



## Folketorystelser i Provence.

Landboernes Tyrefægtning. Interessant Naturoptagelse.

*Det skønne Provence* er Franskmændenes Kælenavn til denne sydøstlige Provins, som indeslutter de tre Departementer Basses Alpes, Var og Bouche de Rhone. Provences' Historie er meget interessant og lader sig følge helt ned til Romertiden. I Aar 122 erobrede Romerne Provence, og i Folkevandringens Tid var det besat af Germanerne.

Fra denne æventyrlige Tid har Indbyggerne i Provence bevaret mange Ejendommeligheder i Sæder og Skikke. Racen er også forskellig fra de egentlige Franskmænd, mere rig paa Modsætninger, muntrere og lettere.

Blandt de Skikke, som er bevaret gennem Tiderne, er Tyrekampene den mærkeligste. Den afholdes hvert Aar saaledes som vort Billede i Dag viser den.

Enhver har Lov at deltage, og Formalet er ikke at dræbe Tyren, men at fratauge den en Kokarde, som er fæstet imellem dens Horn. Helt let er det ikke, thi Tyren er først tirret indtil Galskab.

Bønderkarlene udfolder i denne Kamp en utrolig Behændighed og sjældent lykkes det en Tyr at bære sin Kokarde bort fra Arenaen.

## Perlehalsbaandet.

Den tabte Kærlighedsgave. Dansk Skuespil i 1 Akt.

I Hovedrollerne: Fru Fritz Petersen, Frk. Alma Hindring, Hr.

Chr. Schröder, Hr. Frans Skandrup.

Der er Bal hos Skomagermester Lind.

I et af Kabinetterne sidder Datteren i Huset, Frk. Elna, med sin Forlovede, Fuldmægtig Carlsen, og dennes Ven, Korrespondent Jean Englund med sin Kæreste, Frk. Lise Torp. Dansen begynder, og den gamle Skomagermester purrer Parrene ud paa Gulvet. Fuldmægtig Carlsen inklinerer for sin Vens Forlovede, medens Jean Englund danser ud med Frk. Elna Lind.

Under Dansen går Elnas Skobaand op og hun retirerer ind i et Sidekabinet, hvor Jean knæler for at binde det i Sløjfe. I

denne Situation overraskes de af Carl og Lise, som hver for sig føler sig pinlig berørt.

Følgen af denne lille Begivenhed bliver, at alle fire skilles i Vrede. Allerede næste Dag skinner dog Forsoningens Sol. Carl forærer Elna et dejligt Perlehalsbaand, medens Lise blødgør Jean med en pragtfuld Blomsterbuluet. Uheldet vil imidlertid, at Elna taber sit Halsbaand, og at Jean finder det.

Hvad er da naturligere, end at Elna sender Jean et Par Blomster til Tak, og at Jean høflighedsvis ikke undlader at gøre Gengæld!

Imidlertid opdager han, at han ikke har en Øre paa sig. Hvad gør man ikke i en snæver Vending — han sender Elna de Blomster, Lise netop har forærret ham. —

Der opstaar som Følge heraf de forfærdeligste Forvekslinger, der dog til Slut udredes, saaledes at Kærlighedens Lænker atter lægges paa dem, der med Rette bør bære dem.

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Følgen af denne tilfældige lille Begivenhed bliver, at alle fire skilles i Vrede. Allerede næste Dag skinner dog Forsoningens Sol. Carl forører Elna et dejligt Perlehalsbaand, medens Lise blædgør Jean med en pragtfuld Blomsterbuket. Uheldet vil imidlertid, at Elna skal tage sit Halsbaand, og at Jean skal finde det. Hvad er da naturligere, end at Elna sender Jean et Par Blomster til Tak, og Jean vil dog høflighedsvis ikke undlade at gøre Gengæld. Imidlertid opdager han, at han ikke har en Øre paa sig. Hvorledes klarer han sig vel i en snæver Vending? Han sender Elna de Blomster, Lise netop har foræret ham.

Der opstaar som Følge heraf de forfærdeligste Forvekslinger, der dog til Slut finder deres Udredning og tilfredsstilende Forklaring, saaledes at Kærlighedens Lænker kan knyttes mellem dem, der med Rette hører sammen.

