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THE MUSICAL



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Affiliated to the National Operatic & Dramatic Society

THE CODY FARNBOROUGH AMATEUR OPERATIC SOCIETY

*Formerly known as DERA Farnborough Amateur Operatic Society
(Founded in 1920)*

Present



**Directed by
JUNE THOMAS**

**Musical Director
DEREK CANFIELD**

**Choreographer
JOYCE ATLEE**

*Stage Manager
MIKE DAVALL*

*Lighting Designer
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*Costume Manager
ZOË WOODHAMS*

24th - 29th March 2003

Princes Hall, Aldershot

Music by Benny Anderson and Bjorn Ulvaeus

Lyrics by Tim Rice

Based on an idea by Tim Rice

An amateur production by arrangement with Samuel French Ltd.

**PROCEEDS TO LOCAL CHARITIES
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A MESSAGE FROM OUR CHAIRMAN - HAYDN THOMAS



Welcome to our production of Chess. This powerful musical play set in the Cold War Era of the early 1980's has been much acclaimed internationally, particularly for its superb vocal score which blends classical and rock styles to great dramatic effect and the concept record album, produced by Rice together with Andersson and Ulvaeus of ABBA in 1984 is still popular. It is said that over two million people have seen the work worldwide either as a musical or in concert. In its latter form it has probably done better than the show, the productions of which, following the success of the original London run of about three years, have not always been so popular, particularly in the US. Along the way, it has undergone a number of 'makeovers', possibly because it is a difficult and demanding show and

Tim Rice has reflected that the changes did little to improve the original concept, however, the version we are putting on is, in the author's own words, a close approximation to the form of the successful London production of 1986. We trust that you will be as entertained and intrigued by this fine show as our cast has been in its preparation.

The settings of our next two shows in September 2003 and March 2004 respectively remain in Europe, firstly in the turbulent city of Berlin just before Hitler's rise to power in the late 1930s for the hit musical Cabaret by Kander and Ebb (who also created Chicago) and secondly in good old London and Hampshire of the same era for a revised version of the ever popular Me And My Girl.

As ever, the Society is on the look-out for new members to participate in our shows, either on-stage or behind-the-scenes. If you are interested, please refer to the joining details at the back of this programme.

Haydn Thomas

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THE STORY OF "CHESS"

Act 1

The Chess Championships is about to take place in Merano, a Tyrolean town in north Italy. The current world champion Frederick Trumper, an American, is defending his title against a new challenger Anatoly Sergievsky, a Russian. The people of Merano are generally very enthusiastic about the great event that is taking place in their community. Frederick is enthusiastic about the potential financial rewards of the match and about his own skill at bringing what has hitherto been a minority interest sport, to the frenzied attention of the world press.

Frederick gives a press conference at his hotel at which he behaves petulantly and aggressively, denouncing his opponent, every other soviet and the press with equal vigour. His performance is watched on television by Anatoly and his KGB – employed second Molokov, in their hotel. Molokov is inclined to dismiss Frederick as a nut. Anatoly concedes that his opponent is eccentric but realises that every outrageous move made by Frederick is a calculated one, and he reflects upon his own rise to the top.

The Arbiter of the match has summoned the two opposing delegations to his chambers prior to the match, and before he arrives, they harangue each other with insults. The Arbiter arrives and points out with great gusto that his word is final and no one messes with him. He invites the delegations to make their pre-match objections and Florence, who is Frederick's lover and his second, and Walter de Courcey, who is the leader of the American delegation, and also a CIA agent, make their objections for the American team. Molokov also makes his objections for the Russian team. The Arbiter overrules all their objections but does allow Walter to organise a 'discreet display of wares in the arena'. But before the merchandisers can get started the Arbiter insists that everyone 'dedicate' themselves to the spirit of chess. The merchandisers then enter the arena with their cheerleaders and proceed to whip up the excitement to fever pitch before the match.

The first game of the match begins with an atmosphere of mutual loathing hanging over the proceedings as the two players make their first moves. Each appears to antagonise the other and suddenly there is a near fight with Frederick pushing Anatoly to the floor and marching out. Molokov and Anatoly, and Florence each make protests to the opposing side and to the Arbiter, but he will have none of it and instructs them to make sure the players return to the table in twenty four hours or the match will be null and void.

Florence and Molokov have an unofficial meeting to discuss the collapse of the match, which no one really wants to abandon. After some spirited insult trading, Florence takes the initiative and tells Molokov where and when he is to deliver his player for a secret, off the record meeting between the two contestants, in order that the match can resume without either part losing face.

We next see Frederick demanding more money for playing chess, but Walter refuses on the grounds that people want to see chess not tantrums. He goes, leaving Florence to reason with Frederick. She tells him of the planned meeting between himself and Anatoly but he tells her she is being fooled by the communists, and tries to humiliate her by reminding her of her childhood when she escaped the Hungarian uprising and moved to England, leaving her father to an unknown fate. She sings of her torment that everybody seems to be 'playing the game' and that 'nobody's on nobody's side'.

