The boy who lived in dreams

Tom Courtenay is one of the best of the new wave of young British actors. And his latest film, "Billy Liar," (Warner Theatre, "A"), is a tremendous vehicle for his talent.

He plays a lazy, daydreaming undertaker's clerk in a northern town. He is bored with his job and has big ambitions of becoming a screenwriter.

He is a romantic, the dreams of his family and the ambitions of his job. He escapes from them by inventing a dream country in which he leads a Walter Mitty-type life. He brings imagination into his work and, in his own mind, he is a world-famous figure.

The fantasy scenes are less effective than they should be. Tom Courtenay's direction is not always as effective as it should be. He is too close to the scenes, trying to make them violent and frightening.

The story is about a boy who is not yet ready to be a man. He is a child who is not yet ready to take on the responsibilities of adult life. He is a dreamer who is not yet ready to face the reality of the world.

In the end, he learns that he cannot escape from reality. He must face his problems and take responsibility for his actions.

Glowing
At one of the girls in the commune, who is the love of his life, he decides to escape. His escape is a way of expressing his feelings and his love for her. It is a way of expressing his creativity and his imagination.

Tom Courtenay is a wonderful actor. He brings a great deal of energy and enthusiasm to his role. He is able to convey a great deal of emotion with his face and his body. He is a wonderful actor who is able to bring a great deal of life to his character.

GOLD IS THAT THE SLAG HE LEFT BEHIND

Frankly, I was beginning to think that the Slag Heap Country was just a large, flat, featureless area with no particular features of note. However, a recent visit to the area changed my mind.

I found that the Slag Heap Country is actually quite interesting. There are small hills and valleys, and the landscape is quite beautiful. The air is fresh and clean, and the views are stunning. I was quite impressed.

Even better, Wilfred Pickles sheds his gorge of a Yorkshire uncle, Holly, and tears into a real sausages whip. Mona, a Washburner, matches his performance, note for note. There's a whole range of personalities; the dapper, suave, girl-friend; the innocent, fully Christine is full to the brim with excitement.

There is also Tom Courtenay, a boy who has been turned into a man. He is a very good actor, and he does a good job of portraying the character of the boy. He is a very good actor who is able to bring a great deal of life to his character.

It is possible, after all, to have too much of the same thing. The film, "Dust and Ashes," made by the Slag Heap Country, is not hot shot, but it is well produced. The Washburners have a real sense of identity with the film, and it is more than a series of events. It is a story, and it is told well. It is a film that is worth seeing.

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WHEN THE REAL STORY BEGINS, THERE ARE CHUCKLES EVERY MINUTE OR SO ... INDEED THE FILM IS A RIOT OF HIGH HUMOUR

KINE WEEKLY

DAILY EXPRESS
15-8-63

EYEWITNESS

WILLIE HALL and Keith Waterhouse's John Nicholas has some trouble with his lines, the dialogue of Billy Liar at last comes out with some semblance of truth.

Improved performances, but also a new style of acting that is more natural...

Billy Liar is not just a charming character, he is a person in our own right. He is a reflection of something else.

It is a reflection of our own. We are all in the same boat. Billy Liar is at least..."

THE MILITARY LIAIR

THE DAILY CINEMA 31-7-63

BILLY LIAR

(Warner Theatre: A)

I STILL can't decide whether this screen version of the Keith Waterhouse-Willis Hall play is the funniest film of the year or the saddest. But there's one thing I am certain about: it's brilliant.

Cinematically, director John Schlesinger has made it a stylishly ingenious job.

Dramatically, it touches the heart of life in contemporary Britain more profoundly—and comically—than any film I can remember. (And yes, I did see Room at the Top. Look Back in Anger and Saturday Night and Sunday Morning.)

North-country Billy is an irresistible young worker's clerk who combines humorous reality by escaping into an imaginary fantasy world in which he leads an glamorous life. He writes best-sellers, who雄通信, who composes his own symphonies.

TROUBLE

To Billy, truth is a variable commodity. He can use it to advantage, but it can also be against him. The habit of lying is a dangerous one. Billy, who is getting a divorce, is in touch with the stamp money for the divorce settlement. A third girl friend—somebody else, somebody new, Billy calls it—seems to him to be in love with him to Moscow. And when he finds out that she is lying, he is faced with a difficult decision.

