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**METRO**

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VICENTE BLASCO IBAÑEZ'

**THE FOUR  
HORSEMEN**  
of the **APOCALYPSE**

Directed by JUNE MATHIS  
Produced by REX INGRAM

Controlled by Loew, Inc.

# THE FOUR HORSEMEN OF THE APOCALYPSE

BY

VICENTE BLASCO IBANEZ

## A REX INGRAM PRODUCTION

ADAPTED BY  
JUNE MATHIS

DIRECTED BY  
REX INGRAM

ASSISTANT DIRECTOR  
WALTER MAYO

PHOTOGRAPHED BY  
JOHN SEITZ

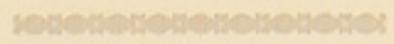


### CAST

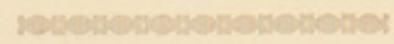
JULIO DESNOYERS . . . . .	RUDOLPH VALENTINO
MARGUERITE LAURIER . . . . .	ALICE TERRY
MADARIAGA, THE CENTAUR . . . . .	POMEROY CANNON
MARCELO DESNOYERS . . . . .	JOSEPH SWICKARD
CELENDONIO . . . . .	BRINSLEY SHAW
KARL VON HARTROTT . . . . .	ALAN HALE
DONA LUISA . . . . .	BRIDGETTA CLARK
ELENA . . . . .	MABLE VAN BUREN
ARGENSOLA . . . . .	BRODWITCH (SMOKE) TURNER
TCHERNOFF . . . . .	NIGEL DE BRULIER
LAURIER . . . . .	JOHN SAINPOLIS
SENATOR LACOUR . . . . .	MARK FENTON
CHICHI . . . . .	VIRGINIA WARWICK
RENE LACOUR . . . . .	DEREK GHENT
CAPT. VON HARTROTT . . . . .	STUART HOLMES
PROF. VON HARTROTT . . . . .	JEAN HERSHOLT
HEINRICK VON HARTROTT . . . . .	HENRY KLAUS
LODGEKEEPER . . . . .	EDWARD CONNELLY
LODGEKEEPER'S WIFE . . . . .	GEORGIA WOODTHORPE
GEORGETTE . . . . .	KATHLEEN KEY
LIEUT. COL. VON RICHTHOFFEN . . . . .	WALLACE BEERY
CAPT. D'AUBREY . . . . .	JACQUES D'AURAY
MAJOR BLUMHARDT . . . . .	CURT REHFELD
MADLLE. LUCETTE (THE MODEL) . . . . .	MADLLE. DOLOREZ
THE FRENCH BUTCHER . . . . .	"BULL" MONTANA
THE GERMAN WOMAN . . . . .	ISABEL KEITH
HER HUSBAND . . . . .	JACQUES LANOE
CONQUEST . . . . .	NOBLE JOHNSON
THE COUNT . . . . .	HARRY NORTHRUP
THE OLD NURSE . . . . .	MINNEHAHA
LIEUT. SCHNITZ . . . . .	ARTHUR HOYT
DANCER . . . . .	BEATRICE DOMINGUEZ

Bar Carbonell/1891

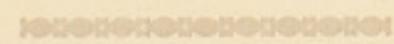
# METRO REALIZES "MILLION DOLLAR PRODUCTION" IN PICTURIZATION OF FAMOUS NOVEL BY IBANEZ



ALL RECORDS IN MOTION PICTURE-MAKING ECLIPSED BY "THE FOUR HORSEMEN OF THE APOCALYPSE," WHICH TOPS EVERY KNOWN WORK OF THE CAMERA IN COST AND NUMBER OF PERSONS AND ACCESSORIES EMPLOYED—125,000 TONS OF BUILDING MATERIAL GOES INTO MILES OF SETTINGS, 12,500 ACTORS APPEAR IN SCENES OF MASED ACTION AND FOURTEEN ASSISTANTS CO-OPERATE WITH REX INGRAM IN DIRECTION OF EPISODES



500,000 FEET OF RAW FILM EXPOSED DURING HALF YEAR OF LABOR



## STATISTICS REVEAL PRODUCTION MAGNITUDE OF "THE FOUR HORSEMEN OF THE APOCALYPSE"



"The Four Horsemen of the Apocalypse" realizes the producer's dream of the million dollar picture. The screen version of Vicente Blasco Ibanez's epochal novel took more than one year to complete. Upwards of 12,000 persons were engaged in the undertaking.

More than 125,000 tons of masonry, steel, lumber, furniture and shrubbery—in excess of the materials used in the Woolworth Building—were used in constructing the massive settings for the colossal spectacle.

