liberated by Allied forces.

After returning home, Douglas collaborated with two former POWs to write *Oflag 3*, a play about prison camp life. Directed by Charles Hawtrey and featuring a young Pete Murray, it was staged at the X Theatre in Richmond and well received. Misleading online claims that Hawtrey collaborated with Douglas Bader rather than Douglas Baber have unfortunately muddied the historical record.

Douglas married Phyliss Fox in 1947. Their daughter Vivienne was born in 1950, and the family settled first in Christchurch Mount and later on the Woodcote Estate. His writing career flourished. He first signed with avant-garde publisher Werner Laurie, then with Heinemann, who released his debut crime novel *My Death is a Mockery* in 1952. The book, involving the murder of a policeman, was an immediate success and was quickly adapted into a film starring Donald Houston, Kathleen Byron and Bill Kerr.

The film became embroiled in the notorious Craig and Bentley case after Christopher Craig, the 16-year-old who shot PC Sidney Miles, revealed he had seen it earlier that day. Tabloid speculation unfairly pointed towards Baber, and he began receiving hate mail. This publicity placed immense strain on him and his family. Douglas had already shown vulnerability: in 1950 he was convicted of assaulting a ticket collector after a POW reunion. He expressed deep remorse in court, admitting to having drunk too much.

Through the 1950s Douglas published prolifically, producing *Where Eagles Gather*, *The Guarded Years*, *Love on the Verge*, *A Road to Disaster*, *The Mortal Triumph* and *The Slender Thread*, alongside short stories and journalism. He also published under the name John Ritson and worked as a publishing editor and executive. In 1956 he became advertising promotion manager at ABC TV, part of the early ITV network. On the surface, life in the stockbroker belt appeared successful.

But privately Douglas was spiralling. He increasingly found himself in Epsom Police Station for drink-related incidents, and once smashed his car into a shop in Bexhill. His marriage appears to have come under great strain. According to his daughter Vivienne, Douglas was devastated when he learned during the 1950s that members of the courageous Rigaux family who had sheltered him had been murdered by the Gestapo or deported to camps, where some later died. She said the guilt haunted him for the rest of his life.

It is easy to imagine how the emotional burden drove him towards alcohol. In 1963 he was still producing work — he published a short story in the *Birmingham Evening Mail* and took a post as advertisement controller on the Reverend Timothy Beaumont's magazine *Aspect*. But on 21 October 1963 Douglas Gordon Baber died at 21 The Hill, Wheathampstead, near St Albans. He was only 45.

One of his later works, *God's Blind Eye* (1960), features a businessman battling alcoholism. A line from the book seems to echo Baber's own torment: "When the effects of the alcohol wore off, the sense of impending disaster and loneliness was far worse, crouched in his mind like an enemy."

Martin Knight



Surrey author's unexpected journey to global

football goodwill

22 December 2025



If you had asked Surrey-based accidental author Stephen Johnson twenty years ago whether he would one day write a ten-book children's series, sponsor a grassroots football kit in East London, and end up backing a trophy for "the worst team in the world" in Micronesia, he says he would have laughed. Yet life, he reflects, has a habit of surprising you.

Johnson, who has lived in the Epsom & Ewell area for many years, says the whole adventure began almost by accident, from the writing to the football involvement. His children's picture-book series *Berry Town* did not begin with a long-held dream but with a workplace bet. "I'd been telling a colleague that anyone can achieve anything with enough persistence," he recalls. "He challenged me to write a book. I told him books take years, so he said, 'Fine, write a children's book.' Challenge accepted."

The idea took shape around characters inspired by fruit. Years earlier, Johnson had pitched a fruit-based TV concept that was dismissed on the grounds that "kids aren't interested in fruit", but the idea stuck with him. When the challenge arrived, he created the Berry Town community, beginning with Mrs Straw, a character he describes as having "very Hyacinth Bucket vibes". Illustrator David Leonard joined after Johnson scoured the internet for artists willing to take on the unusual brief with a modest budget. "David just got it," he says. "My sketches needed rescuing, and his flat, colourful artwork brought the whole world alive."

