

Document Citation

Title	Grand hotel
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	distributor materials
Language	English
Pagination	92, 96
No. of Pages	2
Subjects	
Film Subjects	Grand Hotel, Goulding, Edmund, 1932

Grand Hotel

A Metro-Goldwyn-Mayer Picture

(1932)

CAST: Greta Garbo, Joan Crawford, Wallace Beery, John Barrymore, Lionel Barrymore, Lewis Stone, Jean Hersholt, Robert McWade, Purnell Pratt, Ferdinand Gottschalk, Rafaela Ottiano, Morgan Wallace, Tully Marshall, Frank Conroy, Murray Kinnell, Edwin Maxwell.

CREDITS: From the novel and play by Vicki Baum. Continuity, William A. Drake. Directed by Edmund Goulding. Cameraman, William Daniels. Costumes, Adrian. Editor, Blanche Sewell. Running time, 115 minutes.

SYNOPSIS

Flaemmchen (Joan Crawford) a stenographer at the Grand Hotel, is an ambitious girl-on-the-make. Money and luxury are her only aims, and she is not particular about where they come from. She agrees to an affair with Preysing (Wallace Beery), an industrialist, regarding him as a step up the ladder. But she finds him personally distasteful. Kringelein (Lionel Barrymore), a book-keeper, has an incurable disease and wants to have fun during what remains of his life. He is attracted to Flaemmchen, but she feels that Preysing is the more likely foil for her ambitions. Grusinskaya (Greta Garbo), one of the guests at the Grand Hotel, is a famous ballet star who has come to perform in the city. Baron von Gaigern (John Barrymore) is an adventurer hell-bent on stealing Grusinskaya's jewels. When Grusinskaya returns dejected to her apartment after what she regards as a career failure, she surprises the Baron, who pretends he is an admirer. Gradually he is won over by her charm, and she by his eloquence, and they fall in love. The Baron tells Grusinskaya that they will meet elsewhere after she leaves the hotel, and that they will begin a new life together. Desperately in need of money, the Baron attempts to rob Preysing's suite. Preysing surprises and kills him. Flaemmchen is also in the suite, but is rescued from direct involvement by Kringelein, while Preysing is arrested. Kringelein asks Flaemmchen to go away with him and she agrees. This time, her regard for a man has become genuinely sincere, and she is hopeful, as is he, that they will find a cure for his disease from one of Europe's many specialists. Meanwhile, unaware of the Baron's death, Grusinskaya happily departs the hotel with her staff, believing that she will meet him later.

