

A concert of English music in Epsom

21 March 2024



Peter Lutton reviews a concert given by Epsom Choral Society of English music conducted by their Musical Director, Julian Collings. The concert took place Saturday 9th March at St Martin's Church, Epsom.

The concert opened with Elgar's *The Spirit of the Lord*, the atmospheric opening to his oratorio *The Apostles*, contains several themes heard throughout the work. There are one or two tricky moments but it is very direct in its unison passages and with its majestically long melodic line. The choir ensemble throughout was good and the climax was very effective, Elgar's word setting allowing real clarity of text. Just occasionally I felt that a little more support in the choir's breathing would have lifted the line, but this was a strong start.

John Ireland's *Greater Love Hath No Man* again has a strong melodic line and clear presentation of the text. The opening tenor line was well projected with a good vocal blend and it was encouraging to see a choral society with a healthy number of men, some younger – one or two of the latter watching the conductor assiduously. Only once was the ensemble not quite together but the early climax was powerful and was particularly dramatic as it subsided. The Soprano solo was excellently projected and well balanced by the Baritone. The change of tempo was smooth and the build up to the choral climax suitably staged. The arrival at the final climax was very effective, followed by a well-supported soft closing section, though I would have liked to hear more bass in the final bars. The emotional circumstances of this work's early performances (during and after WW 1) resonate today as much as ever and this presentation was in the best English tradition.

Herbert Howells' *Like as the Hart* is one of four small-scale anthems written in war time when he directed the reduced forces of the chapel music at St John's College, Cambridge. The tenors and basses produced a warm sound at the start and the first tutti was suitably intense. A few more consonants from the sopranos would help in the acoustics of St Martin's but the *Piu Animato* went well as did the climax on 'Where is now thy God?' The Tenor and Bass were better supported than the Sopranos but the latter handled very well the demanding descant which accompanies the return of the opening material. Bliss indeed was the final tutti with its ecstatic solo Soprano, followed by the atmospheric ending. A memorable performance of a great piece, an all-time favourite of your scribe.

Gerald Finzi's *Lo the Full and Final Sacrifice* is a work on a much greater scale. After the organ introduction (full marks to the organist, Peter Jaekel, as this is a demanding piece on any instrument) the first choral entry was excellent despite a hint of flatness at the end of the section. Again, we have a piece where the words can be heard and understood – we heard them clearly. Though the next entries were exposed, they were confident and accurate, not least the altos with the low start. While the G flat section wobbled slightly, the Soprano entry with (another) big tune was very clear and confident as indeed were the following entries, though the unison on 'Help, Lord' was less united. But these are small points; the performance conveyed the rhapsodic nature of a musical style very suited to the metaphysical poets, not least in the climax on 'Lo the Bread of Life'.

The final work, Stainer's 'The Crucifixion' of 1887 has, as the programme helpfully noted, had its ups and downs. Stainer had rebuilt the reputation of St Paul's Cathedral Choir; in 'The Crucifixion' he encouraged the grass roots of Anglican music.

This performance did full justice to this piece. The soloists gave us the lines with simple directness, as did the choir in its first entries outlining the drama of the scene in the Garden. John Findon sensitively sang the tender solo that provided relief before the final tutti section. The recitative which covered the crucifixion itself was clearly given – the soloists were consistently top-class and the solos which followed kept up the intensity, especially in 'King ever Glorious'. John Findon was very impressive at every level – I have not heard it sung better.

In the final chorus the pent-up tensions of the drama found release, in the brisk tempo and strong dynamic contrasts. There was some lack of clarity in the short 'Crucify!' shouts but we got the point. The final pages were well shaped, as well as being tender and dramatic in equal measure and having an effective ending, even though it was pianissimo.

Though we all know the end of the story, it still has the power to move, as this performance of the final recitative and semi-chorus proved. The well-known final hymn leaves us with the hope for the future even though Easter is not mentioned. It was clear that the choir had really enjoyed the whole dramatic progression; the audience certainly did.

Peter Lutton

Soni of Stagecoach Epsom lands lead role

21 March 2024



Vishal Soni student of Stagecoach Performing Arts in **Epsom** landed the lead role in the National Theatre's musical production of Roald Dahl's **The Witches**.

