

5/15/69

Dear Harold,

Enclosed are ads & a Cue review for "Greetings." I'll try to find out how to get in touch with De Kins, the director.

The movie is a big hit, by the way. It played at one theatre for close to six months before branching out to local theatres last month.

Sincerely,  
Jerry Schiff

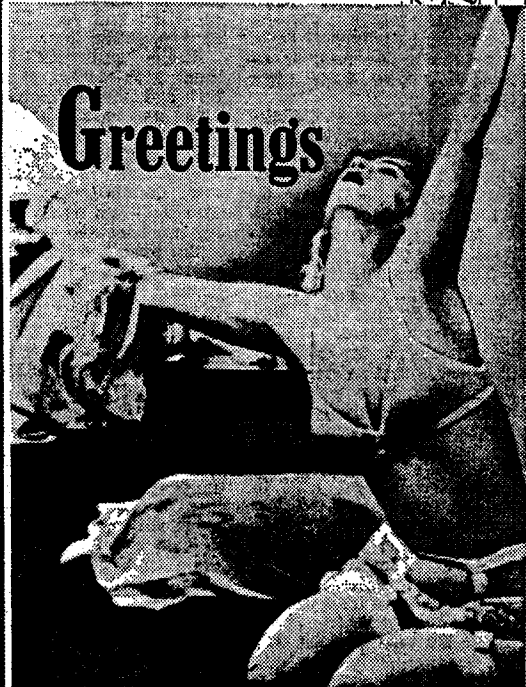
**NOW! YOUR FAVORITE THEATRE BRINGS YOU 'GREETINGS'**

**"AN IMPERTINENT, DELICIOUS LITTLE SATIRE.**  
 There is an enormous amount of raw vitality.  
 Wonderful performances by a cast of fresh and  
 inventive young actors. Few big budget  
 movies contain as much wit and purpose!"

—Rex Reed, Women's Wear Daily

**"HILARIOUS! DELIGHTFULLY OUTRAGEOUS SATIRE!"**

—Joseph Gelmis, Newsday



**Greetings**

SCREENPLAY BY CHARLES HIRSCH AND BRIAN DE PALMA  
 DIRECTED BY BRIAN DE PALMA - PRODUCED BY CHARLES HIRSCH  
 A WEST END FILMS PRODUCTION - A XE SIGMA IN RELEASE - IN COLOR

**X** Persons under 16 not admitted

<b>MANHATTAN</b> APOLLO 42nd MIDTOWN 88th	<b>BROOKLYN</b> ABCOT BROOKLYN ASTOR ELM	<b>WASHU</b> BAR HARBOUR MADISON PARK CINEMA MANHART MALVERNE MALVERNE SALISBURY WESTBURY	<b>NEW JERSEY</b> MALL PALMUS ORMONT EAST ORANGE TOTOWA CINEMA TOTOWA SUTFRONK
<b>QUEBENS</b> CONTINENTAL FOREST HILLS EARLE JACKSON HTS.	<b>WESTCHESTER</b> CINEMA MAYFIELD PARKWAY MT. VERNON	<b>ROCKLAND</b> CINEMA 45 SPRING VALLEY	<b>YORK</b> HIGHTWOOD HAMPTON ARTS WESTHAMPTON BEACH

UPSTATE NEW YORK ROOSEVELT HYDE PARK

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BRINGS YOU 'GREETINGS'**

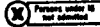


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OUTRAGEOUS SATIRE!"**  
—Joseph Gelmis, Newsday



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A WEST END FILMS PRODUCTION • A DE SIKAMA IN RELEASE • IN COLOR



<b>MANHATTAN</b> APOLLO 42nd ST MIDTOWN 99th ST.	<b>BRONX</b> ASCOT BROOKLYN ASTOR ELM	<b>NASSAU</b> BAR HARBOUR MASSEPEQUA PARK CINEMA MANHASSET MALVERNE MALVERNE SALISBURY WESTBURY	<b>NEW JERSEY</b> TOTOWA CINEMA TOTOWA MALL PARAMUS ORIONT EAST ORANGE
<b>QUEENS</b> CONTINENTAL FOREST HILLS EARLE JACKSON HTS.	<b>WESTCHESTER</b> CINEMA HARTFORD PARKWAY MT. VERNON	<b>ROCKLAND</b> CINEMA 45 SPRING VALLEY	<b>SUFFOLK</b> YORK WASHINGTON HAMPTON ARTS WALTON BRIDGE
	<b>UPSTATE NEW YORK</b> ROOSEVELT HYDE PARK		