There were some early hiccups, including a character name that had to be changed after a reviewer pointed out an unfortunate slang meaning. "That one needed fixing straight away," Johnson admits. "You never forget moments like that."

Before *Berry Town* ever reached Micronesia, it first made its mark in East London. In 2009, Johnson sponsored a full kit for Senrab FC, a grassroots club renowned for producing future Premier League players. The shirts featured bespoke artwork of two *Berry Town* characters, the Boysen Twins. "I was doing well at the time and wanted to give back," he says. "Helping kids felt right." Many of the young players still remember "the Berry Town kit", and several were given copies of the books — one child telling him it was the first book they had ever owned. "If you can support kids in football and in reading, you do it," Johnson says.

But the most surprising chapter unfolded 7,000 miles away in Pohnpei, Micronesia. Johnson came across an article about two British men, Paul Watson and Matt Conrad, who travelled there to coach what was widely considered the worst football team in the world. "I loved their ambition," he says. "I contacted them and asked if I could help."

He ended up sponsoring the Berry Town Cup — awarded to the runners-up of the Pohnpei Premier League. The main trophy had already been sponsored, so he took the next one available. Only later did he realise the league was often improvised, with teams struggling to assemble due to travel costs. "But none of that mattered. I just wanted to help," he says. He also sent copies of the books to local schools, where they became unexpected resources for children learning English.

More than a decade later, Johnson rediscovered the original artwork, drafts, and even the formal sponsorship certificate tucked away on an old computer. "It was labelled 'Old Projects, Berry Town'," he says. "I opened it all up and smiled. I'd forgotten how much heart went into it." Sharing the story with his football-mad 13-year-old son brought new joy. "He loved it," Johnson says. "He started researching Pohnpei, asking questions. It became this lovely bonding moment."

Although Johnson believes *Berry Town* "has had its time", he is considering releasing the books digitally, probably for free. "Why not let the world enjoy them?" he says.

What began as a playful dare became a decade-spanning adventure involving creativity, kindness, international football, and a legacy that travelled far further than its author could ever have imagined.

Sam Jones - Reporter



Photo: International FC, being awarded the Berry-Town.com Pohnpei Premier League Runners-Up Cup

Epsom's Young Performers Light Up Picturehouse Showcase

22 December 2025



It was an unusually busy Sunday morning at Epsom's Picturehouse, with the main cinema hall filled to the very last seat. It is rare to see it so full at that time of day. Jamie Bannerman, principal of PQA Epsom, moved around with calm efficiency, directing guests, helping young performers find their places and ensuring the event ran smoothly. The screening was completely sold out, and for good reason.

PQA - the Pauline Quirke Academy of Performing Arts - is a nationwide academy for children and teenagers aged 4 to 18. With more than 200 academies operating across the country on Fridays, Saturdays and Sundays, PQA offers young people a creative and supportive space to learn acting, singing, dancing, filmmaking and more. Around 200 students attend weekly classes in Epsom, developing not only performance skills but also confidence, imagination and teamwork.

The showcase at Picturehouse demonstrated just how transformative these experiences can be. The audience enjoyed an inspiring mix of short films, from musical tributes and Shakespeare recitations by remarkably young performers to socially aware pieces exploring video-game culture, comedy sketches and musical-inspired dance routines. Each film reflected the students' creativity, commitment and growing self-belief.

The academy plans to stage a musical next season, so families whose children have ever shown an interest in performing may find this the perfect moment to get involved.

PQA's motto, "Be Yourself, Be Amazing," captured the atmosphere of the event. It is a safe and creative environment where every child is encouraged to shine at their own pace. As Jamie noted at the close of the showcase, the academy is not just about red carpets or a taste of fame, although students do have those opportunities. It is about belonging, making friends, gaining confidence and discovering one's own voice through the arts.

The celebration concluded with medals and special achievement awards presented to students who had made notable progress in confidence, speaking, performing and directing. At PQA, every child can become a diamond; sometimes they simply need someone to believe in them.