At the mountain inn Anatoly and Florence have arrived first for the meeting and sing of their embarrassment at having to discuss the chess match without Frederick having turned up. But as they sing they realise that they are very attracted to each other and they fall in love. Frederick arrives just as they are kissing and verbally abuses and taunts Florence about her obvious liking for a communist and about her father again. He also announces that the meeting need not have taken place as he has arranged more money for both players and the match can continue. Florence is visibly upset and she tells Anatoly that it is getting impossible to be with Frederick and that she would much prefer to be part of his life.

The match resumes and Anatoly forges ahead to a 5-1 lead. In Frederick and Florence's suite, he accuses her of being on nobody's side but her own and that she has at last shown him what

she really is. Florence is fed up with the abuse she is constantly getting from him and tells him she is leaving him. She goes and Frederick sings a very self-pitying song about his childhood where he blames his parents' coldness towards him for the way he is now.

We now hear that Frederick has resigned from the match and the Arbiter declares Anatoly the new World Champion. After wild celebrations in the Russian camp, Anatoly joins Florence and they go to an embassy where he seeks political asylum in the West. This is granted and as he leaves Merano with Florence, the press have gathered and ask him why he is deserting his wife and children and leaving Russia, but he answers that Russia will always be in his heart.

Act 2

One year has passed, and Anatoly is to defend his title against a new challenger from the Soviet Union, Leonid Viigand. This is to take place in Bangkok in Thailand. Frederick is also in town and now works as a commentator for an American TV company and he sings of the unusual setting for the Chess Championship match.

Florence and Anatoly have been lovers since his defection, and they now discuss how Anatoly is to beat the new machine-like challenger Viigand. They also wonder what Frederick is doing in town, as he certainly has not come to see Florence. There is another unwelcome piece of news that Florence imparts – Svetlana, Anatoly's wife is to come to Bangkok. Anatoly realises that this must have been orchestrated by Molokov, and it surely means he has one more opponent to beat! They reassure each other with the lovely duet 'You and I'.

Meanwhile Molokov and his team are confident that this time they have a player who is totally trustworthy and can be relied upon to win and stay in Russia. Molokov telephones Walter de Coursey and claims to have proof that Florence's father is still alive in Russia. All he wants in exchange is a victory for Russia on the chessboard.

Anatoly is interviewed on Thai TV. To his amazement he discovers that his interviewer is Frederick who proceeds to ask him about his personal life, about Florence and about politics – never about chess. Frederick finally tells him (on air) that they have a video clip of Svetlana appealing to him to come home. Enraged, Anatoly storms out. Later Anatoly and Florence watch the news and see the arrival of Svetlana at Bangkok Airport. There is great tension between them, which leads to an argument, where Anatoly tells her that he must be left alone to focus on the chess match. Svetlana arrives in the middle of the argument and sings 'Heaven Help my Heart' claiming that she still loves him but is uncertain of the reaction she will get.

The next scene shows us the machinations of the KGB and CIA. Molokov tries to get Svetlana to persuade Anatoly to 'throw the match'. But Anatoly says there is 'No Deal'. Walter also tries to get Florence to persuade Anatoly to lose the match, by promising to get her father out of Russia. Again Florence says there is 'No Deal'. Walter then tries to get Frederick, under threat of financial penalty, to persuade Anatoly to lose the match. Again the answer is 'No Deal'. They all leave Svetlana and Florence to sing 'I Know Him So Well', where they reflect on how each knows Anatoly as a lover and a husband.

Anatoly has started his match off well by winning the first two games, but has been rattled by these attempts to get him to lose, when Frederick tells him that he has noticed a weakness in Viigand's game and shows him how he could go on to exploit this. Anatoly is suspicious, but Frederick tells him it is because he loves chess and cannot bear to let mediocrity win.

In the arena we have reached the final game in the final match between Anatoly and Viigand. Anatoly sets off on a series of sensational moves that culminate in the checkmate of Viigand and pandemonium ensues. After the crowds have gone, Florence and Anatoly are left alone. They realise what his winning means – he will have to go back to Russia to his wife and family. They hold each other for the last time and then he leaves with the Russian delegation for the airport. Walter believes that the promised release of prisoners will go ahead, but cynically he tells Florence it is not certain that she will see her father and she is left to reflect on the futility of it all.

SHOW HISTORY

Using as a metaphor the world of international chess, Tim Rice originally conceived to write a musical about how the Cold War affected the lives of all those it touched. The story revolves around the romantic triangle that develops when an American chess champion and his lover travel to Merano to defend his title against a Russian opponent who secretly plans to defect to the West.