### Das Perlenhalsband.

Der Familienball beim reichen Schuster Lind hat etwas Ange-  
nehmes, nämlich die hübsche Schustertochter Elna, die mit dem  
flotten Carl Carlsen verlobt ist. Man spielt die vertauschte Braut,  
wie das bei Familienbällen so üblich ist, und Elna tanzt mit Jean  
Englund, dessen Braut Lise Torp jedoch mit Carl Carlsen.

Der reizenden Elna löst sich das Schuhband und der galante  
Jean knotet es ihr wieder, was von Seiten Carls und Lises argwö-  
nisch beobachtet wird. Der Zufall spielt oft sonderbar und so  
darf noch am selben Abend Carl Lises Taille zuknöpfen, wodurch nun  
seitens Jean und Elna Streit entsteht. Nur mit Mühe kann Papa Lind  
die erhitzten Gemüter beruhigen und eine Versöhnung herbeiführen.

Am nächsten Morgen setzt sich das Doppeltspiel fort, indem  
Elna verstimmt ist und erst durch ein kostbares Perlenhalsband  
von der Liebe ihres Carl überzeugt wird. Jeans Verstimmung vermag  
bereits ein Blumenstrauß Lises zu verscheuchen. Als Jean achtlos  
die Strasse entlang schlendert findet er ein kostbares Perlenhals-  
band, bringt es auf Polizei, auf der es kaum eine halbe Stunde  
später Elna, die Verliererin, abholt und dem Finder einige Wun-  
derschöne Astern nebst einen Dankbrief schickt, den Jean sofort  
beantwortet, aber der Dankbrief wird von Lise, die Antwort von  
Carl gelesen und die Eifersucht ist beiderseits wieder da, stärker  
noch als am vergangenen Abend.

In Schuster Linds Wohnung platzen die vier aufeinander und  
der biedere Alte muss die ganze Kraft seiner Menschengüte und sei-  
ner starken Arme aufbieten, um eine erneute und endgültige Aus-  
söhnung zustande zu bringen, die ein gemütliches beisammensein be-  
siegelt.

## LE COLLIER DE PERLES .

Il y a bal chez le maître cordonnier Guislain. Dans un des cabinets est la fille de la maison Mlle Emilie avec son fiancé Charles Legrand et l'ami de celui-ci le commis Jean Ebelin avec sa fiancée Mlle Elisa Dujardin.

Le bal commence, et le vieux cordonnier engage les couples à danser. Le jeune Charles Legrand invite la fiancée de son ami, pendant que Jean Ebelin danse avec Mlle Emilie Guislain. Pendant la danse le cordon du soulier d'Emilio se dénoue. Elle se retire dans une petite pièce séparée, où Jean s'agenouille devant elle pour refaire le noeuds. Dans cette situation ils sont découverts par Charles et Elisa qui se trouvent péniblement affectés. La suite de ce petit événement est que tous les quatre se séparent en colère. Cependant déjà le lendemain le pardon a lieu. Charles fait présent à Emilie d'un charmant collier de perles, tandis que Elisa attendrit Jean par un magnifique bouquet. Cependant, le malheur veut qu'Emilie perd son collier, et que Jean le trouve. Quoi de plus naturel qu'Emilie envoie à Jean quelques fleurs pour le remercier, et Jean veut donc se montrer aussi aimable. Cependant il découvre qu'il n'a pas une "üre" sur lui . Que faire? Il envoie à Emilie les fleurs qu'Elisa vient justement de lui offrir. Il suit les plus terribles quiproqués qui cependant se terminent à la satisfaction générale en réunissant ceux qui sont destinés l'un à l'autre.



## For the Sake of a Man. A DOMESTIC DRAMA OF STRONG QUALITY

"FOR THE SAKE OF A MAN" is a fine title of a fine film. It is a domestic drama, and the fact that Miss Betty Nansen fills the chief role is an assurance that it is presented in a way which reveals the story to its best advantage. It has many powerful scenes, and its interest is well maintained throughout.