An entire French village, capable of housing 6,000 souls, was put up, and then destroyed before the camera lens. Every house in this village was finished throughout, instead of being a "front."

A costume factory was erected on the Metro studio grounds for "dressing" the production.

An armory and two machine shops were incidentals of the other building operations.

More than 500,000 feet of raw film was exposed in the taking of the picture, which as shown on the screen does not exceed 12,000 feet.

Fourteen camera men were employed to "shoot" the big scenes from every angle, and Rex Ingram, the director, at times had fourteen directors assisting him.

It required weeks to weed out and assemble the completed scenes from the eighty-five miles of film exposed; the mere running of 500,000 feet of film through a projection machine at the rate of sixty feet a minute, consumed eighteen days of eight working hours each.

Field kitchens and a complete commissary organization were required to feed the army of 12,500 persons engaged on the production.

Several new mechanical devices for special photographic effects, for which patents have been issued, were used for the first time in taking the picture.

A complete telephone system was installed for the use of the director while handling some of the great scenes; he was in constant touch with his assistants, scattered on posts over several miles of terrain.

A collection of art treasures from galleries and private sources, valued beyond price, was used in dressing the handsome interior settings. The insurance alone on these art works was \$375,000.

The cast interpreting the roles in the most widely read book of all time, excepting the Bible, contains two dozen principal players who in other productions would be rated as stars.

# The Story:



Madariaga

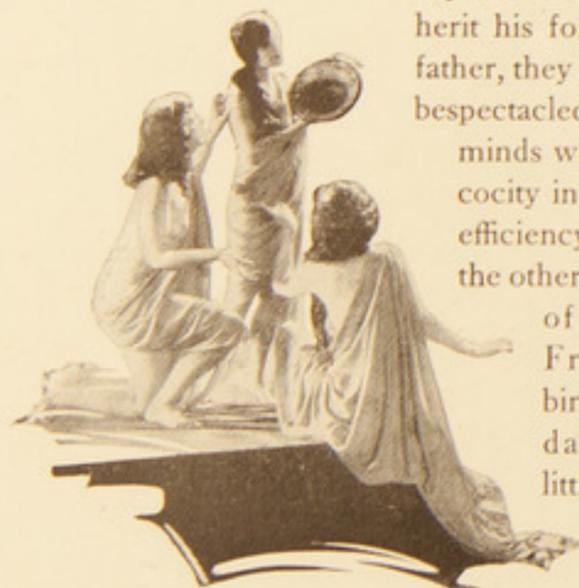
**M**ADARIAGA could gaze from his rancho across limitless stretches of waving grass to the farthest hilltop, gallop the long way to that hilltop and gaze again, and have surveyed only his own estate. He was one of the great landholders of the Argentine, baronial in his power over the many destinies of those who worked his possessions, fabulously wealthy, ruling his domain with a rough kindness and blunt justice.



*His adventures in the tango places might lead to a caress, or the cold sting of a stiletto*

And having wrested from the earth an emperor's riches, Madariaga became consumed with one big and simple longing: for a son to be his heir. But it went unsatisfied. His two children were girls, Luisa and Elena. This adverse stroke was followed a score of years later by another: Elena ran away with a German employed on the estate, a man her father did not like; nor would he choose

any one of Elena's boys to inherit his fortune. Like their father, they were tow-headed, bespectacled; their child-minds were forced to precocity in the hot-house of efficiency. So when Luisa, the other daughter, the wife of Desnoyers, a Frenchman, gave birth to a handsome, dark-eyed, manly little boy, Madariaga's exultation ran amuck.



He gave to Julio, this dashing youngster, all he had missed in his youth: much money and more freedom; and he gave him also to understand that the measureless plantations some day would be Julio's. The grandson took well to it. He became a celebrity in the Argentinian tango places, where adventure may mean the soft caress of a warm cheek or the cold sting of a stiletto. His lithe

strength and grace got him known as the best dancer in

the cafes; his courage and handiness in a fight protected him in the brawls born of jealousy.

What would have been the boy's end had not Madariaga suddenly died is not easily conjectured. It came as abruptly as a blow from behind. The old man, investigation proved, left no will. The money thus was divided between the two families; and like homing pigeons, Desnoyers and his German brother-in-law by marriage, sought their fatherlands.

**I**N France, Julio's father bought a flashy house in Paris and a chateau in the drowsing valley of the Marne, furnished them with a prodigal lavishness: the walls almost literally were papered with art treasures and atrocities.