Vishal fought off strong competition in auditions to land the role of Luke in a rip-roaring musical version of Roald Dahl’s timeless tale. In the original the boy at the centre of the story is unnamed. “Luke” follows the 1990 film version which gave the boy the name.

Performing on stage at the National Theatre for the 11-week production, Vishal shone in his remarkable portrayal of the courageous young protagonist.

The Witches is a rip-roaring musical version of Roald Dahl’s timeless tale, filled with wit, daring and heart. The Witches have come up with their most evil plan yet, and the only thing standing in their way is Luke and his Gran.

Vishal has been a student of Stagecoach Performing Arts in Epsom for nine years and has an impressive resume under his belt, including standout performances in *The Sound of Music* at Chichester, a UK tour of *Les Misérables*, and *The Prince of Egypt* in London’s West End.

His upcoming role in the 2024 film adaptation of musical, *Wicked*, is a testament to his unwavering passion and undeniable talent.

Commenting Rachel Crouch, Principal of Stagecoach Epsom, said: “I’ve always been immensely proud of Vishal. Not only has he gone from job to job, but he has done so with such a professional and humble attitude. He’s an absolute star and we couldn’t be prouder. Thank you also to HF Management, his fabulous agents.”

The *Witches* run at the National Theatre has now closed. *Wicked* is due to be released later this year.

Vishal in the production at the National Theatre. Photo credit: Marc Brenner

All things Epsom in art work

21 March 2024



A young artist’s work was unveiled for the first time on 16th February at **The Ashley Centre** in Epsom. Created in celebration of all things Epsom, the giant mural by 21-year-old Bristol University student **Ole Murphy** is being displayed in the Ashley Centre before moving to its permanent home in the pedestrian tunnel on West Hill. The local community and representatives from Epsom Business Improvement District (BID) attended the unveiling along with the artist and his family. The artwork was unveiled outside the shopping centre’s flagship store which later this year will become the largest Primark in the UK outside of London.

The mural strengthens Epsom’s role as Surrey’s leading destination for inspirational artworks. Its bright, bold colours celebrate many elements of Epsom’s history, culture and people. Ole Murphy’s piece aligns beautifully with the graphic design students from the University of the Creative Arts (UCA Epsom), who created vibrant, colourful artworks for Epsom’s outdoor East Street gallery and Ashley Centre windows in 2022, to celebrate the late Queen’s Platinum Jubilee.

A year previously, the town unveiled a statue of suffragette **Emily Wilding Davison**, who died after stepping out in front of King George V’s horse Anmer at the Epsom Derby in June 1913. The suffragette flag Davison was carrying when struck by the horse now hangs in the Houses of Parliament, while her statue holds a position of honour in Epsom’s marketplace.

Karen Pengelly, BID Manager for Go Epsom, comments: “We are delighted to be adding Ole Murphy’s vivid and colourful mural to Epsom’s wealth of existing artwork, for enjoyment by all who live in and visit Epsom. Our town has such a rich history and culture, which Ole has captured beautifully in his creative and colourful design. The mural will ensure the West Hill tunnel is bursting with cheer, bringing joy to all those who walk, cycle or drive past.”

Every aspect of Murphy’s mural has been drawn from local life, from well-known elements such as horseracing and the discovery of Epsom Salts to more niche connections to the area.

Artist Ole Murphy comments: “I wanted the mural to represent the past and present of Epsom. Within my piece, I draw attention to the history and life that surrounds the town. Whilst Epsom is rich in historic events, I wanted to pay homage to current issues. I reference this in the sprinkling of music from the hands and the silhouetted figures that are walking down a runway. The figures represent the old and the new; their silhouettes are traditional but the red runway they are walking in foreshadows modernity in creative degrees at the university. Most importantly, I wanted my mural to be vibrant and light up the tunnel. I hope its colours run joyfully through the spirits of those who stop to observe it.”

Epsom has a long history of investing in the arts – as well as a bright future. UCA Epsom announced in 2023 that it had obtained planning permission to turn two former office buildings into exciting new places for students and staff. The campus expansion speaks to how valued the role of art is in Epsom life and how intrinsically it is linked with the town’s past, present and future.

Arts plan to surprise Surrey and nation

21 March 2024



In a bold move to redefine Surrey’s cultural landscape, a comprehensive strategy and vision for the years 2024-2034 has been unveiled by The Surrey Cultural Partnership (SCP). The “Surprising Surrey: Cultural Strategy & Vision 2024-2034” outlines an ambitious plan to transform Surrey into a vibrant hub of creativity and innovation, celebrating its rich heritage and fostering community prosperity.

