

JEAN GABIN and BOURVIL★

**"EXPLODES
WITH HUMOR,
WONDERFULLY
IMPROMPTU!"**

Time Mag.

★
BOURVIL
Grand Prize
Winner—
Best Actor
Award
Venice Film
Festival!

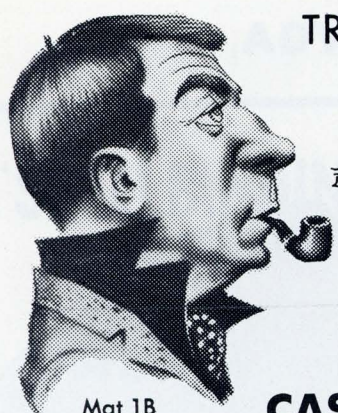
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a TRANS-LUX

Release

TRANS-LUX DISTRIBUTING CORP.
NEW YORK • CHICAGO • LOS ANGELES

with JEANNETTE BATTI
and LOUIS DE FUNÈS
Adapted from the novel
"LA TRAVERSÉE DE PARIS"
by MARCEL AYMÉ
Screenplay by JOHN AURENCHÉ
and PIERRE BOST
A Franco London Production directed by
CLAUDE AUTANT-LARA



Mat 1B

TRANS-LUX DISTRIBUTING CORPORATION

presents

JEAN GABIN & BOURVIL



Adapted from the novel "LA TRAVERSEE DE PARIS"
by Marcel Ayme



Mat 1C

CAST

Grandgil JEAN GABIN
Martin BOURVIL
Mariette Jeanette Batti
Jambier Louis de Funes

with

Georgette Anys	Jean Dunot
Robert Arnoux	Bernard LaJarrige
Laurence Badie	Jacques Morin
Myno Burney	Hubert De Lapparent
Germaine Delbat	Jean Verner
Monette Dinay	Hugues Wanner

CREDITS

Directed by Claude Autant-Lara
Screenplay Jean Aurenche and Pierre Bost
Photography Jacques Natteau
Music Rene Cloerec
Settings Max Douy
Sound Rene Forget
Film Editor Madeleine Gug
Ass't. Director Chislaine Autant-Lara
Cameraman Gilbert Chain
General Manager Andre Hoss
Production Supervisor Yves LaPlanche
English Titles Herman G. Weinberg

A FRANCO LONDON Production

A Trans-Lux Release

Running Time: 84 minutes

"FOUR BAGS FULL"

SYNOPSIS

(Not for publication)

In the sombre, German-occupied Paris of 1942, a grocer, Jambier (Louis de Funes), is confronted with the dangerous task of slaughtering a pig and selling the pork illegally. His accomplice, Martin (Bourvil), is a simple-minded workman who implements his meagre income by such occasional black market errands.

As Jambier dispatches the animal in his cellar, Martin plays his accordion loudly to muffle the noise and then hurries off to a local cafe in search of a crony to help him deliver the meat to a butcher in distant Montmartre. At the cafe he finds his Wife, Mariette, and is met with the news that his "helper" has been picked up by the police. A jealous man, he also becomes furiously aware that Mariette is paying too much attention to a stranger, Grandgil (Jean Gabin) who is drinking at the bar. In order to thwart any possible flirtation between the two, Martin proposes that Grandgil, a cynical, well-to-do painter help him transport the pork, offering 300 francs for the job. Ironically, Grandgil has not even noticed Mariette, but a devilish curiosity prompts him to accept, and return to the cellar where Jambier has been busily cutting up the meat and packing it into four worn suitcases.

The naive Martin gets his first astonished glimpse of the painter's sardonic nature when Grandgil, discovering Jambier's hidden black market food stocks, humiliates and blackmails the grocer into paying 5000 francs for the mission.