Once the transmigration was past, Julio settled back into much the same life he had lead in South America. True, he took a studio and played at painting; but his best work was done at night, when he set heartily to painting Paris very red indeed. He was not quite thoughtless, however. His goodness of heart prompted his sharing his luxurious quarters with a penurious Spaniard, Argensola; and his mind was sufficiently mature to entertain with interest, if not with sympathy, the sombre philosophy of Tcherno-noff, a Russian who lived above him.

Youth must find love, and Chichi and Julio were no exceptions to this rule. Their discoveries were of different sorts, however: Chichi's a boy-and-girl romance with Rene, a young Frenchman who adored her with an almost pathetic intensity; whereas Julio's was with Marguerite Laurier, the wife of a friend of his father's.



*Like their father, they were tow-headed, bespectacled, artificially precocious*



*He took a luxurious studio in Paris and played at being an artist*

# the Century's Greatest

*Chichi's romance with Rene was a boy-and-girl affair*



An unhappy victim of a marriage arranged in the Continental fashion, Marguerite's was no unusual dilemma. She actively disliked her husband; and when a woman is in that situation and there is nearby a younger

man, especially one with the graces and the satyr-like fervor of Julio, the outcome is inevitable. They danced together a great deal in restaurants, for Paris was then tango-mad. She came to his studio many times—one too many in fact, for at last Laurier surprised the two lovers.

WAR, like gigantic shears, snipped both Chichi's and Julio's affairs. Rene was called to his regiment; and Laurier too—the latter demand preventing a duel between him and Julio.

It did more: it removed to the front, to stem the onrushing hordes in field gray all of Julio's irresponsible boulevard companions, except the women, and their hearts somehow had changed. He sat very much alone in his studio, for Marguerite had left Paris for Lourdes, where her husband was wounded. Her duty to him she put before her love for Julio. And so he sat, a spendthrift and rounder without opportunity to practice his revelry, and listened a great deal to Tchernoff, who all the time had been prophesying that the Four Horsemen of the Apocalypse soon would ride madly over the earth; the four horsemen: War and Conquest and Famine and Death. Julio shuddered at it, and wished Marguerite would write.

But she did not and so Julio went to her. What he saw of war there and the impassioned patriotism of his father, whose estates had been ravaged, led him to enlist, though

*But Julio's best work was done at night, painting Paris very red indeed*



he need not have, for he was not French. He rose rapidly from common soldier to lieutenant; his dashing disregard of danger won him, too, the Croix de Guerre. He seemed immune to injury. In the second battle of the Marne, when

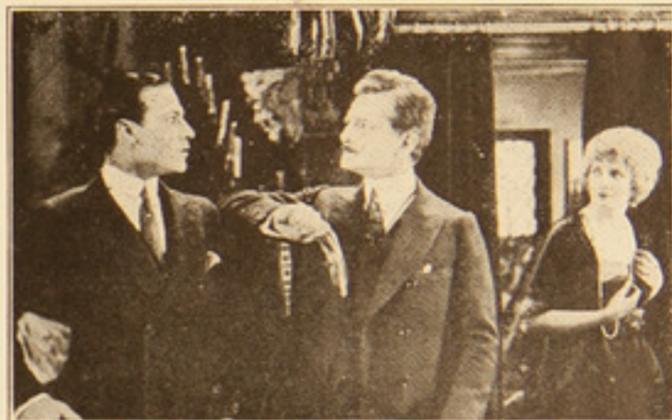


*A loveless marriage, another man to dance with her and sympathize—and then discovery*



his mother and Chichi were at Biarritz on the seashore, Julio met on the battlefield his German cousin. They fought, and as they strained in deadly combat, a high-

explosive shell plunged near and puffed out their lives. To Desnoyers and to Marguerite the disappearance of Julio never was explained, other than by conjecture.



YET in Marguerite the spirit of Julio's love persisted. It steeled her to go through with her loveless life as Laurier's wife. He was blind from his wounds; and for Marguerite it was better so. He could not see the look in her eyes.

She felt that it was her share to carry on with the burden of duty to a husband she could never love, as Julio had gone forth to battle for a country that never, in spite of its tragic plight, could be so near to him as his own.

After peace came Desnoyers and Tchernoff visited the spot where Julio had given up his life. It was desolate, but there was no fighting now.

"The angel of peace," said Desnoyers, "has driven off the Four Horsemen."

Tchernoff shook his head. "For a time," he admitted, "but they will ride again." And he quoted:

*"And power was given to them over the fourth part of the earth, to kill with sword, and with hunger, and with the beasts of the earth."*



# History of the Making of



Rex Ingram giving his hard looking clan of warlike brigands an outline of what they will have to do to live up to their costumes in the next episode to be filmed.