Epsom and Ewell Times summarises the highlights:

Vision for 2034:

The vision for Surrey by 2034 is one of confidence and vibrancy, where the county’s cultural heritage and creativity are celebrated as cornerstones of individual and community wellbeing. Key objectives include improving access to creative experiences, fostering cultural engagement across demographics, supporting creative practitioners, attracting visitors, and boosting investment in cultural activities.

Cultural Strategy Highlights:

The strategy underscores the belief that culture is integral to societal well-being, offering benefits such as enhanced quality of life, improved mental health, and economic growth. It aims to address existing disparities in cultural access and investment across Surrey, recognizing the county’s diverse needs and potential.

Challenges and Opportunities:

Despite its affluent reputation, Surrey grapples with pockets of deprivation and underinvestment in cultural infrastructure. The strategy highlights the urgent need to secure funding and support from both local and national stakeholders to address these challenges and realize its goals.

Priorities and Action Plan:

The strategy outlines four key priorities: ensuring culture is accessible to all, fostering resilient communities, enhancing county-wide cultural infrastructure, and supporting creativity as an economic driver. An action plan details specific initiatives, including the establishment of cultural hubs, support for creative enterprises, and community engagement programs.

Monitoring and Financial Implications:

To ensure accountability and progress, the Surrey Cultural Partnership (SCP) will monitor the plan's implementation and evaluate its impact through key performance indicators. Financially, the plan anticipates a requirement of approximately £2 million over the next decade, to be sourced from various public and private funding channels.

Next Steps:

SCP will establish a steering group comprising stakeholders from diverse sectors to oversee the plan's execution. Additionally, workshops will be conducted to recruit Culture Champions and mobilize community support for the initiative.

The unveiling of the "Surprising Surrey: Cultural Strategy & Vision 2024-2034" marks a significant step towards transforming Surrey into a dynamic cultural destination, where creativity thrives, and communities flourish.

Surrey University's Professor Caroline Scarles, Professor of Technology and Society, School of Hospitality and Tourism Management, and Director of Visit Surrey, said: "It has been a privilege to work with the Surrey Cultural Partnership to develop this strategy that brings together the wide range of vibrant and inspiring cultural leaders, organisations and communities across the county. It is a strategy that has the collaborative voices of the cultural sector as its very foundation. It provides the collective voice and vision for capturing the diversity, drive, and ambition of the county and recognises the central role that culture plays not only for the economy but also for inclusion, diversity, health, and wellbeing."

English music for Lent in Epsom

21 March 2024



Stainer's The Crucifixion is a classic of the Victorian era which is still loved by church choirs and choral societies. It tells the story of Christ's Passion with compelling arias and dramatic choruses, as well as moments of reflection, such as the anthem, "God So Loved the World."

The work features in Epsom Choral Society's spring concert at St Martin's Church Epsom on Saturday 9th March. The programme showcases some of the most celebrated English anthems of the twentieth century. In Elgar's "The Spirit of the Lord" the Apostles tell of their calling to preach the Gospel, while Ireland's transcendent "Greater Love Hath No Man" and Howells' haunting "Like as the Hart Desireth" offer evocative interpretations of biblical texts. Finzi's "Lo, the Full, Final Sacrifice" is a poignant reflection on the communion gifts of bread and wine, in the words of the 17th-century mystic poet Richard Crashaw.

Isobel Squire, Chair of Epsom Choral Society, expresses her excitement for the event, stating, "We are thrilled to offer balm for the soul with an evening of glorious English choral music. Whether or not you are a believer, the soaring melodies and gorgeous harmonies of these wonderful settings of sacred texts are guaranteed to uplift your spirit."

Epsom Choral Society is delighted to welcome back esteemed international soloists John Findon (tenor) and Jon Stainsby (bass), alongside organist Peter Jaekel, for what promises to be an unforgettable evening of musical inspiration. Music Director, Julian Collings, said: "The five works chosen for this concert revolve around the Lenten themes of preparation, waiting and penitence. From John Stainer's gloriously Victorian depiction of the events leading up to the Crucifixion to the emotional intensity and heartfelt intimacy of the music of Herbert Howells and Gerald Finzi, this concert presents some of the best and most moving music from the English Choral tradition."