Franz Kettner, an actor, is the man in the case. He is more popular on account of his good looks than for any accomplishments as an actor, and it is his good looks which captivate the Countess Cora von Smettan. So deeply is she fascinated that on the occasion of a garden party she presents, on an *al fresco* stage, a Spanish idyll which she has written, and in which she enacts the part of the dark-eyed girl who submits to be caressed by the troubadour who serenades her. Kettner, smitten by the Countess, accedes to her request to play the part of the troubadour, and the realism of the love passages in the idyll is all the more accentuated because they spring from mutual affection. The Count, always jealous of his wife, is beside himself with rage when he witnesses the performance, and when it is over he escorts his wife back to the privacy of his own home, and not only upbraids her, but throws her violently from him. As soon as the Count returns to the party, making excuses that his wife is indisposed, she, incensed at his suspicions and brutality, makes up her mind to leave him. Her decision is promptly followed by action, and together with a faithful maid, she proceeds to a hotel in another part of the city. Here, to prevent the disclosure of her identity, she passes under an assumed name as an actress, and in order to further her association with Kettner, she secures an engagement to appear with him in a play. The affection Kettner entertains for her is so obvious that it raises the jealousy of his *fiancee*, Marie Wallis, who concocts a scheme by which she believes she can win back Kettner to her. She writes to the Count to the effect that she believes that if the Countess's stage *debut* is a success, it may mean her return to him. The *debut* is a success—a fact largely due to the management of the Count to ensure such an issue. The Countess is subsequently honoured by everyone engaged in the performance—except Kettner. He is bitterly chagrined that the reception given the Countess has been far more enthusiastic than his own, and in his sulkiness he resolutely ignores the woman who has given up so much to be in his company. When Marie Wallis comes to him, commiserating him over his eclipse by the *debutante*, and explaining that the success she has achieved has been purchased through Marie's subterfuge, the rupture in their engagement is quickly healed. The Countess, meantime, is despondent over Kettner's attitude. Her infatuation for him has led her to give up home and happiness, and now she is

apparently deserted. She goes to him to ascertain the reason for his change of feeling, but seeing him return to his chambers in company with Marie, the truth is forced in upon her that she is nothing to him. The bitterness of her sacrifice induces her to despair, but the thought of the loyal maid who has given up everything for her welfare checks the Countess when she contemplates the ending of her troubles by means of the river. She returns to her hotel, and in a moment of pique declines to continue her engagement at the theatre. Soon her resources dwindle and she is reduced to poverty. Too proud to seek assistance from her husband, she is finally habited in a miserable garret, where she is slowly starving, and not only has to submit to the jeers of the neighbours who have learned of her fall, but is threatened with expulsion from her room because of her arrears of rent. At this juncture Col. von Reiss calls upon her, hopeful that her predicament will lead her to agree to sharing his home, but she rejects his offer with cold disdain. In revenge the Colonel informs the Count that his wife is living in luxury, and that she professes no interest in the welfare of the Count. While the Colonel is enlarging on these falsehoods, the Countess's maid, unknown to her mistress, calls upon the Count. She pleads for help, and after the Colonel has been summarily dismissed from the Count's residence, following his exposure, the Count accompanies the maid back to the poverty-stricken place in which his wife is despairingly waiting the next kick of fate. His heart is deeply touched by what he sees, and as he takes her back to the home which she has spurned for the sake of a worthless man, we feel that the bitter lesson she has learned will long be remembered, although the future may hold many of the joys she knew before Kettner came into her life.

RELEASED Dec. 15th.

LENGTH 2930 ft.

Code Word : CORA. PRICE 4d. per ft. plus toning.

## Another Necklace Case.

AT a family party, Tom Price and Jack Engberg dance with each other's *fiancees*, Ellen Lind and Lise Thorp respectively. These are a misunderstanding, and all four are involved in a jealous bickering. Tom manages to conciliate Ellen with the bribe of a pearl necklace, and Lise puts things straight with Jack by the medium of a few favourite flowers. The pearl necklace is lost, and as chance would have it, it is found by Jack, and recovered by Ellen through the police. A letter from Ellen to Jack, intimating the return of the necklace gives rise to further misunderstandings and the four young people are embroiled in such jealous wrangling, that serious results might have followed had not Ellen's father put his foot down firmly and straightened matters.

RELEASED Dec. 15th.

LENGTH 1007 ft.

PRICE 4d. per foot. plus toning.