

M E D B E J L E R E N S H Æ V N

Karl Hansen er kun Søn af fattige Husmandsfolk, men en rask og dygtig Karl er han og dertil rank og køn at se til. Hans Husbond, Storbonden Kresten Laust, forstaar fuldt ud at værdsætte ham som Arbejdskraft, men da han en Dag opdager, at Datteren Karen og Karl nærer andre Følelser for hinanden end dem, der, efter Lausts Mening, bør herske mellem en fattig Tjenestekarl og en Gaardmandsdatter, jager han straks Karl paa Porten, rasende som han er over at Karen har afslaaet et Frieri fra den stenrige Nabo Lars Madsen, Kresten Laust staar nemlig paa temmelig svage Fødder og han havde derfor haft god Brug for Madsens Penge og saa skal saadan en Husmandsdræng komme og stille sig i Vejen. Laust raser og Lars Madsen raser og Lars sværger Hævn for denne Forsmædelse. Karen er fortvivlet og Karl Hansen er tung om Hjertet. Som et Varsel om at alt dog sikkert vil vende sig til det bedste kommer Meddelelsen til Karl om, at han har vundet den store Gevinst i Lotteriet. Natten kommer og breder sit skærmende Mørke over al denne Elendighed. Da kommer to Landstrygere listende og søger Ly oppe paa Lausts Loft. Kort efter sniger Lars Madsen sig derpå op og sætter Ild paa Bygningen, vel vidende, at Lausts elendige Pengeforhold nok skal vælte Mistanken for Ildspaaættelse over ham. Og ganske rigtig, ved det paafølgende Brandforhør synes alt at samle sig mod Laust. Heldigvis har de to Vagabonder jo været hemmelige Vidner til Lars Madsens skumle Gærning og deres Udsagn falder ham, da santidig Karl Hansen fra at være en fattig Tjenestekarl er bleven forvandlet til Kapitalist - ender alt i Fryd og Glæde.

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R O M

Rom, "den evige Stad", er jo nu kun en Skygge af sig selv som By betragtet, men takket være sine mange herlige Minder fra den Tid, da hele Verden styredes herfra, har den endnu sin store og uomtvistelige kulturelle Betydning. Fra Banegaarden kommer vi forbi Castel St. Angelo og den spanske Trappe til Piazza del Popolo, videre forbi Maria Maggiore til den moderne Piazza Victor Emanuel. Med den Andagt som griber os alle foran det store og skønne, det mægtige og imponerende staar vi foran Peterskirken, der ikke alene griber ved sin mægtige Storhed, men ogsaa, takket være de herlige Værker som Kunstens Mestres med ødsel Haand har smykket den med, vil bevare sin Magt over os. Over Piazza Colonna, forbi Fontæne Trevi, det mægtige Colosseum og Konstantinsbuen kommer vi til selve Forum Romanum, den Plet, hvorfra i gamle Tider hele den da kendte Verden regeredes og stille bøjer vi os for den jærnhaarde Lov om altings Forkrænkelse, selv det største, det mægtigste skal falde - før eller senere.

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NORDISK FILMS-KOMPAGNI KOPENHAGEN

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NEW YORK. MOSCOU.

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Friedrichstrasse 23, 1.

Telegram-Adr.: „Nordfilm“.

Telephon Amt IV 10191.



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T H E H A P P Y S H O E M A K E R

A comic in the well-known Nordisk style, full of boisterous fun. The plot turns on the misadventures that befall two young people who have arranged to go together to a fancy dress ball.

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C A U G H T I N H I S O W N N E T

A pretty farmyard scene opens this subject. The farmer's daughter has two admirers—one a farm labourer, and the other a young fellow in a good position. The farmer is behind with his rent, and the rich young lover offers to get him out of his difficulty if he will give him his daughter's hand in marriage. The father consents, but the girl soon shows that she will not, and flies off to her true love. The father then discharges the young labourer. The rejected suitor, in anger, enters the farmer's barns, and sets fire to the straw, intending to revenge himself in this wicked fashion upon the girl who slighted him, the action is observed by two tramps. Suspicion falls on the farmer, but the tramps point out the real wrongdoer, who is hauled off to prison. The young labourer wins a large lottery prize, clears the farmer of debt, and marries his daughter.

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R O M E

Ancient and modern Rome are interestingly combined in this film, and one is obliged to admit that the newer portions of the city are not laid out on the magnificent scale of the old. The modern are narrow and those buildings which have some claim to dignity cannot be seen to advantage. The old city, however, has only increased in splendour with the passage of time, and such sights as the Forum and the Colosseum fill us with admiration for the beautiful work of which ancient Rome contains so many examples.