Romana Sustar
Freelance Journalist



Epsom Choral Society maintains its good standing

22 December 2025



Epsom Choral Society's performance of Dvořák's *Stabat Mater* on 22 November 2025 at St Martin's Church was an evening defined by emotional depth, musical discipline, and an unwavering sense of communal purpose. Under the assured direction of conductor Julian Collings, the choir and English Sinfonietta delivered a moving and meticulously shaped reading of one of the choral repertoire's most profound sacred works.

The church's warm acoustic proved especially well suited to Dvořák's expansive, reverent writing; the opening lament, "Stabat mater dolorosa," unfolded with a gentle solemnity that felt both intimate and monumental. The lower voices of the choir set a somber foundation, their tone grounded and resonant, while the sopranos floated above with clarity. Collings shaped the movement with confidence, never allowing the pacing to sag despite the movement's extended emotional breadth.

The quartet of soloists—Lisa Swayne (soprano), Judy Louie Brown (mezzo-soprano), John Findon (tenor), and Niall Anderson (bass)—brought a balanced and expressive presence to the performance. Swayne's soprano was notable for its bright, ringing top notes, which soared effortlessly. Brown's mezzo offered a warm, velvety counterpoint, particularly effective in the more introspective sections, where her phrasing carried a natural, speech-like flow.

Tenor John Findon delivered a compelling and lyrical performance, bringing both tenderness and urgency to his solos. His projection was clear, even in the church's generous acoustic. Bass Niall Anderson provided a strong anchor, his tone rich and reassuring—especially striking in moments where Dvořák's writing descends into darker, more meditative territory. Together, the four voices blended with admirable cohesion, never overshadowing the chorus but instead weaving in and out of the larger texture with sensitivity.

The English Sinfonietta supported the vocal forces with refinement and expressive nuance. The string section, in particular, brought a glowing warmth to the score, highlighting Dvořák's gift for intertwining grief with deep spiritual hope. The woodwind solos were elegantly shaped.

Collings maintained clear and communicative direction throughout, guiding transitions with fluid movement and drawing out the work's emotional arc with thoughtful pacing. By the time the triumphant closing movement, "Quando corpus morietur," arrived, the ensemble had built a compelling narrative of suffering transformed into hope, making the final "Amen" genuinely uplifting.

What stood out most across the performance, however, was the sense of collective commitment. Epsom Choral Society attracted a sizeable audience despite the inclement weather, and there was a real sense of community between the choir and the audience.

Jane Wilkinson

Epsom gets a bit of French polish

22 December 2025



Those who were fortunate enough to be in the audience for **Epsom Chamber Choir's** concert at St Martin's Church, Epsom, on Saturday 15 November were treated to a superb recital of French choral music. The first half comprised mainly unaccompanied short pieces by 20th-century French composers, with one work by American composer Eric Whitacre. From the outset the choir's exceptional quality was evident as their exhilarating sound reverberated around the superb acoustic of St Martin's. Maurice Durufé's *Quatre motets*, based on plainsong melodies, were beautifully sung, conveying every nuance of this intimate music. Whitacre's *Sainte-Chapelle*, inspired by a visit to the medieval Parisian chapel, mirrored in vivid choral writing the stunning stained-glass windows for which the building is famous, its dissonant cluster-chords and wide dynamic range skilfully negotiated under the clear direction of conductor Jack Apperley.

The sopranos and altos were then given a chance to shine with three pieces for upper voices only. The ethereal purity of the sopranos' tone was especially apparent in Lili Boulanger's *Pie Jesu*, accompanied by string quartet, harp and organ. The first half concluded with Pierre Villette's *Attende Domine*, composed in 1983 for Worcester Cathedral Choir. Villette's highly chromatic writing, with hints of Poulenc, Messiaen, Gregorian chant and jazz, presents real challenges even for accomplished choirs, but the confident voices of Epsom Chamber Choir proved more than equal to the task, bringing the opening half to a thrilling close.

