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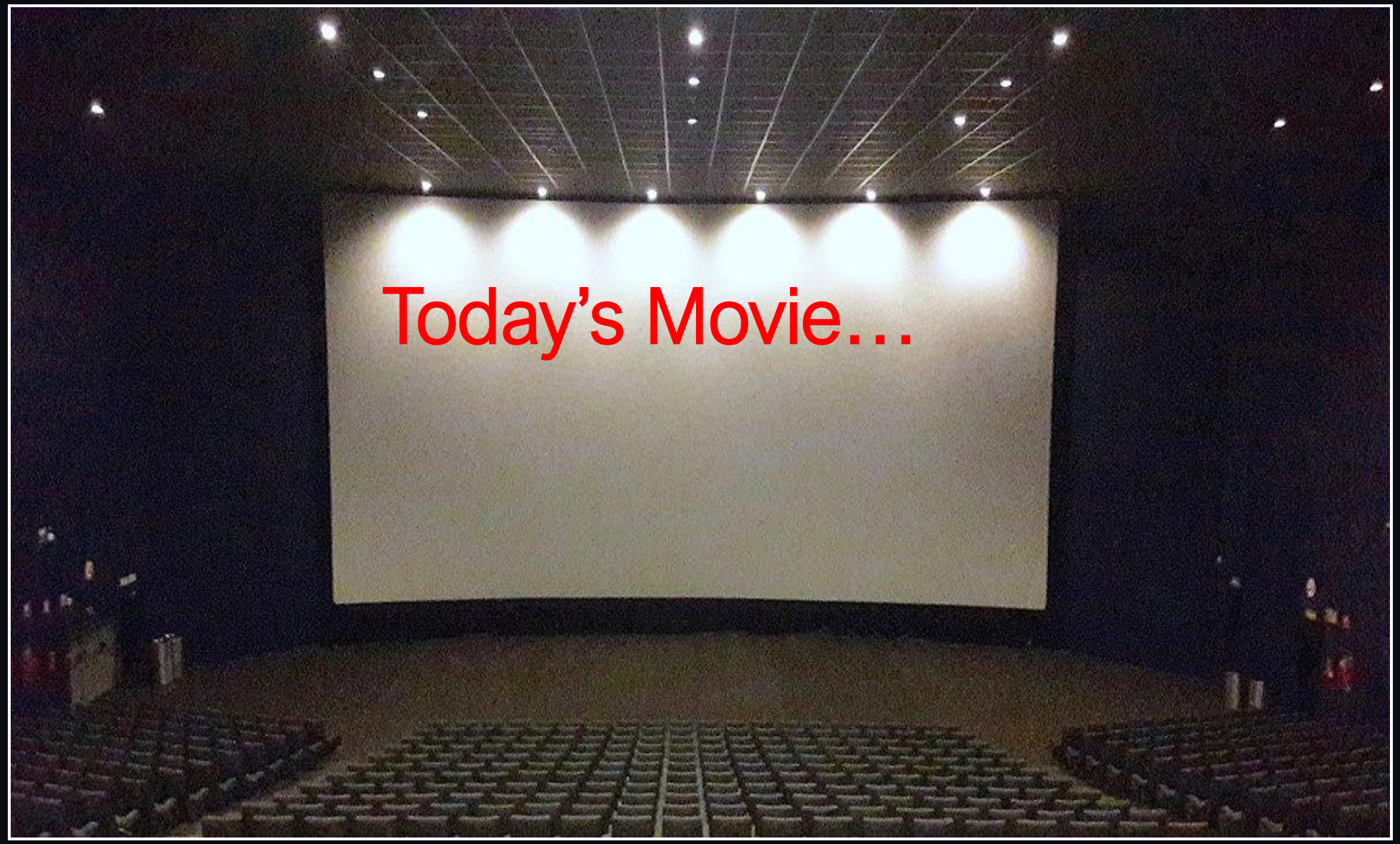
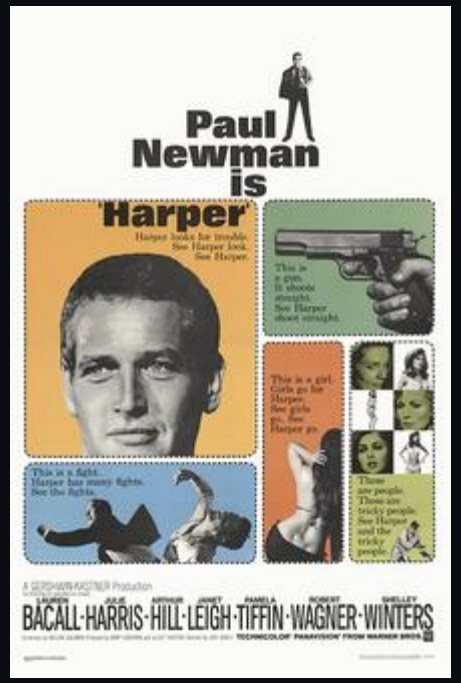
Welcome to…





FILM NOIR


Today's Movie…


Paul Newman is
Harper
Harper looks for trouble. See Harper look. See Harper.
This is a gun. It shoots straight. See Harper shoot straight.
This is a girl. Girls go for Harper. See girls go. See Harper go.
This is a fight. Harper has many fights. See the fights.
Those are people. Those are tricky people. See Harper and the tricky people.
A GERD OSWALD-KAGSTNER Production
LAUREN BACALL · JULIE HARRIS · ARTHUR HILL · JANET LEIGH · PAMELA TIFFIN · ROBERT WAGNER · SHELLEY WINTERS
TECHNICOLOR® PANAVISION® FROM WARNER BROS.