Tickets for "English Music for Lent" are available online at <https://www.ticketsource.co.uk/epsom-choral-society/t-moaqzdo> or by phone at 01372 727078.

Tickets are priced at £20 in advance or £22 on the door. Admission is free for attendees under 18 years of age. Each ticket includes a complimentary programme and a glass of wine.

A blast celebrates 40 years past of Epsom Playhouse

21 March 2024



On Friday 19th January, the Band of the **Coldstream Guards** joined residents of Epsom to celebrate the fortieth anniversary of the **Epsom Playhouse**.

Led by Director of music Lieutenant Colonel **Stewart Halliday**, the band performed an eclectic mix of music ranging from classic marches to hits from the West End.

As expected the band played with military precision, and there were some virtuous solos from all sections including a stunning performance of 'Victors Tale' from the film 'The Terminal' by principal clarinettist Lance Sergeant **Natalie White**.

The audience was delighted to see the concert organiser and former Senior Director of Music, Household Division, Cllr Dr **Graham Jones** MBE (RA Cuddington) pick up his baton once again to conduct the band, and encouraged the audience to participate in the encore in the 'Radetzky March' by Johann Strauss.

This concert has raised awareness and funds for the Epsom & Ewell Royal British Legion and the Epsom & Ewell Mayor's Charities. With all programme sales being match funded by Barclays Bank.

We hope this will be the start of more world class bands coming to perform at Epsom Playhouse.

The Epsom and Ewell Times is proud to have supported the concert.

Claudia Jones - Reporter

Image courtesy Steven McCormick Photography

Lionel Blackman, who was in the original staff team of the Playhouse when it opened 40 years ago, writes:

40 years have passed since the Epsom Playhouse first opened its doors to professional and amateur performers alike. The Council head-hunted **Graham Stansfield**, a great professional, to kick-start the programme and establish the venue. The first management was in the hands of a then young and dynamic **Robin Hodgkinson**. The theatre came with the development of the **Ashley Centre** by the **Bechtel Corporation**. Originally the main hall's retractable seating allowed the venue to host balls and exhibitions. Today it has fixed and comfortable seating for 406 and a smaller flexible hall space, The Myers, with a seating capacity of 80.

From those early years onward Epsom Playhouse attracted many high-class acts: The Royal Philharmonic Orchestra, the bands of Humphrey Lyttleton, Kenny Ball and James Last. The Pasadena Roof Orchestra and the Instant Sunshine entertainers came regularly. The world famous Stepan Grappelli once cast his magic violin over a sell-out audience and many many more through to today. Many of the UK's top comedians will spend an evening in Epsom when on tour: Jack Dee, Count Arthur Strong, Harry Hill and many others. It remains the venue for the annual and very popular Christmas Pantomime.

The venue is the permanent home of local amateur talent the Epsom Symphony Orchestra and The Epsom Players among others.

The **Epsom and Ewell Borough Council** and all local residents who support the venue can be proud of The Epsom Playhouse and its 40 year roll-call of talent, opportunity and entertainment.

Why not give up an evening of Netflix or YouTube and see some live entertainment at your local venue? Visit www.epsomplayhouse.co.uk

Dorking Halls to get refit

21 March 2024



The "jewel in Mole Valley's crown" is set to shut over the summer as it undergoes a £3.24million safety refit. Dorking Halls has been recommended for the "minimal" amount of work needed to fix its most immediate problems. A decision on an £8m modernisation of the venue with improved seating, bars, toilets, and sound proofing will be taken next year.

Councillor Nick Wright, cabinet member for leisure and tourism, told overview and select committee at Mole Valley District Council: "The halls are a very important part of Mole Valley's cultural infrastructure, with over 114,000 tickets sold in 2023. They are used by residents from across the district and beyond. "The halls are sorely in need of repair and refurbishment and the particular concern is over the state of the 90-year-old fibrous plaster ceiling in the great hall itself.

"This has to be dealt with urgently as a health-and-safety issue and it also costs us a lot in inspections and remedial patches. We absolutely have to avoid any chance of a forced unscheduled closure of the halls for safety reasons."

Initial studies into the work began in 2022 with three ideas put forward. The first is the minimal safety work, the second an enhanced program to upgrade stages, access and bar areas. The final, which was ultimately not considered, was an aspirational complete remodelling.

