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## The Bride Wore Red

A Metro-Goldwyn-Mayer Picture

(1937)

**CAST:** Joan Crawford, Franchot Tone, Robert Young, Billie Burke, Reginald Owen, Lynne Carver, George Zucco, Mary Phillips, Paul Porcasi, Dickie Moore, Frank Puglia.

**CREDITS:** Based on the unpublished play "The Girl from Trieste" by Ferenc Molnar. Screenplay by Tess Slesinger and Bradbury Foote. Produced by Joseph L. Mankiewicz. Directed by Dorothy Arzner. Cameraman, George Folsey. Art Director, Cedric Gibbons. Music by Franz Waxman. Costumes by Adrian. Editor, Adrienne Fazan. Running time, 103 minutes.

### SYNOPSIS

Anni (Joan Crawford) is a beautiful and talented, but also cynical and embittered, cabaret singer in Trieste. One of the patrons, Count Armalia (George Zucco), is a bon vivant who enjoys playing ironic games on what he calls "the wheel of life." The Count calls the suspicious Anni to his table and suggests to her that she allow him to finance two weeks for her at an expensive resort in the Tyrol where only the well-heeled and the aristocratic hibernate. Anni, whose life is drab and futureless, agrees. Decked in high-fashion gowns, she arrives at the vacation chalet posing as a rich pleasure-seeker of indeterminate background. Soon she is being pursued romantically by two men: wealthy, well-connected Rudi Pal (Robert Young) and the village postman, Giulio (Franchot Tone), a whimsical poetic type who despises materialism and the prestige rat-race. Anni is intrigued by Giulio, but fights her growing attachment to him and continues to hob-nob with Rudi and his fashionable crowd, which includes Contessa Di Meina (Billie Burke) and Admiral Monti (Reginald Owen) and his daughter Maddelena (Lynne Carver). Though the days pass pleasantly, Anni is growing nervous. She realizes that she can't continue her imposture forever, that her two weeks will soon be up, and Cinderella will have to leave the ball. Meanwhile, Rudi continues his courtship while Giulio looks on ruefully. Finally the witching hour strikes, accompanied by a denouncement in which Anni defiantly sports a red evening gown in front of Rudi's snobbish crowd. Exposed for what she is, Anni loses Rudi and the life he represents, but finds a haven in Giulio's loving arms. Giulio, it seems, had suspected her ruse from the beginning.

What the critics said about  
THE BRIDE WORE RED

Howard Barnes in the New York Herald Tribune  
Joan Crawford has a glamorous field day in *The*

*Bride Wore Red*. . . . With a new hair-do and more wide-eyed than ever, she plays at being a slattern, a fine lady, and a peasant with all of the well-known Crawford sorcery. It is not entirely her fault that she always remains herself. [The film] has no dramatic conviction and little of the comic flavor that might have made it amusing though slight. Your enjoyment of it will depend on how much of Miss Crawford you can take at one stretch. . . . The direction of Dorothy Arzner is always interesting and sometimes . . . is extraordinarily imaginative, but here she has not been able to give a vapid Cinderella pipe dream more than a handsome pictorial front.

Frank S. Nugent in the New York Times

Gowns by Adrian and settings by Cedric Gibbons do not entirely conceal the underlying shabbiness of *The Bride Wore Red*, one of those seasonal rediscoveries of Cinderella which Metro-Goldwyn-Mayer turned into the Capitol yesterday. Now it has Miss Joan Crawford who puts on an emotional circus as the shoddy cabaret girl (with dreams) who has been given two glorious weeks with high society in the Tyrol and tries desperately to have the clock stopped before her witching hour strikes. . . . If anything at all, it is a woman's picture—smouldering with its heroine's indecision and consumed with talk of love and fashions. Tall talk, mostly.



With Robert Young and Franchot Tone

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