

BRISTOL ARTS CENTRE

JAN 1 · FEB 28 PRICE 1s.



○ INTRODUCTION

Following our policy of inviting well known personalities in the Arts to contribute an introductory note to this programme, we have received the following from Charles Wood, the well known Bristol playwright whose play "Fill the Stage with Happy Hours" is included in our current season. We gave him free rein to write what he wished. His views are not those of the Arts Centre, but he gives us all food for thought:

"The beautiful new overcoat about to wrap the Theatre Royal very expensively will not mean a thing if the body is cold from inside, which it is. Buildings are nothing. Soon the chandeliers will tinkle from the scraggy old neck of the oldest theatre in the country, there will be showers and shaver points and two to a room, there will be lifts and traps and trucks and wedges and segments and slides and projections and motors and illuminations of every corner.

The architects will be delighted, the City Fathers will bathe in the light lit by C.E.M.A. long years ago, and those who gave their tuppence will fondly gaze on their toy. A special toy, like a train set is to a three year old, allowed to whirr and whizz and be put back on the tracks by daddy the expert. Nobody will ever say that they are bored exactly, the mouth will still open in awe whenever the toy is shown to be electric and very ingeniously operated by some of the best strutters in the country. But buildings are nothing you see and in the end the oldest theatre in the country will really die because it is cold and is not being fed, it is being led out to dance. The easiest thing of all is the building of the building, now somebody must keep it warm. You must keep the Arts Centre warm, burn it down if you like, paint it sticky, clamber over the seats and drop paper, saw the stage into shapes, blow discordantly in ears, play with your toy or it will be taken away from you. You are losing it you know because I think you wanted a train set all the time."

CHARLES WOOD.

Creative photography: Eyan Hutchison
Layout design: Hilary Ravenscroft

O CINEMA

Thur. 1st Jan.—Fri. 2nd Jan.

6.00, 8.30

THE FIREMEN'S BALL

The short-lived Cannes Festival of 1968 had one triumph: Milos Forman's new film. A new dimension has crept into Forman's work, and behind this brilliantly warm, funny and self-contained anecdote about a small town firemen's ball, with its reluctant beauty queens, its stolen lottery presents, its tiny status wars, lies a bitter allegory about the state of things in pre-August Czechoslovakia. Some people called it Chaplinesque; this was meant as a compliment, but from now on one can only say that it is Formanesque, for with this, his third feature, he has imposed himself as a major director of our time.—Richard Roud. CZECHOSLOVAKIA/ITALY, 1967. DIRECTED BY MILOS FORMAN. WITH JAN VOTRČIL, JOSEF SEBANEK, JOSEF VALNOHA. EASTMAN-COLOR.



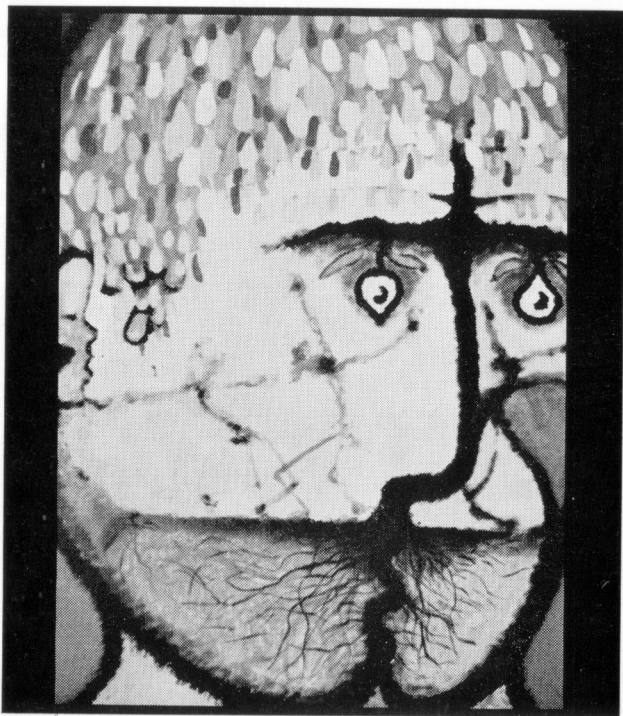
○ EXHIBITION

Fri. 2nd Jan.—Fri. 30th Jan.

TERRY SUMMERS paintings

'Art itself has very few mysterious qualities. It is usually the artist who is the mystery. Holding the secrets of his work within his mind, either for aesthetic or other reasons. A sense of mystery in a work of art, can be its main quality as in Surrealism, or Action Painting, where it is fully justified.

However, in experimental art, every facet should be laid bare, so that it may be followed through by others. I am an open book, but my finished work is not, it generates endless questions, from numerous people. Hence the accompanying write-up, these save my parched throat and weary tongue, repeatedly answering the why's and the wherefores. I repeat—there are very few mysteries in art, unless the artist involved so wishes it.'



○ EXHIBITION

Fri. 2nd Jan.—Fri. 30th Jan.
MURIEL ADAMS paintings

Muriel Adams was born at Eastbourne and studied at Eastbourne, Cambridge and Brighton Art Colleges. She taught at several Midland art colleges and worked as a free-lance mural designer. She now teaches part-time at the Collegiate School, Winterbourne. Of her work she says: "To me each picture is the solving of a new problem. My inspiration may come from the receding colour pattern of a mosaic of architectural shapes, the patina on ancient stone in a hot, dusty churchyard in Southern France, or the blue green silence of an empty wharfside on a Sunday morning. That I record a scene is incidental to these underlying themes of my works".

Muriel Adams held her first one-man show in Enfield in 1968.



○ PLAY READING

Sun. 4th Jan.