The halls would need to close in summer 2025 as well; if the council agrees to go ahead with the second phase of works. The primary focus of the first phase will be to make the ceiling safe. Critical ceiling failure has been identified as a risk. If no work is done, there is the potential that the fibrous plaster in the Grand Hall becomes so unstable that the halls are forced to close at short or no notice.

Any collapse, regardless of whether the public were in attendance, would likely lead to a fine. The report read: "The priority is to address the ceiling at the earliest opportunity, to avoid the risk of being forced to close the Grand Halls to the public at short or no notice, with the associated reputational damage, and financial consequences of cancelling events, refunding ticket sales, and compensating for loss of profit."

It has been about 30 years since the halls last underwent a large-scale refurbishment, when the building was extended and the current layout created.

The cinema was made digital in 2010 with other minor works also carried out. Cllr David Draper described the work as well deserved and necessary.

Officers told the meeting the site is compliant but that it "struggles to accommodate some shows" with adjustments and limitations enforced which often means performances are restricted, or not the full versions performed in other venues.

The meeting on Wednesday, January 3, heard: "We have to cut things to make it safe and workable so it's not presenting a danger, it's just a bit limiting and we're only just managing." Cllr Wright said: "Dorking Halls is the jewel in the crown of Mole Valley but its getting a bit tired, it needs a polish, and it needs to look much better than it does at the moment."

The plans were then signed off later that night during a brief, 30 minute long, extraordinary cabinet meeting.

Conquering disability through art

21 March 2024



Conquest Art CIO was founded in Cheam in 1978 by artist **Ursula Hulme** MBE and now has 15 groups throughout England. The members have a wide range of health problems and disabilities and they are encouraged to work using their imaginations creatively at their own pace. This helps build self-confidence and enables people to relax and make friends with similar interests within the group. No previous artistic experience is needed to join.



'Coronation Celebration' – a picture made as a joint project by the members of the the Stoneleigh Conquest Art Group

In the past an annual exhibition of members' work has been held at Bourne Hall in Ewell. This year the exhibition was held online and in 2024 there are plans to hold it at the Horton Chapel in Epsom.

Each year an annual meeting (accompanied by an exhibition) is held at St. Paul's Church, Northey Avenue, Cheam, and the Charity Coordinator is in the process of setting up a series of meetings on Zoom where the leaders of the various groups can discuss common issues together and share ideas.

Three of the groups are in Epsom and Ewell as follows:-

Epsom Methodist Church, Ashley Road, Epsom, Surrey, KT18 5HU 'phone number 01372 723966.
The leader is Christine Loizou. Held on Tuesdays from 2pm – 4pm.

Stoneleigh Methodist Church, Stoneleigh Crescent, Epsom, Surrey, KT19 0RT. 'phone number 020 8393 4116. The leader is Lesley Lee. Held on Mondays 2pm – 4pm.

Christ Church Ewell, Cheam Road, Ewell, Surrey, KT17 1AD 'phone number 07500 339 168 The leader is Steve Deal. Held on Mondays from 1pm – 4pm. Currently this group has no vacancies.

Conquest Art is run by volunteers with the exception of the co-ordinator. Anyone who would like to find out about volunteering or who feels inspired to learn more about Conquest is very welcome to come along to one of the groups to see what happens there.

For further information please see the charity website at www.conquestart.org

Top image: Caterpillar draft excluder made by partially sighted and blind members at Epsom from coloured wool pom-poms.

Epsom Pianist scores 50 out of 101

21 March 2024



In 2022 **Epsom Choral Society** celebrated its centenary. For very nearly half that century **Marion Lea** has accompanied the singers on the piano.

Marion Lea, an acclaimed freelance pianist and accompanist, has performed in recitals and concerts of the highest calibre, working with the likes of the BBC Symphony Orchestra and the Bolshoi Ballet. As well, Marion has played an integral part in the local music scene. She has accompanied Operatic Societies, Choral Societies and any number of other talented musicians. As she approaches her **50th anniversary with Epsom Choral Society**, they celebrated the immense and invaluable contribution she has made to the choir with a presentation on Saturday at their annual Christmas concert.