Lugging their heavy suitcases, the two men set forth along the blacked out, fear-ridden Paris streets. Their first crisis occurs when one of the suitcase handles snaps, forcing them into a nearby cafe, where they are regarded with suspicion and hostility. Their journey resumed, the pair are next apprehended by two Paris policemen. Grandgil shrewdly diverts them by loudly reciting a German poem. The same trick has no effect, however, on another policeman whose suspicions are aroused by a pack of dogs attracted to the suitcases by the smell of fresh meat. Grandgil disposes of this obstacle by knocking the policeman out.

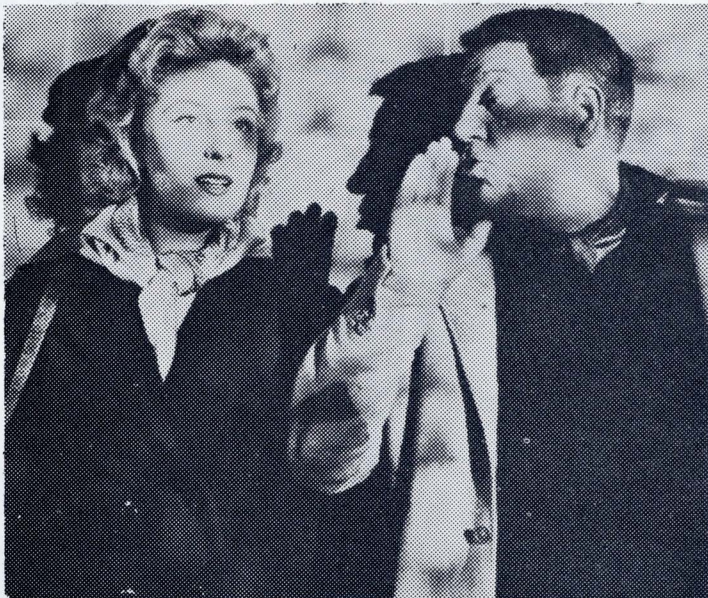
After a bitter quarrel and a stopover at Grandgil's house, the strange companions continue on their way, hurrying to beat the curfew. Martin now realizes that Grandgil is a rich dilettante with a taste for excitement, while Grandgil begins to take a liking for the warmhearted workman.

The men finally reach their destination, a Montmartre butcher shop, only to find it locked up for the night. Enraged at being shut out after the perilous trip, Martin foolishly pounds at the door and shouts—getting no response from the frightened butchers, but attracting a German patrol.

At German headquarters, Grandgil, because of his fame as an artist, is treated politely and set free, but the unfortunate Martin is hauled off to a concentration camp.

At a railroad station, ten years later, the dapper Grandgil is surprised to recognize Martin as the porter who is carrying his bags. "Poor old Martin," he exclaims. "Still carrying suitcases around."

With a tired smile the porter replies, "As you say, still carrying suitcases around—and still other people's suitcases."



Jean Gabin and Jeanette Batti in a scene from "Four Bags Full".

Scene Mat 2-A

JEAN GABIN

There really is a Jean Gabin story. Nobody has to be reminded of the circumstances under which his career was formed. There is nothing more interesting than his dramatic formation. Jean Gabin was born in the country, in the suburbs of Paris. He spent his childhood there and began to work at the age of thirteen. He dreams of becoming a mechanic. He then works as a laborer, a cement-maker, as a store clerk. He works hard for six years and he feels that it is against his better judgement when he finally gives in to the wishes of his father and enters the Folies-Bergere, where the latter works as an extra.

His career therefore begins in vaudeville, in musicals and in operettas. His debut in motion pictures goes along the same lines. However, he was on the wrong track. Jean Gabin would forever bear the mark of his humble origin, he was to keep the ruggedness and the language and would never like the pomp and the so-called "world".

In 1943 Gabin joins the Free French Navy. He boards a tanker at New York and for more than a year he navigates between North Africa or Italy and America with the convoys watching out for German planes and submarines. He goes back to Brest where four years earlier he had filmed REMORQUES; then on to Alsace where he takes part in the campaign as the leader of an armored car in the famous "Ze D.B." Division. He is discharged in July of 1945 and goes back to his career.

