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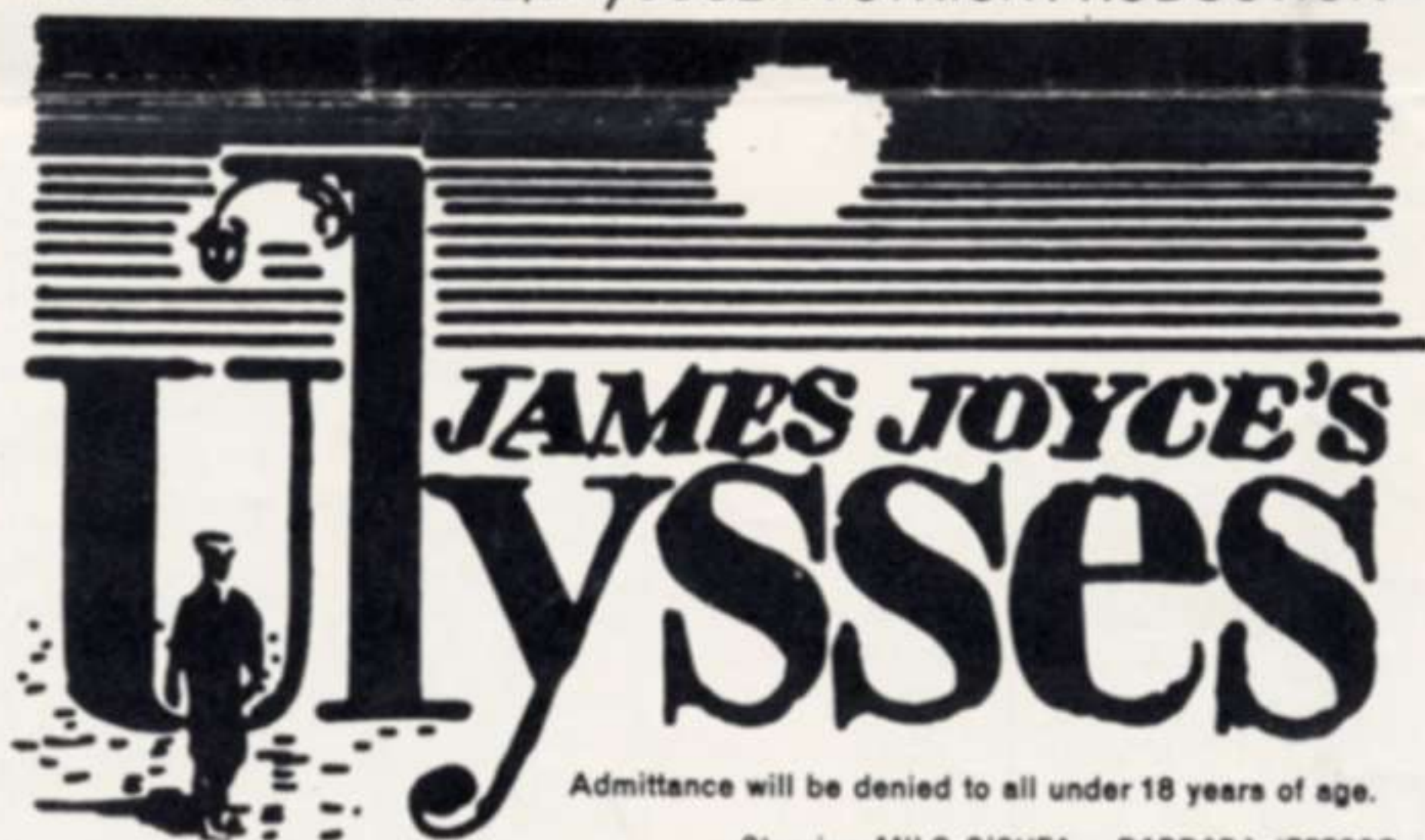
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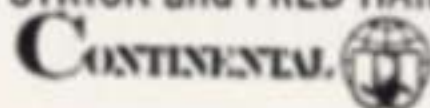
THE WALTER READE, JR / JOSEPH STRICK PRODUCTION



Admittance will be denied to all under 18 years of age.

Starring MILO O'SHEA • BARBARA JEFFORD
MAURICE ROEVES • T. P. McKENNA • ANNA MANAHAN

Produced and Directed by JOSEPH STRICK • Screenplay by JOSEPH STRICK and FRED HAINES
A WALTER READE ORGANIZATION PRESENTATION • Released by



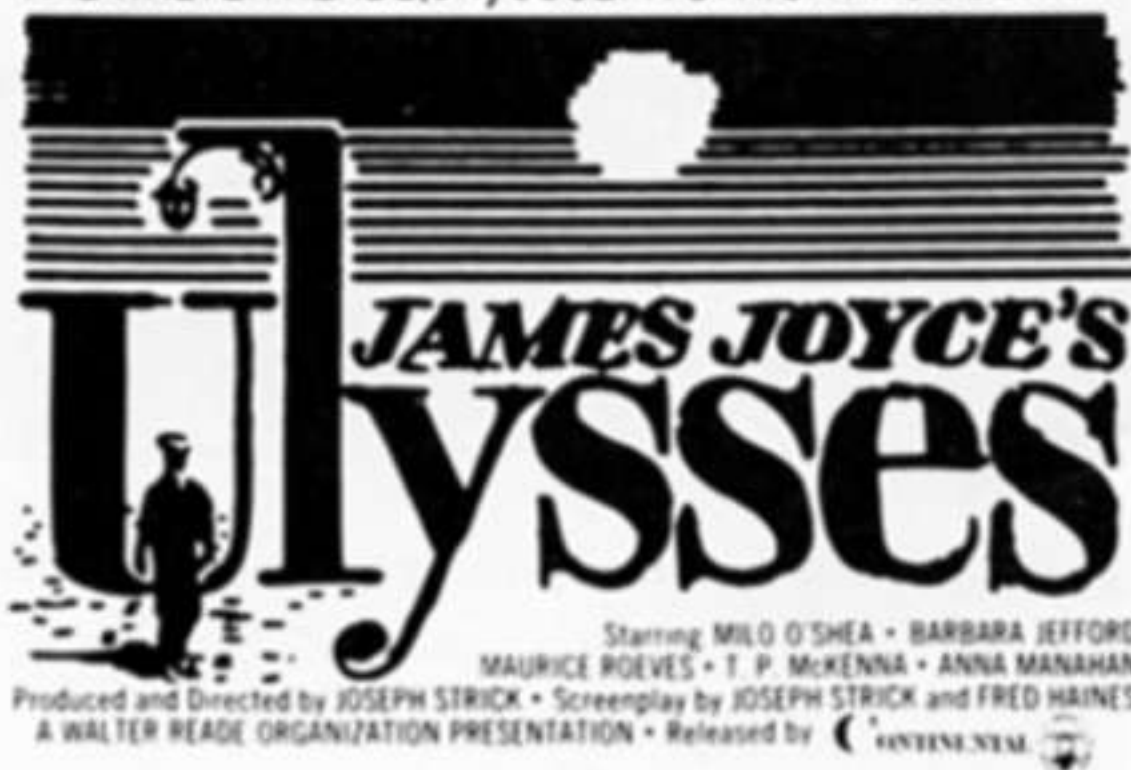
T H E A T R E

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CONTINENTAL
A DIVISION OF THE WALTER READE ORGANIZATION, INC.