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DIE RACHE DES NEBENBUHLERS

Die Eltern Karl Hansens sind nur arme Leute, aber er ist ein ebenso sympathischer wie geschickter Arbeiter, der überall gern gesehen ist. Der Bauer Jörnson, bei dem er dient, hat eine ebenso hübsche wie tüchtige Tochter. Dies veranlasst einen reichen Nachbar, sich um ihre Hand zu bewerben. Sie lehnt ihn jedoch ab, weil sie den jungen Knecht liebt. Da der Vater viel lieber den reichen Nachbar als Schwiegersohn gesehen hätte, jagt er Karl Hansen zornig fort. Aber auch der Nachbar fühlt sich beleidigt und schwört, sich zu rächen. Am gleichen Tage, an welchem seinen Dienst verlassen soll, erhält er die Nachricht, dass auf das Lotterielos, welches er spielt, der Hauptgewinn gezogen worden ist.

Es ist Nacht! Zwei Landstreicher, die kein Nachtlager haben, schleichen sich auf den Kornboden hinauf, um dort zu schlafen. Einige Minuten kommt der reiche abgewiesene Bewerber. Er will sich an seinem Nachbar rächen, weil seine Werbung nicht angenommen worden ist, und zündet das Getreide an, wohl wissend, dass der Verdacht zuerst auf den Besitzer fallen wird, weil seine Geldverhältnisse schlecht stehen. Und seine Vermutung erweist sich als richtig. Vor Gericht sammeln sich die Schuldbeweise derart, dass der arme Bauer keine Rettung mehr sieht. In diesem kritischen Moment bringt man die Landstreicher, die durch die Schandtät des Brandstifters um ihr Nachtlager gekommen sind, und entlarven den reichen Nachbar als den Täter. Da nun Karl Hansen reich geworden, und auch ein zuverlässiger und tüchtiger Mensch ist, findet alle Sorge des Bauern und aller Kummer der Liebenden mit einem Male ein Ende. Denn der Vater des Mädchens gibt jetzt nur zu gern seine Einwilligung zur Vereinigung der jungen Leute.

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NORDISK FILMS Co.

18 Cecil Court, Charing Cross Road, W.C.

Released Wednesday, January 21st, 1911.

THE STOLEN LEGACY.

A detective story containing many excellent features and dramatic incidents. Sherlock Holmes in this film is in make-up a lifelike presentment of Conan Doyle's famous character. A Count, who feels that his end is near, makes a will in favour of his wife, and it is deposited in a safe. The noted criminal, "Dr." Morse, is masquerading as the Count's medical attendant, and determines to get possession of the will. He therefore takes a wax impression of the keyhole of the safe, sending the skeleton key to a woman accomplice who is nursing the Count. When the Count's death occurs, the nurse quickly secures the will and hands it to "Dr." Morse when he arrives in response to an urgent message. The loss of the will is soon discovered, and Sherlock Holmes is consulted. He observes an emissary of "Dr. Morse's" outside his chambers, so gets a friend to go out dressed as himself (Holmes), thus throwing the watcher off the scent. The Countess meanwhile dries away in her carriage; she is pursued in a motor car by Morse and his confederates, kidnapped after a valiant defence, by her coachman, and taken to a lonely cottage. Here she is bound and placed in charge of a horrible little hunchback, whom Morse tells to kill her on the stroke of midnight unless other instructions are received. Then Morse goes to Sherlock Holmes's chambers, and makes a forcible entry. Holmes is there and holds him up. Morse laughs, and says if he is not back at the cottage in half an hour the Countess will be killed. So Holmes lets him go, and accompanied him. A trap to kill him fails, and the Countess is saved from death. Morse escapes by throwing pepper in two police constable's eyes, but is captured eventually through going, out of bravado, to Holmes's rooms.

Length 984 Feet.

THE HAPPY SHOEMAKER.

A comic in the well-known Nordisk style, full of boisterous fun. The plot turns on the misadventures that befall two young people who have arranged to go together to a fancy dress ball.

Length 538 Feet.

Released Saturday, January 25th, 1911.

CAUGHT IN HIS OWN NET.

A pretty farmyard scene opens this subject. The farmer's daughter has two admirers—one a farm labourer, and the other a young fellow in a good position. The farmer is behind with his rent, and the rich young lover offers to get him out of his difficulty if he will give him his daughter's hand in marriage. The father consents, but the girl soon shows that she will not, and flies off to her true love. The father then discharges the young labourer. The rejected suitor, in anger, enters the farmer's barns, and sets fire to the straw, intending to revenge himself in this wicked fashion upon the girl who slighted him. The action is observed by two tramps. Suspicion falls on the farmer, but the tramps point out the real wrongdoer, who is hauled off to prison. The young labourer wins a large lottery prize, clears the farmer of debt, and marries his daughter.

Length 1092 Feet.

ROME.

Ancient and modern Rome are interestingly combined in this film, and one is obliged to admit that the newer portions of the city are not laid out on the magnificent scale of the old. The modern are narrow, and those buildings which have some claim to dignity cannot be seen to advantage. The old city, however, has only increased in splendour with the passage of time, and such sights as the Forum and the Colosseum fill us with admiration for the beautiful work of which ancient Rome contains so many examples.

Length Feet.