

## “The Wizard of Oz” works its magic in Epsom

16 December 2023



Friday 15th December was opening night for this seasons annual pantomime at the **Epsom Playhouse**. **Kate Spiller**, founder of the production company said “We are delighted to present the classic tale of ‘THE WIZARD OF OZ’ ... This well known story follows Dorothy in her adventures along the ‘Yellow Brick Road: Her 3 great friends -The Lion, Tin Man and The Scarecrow join her in her search for the Wonderful Wizard. We have stuck very closely to the original story line with our production, although this talented cast have added much comedy and humour.”

She added “Many thanks must be given to **Mrs Elaine Teague** and her team at the Playhouse, who work very hard throughout the year to bring you a whole array of theatrical productions. Special thanks are also due to the great number of ‘mums and dads’ that have driven their children to rehearsals and performances over the last few weeks allowing us to have over 200 Munchkins in the show and opening up a whole new world to these talented youngsters.”

The players maintained a giddy momentum and energy throughout a packed programme of dance routines, pantomime banter and adult innuendoes.

The synchronization of vivid computer animated backdrops, a lively sound-track and the stage actions worked wonders in creating the dream-like qualities at the heart of the Wizard of Oz experience.

Sadly, copyright issues and cost mean the songs we are familiar with from the original “Judy Garland” film version will not be sung at the Playhouse.

Shining though were the performances of Emily Day as Dorothy, Rikki Stone’s scarecrow and though unpopular in the traditional way, Jake Anthony Pearse’s charismatic role as the Wicked Witch was appreciated at the final curtain.

The Lisa Jayn dancers didn’t miss a beat in a variety of the main dance routines.

No less than six local young persons dance groups sourced the 200 little munchkins. None could have been taller than 4 feet. 20 were on stage at a time and performed with great professionalism. They included The Arnould School of Dancing, Gemini Dancers, The Italia Conti – Reigate, Joco Dance and Theatre Arts, Starstruck and Epsom’s Terri-Jayne’s School of Dance.

The success of the night is a tribute to the workings of an Epsom and Ewell Borough Council owned and managed arts venue, working in collaboration with artists in the private sector.

You can get tickets for performances through to 1st January 2024 via the Epsom Playhouse box office. Even at the full adult price of £25 the entertainment is good value for money and no commuting necessary.

## Little Solemn Mass

16 December 2023



Ashtead Choral Society – Petite Messe Solennelle by Rossini. 4 November 2023 at St Martin’s Church, Epsom. A Review.

Rossini’s singular foray into large scale religious choral composition, his ‘Small, Solemn Mass,’ is neither particularly solemn and certainly not small. Composed in 1863, more than three decades after his last opera, this work proved to be a captivating showcase for the Ashtead Choral Society. Their performance at St Martin of Tours church in Epsom was nothing short of remarkable, filling the space with a resounding richness and skilfully capturing the dramatic essence of the piece. The choir’s meticulous attention to the wide dynamic range inherent in the work promised the audience an evening of exceptional musicality and jollity.

Commencing with the Kyrie, the choir adeptly conveyed the dramatic nuances of the composition. The originally intended accompaniment of two pianos (Steve Ridge and Simon Phillips) gave the piece depth, with the cheeky addition of the harmonium (Lucy Morrell) lending a bold, brash Parisian flair to the performance. The Christe, nestled between the Kyrie movements, showcased Rossini’s mastery of polyphonic writing, with the choir executing a sotto voce Renaissance sound beautifully under the nuanced direction of their conductor, Andrew Storey.

The Gloria surged forth with intent and gusto, accompanied by impeccable diction from both choir and soloists – Lucy Cox (soprano), Susan Legg (alto), Adam Tunnicliffe (tenor), and Philip Tebb (bass). The quartet’s balanced delivery set the stage for individual moments of brilliance with each soloist shining in their respective movements that followed. Ridge and Phillips provided impeccable accompaniment and all the soloists held the audience’s attention throughout, despite the frequent repetition of material. The Gloria’s culmination, Cum Sancto Spiritu, showcased the choir’s operatic prowess, delivering long phrases with excellent shape, dynamic precision, and a deft handling of challenging rhythmic passages, leaving the audience breathless and ready for a break whilst anticipating more to come.