Rice originally approached Andrew Lloyd Webber to write the score, but his former partner was already committed to other projects. Then, in 1981, producer Richard Vos introduced Rice to Benny Andersson and Bjorn Ulvaeus, two members of ABBA who were looking to branch out into musical theatre. The team immediately set about creating a concept album. Two numbers from the album did well in the charts. "One Night in Bangkok" first appeared on the UK charts on November 10, 1984 and stayed there for 13 weeks, at one point reaching the #12 spot. In the US, it jumped to #9 in April of 1985 and topped the charts in France, Australia, Belgium, Austria, South Africa, Denmark, Israel, West Germany, Switzerland, Holland and Sweden as well. Another single, "I Know Him So Well," followed, eventually reaching #1 on the UK charts during its 16 week run. With Chess already a worldwide phenomenon before it had even opened, expectations were high. The London production opened in the West End on May 14, 1986 and ran for three years, but the high tech spectacle never managed to make back its initial investment

The show was drastically altered before moving to Broadway. Instead of having the show completely "sung-through" as it had been in London, Director Trevor Nunn chose to bring in playwright Richard Nelson to write a book for the show. Rice also added several new songs including "Someone Else's Story." The Broadway production opened at the Imperial Theatre on April 28, 1988 with an entirely new cast, but it proved even less of a commercial success than its predecessor, losing \$6 million dollars and closing after only 68 performances. A later concert, however, which featured the Broadway cast at Carnegie Hall was a huge success, and there continue to be reports that Tim Rice plans to mount another Broadway production of Chess.

NOTICE TO PATRONS

Please do not bring cameras, tape recorders, mobile telephones or pagers into the auditorium.

Please remember that noises such as coughing, whispering, rustling of programmes and digital watch bleeps can be disturbing to performers, and spoil the performance for other members of the audience.

All gangways, corridors and external passageways intended for exit must be kept entirely free from obstruction, whether permanent or temporary.

NO STANDING ALLOWED

NO SMOKING IN THE AUDITORIUM

NO VISITORS BACKSTAGE

NO PHOTOGRAPHY OR RECORDING

Thank you for your co-operation.

BIOGRAPHIES - THE PRODUCTION TEAM



June Thomas (Director)

'Chess' will be the 31st show that June has directed for this Society, and she has directed nearly half that number for other Societies in the area. She also occasionally takes principal roles, (Bloody Mary in 'South Pacific' and Dolly in 'Hello Dolly' to name but a few), and most recently was seen as one of the four ladies chorus in 'Best Little Whorehouse in Texas' – nobody would let her play one of the 'whores' which spoilt her fun! 'Chess' has been an enormous challenge, but with such wonderful music, talented and hardworking principals, an excellent Pop Choir and Main Chorus to work with, she has found the experience very rewarding. June's interest in the theatre started in her teens when she joined a junior theatre workshop in Reading, and got dragged in to help backstage for a local Society's production of 'Rose Marie', where she soon found acting combined with singing suited her talents, and so a lifetime of commitment to the amateur stage began.



Derek Canfield (Musical Director)

Derek started his involvement in operatic society activities as accompanist for the Chelmsford Operatic Society. After a few years he accepted the appointment of Musical Director of Braintree & Bocking Society, then for the Chelmsford Festival Society. On moving to Hampshire, Derek joined our Society and soon became Musical Director. He has also been Musical Director of the Savoy Singers. Other music appointments include organist posts at churches in Essex and Hampshire. Derek has edited the score of Chess for this production to make the story-line clearer and sees the show as a great challenge for the Society. He is thrilled to have the opportunity to conduct such a demanding show.



Joyce Atlee (Choreographer)

Joyce joined the Society to choreograph Most Happy Fella in 1982, since then she has choreographed, taken part in, helped backstage or front of house in every production. Peter, Joyce's husband, also helps backstage and the family connection looks to continue with Granddaughter Natasha hoping to join the Society for Me and My Gal in 2004. Joyce hails from the North West where she began dancing aged 4, taking ballet and tap examinations and taking part in concerts, pantomimes and eventually musicals with Wilmslow Operatic Society before moving to Farnborough when she married Peter. After settling in Farnborough she taught dance classes for Further Education, took part in Musicals at the West End Centre and was part of a dance group doing cabaret work between producing and rearing three sons. She also dances with Dance Exchange in Bagshot and Woking Dance Space at Mayford.



Mike Davall (Stage Manager)

'Chess' is another first for us, and one we have been looking forward to performing. Whilst it is not a premiere, it will be the first time that we have performed this show. We have provided a challenging set for the cast to perform on and I'm sure that they will rise to the occasion. Talking of challenging sets, our next production – 'Me and My Girl' is a completely different show to Chess and is providing a designers challenge for me. The problem is to make one of the four sets available fit our stage. So why not make a note of the show dates, order some tickets and come along to see if we manage to create a working set that fits!

