



THE FOUR HORSEMEN OF THE APOCALYPSE

METRO PICTURES CORPORATION
(1921)

DIRECTED BY REX INGRAM

Julio Desnoyers Rudolph Valentino
Marguerite Laurier Alice Terry
Madariaga Pomeroy Cannon
Marcelo Desnoyers Josef Swickard
Karl Von Hartrott Alan Hale
Doña Luisa Bridgetta Clark
Argensola Bowditch 'Smoke' Turner
Tchernoff Nigel de Brulier
Etienne Laurier John Sainpolis
Lt. Col Von Richthoffen Wallace Beery
Tango dancer Beatrice Dominguez



Scenario June Mathis
Novel by Vicente Blasco Ibañez
Photography John F. Seitz
Editor Grant Whytock
Supervising Art Director....
Amos Myers
Assistant Director Walter Mayo



A tinted print including one shot
in Prizma Color

Duration: 132 minutes plus interval
Projection speed: variable
Aperture: Special plate required

Score by Carl Davis (45 players)



LIVE CINEMA



THE FOUR HORSEMEN OF THE APOCALYPSE

The Four Horsemen was the film that made Valentino a star. Before it he subsisted on a diet of gangsters, seducers and lounge lizards, ideal training for the role of Julio Desnoyers. In an age of flawless heroes here was a new kind of leading man: the sleek, assured Latin lover. Ingram rehearsed Valentino for three days in the famous tango sequence. His impact on the audience was instantaneous. Few film entrances have been as compelling.

The film also brought Rex Ingram to prominence as a director and salvaged the fortunes of Metro which later became a pillar of Metro-Goldwyn-Mayer. Apart from Valentino the film's success was due to its subject matter. It was adapted from Vicente Blasco Ibañez's book, published in 1916. Ibañez had served as a neutral observer during the war and wrote unsparingly of its horrors. He was obsessively anti-German. His book was an international best-seller. On this basis the film was made with no star names – except Wallace Beery as a German officer.

The film takes us from the great plains of the New World, to the Louis XV salons of Paris. Nigel de Brulier's messianic soothsayer evokes the Apocalypse and heralds a change in the tempo of the film. The turmoil of war is upon us, with all the transience it brings. Paris is all heaving crowds and marching soldiers, the rural heartland of France ravaged by bombs. Peace is finally achieved on the fields of fallen soldiers: the Horsemen of the Apocalypse sated momentarily. The New York Times wrote: 'The execution of the citizens of Villeblanche is done in pure cinematography. In bringing the symbolic Four Horsemen into the photoplay, Mr Ingram has done his work with such a discerning sense of the unreal in reality that what might have been incongruous has become a pervading and leavening part of the picture.' It became one of the most successful of all silent films. This fully restored version reveals director Rex Ingram as a masterly painter in light as well as a sensitive story-teller.

Carl Davis' score for *The Four Horsemen* is based on Liszt's *Fantasia Sonata Après une Lecture du Danté*. This provides themes for forces of destruction and the enigmatic Stranger who foresees the desolation to come.