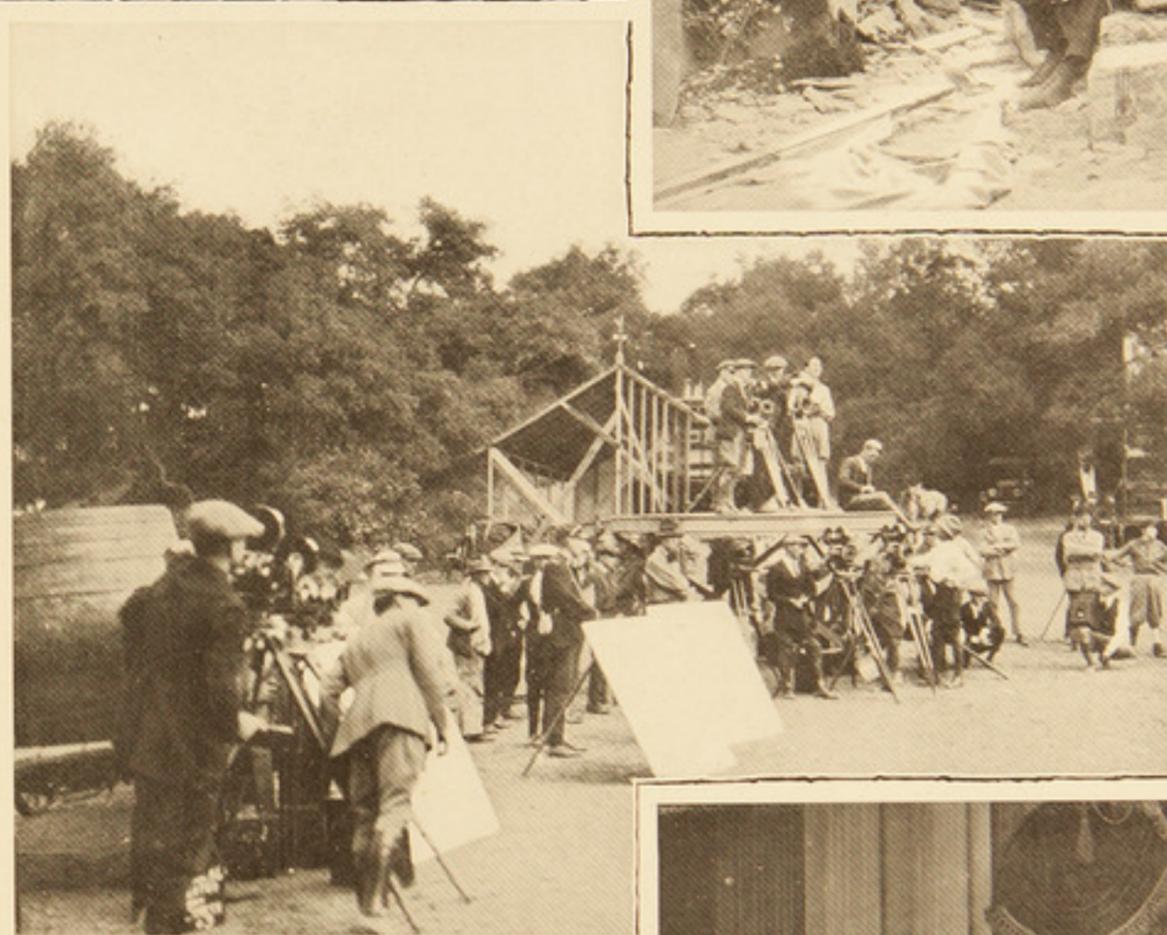
The fourteen motion photographers who worked simultaneously in the recording of the action of this gigantic picture.



Setting showing a bit of the Europe in which the action of the photoplay takes place.

# The Four Horsemen of the Apocalypse

John Seitz, the chief cameraman, seems to be an appreciative on-looker while June Mathis, who did the scenarioizing, is lighting the pipe of Director Rex Ingram.



Director Ingram, script in hand, hatless and coatless, on the elevated platform from which some of the big exterior scenes were directed.

Rex Ingram, explaining the action of the picture to a group that comprised actors, cameramen, assistant directors and military advisors. Rudolph Valentino and Alice Terry, who had the leading male and female roles, on either side of Nigel de Brulier, the bearded man in the center.





His ability to do the tango made Julio a welcome celebrity in the dance places of the city.