BILLY LIAR

(Warner Theatre: B)

DAILY HERALD
16-8-63

KEITH WATERHOUSE and Willis Hall, the authors of BILLY LIAR (Warner), have made a habit of turning their private eye on the foibles, the failings, the vices, and the weaknesses of the working classes. In Billy Liar they have created a comic character, an escapee who can escape from the drudgery of his everyday life and enter into a world of fantasy.

Billy Fisher's everyday life is a monotonous and unrewarding one. He works as a clerk in a furniture store in a small town. He lives in a narrow, poky, poky flat. He has no friends, no hobbies, no interests except the occasional drink and a packet of cigarettes.

One day, when he is at work, he reads a newspaper article about a rich, successful man who has just been found dead. This is the moment when Billy's imagination takes over. He imagines himself as a rich, successful man, living in luxury, surrounded by beautiful women.

A few days later, Billy is in London, staying in a plush hotel. He is wearing a silk shirt and trousers, and he is accompanied by a beautiful woman who is his lover. He is living the life of a rich man, and he is planning to return to his old life in the town where he used to work.

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You'll laugh long and hard

CINEMA WITH A CAPITAL C

98 MINUTES OF RARE ENTERTAINMENT

DAZZLING

An impressive off-beat film

funnier, more solid, more humane than the play

haunting, wistful and funny

WELL-ASSEMBLED, SHININGLY-FINISHED, INSPIRingly-DESIGNED, BEAUTIFULLY-PRESENTED

Tom Courtenay... deserves at least a dozen Oscars

so poignant and so believable

IT'S BRILLIANT.

A series of high jinks

A splendid film... funny and touching

The laughter... is often ribald, sometimes caustic

I wouldn't have missed 'Billy Liar' for a whole row of stalls for 'Cleopatra'

Tom Courtenay... gives a most accomplished performance

Just as funny as the book and the book is one of the funniest since the war

sad, comical, sometimes hilarious... I urge you to see it

A delightful mixture of comedy and pathos

I'd be hard pressed to fault the film

You'll laugh a lot and perhaps, cry a little over Billy.

bubbles with joyous moments

A RIOT OF HIGH HUMOUR

buoyantly accurate

several million picturegoers are going to agree with me

As assured and perceptive a study of character as you would expect from the director who made 'A Kind of Loving'
The comedy of hatred

The FILMS

Films by Penelope Gilliatt

MAD-AND MOVING

Fantasies

THE PEOPLE 18-8-63

TOM COURTENAY in three moods from the life and dreams of Billy Liar.

The boy who lived in dreams

TOM COURTENAY is one of the many young British actors whose names are fast becoming familiar to the American public. For the last few years he has been in a steady stream of films, and the name of Billy Liar is now synonymous with his career. He has played the lead in several successful plays, and his work on the screen has been highly praised.

DAILY MIRROR 16-8-63

Glowing

As a result of the success of his recent film, Billy Liar, Tom Courtenay has received a great deal of attention. He has appeared in a number of films, and his work has been highly praised. He is a great asset to the film industry, and his contributions to it have been invaluable.

SUNDAY TELEGRAPH 18-8-63
BILLY LIAR'S WORLD

SUNDAY CITIZEN
18 8 63

 Aren't we all Billy Liars at heart?

I THINK life is something you either start with and finally end up with a Billy Liar (Warners). "You know, I've always been a coward," says Jack Kruschen as the perennial old bachelor. "Firstly, I was afraid of the woman I was in love with. I was afraid of the woman I wasn't in love with. I was afraid of women."

The idea of a complex, neurotic, manically-competitive man who spends his life in a state of mild neurosis is met with a measure of horror even by some of the other cast members. "I played Jack Kruschen," says Jack Kruschen, "as a man who was afraid of everything in the world."

But despite the presence of Jack Kruschen, the film is not a comedy. It is a serious study of the human condition. "The film is about the failure of communication," says Jack Kruschen. "It's about the inability of people to understand each other."

The film was directed by John Huston, who is known for his work in the film noir genre. "John Huston is a master of the film noir," says Jack Kruschen. "He knows how to create a sense of tension and suspense."

The film was released in 1963 and received critical acclaim. "It's a great film," says Jack Kruschen. "It's a film that will stand the test of time."

The Samantha Award for Best Actor in a Leading Role went to Jack Kruschen for his performance in the film. "I'm very honored to have received the Samantha Award," says Jack Kruschen. "It's a great recognition of my work as an actor."