This "hard" man is also sensitive. But the man even more than the artist tries to escape prying questions. With his increasing success Jean Gabin withdraws into himself under cover of some kind of churlish ruggedness and continuous bad mood, helping him in discouraging interviewers. No doubt he finds that too much has been said about him.

"What I think of my parts" he says jeeringly, "I don't think anything of them." Probably this is the truth. However, he does feel his parts, he feels them with simplicity and sincerity. This, at times, will explain his "exacting demands", asking that a dialogue be changed if he does not "feel" it. He will never ask for any additions (to the dialogue), he will always ask for cuts. It will be because he does not like the personality he is portraying and he does not want him to say anything he himself would not say.

In spite of the constant success which has accompanied him through the past twenty-five years, you can feel in him that he still doubts whether this luck will remain with him. "One has to work as long as one can. You can never be sure in the movie business... and there are the children to be brought up, they have to find a place in life, after all the movies are no profession." Paradox? Gabin is sincere. Like all those who have known a hard life, he always feels some sort of a "fear of failing".

Nevertheless, in his life the motion pictures are confined to the place of being his profession. As soon as he has some spare time he goes to his farm or he goes hunting, his favorite sport taking him back to the days of his youth in the country. "I live a lot with my childhood dreams," he has often said, and more than any big phrases these few words tell the "story" of Jean Gabin.

BOURVIL

Bourvil, who uses no first name started out as a cornetist in the brass band of his village and later learned to play the trumpet and the accordion. He might still be performing at local weddings and various festivities were it not for World War II which sent him off to see action in regions far removed from these rustic surroundings.

In 1940, Bourvil landed in Paris and eked out a meager living, working at such odd jobs as floor-waxer, plumber's helper and errand boy. A chance meeting with an old friend gave him an opportunity to find work in a cabaret, and to add song-writing and singing to his musical achievements.

Soon, he had developed a series of acts revolving around the naive and shrewd wit of the Normandy farmers and a series of successful bookings won him a contract with the radio networks.

His success was instantaneous; within a few weeks, his broadcasts had made his name a familiar byword in every French home. It was not long before his services were sought after by various film directors and Bourvil went to work on his new career, as an actor. His screen credits include Marcel Pagnol's "The Prize", (Le Rosier de Madame Husson).

Director Claude Autant-Lara displayed characteristic intuition in singling out Bourvil, the comedian, as the hero of his "Four Bags Full", and those who questioned his judgement at the time conceded their error in 1956 when the Venice Film Festival acclaimed him as the best actor of the year for his performance in this film.

When the award was announced, Bourvil was asked whether he was going to abandon comedy to embark upon a straight acting career. Bourvil soberly pointed out that a good clown makes most people laugh while he tugs at the heartstrings of others. "We must not confuse flashlight with lightning," he commented, "and Bourvil with Sarah Bernhardt." While most people regard the award as a trophy that heightened their natural prestige, Bourvil seems content at the thought that it will provide him with a broader choice of films in which to perform his art.

CLAUDE AUTANT-LARA

The 1956 Venice Festival Award to "Four Bags Full" spotlights once again the outstanding achievements of its director, Claude Autant-Lara, who is best remembered in this country for his film "Devil in the Flesh", which featured Gerard Philipe and Micheline Presle, and for "Game of Love" based on the novel by Colette. In France, his "Le Rouge Et Le Noir" based on the Stendhal novel was hailed by the critics as an all-time masterpiece of French cinema.

Autant-Lara started his career as a scenic designer and had his first taste of directorial work assisting René Clair. In 1923, he emerged as a full-fledged director on a series of avant-garde films.

A few years later, he went to Hollywood, under contract with M-G-M and worked on a Buster Keaton film, "Buster Gets Married," and on "The Incomplete Athlete" which featured Douglas Fairbanks, Jr.

Back in France, he worked on a series of light productions until "Devil in the Flesh" provided him with the opportunity to offer a fresh approach to French cinema by limelighting the all-embracing despair which had taken hold of certain young intellectuals of author Raymond Radiguet's generation in 1920. It has been said that a characteristic of his work is an atmospheric style of cruel precision.