The second half commenced with the Credo and a robust entry by the tenors, imitated by a vibrant soprano sound calling the audience to “believe”. This contrasted sharply with the smoothness and softness of subsequent phrases, allowing solo and quartet interjections to make a profound impact. The complex yet enchanting Crucifixus, beautifully sung by Cox, set the stage for the choir’s triumphant return, Et Resurrexit, and a captivating ‘Et vitam venturi’ fugue concluded the Credo in grand fashion; the choir working hard to keep the sound clear and consistent and hold the audience’s attention. Morrell’s expert rendition of the Preludio Religioso on the harmonium preceded the choir’s flawless navigation of the challenging tonal shifts in the unaccompanied Sanctus, where once again the dramatic shifts in dynamics held the attention.

The final movement, Agnus Dei, unfolded in true Rossini fashion, blending the operatic melodic line and dramatic flourishes from Legg with seamless interjections of religious chorales by the choir. By the end, one could not help but believe that one was not in an opera house in Italy with the curtain about to fall. However, in a final twist the piece ended with quiet, delicately placed chords on the piano combined with the bite of the harmonium, thus leaving the listener guessing as to the religious nature of the piece. Maybe then a final word from the maestro himself as he mused in his original manuscripts, “Dear Lord, here it is finished, this poor little mass. Have I just written sacred music, or rather, sacrilegious music? I was born for opera buffa, as you well know. Not much technique, a little bit of heart, that’s all. Blessings to you and grant me Paradise.”

Ashtead Choral Society’s performance was a real cracker and fittingly full of vocal fireworks on bonfire night, leaving the audience with many tunes to hear over and over again as they went into the night.

David Preston

Related reports:

Ashtead Choral Society celebrated Surrey’s Vaughan Williams.

“Oh Fate” fills lofty Epsom Church

## The Wisdom of Epsom

16 December 2023



**The Wizard of Oz** is this year’s Epsom Playhouse Pantomime. Running Friday 15th December 2023 to Monday 1st January 2024. Book Tickets [HERE](#). And it is a good excuse to tell you about a past star of family entertainment who lived for many years in **Epsom**.

One of Epsom’s most famous and best loved former residents did not seek assistance from a wizard when seeking to overcome his difficulties, but chose instead to look for practical solutions and to work extremely hard to achieve his goals, thereby becoming an inspiration to us all.

The story of **Sir Norman Joseph Wisdom**, OBE who was an English actor, comedian, musician and singer will surely be made into a film in the future (he starred in 17 of his own) because despite his enormous successes, Sir Norman Wisdom was just as likely to be seen walking cheerfully down Epsom High Street acknowledging anyone who recognised him, as he was driving his Rolls Royce on his way to London for work.

From having had the privilege of meeting Sir Norman Wisdom in Epsom High Street on a few occasions and given him the thumbs up, I am embarrassed to have to admit that I was not fully aware of how big a star he was until researching material for this article, partly because of how humble he remained during the time he spent living in our town which he only left when his health began to fail him and his family became increasingly responsible for his care.

Sadly, the love and care the elderly Norman received from family members towards the Autumn of his life was quite unlike that which he had experienced when he was a young boy growing up.

Indeed, Norman Wisdom was only 14 years old when he arrived at Victoria Train Station in London, cold and alone and in need of somewhere safe to sleep, having been abandoned by his mother and rejected by his father who slapped the tearful Norman across the face and slammed the front door on him when telling him to go away because he was not wanted. Norman would never see his father again after this incident.

With only 2p in his pocket, Norman approached a hot drink stall at Victoria Train Station late one night and purchased a cup of tea from the vendor who took pity on the young Norman and kindly gave him a hot pie for free. A helpful conversation with the vendor followed and this led Norman to apply for a job with the British Army band even though Norman at the time could not read music or play any musical instruments.

It was permissible for Norman to apply to join the army band even though he was too young to join the army itself. Norman had planned to lie about having musical abilities, but not surprisingly it took very little time for the band master to establish the truth when Norman was unable to confirm the meanings of “flat” and “sharp”.