After the interval the choir gave a moving account of Fauré's ever-popular *Requiem*, accompanied by an excellent ensemble of violin, cello, harp and organ. This reduced instrumentation lent a special intimacy to the performance, well suited to the reflective character of much of the work, though perhaps less so for its more dynamic sections. Jack Apperley directed sensitively throughout, and soloists Caroline Burgess, Roger Miller and Nic Ash all sang with assurance and musicality. It is impossible to be unmoved by the ethereal beauty of Fauré's masterpiece, nowhere more so than in the transcendent *In Paradisum*, its soaring melody and murmuring harp bringing the evening to a sublime conclusion.

John Bawden

Blackhawk Quintet bring West Coast cool to Epsom

22 December 2025



For an increasing number of informed regulars, Epsom Jazz Club has become a nearby haven of quality music attracting national and international talent down to our own corner of Surrey.

For those not yet in the know, it's worth broaching the growing roster of world-class musicians and singers who've walked through the doors at the Comrades Club venue.

It includes Tony Kofi, who blew his sax at Glastonbury this year in the long-running jazz funk outfit Cymande's latest incarnation, trumpeter Andy Davies who with local guitar star Nigel Price brought along the rest of the amazing Ronnie Scott's house band (EJC also has jazz lamps on the tables), and Alan Barnes - for whom the cliché 'luminary' is, in his case, actually warranted.

Past line-ups of award-winning players also include Hannah Horton, Allison Neale, Emma Rawicz, Karen Sharp and, in a genre that may be said to err sometimes on the side of seniority, the club has carefully promoted some up-and-coming artists, with exciting young vocalists on the bill like Ineza and Annie Majin.

Backdrop set, it is celebrated drummer Matt Skelton breaking new ground in October bringing his Blackhawk Quintet to Epsom - it's been strictly quartets on the Comrades' small stage to date - for an evening exploring the work of fellow sticksman Shelly Manne. The show focused on an intense week in the life and career of this West Coast "cool" jazz innovator, band leader, club owner and movie music composer, who in the 1950s and 60s was often pictured nattily dressed at his drums, in jacket and tie, a big smile on his face.

This five-piece is named (deliberately portmanteau, it seems) after a short residency of concerts at San Francisco's Black Hawk club in the autumn of 1959, recorded with a view to releasing a single live album that became a series of four scintillating records, such was the quantity of quality material, followed by a fifth album in the early 1990s when the whole lot was re-released on CD.

Skelton's men for the evening were Leon Greening - perhaps my favourite jazz pianist working in the country right now - Mark Crooks, whose tenor sax croons, glides and purrs like Lester Young, Stan Getz or indeed Manne's tenorman on the Black Hawk records Richie Kamuca; hard-swinging young horn player Jim Davison (once lead trumpet in the National Youth Jazz Orchestra, now leading his own bands and scooping awards); and Jeremy Brown, one of the go-to bassists on the UK scene who's played at Epsom at least half a dozen times in various line-ups.

It's a rare treat to hear five musicians on this stage, with two brass-blowing front men. The sound is full and punchy, hitting right to the fore during the energetic thematic heads, and adding that extra bit of variety as the players take their solo turns.

The band took the vocally enthusiastic crowd on a fabulous journey through the recorded sessions, from the mid-tempo bopper *Pullin' Strings* to the smoothly striding *Eclipse of Spain*, via the hard bop of Benny Golson composition *Step Lightly*.

The night's focus on the short series of Black Hawk gigs - with occasional forays into other Shelly Manne albums (the grooving, Latin-tinged *The Breeze and I* from *Boss Sounds!*) or pieces by his various collaborators including Henry Mancini (the exquisite ballad *Dreamsville*) - provided a satisfying coherence to the concert you don't always get.

That satisfaction only deepened with the scholarly asides, stories and nuggets of background about Manne, the gigs and the man's musical life that Skelton amused us with between numbers.

Oh, and did I mention the drums? Skelton beats them hands down.

Amanda Gregory

Epsom Jazz Club puts on concerts at the Comrades Club, 1 The Parade, Epsom KT18 5BT. The next evening will feature violinist Matt Holborn and his quartet on 27 November, starting 7:30 pm.