Cue May 10, 1969

**FISHPUP OF DOLLARS, A**—(1hr. 44m., UA, '67) Ugly, violent, Italian-made western. A bore, and not even campy enough to be funny. Clint Eastwood. In color. 4, 668

**FIXER, THE**—(2hrs. 10m., MGM, '68) Absorbing, well-crafted, historically important, but leaves one too emotionally detached. Based on Bernard Malamud book. Jew in Czarist Russia, framed on anti-Semitic charge of ritual child murder, faces endless brutalities in struggle for survival, physically and spiritually. Alan Bates acts skillfully, but as a type, he is miscast and therefore not quite convincing. Dirk Bogarde, Georgia Brown, Hugh Griffith, Elizabeth Hartman, Carol White. Dir. John Frankenheimer. Color. 27, 32, 87, 109, 242, 252, 260, 261, 286, 275, 285, 322, 324, 343, 380, 400, 408, 433, 448, 451, 468, 481, 627, 727, 765, 768, 814, 937, 943, 952, 960

**FLIM-FLAM MAN, THE**—(1hr. 44m., Fox, '67) George C. Scott dominates film as con artist on the move and thoroughly dedicated to swindling the greedy. When striving for humor the movie is eminently successful, with many hilarious scenes and fine comic performances. Not as successful in trying to give poignancy to Scott's character. He never convinces because there's more caricature than character. Settle for the laughs, overlook the rest. Michael Sarrazin, Sue Lyon, Henry Morgan, Jack Albertson, Alice Ghostley. Dir. Irvin Kershner. Color. 267

**FOR A FEW DOLLARS MORE**—(1hr. 30m., UA, '67) Another European-made Western filled with vicious violence and second-rate plotting. Clint Eastwood as the "Man with No Name." Dir. Sergio Leone. Color. 4, 668

**FOR LOVE OF IVY**—(1hr. 41m., Palomar, '68) Sidney Poitier comes to dinner again, but this time he's after the Negro maid. Romantic comedy of pallid type whites have been doing for years and Negro actors are belatedly getting a crack at. Some good satire and funny moments. Also sharp observations when Negro couple are alone. But script becomes unbelievable, far-fetched, awkward, and just too much. Abbey Lincoln, Beau Bridges, Nan Martin, Lauri Peters, Leon Bibb. Dir. Daniel Mann. Color. 738

**\*FUNNY GIRL**—(2hrs. 35m., Col., '68) Barbra Streisand as late Fannie Brice even greater than on stage. Whether singing, clowning, or emoting, she is simply a sensational super-star. Skillful musical numbers, tastefully sumptuous over-all look. But second-half sags badly with soggy romance steeped in soppy, hearththrobbling show-biz pseudo-biography. Omar Sharif is "gorgeous" but unconvincingly one-dimensional as gambler Nick Arnstein. Always gloriously on display, however, is Miss Streisand. Kay Medford, Walter Pidgeon, Anne Francis. Dir. William Wyler. Color. (Orig. soundtrack, Columbia) 3

**FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A**—(1hr. 33m., UA, '66) Rowdy, bawdy, burlesque-type horseplay with such expert clowns as Zero Mostel, Phil Silvers and Jack Gilford. Stage pro-

duced. Italian, Eng. titles. Much talent involved in sick, sick story of psychomatically paralyzed adolescent who despises his rich father and society as a whole for their decadence. Sadistically he manages to enslave beautiful, vulnerable aunt who takes care of him. First he captures her pity, then her desire, unfulfilled in erotic games ending with his refusal to make love. Excellent performance, interesting but not very subtle direction, and characters prove too weak to tolerate. Lisa Gastoni, Lou Castel. Dir. Salvatore Samperi. 947

**GREETINGS**—(1hr. 28m., Sigma III, '68) Although fragmented in conception and impact, often a very funny, irreverent, now-generation movie lampoon. Targets include the draft, war, computer dating voyeurism, and obsession with solving the President Kennedy assassination, including use of female nude model to illustrate bullet theories. A nothing-sacred comedy. Jonathan Warden, Robert De Niro, Gerritt Graham. Dir. Brian De Palma. Color. Children under 15 not admitted. 25, 92, 102, 234, 241, 318, 331, 452, 453, 455, 494, 602, 640, 679, 889, 729, 812, 848

**GUESS WHO'S COMING TO DINNER**—(1hr. 48m., Col., '67) Irrepressible, entertaining helping of comedy-drama on liberals and interracial marriages faced head-on. But also unashamedly on soap-opera side, with pink ribbon patness and plenty of self-righteousness. Liberal parents face test of conscience when daughter comes home with Negro doctor she wants to marry. Definitely worth seeing. Spencer Tracy, Katharine Hepburn, Katharine Houghton, Sidney Poitier, Cecil Kellaway, Beah Richards. Dir. Stanley Kramer. Color. 103, 122, 124, 130, 214, 226, 268, 279, 345, 357, 381, 402, 436, 447, 482, 711, 732, 744, 760, 820

