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"BARRY LYNDON"

Cast

Barry Lyndon.....RYAN O'NEAL
Lady Lyndon.....MARISA BERENSON
The Chevalier.....PATRICK MAGEE
Captain Potzdorf.....HARDY KRUGER

Featuring in Alphabetical Order

Lord Ludd.....STEVEN BERKOFF
Nora.....GAY HAMILTON
Barry's Mother.....MARIE KEAN
German Girl.....DIANA KOERNER
Reverend Runt.....MURRAY MELVIN
Sir Charles Lyndon.....FRANK MIDDLEMASS
Lord Wendover.....ANDRE MORELL
Highwayman.....ARTHUR O'SULLIVAN
Captain Grogan.....GODFREY QUIGLEY
Captain Quin.....LEONARD ROSSITER
Graham.....PHILIP STONE
Lord Bullingdon.....LEON VITALI
Narrator.....MICHAEL HORDERN

with

| | | | |
|-----------------|-----------------|--------------------|---------------|
| JOHN BINDON | ANTHONY DAWES | HANS MEYER | GEORGE SEWELL |
| ROGER BOOTH | PATRICK DAWSON | FERDY MAYNE | ANTHONY SHARP |
| BILLY BOYLE | BERNARD HEPTON | DAVID MORLEY | JOHN SHARP |
| JONATHAN CECIL | ANTHONY HERRICK | LIAM REDMOND | ROY SPENCER |
| PETER CELLIER | BARRY JACKSON | PAT ROACH | JOHN SULLIVAN |
| GEOFFREY CHATER | WOLF KAHLER | DOMINIC SAVAGE | HARRY TOWB |
| | PATRICK LAFFAN | FREDERICK SCHILLER | |

Credits

Written for the screen
Produced and directed by.....STANLEY KUBRICK
Based on the novel by.....WILLIAM MAKEPEACE THACKERAY
Executive Producer.....JAN HARLAN
Associate Producer.....BERNARD WILLIAMS
Production Designer.....KEN ADAM
Costumes designed by.....ULLA-BRITT SODERLUND
MILENA CANONERO
Photographed by.....JOHN ALCOTT
Editor.....TONY LAWSON
Art Director.....ROY WALKER
Hair styles and wigs.....LEONARD
Assistant to the Producer.....ANDROS EPAMINONDAS
Assistant Director.....BRIAN COOK
Music adapted and conducted by.....LEONARD ROSEMAN
From works by JOHANN SEBASTIAN BACH GIOVANNI PAISIELLO
FREDERICK THE GREAT FRANZ SCHUBERT
GEORG FRIEDRICH HANDEL ANTONIO VIVALDI
WOLFGANG AMADEUS MOZART
Irish traditional music by.....THE CHIEFTAINS
Schubert Piano Trio E-Flat op. 100 performed by...RALPH HOLMES, violin
MORAY WELSH, cello
ANTHONY GOLDSTONE, piano
Vivaldi Cello Concerto E-Minor.....PIERRE FOURNIER, cello
Recorded on.....DEUTSCHE GRAMMOPHON

-continued-

Credits - continued

With Special Acknowledgement to CORSHAM COURT
GLASTONBURY RURAL LIFE MUSEUM
STOURHEAD HOUSE AND THE NATIONAL TRUST
CASTLE HOWARD

Lenses for Candelight Photography made by CARL ZEISS WEST GERMANY
Adapted for Cinematography by ED DI GIULIO
Special Sound Assistance DOLBY LABORATORIES INC.
A Peregrine Film Made on location in England, Eire and
Germany by Hawk Films Ltd.
and re-recorded at EMI Elstree Studios Ltd., England

DISTRIBUTED BY WARNER BROS. A WARNER COMMUNICATIONS COMPANY

Running Time: 184 Minutes

Aspect Ratio: 1.65:1

BILLING

Warner Bros.
A Warner Communications Company
Presents

RYAN O'NEAL

in

A Film by Stanley Kubrick

BARRY LYNDON

Starring

MARISA BERENSON

Written for the Screen
Produced and Directed by
Stanley Kubrick

A FABULOUS HISTORY

BEN-HUR, as a novel, became the leading best seller of its day.