CAST

Principles

Anatoly Sergievsky (The Russian) Jonathan Astill
Florence Vassy Mary Heath
Frederick Trumper (The American) Philip Mumford
Alexander Molokov Steve Woolford
Svetlana Sergievskaya Suzie Hond-Stiff
Arbiter Paul Tapley
Walter de Courcey Haydn Thomas
Mayor Chris Armes
Leonid Viigand Mike Williams

Civil Servants

Matt Benbrook Mike Lehman
Tim Canfield Richard Young

Pop Chorus

Lucy Armes Emma Loader
Sue Canfield Jo White
Vanessa Higgins Zoë Woodhams

Dancers

Chris Armes Tim Canfield Samantha King
Stuart Armes Julian Clinton Emily Nancolas
Tania Armes Lisa Fletcher Siân Thomas
Matt Benbrook Sue Grosvenor Susan Watt
Annabel Brash Roger Johnson

Chorus

Phil Alner Jean Collington Juliette Hammond Giga Phillips
Chris Armes Susie Cooke Vanessa Higgins Eric Smith
Lucy Armes Tony Doherty Roger Johnson Siân Thomas
Stuart Armes Anne-Marie Moss Samantha King Annette Toll
Tania Armes Lisa Fletcher Mike Lehman Susan Watt
Matt Benbrook Claire Fryer Emma Loader Larissa Waring
Annabel Brash Sophie Fryer Eric McLoughlin Darren White
Carrie Canfield Ali Godfrey Brian McMahon Jo White
Sue Canfield Cath Goss Jade Mellish Zoë Woodhams
Tim Canfield Sue Grosvenor Charlotte Morrish Richard Young
Julian Clinton Pam Hammick Emily Nancolas

ACT 1

Prologue

The Story of Chess..... Florence, Svetlana, Arbiter,
Frederick, Anatoly, Walter, and Dancers

Scene 1: The Station in Merano, Italy

Merano Mayor and Chorus
Rock Merano Frederick and Pop Choir
Merano (Continued) Chorus

Scene 2: Frederick and Florence's Suite in a Hotel, Merano

Scene 3: Molokov's Suite in a Hotel, Merano

Anatoly and Molokov..... Anatoly and Molokov
Where I Want to Be Anatoly and Pop Choir

Scene 4: The Arbiter's Chambers

Diplomats..... Molokov, Walter and Men's Chorus
The Arbiter Arbiter and Pop Choir
Merchandisers Chorus and Dancers
Hymn to Chess Chorus

Scene 5: The Chess Arena

The First Game..... Instrumental
The Arbiter (Reprise) Arbiter and Pop Choir
Model of Decorum and Tranquillity Florence, Anatoly,
Arbiter and Molokov

Scene 6: A Television Studio

1956 Budapest is Rising..... Florence and Frederick
Nobody's Side..... Florence and Pop Choir

Scene 7: A Restaurant on the Mountain-side

Mountain Duet Florence, Anatoly, Frederick
Someone Else's Story..... Florence

Scene 8: The Chess Arena

The Second Game Instrumental

Scene 9: Frederick and Florence's Suite/The Arbiter's Chambers

Pity the Child..... Frederick

Scene 10: A Consulate in Merano

Embassy Lament..... Civil Servants

Scene 11: Merano Station

Anthem..... Anatoly and Chorus

ACT 2

Scene 1: The streets of Bangkok, a year later

Golden BangkokDancers
One Night in BangkokFrederick, Pop Choir and Dancers

Scene 2: The Oriental Hotel, Bangkok

One More OpponentFlorence and Anatoly
You and I.....Florence and Anatoly

Scene 3: Molokov's Hotel Suite

The Soviet Machine Molokov and Men's Chorus

Scene 4: A Television Studio

The Interview Walter

Scene 5: The Oriental and the Dusit Thani Hotels, Bangkok

The Argument.....Florence and Anatoly
Heaven Help my HeartSvetlana and Pop Choir
The Deal (Part 1) Arbiter, Molokov, Svetlana, Anatoly,
Walter, Florence
The Deal (Part 2) Frederick, Anatoly, Svetlana, Florence
The Deal (Part 3) Florence, Svetlana, Arbiter, Anatoly,
Frederick, Walter, Molokov
I Know Him So Well..... Florence and Svetlana

Scene 6: A Buddhist Temple

Scene 7: The Chess Arena

End Game (Part 1) Champions..... Chorus
End Game (Part 2) 1956 Budapest.....Molokov, Walter, Florence,
Pop Choir and Chorus
End Game (Part 3) Anatoly
End Game (Part 4)Anatoly, Svetlana, Florence and Chorus

Scene 8: The Airport

You and I (Reprise).....Florence and Anatoly
Walter and Florence; Finale Walter, Florence and Chorus