From *THE NEW YORK TIMES*

BOGEY'S back and Baby's got him. That is the impression they are clearly trying to give in "Harper," the new Paul Newman picture, And, by George, they do almost convince you that Mr. Newman playing the role of a cynical private detective trying to find out who put the snatch on a wealthy Californian is a reasonable facsimile of Humphrey Bogart in one of his more acrid and violent detective films.

The action is swift and the mystery fetching in this handsomely made color film.





Harper is a contemporary mystery-comedy with Paul Newman as a sardonic private eye involved in a missing person trackdown. Some excellent directorial touches and solid thesping are evident in the colorful and plush production.

Movie Nation

Watching Newman hardboil his way through a sea of swans, tough but fearful, physically overmatched but quick on the uptake, quicker on the comeback, is pure Newmanesque pleasure.

Lew Harper is a gumshoe cliche, a not-that-successful PI who lives in a two room flat, dozing off with the TV on. He drives a half-primered ’55 Porsche 356 convertible and before we meet the almost-ex (Janet Leigh) we’ve guessed he’s going through a divorce. The story is twisty and convoluted, usually to the film’s advantage. Characters give each other cutting nicknames — “Old Stick” and “Beauty.” And the dialogue crackles.

“Harper” feels like a transitional film, airing out the old gumshoe picture cliches one more time, and adding the cliches of all private eye movies to come — the “car with character,” among them.

And Newman, aging but doing it gracefully, tough, winkling every time he delivers a zinger, and holding his own with the most formidable cast of women — Leigh, Bacall, Winters, Harris and Tiffin — he’d ever work with, carries this thriller in ways that let us forget that there are a long time between thrills.

DIALOGUE

“I used to be a sheriff, till I passed my literacy test.”

“You gotta way of starting conversations that end conversation.”

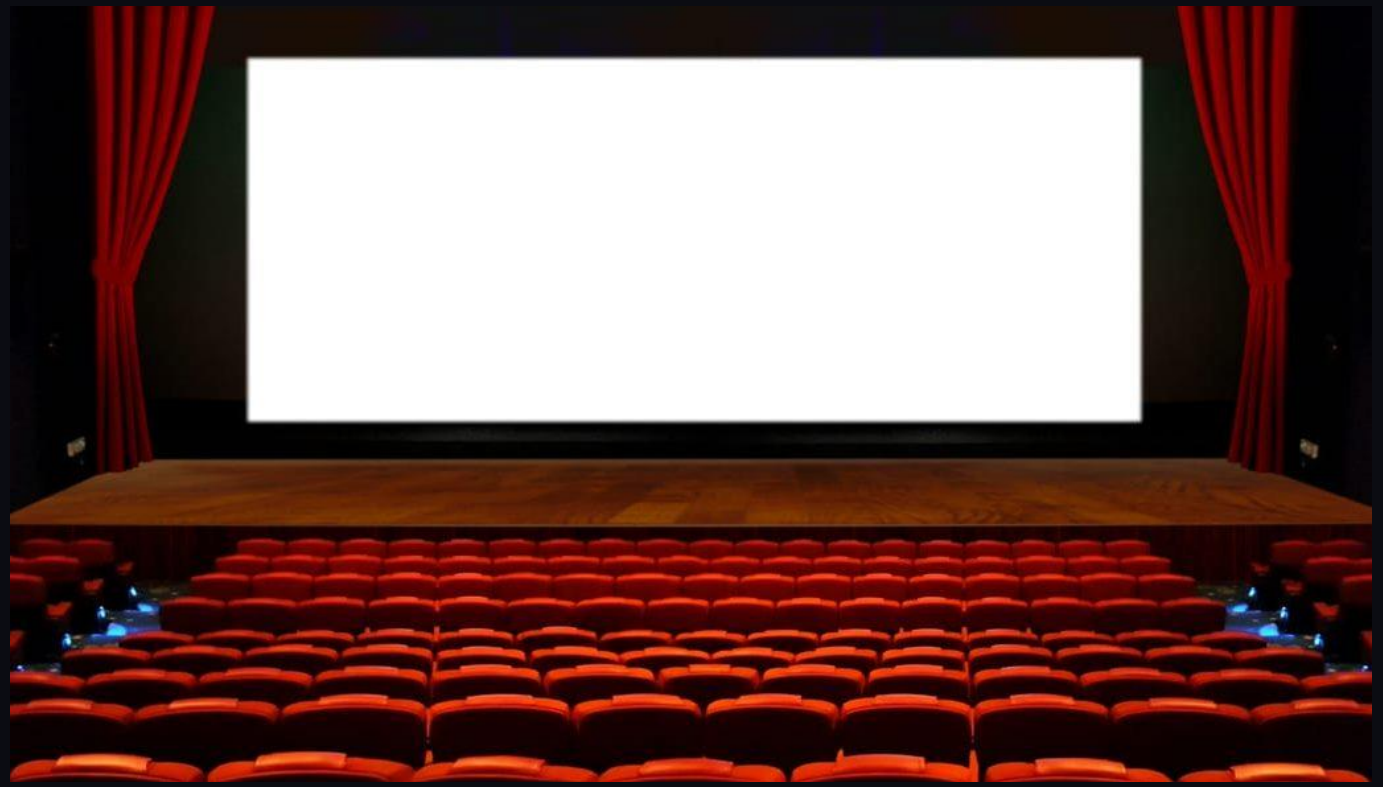
“‘The Bottom’ is loaded with ‘nice’ people, Albert. Only cream and bastards rise.”

BEFORE THE MOVIE





After the Movie





- And Next Week