Autant-Lara is a careful researcher. He studied the possibilities of "Four Bags Full" for five years before carrying out his project, and the fruition of this dream has brought to the screen a fresh and unusual film, set during the German occupation of Paris.

FOUR BAGS FULL— A NEW FRENCH THRILLER

It is hard to imagine today that two men would risk their lives to carry four suitcases with illegal pork across Paris, occupied by the Nazis, to sell it on the black market. Yet, Marcel Ayme's story "La Traversee de Paris" after which the French comedy-melodrama "Four Bags Full" was made, described just such an adventure. It was a grim and tragic story but one taken from the real life of those dreadful days when a nearly starving Paris was occupied by the Nazis. In the picture, made by a master, Claude Autant Lara, most of the tragic element has been softened and only the thrilling tension of this strange adventure has been preserved. The public will be grateful for the relief due to comic situations which over and over again is given. This, Autant Lara has achieved by entrusting one of the leading parts to Bourvil, who is called the heir of the great Raimu and without doubt one of the greatest comics of France. He is teamed with another star of world renown, Jean Gabin. "FOUR BAGS FULL" is one of the most successful French pictures and had been given an award at the Venice Festival. It will no doubt be acclaimed a masterpiece of a very special and very French kind.



Jean Gabin and Bourvil in a scene from "Four Bags Full".

Scene Mat 1-A

WHEN PARIS WAS OCCUPIED AND PORK WAS ILLEGAL...

When Marcel Ayme's sensational story "La Traversee de Paris" was published in 1955, it showed a grim picture of the German occupation of Paris, a story which, by the way, ended tragically. It was the author himself who asked the French film makers who created the picture "FOUR BAGS FULL" after his story, to change the ending and make it a more cheerful one. This was necessary to break the sometimes nearly unbearable tension. The great success of the film, which has won an award at the Venice Film Festival and has become one of the biggest hits of the year, has proven that the recipe, to mix thrills and adventure with comic situations was the right one. Claude Autant Lara's picture "FOUR BAGS FULL" will again show the very special artistry of French film makers.

Four BAGS Full

'EXPLODES WITH HUMOR ... DELIGHTFUL!'
Time Mag.

"One of the richest pranks the movies have played on an audience in quite a spell!"
—Alton Cook, *World-Telegram*

'SPELLBINDING! BOURVIL SUPERB'

Four BAGS Full

STARRING **JEAN GABIN** AND **BOURVIL**
with JEANNETTE BATTI and LOUIS DE FUNES • Adapted from the novel
"LA TRAVERSEE DE PARIS" by MARCEL Ayme • Screenplay by JOHN AURENCHÉ
and PIERRE BOST • A Franco London Production directed by CLAUDE AUTANT-LARA
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AD MAT 401

4 col. x 124 lines—(496 lines)

JEAN GABIN and **BOURVIL**★
in a REMARKABLE FRENCH FILM
with suspense predominating, of course—
but also much more than just a
soupçon of laughter!

Four BAGS Full

Released by **TRANS-LUX**

★ **BOURVIL**
Grand Prize Winner
— Best Actor Award
Venice Film Festival

American Premiere
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Doors open 12 noon

AD MAT 403

4 col. x 85 lines—(340 lines)

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"SPELLBINDING! BOURVIL SUPERB

—deserves acting award he won at Venice Film Festival...Unusual and interesting!"—A.H.Weiler, *Times*

"SKILLFULLY ACTED ... Bourvil's performance is a gem. Gabin is suave and appealing!"—Wm. K. Zinsser, *Her. Trib.*

★★★★★ "Amusing...satiric...excellent acting...expert direction!"
—Kate Cameron, *News*

"We urge you to see it!"