There will be an interval of 20 minutes between Acts One and Two

BIOGRAPHIES - THE PRINCIPALS



FREDERICK TRUMPER - Philip Mumford

Philip became a member of the Society over 10 years ago joining the chorus in 1991 for "Gigi" and shortly after took his first principal role as Perchick in "Fiddler on the Roof". Since then, he has been a mainstay of the society having enjoyed a wide range of principal roles in styles from Operetta to good old American musicals. Recent roles include Orpheus in "Orpheus in the Underworld", Danny Guilmartin in "Calamity Jane", Sky Masterson in "Guys and Dolls", Lt Joe Cable in "South Pacific" and Gabriel Eisenstein in "Die Fledermaus". He is relishing the opportunity to sing the more modern style of "Chess" after his most memorable previous performance as Jesus in our 1995 production of "Jesus Chris Superstar". Philip is also treasurer of the Social Committee. He lives in Farnborough with his wife Jane and children Daniel and Ellen.



FLORENCE VASSY - Mary Heather

Mary first ventured onto the stage at school in ballets, operetta and musicals. Her 'grown-up roles' have included Casilda in "The Gondoliers", Aline in "The Sorcerer", the title role in "Princess Ida", Mabel in "The Pirates of Penzance", and Sarah Brown in "Guys & Dolls". She created the role of Madame Bonacieux, in the world premier of the "All 4 One" by John Trent Wallace, and played Esmeralda in "The Hunchback of Notre Dame" by the same composer. Having regularly performed in Farnham, Mary made her Farnborough debut in an attractive leper costume for "Jesus Christ Superstar". Thankfully, the attire was classier when she played "Julie" in Carousel, one of her favourite roles. Mary made a lasting impression as Linda Lou in "The Best Little Whorehouse in Texas" here last year (husband Jim appreciated that costume!) and is delighted to be playing Florence.



ANATOLY SERGIEVSKY - Jonathan Astill

Jonathan has been performing since he was 4 years old when he played the cow in the school nativity play! Things have moved on since then however and he has taken roles in both plays and musicals. During the 1990s he was a member of the Chinnor Operatic Society (now Chinnor Musical Theatre) in Oxfordshire where he played Nanki-Poo in "Mikado", Gaylord Ravenal in "Showboat", Sky Masterson in "Guys & Dolls" and Bill Snibson in "Me & My Girl". Whilst with Chinnor he also directed "My Fair Lady" and "Carousel". Jonathan left Oxfordshire in early 2000 and moved to Fleet. Following a 3 year break due to work commitments "Chess" represents his return to the stage as well as his first show with CFAOS.



WALTER DE COURCEY - Haydn Thomas

A veteran of the Society who has played many parts ranging from emperors to tramps none of whom were bad chaps really, Haydn is relishing his role as a cynical and insensitive government intelligence agent (a 'spook' in thoroughly modern parlance). He is also very pleased to be able to participate in rewarding musical numbers from the fine vocal score.

BIographies - THE PRINCIPALS



ALEXANDER MOLOKOV– Steve Woolford

This is the second time Steve has played Molokov, in Chess. The first time was 6 years ago in Epsom, and he is beginning to wonder whether he has a Russian look about him! This is Steve's 8th show with the society, he was last seen as Sheriff Ed Earl Dodd in "Best Little Whorehouse in Texas", but has previously played the roles of Mr Bumble in "Oliver!" and Judge Turpin in "Sweeney Todd" for us. He has performed with other societies over the past 16 years taking roles such as Daddy Warbucks in "Annie", Parchester in "Me & My Girl", and Carr-Gomm in "The Elephant Man". He would like to thank his mum for all her help, support and encouragement over the years.



ARBITER - Paul Tapley

Paul is enjoying performing this modern musical and feeling quite at home with the 80's feel of the show. More accustomed to American musicals, since appearing initially as Jigger Craigin in "Carousel" he has been part of the cast for a few years and has appeared as Wild Bill Hickcock in "Calamity Jane", Nathan Detroit in "Guys & Dolls", Luther Billis in "South Pacific", the MC in "Chicago" as well as being a regular performer with other local societies. Having enjoyed sharing the stage on numerous occasions with Gary Oxenham, who's recent ill health has prevented him from playing this part, Paul is proud to pick up the torch for Gary and play the Arbiter, a part unlike any he has portrayed so far.



SVETLANA SERGIEVSKAYA - Suzie Hond-Stiff

Suzie is delighted to be making her debut with the society in the role of Svetlana, the cheated Russian wife (although she gets her man in the end!). Suzie's first stage performance was at the age of 5, when she played a dancing cat in her school's production of "Snow White". Determined to stand out from the crowd, she caused great hilarity in the audience by insisting on waving to her grandmother - every time she came on stage. Since then, singing has always been her passion. She has sung a number of light operatic and musical roles including Kate in "Kiss Me Kate", Rosalinda in "Die Fledermaus" and Yum-yum "Mikado" with Farnham Operatic Society. Other roles include Eurydice in "Orpheus", Michaela in "Carmen" and many of the Gilbert & Sullivan heroines. She got her man in those too and Grandma still approves!