For more than 20 years it topped the list in popularity and to date is believed to have sold more copies than any book ever published, with the exception of the Bible.

It has been translated into every language throughout the world, been as popular abroad as in America, and is still widely read today. More than a dozen different pocket editions have been on the bookstands since the author's copyright expired in the mid-30's.

Gen. Lew Wallace, soldier, statesman and diplomat, wrote his story in part as an answer to Col. Robert Ingersoll, a famous agnostic of the 1870's. The two men had met on a train and engaged in a lengthy discussion on the subject of religion.

It was Ingersoll's contention that the existence of a God or a hereafter is open to considerable speculation. Wallace, who for some time had been planning a book set in the early days of Christianity, determined to make the novel an answer to Ingersoll's challenge.

He spent seven years writing it. During some of this time he was serving as Governor of the Territory of New Mexico. It was published by Harper Brothers in 1880, and literary historians record that its inspirational and richly dramatic story caught the public's fancy at once. Within eight years an unprecedented half a million copies had been sold and the demand was just beginning.

Soon the name BEN-HUR was everywhere. Or so it seemed. There were BEN-HUR commercial products on every store counter. Sunday schools and churches staged BEN-HUR pageants. BEN-HUR chariot races were held at county fairs; BEN-HUR marches were played by John Philip Sousa and His Band. Even today there are a number of commercial items that bear the name BEN-HUR, and it has been given to an insurance company as well as a popular fraternal lodge.

In 1900 the name achieved even wider fame when the book was adapted into a play and presented on the stage of New York's old Broadway Theater by the firm of Klaw and Erlanger. It immediately became as big a hit in the theater as it had been as a novel.

William S. Hart, later to become a famous film cowboy star, was the original Messala. William Farnum, also destined for fame in the movies, took over the role of BEN-HUR in 1901 from Edward J. Morgan, who created it, and played it for two years. Two chariots, operating on treadmills, were a sensation of the stage presentation. Within six years the number of chariots had increased to eight.

The play ran continuously somewhere in the United States for the next 17 years. It was also performed with great success in London, Paris, Copenhagen, Berlin and other cities throughout the world.

In 1907, when motion pictures were in their infancy, it was made as a one-reel film by the old Kalem Company of New York. The "sixteen magnificent scenes" had been filmed at Pain's Fireworks Show, Manhattan Beach, with costumes from the Metropolitan Opera House.

The chariot race was performed by the 3rd Battery of the Brooklyn Fire Department. This film had to be withdrawn when the Wallace heirs sued the producers on ground no permission had been obtained for the filming. The case was fought through to the U.S. Supreme Court with a decision handed down against the Kalem Company.

It was a suit that vindicated the legal right of authors in a new and extensive field—motion pictures.

Through 45 years every American within reach of print and pictures, and most foreigners, must at least have heard of BEN-HUR. Most came to know it and remember it; thousands upon thousands read the book, saw the play, enacted it themselves.

Then, in the mid-1920's, MGM produced a film version which has become one of the great classics of the silent screen.

A new generation became even more familiar with BEN-HUR, Messala, Esther, Quintus Arrius and the other colorful characters in the story.

Today, as MGM launches its spectacular new entertainment, millions upon millions more will now thrill to the adventures of this most exciting of all fictional heroes.



Gen. Wallace wrote the "Ben-Hur" manuscript in longhand in purple ink. Soon after the book's publication a de luxe two volume edition sold for \$30, unheard of at that time.

The first stage presentation cost an unprecedented \$75,000; boasted a company of 400. At the London opening first nighters included A. Conan Doyle, Marie Tempest and Sir Henry Irving. England's King Edward and Queen Alexandria watched from a special box built in center of the pit.

Barnum and Bailey staged a chariot race in their circus in competition with the one in the play.