By putting on what Norman in later life would describe as being the best act of his life, a tearful young Norman managed to convince the band master that his need for food and lodgings would make him a good recruit and indeed, by 1936 Norman Wisdom had become the fly weight boxing champion of the British Army in India, although the number of fights Norman took part in is unclear. By pretending to get punched by an invisible boxer whilst shadow boxing, Norman would make his friends laugh and his ability to do this with relative ease gave him great satisfaction.

During World War 2 Norman Wisdom transferred to The Royal Corp of Signals at Cheltenham and it was during this time that he participated in a charity show in Cheltenham, prompting the actor Rex Harrison to suggest that after the war Norman should consider pursuing a career in entertainment, which young Norman subsequently chose to do.





Norman Wisdom’s big break came when he was asked to perform at The Victoria Palace in London where Laurel and Hardy and Vera Lynn topped the bill, not far from the place where Norman had once struggled to pay for a cup of tea as an unloved, cold and lonely 14-year-old boy who had failed to gain anyone’s attention let alone a large audience’s applause.

Norman Wisdom went on to become a massive celebrity and did not look back after acquiring his funny little suit and cap at a junk shop which became as famous as Charlie Chaplin’s bowler hat and cane.

According to Sir Tim Rice, in the 1950s “a new Norman Wisdom film was like a new Beatles album coming out”.

Norman was a “work horse” who continued to work extremely hard right up until the end of his life, but his busiest period ran from 1950 – 1968 with him becoming a huge hit on both sides of the Atlantic

The photographs with this article include images of a London Palladium pantomime programme dated 1960 which I purchased from the Princess Alice Hospice charity shop in Church Street in Epsom shortly after an elderly Norman had been moved out of his flat off of Church Street by family members for care purposes.

Norman enjoyed massive success in Albania where large crowds would gather to catch a glimpse of him and call out “Pitkin” after the name of his hapless character in a series of comedy films he starred in.

Norman Wisdom’s list of achievements is far too long to include in this article and this article is sadly too short to document all of his remarkable charity work.

If Norman had any regrets before his passing at the age of 95 on 4 October 2010, they would probably include his failure to show a large, world-wide audience how good a straight actor he was, but Norman was a man who was grateful for the opportunities life had laid before him for seizing, to the extent that he always maintained he owed everything he had to the army where he learned how to read music and play musical instruments and get on in life after he had been rejected and abandoned by his parents at such a young age.

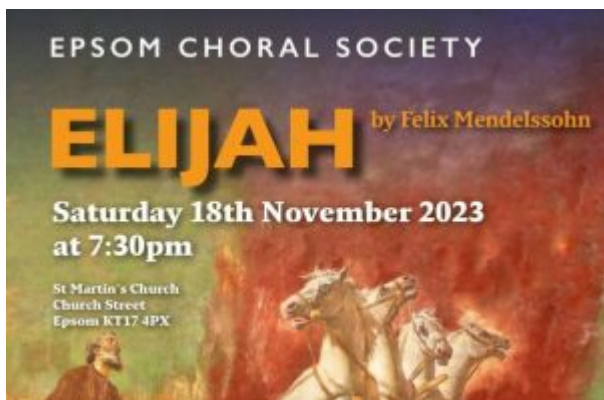
It was a great honour for me to have met the great man himself who returned to England from America where everyone loved him because he loved his children more than the considerable fame and fortune he was attracting there (only Peter Sellers could fill the comic void Norman left behind in America).

Sir Norman Wisdom, OBE will continue to make people laugh wherever his legendary films continue to be shown.

Whilst he was undoubtedly a comic genius, he was also a multi-talented all-round entertainer as well as a very nice man who only allowed his negative life experiences to shape his life and career in a positive way.

## Lavish production of Elijah reviewed

16 December 2023



**Nigel Williams** reviews **Epsom Choral Society**’s performance on Saturday 18th November of Felix Mendelssohn’s oratorio **Elijah** staged in the town’s **St Martin’s Church**.

The Old Testament prophet’s story was lavishly told with five soloists, an orchestra of strings, brass, woodwind, timpani and organ, and a chorus of several dozen well-drilled and responsive singers under conductor **Julian Collings**.