THE POPE'S WEDDING

by Edward Bond

Edward Bond, (author of 'Saved', 'Early Morning', 'Narrow Road to the Deep North') is one of the most interesting of the new wave of British dramatists. His work always provokes a response, whether it be a favourable one or not. 'The Pope's Wedding' is the rural counterpart of 'Saved'. It is set in East Anglia and concerned with a group of young people, some not long out of school, some agricultural workers, and in particular with Scopey, the Woyzeck-like character whose inarticulateness and ultimate identification with old Alen is the central focus for Bond's thinking about the rural working class. The play is remarkable for its complete lack of condescension—he gives a theatrical 'voice' to the inarticulate without any ulterior political axe-grinding . . . (Director: IAN BURTON).
7.30 p.m. in the Gallery Tickets 2/6d.



○ VISUAL ARTS

In conjunction with the Extra-Mural Department of Bristol University a course of lectures is being planned to investigate and discuss the contemporary development in painting and, in particular, recent trends in painting and the effects of the American influence in this field. Alan Stevenson, Senior lecturer in Art History, Bristol Polytechnic, will give a series of fortnightly lectures, commencing on Wednesday 7 January. Course fee: 15/-.

It is intended to use this first series of lectures as a starting point for further lectures extending to an appreciation of all forms of visual expression being produced and their future development.

O CINEMA

Sun. 4th Jan.—Mon. 5th Jan.

6.00, 8.30

REPORT ON THE PARTY AND THE GUESTS

Jan Nemeč, in this deeply disturbing and provocative Kafka-type feature (until recently denied a public screening) employs a staccato style as the best way of expressing the theme of stupidity, indifference to one's fate or dignity, and condonation. The traditional unfolding of the plot and the background of the characters are missing. The non-professional actors play the action in the form of a charade. It is up to the film-goer to sift the evidence put before him for himself and to draw his own conclusions.—L. J. H. 1965. DIRECTOR: JAN NEMEČ. WITH KAREL MAREŠ, JAN KLUSAČ, JIRI NEMEČ.



O CINEMA

Tues. 6th Jan.—Wed. 7th Jan.

7.00 p.m.

LES ENFANTS DU PARADIS

"A love story of haunting and unforgettable pathos. Its unflinching sense of period, the romantic magic of the French language and its matchless cast make this film, for its first hour at least, one of the classics of the cinema. The background is the Paris of Louis-Philippe, with its surging, noisy crowds, its poverty and its squalor—the city in which rich and poor share a common love of the theatre. Here are the incomparable Arletty with her serene and tranquil beauty, Pierre Brasseur with his gay assurance, and Jean-Louis Barrault as the eternal clown." — THE TIMES. FRANCE, 1943/45. DIRECTED BY MARCEL CARNE. WITH PIERRE BRASSEUR, ARLETTY, JEAN-LOUIS BARRAULT AND MARIA CASARES. (188 min; no short).



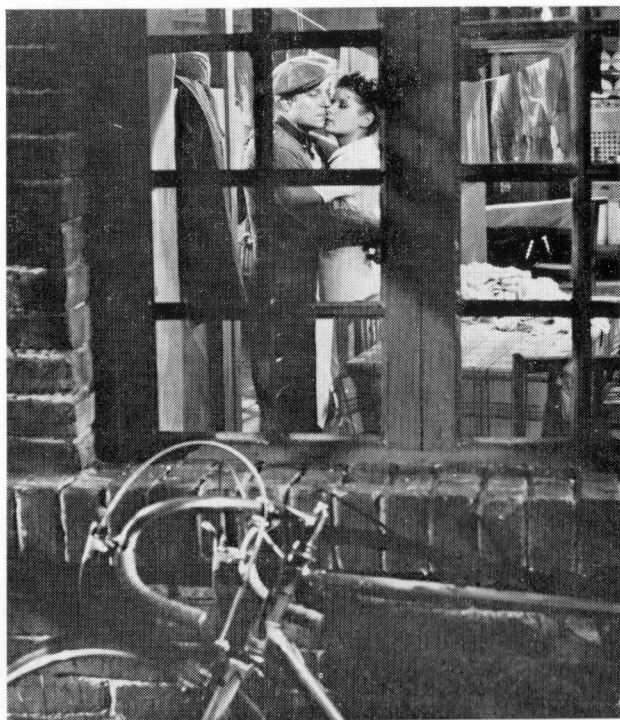
O CINEMA

Thurs. 8th Jan.—Fri. 9th Jan.

6.00, 8.30

LE JOUR SE LEVE

In outline, LE JOUR SE LEVE is no more than the story of a CRIME PASSIONNEL. The only great French film to make use of the flash-back, it is told in three recollected sequences. There is, perhaps, no other film which has conveyed so intensely the drama, irony and nostalgia of urban life. Characters and settings seem to illuminate each other—Gabin is expressed by the grimy, imprisoning factory, the girl by the conservatory stacked with flowers, the villain by the corruption and squalor of the music hall.—Gavin Lambert. FRANCE, 1939. VOG-SIGMA. DIRECTOR: MARCEL CARNE. WITH JEAN GABIN, ARLETTY, JULES BERRY.



○ YOUTH THEATRE

The new term commences on Saturday, 10 January, and is open to children between the ages of 9—13. There will be 10 weekly meetings before Easter and the charge is £2. Classes are from 9.15 a.m. until 11 a.m.

As usual, the teachers will be Sally Noble and John Hayward.