On the night of the declaration of war, Tchernoff, the unknown stranger, who lived above Julio's studio in Paris, paid the wealthy young Argentinian a visit and as the troops marched by below the window, Tchernoff points to the sky and the vision of "The Four Horsemen of the Apocalypse" riding again over the world to spread devastation.



VICENTE BLASCO IBAÑEZ  
THE AUTHOR



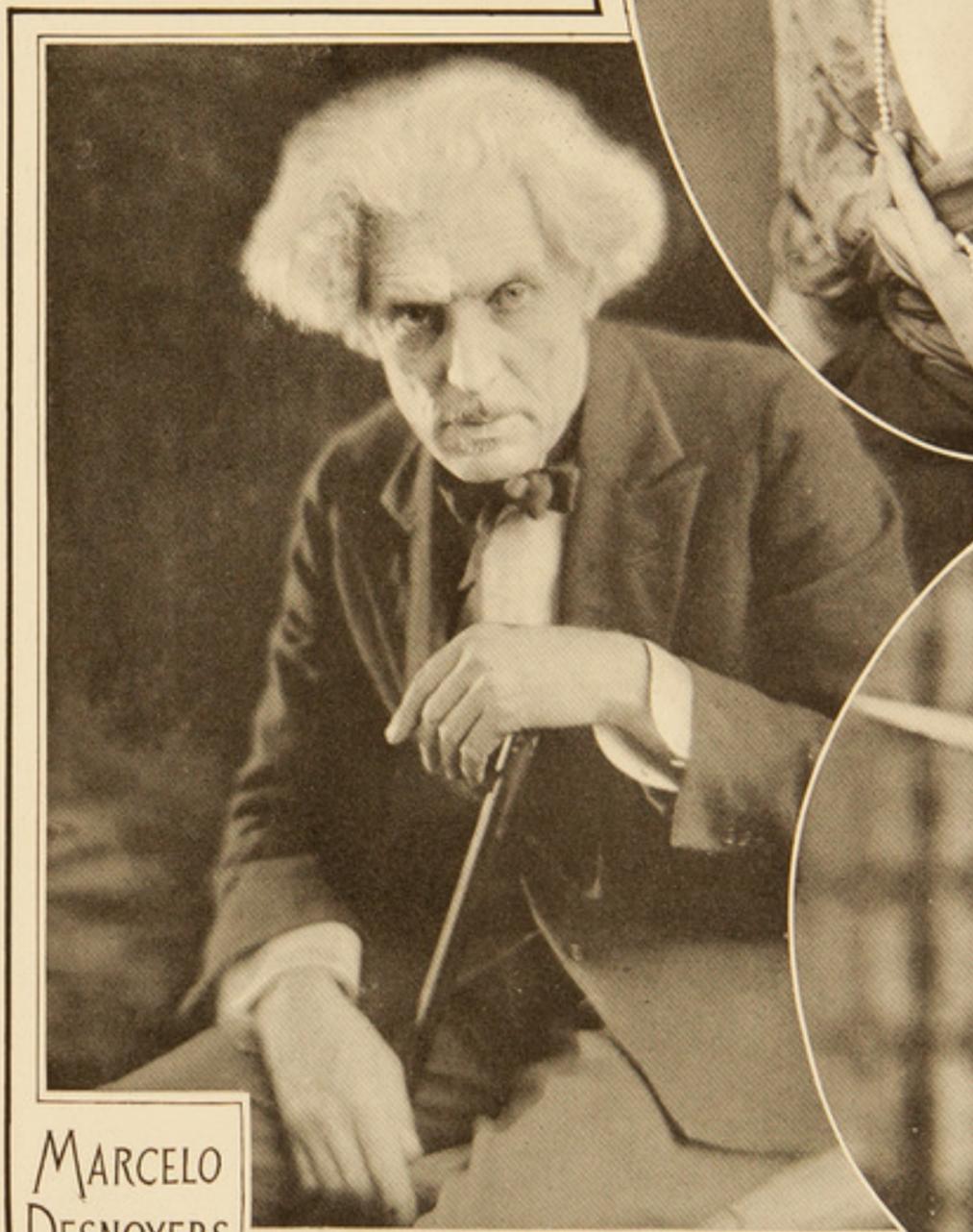
JUNE MATHIS  
THE SCENARIOIST



REX INGRAM  
THE DIRECTOR



MARGUERITE  
LAURIER  
-ALICE TERRY-



MARCELO  
DESNOYERS  
-JOSEPH  
SWICKARD-



JULIO  
DESNOYERS  
-RUDOLPH VALENTINO-

# Notable Scenes



Marcelo Desnoyers, after heavy purchases of antiques, appeases his conscience by buying jewels for his already overjeweled wife.