William S. Hart, the original Messala, claimed the Roman did win once (1901) at a Boston performance when a treadmill failed.

In San Francisco the play took in \$128,000 in four weeks with the railroads running special "Ben-Hur" trains to the city.

"BARRY LYNDON"

Announcement Story

The winner of high critical praise and chosen as Best Picture and Best Director by the National Board of Review, Stanley Kubrick's "Barry Lyndon," opens on _____ at the _____ Theatre.

The richly detailed production, filmed in England, Eire and Germany, stars Ryan O'Neal in the title role and Marisa Berenson as the woman who falls in love with the irresistible Irish rogue, a character created in his 1852 novel by William Makepeace Thackeray. Supporting the stars are Patrick Magee, Hardy Kruger and an outstanding international cast.

As with such earlier triumphs as "Dr. Strangelove," "2001: A Space Odyssey" and "A Clockwork Orange," Stanley Kubrick has, in "Barry Lyndon," broken new ground in motion picture artistry to present a human story in a framework of visual and auditory splendor never before attempted on the screen.

"Barry Lyndon" follows the adventurous career of an Irish country boy who quickly learns the ways of the world and deliberately sets out to advance himself financially, socially and romantically in 18th Century Europe. A soldier, a gambler, a spy, a fighter and wife-beater, he moves from battlefield to gaming casinos to castles.

Kubrick has painstakingly captured the feel and texture of the times, seeking out the breathtaking panoramas of authentic locations, carefully duplicating the dress and manners of Thackeray's characters.

Dedicated to perfection, Stanley Kubrick has outdone himself in the recreation of the reality that has distinguished his earlier films. Candlelit scenes are literally candlelit, with no artificial lighting added; and Stanley Kubrick was willing to wait hours for certain cloud formations in order to evoke a certain mood.

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THE FILM

IT was decided by MGM more than five years ago to produce BEN-HUR on a scale that could not have been dreamed about prior to the new and highly advanced techniques of film-making which have been developed during the past decade.

Work immediately began at the studios in Culver City on preliminary sketches for the thousands of sets and costumes. The research department began the task of gathering together every available scrap of information that would help insure the authenticity of the production. Writers started work on the script which, by the time it was completed, would be the longest and most complete ever written.

A survey was made to determine the best locales for filming. Results of this survey led MGM to lease the vast Cinecitta Studios, located eight miles from downtown Rome.

Its 148 acres and nine large sound stages, making Cinecitta the largest motion picture plant in Europe, have been equipped by the Italian government with the most modern technical apparatus in the film world.

A full two years before a camera was to turn, a skeleton staff of technicians arrived

in Rome from Hollywood. One of the largest sound stages was converted into a warehouse for storage of the costumes; another was divided into sections which in turn became a dry cleaning plant, a laundry, a leather shop and a shoe repair shop.

A portion of still another stage became a gallery where a group of sculptors began designing and chiseling the more than 500 pieces of statuary needed in the film.

The first sets were begun more than a year before the actors were to begin their work. There were to be 300 of them and, back in Hollywood, some 10,000 sketches had been drawn up for them. Photostatic copies of these had been catalogued in books and distributed to others engaged in preliminary production preparations.

It was during this period, too, that 250 tons of equipment, including six huge Camera 65 units, each valued at \$100,000 were loaded aboard two ships in California. This vast arsenal of technical materiel sailed to Italy and arrived well in advance of the official starting date, which had now been established by Joseph R. Vogel, President of Loew's, Inc., as May, 1958.

Dominating the studio back lot and taking more than a year to build was the dramatic arena for the chariot race sequence. Covering more than 18 acres and with 1,500-foot straightaways alongside a Spina in the center, this was the largest single movie set ever built. Four statues atop the Spina stood 300 feet high each. Into the arena went 40,000 cubic feet of lumber, more than 1,000,000 pounds of plaster and

250 miles of metal tubing; sturdy enough to hold 15,000 persons, the stands reached five stories high, every inch covered with special fire proofing material.