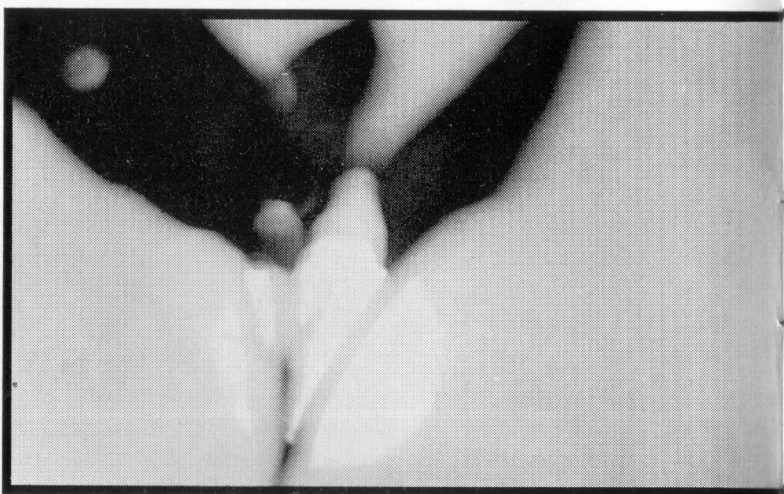
Applications for places should be made as soon as possible to the General Manager.

○ MEET THE OTHERS

Sat. 10th Jan. 8—10 p.m.

An evening for everybody to get to know everybody, to talk to the Directors about our programmes and to the staff about the Club facilities.

WINE AND CHEESE in the Gallery—TALK all over the place. 5/- for the food and drink.



○ MUSIC School

Thurs. 15th Jan.

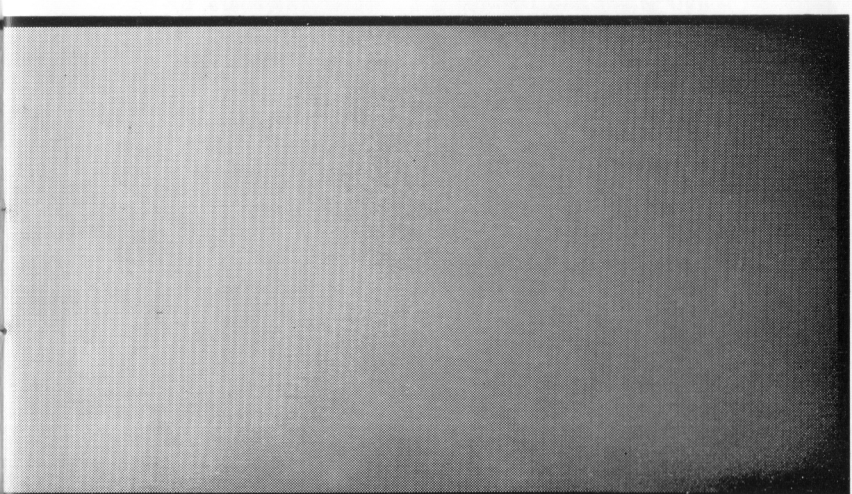
7.30 p.m.

20th CENTURY MUSIC

Tutor: GEORGE ODAM, B.A. (Newton Park Training College) First of a series of 9 lectures held in conjunction with the Extra-Mural Department of Bristol University. This series of lectures will explore in detail some of the works which were dealt with only briefly in the last series. Fee for the series: 22/6. Applications to Gen. Manager.

○ MEMBERSHIP

FULL MEMBERSHIP of the Arts Centre now costs only 10/- a year and members can use the full facilities of the Centre at all times and purchase tickets for any event. Guests may also be introduced to most performances. STUDENT MEMBERSHIP, available to anyone over 16 years of age in full-time education, is also 10/- a year, but students are entitled to price concessions on certain performances. Full details of these concessions are given at the back of this brochure.



○ THEATRE

Sat. 17th Jan.—Sat. 24th Jan.

FILL THE STAGE WITH HAPPY HOURS

by Charles Wood

"This is an intensely sad and a deeply pessimistic play". Sad, infinitely, but not pessimistic if the observer is strengthened by his compassion for the sufferings and anguish of others.

Albert and Maggie Harris are memorable characters. One cannot turn away from these people, with their deceptions, hypocrisies, torments and pressures of existence. But they exist, and struggle towards an end, which is **no** end. Neither one improves. Albert has the devastating experience of a man faced with his own inadequacy, hollowness and trickery. Harry, his son, will blunder on into the same world his father has created.

Charles Wood, a powerful writer, full of compassion. A dialogue charged with emotion, humour; a dialogue fractured and bruised, but with always the essence of poetry.

A play to be seen. I quote from Hemingway: "There are some things which cannot be learned quickly, and time—which is all we have—must be paid heavily for their acquiring. They are the very simplest things, and because it takes a man's life to know them, the little new that each man gets from life is very costly and the only heritage he has to leave." . . . Christine Lane.

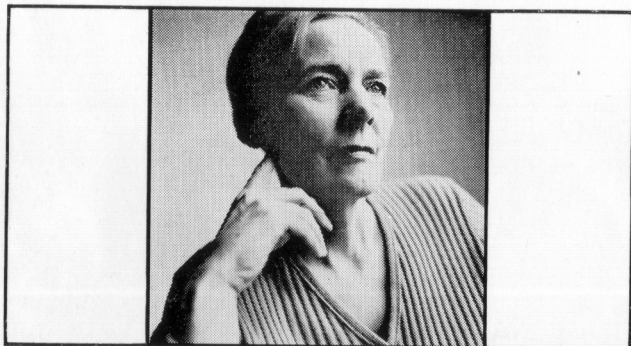
Designers: ANNE & JERRY HICKS

First Night: MEMBERS ONLY

Sat: 8 p.m., Sun. & Weekdays: 7.30 p.m.