Your reviewer had attended their open rehearsal early in the term, when **Marion Lea** was supplying single-handedly (well, two-handedly) all the orchestra’s notes on the piano and the chorus were learning how their parts fitted together. In the time since, Epsom Choral Society turned early sketches into a complete painting. An “iron” sky could be coloured by high woodwind chords, limping string phrases could suggest Elijah’s weary departure for the wilderness, and ringing timpani and organ chords underpinned a song of pious thanksgiving for the end of a famine. Felix Mendelssohn knew how to deploy an orchestra and the best way to appreciate it was to hear it live.

The Choral Society’s task was to project their sound from the tiered staging behind the orchestra and unfold a series of choruses with very different challenges. In chordal passages they needed to keep in tune with each other, whereas in complex contrapuntal turn-taking movements the challenge was also keep up with the tempo and find their entries in among all the other notes. Elijah is also a big sing. It needs a lot of volume to deliver its full dramatic grandeur. They deliberately avoided over-singing the afternoon rehearsal, so there was still something in the tank even by the final two choruses, delivering whirring scale passages as Elijah went by a whirlwind to heaven. Those words ended very loud but began with some dramatic rapid whispering. Mendelssohn’s style relishes the idea of light “shining forth”. In one of those contrapuntal passages, the tenors, though fewer in number, still had that luminous quality more than two hours into the concert.

Before then, we had heard ample demonstrations of prowess from elsewhere in the choir. Not quite as outnumbered as the tenors, basses had a difficult task to make their entries clear when competing with organ, timpani and low strings but they were up to it.

Elijah is very much an English piece, written in the tradition of German composers working this side of the Channel. Mendelssohn was keen to make his lines fit the words of his English translator, William Bartholomew, and Choral Society made sure we heard them. You don’t often hear the word “laveth” in song but we heard it on Saturday. The most German-sounding moment came when the Angels’ trio “Lift thine eyes to the mountains” was sung by the choir sopranos and altos, instantly painting a scene of alpine villagers, with a lightness of touch that belied words about a foot that shall not be moved. There were not so many opportunities to show off delicacy and beauty of singing tone. They took that one, and the serene full-choir chorus that followed, “He, watching over Israel, slumbers not nor sleeps.” I missed “He that shall endure to the end”, cut for reasons of timing, which I think would have showed them off well.

Having an orchestra, the English Sinfonietta, and five soloists was a luxury. Treble Brandon McGuinness, taught singing at Epsom College by Christopher Goldsack, sang a resolute succession of top Gs while the orchestration changed underneath him. It is worth hearing those notes while they last. I have heard John Findon (tenor), Elizabeth Findon (soprano) and Judy Brown (mezzo) before and fully understand why they regularly get invited back. Judy Brown got the show-stopping movement, “O Rest in the Lord”. She kept it simple, with a voice both unaffected and affecting, offering half reassurance, half lullaby. They also gave us some delectable ensemble singing in the soprano-mezzo duet “Zion spreadeth her hands” and quartet “Cast thy burden upon the Lord”.

By far the largest role went to bass James Geidt as the prophet himself. Accustomed to operatic performance, he learnt much of his part by heart, so when singing he could look to the audience or the other performers. He brought a voice that was rich and treacly and looked the part with a luxuriant Old-Testament beard. His acting skills led his character from pompous confidence through fear and weariness to final moments of joy.

There was plenty of joy. Epsom Choral Society had learnt their parts well. They sang of rescue, perseverance and redemption, themes that were joyful enough, but they could also take pleasure in performing to high standard.

Nigel Williams belonged to St Martin's Church choir for almost twenty-five years alongside several Choral Society members, singing second bass and composing a handful of pieces for them to sing. His edition of Am Himmelsfahrtstage with English translation is available from the Choral Public Domain library.

## Ukrainians uplift all in Epsom evening of culture

16 December 2023



On Saturday 11th a choir of locally settled Ukrainians crowned an evening of their nation's culture at **Epsom Methodist Church**. Several folk songs preceded a rousing rendition of the National Anthem of Ukraine, bringing the audience to their feet, right hands on hearts.