Julio leading a band of Madariaga's followers in pursuit of horse thieves.



Julio and Marguerite Laurier danced together nearly every afternoon at the tango palaces in Paris.



Chichi, given to violent bursts of temper, threatens her German aunt because of a remark by the older woman prophesying German supremacy.



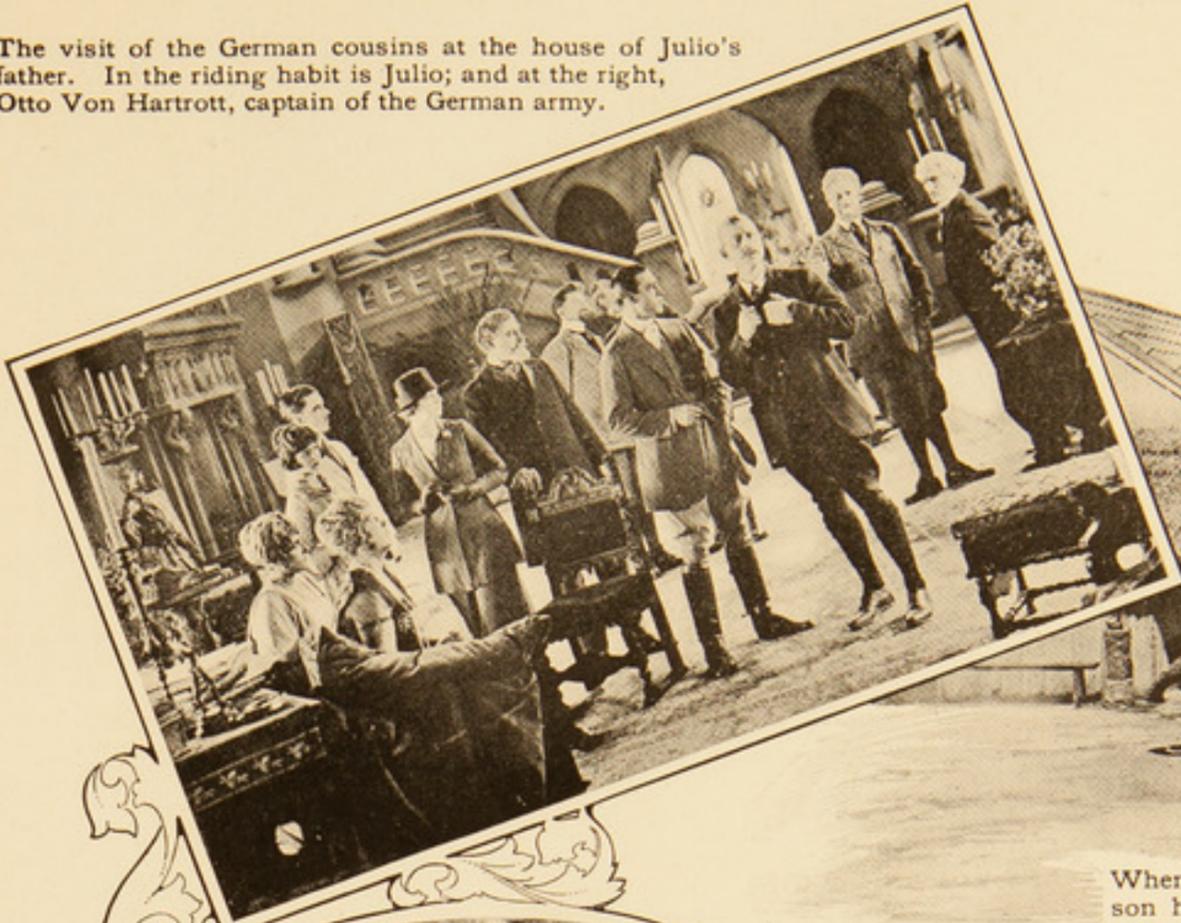
Julio takes Madariaga from the dance hall.

The scene in the Argentine tango resort. Madariaga is daring Julio to dance with the girl the whole crowd is watching.