Gary Oxenham

Gary was originally cast in the part of the Arbiter but due to illness had to withdraw from the show. "Chess" would have been Gary's 9th show with CFAOS since moving from Bristol in 1999. In Cody's previous production ("Best Little Whorehouse in Texas"), Gary had his first official outing as Dance Captain, a role he thoroughly enjoyed! He is also responsible for the creation, design and upkeep of the society's website; a significant achievement considering he had no experience in this field prior to starting it! Gary would like to thank all his friends in the society who have been such a great support to him during his illness and says he will soon be back leaping over axe-handles.

THE ORCHESTRA

Flute/Piccolo	Elaine Herbert
Oboe/Cor Anglais	Barry Collisson
Clarinet	Michael Fielder
Clarinet/Bass Clarinet	Karen Adlam
Flute/Clarinet/Baritone Sax	Andrea Morris
Bassoon/Contra Bassoon	Mark Price
Horn	Austin Pepper
Trumpet/Flugel Horn	Annette Cowles Lawrence Warburton
Trombone	Eddie Harmer Paul Dodge
Violin	David White Juliet Balch Judy Dudley
Cello	Richard Toll
Bass/Bass Guitar	Jonathan Williams
Keyboard	Graham Hix Robert Chalmers Ellie Griffin-Verkerk
Guitar	John Pridmore
Percussion	Ray Dare Nick Cornock



THE CAST

THE PRODUCTION TEAM

Director:	June Thomas		
Assistant Director:	Eve Earles		
Musical Director :	Derek Canfield		
Deputy Musical Director:	John Pridmore		
Rehearsal Pianist:	Nancy Sparrow		
Choreographer:	Joyce Atlee		
Assistant Choreographer:	Siân Thomas		
Dance Captain:	Tim Canfield		
Stage Manager:	Mike Davall		
Assistant Stage Managers:	Andy Piercy	Andy Harding	
Stage Crew:	Peter Atlee	Joyce Atlee	
	Rob Christopher	Richard Dwan	
	Philip Goddard	Fred Hammick	
	Andy Harding	Ted Hills	
	Duncan Heard	Dave Ireton	
	Mark Lowe	Robert Phillips	
	Jim Prescott	Stephen Williams	
Lighting Designer:	Melvyn Fryer		
Lighting Assistants:	Alan Davis	Julie Dance	Peter Wildsmith
Sound Manager:	Shaun Connor		
Prompt:	Claire Nesbit	Eve Earles	June Thomas
Box Office Managers:	Peter Still		
	Elaine Adams		
Front of House Manager:	Peter Adams		
Make-up Managers:	Alison Bedford	Diane Bedford	
Make-up Team:	Karen Canfield	Victoria Taylor	Lisa Miles
	Jane Mumford	Jean Pharo	
Costume Manager:	Zoë Woodhams		
Assistant Costume Managers:	Philip Alner		
	Anne-Marie Moss		
Properties Manager:	Anne Garrood		
Properties Assistant:	Barbara Leedale		
Stage Door Keeper:	Peter Taylor		
Photographs:	Steve Wake		
Publicity Manager:	Deborah Graves		
Publicity Team:	Chris Armes	Lucy Armes	Tania Armes
	Tim Canfield	Julian Clinton	Deborah Graves
	Jane Mumford	Gary Oxenham	Christine White
Costume Supplier:	Haslemere Wardrobe		
Scenery Supplier:	Proscenium Ltd, Littleborough, Rochdale.		
Associated Scenery/Properties			
Construction & Painting:	Mike Davall	Anne Garrood	Fred Hammick
	Andy Harding	Ted Hills	Barbara Leedale
	Robert Phillips	Andy Piercy	

THE HISTORY OF THE WORLD CHESS CHAMPIONSHIP

FIDE Events 1948-1990

From 1948 until recently, the World Chess Championship was organized to run on a three year cycle. The cycle started when the world's best chess players were seeded into one or more interzonal tournaments. The players who finished with the highest scores in the interzonal tournaments qualified into a series of elimination matches. These matches were known as the candidates tournament. The player who emerged successfully from the candidates matches met the reigning World Chess Champion in a match for the title of World Chess Champion.

Loser in (s)

Cycle	World Championship Location & Year	World Championship
1988-90	New York/Lyon (1990)	Kasparov - (Karpov)
1985-87	Seville (1987)	Kasparov - Karpov (Match Drawn)
1982-84	London/Leningrad (1986)	kasparov - (Karpov)
	Moscow (1985)	Kasparov - (Karpov)
	Moscow (1984-85)	Karpov - (Kasparov)
1979-81	Merano (1981)	Karpov - (Korchnoi)
1976-78	Baguio City (1978)	Karpov - (Korchnoi)
1973-75	-	Karpov - (Fischer) (By Forfeit)

The World Championship never took place as Fischer disputed the rules with respect number of games in a tournament and never responded to the FIDE invitation to play. Karpov was declared World Champion 1st April 1975.