Members: 5/-

Guests: 6/-



Director Christine Lane.

O CINEMA

Sun. 25th Jan.—Wed. 28th Jan.

6.00, 8.30

THE TRIP

THE TRIP shows what happens to Paul Groves when he takes the hallucinatory drug LSD. The effect of LSD, as shown in this picture, is to heighten the awareness of everyday phenomena and to bring ecstasy within the reach of anyone. On its own terms, it is entirely consistent and brilliantly successful. People were hypnotised by it, and seized any opportunity to see it more than once. I saw it twice; Corman can certainly make a movie move.—Elizabeth Sussex. U.S.A. 1967. DIRECTED BY ROGER CORMAN. WITH PETER FONDA.

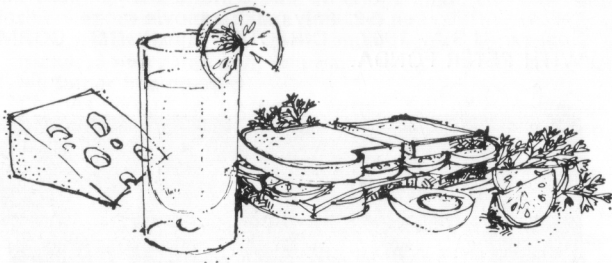


○ FOOD & DRINK

The Cellar Bar is open from 7 p.m. — 10.30 p.m. each evening.

Light refreshments are available during film weeks in the Coffee Bar from 5.30 p.m.—11 p.m. During production weeks full Restaurant facilities are in operation.

3 course lunches served in the Restaurant on Mondays to Fridays from 12.00 noon at a charge of 6/- including coffee. The Restaurant is fully licensed for drinks with meals.



○ COSTUME HIRE

We have for hire a large selection of costumes at moderate prices.

The Wardrobe Mistress, Mrs. Renee White, is available to deal with costume hire at the following times or by special appointment:

Tuesday—Friday 11 a.m.—2 p.m.

Saturday, 10 a.m.—1 p.m.

○ POETRY Workshop

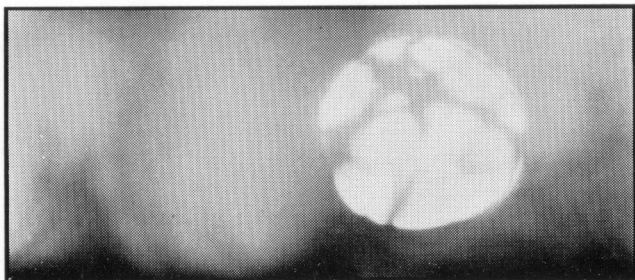
Wed. 28th Jan.

8.00 p.m. In the Gallery

THE POETRY OF NABOKOV AND NICHOLSON

Pursuing our alphabetical sequence, we come to one of the most interesting contrasts in contemporary poetry. VLADIMIR NABOKOV, Russian/American aesthete, more famous for his novels such as *The Gift*, *Lolita*, *Pain*, *Despair* and *Invitation of a Small Boat*, than for his poetry.

NORMAN NICHOLSON, the quiet man of Millom, Cumberland, poet, critic, broadcaster, verse-dramatist and topographer. Come and contrast NABOKOV and NICHOLSON.



○ Experimental writers group

If sufficient interest is shown, it is proposed to form an Experimental Writers Group to meet once a month. The purpose of this group would be to examine and try out experimental approaches to the use of prose as an artistic medium, with special reference to the novel. While the group might from time to time undertake the critical examination of experimental works by such writers as Joyce, Beckett, Borges, Quin and others, its main function would be to form a critical sounding-board for its members' own experiments. The group would thus consist of writers and critics with a special interest in experimental prose.

Members of the Arts Centre who would be interested in joining such a group are invited to write to the Director of Poetry and Literature, giving details of their experience and particular interests in this field of the arts. It is not envisaged that the Group should exceed a dozen, for the maximum effectiveness to be achieved.

○ THEATRE

Fri. 30th Jan.—Sun. 1st Feb. 8 p.m.

Richard Huggett in

THE FIRST NIGHT OF PYGMALION

Here is the full story of those stormy months in 1914 when the play was in rehearsal and the even stormier months after the première when Polite Society, the Press and the Church had been shocked out of their senses by Mrs. Pat's public utterance of "that DREADFUL word". Here, at long last and for the first time, is the utter, grotesque truth about "Pygmalion" . . . Members: 7/6, Guests: 8/6.



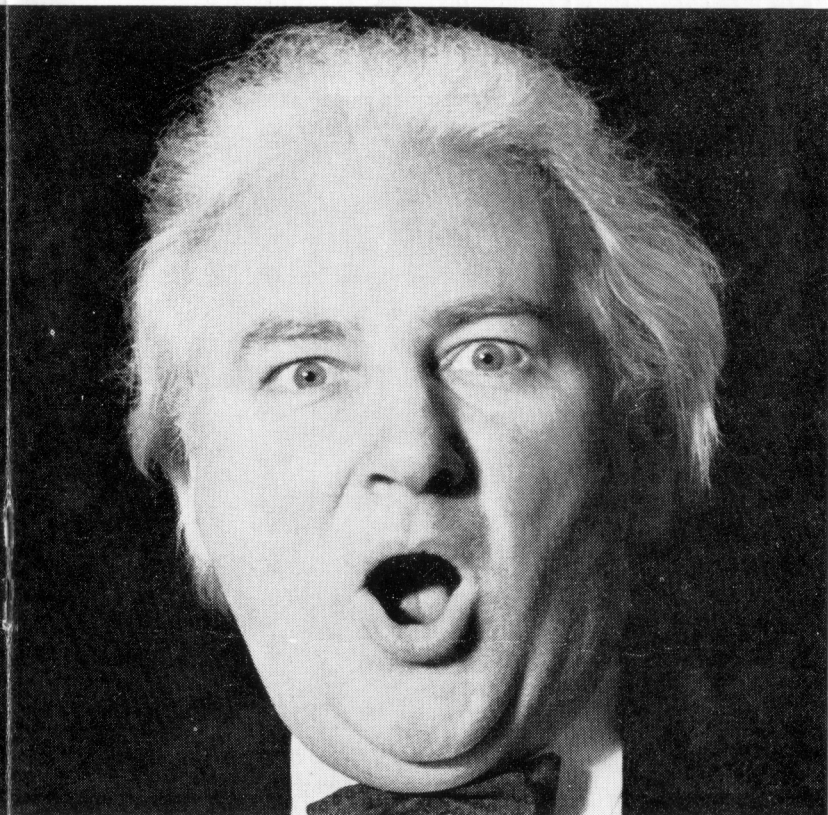
RICHARD HUGGETT is an actor-author-playwright who is aged 39 and says he looks nearer 60.