THE WALTER READE, JR./JOSEPH STRICK PRODUCTION



CAST LIST

Molly Bloom, an idle, vain, voluptuous soprano BARBARA JEFFORD
Leopold Bloom, her gentle, imaginative husband MILO O'SHEA
Stephen Dedalus, poet and teacher MAURICE ROEVES
Buck Mulligan, a jovial, profane and
bullying medical student T. P. McKENNA
Simon Dedalus, Stephen's father MARTIN DEMPSEY
May Gouling Dedalus, Stephen's dead mother SHEILA O'SULLIVAN
Haines, stuffy, eccentric Englishman GRAHAM LINES
Jack Power, Dublin civil servant PETER MAYOCK
Gerty MacDowell, a tease FIONNUALA FLANAGAN
Bella Cohen, brothel keeper ANNA MAHAHAN
Zoe Higgins, prostitute MAUREEN TOAL
Josie Breen, Bloom's old flame MAUREEN POTTER
Myles Crawford, newspaper editor CHRIS CURRAN
Mary Driscoll, scullery maid MAIRE HASTINGS
Martin Cunningham, barrister EDDIE GOLDEN
Blazes Boylan, bill-sticker, prizefight
organizer, ladies' man JOE LYNCH
Cyril Sargent, student in Stephen's class RAUDHAN NEESON
Cissy Caffrey, girl on the beach BIDDIE WHITE-LENNON
The Hon. Mrs. Mervyn Talboys,
imperious society woman MERYL GOURLEY
Mrs. Bellingham, indignant society woman ANN ROWAN
Nurse Callan, old friend of Bloom ROSALEEN LINEHAN
Dr. Dixon, intern ROBERT CARLISLE JR.
Alexander J. Dowie, revivalist O. Z. WHITEHEAD
John Henry Manton, solicitor CECIL SHERIDAN
The Citizen, Jew-baiter and so called patriot GEOFFREY GOLDEN
Lt. Gardner, Molly's former lover TONY DOYLE
Pvt. Carr, soldier JAMES BARTLEY
Pvt. Compton, soldier COLIN BIRD
Denis Breen, Josie's potty spouse JACK PLANT
Garrett Deasy, Stephen's would-be mentor DAVE KELLY
Joe Hynes, reporter DES KEOGH
Lynch, Stephen's class-fellow LEON COLLINS
Lenehan, ne'er-do-well ROBERT SOMERSET
Mrs. Yelverton Barry, society woman MAY CLUSKEY
Bantam Lyons, small-time punter DES PERRY
Corny Kelleher, grief counsellor (undertaker) JOHN MOLLOY
Florry, prostitute CLAIRE MULLEN
Kitty, prostitute PAMELA MANT
Madden, medical student PADDY ROCHE
Costello, medical student EUGENE LAMBERT
The Drinker, non-descript hanger-on DANNY CUMMINS
Bob Doran, drunk BRANDAN CAULDWELL

CREDITS

Executive Producer WALTER READE JR.
Producer/Director JOSEPH STRICK
Associate Producer WILFRID EADES
Associate Producer FRED HAINES
Lighting Cameraman WOLFGANG SUSCHITZKY
Art Director GRAHAM PROBST
Editor REGINALD MILLS
Production Manager PAT GREEN
Production Secretary EITHNE TYRRELL
1st Assistant DENNIS ROBERTSON
Continuity LORNA SELWYN
Camera Operator SEAMUS CORCORAN
Sound Mixer CHRIS WANDLER
Co-Ordinator RALPH T. DESIDERIO
Music Composed/Directed STANLEY MYERS

"ULYSSES" TO OPEN AT THEATRE

The motion picture of James Joyce's "Ulysses," the most important and controversial novel of the 20th century, will open an exclusive run in.....at the.....Theatre on.....

Joyce's novel "Ulysses" was published in 1918 but was not allowed in this country until 1933, when Justice John M. Woolsey of the U.S. District Court declared, "...In 'Ulysses,' in spite of its unusual frankness, I do not detect anywhere the leer of the sensualist. I hold, therefore, that it is not pornographic." The novel was published here shortly thereafter.

For the next 30 years, the motion picture industry struggled to find a way to bring the book to the screen. Several film giants, Eisenstein and Jerry Wald, among them, failed to develop a screenplay that was both faithful to the author's concept and within the bounds of contemporary good taste, and therefore, cancelled the project.

Finally, in 1962, director Joseph Strick obtained the rights to the novel. Strick, whose previous films include Jean Genet's "The Balcony," another "impossible" project by Hollywood standards, immediately began work with producer Walter Reade Jr. on the

project. Strick wrote the screenplay with Fred Haines, and started filming in July, 1966, in Dublin on the actual locations described by Joyce.

Executive producer Reade, who is also distributing the film, describes "Ulysses" as "a motion picture that is more personal, more explicit and more adult than anything ever presented in a motion picture theatre. Joseph Strick and I decided at the beginning that we would make no compromises. We have aimed at a faithful and artistic translation of this great novel to the screen."

Strick has noted, "Joyce is adult and adults are entitled to see adult films. I defy anyone to say that this work may or may not be heard in public when every one of the words we have in the film is read in private."

"Ulysses," which was filmed in Panavision, stars Barbara Jefford, England's leading Shakespearean actress, as Molly; Milo O'Shea, Ireland's most popular actor, as Bloom; and Maurice Roeves, of Sir Laurence Olivier's National Repertory Company, as Stephen Dedalus. It is released by Continental, a division of the Walter Reade Organization.

O'SHEA'S TRIUMPH IN "ULYSSES" HIGHLIGHTS VERSATILE CAREER

Milo O'Shea, who makes his screen debut as Leopold Bloom, in the Walter Reade Jr. - Joseph Strick production of James Joyce's "Ulysses," which opensat the..... Theatre, is Ireland's most versatile and popular actor. A fourth generation Dubliner, he is as well known throughout his country and in England for knockabout comedy as for classic tragedy.

In addition to running his own acting company, the Vico Players, he is a director of the Dublin Globe Theatre repertory. He has toured the United States in such plays as "The Tempest," "King of Friday's Men" and the Irish musical, "Carrie," in which he starred also at the Dublin Festival before its U.S. tour. In

England he has acted for Sir John Gielgud in "Treasure Hunt," and his many appearances on the BBC-TV include the role of Bloom in "Bloomsbury."

O'Shea was starred in the leading role of Jack Richardson's "Gallows Humor" at the Dublin Theatre Festival last year. His director was Joseph Strick, who also directed the screen version of James Joyce's "Ulysses."

O'Shea attended the Synge Street Christian Brothers School where he became interested in student productions. His predilection for the stage was natural. His father, Con O'Shea, was an actor and singer, and his mother was a harpist and ballet dancer. He became a professional actor



MILO O'SHEA who portrays Leopold Bloom in the Walter Reade Jr. - Joseph Strick production of James Joyce's "Ulysses," enters a brothel and, in his imagination, becomes the Arab potentate, Von Bloom Pasha, and the prostitute, played by Maureen Toal, becomes an Arab beauty in one film version of Joyce's masterpiece which opensat the..... Theatre. MAT 2-A

at 17 years of age and since then has performed regularly with the Gate Theatre in Dublin.

He is married to Maureen Toal, a well known actress. The O'Sheas were married in July, 1951, and went to America for a working honeymoon. They unexpectedly spent the first five days of their marriage in the Arctic while their plane was being repaired following a crash-landing in Iceland.

Once they reached the United States, the O'Sheas toured Florida and Mexico as members of the Touring Players and later were in summer stock in the De Lys Theatre, Block Island, in shows such as "Finian's Rainbow" and "The Little Foxes." The death of Mrs. O'Shea's father forced them to return home, where they soon acquired a reputation as an "act" on the variety stage and radio.

Milo and Maureen eventually decided to split up their act and go separate ways—but only as actors. They have had two professional reunions: at the Gaiety Theatre in Dublin in "Rattle of a Simple Man" and now in "Ulysses," in which Maureen portrays Bloom's gaudy prostitute, Zoe.

When they are not appearing on TV in Ireland or England, the O'Sheas often star in rival Dublin theatre revues. During the filming of "Ulysses," Milo was performing nightly on the stage in a knockabout routine in "More Gaels of Laughter," while Maureen was similarly involved in broad farce at another theatre



in "Lucky Strike." According to O'Shea, "In Ireland you're not regarded as a top-rate artist unless you're prepared to do everything. There isn't this snobbish distinction between heavy acting and the light stuff."

The O'Sheas have a six-year-old son, Colm, and live in a large house overlooking the bay at Dalkey, south of Dublin.