Almost three months were devoted to filming the race, acclaimed one of the most excitingly dramatic sequences ever recorded on celluloid. For it, 78 finely bred horses were imported from Yugoslavia and from Hollywood came a team of daring stunt men to join stars Charlton Heston and Stephen Boyd in driving them. They trained four months before filming was to begin on a practice track, dimensions of which were the same as those of the arena. Stables, harness bins and a blacksmith shop were built.

Ten square blocks, representing the ancient city of Jerusalem, rose miraculously on the studio's back lot. All houses, shops and streets were constructed to appear just as they were 2,000 years ago. They were dominated by a 70-foot high replica of the architecturally exciting Joppa Gate, which leads into the walled city.

A man-made lake was dug out of the earth and two full-sized galleys placed upon it for close shots of the sea battle sequence. More than two score ships were built for long shots of the battle.

On the largest sound stage in Europe a courtyard containing 40 real fountains was built around a floor covered with a mosaic created out of literally millions of tiny pieces of colored glass.

Additional scenes were filmed in the mountains near the village of Arcinazzo, in the sands near the sea at Anzio and at a number of other colorful sites in Italy.

Thousands upon thousands of costumes (it was impossible to make an accurate count), were assembled from all over the world. A bolt of rare silk, for instance, for one of BEN-HUR's outfits, was procured from Siam.

More than 52,400 yards of material, most of it specially woven, went into the costumes; more than 15,000 sandals, some of them furled and all hand sewn, were turned out in three months. In addition, there were 12,000 items of jewelry, many pieces copied from photographs made of jewels on exhibit in the National Museum at Naples. Literally thousands of beads had to be procured. There were 4,000 helmets of brass, aluminum and tin and 4,000 breastplates. Also, for the military, there were 2,000 shields and 1,000 spears.

More than a million props to decorate the



IN THE ARENA:

40,000 cubic feet of lumber / 1,000,000 pounds of plaster / 250 miles of metal tubing / 40,000 tons of white sand from nearby beaches.

sets were assembled by a staff that worked in Rome some two years before the picture began filming. Eighteen chariots, nine of them to be used in the film, the others for practice, were built by an ancient coach making firm, The Danesi Brothers of Rome.

William Wyler and Sam Zimbalist literally went to the far corners of the world to gather the principal actors and actresses to head the cast of more than 25,000 persons who appeared in front of the camera.

From Hollywood came Charlton Heston, fresh from his triumph in "The Ten Commandments," to portray the title role. Jack Hawkins, following his appearance in "The Bridge on the River Kwai," was brought from England to appear as Quintus Arrius, Roman naval commander. And for the colorful role of Messala, who engages in a life-and-death contest with BEN-HUR in the chariot race, a relative newcomer, Stephen Boyd, of Belfast, Ireland, was selected. Before the film was completed Wyler and others were predicting flatly that Boyd would be the screen's next matinee idol.

From the near East came lovely young Haya Harareet to portray the part of Esther, the sweetheart of BEN-HUR. It was Wyler who brought this exciting new actress to MGM's attention. He had met her in Europe and seen her in the only two previous films, one Israeli and the other Italian, she had made.

Hugh Griffith, the Welsh actor who has appeared on the British stage for many years, had to leave his starring role on Broadway in the Pulitzer Prize-winning "Look Home-



ward, Angel" in order to fly to Italy and take the part of Sheik Ilderim, the desert chieftain who befriends BEN-HUR and persuades him to enter the race.

Martha Scott and Cathy O'Donnell, both well known in Hollywood, were among the others who came from America to join the cast. They play BEN-HUR's mother and sister, respectively. Sam Jaffe, one of the theater's most distinguished character actors, came from New York to portray Simonides.

From Australia came Frank Thring, one of his country's best-known performers, to take the role of Pontius Pilate. Finlay Currie travelled from England to portray Balthasar. Adi Berber was imported from Vienna to take the part of Malluch, loyal friend and bodyguard of Esther and Simonides.