In *THE FIRST NIGHT OF PYGMALION*, which he wrote himself, he plays a total of 36 different parts.

Richard, who has appeared in many films and on television, including roles in "Dr. Finlay's Casebook", "Emergency Ward Ten", "Coronation Street" and "Kenilworth" is also a keen boxing enthusiast and has written a novel on the subject "The Southpaw".

THE FIRST NIGHT OF PYGMALION was one of the biggest successes of the 1968 Edinburgh Festival and a book version of the play is due out in the New Year.

Mr. Huggett has recently given performances at the Gallery First Nighters' Club and toured America with the play in September.



○ EXHIBITION

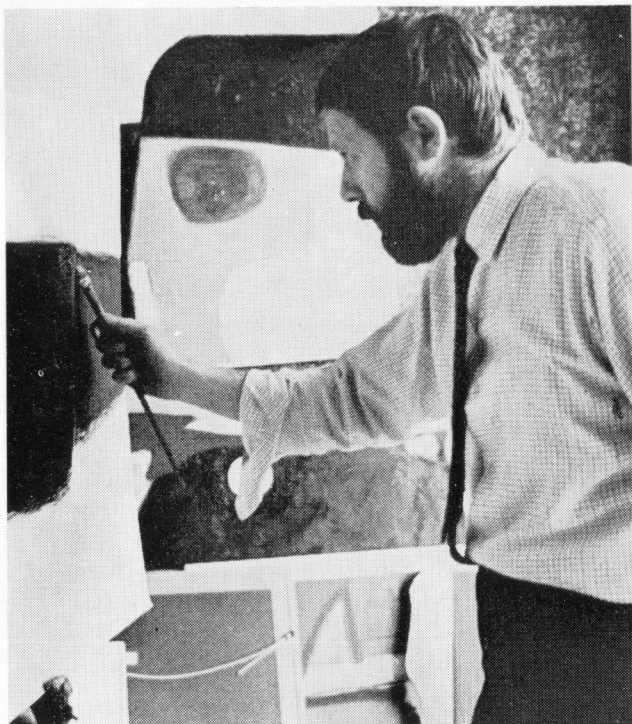
Sat. 31st Jan.—Fri. 27th Feb.

BRIAN LONG paintings

'Most of my paintings prior to 1969 were landscape, based from observations of a fragment or detail within a landscape, which was recorded. My first drawing is then simplified through a series of eliminating drawings until I am able to produce a strong organic form in paint.

The latest paintings are figure based, again concentrating on the details of forms within the main form. I try to simplify these to two main floating shapes; an outer and inner. These are anchored, pushed or pulled by another outer shape which gives energy to the painting.

As in the earlier work the interest is the tension between forms and the space between them, the latter being the most vital.'



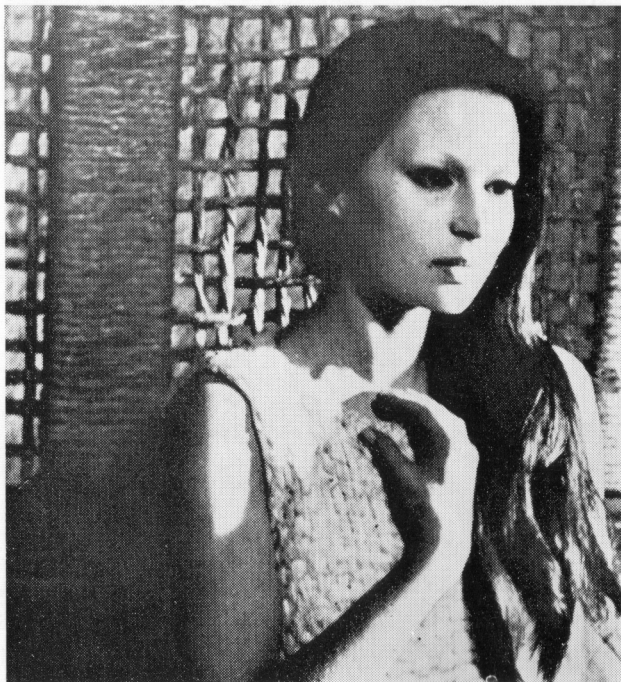
O CINEMA

Mon. 2nd Feb.—Fri. 6th Feb.