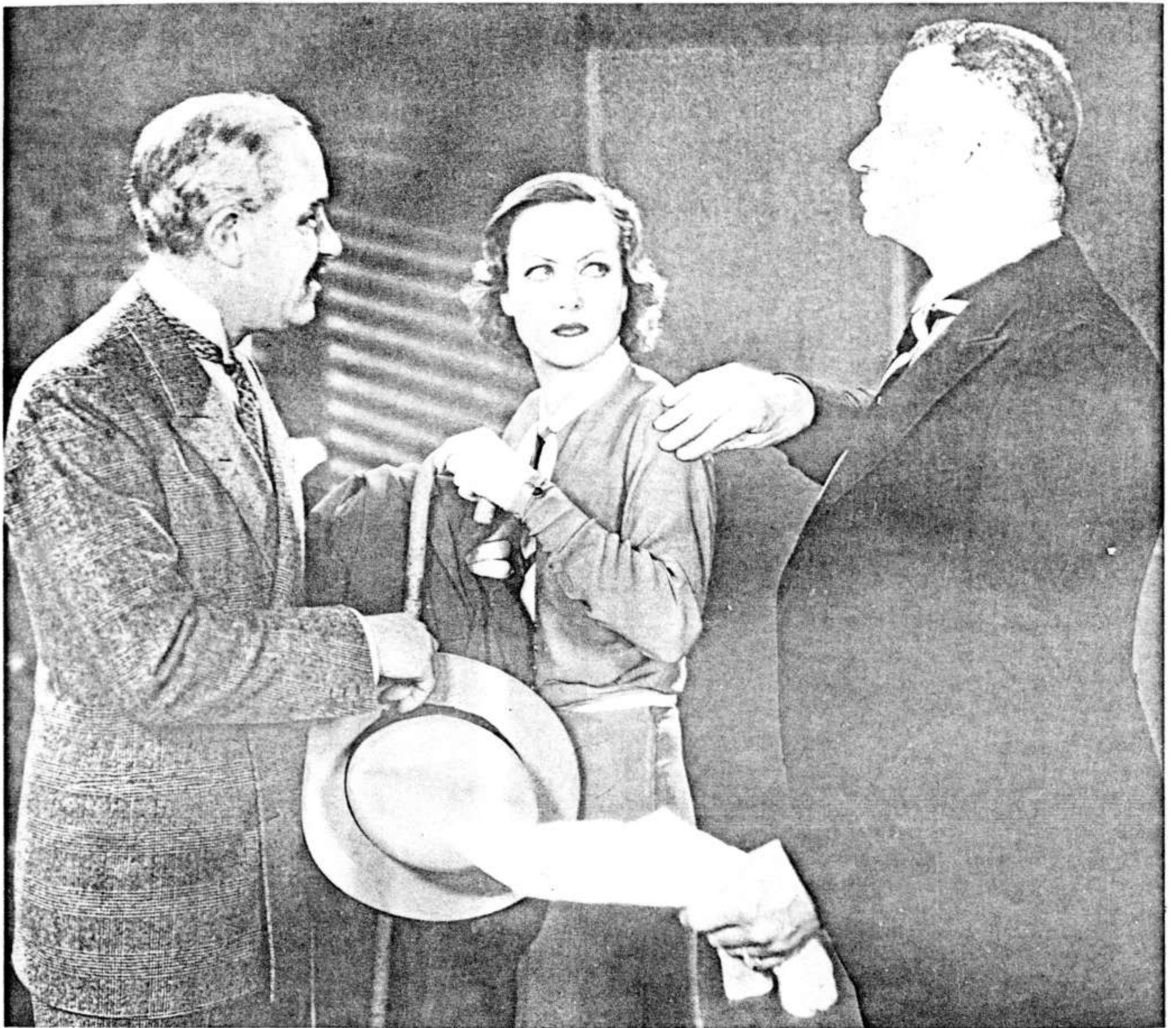
What the critics said about GRAND HOTEL

James R. Quirk in Photoplay

Here it is, the picture in which you may see Garbo, Crawford, both the Barrymores, and Wally Beery in a magnificent two hours you'll never forget. With that cast, why wouldn't it be good? Wait a minute. Vicki Baum's successful play was

With Wallace Beery





With Purnell Pratt and Wallace Beery

not fool-proof, and Eddie Goulding deserves a cheer for making a smooth running story. . . . The story is not all Garbo. Joan Crawford gives excellent competition and moves up along her ladder of successes. . . . You may argue about who deserves the most praise and not get anywhere, for the picture, as a whole, steals the show. It is produced on a scale of grandeur that the stage couldn't touch. If you don't already know the story, telling it would take the edge off. You can't miss this.

Benjamin de Casseres in Motion Picture Herald

With a galaxy of stars that just have made the Milky Way sit up and keel over, the Metro-Goldwyn-Mayer production of *Grand Hotel* hits one of the high-water marks in dramatic screen plays. As drama, as comedy, as character portrayal, I

rank *Grand Hotel* with the few first-class entertainments on stage or screen. So perfect, so vivid, so well done is this picture that I was not picture-conscious at all. It created an illusion of absolute reality. The acting registers one hundred percent. . . . fairly walked out of the screen . . . Joan Crawford put all of her wiles into the stenographer who is out on the make. . . . The solidity of *Grand Hotel* not only lies in its vivid character creations and dramatic web that is so cleverly woven around these persons unknown to one another in the Grand Hotel, and who are destined to affect one another's lives, but there is an allegorical background to the whole story. *Grand Hotel* is the world we live in. These people are you and I. This is a great adult picture. It once more announces that the screen is rapidly coming of age.