

DET DANSKE FILMINSTITUTS BIBLIOTEK

DOBBELTGÆNGEREN

**PROGRAMMER
CREDITS MM.**

: A YANKEE CATCH :

The proof of the pudding——. We most emphatically state that "A Yankee Catch" is the comedy of the week. We further state that of all the comedies we have ever released, "A Yankee Catch" is one of the best, if not the best. But we do not expect you to believe it. Seeing is believing. We therefore invite you to see "A Yankee Catch," then you will be able to judge for yourself.



THE STORY.

Mr. and Mrs. Johnson receive a letter from their friend Anderson, an American. "I landed this morning," he says, "and hope to be with you to-night." A photograph is enclosed of the prospective visitor. Mrs. Johnson, evidently head of the house, frames the photograph and hastens to make preparations for the guest. Mr. Johnson and his daughter, Alice, are none too pleased with the prospect of the American's visit, but under the eagle eye of Mrs. Johnson are unable to express any opinion on the matter.

A moment later Mark, a journalist, arrives. Alice and her father extend a cordial greeting, but Mrs. Johnson is barely civil. The newcomer is acquainted with the fact that Anderson is expected shortly. Seeing in this the death-blow to his hopes of ever wedding Alice, he is visibly downcast.

An hour later the Johnsons set out to meet their friend. Mark is struck with an idea. He despatches a wire to his friend, Lund, an actor, requesting him to come round to the Johnson's house with his make-up box. Another wire he sends to Anderson, care of the station master of one of the stations through which he will pass. He signs the telegram "Johnson," and requests the Yankee to wait for him at Yunction Station, some four or five miles away. Lund arrives, and at his friend's earnest request, proceeds to make up as the Yankee, having as a guide the photograph. The Johnsons in turn arrive at the station and after waiting for some three-quarters of an hour for the missing Yank, return home in disgust. Lund, *alias* Anderson, arrives a moment later. In accordance with his arrangements with Mark, he proceeds to make a general fool of himself. He wrings each of the Johnson's hand in turn, and makes straight for a bottle of whisky. He selects the most comfortable armchair, places his feet on the table, and proceeds to make short work of the liquor. Dead drunk, he endeavours to rise—pictures, ornaments and furniture all suffering in consequence. The Johnsons, terrified, implore Mark to eject the American. "No," he says, "you wanted him, you got him, and now you must keep him." But after a further ten minutes' parley, he reluctantly gives in, and with one great heave, flings his friend through the front door. In the meantime, Anderson, having exhausted his stock of patience, sets out for Johnson's house. He arrives at the precise moment when Lund is being thrown out. The two men meet. Anderson is surprised and Lund is convulsed with laughter. Mark is receiving the congratulations of the Johnsons when the real Anderson appears. With great presence of mind, the journalist exclaims, "He has come back," and with a whoop flings himself upon the unfortunate man. Anderson runs for his life, and Mark is left victor of the field.

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Released December 29th.
Approx. Length 941 feet.
Code Word "Catch."
Price 4d. per foot (plus Toning).

Olive's memory. In the arms of a fireman she is carried into the open, where Bonn, under the impression that Olive is his *fiancee*, conveys the still unconscious girl to his apartments. Helmuth is told that his wife is dead. Maddened with grief, he returns to acquaint Mrs. Berg with the news. The old lady refuses to believe it, declaring that one day Olive will return. Meanwhile, Bonn, realising that Olive's mind is unhinged, sees that she is installed in a home.

Three months later a child is born to Olive, who gradually recovers her reason. One night the poor girl determines upon a bold move. She secures a sleeping draught and doctors her guardian's tea during the woman's absence. So, in the dead of night, with her child clasped tightly to her breast, she makes her escape. For several hours she wanders on, then as the morning breaks, sinks exhausted by the roadside.