6.00, 8.30

OEDIPUS REX

Too often the classics are killed by kindness—the merits of Greek drama, in particular, are usually obscured by frozen-faced actors in bath-robe togas chanting fanciful translations. Everyone knows the story of OEDIPUS REX; Pasolini films it as though it had just been written. He sets the action in sun-baked Morocco and peoples it with chieftains of barbaric splendour. Audaciously, he makes the spectator live through these events—then points up the universality of the myth by framing it with a 20th-century prologue and epilogue. After a surfeit of plays filmed in the theatre, OEDIPUS REX restores one's faith in the virtues of cinema.—M. W. ITALY, 1968. DIRECTED BY PIER PAOLO PASOLINI. WITH FRANCO CITTI, ALIDA VALLI. TECHNICOLOR.



O CINEMA

Sun. 8th Feb.—Sun. 15th Feb.

6.00, 8.30

THEOREM

THEOREM is a film of extraordinary crystal beauty, in which Pasolini establishes himself as a master in the use of lighting and colour, as well as of landscape and architecture. Ambiguity aside, his scenes are crisp and unfussy: he has caught a number of Antonionian habits, possibly the most typical of which is the creation of compulsive cinema out of tiny details of narrative. ITALY, 1968. DIRECTOR: PIER PAOLO PASOLINI WITH TERENCE STAMP, SILVANA MANGANO.



O LATE CINEMA

Sat. 14th Feb.

11.00

RUN OF THE ARROW

"They chased us when we had no legs; they crammed our bread into their mouths when we had no food." Rod Steiger plays a Southerner, embittered by defeat in the Civil War, who goes west to join the Sioux nation and continue the fight against the United States. An investigation of the meaning of allegiance to America. U.S.A. 1956. DIRECTOR: SAMUEL FULLER. WITH ROD STEIGER, BRIAN KEITH, JAY C. FILPPEN, SARITA MONTIEL, CHARLES BRONSON.



O EVENT

Tues. 17th Feb. 8.00 p.m.

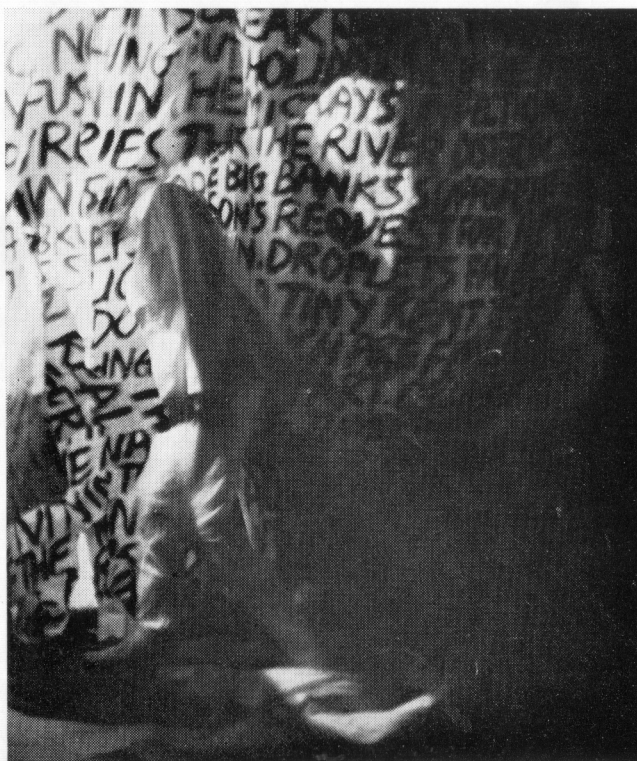
UNWORD 3

Guests: 7/6

Members: 6/6

Ian Breakwell accepts the invitation to come down to Bristol and "liven things up a bit", makes no promises, but requests your attendance at the theatre performance which he will present on the above-mentioned date. His unevents, which are calm and studious, exclude audience participation and yet in one instance earlier this year resulted in him being accused of deliberately inciting the riot which ensued. There would seem to be some contradiction here, and you may decide that the only answer is to book a ticket now for UNWORD 3 and make up your own mind.

UNMAKE UNPERFORM UNDRRESS UNSTRAP UNWRAP



O CINEMA

Wed. 18th Feb.—Fri. 20th Feb.

6.00, 8.30

MEMORIES OF UNDERDEVELOPMENT

Usually, committed films show the subject they attack from the position of the film-maker. The interesting twist of Tomas G. Alea's extraordinary film is that Sergio, this human dinosaur of the species called Cuban bourgeoisie, who usually live in Florida, looks at the Cuban new society with quite sympathetic eyes; meaning, that Alea puts himself in the position of an intelligent 'parasite of the people'. This is new, and also new for Alea, who showed the bourgeoisie satirically in *LA DOCE SILLAS* (1962). *MEMORIAS DEL SUBDESARROLLO* was one of the major events of last year's London Film Festival. CUBA, 1968. DIRECTED BY TOMAS GUTIERREZ ALEA. WITH SERGIO CORRIERI.



