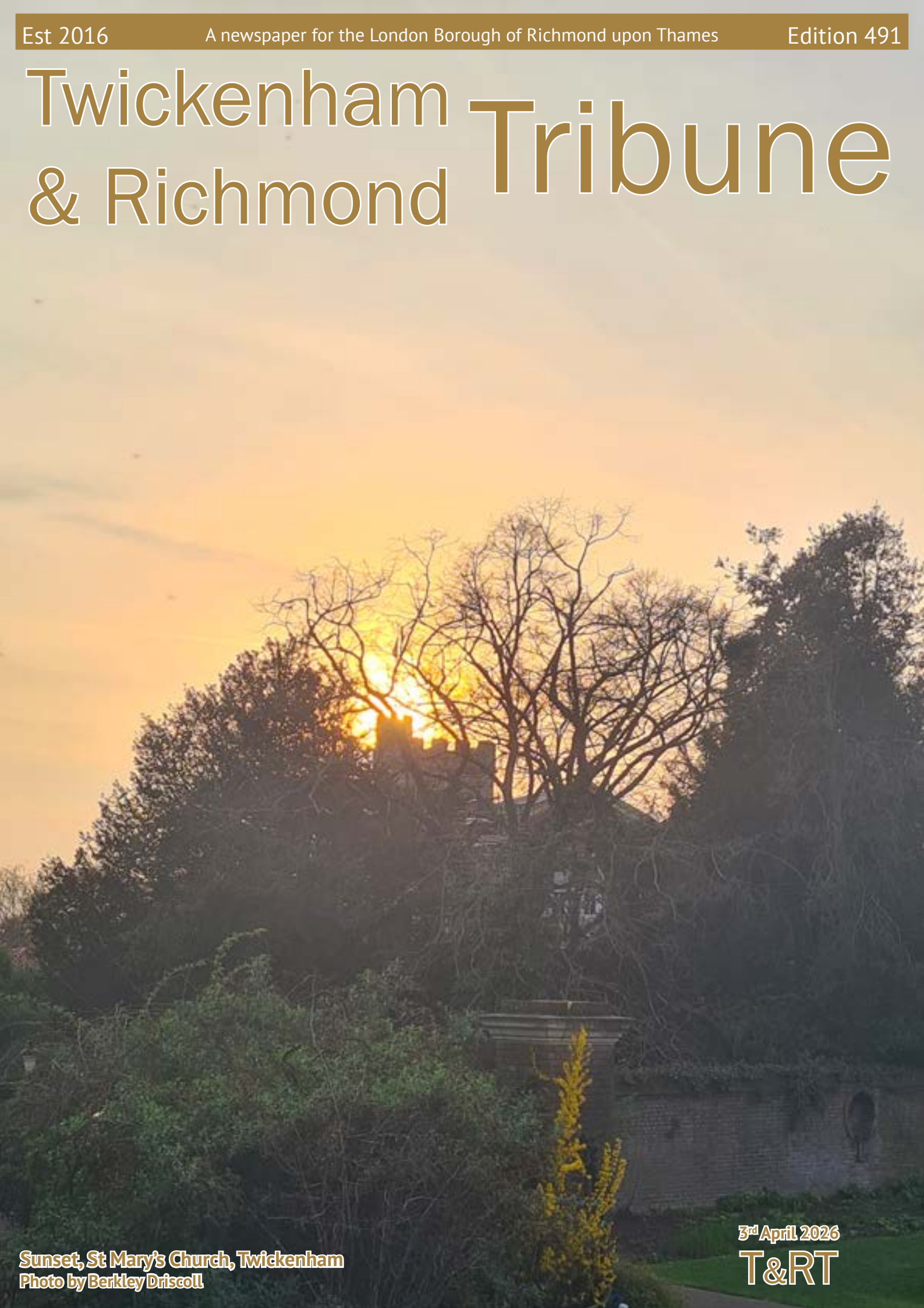


# Twickenham & Richmond Tribune



Sunset, St Mary's Church, Twickenham  
Photo by Berkley Driscoll

3<sup>rd</sup> April 2026

T&RT

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Editors: Teresa Read, Berkley Driscoll

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# TickerTape - News in Brief

## Local Council elections 2026 - Notice of election

You can see details of the notice of poll issued by Richmond Council [HERE](#)

## Hammersmith Bridge

Hammersmith Bridge will be closed between 10am – 5pm tomorrow, Saturday 4<sup>th</sup> April, for the Boat Race.

## South Western Railway

Some lines will be closed between **London Waterloo and Clapham Junction Friday 3 to Monday 6 April**. Some services via Wimbledon will be revised.

### Friday, Saturday and Monday

- **London Waterloo to Reading** services will start from **Clapham Junction**.
- **London Waterloo to Windsor** services will start from **Clapham Junction**.
- **London Waterloo to London Waterloo via Richmond and Wimbledon** services will start from **Clapham Junction**.

### Sunday

- **London Waterloo to Reading** services will be **revised** to depart **London Waterloo earlier** and will be diverted between **Clapham Junction and Twickenham**. These services will call additionally at **Wimbledon, Kingston and Strawberry Hill**.
- **London Waterloo to Windsor** services will be **revised**.  
An **hourly** service will be diverted between **Clapham Junction and Twickenham via Kingston** calling at all stations.  
An **hourly** service will start from **Barnes** calling at all stations.
- **London Waterloo to London Waterloo via Richmond and Wimbledon** services will be **revised** and will only run between **Barnes and Kingston**.
- The afternoon and evening **London Waterloo to Kingston via Hounslow** services will **not** run.
- **Buses** will run between **Clapham Junction and Barnes**.
- In the **morning and early afternoon**, a **revised** service will run between **Barnes and Twickenham**.
- In the **afternoon and evening**, a **revised** service will run between **Barnes and Barnes via Hounslow**.
- **London Waterloo to Hampton Court** services will be **revised** to run **hourly**.



**The Tree Agency**

darryl parkin

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# The Local Picture Postcard Page - Part 320

## A Happy Easter to You All

By Alan Winter

Picture postcards were first made available for sale in 1894 during late Victorian Times and were sent in huge numbers across the world and domestically until telephones became more available in the middle of the 20<sup>th</sup> century.

The first recorded “sent” postmark from Twickenham was dated 28<sup>th</sup> June 1898. The picture side shows an early etching of Popes Villa facing the river. Even more exciting to a postal historian was the fact that it was posted to a Miss Elsa Freeman at the British Consulate in Sarajevo which was in Austria in those days. As a result, the postcard was carried by military mail and carries a military handstamp to the left of the card. Here is an image of this earliest known postcard sent from Twickenham.



As a means of communication, postcards changed the world. Supported by a postal service that offered 3 and sometimes more deliveries a day, they brought the concept of fast, distant communication to a public that had previously to shout over the garden hedge to communicate with anyone who wasn't in earshot. It cost a halfpenny on average to buy a postcard and a halfpenny to put a stamp on it to send it on its way. That's a penny to communicate with anyone in the UK within 24 hours. Local postcards sent within a town were often delivered just a few hours later on the same day. A penny stamp was all that was required to send a postcard internationally.



Postcard number two is a typical Easter card with rabbits and chicks featuring in the vast majority of them.

It didn't take long for postcard publishers to realise the potential market and very soon countless millions of picture postcards were sent with real and printed photographs of the locality where they were purchased as well as covering every subject imaginable.

Postcard number three is a woven card made in France and sold to the troops to send back home to the UK during an Easter in World War one.



Greetings cards were dropping through the world's letterboxes in huge numbers. Cards were sent on every occasion including Christmas, Birthdays and Easter.

We finish this week with a postcard published in Germany and sent from there to the UK.

Some of these postcards are eagerly sought after by collectors today as they carry the work of well-known artists, colourists, photographers and designers of the day. There were so many of them that millions still survive and can be bought at postcard fairs from a few pence ranging to a pound or two.

So, enjoy your Easter weekend. Don't eat too many chocolate eggs. Next week we will look at an area of Richmond featured on postcards many years ago.

# CrusaderTravel

020 8744 0474

[crusadertravel.com](http://crusadertravel.com)

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Your friendly local Travel Agency  
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With over 50 years' experience we pride ourselves on being able to offer an unrivalled service with attention to detail. Come and have a chat with us in our cosy office off Church Street Square, we are open 6 days a week from 11am until 5pm (Closed Sunday)



# 'Moonshot'

James Haydn

I took this photo, on the evening of 31 March 2026, of the facade of the newly restored Richmond Station, with an almost full moon shining above through light cloud.

The moon was in its 'waxing gibbous' phase, with the full moon appearing the following evening, 1 April, when the Artemis II mission was due to lift off from NASA's Kennedy Space Center in Florida, on a 10 day voyage around the moon and back. What are the chances that, if the mission goes well, by the time the crew return to earth it will have been renamed the 'Trump Space Center'?



It would be wise for travellers not to rely on the time shown on the elegant clock face, appearing in the photo as 8.06pm, whereas I took it exactly an hour later. The spring 'leap forward' into British Summer Time had yet to be applied to the clock.

# Clapham Disorder Is a Warning About Order, Authority, and Public Confidence

By James Knight

Over the past week, large groups of school-aged young people gathered around Clapham High Street and the Common, attracted partly by TikTok “link-ups” circulating during the Easter holidays. What started as a gathering escalated into something more volatile, with fires lit, fireworks set off, and attempts made to enter shops, including food stores targeted for opportunistic theft. Police officers were assaulted, businesses closed early, and even the transport network felt the pressure, with disruption at Clapham Junction following a disturbance.

A significant police response ensued, culminating in the deployment of dispersal powers to restore order. This was not a repeat of the 2011 England riots, when sustained looting, widespread arson, and residents erecting barricades indicated a more severe breakdown of order. However, the comparison is instructive, not for its scale but for its pattern: gatherings that escalate, boundaries that are tested, and authority that must be reaffirmed.