1970-72	Rejkjavik (1972)	Fischer - (Spassky)
1967-69	Moscow (1969)	Spassky - (Petrosian)
1964-66	Moscow (1966)	Petrosian - (Spassky)
1961-63	Moscow (1963)	Petrosian - (Botvinnik)
1958-60	Moscow (1961)	Botvinnik - (Tal)
	Moscow (1960)	Tal - (Botvinnik)
1955-57	Moscow (1958)	Botvinnik - (Smyslov)
	Moscow (1957)	Smyslov - (Botvinnik)
1952-54	Moscow (1954)	Botvinnik - Smyslov (Match Drawn)
1949-51	Moscow (1951)	Botvinnik - Bronstein (Match Drawn)
1948	The Hague/Moscow Tournament	Botvinnik

1990-Present

In the 1990s, the World Champion title became mired in a confusing jumble of personalities, organizations, claims, and counterclaims. Negotiations are currently ongoing following a meeting in Prague during May 2002 to unify the PCA and FIDE.

Year/Cycle	Location	World Championship
2001-02	FIDE Moscow Tournament (2001)	Ponomariov
2000	FIDE New Delhi/Tehran Tournament	Anand
	PCA London	Kramnik - (Kasparov)
1998-99	FIDE Las Vegas (1999)	Khalifman
1997-98	FIDE Lausanne (1998)	Karpov - (Anand)
1996-97	New York (1997)	IBM's Deep Blue - (Kasparov)
	Philadelphia (1996)	Kasparov - (IBM's Deep Blue)
1994-96	FIDE, Elista (1996)	Karpov - (Kamsky)
1994-95	PCA, New York (1995)	Kasparov - (Anand)
1991-93	PCA, London (1993)	Kasparov - (Short)
	FIDE, Zwolle/Arnhem/Amsterdam/Djakarta (1993)	Karpov - (Timman)

FIDE - Federation Internationale des Echecs, see <http://www.fide.com/>

CODY FARNBOROUGH AMATEUR OPERATIC SOCIETY

A BRIEF HISTORY

Cody Farnborough Amateur Operatic Society originally established in 1920 is a charitable organisation, which has raised almost £50,000 for local charities in its long history. Formed in 1920 originally as the RAE Dramatic and Operatic Society, its first musical production was an operetta with a Chinese setting, "The Golden Amulet" which was performed in the old RAE Concert Hall. Sadly proving uneconomical to maintain, this was demolished in 1929.

The Society was lucky enough to be granted the use of the Farnborough Town Hall until 1940, when the Town Hall was taken over completely as a Civil Defence Centre. During this period the association with the town of Farnborough grew to the extent that in 1935 the Society was reconstituted as the "Farnborough and Royal Aircraft Establishment Amateur Operatic Society".

With the loss of the Town Hall in 1940, the Society was again without a home but a saviour appeared in the unlikely person of Mr Garcia, the lessee of the Theatre Royal, Aldershot. During the very first production ("The Mikado") the Air Raid Warning sounded and Pooh-Bah kneeling before the Mikado said "Your Majesty, I have to announce that the sirens have just gone off". The audience responded with one of the most prolonged rounds of applause the Society has ever received. Needless to say the show went on!

The large stage of the Theatre Royal enabled the Society to expand its repertoire of musicals, with an average of 5,500 people seeing each production, and it was with some regret that the Society had to say goodbye to the Theatre Royal at the end of the war. However, the new RAE Assembly Hall became available in 1944 and the Society returned to its original home again. This ushered in a long period of stability when the Society staged a wide range of shows, many of them quite ambitious for such a small stage.

1973 saw the transfer of productions to the Princes Hall when it opened in Aldershot, offering a much larger hall with its big stage and auditorium.

In more recent years, the Society has performed critically acclaimed shows such as Kurt Weill's "Street Scene", "Jesus Christ Superstar", "Crazy for You", and "Sweeney Todd", which won the Society its most recent NODA (National Operatic & Dramatic Association) Award for Excellence.

As the Society enjoys the patronage of QinetiQ (formerly DERA), its members decided earlier this year that it would be appropriate to change the Society's name to 'Cody Farnborough Amateur Operatic Society' in order to reflect its continued links with its historical home.