A mighty choice cinematic morsel! Remarkably excellent... Surprises and suspense... A solid 80 minutes of terror, tragedy, folly, human frailty and wondrously human comedy!"
—Justin Gilbert, *Mirror*

STARRING
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AND **BOURVIL**
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AIR-CONDITIONED
Trans-Lux 52nd on Lexington
PL 3-2434

Feature at 12:30, 2:30, 4:15, 5:55, 7:35, 9:20, 11:00



FOUR BAGS FULL

"Tempting glimpses of the full-blossomed French beauty, Jeanette Batti

...One of the richest pranks the movies have played on an audience in quite a spell! Laughter and whimsical gayety... Irrepressible Gallic vivacity is kicking up an antic heel... Spices its sly mood with moments of terror... A wake of skylarking mirth!"

—Alton Cook, *World-Telegram*

"The beauty and delight lies in the true and comic revelation of character... Mystery and suspense... A theme too seldom touched... Direction is excellent, the performances wonderfully revealing on the two levels of comedy and realism. As fresh as it is surprising and pleasant!"
—Archer Winsten, *Post*

AD MAT 402

4 col. x 100 lines—(400 lines)

FOUR BAGS FULL OF FUN!!!

"One of the richest pranks the movies have played on an audience in quite a spell! Laughter and whimsical gayety... A wake of sky-larking mirth!"
—Alton Cook, *World-Telegram*

JEAN GABIN
AND BOURVIL
IN

FOUR BAGS FULL



with JEANNETTE BATTI
and LOUIS DE FUNES
Adapted from the novel
"LA TRAVERSEE DE PARIS"
by MARCEL AYMÉ
Screenplay by JOHN AURENCHÉ
and PIERRE BOST
A Franco London Production directed by
CLAUDE AUTANT-LARA

'A
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'SPELLBINDING!
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SUPERB
—deserves the
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—A. H. Weiler,
Times

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7:35, 9:20, 11:00

AD MAT 302

3 col. x 56 lines—(168 lines)

JEAN GABIN
AND
BOURVIL
IN A
REMARKABLE
FRENCH
FILM!

FOUR BAGS FULL

AMERICAN PREMIERE
starts **WEDNESDAY**

AIR-CONDITIONED **Trans-Lux 52nd on Lexington**
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AD MAT 203

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AD MAT 104 1 col. x 16 lines



AD MAT 208

2 col. x 15 lines—(30 lines)



AD MAT 206

2 col. x 26 lines—(52 lines)



AD MAT 204

2 col. x 43 lines—(86 lines)

Four Bags Full (Franco London; Trans-Lux) of black-market pork are lugged across Nazi-held Paris by Jean Gabin and Comedian Bourvil in this delightful shaggy-dog story. That the French can now joke about the German occupation is not surprising. But the movie, winner of France's "best film" *Victoire*, explodes with humor, testifying that its makers never stopped laughing up their sleeves when they dared not guffaw outright.

Bourvil, an unhacked Paris hackie, supports himself by odd jobs, including meat-running. A stupid and unimaginative fellow, he enlists the help of Gabin in transporting a freshly slaughtered pig through an obstacle course lined with gendarmes, prostitutes, Nazi soldiers, informers and other keen-nosed dogs. Only the Gallic touch could make such a dangerous journey seem so funny and so sad at the same time. The mishaps that befall the pair have a wonderfully impromptu quality, as if Director Claude Autant-Lara, occasionally glancing at the story (by Marcel Aymé) from which the movie is loosely taken, made up most of the pratfalls and hairbreadth escapes as he went along.

Beneath all the froth is a superb, incisive character study of the two men. Bourvil's slow mind can concentrate only



BOURVIL & GABIN
No porking.

on moving the meat. But to Gabin, a famous artist mistaken by his dull-witted companion for a house painter, the meat is an abstraction, a philosophical means of testing the cowardice of his countrymen and the wits of his enemies. After slipping their burden past one more peril, Gabin roars with immense self-appreciation: "This pig's making a genius out of me!" He unsuccessfully tries to persuade Bourvil to hijack their load and be a black-marketeer himself, instead of a mere hauler. Says Gabin: "Then you will be forced to become a boss. See where dishonesty can lead?" Gabin continues to enjoy his larks even after a German patrol catches them in a no-porking zone. But Bourvil, marooned in the smallness of what he is, can only sweat in fear, await the Nazi punishment—and look ahead to a life spent carrying other people's suitcases.

