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# Anna Christie

*A Metro-Goldwyn-Mayer Picture (1930)*

## CAST

*Greta Garbo, Charles Bickford, George F. Marion, Marie Dressler, James T. Mack, Lee Phelps*

## CREDITS

*Directed by Clarence Brown. Adaptation by Frances Marion from the play by Eugene O'Neill. Photography by William Daniels. Edited by Hugh Wynn.*

## SYNOPSIS

Anna Christie (Greta Garbo) had been left by her sailor father on a farm owned by relatives. She fled from the cruel family and went on her own, eventually becoming a prostitute.

Disgusted with her life and broke, she comes to her father, Chris (George F. Marion), and goes to live on his fishing barge. She meets Marthy (Marie Dressler), an old waterfront woman, who was her father's mistress.

One day, during a storm, they save a seaman named Matt Burke (Charles Bickford) from drowning. Anna and Matt fall in love. However, Anna's anger at her father for neglecting her for so many years causes her to blurt out her past to her father and Matt.

Matt, in disgust, walks out. Unable to stop loving Anna and knowing that he also had made mistakes, Matt returns. He asks Anna to marry him and she accepts.

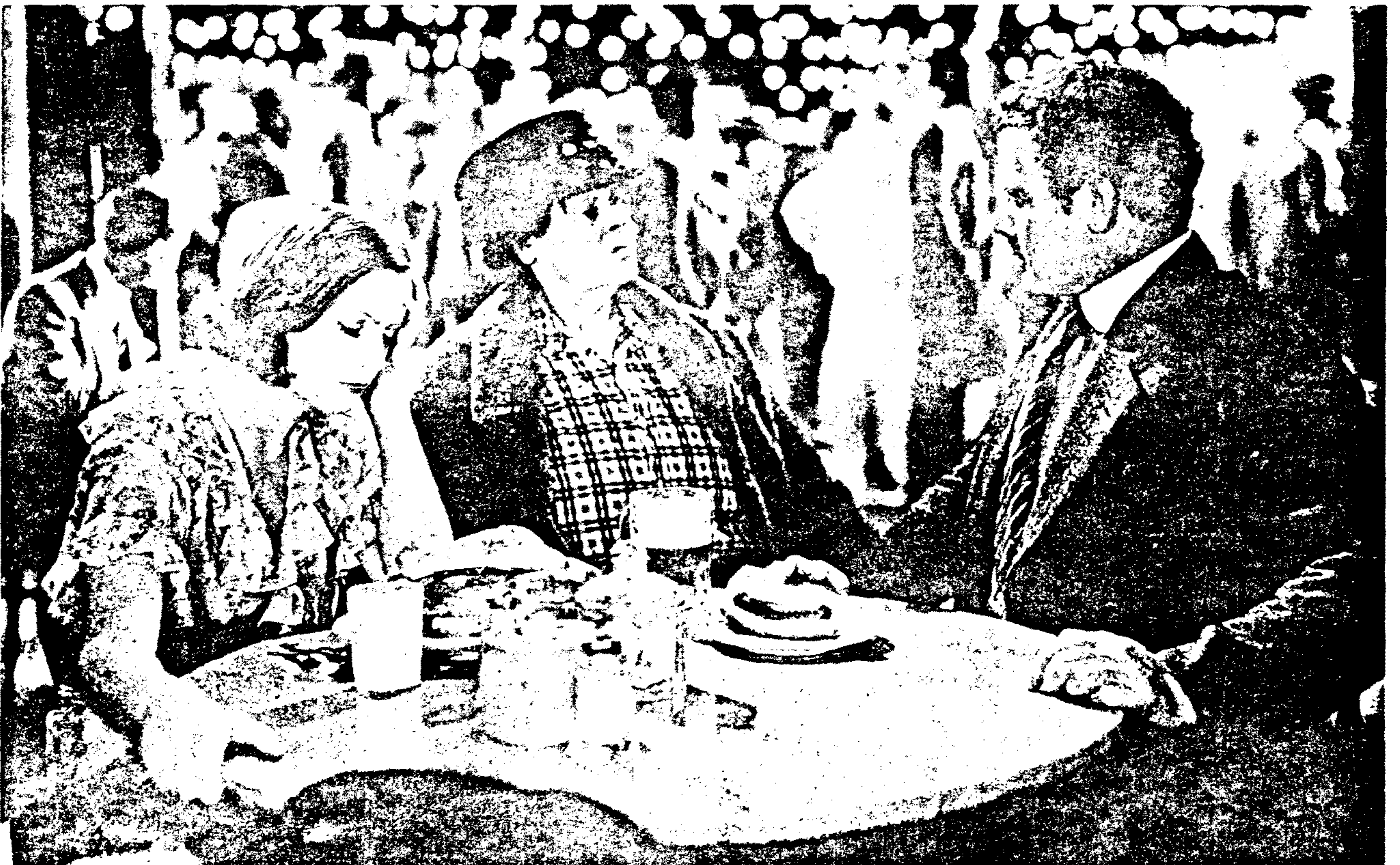
*Anna Christie* was Garbo's fourteenth film and her first with sound. It was her only picture with the other three principal cast members.





*With Charles Bickford and George F. Marion*

*With Marie Dressler and Charles Bickford*





*With George F. Marion*

FACING PAGE: *With Marie Dressler*



*With George F. Marion and Charles Bickford*

*With George F. Marion*



*What the critics said about  
ANNA CHRISTIE*

Richard Watts, Jr.  
in the *New York Herald Tribune*:

Her voice is revealed as a deep, husky, throaty contralto that possesses every bit of that fabulous poetic glamour that has made this distant Swedish lady the outstanding actress of the motion picture world:

Norbert Lusk  
in *Picture Play*:

The voice that shook the world! It's Greta Garbo's, of course, and for the life of me I can't decide whether it's baritone or bass. She makes it heard for the first time on the screen in *Anna Christie*, and there isn't another like it. Disturbing, incongruous, its individuality is so pronounced that it would belong to no one less strongly individual than Garbo herself. Yet it doesn't wholly belong to her, but seems a trick of the microphone in exaggerating what in real life probably is merely a low-keyed voice, slightly husky. . . . In choosing *Anna Christie* for her audible debut, the Swedish star attempts one of the most difficult roles in the contemporary theater. The part is almost a monologue, a test for an actress experienced in speech, a brave feat for one who is not. And Garbo makes a magnificent effort, a gallant fight against great odds. She emerges not quite victorious, but crowned with laurels, nevertheless, for her courage. For she can do no wrong.

Mordaunt Hall  
in the *New York Times*:

The tall Swedish actress's portrayal of the title role of *Anna Christie* is one that is very true to life. Miss Garbo, being of the same nationality as Anna, gives an enlightening conception of the character. Whether she is dealing with straight English or the vernacular, she compels attention by her deep-toned enunciation and the facility with which she handles Anna's slang. . . .

One soon becomes accustomed to Miss Garbo's surprisingly low intonations. She is a real Anna, who at once enlists sympathy for her hard life. The words and expressions of this girl make one think of her in character, and cause one almost to forget that she is Miss Garbo, the Iris March of the pictorial version of *The Green Hat*, which was known on the screen as *A Woman of Affairs*; the unfortunate woman of *The Kiss*; the Felicitas of *Flesh and the Devil*, and a number of other impersonations. Here she is a Swedish girl to whom life has been anything but kind and who for that reason at the age of thirty is bitterly cynical. . . . All this is splendidly acted by Miss Garbo who proves here that she can handle a forceful role with little or no relief in its dull atmosphere just as well as she can play the part of the fashionably dressed, romantic wife of a moneyed lawyer.