Cllr. **Kieran Persand** (Conservative: Horton Ward of Epsom and Ewell Borough Council) welcomed all. He said *"In the face of adversity, the world has witnessed the unwavering spirit of the Ukrainian refugees. They have been forced to leave behind their homes, their loved ones, and the familiar landscapes of their homeland. It has been incredible to see how our community has stood with and welcomed them in and that should be celebrated too. Hosts who have offered shelter, compassion, and a sense of belonging – I thank you. It shows what can be achieved when communities come together."*

The social and cultural evening was opened by **Diana Zadorizhna**, a young vocalist, accompanied on the piano by her mother, **Natalia** (also the Choir's director). Along with Diana, young **Nika Vlasova**, who played the violin, will enter the first round on Tuesday 14th November, of the Rotary Club of Great Britain's annual music competition, taking place at Epsom College.

**Maria Zhornikova**, a professional pianist, played several pieces by Ukrainian composer Valentyn Silvestrov. **Yulia Komyschan**, a regular performer at the Ukraine music evenings, delighted once again with varied pieces played on the Ukrainian bandura instrument.

Young **Daniel Stets** read a poem in both English and the original language by the Ukrainian poet Taras Shevchenko.

The Ukrainians expressed their gratitude to **Nina Kaye** and **Jo Sherring** and all in the **Epsom Refugee Network**, that they lead, for the relief they have brought to their lives.

If you wish to be informed of future Ukraine cultural evenings please contact the organiser **Lionel Blackman** at epsommusicoc@gmail.com

## New Conductor - New Sounds

16 December 2023



**Epsom Chamber Choir**, directed by their new conductor **Jack Apperley**, provided a feast of contemplative music in their Evening Meditations concert on Saturday night (28th October). The harmonious sounds of the well-blended voices pleased the ear in the excellent acoustics of **St. Martin's Church, Epsom**.

In the opening piece, *In splendoribus sanctorum* by James Macmillan, we were soothed by a velvety start before a heart stopping moment when the saxophone began to interweave its seemingly improvisatory melodies into the texture. The piece ended with echoing instrumental phrases from the back of the church. The scene was set for an evening of saxophone music blending effectively with the human voice.

The soprano and alto saxophones, beautifully played by Naomi Sullivan, featured in many of the works, bringing new and interesting harmonies to some 16th and 17th century pieces by Orlando Gibbons and Thomas Tallis, and adding atmosphere and colour to contemporary works such as *O Wisdom* by Will Todd. Paul Mealor's piece for male voices *I saw eternity* had the saxophone blending in effectively with the voices, while wind chimes added an ethereal sound. Naomi also played arrangements of two flute pieces by J. S. Bach and C. P. E. Bach.

Many of the works with saxophone were arranged by the Yorkshire born saxophonist Christian Forshaw. They brought back memories of the now disbanded Hilliard Ensemble with their recordings of a cappella singing and improvised saxophone accompaniment.

Much of the programme involved quiet tones, but just before the interval we were treated to a sax solo entitled *....so this is what happened* by Christoph Enzel – a loud, rousing, multiphonic piece, sounding like a whole band rather than just one instrument.

The concert also included soaring close harmonies in Cecilia McDowall's *The Lord is good* and Gail Randall's simpler setting of George Herbert's *The Call*. Herbert Howells *Requiem*, a relatively short reflective work, was performed with great attention to the speech rhythms and dynamics. The solo lines in this and other pieces in the programme were sung beautifully by different members of the choir and the saxophone blended well with the voices.

Susan Morris



## Expect miracles from Epsom Choral Society

16 December 2023



**Epsom Choral Society**, renowned for its diverse and engaging programming, will be performing Mendelssohn’s masterwork “Elijah” on Saturday, 18 November 2023 at 7:30pm at **St Martin’s Church in Epsom**.



Prophet Elijah detailed in the Madonna and Child with Saints by Andrea di Bonaiuto

Under the baton of their music director **Julian Collings**, the performance will bring together a stellar cast of soloists, including soprano Elizabeth Findon, mezzo-soprano Judy Brown, tenor John Findon, and bass James Geidt. These outstanding vocalists will join forces with the Epsom Choral Society to transport audiences through the dramatic and uplifting narrative of Mendelssohn’s powerful oratorio. There will be a special solo appearance by 14-year-old treble, **Brandon McGuinness**, a pupil at **Epsom College**.