Photo by Steven McCormick of Steven McCormick Photography

Music and dance for Ukraine at Epsom Methodist



Church

22 December 2025



The 13th Ukraine Music Evening took place on Saturday 25th October at Epsom Methodist Church, organised by Lionel Blackman with the support of the Epsom Refugee Network and Surrey Stands With Ukraine. Extra seats were brought in as the Church filled to the brim.

The Worshipful Mayor of Epsom and Ewell, Councillor Robert Leach (RA Nonsuch), opened the event with words of welcome and appreciation for the town's ongoing solidarity with the people of Ukraine.

For the first time, the programme featured a Ukrainian dance ensemble — **Stephania**, choreographed and led by **Alina Luts** — whose performances introduced vibrant movement and colour between the musical sets.

The modern section of the programme offered a change of mood. Epsom-based performers **Helin Konyar** (vocals), a graduate of Epsom's Laine Theatre Arts and **Vladislav Voloshin** (saxophone) presented three songs: *Almost There* (Anika Noni Rose), *Dream a Little Dream* (Robbie Williams) and the Ukrainian favourite *Stari Fotohrafii* by Skryabin, combining contemporary and national influences with confident stage presence.

The evening continued with **Vadym Perig**, an alumnus of the nearby Yehudi Menuhin School, who travelled from his new home in Vienna to perform **Robert Schumann's Violin Sonata No. 1**, accompanied by the accomplished Ukrainian pianist **Svitlana Kosenko**. Their expressive partnership recalled the high standard of the first Ukraine Music Evening in 2022, in which both artists also appeared.

Pianist **Maria Zhornikova** returned to Epsom with a refined interpretation of **Enrique Granados' Eight Poetic Valses**, followed by **À Giverny**, a short composition by the organiser Lionel Blackman. Projected images of Monet's gardens accompanied the performance, and the Mayor's purchase of the sheet music contributed to funds for Surrey Stands With Ukraine.

Further performances by **Stephania** included traditional Ukrainian dances such as *My Kyiv*, *Polka*, and *Chycheri*, performed by a talented ensemble of soloists.

As is now tradition, the evening concluded with the **Renaissance Choir** under the direction of **Nataliia Zadorizhna** and conductor **Dana Kuhlyk**, singing the Ukrainian National Anthem and a selection of beloved folk songs — *Oh, in the Cherry Orchard*, *Why Didn't You Come*, *Why, Why, My Land*, and *Hey, Falcons*.

All proceeds from the concert went to support the professional musicians who continue to share Ukraine's rich artistic culture with audiences in Epsom.

Nina Kaye

From Epsom to the Big Screen

22 December 2025



Dean Puckett Returns Home with His Debut Feature *The Severed Sun* for a Special Screening and Q&A next week Wednesday 8th October!

A special homecoming event is set to light up the screen at Epsom Picturehouse as local filmmaker Dean Puckett returns to share his debut feature film, *The Severed Sun*. Dean, a former student of Glyn High School and UCA Farnham, moved from London to Surrey as a teenager before embarking on a filmmaking career that has taken him to major international festivals. Now, he returns to Epsom for a screening and Q&A celebrating the launch of his haunting British folk horror debut.

Set in an isolated church community gripped by paranoia and superstition after a brutal murder, *The Severed Sun* is a

chilling tale of faith, fear, and folklore. The feature marks the first full-length film from Puckett — produced by Rebecca Wolff (Grasp the Nettle Films) and Jude Goldrei (Lunar Lander Films) — and had its world premiere at Fantastic Fest 2024.

Following screenings at Picturehouse cinemas across the UK, this special Epsom event will feature a post-screening Q&A with Dean, who will share insights into the creative process, behind-the-scenes stories, and what it takes to bring a first feature from script to screen.