Terence Longden, Ralph Truman, George Relph, Andre Morell, Stevenson Lang and more than 20 other prominent British actors, were brought to Rome from London for important roles. And Marina Berti, remembered as the slave girl, Eunice, in "Quo Vadis"; Stella Vitelleschi and Jose Greci were among the Italian performers joining the huge cast. The latter makes her film debut in the role of the Madonna.

From the start MGM was determined to have William Wyler, universally recognized as one of the finest directors the screen has ever known, guide the huge project. Wyler saw in BEN-HUR the challenge of his career. It was the movingly dramatic story and its colorful characters, as well as its grandeur and spectacle, he admitted, that excited him. A two-time winner of the Academy Award for the best screen direction of the year, Wyler has been nominated for the award 13 times.

In directing BEN-HUR Wyler was careful not to let the spectacle and the size of the project, majestic as they are, interfere in any way with the passions and conflicts of the human story. As only a director of his great talent could, he has brought the characters to life and placed the great emphasis on their relationships with each other. Judah Ben-Hur's dramatic struggle against tyranny and his triumph in finding a meaning of life have been the fabric out of which Wyler has woven his film.

The tremendously colorful settings and spectacle scenes have been the background against which the story has been played. But it is the emotional impact of Ben-Hur's per-

sonal crusade that gives the film its significance and provides its inspiration.

By any standards — experience, temperament or talent — the late Sam Zimbalist was considered one of Hollywood's foremost movie-makers. Known for the courage and vision with which he attempted new fields of entertainment, he was responsible for such memorable screen achievements, among others, as "Quo Vadis," "King Solomon's Mines" and "Mogambo." His untimely death occurred in Rome during the last stages of the production to which he had devoted so many years.

The screenplay of BEN-HUR is the work of Karl Tunberg, one of Hollywood's most experienced and successful writers. Christopher Fry, recognized as one of the great poet-playwrights of contemporary literature, was on the set in Rome throughout production making additions to the script and otherwise assisting Mr. Wyler. It is the first time Mr. Fry has worked on a motion picture.

Miklos Rozsa, who has won two Academy Awards, has written the musical score for BEN-HUR, one that seems destined to add to his reputation as one of the most talented composers in the world today.



AMONG COSTUMES AND PROPS:

3,400 pairs of shoes / 2,000 leather belts / 1,000 spears / 3,000 swords / 2,600 shields / 5,500 separate articles of jewelry / 52,400 yards of special fabric / 15,000 pairs of sandals / 20,000 yards of fine drapery and carpet fabric.

Stanley Kubrick Feature - continued

Why "Barry Lyndon?" "Really, it comes down to one's affection for the material," says Kubrick. "It's not interesting, at any rate to keep making the same kind of film, to become a specialist at repeating yourself. And I don't believe there's inherently anything BETTER about doing a contemporary subject. The only really important thing about any work of art is that it be relevant to human life, and have some element of truth. If it has, nothing is irrelevant."

A 47-year-old transplanted New Yorker, Kubrick lives in a large country house not far from London with his artist-wife, Christiane, three daughters and a menagerie of dogs and cats. He continues to devote himself to "Barry Lyndon," keeping in constant touch with those cities in the United States where the film is playing or is about to open.

He has not decided what his next project will be, although he has long been interested in making a film about Napoleon. But he need not rush to decide, for his place in film history is already secure.

Stanley Kubrick Feature - continued

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"BARRY LYNDON"

Long Announcement Story - continued

But Stanley Kubrick is above all a showman, and "Barry Lyndon" is more than an eye-filling spectacle. The story abounds in irony and humor, and also in action. These, too, Stanley Kubrick has transferred to the screen, including a suspenseful duel that decides the course of Barry's life.

Handsome Ryan O'Neal is eminently suited to the role of the gallant but reckless Barry. As for the passionate and ill-treated Lady Lyndon, Marisa Berenson adds another unusual characterization to those of her two previous films, "Death in Venice" and "Cabaret." Formerly a leading fashion model, Miss Berenson's beauty and emotion range have prompted Vogue Magazine to predict that she will emerge as the Garbo of the '70's.