Now comes the long arm of coincidence. Olive is found by the pedlar who was introduced at the opening of the story. He recognises the locket which she still wears about her neck, and suddenly bethinks himself of the tune that he played to the lovers in the garden. Again he plays it, but Olive does not remember. The pedlar determines to escort Olive home. Progress is very slow, for the poor girl's energy is nearly spent. Ever and anon, he stops and plays again the tune—Grandma's favorite tune—and Olive seems at length to understand. Night comes on and Olive sinks exhausted to the ground. The scene changes. Mrs. Berg is fast asleep; she dreams, and sees Olive and the pedlar wildly calling for help. She awakens with a start and, convinced that her grandchild is not far away, prevails upon Helmuth to make a search. Suddenly he hears a cry. Hastening forward, he comes upon Olive and her faithful friend. Gathering up his wife in his arms, he carries her into the house. A few moments of suspense and Olive opens her eyes. The sight of her grandmother's face, wet with tears, completely restores her memory. With a cry of joy she is clasped to her husband's breast. Who can describe the happiness that reigned that night?

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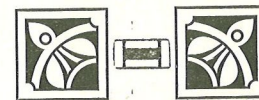


Released December 29th,

Approx. Length 2572 feet.

Code Word "Need."

Price 4d. per foot (plus Toning).



Amerikaneren.

Fabrikant Jochumsens myndige Ægtehalvdel har bestemt, at hendes Nevø, Farmeren Anderson, som i 7 Aar har opholdt sig i Amerika, skal giftes med deres Datter Alice. Fabrikantens Nevø, Journalist Mørck er meget forelsket i Alice og hun i ham, men Fruen sætter sig fuldkomment ud over det og negligerer ganske den skikkelige Fabrikants Ønsker om at se Mørck og Alice som et lykkeligt Par.

Familien faar telegrafisk Meddelelse om, at den skævnesede Farmer er ankommen til Esbjerg fra Amerika, og at han i Løbet af nogle Timer vil være i København. Alice er fortvivlet, og Jochumsen ser ingen Udvej. Da faar Mørck den geniale Ide ved Hjælp af et Telegram at lokke Amerikaneren ud af Toget i Roskilde og tilkalde Assistance hos sin Ven, den talentfulde men ikke helt ædruelige Skuespiller Lundgren.

Medens Amerikaneren forgæves venter paa Roskilde Jærnbanestation, maskerer Lundgren sig som ham efter et Fotografi, og da Familien Jochumsen kommer tilbage fra Stationen - uden Amerikaneren, præsenterer Mørck den halvfulde Skuespiller som den hjemvendte Anderson. Skuespilleren opfører sig som et sindssygt Menneske, og da den rigtige Amerikaner endelig afriverer, faar han en meget ublid Modtagelse. Han vises Døren, og Mørck høster Lønningen for sin Opfindsomhed, han faar Alice.

Amerikareren.

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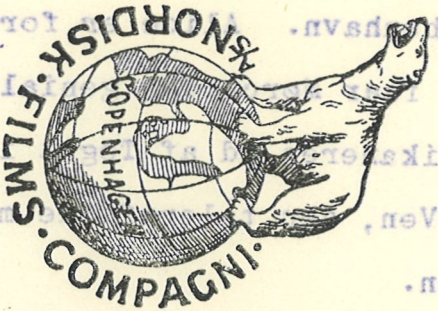
ligt Par.

A/S NORDISK

FILMS-KOMPAGNI

COPENHAGEN

BERLIN LONDON NEW YORK PARIS WIEN.
BUDAPEST MOSCOU BARCELONA SOFIA.



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DER AMERIKANER.

Die gewandte Frau des Fabrikanten Jokumsen hat sich in den Kopf gesetzt, dass der Farmer Anderson, der sich sieben Jahre lang in Amerika aufgehalten und ein grosses Vermögen erworben hat, ihre Tochter Alice heiraten soll. Der Schriftsteller Braun, der Neffe des Fabrikanten, liebt Alice und hat ihre Gegenliebe gewonnen, aber darüber setzt sich deren Mutter ganz ruhig hinweg, ohne Rücksicht auf ihren Gatten, der die Verbindung der Liebenden keinen Widerstand entgegensetzt.