“I discovered my love for filmmaking in a small cupboard at Glyn High School in Epsom. This was entirely thanks to one exceptional teacher, Mr Ramasami, who believed in me. Despite struggling academically, he saw that I had a flair for visual storytelling. I lived in Worcester Park from the age of 12 and took countless trips to the cinema in Epsom during my youth, so it’s incredibly gratifying and moving for me to return now with my own feature film. ”

— Dean Puckett, Director of *The Severed Sun*

“It’s a real privilege to work with homegrown talent like Dean and to share his debut feature with the community that helped shape his creative journey. Events like this are not only exciting cinematic moments, they’re also a chance to show aspiring filmmakers that it is possible to follow your passion and make something special. Community is at the heart of what we do at Picturehouse, and hosting screenings like this — which bring people together and celebrate local success — is exactly what our cinema is all about.”

The screening is a chance not only to experience one of the most distinctive new British films of the year but also to celebrate a hometown success story — and discover what it’s really like to turn a dream into a debut.

Event Details:



Epsom Picturehouse, Epsom Square, Epsom, KT19 8AG

The Severed Sun: followed by a Q&A with Dean Puckett and filmmakers



Tuesday 8 October, 6:30pm



Tickets: www.picturehouses.com/epsom

Image of Dean Puckett

Guildford theatre stage for a community cultural hub

22 December 2025



Yvonne Arnaud Theatre marks 60th birthday with major transformation

On Wednesday 10 September, the Yvonne Arnaud Theatre in Guildford hosted a 60th Birthday Concert celebrating both a milestone anniversary and the completion of a major regeneration project made possible by substantial funding from Your Fund Surrey.

Landmark investment from Surrey County Council

In June 2023, Surrey County Council approved more than £2 million from its Your Fund Surrey Large Community Project scheme for the theatre’s ‘Play Your Part’ capital campaign. It is the largest single award ever made under the fund, designed to secure the Yvonne Arnaud’s future as a cultural community hub with theatre at its heart.

A theatre transformed

Over the past two years, the theatre has delivered radical improvements including a new accessible lift, modernised toilets on every floor, flexible multi-purpose rooms for community groups, a reconfigured front of house and a more welcoming ground floor foyer.

During the anniversary concert, VIP guests including His Royal Highness The Duke of Edinburgh toured the new spaces

and enjoyed performances spanning six decades of productions, with contributions from the volunteer choir and Young Company.

Six decades at the heart of the community

Since opening in 1965, the Yvonne Arnaud Theatre has been central to Guildford's cultural life and an important driver of the local economy. Its outreach programmes and community initiatives already play a significant role across Surrey. The new facilities, supported by Your Fund Surrey, are intended to ensure the theatre can meet the needs of residents and visitors for the next half century.

Voices of support

Denise Turner-Stewart, Deputy Leader and Cabinet Member for Communities and Community, said the council was proud to back the project:

"We would like to congratulate the Yvonne Arnaud Theatre on the delivery of this flagship Your Fund Surrey project, thanks to over £2 million of Large Community Projects Funding, to develop Guildford's iconic and much-beloved building into a friendly, accessible community hub to serve the whole of Surrey.

"Your Fund Surrey is all about empowering our residents to Make It Happen, by significantly investing in projects that will make a real lasting impact for local communities.

"This long-anticipated renovation project at the Yvonne Arnaud Theatre is a great example of how Your Fund Surrey investment has been used to create vibrant, resilient spaces where residents and community groups can come together for social and cultural enrichment, both now and in the future."

Theatre Director and Chief Executive Joanna Read added:

"We can't thank Surrey County Council's Your Fund Surrey enough for supporting our determination to make the theatre accessible and sustainable for the future. We are also hugely grateful to the many people who, early in our journey, wrote letters of support for our ambitions to refurbish the theatre, and those who donated to our campaign.

"We are delighted that our building is now able to welcome even more people to enjoy the fantastic benefits of theatre and arts participation."

About Your Fund Surrey

Your Fund Surrey was launched in 2020 to back projects that deliver lasting benefits across the county. Since then, it has enabled communities to improve their local environment, build new spaces, enhance cultural venues and develop green areas, creating a stronger sense of pride and belonging.

By investing in diverse initiatives, the scheme is helping to build vibrant, resilient communities and demonstrates what can be achieved when residents come together to make it happen.