## Disorder in a Wider Climate

What gives Clapham its wider resonance is the context in which it sits, for this is not an isolated moment but one that appears within a climate already shaped by visible and repeated crime.

In recent years, watch and phone snatching has become a common risk in parts of London, while high-profile thefts have reinforced the idea that some offences are both targeted and hard to prevent. That perception was heightened locally by the brazen daytime raid on Gregory & Co jewellers in Richmond, where masked attackers broke through the front window with sledgehammers and seized valuables as staff tried to fight them off in full view of passers-by. Footage of the incident circulated worldwide, turning a local crime into a shared moment of global attention. An illustration of the power of social media in shaping perception.



None of this amounts to a city in collapse, and London remains, by most measures, a safe global capital. But public confidence is not based solely on statistics; it is shaped by what people experience and see repeated. When that baseline shifts, incidents such as Clapham become more significant, not because they are unprecedented, but because they are no longer surprising.

## **A Political Argument Taking Shape**

It is at this point that the discussion shifts from policing to politics, and the same set of facts begins to support markedly different conclusions. For Sadiq Khan, the focus has been on reassurance, stressing that London remains safe and that claims to the contrary risk distortion. Others adopt a more cautious stance. Susan Hall has argued that such incidents serve as warning signs, indicating the need for a more visible and immediate assertion of authority.

Alongside these perspectives, a more assertive narrative exists, promoted by figures associated with Reform UK and Restore Britain, which interprets incidents like Clapham as signs of a broader change in public order. The mayor has firmly challenged this characterisation, arguing that such portrayals are based on exaggeration rather than real trends, and that the murder rate in London has decreased.

Locally, a similar divide is emerging. Gareth Roberts has argued that Richmond remains one of the safest boroughs in London and that concerns about crime are often a matter of perception. However, that perception is gradually shifting, influenced by visible incidents and repeated disruptions, and cannot simply be dismissed without consequences.

## **Race, Rhetoric, and Consequence**

The debate has expanded beyond crime itself to include the language used to describe it. Claims about “lawless London” have been criticised by some for implying racial undertones, as they connect it to migration. This criticism has been directly addressed by Kemi Badenoch, who rejected what she called “snide comments about race” and argued that behaviour is influenced not by ethnicity but by whether consequences are clear and consistently enforced. Citing cities such as Lagos and Nairobi, she suggested that standards are maintained when authority is visible and boundaries are enforced, reframing the issue as one of enforcement rather than identity.

## **A Local Lens**

For residents closer to home, the issue feels less abstract and more urgent, shaped just as much by experience as by argument. Norman Brennan, a Twickenham resident and long-time campaigning commentator on policing, has warned that repeated disorder risks eroding confidence, especially when gatherings can be organised quickly and reoccur over several days.

That concern is now echoed locally. In their election leaflets, the Richmond Borough Conservatives argue that the Liberal Democrat administration has been too lenient on crime, proposing neighbourhood police hubs and community safety wardens to improve visible enforcement and reconnect policing with the communities it serves.

The Green Party has also argued in council debates that antisocial behaviour on estates and in public spaces has not been adequately addressed, and that existing legal powers are not being fully utilised. Taken together, these critiques, from different political perspectives, suggest a broader unease about whether the current approach is sufficiently robust. In their absence, the debate risks being shaped by others.

In contrast, the Liberal Democrat stance on how law and order would be managed if they are re-elected for another four-year term remains less clearly defined at a time when public concern is becoming more explicit.

## **The Test of Authority**

The disorder in Clapham, for now, remains contained. However, the significance of the episode lies not only in what happened but also in what followed, as disorder has reappeared over successive days, indicating that organisation is now easier and deterrence less immediate than it once was.

Public order rarely fails all at once; it is tested gradually, in moments that are each manageable and understandable, but which, when added together, start to change expectations. The question is no longer just whether disorder can happen, but whether, in a climate already shaped by visible and repeated crime, it is becoming easier to anticipate.

# Letters

Dear Sir,

## **Shacklegate Lane**

The Council, by extending the burial area at the cost of the allotmenters, is putting the dead before the living. This action would be understandable if there was someplace to where the allotmenters could relocate but nothing has been offered.

The question is: what is the best way to reuse the existing graveyard? There are three possible solutions which are popular in other countries. The first is to dig up the bones and place them in an ossuary. The second is to place new bodies in a mausoleum. This is better than burying up to ten coffins on top of each other as has happened elsewhere. The third is my preference, cremation at the Middlesex Crematorium, which is only three miles away. If desired, the urns could be placed in a columbarium, which would enable visits.

At some time even the extended cemetery will be full. The Council must have plans for this, and its solution could, perhaps, be applied now.

Robert Monk  
Twickenham

## **Andy Sutch in Memoriam**

From EastSheenMatters

A Memorial Service has now been organised in memory of our well known resident Andy Sutch, who died on 16 January 2026.

The service is to be held at St. Mary's University Chapel, Waldegrave Road, Twickenham TW1 4SX at 2pm on Friday 24th April 2026 and afterwards at the onsite 1850 Club.

Please note that there is no public parking at the venue. The easiest way to get there from East Sheen and Mortlake is to take the 33 bus which stops outside. Strawberry Hill Station is a ten minute flat walk.

Hilary has requested that if you are going to attend, in order to help with catering, please advise her at [hilary.sutch@btinternet.com](mailto:hilary.sutch@btinternet.com)

# An Evening with Dvorak

By Doug Goodman

Dvorak's Stabat Mater was performed at All Saints Church in Kingston last Saturday. Teddington Choral Society provided an exciting performance to a packed hall conducted by their Musical Director, Julian Collings with 85 singers and orchestra. The beautiful solos were sung by Lisa Swayne, soprano; Judy Louie Brown, mezzo-soprano; Paul Hopwood, tenor; and Mark Nathan, bass.



Future concerts for TCS: Saturday July 11<sup>th</sup> at The Landmark Arts Centre, Summer concert 'Anything Goes' features music of Vaughn Williams, Cole Porter, Irving Berlin and songs from 'Guys and Dolls'. Christmas Concert on December 5<sup>th</sup> at All Saints Kingston and March 28<sup>th</sup> 2027, 75<sup>th</sup> Anniversary concert at All Saints Kingston.



Information: [www.teddingtonchoral.co.uk](http://www.teddingtonchoral.co.uk)

# Richmond's Quiet SEND Cuts and the Politics of Avoidance

By James Knight



There are moments in local government when the language used matters almost as much as the decisions themselves. Richmond's latest Education and Children's Services Committee provided one such moment. On paper, the discussion focused on affordability, sustainability, and strategy. In reality, it pointed to something much more direct: a shift likely to lead to significant reductions in SEND support, carefully described in language that never quite states so.

## **A Financial Pressure, And What Follows from It**

The financial situation is clear. The demand for Special Educational Needs and Disabilities provision is increasing rapidly, but funding has not kept up. The council's own documents recognise a significant and growing gap. What is notable is not the pressure itself, but how it is being managed and, more importantly, how it is being described.

Within Achieving for Children's Strategic Plan, the overall direction is quite clear. There is a shift towards greater mainstream inclusion, increased reliance on banding systems, and the systematic review of existing support levels. These are described as technical or strategic adjustments. In reality, they often result in simpler outcomes. If more children are integrated into mainstream settings, support is standardised downwards through banding, and existing provisions are actively reviewed, fewer children benefit from higher levels of support. Essentially, this is what is commonly referred to as cuts.

## **Cuts In Practice, Avoided in Language**

This is the point where the language becomes revealing. The main report does not describe this as a cut. Instead, councillors are asked to consider "value for money", "affordability" and "maximising resources". The mechanism is hidden in the details, while the implications for children and families are largely left unstated. For a change of this scale, that absence is hard to ignore.

If a child who would previously have received a higher level of support is instead supported in a mainstream setting with fewer resources, the impact on that child is real, regardless of how it is described. The council may not use the term, but the practical effect is indistinguishable from a cut.

## **Moving Ahead of National Clarity**

What makes the approach more notable is its timing. National SEND reform is still in progress, with proposals on banding, inclusion, and thresholds undergoing consultation and scrutiny. Richmond's strategy closely aligns

with that emerging direction but seems to be moving ahead of any final national framework. That raises a practical concern: when local systems implement changes early, decisions about eligibility and support are made without fully defined guidance, increasing the risk of variation in how provision is applied.

That risk of variation is important because SEND provision is, in reality, local. If one borough moves more swiftly to tighten support levels or shift provision into mainstream settings, families can face a different standard of support depending on their location. The phrase “postcode lottery” is often overused, but in this context, it begins to illustrate a real divergence in experience.

### **Uncertainty for Families**

Critics argue that the issue is not only about fairness between regions but also about long-term stability. A system based on regular reviews and the expectation that support may be reduced can create a cycle of uncertainty for families. Each reassessment carries the risk that support will be cut, even when needs remain complex and ongoing. For parents, this is not just an abstract policy change but a recurring source of anxiety, forcing them to repeatedly justify support that was previously granted.

The concern is that what appears as consistency or efficiency at the system level may be experienced very differently at the household level. Instead of clarity, families might face an annual negotiation process, with support levels becoming less predictable and more dependent. In that sense, the impact of early local implementation is not just variation between boroughs, but a more unsettled and, for some, a more precarious experience within them. If a child responds well to support, that success can become the justification for reducing or withdrawing it at the next review, placing parents in a double bind.

### **A Committee Exchange that Revealed the Tone**

If the Achieving for Children strategy papers hinted at change, the committee discussion itself revealed how it was being managed in practice. Cllr Niki Crookdake of the Green Party, the only opposition voice in the chamber, raised a Ward Concern about Thompson House Primary School operating as a split site. Her proposal was pragmatic: to use a nearby Stag Brewery site and do a land swap with the developers, and she mentioned a site meeting she had with the Department for Education. What followed was not a collaborative exploration of the issue, but a sustained attempt to test and narrow the claim.