A landmark in the choral-orchestral repertoire, “Elijah” is acclaimed for its vivid storytelling and emotional intensity, featuring grand choruses, captivating arias and thrilling ensembles.

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Elijah was a prophet and a miracle worker who lived in the northern kingdom of Israel during the reign of King Ahab (9th century BC). God performed many miracles through Elijah, including resurrection, bringing fire down from the sky, and entering heaven alive “by fire.”

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This performance promises to deliver a night of wonderful music, underlining Mendelssohn’s genius for expressing profound spirituality and human emotion through music.

“We are delighted to present this enduring classic of the choral repertoire, conducted by Julian Collings and featuring an exceptional quartet of soloists. In Mendelssohn’s dramatic setting of the story we will be evoking earthquake, wind and fire in what promises to be an unforgettable evening of music at St Martin’s in the heart of Epsom.” commented **Isobel Squire**, chair of Epsom Choral Society.

Entry is £18, or just £9 for students and under-18s.

Tickets are available via the Epsom Choral Society website [www.epsomchoral.org.uk](http://www.epsomchoral.org.uk) or on the door on the night.

Epsom Choral Society is a community-based choral group with a rich history dating back to its formation in 1922. The society brings together music lovers from Epsom and the surrounding area, providing a platform for local talents to perform major choral works. The group is committed to fostering a love of music in the community and regularly collaborates with nationally and internationally acclaimed artists.

ECS puts on at least four concerts each year which attract a loyal following. Epsom Choral Society is a friendly choir - they do not require auditions but do aim for high performance standards. Rehearsals are on Wednesday evenings under the baton of their Musical Director, Julian Collings.

Related Reports

Elijah returns to Epsom before the end of times

Flyer

## New home needed for disability theatre group

16 December 2023



A performing arts charity that won the Queen’s Award for Voluntary Service has been made homeless after crumbly concrete was found in the hall it had called home for the past 17 years.

**Freewheelers** in **Leatherhead** is on the lookout for a new base – ideally one suitable for its disabled theatre and media company members.

On Tuesday, October 17, the group was forced out of its **Bridge Centre** base after the dangerous Reinforced Autoclaved Aerated Concrete (RAAC) which can collapse in an instant and without warning was discovered throughout the building’s roof.

For safety reasons, the building cannot be used nor accessed by any groups, according to **Surrey County Council**.

Posting to Facebook, the Freewheelers charity said: “We are homeless and sending out an SOS!

“Freewheelers are looking for a new home in or around Leatherhead. Do you know of an accessible space or spaces, suitable for our disabled theatre and media company members? We need spaces for dance, drama, film making and music on Mondays, Tuesdays and Friday mornings.”

“We are a diverse and creative company of people with disabilities based in Leatherhead, Surrey. We work alongside directors, producers, composers, artists and writers, to co-create and produce engaging, thought-provoking, funny, joyous and highly entertaining theatre, dance, film, and music.

For over thirty years we’ve been a force for change and artistic excellence in the world of Disability Arts.”

Freewheelers website.

Survey work is being carried out at the Clare Crescent site and Surrey County Council has confirmed that it is also actively helping the search for a new suitable location for the group while the centre is closed.

A spokesperson for the county council said: “We have been in constructive dialogue with the Freewheelers Theatre and Dance Company this week so that we fully understand their requirements. We are currently working at pace alongside Freewheelers to help find a suitable location for them to use while the Bridge Youth Centre is closed.”

They added: “The closure of the youth centre will allow further investigations to take place so that we can be assured the building is safe. We understand that the short notice closure of the Bridge Youth Centre may be challenging for groups that use the building and the residents they support. However, as residents would expect, safety is our top priority.”

Other groups who regularly use the Bridge Youth Centre have been offered temporary alternative accommodation, the council said adding that they were working to ensure anyone who may need to access equipment or items stored in the building will be able to do so safely.

They said “At present, as the discovery of RAAC in the building is very recent, we need to carry out further inquiries before we can provide any details on proposals to deal with the RAAC or timelines for re-opening.”