The Duke of Edinburgh addresses the audience, in front of the assembled concert company, before unveiling a commemorative plaque - credit: Craig Fuller

Sam Jones - Reporter



Epsom & Ewell's French racing twin is a favourite

22 December 2025



The Château de Chantilly has been selected as Monument Préféré des Français 2025 (France's Favourite Monument), surpassing 13 other iconic sites in a national vote. It succeeds the 24 Hours of Le Mans circuit, which won the honour in 2024.

This accolade was conferred through the popular France 3 television programme *Le Monument Préféré des Français*, presented by Stéphane Bern, which each year invites the public to vote for their favourite heritage site. Stéphane Bern is a well-known French journalist, television and radio presenter, writer and historian. He specialises in European history, royalty and cultural heritage, and is often described in France as the country's "Mr Heritage."

A heightened spotlight on Chantilly

Epsom and Ewell with Chantilly enjoy a twinning charter and both share a proud equestrian heritage. Chantilly is renowned for its racecourse and celebrated training grounds, Epsom is world-famous for the Derby, a race that has shaped the international thoroughbred calendar for over two centuries. This shared identity as centres of horseracing tradition provides a natural bond between the two towns and further enriches their twinning relationship.

The chateau victory not only amplifies the national and international profile of Chantilly but reinforces its status as an exceptional cultural treasure. The château, owned by the Institut de France, houses the Musée Condé, with the Duke of Aumale's art collection and library as its heart. It is also celebrated for its formal gardens, its expansive park and the remarkable Museum of the Horse, housed in the former great stables.

Since the château was designated "Monument préféré des Français," Stéphane Bern presented a commemorative plaque to Anne Miller, the château's administratrice générale. The French Ministry of Culture highlighted that this distinction honours not just architectural splendour, but the unique legacy bequeathed by the Duke of Aumale, reaffirming the château's role as a living site of art, memory and natural heritage.

The Duc d'Aumale: A link across the Channel

A key figure tying Chantilly to our locality is Henri, Duc d'Aumale (1822-1897), a French prince, military officer, scholar, bibliophile and art collector.

After the Revolution of 1848 forced the Orléans family into exile, the Duke of Aumale settled in Twickenham, just across the Thames from Epsom, in a notable residence known as Orleans House.

Although the main house was largely demolished in 1926, the Octagon Room and service wing survive as part of the Orleans House Gallery, now a Grade I listed building. During his stay, the Duke built an imposing library and picture gallery adjacent to Orleans House, housing many of his collections. These collections — including masterpieces by Raphael, Rubens and others — were later transferred back to Chantilly upon his death, forming a substantial part of the Musée Condé's holdings under his no-loans rule.

The Duke also had local ties through the birth of his son, François d'Orléans, duc de Guise, born in Twickenham in 1854. Upon his death in 1897, the Duke bequeathed Chantilly, together with its art, library and collections, to the Institut de France, under the condition that it be preserved as a museum of French art and history.

Twinning, cultural bridges, and local opportunity

The success of Chantilly in this national competition is a proud moment for Epsom & Ewell, reinforcing the value and impact of town-twinning. Twinning is not merely ceremonial — it offers opportunities for cultural exchange, reciprocal visits, shared projects in art, education and heritage, and deeper understanding between communities.

Nigel Collin, Chairman of the Epsom & Ewell Town-Twinning Association, commented:

"We warmly congratulate our colleagues in Chantilly for this well-deserved achievement. Anyone who has visited the Château cannot fail to be amazed, not just by its external splendour, but by the staggering depth of works from the 15th to the 19th century — works you can only see in situ here, thanks to the Duke of Aumale's strict no-loans condition. It really is well worth a visit, and if any residents are interested in visiting via a Twinning Association group, we will be pleased to advise and assist."

This announcement may inspire renewed interest in twinning visits, themed excursions focusing on heritage, art or gardens, school exchanges, and collaborative cultural programmes. Epsom & Ewell welcomes ideas for reciprocal exchanges with Chantilly, whether joint exhibitions, lectures, or youth projects.

For further information or to register your interest in a Chantilly visit, please contact the Epsom & Ewell Twinning Association via contact@epsomtwinning.com.

Sam Jones - Reporter