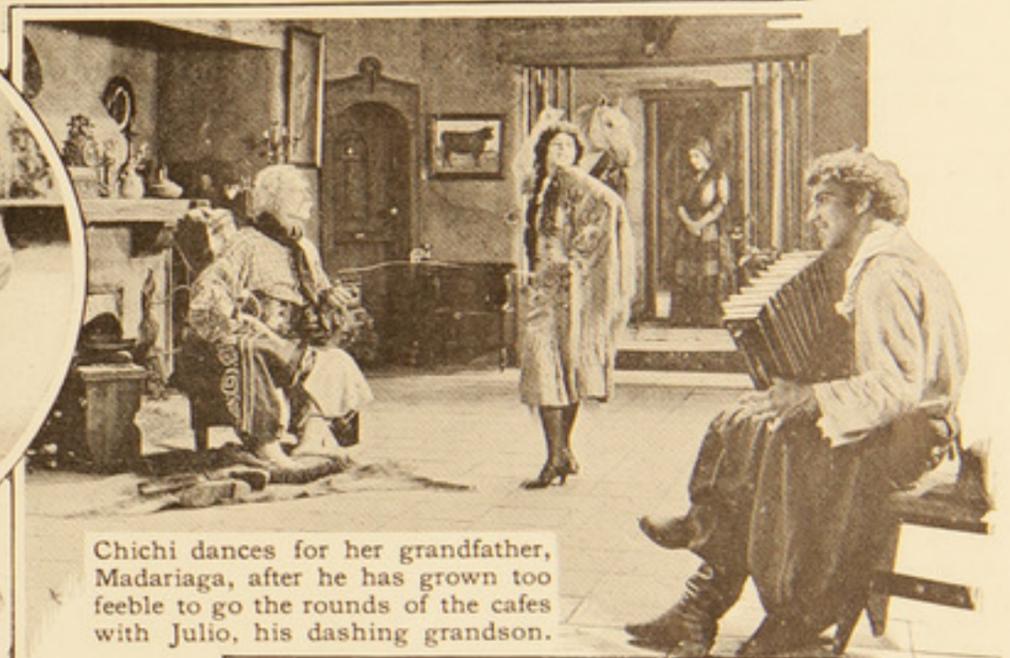


# Notable Scenes

The visit of the German cousins at the house of Julio's father. In the riding habit is Julio; and at the right, Otto Von Hartrott, captain of the German army.



When Madariaga heard that a grandson had been born, he ordered a great celebration, bringing out wine in huge casks, for his workers.

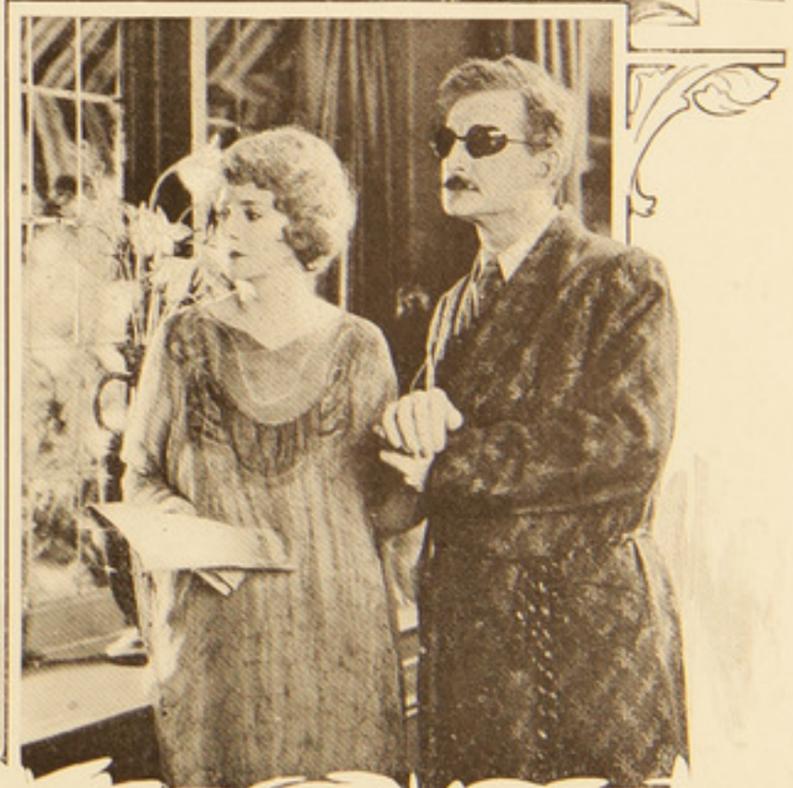


Chichi dances for her grandfather, Madariaga, after he has grown too feeble to go the rounds of the cafes with Julio, his dashing grandson.

There were many children born among the workers on Madariaga's ranch, which bore a marked resemblance to the owner.