BARBARA JEFFORD portrays one of literature's most famous heroines. Molly Bloom, in the Walter Reade Jr. - Joseph Strick production of James Joyce's "Ulysses," which opensat the..... Theatre. Here she is reunited with Lt. Gardner, her first lover played by Tony Doyle, during Molly's controversial soliloquy. MAT 2-B

CLEOPATRA, LADY MACBETH, JOAN OF ARC BARBARA JEFFORD IS NOW MOLLY BLOOM

One of the loveliest and most admired leading ladies on the British stage makes a startling screen debut in the Walter Reade Jr. - Joseph Strick production of James Joyce's "Ulysses," the first film of the controversial classic novel, which opens..... at the.....Theatre.

Dark-haired Barbara Jefford is noted throughout the world for her vivid portrayals of Shakespearean heroines, including Portia in "The Merchant of Venice," Viola in "Twelfth Night," Lady Macbeth and Cleopatra, not to mention Shaw's Saint Joan.

Each in her way is a formidable female, but for sheer verbal virtuosity and directness, none of them can equal Molly Bloom, Joyce's sensual heroine, whose infidelity and instability form the basis of Leopold Bloom's bizarre fantasies.

What Molly, in her moods of course levity, wisdom and moral idleness, is called upon to think aloud to herself, fills nearly 50 closely-packed pages of unpunctured monologue. In the film, this famous passage will run for about 20 minutes.

Miss Jefford, to her own confessed surprise, has taken to Molly. She declares, "She's a slob, we all know that and so probably does she; she spends

most of her life in bed, or wishing she were ... but she knows her own weaknesses—and her virtues—inside out. She is aware, for instance, of her physical potential, her lovely face. She makes little improvements here and there, and she is aware of the poetic things in her love life and in her fantastic imagination as well as the horrible things. She's miserably honest, and so completely alive.

"That's why I can't help liking Molly, for all she is."

Miss Jefford, whose theatrical career has taken her across the world to Moscow, Los Angeles (where "Ulysses" director Joseph Strick first saw her in Shakespeare's "Twelfth Night"), Australia, South Africa, Canada, Lebanon and Warsaw, will shock her many fans when they see her in "Ulysses."

The actress' delicately poised features have been transformed into the lusty image of the slothful "earth creature" who is Molly.

And the sentiments she has to express in the film are without question the most uninhibited ever asked of an actor—written in "taboo" language—and without precedent in motion picture history.

HE CHARMED OLIVIER AND DIDN'T KNOW IT

The strikingly good-looking young Scot, Maurice Rooves, landed the pivotal role of Stephen Dedalus in the film of James Joyce's "Ulysses," which opensat the.....Theatre thanks to the prompting of the National Theatre of England.

But it was the last thought in his mind when he left the crucial interview with the famed director of the National Theatre, Sir Laurence Olivier.

"I didn't think I was on his wave length," said Rooves. "I was all talk and cheek—or so I believed at the time. We differed on a number of points. I'm stubborn, you see. I refuse to be awed by people. I have a great respect for Olivier, and I probably had no business being cheeky like that. At any rate, I thought I'd heard the last of that interview."

Olivier offered him a job, however, with the company. Rooves turned it down, so Sir Laurence recommended him to director Joseph Strick for the role of Stephen Dedalus in "Ulysses."

Despite some attention from Walt Disney—he has a substantial part in "The Fighting Prince of Donegal"—he remains totally unimpressed by the prospect of "stardom."

"I just couldn't be happier than I am now, with a wife and a baby." (Mrs. Rooves is a well-known Scottish actress, Jan Wilson, whom he met at the Glasgow Citizens Theatre when they were the lovers—Lorenzo and Jessica—in "The Merchant of Venice.")

Stephen Dedalus, the strongly autobiographical character in "Ulysses," has an instinctive appeal to Rooves. "He is aware of the lack of communication between people—they're all liv-



LEOPOLD BLOOM, played by Milo O'Shea, shrinks against the wall of his cell in the fantasy torture chamber sequence of the Walter Reade Jr. - Joseph Strick production of James Joyce's "Ulysses." The controversial film, which opens..... at the.....Theatre, also stars Barbara Jefford and Maurice Rooves. MAT 1-A

ing in their own private little worlds. He's a watcher, like a curious, sensitive child, to whom the simplest things become astounding. There's a great deal of me in Stephen. My ideal happiness is what I have now. I don't want fame if it takes me away from home. Of course, every actor needs recognition and encouragement, but Edinburgh is home to us, and living in London, where agents and casting directors want you to be, would be murder."

"ULYSSES" AGAIN TARGET OF CENSORSHIP ATTEMPTS

The motion picture version of James Joyce's "Ulysses," which opens at the.....Theatre on....., has revived much of the censorship furor that has centered on Joyce's masterpiece since its publication in 1921.

This controversy, which discouraged all previous attempts to convert "Ulysses" into a motion picture, also kept the novel off the book shelves in most countries in the world for many years. Because of its author's unprecedented candor in his portrayal of lower middle class life in Dublin, the first copies of "Ulysses" had to be smuggled out of France, where they were printed, to the rest of the world, and it wasn't until 1933 and the historic Woolsey decision in a Federal District Court that the work was cleared for publication in this country.

Few serious writers deny the influence of Joyce's heady experimentation in their own work, and many of Joyce's devices—such as the "interior monologue"—have become customary techniques in today's fiction. While the advance of literary techniques has brought many of Joyce's stylistic traits within the range of the ordinary reader's experience, many readers still abandon the book, dismayed by the author's unique demands upon their attention, memory, and endurance. Those who have accepted those demands—and they now number almost everyone who enjoys literature—have often returned to the book again and again, each time finding new delight in its apparently inexhaustible riches.

For the structure of his story, Joyce turned to the "Odyssey" to incarnate Homer's epic hero, Ulysses, as an ordinary man, a Jew in 20th century Dublin who undergoes in a single June day all the trials experienced by his classic prototype on his epic journey home from the sack of Troy. Although Joyce makes no overt illusion to his classic model readers familiar with the "Odyssey" easily recognize in Bloom's comic encounter with a vicious, one-eyed Irish patriot a modern



ULYSSES Mat 2C

Barbara Jefford and Milo O'Shea share a happy moment as Molly and Leopold Bloom in a scene from the Walter Reade Jr. - Joseph Strick production of James Joyce's "Ulysses."

"ULYSSES" BECOMES A MOTION PICTURE AFTER LONG BATTLE WITH CENSORS

James Joyce's monumental novel, "Ulysses," first copies of which, in 1922, had to be typed "underground" in Paris where they didn't understand the language, has been tried in court for obscenity, persistently banned and burned, spat upon and misunderstood.

Even now, forty-five hectic years after its publication and thirty-four years after its exoneration by the Hon. John M. Woolsey who lifted the American ban in 1933, James Joyce's masterpiece is still sold under the counter in many countries.

It has emerged, however, all over the world as a motion picture ... perhaps the most candid and adult ever to be filmed. It opens at the.....Theatre on....

The screenplay, prepared by director Joseph Strick and his associate, Fred Haines, is literal, unbleached Joyce from beginning to end, from the trials and tribulations of Stephen Dedalus, and the misadventures and triumphs of the masochistic hero Leopold Bloom, to the torrentially earthy monologue of Molly.

The candor and vision of Joyce's verbal and visual language has no precedent either in literature or in motion pictures.

The film will not have a calm passage. Strick is convinced that

Joyce—who opened Dublin's first movie theatre but lacked the money to keep it going—had a deep awareness of cinematography.

The great Russian director, Serge Eisenstein, who made "Ivan the Terrible" and "Battleship Potemkin," discussed "Ulysses" with Joyce and afterwards described the meeting as a "ghost experience" (because they talked as two shadows in a dark room). "This fellow," he remarked, "really does what all of you wanted to do, because you only feel it but he knows it."

Says Strick, "Joyce's literary style of flashbacks, dream episodes, sound and visual montages is a form of cinematic shorthand. "Our chief aim has been to make sure that the images we present are fit to share the same room as the words. We would have no business doing anything else, and I certainly have no intention of whitewashing any of the important dialogues or the monologues."

"That's vandalism. We owed it to Joyce to do our best."

Strick notes that "Ulysses" is popularly misrepresented as incomprehensible, dirty, totally without shape or plot. This film is for adults who may never have read the book. They will see what a wonderful work it is."

echo of "Ulysses" tragic meeting with the dreaded, monstrous Cyclops. Each of the seventeen episodes from Joyce's novel is similarly based on an episode from the "Odyssey."