OFFICERS & COMMITTEE 2002 / 2003

Chairman	Mr H Thomas	Publicity Manager	Miss D Graves
Treasurer	Mr E McLoughlin	Minutes Secretary	Mrs V Higgins
Business Manager	Mr C Armes	General Committee	Mr P Adams OBE
Secretaries	Mrs J Mumford		Mrs E Earles
	Mrs L Taylor		Mrs S Fryer
Box Office Managers	Mrs E Adams		Mr R Walker
	Mr P Still		Mr D White
Librarian	Mr P Taylor		

ACKNOWLEDGEMENTS

The Society gratefully acknowledges the valuable support received from Patrons, Programme Sellers, Stewards and all those who have contributed to the production. Special thanks are due to the Princes Hall Manager and his staff for their help and co-operation, and to members of the local St. John Ambulance Brigade who are on duty in the hall throughout the week.

Our next production

CODY FARNBOROUGH AMATEUR OPERATIC SOCIETY PRESENT

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2003**

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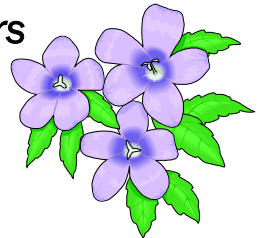
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PAST PRODUCTIONS

1921	The Golden Amulet	1957	The Gondoliers		Orpheus in the Underworld
1922	The Pirates of Penzance	1958	The Vagabond King	1986	Oklahoma!
1923	Patience	1959	The Gypsy Baron		The Desert Song
1924	The Mikado	1960	Iolanthe	1987	White Horse Inn
	The Yeomen of the Guard	1961	White Horse Inn		South Pacific
1925	Les Cloches de Corneville	1962	Brigadoon	1988	Kismet
1926	The Gondoliers	1963	Night in Venice		The Pajama Game
1927	The Pirates of Penzance	1964	South Pacific	1989	My Fair Lady
1929	The Rebel Maid	1965	Show Boat		Cabaret
1930	The Geisha	1966	The Land of Smiles	1990	The Merry Widow
1931	H.M.S. Pinafore	1967	Oklahoma!		Variety Showcase
	The Yeomen of the Guard	1968	Merrie England	1991	Gigi
1932	Iolanthe	1969	Orpheus in the Underworld		Street Scene (Premiere)
1933	Patience	1970	Chu Chin Chow	1992	Fiddler on the Roof
1935	The Mikado	1971	Camelot		The Gypsy Baron
1936	The Gondoliers	1972	Die Fledermaus	1993	High Society
1937	Ruddigore	1973	Fiddler on the Roof		* Sweet Charity
1938	Les Cloches de Corneville	1974	Kismet	1994	The Mikado
1939	The Yeomen of the Guard	1975	The Music Man		Hello Dolly
1940	The Pirates of Penzance	1976	The Merry Widow	1995	* Jesus Christ Superstar
1941	The Mikado		Robert and Elizabeth		Kiss Me Kate
1942	A Waltz Dream	1977	Le Belle Hélène	1996	* The Pirates of Penzance
1943	The Desert Song		The King and I		* Carousel
1944	The Vagabond King	1978	Kiss Me Kate	1997	Orpheus in the Underworld
	The Gondoliers		My Fair Lady		Chicago
1945	Good Night, Vienna	1979	Rose Marie	1998	Calamity Jane
	Iolanthe		Half a Sixpence		Carmen
1946	The Rebel Maid	1980	Carousel	1999	Crazy for You
1947	The Yeomen of the Guard		Oliver!		* Sweeney Todd
1948	H.M.S. Pinafore	1981	Carmen	2000	Guys and Dolls
1949	The Mikado		Brigadoon		South Pacific
1950	The Pirates of Penzance	1982	Die Fledermaus	2001	Seven Brides for Seven Brothers
1951	The Arcadians		The Most Happy Fella		Oliver!
1952	The Quaker Girl	1983	Guys and Dolls	2002	Die Fledermaus
1953	A Country Girl		Annie Get Your Gun		Best Little Whorehouse in Texas
1954	Rose Marie	1984	Show Boat		
1955	Waltz Time		The Yeomen of the Guard		
1956	The Desert Song	1985	Camelot		

(* NODA AWARD WINNING PRODUCTIONS)

DON'T MISS OUR NEXT PRODUCTION - 22nd–27th September 2003

CABARET

If you have enjoyed this performance why not join our Society? Applications for full and associate membership are always welcomed. As well as performing on stage you may wish to consider scenery construction, stage crew, costume or make-up. Auditions for principal parts in our next show **Cabaret**, will be held on Sunday 13th April 2003 and you can apply by either contacting our secretary by telephone on 01252 654899, by e-mail on lynda.taylor@lycos.co.uk or by completing the slip below.

I am interested in joining the Cody Farnborough Amateur Operatic Society.
Please send me further details of the following:

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Performing Stage Crew Other (please specify)

Name/s Address
..... Phone

Please post to: The Secretary, Cody Farnborough A.O.S., 2 Talgarth Drive, Farnborough, Hants, GU14 6RL