Cllr Michael Wilson conducted a line of questioning that was precise, persistent, and sometimes overtly confrontational. The focus quickly shifted from safety to funding, governance, and technical details. At times, the chair, Cllr Julia Cambridge, had to step in to prevent members from talking over each other, remarking that “we are not in the crown court here” as the exchange became a heated cross-examination. The tone was not accidental. It influenced the outcome.

### **Who Gets Heard, And Who Does Not**

The effect was to divert the discussion from the core issue to the credibility of the person raising it. Cllr Crookdake informed the committee that the school’s headteacher and chair of governors wanted to speak but could not do so under the meeting’s procedures. In their absence, detailed questions were directed at the councillor, who was repeatedly pressed on points that those directly responsible for the school would have been better suited to answer. No commitment to further investigation was made.

At this point, the connection to the wider SEND strategy becomes clearer. A system under financial pressure has strong incentives to question, narrow and contain demand. The language of scrutiny can become a mechanism of control. Concerns are tested, thresholds are probed, and the scope of action is defined tightly.

### **A Site in Limbo**

The immediate issue cannot be separated from the longer history of the Stag Brewery site. Plans for a school on the site have changed several times, moving from a primary school to a secondary school before being delayed alongside the wider development and ultimately cancelled by central government. What remains is a site still earmarked for a future secondary school, and a current cohort of pupils educated in conditions that are, at the very least, contested.

This creates a clear policy tension. Cllr Crookdake’s proposal would use the site now to address an immediate

need. The council's position appears to be to retain it for a longer-term plan that has yet to materialise. The result is a form of strategic inertia: a future solution held in place, while present conditions remain unresolved.

### **Post-16 Education: A Wider Inconsistency**

A similar pattern can be seen in the borough's approach to post-16 education. Richmond has tended to favour a more centralised sixth form model, with less support for individual schools operating their own sixth forms. There are arguments for this. A college model can be more inclusive, offering a wider range of courses and avoiding the selective entry requirements that often apply in school-based provision.

Yet the counterargument is equally strong. Distributed sixth forms can raise standards, provide visible pathways to higher education, and help attract and retain strong teaching staff. When combined with an increased emphasis on vocational pathways, the picture becomes even more complex. Expanding choice can dilute student numbers, making it harder to sustain viable provision at scale. What emerges is not a settled strategy, but a set of competing priorities that are not always easily reconciled.

### **Politics Enters the Frame**

What was carefully handled in committee has now come into the open. Conservative campaign literature circulating in the borough clearly states that SEND support is "under threat", highlighting the same mechanisms outlined in the Strategic Plan, regular reviews, banding, and a shift towards mainstream provision. Where the committee used the language of affordability, the campaign has translated it into its probable impact: cuts, uncertainty and stress. The Conservatives did not invent the issue, they surfaced it.

The contrast is hard to miss. During the meeting, the discussion stayed focused on process, thresholds, and governance, with little recognition of the real impact on families. Outside the room, the same changes are described more openly as a cut in support. What was carefully buried in an appended report has become a live political issue.

That tension becomes even more pronounced when contrasted with comments made elsewhere. Cllr Wilson has publicly criticised SEND provision in neighbouring Surrey, warning of neglected children and inadequate support in direct and urgent terms.

Yet Surrey County Council has recently approved a further £4.9 million investment in its SEND service, expanding staffing and increasing capacity to support families. In Richmond, by contrast, where Cllr Wilson sits as vice chair of the borough's Education and Children's Services Committee, the direction of travel points towards reduced support levels in practice. The difference is not one of rhetoric, but of application. What is criticised elsewhere begins to look uncomfortably close to home.

A charitable interpretation is that this reflects broader pressures within the system. A less charitable view is that the public language of advocacy does not match how the Liberal Democrats actually govern. Either way, SEND provision in Richmond is no longer just a technical matter discussed in committee papers. It has become an electoral dividing line, with clearer implications and more difficult choices to conceal.

### **A Question of Clarity**

The issue isn't that decisions are being made, but that they aren't clearly communicated. If support levels are to be genuinely reduced, this should be openly acknowledged. If more children are to be educated in mainstream environments, the capacity to support them must be clearly demonstrated. Likewise, if long-term plans are being prioritised over immediate needs, that trade-off should be transparently explained.

What the committee revealed was not just disagreement but a pattern of avoidance. The language of strategy masks the reality of change, while the tone of scrutiny restricts the space in which that change can be questioned. Ultimately, the question is simple. It is not whether SEND provision can remain unchanged, but whether those changes are being implemented transparently and with a full understanding of their impact on the children and families who rely on them.

Click [HERE](#) to read the committee papers and view the webcast

# Bishops share Easter messages on new beginnings and hope amid conflict

From The Church of England

Church of England bishops have shared Easter reflections shaped by global conflict, personal struggle, and signs of hope emerging in unexpected places.

**The Bishop of Chelmsford, Guli Francis-Dehqani**, writes after returning from a recent visit to the Holy Land, where she witnessed what she describes as “intolerable conditions” faced by Christian communities, particularly in the West Bank.

She speaks of checkpoints that “haphazardly and cruelly dominate daily life” and illegal settlements leaving communities “decimated” and hopes for peace “bleaker than ever.”

She recounts how while preaching at St Philip’s in Nablus, she found herself grappling with what to say to people “living with such pain” and offered greetings from another persecuted community close to her heart in Iran. She reflects on how Christian hope persists “even through the darkest times,” rooted in the suffering and solidarity revealed in the way of the cross.



“I spoke too of my solidarity and support in the ongoing cry for justice, also a Christian theme,” she writes.

“Finally, I reminded them - and all of us - to continue looking for the good, lest we be overwhelmed by the evil. For there is always goodness, even in the most vile situations.”

Meanwhile the **Bishop of Lichfield, Michael Ipgrave**, reflects on freedom to worship closer to home – illustrated in the many public celebrations of Easter across the country such as walks of witness or traditions like beating the bounds.

“The freedoms to practise in public the Christian faith come from our understanding of ourselves as a nation, informed by Christian faith, wrought over centuries,” he writes.

“Our freedom of belief and conscience arises out of our understanding of the value of each individual to live their life and live it fully because it is of infinite value and they are infinitely loved by God.

“The freedom arises from our deep understanding of who we are, not from the application of an identity label.”

And the **Bishop of Newcastle, Helen-Ann Hartley**, draws from England’s Christian heritage and history of pilgrimage. Her message is filmed in Northumberland Street in the heart of Newcastle, where recent developments have given the city centre “a bit of a glow up.”

Bishop Helen-Ann points to newly installed pilgrim poles, intentionally designed to recall Newcastle’s medieval past and its deep-rooted Christian heritage as a stopping point for pilgrims journeying north

toward the Holy Island of Lindisfarne.

These poles, she says, also offer insights into the Easter story, reflecting themes of journey, guidance, good news and continuity.

“So this Easter,” she says, “may you be upheld and uplifted with hope and new life to bring the good news that Jesus Christ is risen again.”

**The Bishop of Rochester, Jonathan Gibbs**, also reflects on war in the Middle East and elsewhere. He contrasts the human drive to “self-assertion” which often lies behind conflict with Christ’s “self-giving” approach, seen ultimately on the cross.

“If we are to help find a way through the challenges we are facing both as a nation and as a Church, then it can only be through our willingness to approach our differences in the spirit of Christ,” he writes.

“This means counting others better than ourselves, listening to and seeking to understand others’ anxieties and concerns, but also being willing to robustly challenge hatred and injustice wherever they are found.

“Such is the way of the kingdom of God, because ultimately it allows God to do his work of redemption and resurrection in us and in our world.”

**The Bishop of Worcester, Hugh Nelson**, describes the resurrection as the “impossible truth” with the power to reverse everything we might assume to be “normal” in life.

“For instance, it looks ‘normal’ that powerful people who are in charge get to have the final word – but all the power of the Roman Empire didn’t manage to keep Jesus dead,” he writes.

He continues: “In a world in which violence, injustice and suffering seem so normal, the resurrection opens the door to a new normal and to an alternative pattern of life.

“Easter tells us that the horrors of war in Ukraine, unimaginable suffering in the Middle East and poverty in our own communities, are not normal and never will be.

“Easter cries out that homelessness and mental illness are not inevitable and never will be. Easter promises us that hope, forgiveness and mercy are available – that they are the normal that God longs to see.”

**The Bishop of Sherwood, Andy Emerton**, thinks about two moments in the life of St Peter, both of which took place around a fireside - the moment when Peter denied Jesus, on the night of his arrest; and the moment later when the risen Christ restored him.

He reflects on how, for Peter, “the fire of failure” became “the fire of faith” and issues a challenge.

“We all make mistakes, but the Good News of Easter is that this isn’t the end of the story,” he says.

“Because of Jesus’s death and resurrection, of his willingness to go to the cross to take our sin upon himself, we can be set free. We can receive forgiveness and a fresh start.”



# York House plate up for auction

A KPM Berlin porcelain plate with a view of Twickenham has been put up for auction in Berlin.

The auction details state:

*“Finely painted veduta of a stately home in English parkland, inscribed on the underside. Underglaze blue scepter mark and red imperial eagle mark, red painter’s mark, black owner’s monogram E.A.F.C. Minimal scratches to the gilt edging. Diameter 24 cm. 1823 - 32.*



*The country house, also known as York House, was built in the 1630s. The Austrian ambassador, Count Ludwig von Starhemberg, lived in the house until 1817.”*

*Auctioneer’s estimate: 2,500 EUR - 3,000 EUR*

KPM (*Königliche Porzellan-Manufaktur*) was also known as the Royal Porcelain Manufactory Berlin, and was founded in 1763 by King Frederick II of Prussia.