In Joyce's brilliant reincarnation of "Ulysses," his wife, Penelope, and his son, Telemachus, the author has created three of the most fascinating characters in modern fiction—Leopold Bloom, an apparently ordinary but imaginative, intelligent, kind ad-canvasser for a Dublin newspaper; his voluptuous delightfully earthy wife, Molly, whose infidelity is a major burden Bloom must bear, and the surrogate son Bloom meets and tries to adopt on his ordinary day, Stephen Dedalus (who was the hero of Joyce's earlier, autobiographical novel, "Portrait of the Artist as a Young Man").

These three characters, whose names are catchwords in contemporary literature, are now bound to become three of the most memorable roles in the history of motion pictures. The story of their tangled relationships is one of the most moving dramas of our time.



ULYSSES Mat 1B

BARBARA JEFFORD portrays Molly Bloom in the Walter Reade Jr. - Joseph Strick production of James Joyce's "Ulysses".

EXPLOITATION

SOUNDTRACK HAS 'ULYSSES' EXCITEMENT!

The "Ulysses" soundtrack, composed and conducted by Stanley Meyers, is as rich and exciting as the James Joyce novel, and as the film made from that novel. The "Ulysses" recording is available as an RCA Victor album.

The importance of the film, and the unique qualities of the Stanley Meyers music, make this album an important element in any sales campaign. A sharp departure from the usual mood and background accompaniment heard from the screen, the "Ulysses" music ranges from complex scores for full orchestra to vivid, appealing solo instrumentals. There are both Irish and Hebraic themes and, from the film's 'Nighttown' sequence, a brash bar-room piano.

Disc jockeys can find much to use, and much to discuss. So can music editors and columnists on the newspapers and special publications around town and the music teachers in the high schools and colleges. See that the RCA Victor "Ulysses" album reaches them all!

RCA Victor Records representatives are prepared to work closely with local showmen playing the film, and contact with the nearest distributor should be made as rapidly as possible. Here are some other suggestions for mutually-beneficial record-film promotions:

- Set window and in-store displays with all RCA Victor Records outlets in your territory. Provide scene stills from the picture, and poster material. See to it that theatre and playdate credits figure prominently.
- Use RCA Victor record albums of the "Ulysses" soundtrack as prizes in contests, as gifts to communications media personalities and as a publicity-photo approach to the public and campus libraries, those which lend out record albums.
- Record album covers make especially effective decorative material in store window displays otherwise devoted to merchandise. In the case of "Ulysses," stores devoting display space to "Irish" merchandise—fashions, linens, foodstuffs, etc.—might find the RCA Victor album cover a helpful supplement. Album covers might also be used on bulletin boards, in book stores and elsewhere. See if the RCA Victor Records distributor nearest you has a supply of "Ulysses" covers for you to distribute around town.
- Arrange for newspaper co-op advertising with all major music outlets handling the "Ulysses" soundtrack album.

'ULYSSES' RADIO SELL!

- Open End Interview with Barbara Jefford. (12:20)

World-famous Shakespearean actress making her screen bow in the filmization of the James Joyce novel, discusses the picture and how her "Molly's monologue" was done before the cameras.

Available on a single LP disc, with mimeographed script.

- Radio Spot Announcements. (Two cuts, each 30 seconds)

Available on a single 45 rpm disc. Spots are keyed to the enthusiastic reviews accorded the film by the nation's foremost commentators and critics.

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JOYCE'S NOVEL IS ONCE-BANNED LITERARY CLASSIC

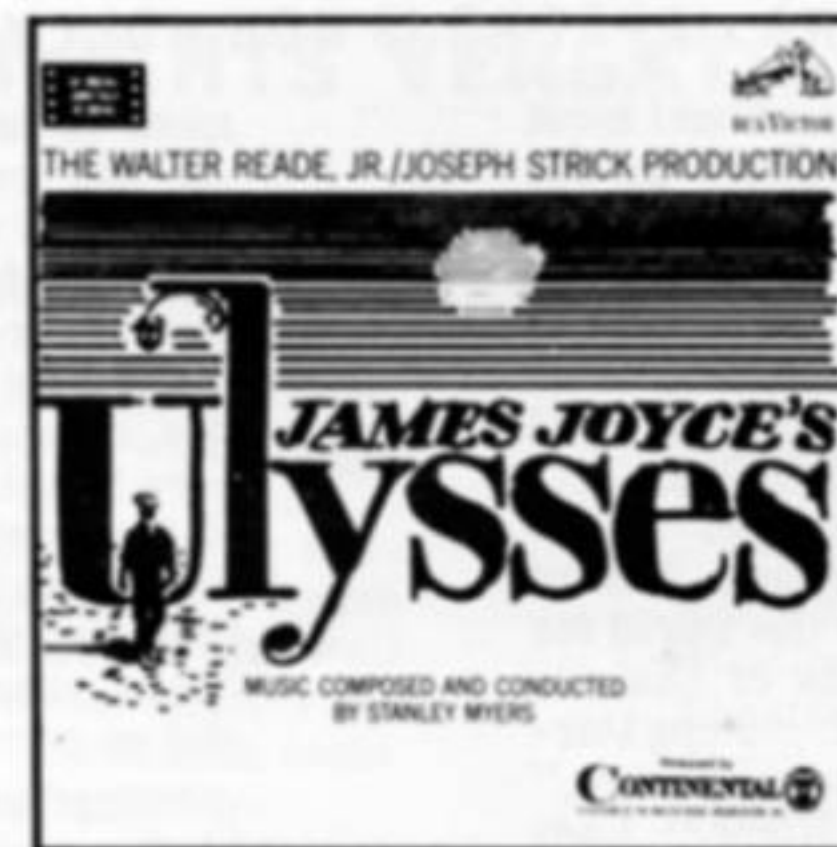
James Joyce's "Ulysses," first published in 1921, was not cleared for publication in the United States until a federal District Court decision in 1933. It has been published here by Random House in hard-cover form and, recently as a Vintage Books paperback.

The book, and its publishing history, make it a "must" in theatre showmanship.

- Arrange for displays of James Joyce books—not only "Ulysses," but also his poems, novels and other writings—in stores and libraries, and especially in campus book stores. Work with librarians on bulletin board announcements, as well.
- Print locally a bookmark which carries, on one side, a list of the James Joyce books available

at public library branches and, on the other, a one-column pressbook ad for the picture, with playdate and theatre credits.

- Stores handling "Ulysses"—in paperback or hard cover—might want special streams for their windows. The paperback sells for \$2.95, and thus becomes something of a "specialty" item, not handled by most paperback book outlets.
- Work with newspaper book review editor or columnist on special articles, covering both book and film. Newspaper columnist might also want to reminisce about his first contact with James Joyce's "Ulysses" back in the days when the novel was banned.



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STAGE TALK!

Barbara Jefford, who plays the sensual Molly Bloom in her motion picture debut, is England's leading Shakespearean actress, a star who has appeared in all parts of the world, including the Soviet Union. Milo O'Shea, Ireland's most popular actor, plays Bloom, and Maurice Rooves, who appears with Sir Laurence Olivier's National Repertory Company, is seen as Stephen Dedalus. Others in the cast, like O'Shea, are native Dubliners, many of them important members of the world-famous Abbey Theatre Company.

This record of "Ulysses" cast achievement in the theatres of Ireland, England and the world is one which might well be called to the attention of newspaper drama critics, and to teachers and students in drama classes. They would also find of special interest the Barbara Jefford interview available for radio use, and described above. See that it is played wherever actors and would-be actors gather... and theatre audiences!

Arrange for radio, newspaper and television interviews with actors—amateur and pro—on the subject of the actor's attitude toward his role, with Barbara Jefford's remarks as a take-off point. And, perhaps, an important local figure in the theatre—actor, director or critic—might be persuaded to by-line a newspaper article which discusses the points Miss Jefford makes in her interview on "Ulysses."

MADE IN DUBLIN

"Ulysses" was filmed in Dublin, Ireland, original setting of the James Joyce novel, in sections of the city which had not changed with the years since the literary classic first was published. This fact might cue a number of local promotions plugging the picture and your playdate.