Die Familie erhält telegraphisch die Nachricht, dass der Farmer von Amerika im Hafen von Esbjerg angekommen ist, und dass er in einigen Stunden in Kopenhagen sein wird. Alice ist verzweifelt, und Jokumsen sieht keinen Ausweg. Da kommt Braun auf die Idee den Amerikaner zu bewegen, schon in Roskilde, eine Station vor Kopenhagen, den Zug zu verlassen, um inzwischen mit seinem Freund, dem talentvollen, aber nicht immer ganz nüchternen Schauspieler Lund, eine List zur Ausführung bringen zu können.

Während der Amerikaner vergebens in Roskilde wartet, macht sich Lund nach einer Photographie so zurecht, dass er dem Amerikaner so ähnlich sieht wie ein Ei dem anderen. Als nun die Familie ohne den Amerikaner vom Kopenhagener Bahnhof zurückkehrt, wird der wieder einmal angeheiterte Schauspieler als der soeben angekommene Farmer Anderson aus Amerika vorgestellt. Der Schauspieler beträgt sich wie ein Wahnsinniger, und als schliesslich der echte Amerikaner eintrifft, wird er nicht besonders freundlich aufgenommen; ohne weiteres weist man ihm die Tür. Brauns List wird belohnt, er erhält Alicens Hand.

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FILMS-KOMPAGNI**

KOPENHAGEN

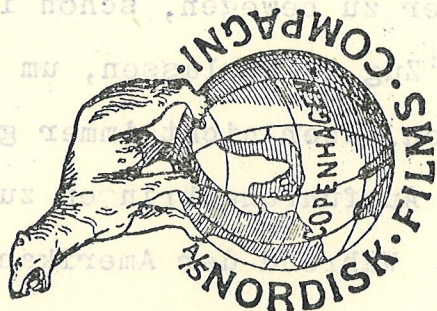
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NEW YORK. MOSCOU.**

BERLIN S. W. 48.

FRIEDRICHSTRASSE 13.

Telegram-Adr.: „Nordfilm“.

Telephon Amt IV 10191.



L'AMÉRICAIN.

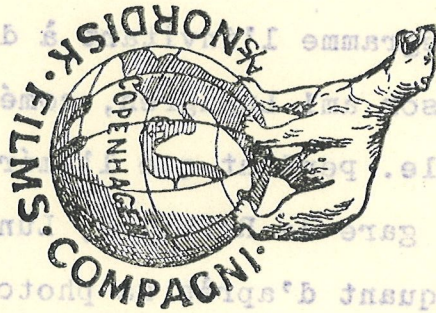
Madame Jansen est une femme de tête. Dans le ménage c'est elle qui porte la culotte, et son pauvre mari, le brave fabricant, n'a pas grand'chose à dire. Aussi n'ose-t-il faire que de fort timides objections quand Madame Jansen lui apprend qu'elle a décidé que son neveu Anderson, fermier américain, qui a demeuré en Amérique pendant sept années, *épousera leur fille Alice quoiqu'il eût préféré de beaucoup qu'elle épousât son neveu, le journaliste Morck, qui aime la jeune fille et en est aimé. Un jour la famille est informée par le télégraphe que le fermier est arrivé à Esbjerg, et que dans quelques heures il sera à Copenhague. Alice est désespérée. M. Jansen ne sait que faire. Alors Morck a la bonne idée d'envoyer à l'Américain un télégramme l'invitant à descendre à Roskilde. Ensuite il s'adresse à son ami Lundgren, comédien de grand talent, mais buveur incorrigible. pendant que l'Américain fait le pied de grue sur le quai de la gare de Roskilde, Lundgren s'efforce de prendre sa figure en se masquant d'après sa photographie. Quand les Jansen reviennent de la gare où ils ont vainement cherché l'Américain, Morck leur présente l'acteur à moitié ivre, en leur faisant croire que c'est lui. Le prétendu Américain se démène comme un fou, et lorsque enfin le vrai Américain arrive, on lui fait un fort mauvais accueil, et le met à la porte, tandis que M. Morck touche le prix de son adresse: la main d'Alice.

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NORDISK FILMS.