You can see details of the auction [HERE](#)

# Refresh your wardrobe for a good cause

From Traid

If you are looking to clear out your wardrobe this summer, why not take part in charity retailer Traid’s Clear Your Closet?

Join Traid’s Clear Your Closet challenge to help keep clothes in use for longer. All you need to do is pick - click - collect: pick your clothes, click to donate, and Traid will collect them for free!

You’re encouraged to sort through the clothes, shoes, and accessories you no longer wear, and either:

- Drop them at one of [Traid’s local clothing banks](#)
- [Book a free collection slot online](#) or by calling 020 8733 2595. A TRAIID-branded van will then collect your donations at the agreed time

Let’s transform fashion for the better, one wardrobe at a time!



# What is the Council Hiding?

Submitted by Derek Jones, Conservative Councillor Candidate for Hampton Ward

When you want information about your Council, how it is being run and on what your Council Tax is being spent, often the only way to obtain this is to submit a Freedom of Information (FOI) Request.



The Freedom of Information Act was passed in 2000, and came into full effect in 2005. Its aim was to make hitherto hard-to-obtain information about public authorities more accessible. It effectively makes these public bodies more transparent and more accountable to the public. At least, it should do ...

The system breaks down, however, when public bodies break the rules: for example, by exceeding the 20 working-day time limit for responses, by replying with incomplete or inaccurate data, or by not bothering to reply at all. And LibDem-controlled Richmond Council is guilty of all three ...

So far this year, I and my Conservative colleagues have submitted four FOI requests. The first, on the subject of salaries and other employee data, was submitted on January 13. It took two reminders and a complaint to the information commissioner's Office (ICO - the regulator for FOI requests) to finally extract a response, received on February 20.

The second FOI request, regarding the effectiveness or otherwise of the blanket 20mph speed limit, was submitted on February 3. Two chasers resulted in two apologies for delays, but nothing since. This breach will be reported to the ICO imminently.

The third FOI request, covering Council earnings from Controlled Parking Zones, was also sent in on February 3. After reminders, a response was received on March 5 – but this was riddled with obvious errors, and so was rejected by us. Two months on from the original application, we still await the correct information.

The final FOI request – on Council office occupancy and related matters – was submitted on February 19 but – despite multiple reminders – has not even received an acknowledgment. This breach will also be reported to the ICO.

Nor are these isolated incidents. I have previously suffered similar delays with FOI responses from the Council and previously had to resort to making a formal complaint to the ICO.



The odd delay here and there in replying to FOI requests might be forgivable, but a pattern is emerging here. It begins to look like Richmond Council is becoming increasingly reluctant to reveal information that might be damaging to its image. And that's not surprising, as previous FOI requests by us have revealed, for example, how the Council's salary bill has DOUBLED in six years, and how Councillors' allowances have increased by 60% in TWO years. The more we dig, the more dirt we find. No wonder they don't want to help us.

An important question arises from all of this: is this simple Council ineptitude in responding to FOI requests, or is it a deliberate policy to frustrate requests for potentially embarrassing details? And, if the latter, is it the officers who are to blame, or the LibDem Councillors themselves - in the run-up to what they already know is going to be a tricky local Council Election?

One thing is for sure: there is nothing that provokes curiosity quite so much as an air of secrecy and concealment. So, no matter how many times we Conservatives have to keep asking, and no matter how many times we are compelled to resort to official complaints, we will press on. Because we ALL have a right to this information, and we will continue to demand it on behalf of the residents of Richmond. That's democracy, and it's what we do.



# Next week at Richmond Council

On Wednesday, 8<sup>th</sup> April, the **Licensing Sub-Committee** will meet to discuss an opposed licence application for the Shell Blackhorse Garage, 174 Sheen Road, Richmond, TW9 1XE. They are proposing to increase their hours from 8 am – 11 pm to a 24-hour licence. The meeting will commence at 11 am and will be held virtually. Please click [HERE](#) for more details.

For guidance on **participating** in different types of council meetings, such as speaking or asking written or verbal questions, please click [HERE](#).

# Accessing the Civic Centre during upcoming refurbishment works

From Richmond Council

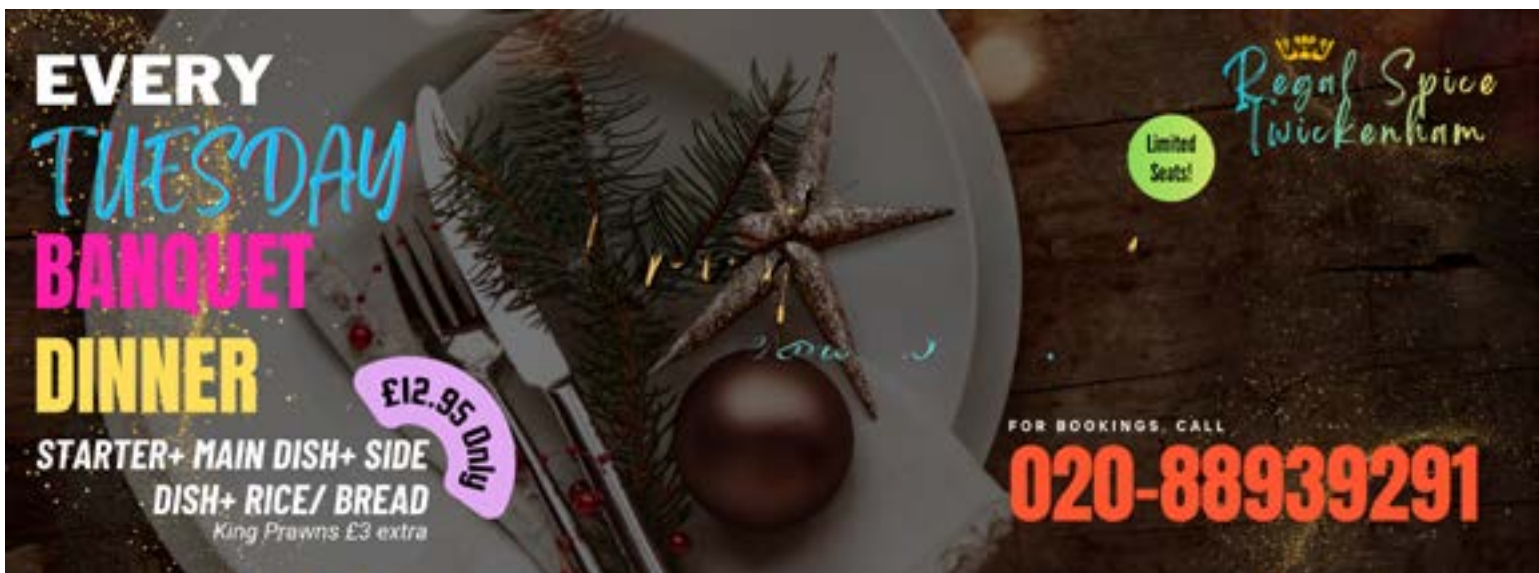
From Monday 13 April, refurbishment works to the Richmond Council Civic Centre ground floor, including the atrium, will commence.

The Civic Centre will remain open as normal for appointments and walk-in enquiries. Residents can continue to use the main entrance, where they will be guided to a temporary customer services area.

All services will remain fully accessible while the Civic Centre works are underway.



This temporary arrangement will be in place until later this year. These works are part of wider improvements to the Civic Centre which commenced in September last year.



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## Some Rather Special Wines

I was invited to taste some extraordinarily fine Italian wines at a very special wine event recently, and it was a great honour to be there. It was hosted by **Elena Casadei** and the wines to which I was introduced are produced by the Casadei family, which owns and manages a collection of four Demeter organic certified wine estates in Italy. Famiglia Casadei is a family-led group of estates located across Tuscany and Sardinia, united by a shared vision of terroir-driven winemaking and holistic sustainability. From Chianti Rufina to Alta Maremma, Sardinia, and the Casentino, each estate reflects its own landscape and microclimate.



**Tenuta Casadei** is located in **Alta Maremma, near Suvereto** which is 13km from the coast. The estate and winery were established in 2000 by Stefano Casadei. His goal was to grow vines with respect for the environment and create unique, authentic wines. A meeting with Fred Cline, a winemaker from Sonoma, prompted Stefano to adopt his values of environmental care



and thus drove the `bio integrale` idea for the estate, developing sustainable agriculture and biodynamic techniques. Stefano's daughter Elena is now heavily involved with the winemaking and she started integrating amphorae into production, with the aim of keeping these ancient winemaking tools in the modern era. Amphora wine refers to wines that have been fermented or aged in clay vessels (amphorae), an ancient technique dating back over 8,000 years to modern-day Georgia. Unlike oak barrels, clay is flavour-neutral, allowing the pure characteristics of the grape and terroir to shine without adding notes of vanilla or spice.

**Castello del Trebbio**, situated in Chianti Rufina, is the historical headquarters of the Casadei family, where it all began: a historic 12th-century castle purchased by the Baj Macario family (parents of Stefano's wife Anna) in 1968, that spans 350 hectares, surrounded by hills and woods.

**Tenuta Casadei** is located in the Alta Maremma region, near the medieval village of Suvereto, very close to the Tuscan coast. It was acquired in 1998 as a partnership between Stefano Casadei and the aforementioned Fred Cline and covers 16 hectares.



**Tenuta Olianas**, established in 2000 through a collaboration between Stefano Casadei and the local Olianas family, spans over 35 hectares in the Sarcidano region, in the heart of Sardinia. It is the only Demeter-organic-certified company on the entire island and is also classified as a Biodiversity Friend.

The family's most recent project, with the first bottles being presented in 2024 (vintage 2022), is **Terre di Romena**: a 20-hectare property, seven of which are vines, situated in the Casentino forest region of eastern Tuscany, characterised by high-altitude viticulture.