- Contact local travel agencies. Go after window displays featuring stills from the picture, credit cards and, of course, Irish (or Dublin, if possible) travel posters. Borrow Irish travel posters for theatre display.
- Suggest window displays of "Irish" merchandise—linens, foods, etc.
- Work with restaurants and other establishments on "Ulysses Specials"—dishes or drinks with an "Irish" flavor, chef or counterperson can suggest the ingredients; theatre helps publicize the promotion.

Ulysses

Acclaimed by NATION'S CRITICS

One of your best selling tools for "Ulysses" will be the wildly favorable reviews the film received all over the country; from newspapers, magazines and from the religious press. In addition to helping to sell tickets, the reviews will also be useful in combatting any opposition to "Ulysses." Finally, these reviews constitute a direct sell to the intellectual community in your area: colleges, film societies, literary groups, etc. A complete set of reviews from across the country is available on request from Continental.

Use this page for a lobby display covering this paragraph with a date card.

**"BRILLIANT, FORCEFUL
AND RESPECTABLE
CINEMA ART.**

A fine, very rich film. As faithful and fine a screen translation of James Joyce's 'Ulysses' as anyone with taste, imagination and a practical knowledge of this medium could ask has been made. Mr. Joyce's book ran the gauntlet of the American puritans and ago—and was cleared. Mr. Joyce's verbal candor is entirely consistent with the insights and the poetry of the work. The great theme of human lust and longing, hope and satisfaction and despair...is timeless and universal. It will be a great shame if anything is done to prevent or discourage the showing of this picture." —*Bosley Crouther, N.Y. Times*

**"CONTROVERSIAL ULYSSES
FILM EXCELLENT.** Lusty, vibrant, whimsical, sensitive, sensual. An affirmation of life." —*Clifford Terry, Chicago Tribune*

**"A SUPERB FILM—raises film
dialogue to new levels. Ulysses
is a film apart, its horizons be-
yond the ordinary. Future book-
ings will ensue. From these will
come recognition of a new reach
in the art of film."** —*Richard L. Coe, Washington Post*

**"ITS ARTISTIC QUALITY IS SUCH
THAT THE SHOCK SOON DIS-
SOLVES IN ASTONISHMENT
AND ADMIRATION. Extraor-
dinary in every way. Magnif-
icently acted. Should be seen,
and enjoyed for years and years
by audiences that are intellectu-
ally mature."** —*Archer Winsten, New York Post*

**"'ULYSSES' A SUPERB
FILM."** —*Life Magazine*

"Ulysses" is deserving of all the praise it has received. To have missed it is to have lost a major film accomplishment. The maturity of this picture and that expected of the audience has allowed us to see at last on film a full, human, moving vision of life.

THE PILOT
Official Organ of the Archdiocese
of Boston, Mass

**"A BRILLIANT, EXCITING MOTION
PICTURE. Miss Jefford's solilo-
quy is one of the high spots in
film making ever. It alone is
worth the price of admission."** —*Frank Meyer, Miami Beach Sun*

**"THIS IS NOT A PIC-
TURE TO BE ENJOYED
ONLY BY THOSE WHO
KNOW THE BOOK. An
incredibly rich film. Su-
perbly acted. Ulysses will
not only be received with
interest and support by
the public, but also with
acclaim by the critics."** —*Palme Knickerbocker, San Francisco Chronicle*

**"REMARKABLE DEGREE OF IN-
SIGHT, VISION, HUMOR AND
TASTE. No more clarifying or
fascinating movie could have
come out of James Joyce's mas-
sive and capricious novel, Ulys-
ses than the one Joseph Strick
recently assembled. Especially
outstanding is its vivid recrea-
tion of Joyce's bizarre, micro-
scopic world of the mind. Calls
to mind Fellini and Ingmar
Bergman. So lyrically and deli-
cately handled as to raise it
above the level of crudeness or
obscenity."** —*Stanley Eichelbaum, San Francisco Examiner/Lively Arts*

"***...YOU WILL
FIND IT A RARE EX-
PERIENCE. Molly
Bloom's monologue on
the intimacies of rela-
tionship between man
and woman, is eloquent,
sheer poetry...a picture
that none who sees will
ever forget."** —*Wanda Hale, New York Daily News*

**"IT SHOULD BE SEEN, AND
I STRONGLY URGE YOU TO
DO SO."** —*R. H. Gardner, The Baltimore Sun*

**"PAGES OF A CLASSIC GLOW ON
THE SCREEN. JAMES JOYCE'S
'ULYSSES' COMES TO THE SCREEN
NOT ONLY AS A BRILLIANT AND
ABSORBING FILM BUT ALSO AS
A SUPERB TRANSLATION OF THE
CLASSIC ITSELF. STRICK'S FILM
HAS A CLASSIC SCOPE, A GRAN-
DEUR AND A THROBBING
HUMANISM, AN INTENSE DRA-
MATIC POWER AND A WILD AND
UNRESTRAINED WIT, A LYRIC
BEAUTY AND A WILD, ROBUST
HUMOR....DEPICTED WITH
STUNNING CLARITY. WE TINGLE
TO THE PROSE AND SOAR WITH
THE POETRY AND REVEL IN ALL
THE DELICIOUS WORDPLAYS
AND THE COARSE AND
STRANGELY UNSHOCKING GUT-
TER COMEDY...IS STUNNING IN
ITS FRANKNESSES YET LYRIC IN
ITS VISUALIZATIONS...NOTH-
ING SHORT OF BRILLIANT.
FLAWLESS CAST."** —*Judith Crist, N.Y. World Journal Tribune*

**"MAKE NO MISTAKE
ABOUT IT. IT IS A MAS-
TERPIECE. Artistic and
triumphantly successful.
Altogether unforgettable
motion picture experi-
ence. Mr. Strick's direc-
tion is both sensitive and
adroit."** —*Warner Turyford, The Virginia Pilot*

ADVERTISING

6 MORE DAYS TO SEE "ULYSSES"!

"A SUPERB FILM!" —Life Magazine

"BRILLIANT CINEMA ART." —Bosley Crowther, New York Times



THE WALTER READE, JR. / JOSEPH STRICK PRODUCTION

JAMES JOYCE'S Ulysses

Admittance will be denied to all under 18 years of age.

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T H E A T R E

71 Lines x 1 Col.
71 Lines
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"ULYSSES' A SUPERB FILM!" —Life Magazine

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THE WALTER READE, JR. / JOSEPH STRICK PRODUCTION

JAMES JOYCE'S Ulysses

Admittance will be denied to all under 18 years of age.

Starring MILO O'SHEA • BARBARA JEFFORD
MAURICE ROEVES • T. P. MCKENNA • ANNA MANAHAN
Produced and Directed by JOSEPH STRICK • Screenplay by JOSEPH STRICK and FRED HAINES
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T H E A T R E


81 Lines x 2 Cols. - 162 Lines
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"ULYSSES' A SUPERB FILM!" —Life Magazine

"BRILLIANT, FORCEFUL AND RESPECTABLE CINEMA ART." —Bosley Crowther, New York Times

★★★★...A RARE EXPERIENCE. —Wanda Hale, New York Daily News



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T H E A T R E

99 Lines x 3 Cols. - 297 Lines Mat # 350

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"BRILLIANT, FORCEFUL CINEMA ART." —Bosley Crowther, New York Times