Movies

Frenchman Josh War Memories

By ALTON COOK.

Now that some of the scars are gone, French movies can find laughter, even whimsical gaiety, among the bitter memories of the Nazi occupation of Paris. Irrepressible Gallic vivacity is kicking up an antic heel in "Four Bags Full," the new French comedy at the Trans-Lux 52d St.

The picture spices its sly mood with moments of terror. The Nazis still are pictured as all-powerful, shrewd and dangerous but they stir a wake of skylarking mirth just the same.

We have Bourvil as a taxi driver who has turned to sneaking around nocturnal Paris delivering black market packages. One night, with a heavy load of pork to lug, he turns to a chance cafe acquaintance, apparently trustworthy, as an assistant porter. (This is Jean Gabin.)

Resourceful Vagabond.

But the friend turns out to be a man of frightening force and resources, seemingly an artful vagabond living on his sharp wits and mastery of bluff. For example, he scares away a Parisian police patrol by letting the men overhear him speak German.

When dogs follow the luscious meat scent, he casually locks them in a courtyard, leaving the owner to face a raucous dog and cat fight. He even cajoles a cop into dropping his guard and wallops him into dreamland.

The man finally reveals himself as a famous artist, out on a dangerous adventure that diverts him. Nazis pounced on the pair but the Nazi officer, an art enthusiast, releases his revered prisoner.

Allies to the Rescue.

Under ordinary circumstances, the poor cabbie would have ended his days in a Nazi prison but this is too jolly a picture to be treated so harshly. The Allied invasion intervenes and affairs end on one last note of sprightly surprise.

The hysterical temper and terror of Bourvil and Jean Gabin's subdued gleam of mischief match well as the two glide perilously through their pixie adventures. No one else figures prominently but there are some tempting glimpses of the full-blossomed French beauty, Jeannette Batti.

You come away full of relish for one of the richest pranks the movies have played on an audience in quite a spell.

"Four Bags Full," with Jean Gabin, Bourvil, Jeannette Batti and Louis de Funes. A French film directed by Claude Autant-Lara. Screen play by Jean Aurenche and Pierre Bost, based on the novel, "La Traversee de Paris," by Marcel Aymé. At the Trans-Lux 52nd St. Running time: 84 minutes.

NEW YORK MIRROR

JUSTIN GILBERT'S MOVIES

TODAY'S REVIEW

'4 Bags Full' Tasty Film Morsel

If pride goeth before a fall, so too do dignity, honesty and courage. All of these simple virtues were ground into the dust by the Nazi heel following the fall of France. Their dissolution is brought home in remarkably excellent comic-and-dramatic relief in a French film fable called "Four Bags Full," at the Trans-Lux 52d St.

Bourvil (well known abroad but a relative newcomer to U. S. moviegoers) is seen as a hapless black marketeer, Gabin as his spur-of-the-moment assistant. A pig has been slaughtered with great stealth in a basement—and

these two men endeavor to carry it in four valises through Paris streets to a butcher not more than two miles away.

IF THEY ARE caught with this surreptitious, succulent cargo of precious pork, not only will the pig and a patrimony be lost—but their goose probably cooked as well.

It remains for Gabin to provide the surprises and suspense. At first we take him for a lout or ne'er-do-well. He is offered the dangerous assignment because there is no one else immediately available—and because Bourvil believes he has cast covetous

Screen: 'Four Bags Full'

Parisian Melodrama at the Trans-Lux

FOUR BAGS FULL: screenplay by Jean Aurenche and Pierre Bost; based on the novel "La Traversee de Paris" by Marcel Aymé; directed by Claude Autant-Lara; a Franco-London Production released and distributed by Trans-Lux. At the Fifty-second Street Trans-Lux.