**Le Anfore di Elena Casadei** is more than a winemaking project; it is a cultural statement. Through her work with terracotta amphorae, both Tuscan Impruneta vessels and ancient Georgian qvevri, Elena Casadei seeks to dissolve the filters that often separate grapes from place, allowing each terroir its most essential voice. Amphorae and a philosophy of minimal intervention defines the labels from all the family's estates, shaping fabulous wines that have evolved slowly.

Elena's goal is clear: to rediscover what is often muted by prolonged wood ageing and to reconnect wine with its original language. Vine, terroir, and vintage: for this reason, across all the estates of the Casadei family, amphorae play a central and unifying role. Elena is self-effacing, charming and obviously a powerful force among the emerging band of female wine makers. I would urge you to look out for her wines

The family's philosophy, known as Bio Integrale®, goes beyond organic farming to embrace biodiversity, ethical agriculture, and long-term environmental balance. New approaches are found through projects such as Le Anfore di Elena Casadei, exploring amphora fermentation as a contemporary cultural expression.



Wine tourism is an extension of Casadei's vision: the main estate, Castello del Trebbio, hosts events and welcomes visitors from all over the world, about 20.000 per year. The agriturismo was created through conservative restoration: former sharecroppers' houses have been transformed into guest accommodations without altering their architectural soul. The family is currently working on a new project for the Runfina area, the Stazione Sieci, focused on turning Pontassieve railway station into a true cultural hub for the local community, promoting slow and conscious travel. The space wants to function as a starting point for curated activities such as vineyard walks, bike tours, tastings, seasonal events, outdoor experiences, and food-and-wine gatherings.

Tenuta Olianas in Sardinia offers a range of warm and welcoming hospitality experiences, too. Guests can start tasting wines and estate-produced EVO oil with local delicacies at the winery, or they can explore the vineyards at their own pace and enjoy a picnic basket filled with typical Sardinian products and a bottle of Olianas wine. An appreciated alternative is a sensory journey that includes exploring local history and archaeology (like the Giants of Mont'e Prama), and many tourists love their cooking classes, followed by eating the Sardinian classic meal with wine pairings.



The wines are stocked by specialist wine shops and good restaurants. They're not cheap, but they also aren't that expensive, especially when you consider and appreciate their quality. Do look out for them when you're eating out or searching for some rather special organic wines as gifts, or for your own enjoyment at home: **Castello del Trebbio** (Chianti Rufina); **Terre di Romena** (Casentino - Arezzo); **Tenuta Casadei** (Suvereto) and **Olianas** (Sardinia).

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# Fly Me To The Moon !!

By Bruce Lyons

Wishful thinking? But I'm sure the Artemis Crew; Messrs Wiseman, Glover, Koch & Hansen will need a well-earned holiday after this Adventure - perhaps as the song says; in Jupiter or Mars.

So, in my dreams I got to thinking what sort of holiday they would want; for sure the beds would have to be secure!! I heard all about their antics to getting to bed - beds floating all over the cabin, sounded a little like pillow fights at school. And the difficulty in getting to sleep!!



I imagine they would need quiet, privacy, beauty & nature. I am not too sure they would need luxury perhaps, more on the simple side and definitely with family around them, perhaps three generational!?



Possibly locations with connection to the past - Ancient Greece or Rome, if they're free next week I would dash them off to Crete for the Levant Spring and those wonderful Mountain flowers, maybe Santorini would appeal with the Caldera and those awesome views. Cuisine should be very fresh lots of local produce, a little wine - but on the fresh side like Rose and plenty of grilled fish

- but they haven't WhatsApp-ed' me yet but it will give me a bit more time to be ready!! Don't laugh many a word said in jest!

Sorry guys, it's chilly, windy & rainy in the UK this Easter, but at least it is getting warmer and Monty Don keeps saying perfect for planting the perennials (bet you he's got plenty of helpers!)

The weather! it is OK if you're playing football but not for slow strolls in the Park. However dear Reader the Worldwide Upset has brought a few surprises on the holiday scene and strangely many tour operators have reinvented their "January Offers" of course they wouldn't be calling them that! Would they!, but specials - they often say they are anniversary offers - whatever, it doesn't really matter, what I am saying that to combat that "we'll stay at home this year" syndrome they needed to introduce some sweeteners to combat Rachel's TAX TAX TAX philosophy.



We were amazingly busy last week, true the Med is not exactly scorching, but it is warmer than here and have you noticed there are many, many more heated pools these days.

I don't trust Easter & the Weather, some years we rowed from Marlow to Twickenham in a heatwave and then another and the locks would change from Red alert to Amber as we came!!! But, if you get holed up inside think about a nice Sunny Holiday in the School Break and give us a call!!! 020 8744 0474

# Easter?

By Deep Patel

~ Life Through The Eyes of a Twickenham Shop Keeper ~



Easter weekend...everybody talks about it, but what does it actually mean these days? I mean unless you are a practicing Christian, what does it mean. I asked customers in my shop what the first thing that came to their minds was when they thought of Easter, I was keen to know what Easter meant to people in Twickenham today.

Can you guess what the most popular response was? “Extra time in bed”. That just about sums up us in Twickenham does it then? A town of lazy-layabouts glued to our beds looking forwards to nothing more than a season ticket to the land of slumber? (ok maybe I’m being a little cynical, perhaps it’s more that Twickenham is a town full of extremely hard working individuals who put so much effort into daily life that they look forward to a few additional rare hours in bed?...I’ll let you decide which...or maybe you know friends that fit into both those categories?). Either way, additional hours in bed was definitely top of the Easter list for customers in my shop. I’m not jealous, honestly. Ok maybe a tad.

So what was the second most popular response? Can you guess yet? Well it was something very close to my heart (and my shop). Chocolate. Yes, coming in as the second most popular response as to what Easter meant to customers at Meet and Deep Newsagents, it was that sweet, creamy delicious, solidified cocoa solids blended with sugar and milk that seems to hold

a special place in all of our hearts (and tummys). The interesting thing I observed was that throughout the year customers coming into my shop pick up two similar chocolate bars and look at the grams specified on the back to try to find the best value bar (most grams for their money), and I don't blame them, when it comes to chocolate, I'm of the belief that every extra gram counts. The thing is, when it comes to Easter-eggs, no one seems to give a crap about the grams they get for the cash they spend. It's all about which box physically looks the biggest! If it doesn't look big, people don't want it as much (now now, let's keep our thinking clean, this is a family publication and that's not what I meant). So size matters but more of the box rather than the egg. It's just a hollow egg. Most of the chocolate doesn't even taste that great but people still pay a premium (considering the grams) as it's all about the size of the box because they want to show they got you "the biggest one". But it works and isn't going to change anytime soon...

So what came in at third place as the thing that came to mind for customers at Meet and Deep Newsagents when they thought of Easter? It was family. After sleeping and chocolate, Easter was about seeing family. Many of my customers spoke about visiting parents, grandparents or siblings outside of Twickenham to spend the Easter weekend together. Seemed to be the "done thing", escaping to places like Dorset, Manchester or Ireland (or one person said Hounslow, not so far). The point being, Easter being the time to catch up with those family members that daily life doesn't allow them to catch up with.

...well I guess in summary, for us in Twickenham, Easter was about sleeping eating chocolate and seeing family...well it's not a bad way to spend a long weekend really is it? I know the deeper and more significant meaning of sacrifice and gratitude towards the sacrifice of Lord Jesus and the message of putting the benefit of others before oneself is what Easter is REALLY about, and absolutely rightly so, it always should remain that way in my opinion, however... there's nothing wrong with a few extra hours in bed, indulging in a little more chocolate than usual and hanging out with those that mean the most to you either...

Happy Easter Twickenham and Richmond...and the world...May God bless us all x

**Remember...**

***"Sleep, eat chocolate, share time with loved ones and put others before ourselves...Happy Easter..."***

### **MY CREATURE-KINDNESS TIP OF THE WEEK...**

STOP ALL INSECTS KINDLY (GOOD KARMA): Sprinkle pure essential peppermint oil, Olbas oil, fine black pepper or white vinegar around places where you don't want them to come (but NOT directly on them)...they will go without you having to harm them.

For ANY specific tip to stop any "pest" or insect KINDLY (for good karma/blessings), email me: [InsectLoversUnite@gmail.com](mailto:InsectLoversUnite@gmail.com) or join my Facebook page: "INSECT LOVERS UNITE"



## A Mirrored Monet

by Carmel Owen

Mirrored Monet LLC at Charing Cross Theatre until 9<sup>th</sup> May

A beige setting foreshadows the future as the world explodes in World War I. The master of colour, Claude Monet, whose glorious *Water Lilies* adorn global galleries and a million greeting cards, is a beige opening figure in an exciting new musical, *A Mirrored Monet*, authentically inspired by the writings of Monet and his peers.



But beige is out as the production explodes into energetic colour, sweeping into sumptuous music and insightful script. Monet's palette is yellow, cobalt blue, vermilion and shimmering white, the "ocean of light," beloved by the tradition-breaking impressionist.

Director Christian Durham and the music direction of Michael Webborn bring Belle Époque Paris to London for its UK premiere. The vivid designs by Libby Todd, and Matt Powell's video projections, embody the ambience of that sparkling era. It's Paris 1916, when Monet struggles to complete the commission that will define his legacy... *The Water Lilies*. His survival depends on its success as bills go unpaid.



Two actors take on the mantle of Monet, Jeff Shankley as the grey-haired, portly painter with failing eyesight, with dashing Dean John-Wilson as the artist in his youth. Plagued by creative block, he retreats into reminiscences of contemporaries Renoir, Manet and Bazille. His overarching memories are of his muse, Camille Doncieux, who is the love of his turbulent life, his muse, his mistress, his wife and the mother of his son.