Bringing together all these elements into one exceptional motion picture absorbed almost three years of Stanley Kubrick's life. In so doing he has created what may well be not only the picture of the year but a one-of-a-kind screen experience.

"Barry Lyndon" is being distributed by Warner Bros.

"BARRY LYNDON"

PROMOTION

The opening of any Stanley Kubrick film is an event, but your opening of "Barry Lyndon" is a very special event and must be treated as such. The critical acclaim and the outstanding response on the part of the public for the first engagements places this film in the category of a new masterpiece.

"Barry Lyndon" is without a doubt a film experience that must not be missed. Anyone with any interest in film must experience this film at least once.

The nation's foremost critics have hailed "Barry Lyndon" as the masterpiece it is. An early tally shows the film listed in the top 10 by more than 25 of the years most widely read critics in the country. Just a few of these include Vincent Canby, New York Times; Joseph Gelmis, Newsday; Donia Mills, Washington Star; Rex Reed, New York Daily News; Gene Siskel, Chicago Tribune; Clyde Gilmour, Toronto Star; Stanley Eichelbaum, San Francisco Examiner and many, many more.

Rex Reed called the picture "Magnificent entertainment, sumptuous, lush, gorgeous, thrilling, haunting...transporting the viewer into a world of long ago, and creating the kind of magic few movies accomplish..." This is but a sample of the praise the film has received from all quarters. Further quotes are reproduced further in this pressbook.

"Barry Lyndon" is a cultural event in any community in the world. Be sure you capitalize on this advantage. Contact the cultural leaders in your community and invite them to the film at the earliest possible date. Think in terms of college professors in all fields not just film and literature. Lawyers, doctors, civic officials, artists, museum curators, library personnel. All these people can be an invaluable assist in your spreading the word on "Barry Lyndon" through the most valuable kind of campaign, a word-of-mouth campaign that praises the film.

The lush beauty of "Barry Lyndon" must be experienced and will be experienced by those who will spread the word if you invite the opinion-makers and cultural leaders. Make sure they experience the magnificence that is "Barry Lyndon."

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FILM AIDS

THEATRICAL TRAILER

A special four-minute theatrical trailer has been prepared by Stanley Kubrick himself that highlights all the scope and majesty that is "Barry Lyndon." This trailer may well be your most valuable selling tool as it reaches a ready-made audience in your theatre, people who are in the habit of going to motion pictures.

Be sure to get all the exposure time possible for this outstanding trailer, start playing it as soon as possible. The trailer has already been shipped to most of the theatres that have booked the picture. In the event you haven't received yours as yet, please contact National Screen Service.

TEASER TRAILER

A teaser trailer has also been prepared by Stanley Kubrick and is an invaluable selling tool. Book it into your own theatre before the regular trailer and, most importantly, use it for a cross-plug in all the theatres that you can. Keep it playing throughout the entire run of the film. The Teaser is available now. Contact your local Warner Bros. branch for this outstanding teaser.

EXCERPTS

TV

An outstanding selection of excerpts for television use has been provided for your use in the campaign for "Barry Lyndon." The excerpts are available and FREE.

Plan an extensive campaign utilizing these outstanding scenes for reviewers, time fillers and for local interview and talk shows. Order them from:

Campaign Plan Manager
Warner Bros.
4000 Warner Blvd.
Burbank, California 91522

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FEATURETTE

A special featurette has been prepared on "Barry Lyndon" that will really sell the viewing public on this magnificent film. The featurette can be used after a too short movie to fill the time span or as a major part of a local interview program. Stations will be delighted to receive this featurette because it's entertainment value equals its value as a selling tool. Available on video tape only, the featurette can be ordered from:

Campaign Plan Manager
Warner Bros.
4000 Warner Blvd.
Burbank, California 91522

PAPER ACCESSORIES

A full complement of poster accessories are available from National Screen Service. These include the regular one-sheets, 22 X 28, Insert Card, 8 X 10 Color Stills and 11 X 14 Color Stills.