Grandgil Jean Gabin
Martin Bourvil
Maurice Jeannette Batti
Jambler Louis de Funes

and
Georgette Anyis, Robert Arnoux, Laurence Badie, Myno Burney, Germaine Delbat, Monette Dinay, Jean Dunot, Bernard Lajarrige, Jacques Morin, Hubert de Lapparent, Jean Verner and Hughes Wanner.

By A. H. WEILER

DIRECTOR Claude Autant-Lara and his scenarists, Jean Aurenche and Pierre Bost, obviously men of many artistic moods, exhibit several of these in tough serio-comic style in "Four Bags Full," the French feature which opened at the Fifty-second Street Trans-Lux yesterday.

The import, a melodrama dealing with the furtive journey of a couple of black-market messengers across occupied Paris, also manages to dissect human frailties while garnering laughs en route if it is a spellbinding junket most of the way.

Our film-making team, known here chiefly for their sensitive treatment of aspects of amour in that fine Gallic drama "Devil in the Flesh," are neither delicate nor oblique in their approach to their current subject. They are treating in harsh, often black-and-white fashion, of people caught in a world they never made, who are struggling in it as best they can. M. Autant-Lara and his associates have as their heroes a simple ex-cab driver, who is involved in the black market because he has to exist, and a cynical but successful artist, who is accidentally caught up in the sordid business and follows through out of curiosity.

Their assignment, as has been indicated, is to lug four valises filled with the carcass of a newly butchered hog from one black marketeer to another. M. Autant-Lara is, as we were saying, not merely concerned with adventure here.

eyes at his wife.

He is far more than this—and it is the film's duty and delight to enlighten you.

We deliberately refer to this fine film as a fable because, in its simplicity, it carries the marked moral of one told by Aesop.

There is no preachment, just a solid 80 minutes of terror and tragedy, folly, human frailty and wondrously human comedy.

We urge you to see it. Its subject is meaty—and a mighty choice cinematic morsel.

R
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ADVERTISING

"SPELLBINDING!"
—N.Y. Times

JEAN GABIN
AND BOURVIL

FOUR BAGS FULL

A TRANS-LUX Release

THEATRE

AD MAT 202

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JEAN GABIN AND BOURVIL

IN **FOUR BAGS FULL**

AD MAT 103 1 col. x 16 lines

JEAN GABIN AND BOURVIL

FOUR BAGS FULL

THEATRE

AD MAT 102

1 col. x 29 lines

"We urge you to see it!"
—N.Y. Mirror

JEAN GABIN
AND BOURVIL

FOUR BAGS FULL

A TRANS-LUX Release

THEATRE

AD MAT 101

1 col. x 50 lines

ADVERTISING MATS

"SPELLBINDING!"
—N.Y. Times

JEAN GABIN & BOURVIL

FOUR BAGS FULL

with JEANNETTE BATTI and LOUIS DE FUNES
Adapted from the novel "LA TRAVERSEE DE PARIS" by MARCEL AYMÉ
Screenplay by JOHN AURENCHÉ and PIERRE BOST
A Franco London Production directed by CLAUDE AUTANT-LARA

THEATRE

AD MAT 301

AD MAT 301

3 col. x 120 lines—(360 lines)

JEAN GABIN and BOURVIL

"EXPLODES WITH HUMOR, WONDERFULLY IMPROMPTU!"
Time Mag.

FOUR BAGS FULL

a **TRANS-LUX** Release

with JEANNETTE BATTI and LOUIS DE FUNES
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THEATRE

AD MAT 201

2 col. x 85 lines—(170 lines)

JEAN GABIN AND BOURVIL

IN **FOUR BAGS FULL**

THEATRE

AD MAT 207

2 col. x 23 lines—(46 lines)

JEAN GABIN and BOURVIL*

"We urge you to see it!"
—N.Y. Mirror

FOUR BAGS FULL

THEATRE

AD MAT 205

2 col. x 38 lines—(76 lines)

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