As this bodiced, buttoned and bustled beauty posing with parasol, Brooke Bazarian is a delight, even when bemoaning her lover's reluctance to give his name to his illegitimate baby son, in her dazzling duet with young Monet, *Nobody's Child*. Despite the vagaries of a struggling artist's existence she is full of life, love, hope ... and disappointment. How can she abandon gay Paree for foggy London? But Monet is captivated by London's mist and burning orange suns setting the Thames aglow.



There is intense melancholia beneath the tranquillity of the *Water Lilies* as, beset by depression and anger, the ageing Monet accepts paintings are his curse as family is sacrificed on the altar of his talent. Yet they are beautiful works of art, as Shankly observes of *A Mirrored Monet*, "that invite not imitation, but surrender".

Read Gill Martin's review at [www.markaspenscritics.com/2026/03/25/mirror-monet](http://www.markaspenscritics.com/2026/03/25/mirror-monet)

Photography by Pamela Raith

## Sunny Afternoon

by Ray Davies, book by Joe Penhall

Sonia Friedman and ATG at Richmond Theatre until 4<sup>th</sup> April, then on tour until 30<sup>th</sup> May

The sixties saw significant changes in pop music. Major contributors are well documented, but a band that doesn't get the credit it deserves is The Kinks. The label "Bad Boys of Rock", earned through pugnacity, seems in conflict with exquisitely crafted lyrics and music. *Sunny Afternoon* searches out the connecting tissue.

The focus is on Ray Davies' drive to compose. Columnist Richard Littlejohn believes his lyrics are "up there with Betjeman". Davies was prolific, with broad comments on sixties Britain, *Sunny Afternoon* itself, *Dead End Street*, and many others.



Miriam Buether's spacious design allows cues to environment, whilst Rick Fisher's lighting provides mood and atmosphere. Matt McKenzie's sound keeps everything crisp, articulated and balanced, yet provides some beautifully thunderous rock sounds.

The frenetic opening grabs attention with slick physical comedy, as dancers almost collide with each other, while the band seethes in frustration. And with its witty, gag-laden script, expectation might be of a laconic look at the band's development, but that is quickly countered and the piece establishes a rhythm of light and dark, built on the underlying tension of Ray's internal struggles and his relationship with his bother Dave.

Some might think this a "Jukebox Musical", as the music is foregrounded over plot, but *Sunny Afternoon* rises above that, examining motivations and events, both positives and negatives, without dwelling ponderously.

The characters of the band members are well drawn, with Danny Horn providing a wonderfully brooding Ray, contrasted by Oliver Hoare's out of control Dave. Zakarie Stokes gives us a nicely nuanced and seemingly serene Mick Avory, plus very creditable drumming, including a tasty extended solo spot. Harry Curley's bewildered innocent Pete Quaife provides a counterpoint to the chaos. Other characters may veer towards pastiche, but Ben Caplan's Eddie Kassner has authenticity.



The small ensemble under musical director Elliot Ware is impressively wide-ranging and includes banjo, ukulele and cajón.

A surprise guest on press night was Mick Avory himself, who during the curtain call expressed his admiration for the cast and crew and wonderment at the continued interest. He shouldn't be surprised. The Kinks were a genuinely influential band and *Sunny Afternoon* entertainingly highlights their history and the quality and breadth of Ray Davies' writing.

Read Vince Francis's review at [www.markaspen.com/2026/04/02/sunny-afternoon](http://www.markaspen.com/2026/04/02/sunny-afternoon)

Photography by Manuel Harlan

# John Proctor is the Villain

by Kimberly Belflower

Wagner Johnson *et al* at The Royal Court Theatre, Chelsea until 6<sup>th</sup> April

“Men are afraid that women will laugh at them, women are afraid that men will kill them.” Laughter plays a large part in the striking play, *John Proctor is the Villain*, transferred from Broadway with many award nominations in its wake. This is theatre as it's supposed to be, entertaining, informative and thought-provoking.

Laughter is important, for although suggesting a new take on *The Crucible*, the work is very funny. In a small American town, four girls and two boys are studying Arthur Miller's classic in their school English class.



The girls want to set up a feminism group but, sensing problems, their young teacher Carter Smith brokers a deal in which the club must also include boys. Dónal Finn hits the mark precisely as the popular Mr Smith, who engages easily with his students with a calm, reassuring presence.

While talking feminism, sex and current events, they have to deal with a series of increasingly real experiences of things they have only known on TV. Earnest hard-working Beth is friends with Ivy, daughter of a rich family but managing not to be spoilt. Ivy's father is accused of sexual harassment and Ivy is distraught.

Miya James makes a fascinating Raelynn, as she absorbs the process of growing up. Her best friend Shelby left the school, having stolen her boyfriend Lee, only to reappear and create a significant stir. Sadie Soverall is poignant as the traumatised Shelby, who has much more to deal with than the others.

Reece Braddock and Charlie Borgare make their acting debuts as Mason, well-meaning but disengaged until he encounters Nell; and Lee, fiercely struggling to understand why the world is no longer going his way. New girl Nell is more tuned in to the world, and much larger issues cause 'gasp out loud' moments.

*The Crucible* is not reinterpreted here, it is referenced and re-examined. The eventual take-down of John Proctor is oversimplified, but these are teenagers. But the young women in the frenzied dance finale, echoing Miller's scene in the woods, are on the verge of adulthood. At the forefront of the next wave of feminism, they do not need to wait for a green light: they are now in charge of the switch.

Read Eleanor Lewis's review at [www.markaspen.com/2026/03/29/j-proctor-villain](http://www.markaspen.com/2026/03/29/j-proctor-villain)

Photography by Ben McDonald

# Richmond Opera presents Handel's

## Susanna

From Richmond Opera

Richmond Opera is delighted to announce performances of George Frideric Handel's *Susanna* at St Mary's University Theatre, marking their debut at the venue.

Performances take place on:

- Friday 17 April 2026 at 7.30pm
- Saturday 18 April 2026 at 7.30pm
- Sunday 19 April 2026 at 2.30pm

Composed in 1748, *Susanna* is one of Handel's most dramatic English oratorios, telling the compelling story of a virtuous woman falsely accused, and her ultimate vindication. Combining moments of lyrical intimacy with powerful choruses, the work offers a moving exploration of integrity, resilience and justice.

The production is directed by Patricia Gómez, with musical direction by Lindsay Bramley, and features Richmond Opera's in-house baroque orchestra, performing on period-appropriate instruments to bring Handel's score vividly to life.

Tickets are priced at £24, with £12 tickets for under 18s and for all students at St Mary's University. [Book tickets online](#) or by telephone on 0333 666 3366.

St Mary's University Theatre offers step-free access, ensuring the performances are accessible to all audience members.

Founded to present high-quality opera in west London and south-west London settings, Richmond Opera continues its commitment to engaging performances of operatic repertoire in welcoming, local venues.

Richmond OPERA

# Susanna

## Handel

APRIL 2026

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A tale of love, courage, and triumph over adversity

# Teddington Hockey Club's Ladies 1s have made history for their club by winning promotion to the sport's top tier - The National Premier League.

From Teddington Hockey Club

Off the back of their East Conference title-winning campaign two seasons ago, which secured promotion into Division One South, the squad stepped into a significantly higher level of competition with clear pressure to perform. The transition included substantial recruitment over the summer of 2025, bringing together a newly formed group.

The opening fixture of the season saw Teddington suffer a narrow 2-1 defeat at home to Reading. A nervous start reflected both the step up in standard and the challenges of integrating a new squad. Rather than defining their season, this early setback proved to be a turning point.

From that moment onward, Teddington established themselves as one of the most consistent and dominant sides in the league.

Across 16 matches this season, the team compiled an outstanding record of 12 wins, 2 draws and just 2 defeats, scoring 43 goals and conceding only 16, resulting in a goal difference of +27. Averaging nearly three goals per game, their attacking output was matched by a disciplined and resilient defensive structure.

A series of emphatic performances included a 5-0 away victory at Sevenoaks, 5-1 wins against both Bristol Firebrands and the University of Exeter and a commanding 4-0 result away at Guildford. Alongside these high-scoring displays, the team also demonstrated composure in tightly contested fixtures, grinding out important 2-1 victories away at Reading and Bristol Firebrands.



The closing stages of the season highlighted the team's maturity and composure under pressure, with crucial away wins, including at Exeter and Surbiton, reinforcing their promotion credentials.

*"The entire squad delivered a season defined by growth, resilience and consistency. We managed to blend attacking fluency with defensive discipline and we overcame both early-season adaptations and in-season challenges. We had high expectations given the talent we possess in this team and they not only met them, but*

*exceeded them and the whole club is so hugely proud of all they have achieved. This truly is a historic moment for us,"* said Coach Taj Droga.

# Cambrian Community Centre to become bigger, brighter and more accessible

From Cambrian Community Centre

Following the huge success of our renovated kitchen, Richmond's Cambrian Community Centre is to embark on an ambitious refurbishment that will transform its layout and facilities to benefit Centre users and expand our services for the community.



The project will provide more inside space and better access to the outside area. The interior will be refreshed and modernised to enhance the accessibility and attractiveness of our thriving neighbourhood hub for leisure, fitness and cultural activities.

*"I am thrilled to confirm that the Cambrian Community Centre has received the go ahead and funding to expand and develop our popular Centre. We thank the Richmond Foundation for their involvement and support, and Richmond Council for their Community Fund Award,"* says Sue Pendle, Chair of Trustees of the CCC.

*"With this welcome partnership project and funding from RF, and grant from the Council we will be able to meet more effectively the needs of our neighbours in this part of the borough, especially those who may be vulnerable or disadvantaged in various ways,"* Sue Pendle said.

The Centre is proud to celebrate the success of securing a substantial sum for this much needed major refit. Funds are scarce in these challenging times when all charities are feeling the pinch. We particularly appreciate the recognition that a small local charity like ours plays a vital role in meeting the needs of our community.