In 1973, **Jon Pullinger**, the ECS president, suggested to Marion that she should apply to become the new rehearsal pianist for the Epsom Choral Society. On arrival at the audition, Marion fell into conversation with the then Musical Director, **Richard Fentiman** and Chair, **Dr Barbara Mitchell**, and happened to mention that, as a student, she had been invited to perform at one of Vaughan Williams’ famous parties. They realised it was testament to her exceptional musicianship and waived the audition!

Since then, Marion has been the ECS rehearsal pianist for innumerable Wednesday nights; has accompanied the choir in hundreds of concerts; playing continuo on harpsichord and little organ; and even taken the spotlight on occasion as soloist.

She has supported learning of all styles of music, from the renaissance to the modern. She has played Debussy solos for ECS; played piano duets and, of course, most recently, played the ‘concerto’ piano part in Lambert’s Rio Grande, to great acclaim.

As ECS approach Marion’s Golden Anniversary with them, **Isobel Squire**, Chair, reflected on how lucky they are to have had such an accomplished pianist all that time: “On behalf of all our singers, I want to say how privileged we feel to be able to work with Marion, and how much we value her wonderful support in our rehearsals, and enjoy her sparkling performances in our concerts.”

Related reports:

Epsom Choral works 100 years

Epsom Choral Society opens its centenary celebration 2022

Expect miracles from Epsom Choral Society

Photo credit: Anne Richardson

Caught the Christmas Epsom Stagecoach to Paris

21 March 2024



20 DECEMBER 2023: Gifted students from local **Stagecoach Performing Arts Epsom** were chosen to take part in Disney’s festive show, Let’s Sing, in Disneyland Paris at the weekend.

The troupe of 21 students, aged between nine and 19, performed alongside Mickey and Minnie Mouse, Donald and Daisy Duck, and Goofy, as well as professional Disney singers, in a magical and spectacular choral story that was performed four times over the two days.

Taking to the specially decorated stage with scenes from Disney’s Main Street USA and the Disney Christmas tree, the students gave a heart-warming performance of festive songs.

The students also took part in a choral workshop with Disney choirmasters and professional stage rehearsals and sound checks, learning how large-scale productions such as this are put together. Skills they can take forward for future performances and productions, and into their professional lives.

Stagecoach Epsom Principal Rachel Crouch said: “We’ve taken part in Stagecoach’s event, *Disney Dance the Dream*, before, but this was the first time we had performed at Christmas time. The students thoroughly enjoyed it and learnt a lot from the experience. It was fantastic to watch them on the stage singing alongside such iconic Disney characters, and lovely to be there for the festive season.”

Stagecoach Performing Arts opened its first school 35 years ago and, since then, it has seen more than one million students unlock their creative potential. Provided with the support and dedication of the experienced Principals, the students learn so much more than how to sing, dance and act. Stagecoach helps them blossom into well-rounded individuals, ready to embrace life and all its exciting opportunities.

With a network of over 55,000 students and more than 3,000 extra-curricular performing arts schools worldwide, Stagecoach aims to make a difference in its students' lives by teaching Creative Courage for Life and many children have gone on to study and work in performing arts from blockbuster films to countless roles in local theatre productions. Early stages classes are available for children aged four to six and main stages classes take place for six to 18-year-olds every weekend during term time.

For more information about Stagecoach Performing Arts Epsom, please visit www.stagecoach.co.uk/epsom or phone 01737 669504.

About Stagecoach

Stagecoach Performing Arts was founded in 1988 and continues to grow as the UK's largest network of extra-curricular performing arts schools for children, with over 50,000 students enrolled in our weekly classes worldwide.

One of the first extra-curricular children's performing arts schools in the country, we aim to inspire our students, making a difference in their lives by teaching *Creative Courage For Life*®.

With 350 franchisees and 3,000 teachers worldwide, Stagecoach operates over 2,000 schools and classes and has a presence in eight countries including Canada, Germany, Malta, Spain, Gibraltar, Lithuania and Australia.

Notable alumni are Emma Watson, Jamie Bell, Eleanor Tomlinson, Tuppence Middleton, Tom Fletcher, Dani Harmer, Josh Cuthbert, Danny Mac, and Charlotte Jaconelli.

Find Stagecoach on Facebook at www.facebook.com/stagecoachtheatrearts and on Twitter at www.twitter.com/stagecoach_gbr.

For more information visit the website www.stagecoach.co.uk.