★★★★...A RARE EXPERIENCE. —Wanda Hale, New York Daily News



THE WALTER READE, JR. / JOSEPH STRICK PRODUCTION

JAMES JOYCE'S Ulysses

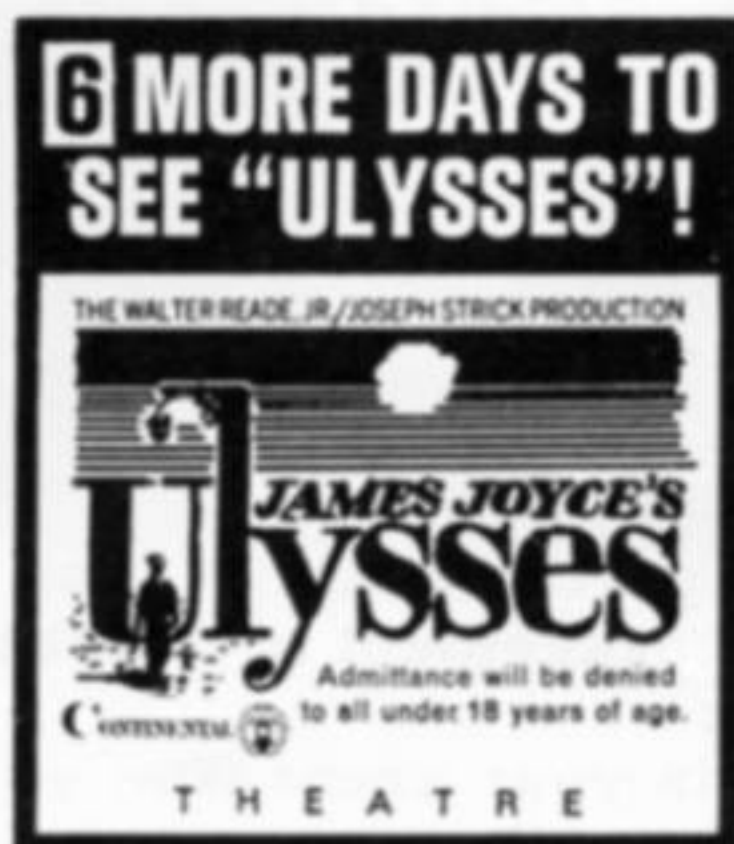
Admittance will be denied to all under 18 years of age.

CONTINENTAL

T H E A T R E

94 Lines x 1 Col.
94 Lines
Mat # 152

5
4
3
2



29 Lines x 1 Col.
29 Lines
Mat # 150



14 Lines x 1 Col.
14 Lines
Mat # 154

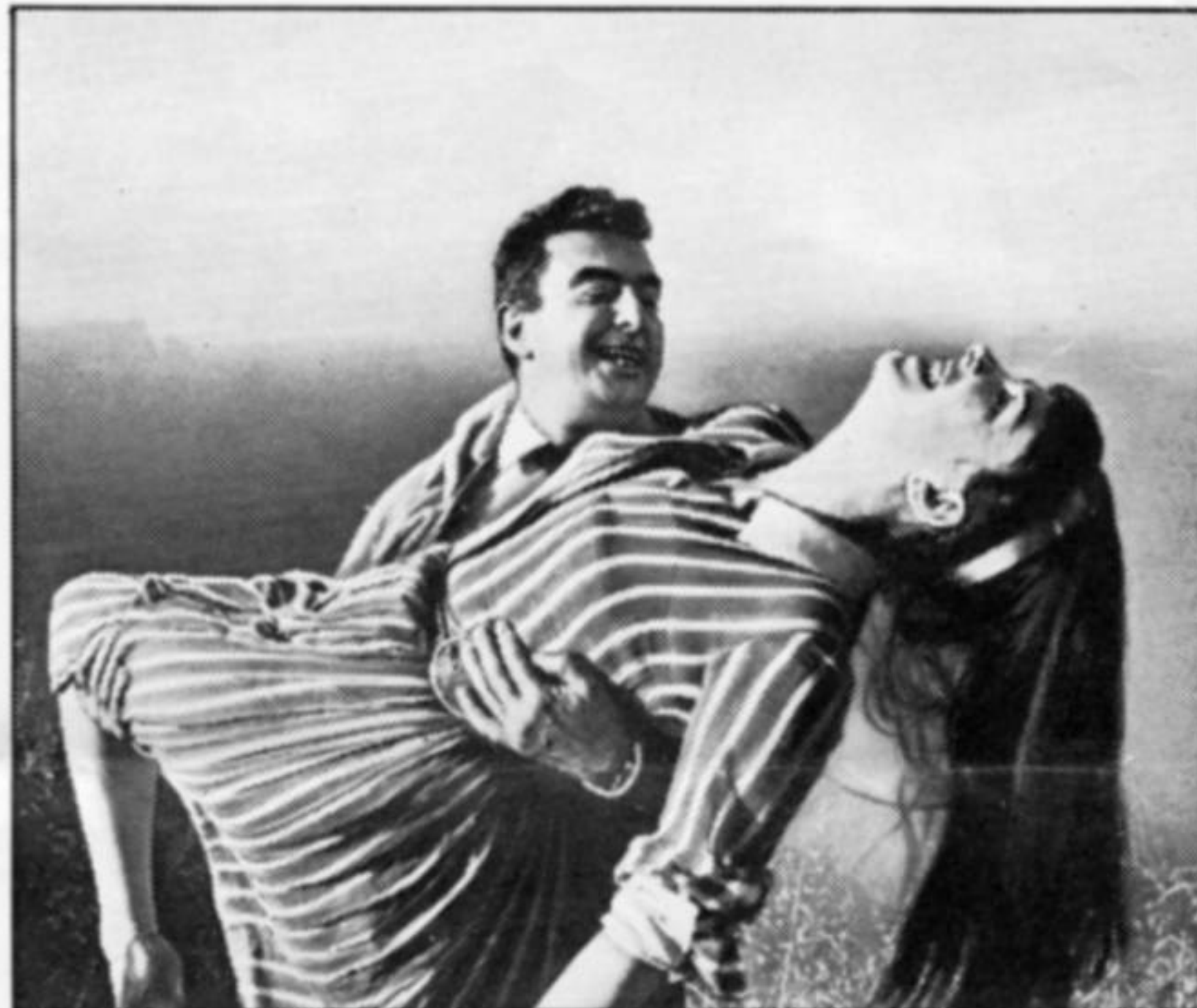
ADVERTISING

NOW FOR THE FIRST TIME AT REGULAR PRICES
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"'ULYSSES' A SUPERB FILM!"

It is astonishing that anyone would try to film the sprawling 'Ulysses', and even more astonishing that it has been turned into so beautifully acted and photographed a movie, one that truly reflects and actually clarifies James Joyce's cryptic masterpiece."

-Life Magazine



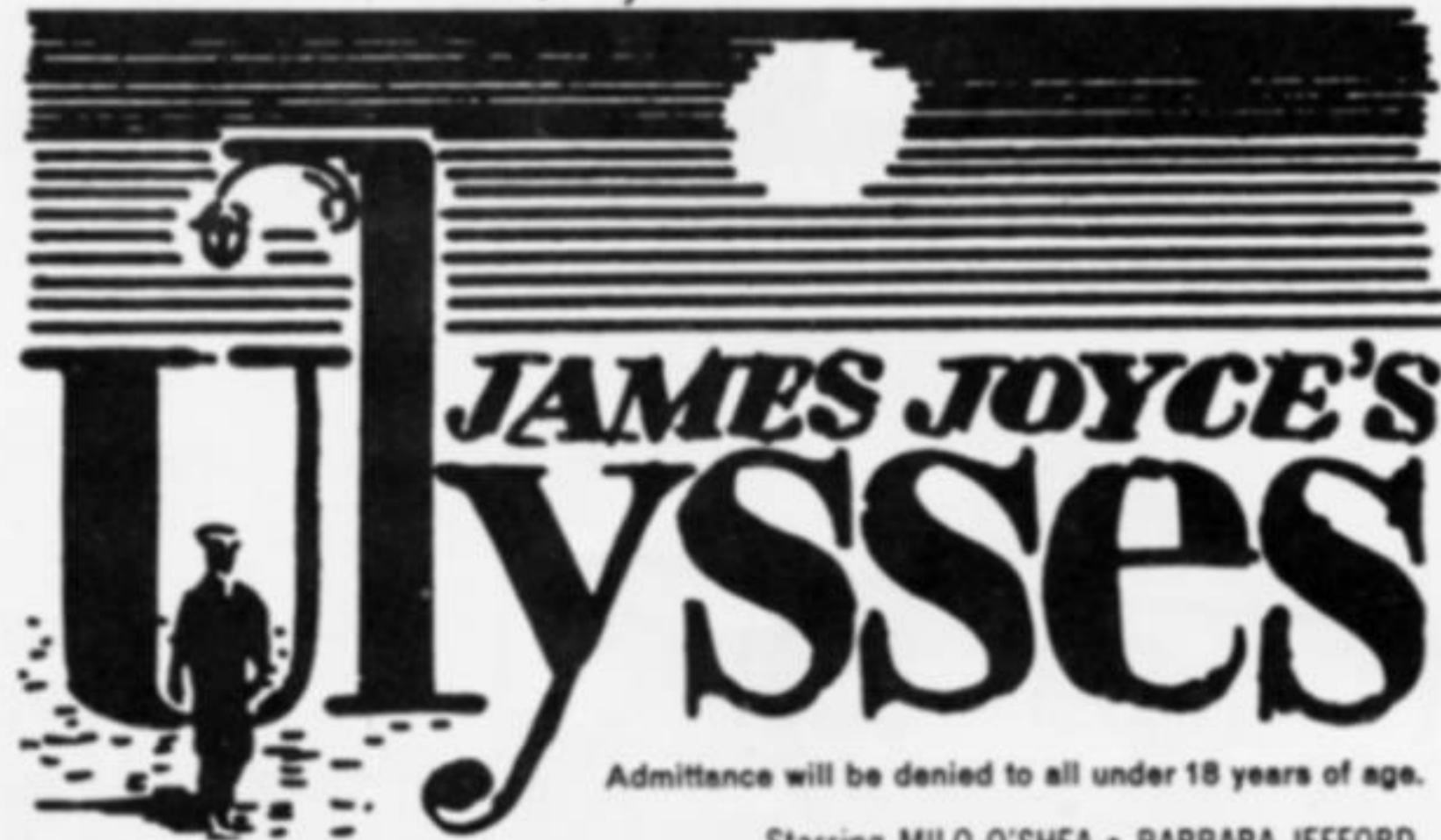
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ABLE CINEMA ART.** A fine, very rich film. As faithful and fine a screen translation of James Joyce's 'Ulysses' as anyone with taste, imagination and a practical knowledge of this medium could ask has been made."