Building work will begin later this year with an expected duration of about five months. We will be in regular contact with Centre users and supporters with progress reports to keep everyone informed.

Once the work is finished, we look forward to relaunching a renovated Centre that will offer more space, full accessibility and a wider range of activities. We at the Centre are making every effort to minimise any interruption of our activities. Keep an eye out for where your favourite Cambrian activities will be held over the summer. We thank our neighbours and supporters for their continuing support.



<https://cambriancentre.org/>

# Twickenham runner tackling the London Marathon dressed as a purple elephant

From The Purple Elephant Project

The Purple Elephant Project is a local charity based in Twickenham supporting children and families with mental health challenges.

One of our supporters, Matthew, will be running the 2026 London Marathon dressed as a giant purple elephant to raise awareness and funds for our work in the local community.

He decided to take on the challenge in costume as a fun and eye-catching way to start conversations about children's mental health and the support we provide locally.

The London Marathon takes place on Sunday 26 April, and we're hoping the purple elephant will raise both smiles and vital funds along the 26.2-mile route.

So far, the campaign has raised £1,800 towards a £2,500 target, helping us continue providing essential mental health support for children and families across Twickenham and the surrounding area.



We'd love to share this story with our local community.

You can find the fundraising page here:

<https://2026tcslondonmarathon.enthuse.com/pf/matthew-fullalove-london-marathon-2026#qrCode>



# IGNITE Dance Festival Brings Community Talent to Richmond upon Thames College

Richmond upon Thames College hosted IGNITE, a vibrant dance showcase that brought together a diverse mix of local talent and creative expression.

The event, held at the college's auditorium, offered a platform for multiple dance schools, groups, and companies to perform and celebrate the passion and commitment of young dancers in the community.

Audiences enjoyed afternoon and evening shows filled with dynamic performances that highlighted a range of styles and artistic approaches.

Among the groups featured in the lineup for this year's showcase were:

- Boundless Arts
- KDYoga
- Kew Dance Arts
- Kingston College
- Marble Hill
- MV Academy
- Praxis Performing Arts
- and Studio K, each bringing their own unique flair to the stage.



True to its mission, IGNITE continues to offer an inclusive space for dancers to share their work, build confidence, and connect with others across the performing arts community.

The festival's celebration of creativity and collaboration makes it a standout moment each year for performers, families, and local supporters.

Huge thanks also to [International Dance Supplies](#) for being official partners of the event and providing RuTC dancers with their cool and comfortable warm-up gear.

Take the next step toward your goals and join a community that supports your ambition.

[Search our courses, apply now and secure your place for 2026!](#)



# Oar-some! South Western Railway and Olympic champion Lola Anderson share the best spots to watch the University Boat Race

From South Western Railway

South Western Railway (SWR) has teamed up with Olympic gold medallist Lola Anderson to create your expert guide to watching this year's Boat Race.

[Lola](#) - who won gold for [Team GB](#) at the 2024 Olympic Games in the quadruple sculls - grew up on the SWR network and has helped find the top spots to watch the race on Saturday 4 April.



Barnes Bridge and Mortlake stations, just 20 minutes from Clapham Junction, are a short walk from ideal locations to cheer on Oxford and Cambridge in the iconic contest.

Click [HERE](#) to watch Lola's guide on YouTube.

## Lola Anderson MBE said:

*"The Boat Race is one of the most exciting events in the rowing calendar, and there's no better way to watch than to get up close to the Thames with your friends.*

*"It always makes for a great day out, and the easiest way to watch is to catch the train with SWR and head to either Barnes Bridge or Mortlake, which are both a very short walk from the river.*

*"To get the best spots you'll need to be quick, but we recommend these areas for the best of the action as the races enter their final stages."*

## Travelling by train

There are [engineering works in the London Waterloo area on Saturday 4 April](#), so if you're travelling from Central London you'll need to change at Clapham Junction. It's a good idea to allow extra time for travel – the women's race starts at 2:21pm and the men's race follows at 3:21pm.

There are plenty of SWR services from Clapham Junction to Barnes Bridge and Mortlake, [which both take around 20 minutes](#) and depart from platform 5. Some of these services are being strengthened from 8 coaches to 10, between 11am and 7pm, to ensure even more spectators can get involved.

## Barnes Bridge

For a good view of the races' final few minutes, head over to [Barnes Bridge](#), the third of four bridges on the route.

The bridge itself is closed to pedestrians during the race, but a short walk from the station, under the bridge and along The Terrace, is the Thames Path.

There are plenty of viewing spots if you walk eastwards, and if you're really quick, you might be

able to grab one of the benches opposite Barnes High Street. You could also cross Barnes Bridge and head over to Dukes Meadows, a 10-minute walk away. It's also accessible from [Chiswick](#) station, a 20-minute walk



## Mortlake

[Mortlake](#) is where the Boat Race ends, just before Chiswick Bridge (above), making it the ideal spot to watch the races' final few moments and the celebrations.

A five-minute walk from the station, down the High Street and along the Thames Path to Jubilee Gardens, there are some great views up close to the river. You'll need to get there in good time to get a spot, but you could get a perfect view.

Chiswick Bridge is a little further out in the opposite direction. It's a 15-minute walk away and is where the race will finish. Mortlake is a little bit closer than Chiswick station (above) and offers more options.

## The 2026 Boat Race



2026 will be the 171st men's boat race, and the 80th women's boat race, between Oxford University Boat Club and Cambridge University Boat Club.

Cambridge's men have won the past three races and six of the last seven. In 2025, they won by five and a half lengths, with a

winning time of 16 minutes and 57 seconds. They also lead the way in the head-to-head record, with 88 victories to Oxford's 81.

Cambridge is also ahead in the women's competition, with 49 victories. Oxford have won 30, with their last win coming 10 years ago in 2016. Cambridge won the 2025 contest by two and a half lengths, in 19 minutes and 25 seconds, their eighth consecutive victory.

# Lynde House Care Home, A Beautiful Spring Day Out

From Lynde House Care Home, Twickenham

At Lynde House Care Home, moments like these remind us how important it is to enjoy the little things in life.

Our lovely resident enjoyed a wonderful day out with our lovely team members, taking in the fresh air and admiring the beautiful blossoms as the season begins to bloom.



The sunshine, flowers, and smiles made it a truly special outing.

We believe that staying active, getting outdoors, and creating meaningful moments are essential for wellbeing and happiness. Days like this bring joy not only to our residents but to our whole Lynde House family.

As spring arrives, we look forward to many more walks, garden visits, and opportunities to enjoy nature together.

At Lynde House, we are proud to provide compassionate care while creating meaningful experiences every day.

If you'd like to learn more about life at Lynde House Care Home or arrange a visit, please feel free to contact us.



We'd love to welcome you!

# All-new documentary, co-created by O2 and the RFU, details England women's rugby team's unbeaten path to World Cup victory

The England women's rugby team, known around the world as the Red Roses, will feature in an inspirational new documentary 'England, Meet England' which details their tremendous path to World Cup victory. Co-created with O2, longtime partner of the RFU, the documentary will be available to watch from **Thursday 9<sup>th</sup> April on ITVX**.



An embedded camera crew followed the Red Roses for the duration of the tournament on their journey to become world champions during a home Rugby World Cup in 2025, a year in which the England women's team not only remained undefeated for a consecutive 33 games – the longest winning streak of any international rugby team – but also saw a seismic shift in the sport. Over 12 million fans tuned in to watch the Women's Rugby World Cup over the six-week period, with the final culminating in Allianz Stadium selling out at 82,000 capacity – a first in the history of the women's game.

The never-before-seen footage provides a unique insight to see the players in a whole new light - from inviting viewers into the jubilant team changing rooms mere minutes after World Cup victory to chronicling the deeply personal challenges - and losses - some of the team members faced, all during the critical period of tournament preparation. Familiar faces also make an appearance, with the **HRH Princess of Wales** congratulating the team as well as exclusive interviews with the Red Roses, coaching staff and sporting legends including **Gabby Logan MBE** and a cameo of **Lioness Chloe Kelly**.

## GOING DEEPER

The documentary offers a behind-the-scenes look at what it takes to become World Champions and the dedication it requires to 'Wear the Rose' and represent your country at the pinnacle of the sport. As each World Cup tournament match unfolds, from pool to the knockout stages, the documentary takes viewers on individual player journeys – overcoming injuries, building mental fortitude and sharing the importance of team camaraderie on the way to becoming the number one ranked team in the world.

The namesake of the documentary, **England, Meet England** was born from O2's Women's Rugby World Cup campaign which aimed to close the gender awareness gap in the sport and grow the women's game. The creation of the campaign, and subsequently the documentary, was based on insights including the reality that 62% of rugby fans couldn't name a single Red Roses player, despite being ranked number one in the world.

The film aims to continue the good work of the campaign which has helped successfully close the gender awareness gap to only 1% and boost awareness of the game and players with 54% of England Rugby fans now able to name a Red Rose player.

**Gareth Griffiths, Director, Partnerships and Sponsorships at Virgin Media O2, said:** *"The Red Roses captivated the hearts of the nation with an epic victory on home soil, becoming World Cup Champions only months ago. O2 has stood side by side with England Rugby for over 30 years, with the women's game at the heart of our partnership, so it felt right to commemorate the Red Roses' victory by capturing their heroic journey for all to see."*

**Alex Teasdale, Executive Director of Women's Game:** *"This World Cup journey marked a watershed moment for the women's game; from record-breaking crowds to millions of new fans discovering the Red Roses for the first time. But this is only the beginning. Our partnership with O2 has played a crucial role in accelerating awareness and visibility, and we're determined to build on this momentum so that every young girl can see a future for herself in rugby. "We hope the documentary inspires even more people to connect with the Red Roses and join us as we continue to grow the game at every level across England."*

**Zoe Stratford, World Cup captain of the Red Roses, said:** *"The 2025 Rugby World Cup win was what dreams are made of. To live and breathe every single moment of the tournament alongside some of your best mates was incredibly special. Winning a World Cup takes an extraordinary amount of hard work, but it's also built on a tight bond and a positive culture; that's exactly what we had in this group. We built something really special together, and we can't wait for people to gain a deeper insight into our journey through this documentary. We're so grateful to O2 and the RFU for commemorating such an iconic period for women's rugby in this country and celebrating what this team achieved."*

The new documentary was funded by O2 and the RFU and developed and produced by SBX Studios.