Image courtesy: Freewheelers

## Chitty Chitty Bang Bang in Epsom

16 December 2023



Following a successful run of Little Shop of Horrors last November, **Leatherhead Opera Society** have been busy preparing for their next musical production, and it’s a big one!

The title character in this show holds the record for the most expensive stage prop ever, and with “Chitty Hire” on board, this production certainly won’t disappoint. This November, LOS proudly present a dazzling production of the beloved musical “Chitty Chitty Bang Bang” at the Epsom Playhouse. This amateur production is set to captivate the hearts of audiences young and old with its enchanting story, memorable tunes, and the sheer excitement of live theatre.

The musical, with a book by Jeremy Sans and music by Richard and Robert Sherman, is based on the classic 1968 film, which follows the adventures of the eccentric inventor Caractacus Potts (played in this production by Joe Black) as he rebuilds a magical car and sets off on a whirlwind journey with his children Jeremy and Jemima. They are joined along the way by Truly Scrumptious (played by Charlotte Fisher) and together they must outwit the villainous Baron & Baroness, as well as the evil Child-catcher – prepare to experience heart warming moments, daring escapades, and the power of imagination throughout!

The Leatherhead Operatic Society’s cast and crew have been hard at work for the last few months under the watchful eye of director John Harries-Rees, and are perfecting this production with their talent, dedication and passion, which is sure to shine through in every performance. With musical direction from Sam Fisher, and choreography by Louise E. Wilson, this production features a talented ensemble of local actors, singers and dancers, all coming together to create a show that promises to be a ‘fantasmagorical’ treat for the whole family.

“Chitty Chitty Bang Bang” boasts a memorable score, with songs including “Truly Scrumptious,” “Hushabye Mountain,” and of course, the hugely popular “Me Ol’ Bamboo”. Audiences can expect top-notch musical performances that will have them humming the tunes long after the show has finished!

This production is a must-see for all ages, and the Epsom Playhouse is the perfect venue to bring this timeless tale to life. Don’t miss this chance to experience the magic of “Chitty Chitty Bang Bang” with your friends and family. Tickets are on sale now and selling fast, so make sure to secure your seats early!

Performance Details:

Dates: November 21st – 25th, 2023

Venue: Epsom Playhouse, Ashley Avenue, Epsom, Surrey, KT18 5AL

Tickets can be purchased from [www.epsomplayhouse.co.uk](http://www.epsomplayhouse.co.uk) or by calling the Box Office on 01372 742555.

The Leatherhead Operatic Society started way back in 1904, and since then have staged hundreds of musicals old and new, including Beauty and the Beast, Hairspray, South Pacific, Oklahoma, My Fair Lady, Camelot, Guys and Dolls, Oliver, Fiddler on the Roof etc.

Image - Chitty Chitty Bang Bang in the Epsom Market Square

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## Glyn students brighten the Borough

16 December 2023



**Epsom & Ewell Borough Council** and **Glyn School** have come together to transform an unused building on the site of the Upper High Street car park with a community mural funded through the Government's Safer Streets initiative.

Ten local secondary school students recently worked in collaboration with the council and international graffiti artists from **Positive Arts** to create a large scale mural celebrating the biodiversity within our borough. The artwork has dramatically improved the aesthetics of the building, which previously looked tired and in need of renovating.

Giving support to the project, Councillor **Clive Woodbridge**, Chair of the Community & Wellbeing Committee at Epsom & Ewell Borough Council, said: "It is a goal of the council to ensure that our natural environment is both celebrated and accessible to all. This project showcases how culture and creative practices can help to elevate the natural landscape of our borough in new and colourful ways.

"This type of project sits within the emerging Cultural Strategy for the council, which seeks to nurture and champion the creative talents within our community while increasing access to creativity for all to enjoy and engage with. The students' teamwork has also been extremely impressive and is something to be proud of".

**Julian Phethean** from Positive Arts said, "The young people were really determined to produce something they could be proud of and that's exactly what they achieved!

"All of the students worked well in a team, made a positive social impact, and displayed a high level of creativity, focus and drive."

A spokesperson for Glyn School said: "The students involved thoroughly enjoyed this unique experience to give back to the community in a very different way."