—Bosley Crowther, New York Times

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—Wanda Hale, New York Daily News

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T H E A T R E

167 Lines x 3 Cols. - 501 Lines
Mat # 351

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"'ULYSSES' A SUPERB FILM!"

—Life Magazine



**"BRILLIANT, FORCEFUL AND
RESPECTABLE CINEMA ART."**

—Bosley Crowther, New York Times

"★★★★...A RARE EXPERIENCE."

—Wanda Hale, New York Daily News

THE WALTER READE, JR./JOSEPH STRICK PRODUCTION



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A WALTER READE ORGANIZATION PRESENTATION • Released by CONTINENTAL

T H E A T R E

105 Lines x 2 Cols. - 210 Lines
Mat # 250

VITAL STEPS FOR A SUCCESSFUL "ULYSSES" ENGAGEMENT

"SENSE AND NONSENSE"

To prepare your audiences for James Joyce's "Ulysses," every engagement will receive a 9 minute short subject entitled "Sense and Nonsense" concerning the controversy which has surrounded the motion picture version of James Joyce's "Ulysses" in England.

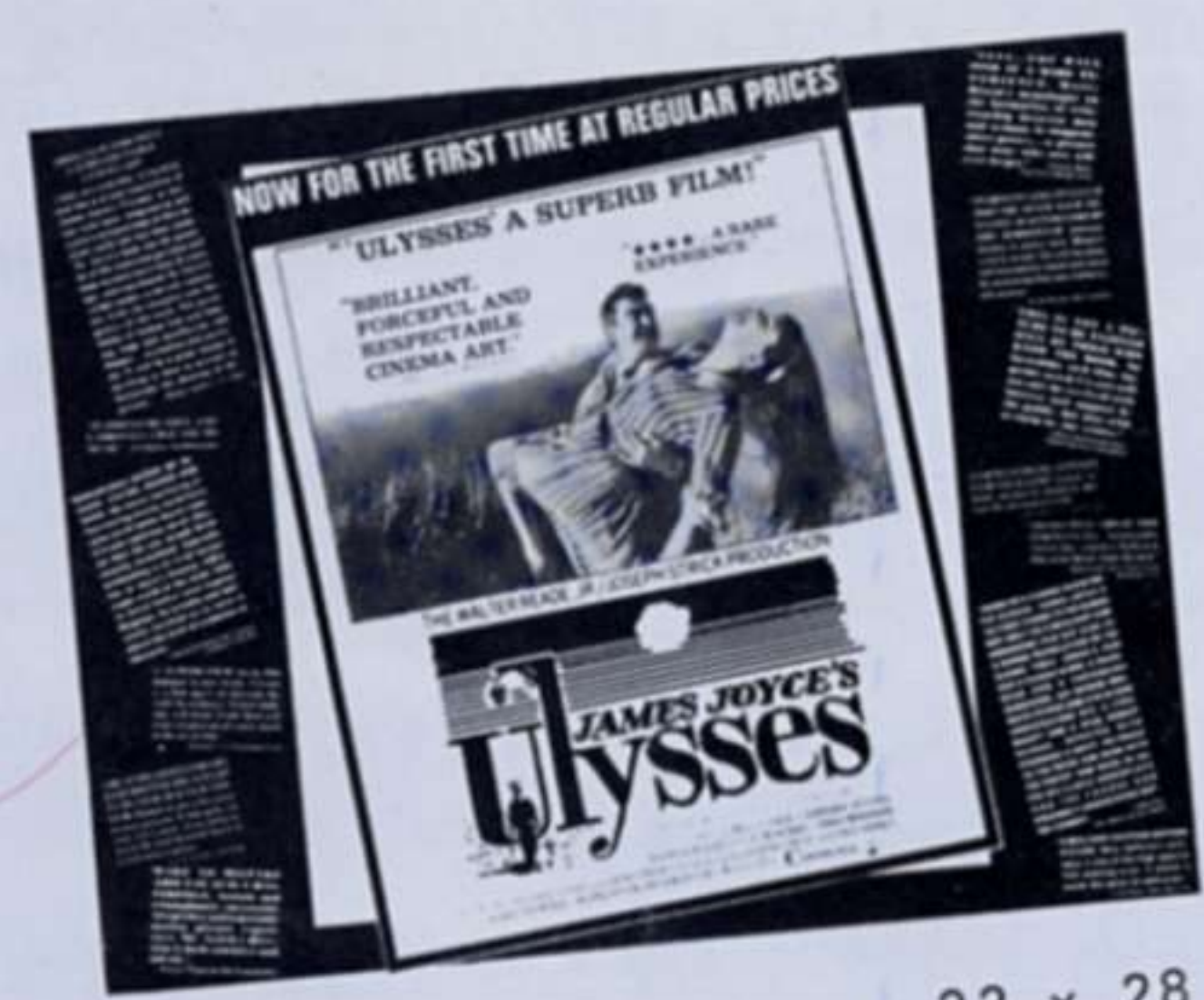
Our intention in sending you this subject is so you may show this as part of your regular program for at least a two week period preceding your playdate of "Ulysses." It will acquaint your audience with the controversy which has raged in the past over the book, and now over the film, and in so doing create a desire to see this motion picture. This short will be supplied at absolutely no cost to you and will be shipped automatically.

We know you will find "Sense and Nonsense" very helpful for a successful engagement of "Ulysses," and we urge that you schedule it for at least two weeks prior to the opening date of "Ulysses."