On Saturday 11 April, fans of the game can catch the Red Roses against Ireland in the first match of the Women's Six Nations at Allianz Stadium.



To grab tickets, head [here](#)

# RFU to Award Retrospective Caps to Players Who Represented England in Historic Fixtures

The Rugby Football Union has announced a major heritage initiative to formally recognise 47 players who represented England in significant international fixtures but did not receive a full England cap at the time. These retrospective honours, acknowledge players who took to the field for the best available England men's senior side in sanctioned matches dating back to 1945.

Many of these fixtures were classified differently under historical regulations, such as Victory Internationals, select tour matches or one-off representative games, meaning players who played for England did not receive caps despite competing against national XVs from other major rugby nations.

These retrospective caps correct this historical oversight and honours the commitment, skill and service of the players who proudly wore the rose.

Rob Udwin Immediate Past President said: *"These players represented England with distinction, often in challenging post-war circumstances or on demanding overseas tours. They wore the rose, faced full international opposition, and demonstrated the same pride and commitment as any fully capped England player. It is only right that we formally acknowledge their achievements. These caps are a longoverdue honour, and we look forward to celebrating these individuals and their families as we place their names into the permanent history of English rugby."*

## Eligibility Criteria

- Retrospective caps will be awarded to players who:
- Represented the best available England men's team in fixtures against another nation's full or best-available XV.
- Were uncapped both before and after these matches.
- Played in matches formally recognised in RFU archives and historical records.

The list will be held separately from official England full caps, ensuring chronological cap numbers, records and player statistics remain unaffected. However, numbering may follow sequentially from the last full cap.

A capping ceremony will take place at the World Rugby Museum later this year and caps will be sent to the families of those players who are no longer with us. We have, however, been **unable** to make contact with the following players or the families of the following players:

GH Pateman -1945	HF Greasley -1946	FCH Hill -1946	Alan L McMillan- 1979
DL Marriot -1945	NJ Stock -1946	Mike Hannell- 1971	Eddie Bell- 1984
GA Hollis -1945	CG Gilthorpe -1946	JM Broderick- 1971	Stuart B Redfern- 1984
WO Chadwick -1945	JW Thornton -1946	Nigel R French- 1977	SM Smith- 1986
HR Peel -1945	HJM Uren -1946	Jeff AH Bell- 1977	JM Goodwin -1986
G Hudson -1945	S Peel -1946	IG Peck- 1979	AP Challinor 1993
E Bole -1945	FP Dunkley -1946	John L Butler- 1979	John Fletcher - 1993

If you are able to assist us in our search, please contact [museum@rfu.com](mailto:museum@rfu.com).

We have been able to contact the following and look forward to awarding caps to:

Dave Robinson- 1971	KM Bushell- 1978	Neil H McDowell- 1982	Robert Kimmins- 1990
JD Gray - 1971	Chris J Gifford -1978	John DG Gadd- 1982	John Wells- 1990
Peter J Hendy- 1973	R John Doubleday- 1979	MR Lee - 1986	Alan J Buzza- 1993
Dave J Carfoot- 1977	Nigel JC Pomphrey- 1979	Andy W Simpson- 1986	Andy G Blackmore- 1993
Gary NJ Cox- 1977	Toby J Allchurch- 1979	Peter J Buckton- 1986	



# A Disappointing International break?

By Ron Brand

The England team did not cover themselves with glory. A 1-1 draw with Uruguay and 0-1 loss to Japan at Wembley does not fill me with confidence for a World Cup in the U.S. later this year.

On the bright side!

We now have the first Brentford player to Captain an England team.

Jordan Henderson became that player, if only for 45 minutes as he was substituted at half time.

Another Box ticked in this remarkable Brentford fc season. Billy Scott was the first Brentford player to be Capped for England back in 1939. Ivan Toney the first Brentford player to score for England in 2023.



In a season that started with the sale of four key players and a Manager Brentford fc looked a possible Relegation candidate. From that position the club has moved on from one achievement to the next.

Could we have European football at the Gtech next season?

## **Is that possible?**

Igor Thiago is second in the goal scorers list on 19 and just three behind Haaland in Top spot.

With 31 games gone 46 points earned and 7th in the table Brentford can definitely look up Not down.

Keith Andrews must be in contention for Coach of the year in his first year in that position?

## **That or definitely Best Newcomer?**

It is Great to be a Brentford fan right now!

The club is so well run, with a philosophy that most must envy?

You just need to look across London at Spurs to see how things could have been. A procession of managers and a team clearly striving for direction in the Globes most competitive league.

Keep BUZZING BEES.

# International round-up: Thiago reacts to first Brazil goal after Croatia win

Written by Brentford Football Club

Igor Thiago's first Brazil goal was a decisive last-minute goal against Croatia on Tuesday night, as Carlo Ancelotti's side won 3-1 in their final game before World Cup squads are selected.

The Brentford striker stepped up to take a penalty in the 88th minute, with the scores at 1-1, before confidently sending the goalkeeper the wrong way to get off the mark for his country.

Danilo's first-half strike was cancelled out in the 84th minute by Lovro Majer, before Thiago's penalty and Gabriel Martinelli's late finish completed the late turnaround.

After the game, Thiago said: *"It's the greatest achievement of my life. I thank God... God is faithful, God has already written my story, and this was the day he chose for me to represent my country and score my first goal with the Canarina."*

Ancelotti also stated: *"The thing that pleases me the most is that the new players have made the most of their opportunities. Clearly, this makes the selection of the final squad more difficult. Because Igor Thiago, Léo Pereira, and Danilo played well. Endrick also played very well; Kaiki, too."*

Elsewhere, **Mikkel Damsgaard** and **Mathias Jensen** were beaten in their World Cup play-off final, as Denmark lost against Czech Republic on penalties. Damsgaard played 115 minutes before being replaced by Jensen, who put his penalty wide in the shoot-out.

**Ethan Pinnock** and Jamaica also missed their chance to go to the World Cup, losing in extra-time to DR Congo. Pinnock played 120 minutes in the 1-0 defeat.

In friendlies, **Nathan Collins** and **Caoimhín Kelleher** both featured for the Republic of Ireland against North Macedonia. Collins played 90 minutes, with Kelleher substituted on the hour mark, as the sides drew 0-0 in Dublin.

Ukraine also played on Tuesday night, winning 1-0 against Albania. **Yehor Yarmoliuk** played 64 minutes, picking up his ninth cap.

Elsewhere, **Kristoffer Ajer** started as Norway drew 0-0 with Switzerland; **Hákon Valdimarsson** started Iceland's 1-1 draw with Haiti; **Kevin Schade** was an unused substitute as Germany beat Ghana 2-1; **Jordan Henderson** wasn't in the England squad that lost 1-0 to Japan at Wembley.

Burkina Faso drew 1-1 with Guinea-Bissau, with **Dango Ouattara** starting the game, while Nigeria drew 2-2 with Jordan, as **Frank Onyeka** played 81 minutes for the Super Eagles.

**Michael Kayode** played 90 minutes as Italy Under-21s beat Sweden 4-0 in European Championship qualifying, which leaves them second in their group.

England Under-20s were held to a 3-3 draw by Italy as they travelled to Rome for a friendly, with **Jayden Meghoma** playing 78 minutes.



# Community-Based Environmental Projects Supported by a New £175,000 Fund

The Port of London Authority has today unveiled a new £175,000 fund to support community-based environmental projects along the tidal Thames.

The new Environment Fund follows on from a fund which the PLA has operated for 5 years, during which time it has backed 26 projects with £180,000 of funding. Last year, £50,000 went to support six environmental projects.

Building on the success of that fund, the PLA has launched a new, bigger, more ambition fund with a 250% increase in support available for environmental projects, across three categories.

- Environmental Improvement Programme with £100,000 available. This is a fund to support environmental improvement programmes that can make a strategic difference to the tidal Thames.
- Local Environment Champions with £50,000 available. This is a fund to back and empower community groups making a difference to their local environment.
- Tidal Tributaries Stewardship Fund with £25,000 available. This is a fund to support groups dedicated to caring for tributaries of the tidal Thames.

As a result of the PLA's status as a trust port – meaning it reinvests all the money it makes to care for the tidal Thames and its communities – it is able to commit this significant extra funding to enhance and improve the local environment.



**Grace Rawnsley, Director of Sustainability at the PLA, said:**

*“We want a clean, thriving, resilient tidal Thames and have big ambitions to work towards that aim. To help us, we are reinvesting all the money we make back into caring for the river and supporting the communities who live and work along it.*

*“We are pushing for net zero emissions on the river, capturing opportunities for renewable energy, and boosting biodiversity. Last year we led a project to remove five million wet wipes from the banks of the river in West London, clearing away the so-called wet wipe island.*

*“There is more work to do and so I’m delighted to unveil our new Environment Fund with a 250% increase in funding. This will help community-based projects to make meaningful and lasting changes to the environment. I’m also particularly excited that, for the first time, we will have a fund dedicated to supporting the tributaries that feed into the river.”*



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### Published by:

Twickenham & Richmond Tribune (in association with World InfoZone Limited)  
Registered in England & Wales  
Reg No 10549345

The Twickenham Tribune is registered with the ICO under the Data Protection Act, Reg No ZA224725

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