Laurier speaks rather sharply to his wife on the occasion of her first meeting with Julio.



Marguerite, after the death of Julio, the man she loves, reconciles herself to a life devoted to the happiness of her blind husband.

# Notable Scenes

Karl Von Hartrott exhibiting typical Teutonic exultation after the reading of the will, which unexpectedly has brought him half of Madariaga's huge fortune.



Marguerite and Julio.

Madariaga, the Centaur, a ranch owner of the Argentine, picturesque, and fabulously wealthy.



Julio asking for an explanation of the terms which divide the property.



The high explosive shells bursting in the village of Villeblanche.



Julio feels it his duty to fight for France, not because it is his own country, but because it is Marguerite's.



Julio, who while in Paris, played at being an artist, found a great deal of time to pay attention to his models.

# Notable Scenes



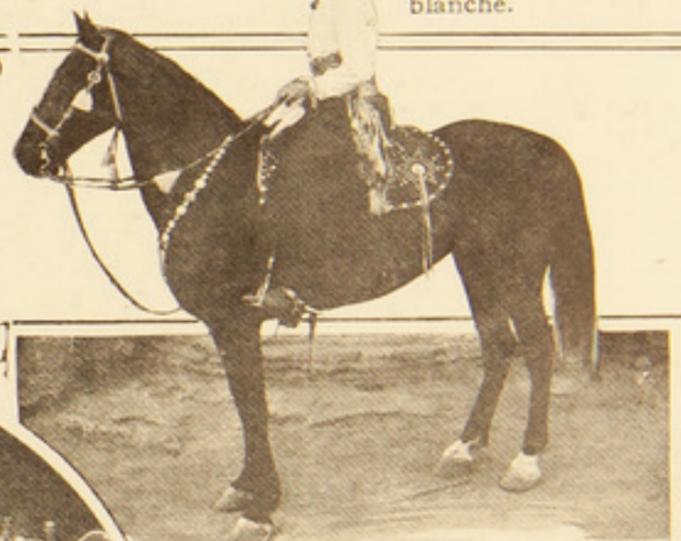
The soldiers visit home. Rene, his right arm gone, is putting his left to good use with Chichi; and Julio in the background on the right, is deep in conversation with Marguerite.



The German firing squad dealing with the few surviving inhabitants of the village of Villeblanche.

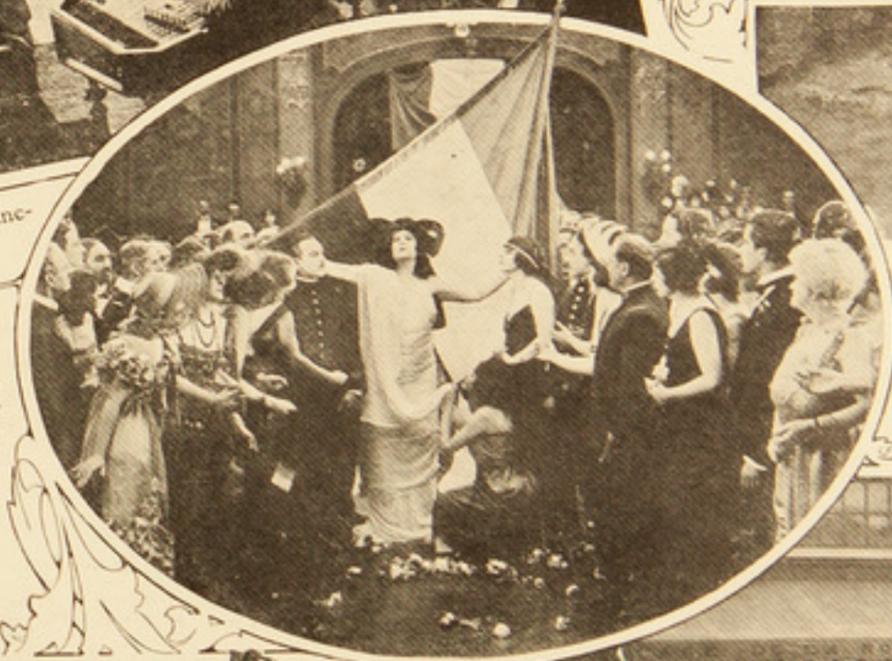


Julio and Marguerite dancing at Tango Palace Paris.



Julio Desnoyers.

Singing La Marseillaise in one of the most prominent cafes of Paris the night of the declaration of war.



Julio saying goodbye to his mother following his enlistment in the French army as a common soldier.



French troops moving out of Paris for the front.