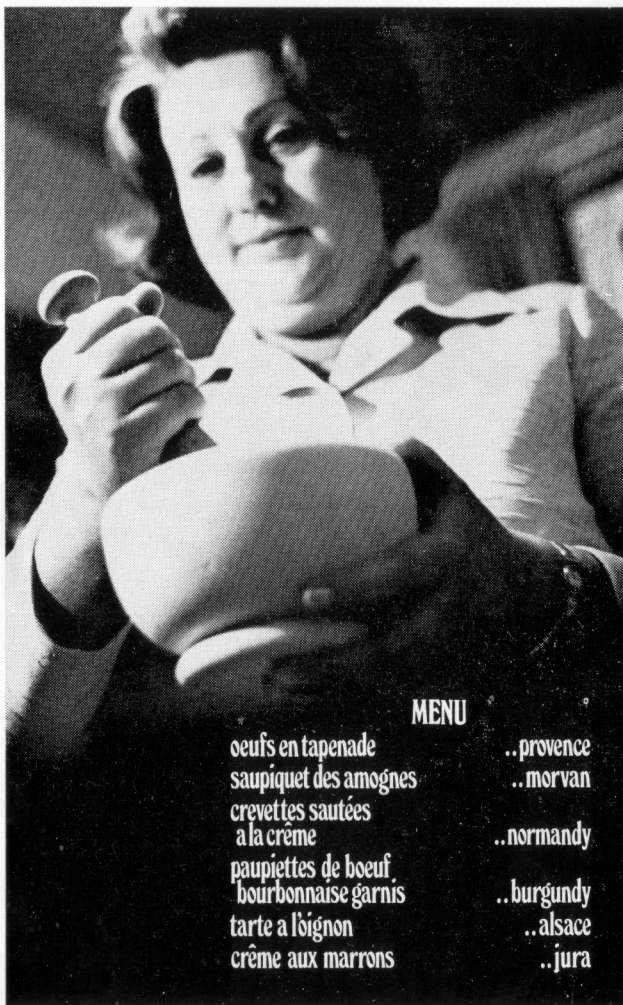
○ GOOD EATING!

Thurs. 19th Feb. 8 p.m.

A gastronomic tour of the Provinces of France.

TICKETS: 2 guineas including wine.

Numbers strictly limited—please apply immediately.



MENU

| | |
|--|------------|
| oeufs en tapenade | ..provence |
| saupiquet des amognes | ..morvan |
| crevettes sautées à la crème | ..normandy |
| paupiettes de boeuf bourbonnaise garnis | ..burgundy |
| tarte à l'oignon | ..alsace |
| crème aux marrons | ..jura |

CHEF: ROSAMUND RHYMES.

○ PLAY READING

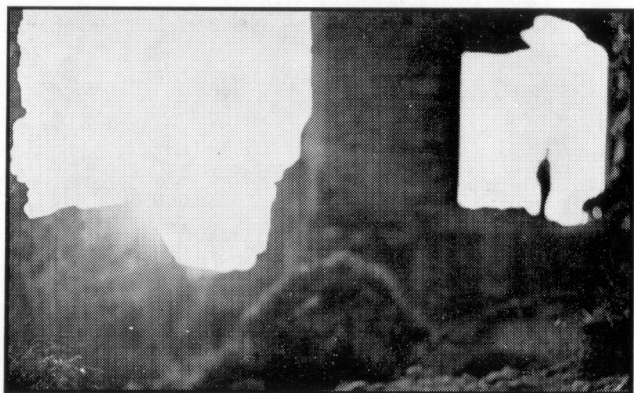
Sun. 22nd Feb.

EXIT THE KING

by Eugene Ionesco

The central figure of EXIT THE KING is one already familiar to us for he has appeared in both Tuer sans gages and Rhinocéros whereas Béranger he pleaded the case for humanity.

In EXIT THE KING, Béranger learns that he is to die and is stripped of his possessions, and it would seem that in this play Ionesco's work has taken on a new approach to life—one in which there is great seriousness. It seems as if he is no longer playing a game of hide and seek with life: it is as if he were trying to say "Life is good, brother, who would want to die?"



Director: Trevor Elsom Rhymes

Theatre 7.30 p.m.

Tickets 2/6d.

○ SEASON TICKETS

15/- will now buy you a book of 4 vouchers worth 20/- valid for the 1969/1970 season. These vouchers may be exchanged for tickets, one for each play, for productions put on by our own Company. **GET YOUR VOUCHERS FROM THE BOX OFFICE NOW.**

○ CINEMA

Mon. 23rd Feb.—Tues. 24th Feb.

6.00, 8.30

PORTRAIT OF JASON

Shirley Clarke's film might be described as a two-hour interview with a male prostitute. For that is what, in fact, it is. And yet it is at the same time a lot more. It's a revelation of what being a Negro can do to this man; it's a terrifying view of a man who is disintegrating before our very eyes: it's a not very cool sound from Hell; it's an eruption of the real underground. Traditional film aesthetics provides no clue to the mystery of how a straight-to-camera interview, a one-character portrait, could become an intensely absorbing film: PORTRAIT OF JASON could well mark a turning point in the technique of film-making. Richard Roud. U.S.A., 1967. CLARKE FILMS. DIRECTOR: SHIRLEY CLARKE. WITH JASON HOLIDAY.



O CINEMA

Wed. 25th Feb.—Fri. 27th Feb.

6.00, 8.30

BEFORE THE REVOLUTION

A key film in the contemporary revolution in the cinema and one of the major influences on young "new cinema" film-makers. Bertolucci's story of a middle-class youth in Parma whose rebellion ends in conformity mixes Marx, Freud, and Stendhal with sex, cinema and grand opera; the result is visually outrageous but surprisingly cohesive. ITALY 1964. DIRECTOR: BERNARDO BERTOLUCCI. WITH ADRIANA ASTI, FRANCESCO BARILLI.



O POETRY

Sat. 28th Feb. 8.00 p.m.

CHARLES CAUSLEY reading his own poetry

TICKETS 5/-

He travelled the world at Royal Navy expense, and he returned to his native Cornwall to travel the world of ideas. A prolific writer of all kinds of poetry, he was honoured by the Royal Society of Literature in 1958 and by the Arts Council in 1962. His publications are too numerous to mention, but for those wishing to read a small selection he shares Book 3 of Penguin Modern Poets with George Barker and Martin Bell. The charge for admission to the theatre to hear Charles Causley read will be only 5/-. Make sure of your ticket early.