REVIEW FLYER

Warner Bros. has prepared a four-page flyer that showcases the outstanding review quotes that "Barry Lyndon" has garnered in its first openings. This flyer features a four-color cover and will be a valuable tool for spreading the word on the critical reception the film has received. The flyer is available in very limited quantities on a first come - first served basis. Order the FREE flyer from:

Campaign Plan Manager
Warner Bros.
4000 Warner Blvd.
Burbank, California
91522

MUSIC

RECORD ALBUM

As is always the case with a Stanley Kubrick film, music plays an integral and extremely important part of the overall effect. Warner

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MUSIC - RECORD ALBUM - continued

Bros. has prepared a number of promotions that are now in effect and are helping to sell "Barry Lyndon" to the general public.

The sound track album is available from Warner Bros. Records. There is also a single record "Love Theme from Barry Lyndon" (Women of Ireland) out on the Island Label that is a healthy seller and is receiving a great deal of air-play in many cities.

Island Records will make available FREE, one copy of the single for use in theatre lobbies and on a radio promotion. The number of records available is very limited and will be handled on a first come, first served basis. To obtain your copy of the record contact:

Jeff Walker
ISLAND RECORDS INC.
7720 Sunset Blvd.
Los Angeles, California 90046
(213) 847-7760

In the cities where the film has already opened, record shops should have on display posters and easel-backed albums. In the event that your city's record shops do not already have these display materials on view, contact them and arrange for them to give the space immediately. You might be able to arrange for theatrical posters and materials to be displayed along with the record material. Arrange for the albums and single to be displayed in your theatre lobby before the film opens. It will be of mutual benefit to both you and the record dealers. All of the display material is available from your local Warner Bros. Records distributor. Contact them today and be sure your town is completely covered. Make the music that works so magnificently in the film, work equally well for you in your promotion campaign on this magnificent motion picture.

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HERALD

Enclosed in this pressbook is an outstanding herald which has been prepared for your engagement of "Barry Lyndon." The insert itself is a printer's proof. Just take the proof to a local printer and have him run off the number of copies that you feel can be most profitably used to benefit your engagement.

REVIEW QUOTES

The poster section of this pressbook lists the special posters with review quotes that are available for early posting. The following quotes are included from the early reviews so that you can augment those included in the posters. Some of these are of a later date than those in the posters and some are duplications so that you can make the most of all the praise that the film received.

"Magnificent entertainment, sumptuous, lush, gorgeous, thrilling, haunting...transporting the viewer into a world of long ago, and creating the kind of magic few movies accomplish..."

Rex Reed, Syndicated Columnist

"One of the most visually dazzling works in the history of film...stunningly cinematic it ravishes the eye and enthralls the ear..."

David Sterritt, Christian Science Monitor

"One of the most breathtakingly beautiful films of all time, wildly romantic."

Bruce Williamson, Playboy

"A gorgeous fulfilling dream of life, a dream you never want to end. I ask you to turn yourself over to the experience...a perfect film."

Liz Smith, Cosmopolitan

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REVIEW QUOTES - continued

"We are transported to another time and place, another Kubrick odyssey of extraordinary proportions and overwhelming beauty."

Judith Crist, Saturday Review

"'Barry Lyndon' is pure cinema. Its aching beauty will wipe you out."

Frank Rich, New York Post

"The year's most exquisitely beautiful movie. 'Barry Lyndon' is in a class by itself. Stanley Kubrick is a dazzling talent at the height of his powers."

Joseph Gelmis, Newsday

"Ravishing...overwhelming...an uncompromised artistic vision."

Richard Schickel, Time Magazine

"Brilliant...unique...witty...elegant...so glorious to look at, so intelligent in its conception and execution...stunning battle sequences...unlike any other period film I can remember seeing."

Vincent Canby, New York Times

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