**GUIDE FOR THE MARRIED MAN, A**—(1hr. 29m., Fox, '67) May not train expert seducers, but guaranteed for laughs. Robert Morse teaching Walter Matthau how to cheap on his wife is springboard for sharp comedy brought off by director Gene Kelly with style, wit, and an eye for man's foibles. Many stars used cleverly in vignettes illustrating extra-marital perils. Inger Stevens, Sue Ann Langdon, Lucille Ball, Art Carney, Sid Caesar, Terry-Thomas, Phil Silvers, others. Color. 582, 586

**HALF A SIXPENCE**—(2hrs. 5m., Par., '68) Sincere, beautifully mounted, but essentially boring musical. Much attractive atmosphere for long saga of poor British lad's climb to riches, but story-line creaks. Star Tommy Steele, although talented, becomes noisy caricature on screen. Julia Foster, Penelope Horner, Cyril Ritchard. Dir. George Sidney. Color. (Orig. soundtrack, RCA Victor) 228

**HANNIBAL BROOKS**—(1hr. 40m., UA, '69) Prisoner of war captured by Germans in World War II tries to lead zoo elephant to safety, and crosses paths with daffy, daring young prisoner escapee trying to commit sabotage behind enemy lines. Film is sabo-

red. 40m., Lopert, '68) Disarming, frank, funny—..... at the problems of teen-age relationships. Willing but shy boy in England tries to make the grade. Well acted, snappily directed, and so natural that even protracted nude scenes with Judy Geeson seem matter-of-fact rather than leering. Barry Evans as the young man is a real find. Dir. Clive Donner. Color. 582

**HIGH COMMISSIONER, THE**—(1hr. 30m., Cinerama Releasing, '68) Australian detective sent to England to arrest his country's High Commissioner for murdering first wife (lucky woman). Complications, intrigue, action—none of it convincing, least of all the notion that peace talks will fail if Christopher Plummer is arrested too soon. Rod Taylor, Lilli Palmer, Dallah Lavi, Camilla Sparv, Franchot Tone, Clive Revill, Leo McKern. Dir. Ralph Thomas. Color. 847

**(?)HOOK LINE AND SINKER**—(Col., '69) Comedy. Jerry Lewis, Peter Lawford, Anne Francis. Color. 26, 67, 86, 123, 202, 235, 248, 277, 295, 302, 303, 308, 341, 356, 418, 419, 420, 422, 477, 503, 506, 515, 547, 552, 553, 562, 574, 580, 617, 623, 624, 639, 650, 654, 695, 705, 726, 739, 764, 806, 810, 821, 843, 844, 845, 851, 877, 883, 909, 911, 963, 964, 972, 978, 984, 987

**HOT MILLIONS**—(1hr. 45m., MGM, '68) Civilized, intelligent comedy which runs into plot trouble and comes apart at the seams, but which has so many laughs it is most welcome. Peter Ustinov delightful as embezzler who, having been caught by a computer, learns to embezzle by using the bloody computers themselves. Satirical humor much in the British vein. Maggie Smith a gem as hapless secretary who becomes Mrs. Embezzler. Karl Malden, Robert Morley, Bob Newhart. Dir. Eric Till. Color. 27, 242, 260, 727

**HOW SWEET IT IS!**—(1hr. 30m., Natl. Gen., '68) Parents go along to chaperone son and his girl friend in Europe, but it's the adults who need looking after. Often so hilarious you'll have trouble hearing the lines. Some times too contrived and overly cute. On the whole, a reasonably intelligent mixture of comedy, farce and at least halfway-adult humor representing step up the Hollywood ladder in effort to get with it. Many entertaining performances. James Garner, Debbie Reynolds, Maurice Ronet, Paul Lynde, Terry-Thomas. Dir. Jerry Paris. Color. 240, 317

**HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING**—(1hr. 59m., '67) Hit Broadway show on screen with all its sparkle and entertaining performances. Not much imagination cinematically, and musical numbers staged in old-fashioned style, but you can't beat those comedy performances of Robert Morse, Rudy Vallee, Maureen Arthur, and others in cast. Especially excellent is Michele Lee as girl friend of scheming young man climbing success ladder. Dir. David Swift. Color. (Orig. soundtrack, Decca) 32, 240, 408, 409, 417