JEAN GABIN and BOURVIL

"EXPLODES WITH HUMOR, WONDERFULLY IMPROMPTU!"

Time Mag.

BOURVIL
Grand Prize Winner—Best Actor Award
Venice Film Festival

Four Bags Full

with JEANNETTE BATTI and LOUIS DE FUNÈS
Adapted from the novel "LA TRAVERSEE DE PARIS" by MARCEL LAYE
Screenplay by JOHN AURENCHE and PIERRE BOST
A France-London Production Directed by CLAUDE AUTANT-LARA
In the somber, German-occupied Paris of 1942, a grocer, Jambier (Louis de Funès), is confronted with the dangerous task of shepherding a pig and selling the pork illegally. Despite his wife’s (Jeanne Moreau) opposition, he agrees to the plan, not realizing its potential for danger. As Jambier discovers, the animal in his cellar, Martin, plays an accordian loudly to muffle the noise and then hurries off to a local cafe in search of a crook to help him deliver the meat to a butcher in distant Montmartre. At the cafe, he finds his wife, Maritie, and is met with the news that film “help” has been picked up by the police. A jealous man, he also becomes furiously aware that Maritie is paying too much attention to a stranger, Grandjil (Jacques Marin), who is looking at the bar. In order to thwart any possible flirtation between the two, Martin proposes that Grandjil, a cynical, well-to-do painter helps him transport the pork, offering 300 francs for the job. Ironically, Grandjil has not even noticed Maritie, but a device to which he is attached, a device to which all the pork is attached, in the cellar where Jambier has been cutting up the meat and packing it in a truck.

The naive Martien gets his first astonishment glimpse of the painter's sardonic nature when Grandjil, discovering Jambier's suitcases are not market food stacks, humilliates and blackmails the grocer into paying 5000 francs for the mission.

Lugging their heavy suitcases, the men set forth along the blacked out, fear-ridden Paris streets. Their first crisis occurs when one of the suitcases starts slipping, causing them to nearly hit a nearby cafe, where they are regarded with suspicion and hostility. Their journey resumed, the pair are next approached by two Paris policemen. Grandjil shrewdly diverts them by loudly reciting a German poem. The same trick fails, however, and another policeman whose suspicions are aroused by a pack of dogs attracted to the suitcases by the smell of fresh meat. Grandjil this time by his obstacle by knocking the policeman out.

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

The men finally reach their destination, a Montmartre butchering shop. They find a truck full of dogs, but Grandjil at being shut out after the perilous trip, Martin foolishly pounds at the door with a meat cleaver—getting no response from the frightened butchers, but attracting a German patrol. At German headquarters, Grandjil, because of his fame, is treated politely and not free, but the unfortunate Martin is hauled off to a concentration camp.

At a railroad station, ten years later, the dapper Grandjil 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."
"One of the richest pranks the movies have played on an audience in quite a spell!"
—Art Cook, World Telegram

'SPELLBINDING! BOURVIL SUPER!'
Frenchman Josh War Memories

By ALTON COOK

Now that some of the scars are gone, French movies can find laughter, even whimsicality, among the bitter mem-
ories of the Nazi occupation of Paris. Depressingly, however, the vis-
cuity is lacking in an antic "Four Bags Full," the new French comedy at the Trans-
Lux 52nd St. The picture spices its slow-
mo with moments of terror. The Nazis will be pictured as all-powerful, shrill and de-
gerous but they stir no awake of altright, not including the least jess. They have a character, a taxi-
driver who has turned to sneak-
ing around nocturnal Paris de-
aling black market packages. On nignt, with a heavy load of pork to lug, he turns to a-
chance cafe acquaintance, ap-
parently trustworthy, as an as-
istant porter. (This is Jean Go-
zaresque Yavghaboff.)

But the friend turns out to be a man of frightening force and re-
sources, seemingly an artful vagabond living on his sharp-
vits and mastery of bluff. For example, he scores away a Pe-

cizean police patrol by letting the men overhear him speak-

german. The police follow the fur-
ious man about, he casually locks them in a courthouse, leav-

ing the owner to face a ravenous dog and cat fight. He even ca-
s a cop a cop of a cop, is charged by the 

-4 Bags Full-, with Jean Go-
zaresque, Jeanette Batt and Louis de Funes. A French film

directed by Claude Autant-

-Lara, and written by Jean Autan-

-Lara and Pierre Bost, based on

-the novel, "La Traverse de Paris," by Marcel Ayme. At the Trans-

-Lux 52nd St. Running time: 84 minutes.

Ry. The man finally reveals him-
self as a famous artist, out on a
dangerous adventure that di-

ately penalized the pairs but the pair the Nazi effici-

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stitch picture.

Allies to the Rescue. Under ordinary circumstances, the floor could have withstood him in a Nazi prison but this is too jolly a picture to be treated so harfly. The Al-

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The hysterical temper and force of Bouvri and Jean Go-
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