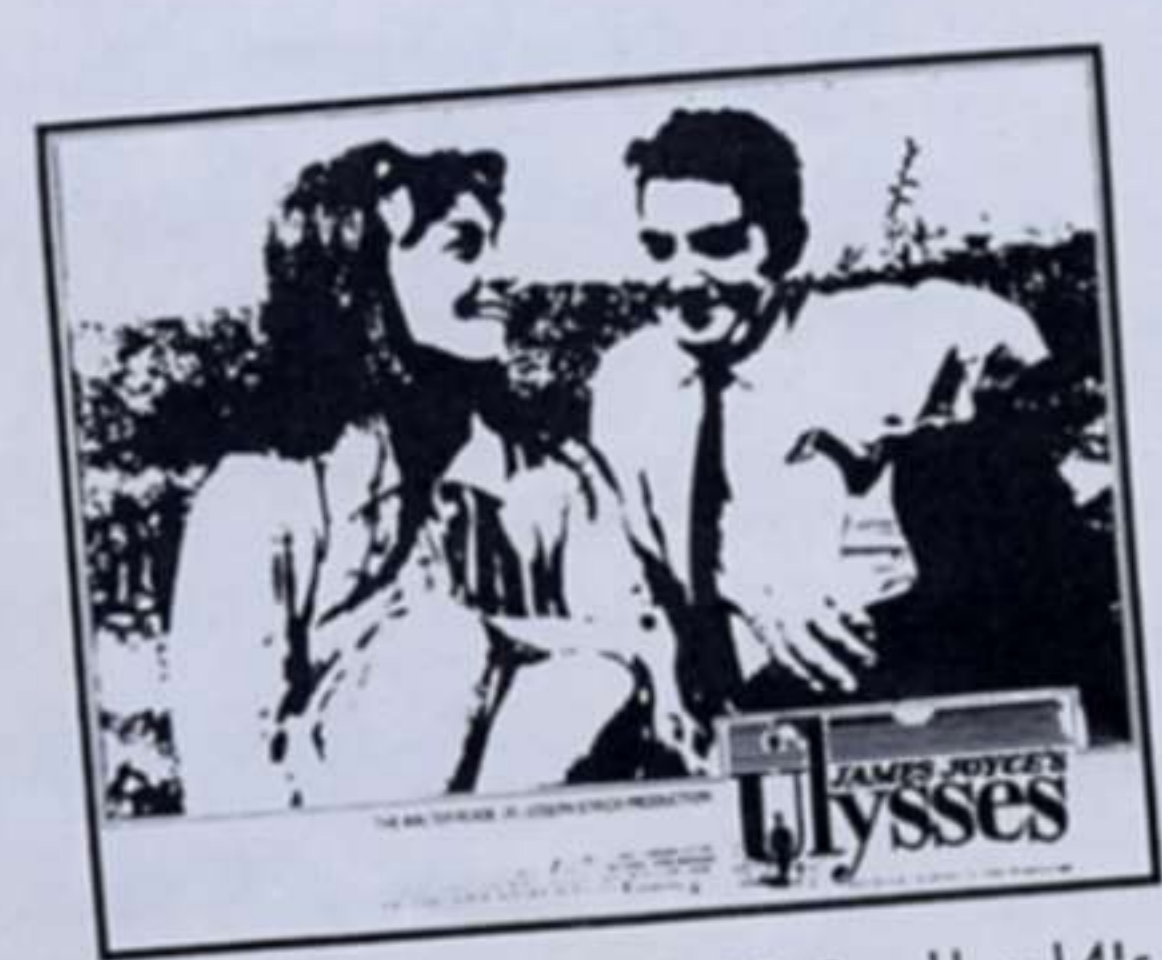
NOTE: The regular trailer on "Ulysses" is available at your local National Screen Service Branch office and should be used in conjunction with "Sense and Nonsense."

1. Alert all colleges and universities, particularly English and Drama Departments, to your forthcoming engagement of "Ulysses."
2. Contact the intellectual community in your area: film study groups, literary societies, professional organizations, concert subscription lists, etc.
3. Organize James Joyce or "Ulysses" displays in your local libraries, and bookstores.
4. Fully acquaint local newspaper, radio and TV personnel with details of your forthcoming engagement. By and large these people will be the strongest supporters of "Ulysses."
5. Organize discussions, panel shows, etc. on local radio and TV stations dealing specifically with "Ulysses" or with problems of censorship in general.
6. Utilize the obvious interest of the book editors of your local newspapers in "Ulysses." Pressbook includes detailed history of the novel which is ideal for book page story.
7. In addition to the "Ulysses" record mentioned in this pressbook, there are over a dozen albums and readings from "Ulysses" in circulation on various labels. Organize window and in-store displays on this material in conjunction with your engagement.
8. Because Ireland has become a major tourist area for visitors from the United States, your local travel agencies should be anxious to cooperate on "Ulysses" displays in their windows. Use stills from the film on Ireland for this purpose.
9. Strenuously enforce the 18 year old age limit for admission. This is the single most important facet of your "Ulysses" campaign.

ACCESSORIES

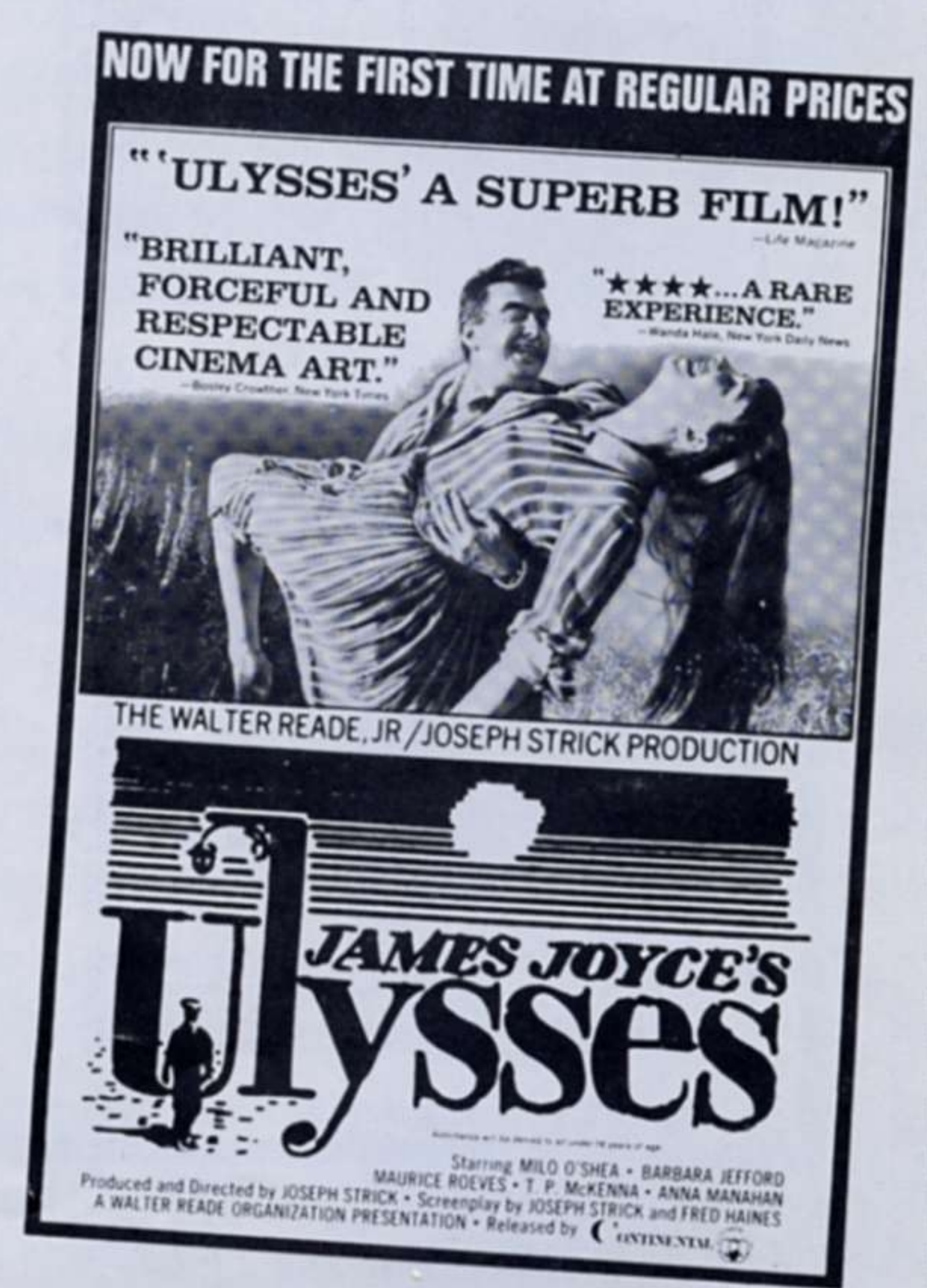


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