In the Hour - of Need -

*Released December 29th, 1912.
Approx. Length - 2572 feet.*

A Yankee Catch

*Released December 29th, 1912.
Approx. Length - 941 feet.*

NORDISK FILMS COMPANY,

25 CECIL COURT, CHARING CROSS ROAD, LONDON, W.C.

'Phone—CITY, 1172.
'Grams—"Norfilcom."

THE COUNT'S DOUBLE.

Two gentleman burglars have found out, that the count has bought a diamond necklace as a present for his wife, and they are considering now which is the best way to steal it. One day, when the count is going out, they take a photograph of him, and taking this photo as a model, one of the burglars disguises himself in the exact image of the count. He now waits his opportunity, until the count has left town, and the burglar walks up to the house. He manages to deceive the servants through his appearance, enters the house, takes the diamonds and disappears. When the real count comes home and finds out the theft, he communicates at once with Sherlock Holmes. The latter arrives at the house, and after getting all the information he can, he is unable to find any clue except a cigarette end which has been left behind by the burglar. Although he does not attach much importance to it, he puts it in his pocket as it may be of some use. He keeps a watch on the house for some time, knowing that the burglars would come back again, and one day he happens to see a man, staring at the house for a few minutes throwing into the gutter at the same time a cigarette stump. The detective quickly picks it up and examines it, and he finds it is the same make of cigarette as the stump which the burglar left at the count's house. He follows the man, and notices the house which he enters, and Sherlock Holmes gets his boy to disguise as a paper boy, and he asks the boy to wait outside, while he enters the house. But the burglars, who find out who he is, overpower him, bind him hand and foot, place a small bomb next to his head, and leave him in the room. In the meantime, the boy waiting outside has been made suspicious through the long absence of his master, and he enters the house just in time to release his master from being blown to atoms. Now it means to catch the burglars who have gone a good way. As Sherlock Holmes is not able to catch the train, which the burglars have taken, he has to take a motor car and go at the fastest possible speed possible to the next station to try and get in front of the train. He arrives just in time to see the train steam into the station, and there is no difficulty in arresting the men, and in one of their pockets the stolen necklace is found.

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:: IN THE HOUR OF NEED. ::

FOREWORD.

The sudden cry of fire. Panic. The great Opera House filled with a seething mass of humanity. The air rent with the shrieks of the women, the roar of a thousand voices.

With never an inch of padding, played and staged in that vast strong manner for which the Nordisk Company are so justly famed, "In the Hour of Need" holds—nay, grips—the attention right until the end. The scene depicting the fire in the Opera House veritably beggars description.



THE STORY.

When the story opens, Major Helmuth, a tall, handsome young soldier, receives a letter from his sweetheart, Olive. The scene changes and we are introduced to Olive, who is living with her grandmother, Mrs. Berg, a dear old lady some eighty years of age.

One day Helmuth comes to see Olive. They meet in the sunlit garden and renew their protestations of love. A pedlar comes upon the scene, but Helmuth roughly orders him away. Womanlike, Olive demands to see his wares, and after some deliberation selects a small gold locket, which her lover gladly buys her. Emboldened by this, the pedlar plays the lovers a tune. "Why," exclaims Olive, "that is the song that grandmother used to sing." The pedlar leaves and Olive enters the house with her lover.

Later Helmuth and Olive are married and having taken leave of Mrs. Berg, set out to spend their honeymoon in Paris.

The Helmuths visit the Paris Opera House. As fate will have it they are given a box adjoining that of Count Bonn and his *fiancée*, La Belle Lizzy. Curiously enough, Olive bears a striking resemblance to Bonn's *fiancée*, and indeed, might well have passed for her twin sister. For some time all goes well, then suddenly there is a loud cry of fire. Consternation reigns supreme and a wild rush for the exits takes place. Dense clouds of smoke, the roar of flames, women shrieking hysterically, men fighting, cursing, shouting—the mob swaying as one man. So it comes about that in the terrible confusion, Olive becomes separated from her husband. La Belle Lizzy perishes in the flames. The horror of it all destroys

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