○ THEATRE

...season '69/70

17th January—
24th January

**FILL THE STAGE WITH HAPPY
HOURS**

by Charles Wood
Director: Christine Lane

7th March—
14th March

AN EVENING OF BECKETT

Endgame
Act Without Words
Come and Go

Director: Ian Burton
*Auditions: 12th/13th January

25th April—
2nd May

Double Bill:
THE REAL INSPECTOR HOUND

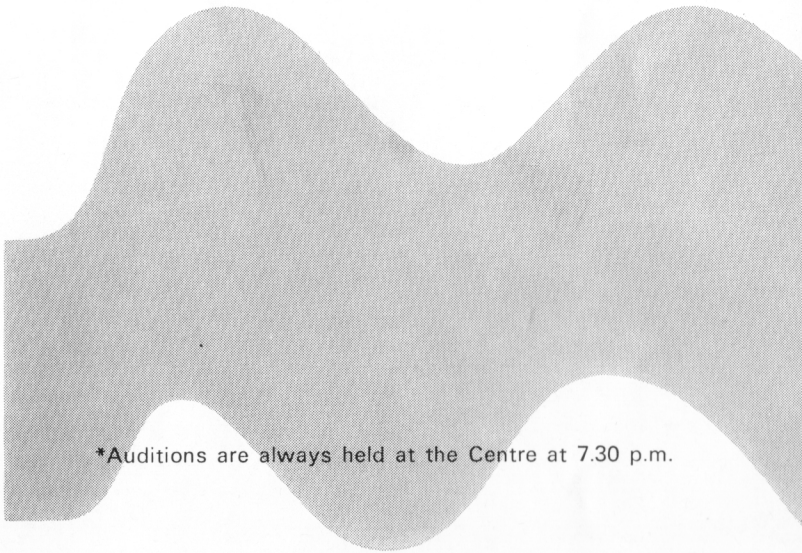
by Tom Stoppard
Director: Douglas Henderson
BLOOD OF THE BAMBURGHES

by John Osborne
*Auditions: 16th/17th February

13th June—
20th June

CLIMB THE GREASED POLE

by Vincent Longhi
*Auditions: 6th/7th April



*Auditions are always held at the Centre at 7.30 p.m.

O PLAY READING

4th January:

THE POPE'S WEDDING
by Edward Bond
Director: Ian Burton

22nd February:

****EXIT THE KING**
by Eugene Ionesco
*Auditions: 12th January

22nd March:

THREE 1 ACT PLAYS
by Paul Nicholson
Directors: Paul Nicholson,
Derek Weeks
*Auditions: 2nd February

10th May:

AFTER THE FALL
by Arthur Miller
Director: Geoffrey Little
*Auditions: 23rd March

**This reading will be held in the Theatre. Other readings in the Gallery. Play readings will start at 7.30 p.m.
Admission: 2/6d.



*Auditions are always held at the Centre at 7.30 p.m.

O general info...

Members may bring guests to certain performances. Tickets booked by telephone (Bristol 45008) must be claimed within 48 hours. Bookings made less than 48 hours before a performance must be claimed at least 30 minutes before, otherwise they may be re-sold. Please note that tickets cannot be exchanged or money refunded under any circumstances, and members must show their membership cards when purchasing tickets.

FILM: Tickets are priced at 4/- (first two rows) and 6/- (rest of house).

THEATRE: Tickets for our own productions are priced at 6/- for guests and 5/- for members. The first night of our own productions will be open to members only.

Ticket prices for visiting companies and other events will be announced in the brochure.

STUDENT MEMBER CONCESSIONS: Film: 1/- off any price seat at all 6 p.m. and matinee performances.

Theatre: 1/- off any price seat at all Sunday, Monday, Tuesday and matinee performances.

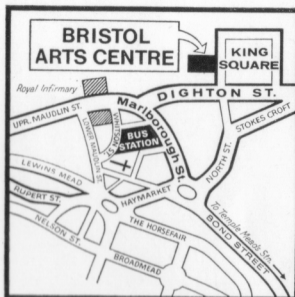
SEASON TICKETS: 4 plays for the price of 3. 15/- will buy you a book of vouchers worth 20/- which may be exchanged for tickets for plays put on by our own company. Available from the Box Office now. Booking for the January—February programmes opens on 17th December. The Box Office is open 10.30 to 8.30 weekdays; 6.30 to 8.30 on Sundays.

THE CELLAR BAR is open every evening from 7.00 p.m. to 10.30 p.m.

RESTAURANT fully licensed for drinks with meals.

During film weeks, light refreshments are available in the Restaurant. During production weeks full Restaurant facilities are available.

where we are ..



ALLENS (Weston) LTD., Gloucester Street, Weston-super-Mare

Official Info.

Members may wish to consult the following information regarding the 1955 season. Tickets should be ordered by the 15th of October (1954) and should be ordered within 48 hours of closing time to insure a prompt delivery. Tickets should be ordered at least 30 days before the start of the season. Tickets may be ordered through the club or directly to the club. Tickets may be ordered through the club or directly to the club. Tickets may be ordered through the club or directly to the club.

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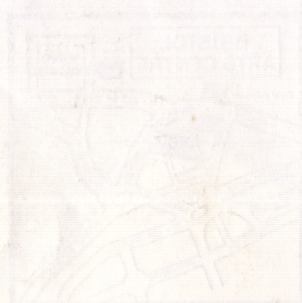
2. Tickets should be ordered by the 15th of October (1954) and should be ordered within 48 hours of closing time to insure a prompt delivery.

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Which We Buy



6. Tickets should be ordered by the 15th of October (1954) and should be ordered within 48 hours of closing time to insure a prompt delivery.

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