

Document Citation

Title	The films of Greta Garbo -- excerpt
Author(s)	Michael Conway
Source	<i>Citadel Press</i>
Date	1963
Type	book excerpt
Language	English
Pagination	70-73
No. of Pages	4
Subjects	Garbo, Greta (1905-1990), Sweden
Film Subjects	A woman of affairs, Brown, Clarence, 1928

A Woman of Affairs





A Metro-Goldwyn-Mayer Picture (1929)

CAST

Greta Garbo, John Gilbert, Lewis Stone, John Mack Brown, Douglas Fairbanks, Jr., Hobart Bosworth, Dorothy Sebastian

CREDITS

Directed by Clarence Brown. Adaptation by Bess Meredyth from the novel "The Green Hat" by Michael Arlen. Photography by William Daniels. Edited by Hugh Wynn.

SYNOPSIS

Diana Merrick (Greta Garbo), an aristocratic English girl, is in love with Neville (John Gilbert). However, his father, Sir Montague (Hobart Bosworth), stops their marriage, because he disapproves of her family's reckless way of life. Her brother, Geoffrey (Douglas Fairbanks, Jr.), is a wastrel, and Diana's own conduct is not beyond reproach.

She begins a series of escapades and winds up marrying David (John Mack Brown), unaware that he is a thief. When David is caught, he commits suicide, and Diana sets out to pay back what he had stolen.

Neville is married to Constance (Dorothy Sebastian), but still loving Diana, he leaves Constance to come back to her. Diana, realizing that their love will ruin him, tells him that his wife is pregnant and sends him away. Then she crashes her car into the tree where she and Neville first discovered they were in love, and dies.

A Woman of Affairs was Garbo's tenth film and her third opposite John Gilbert. It marked Lewis Stone's first part in a Garbo movie. In it, he played a good friend to Diana.

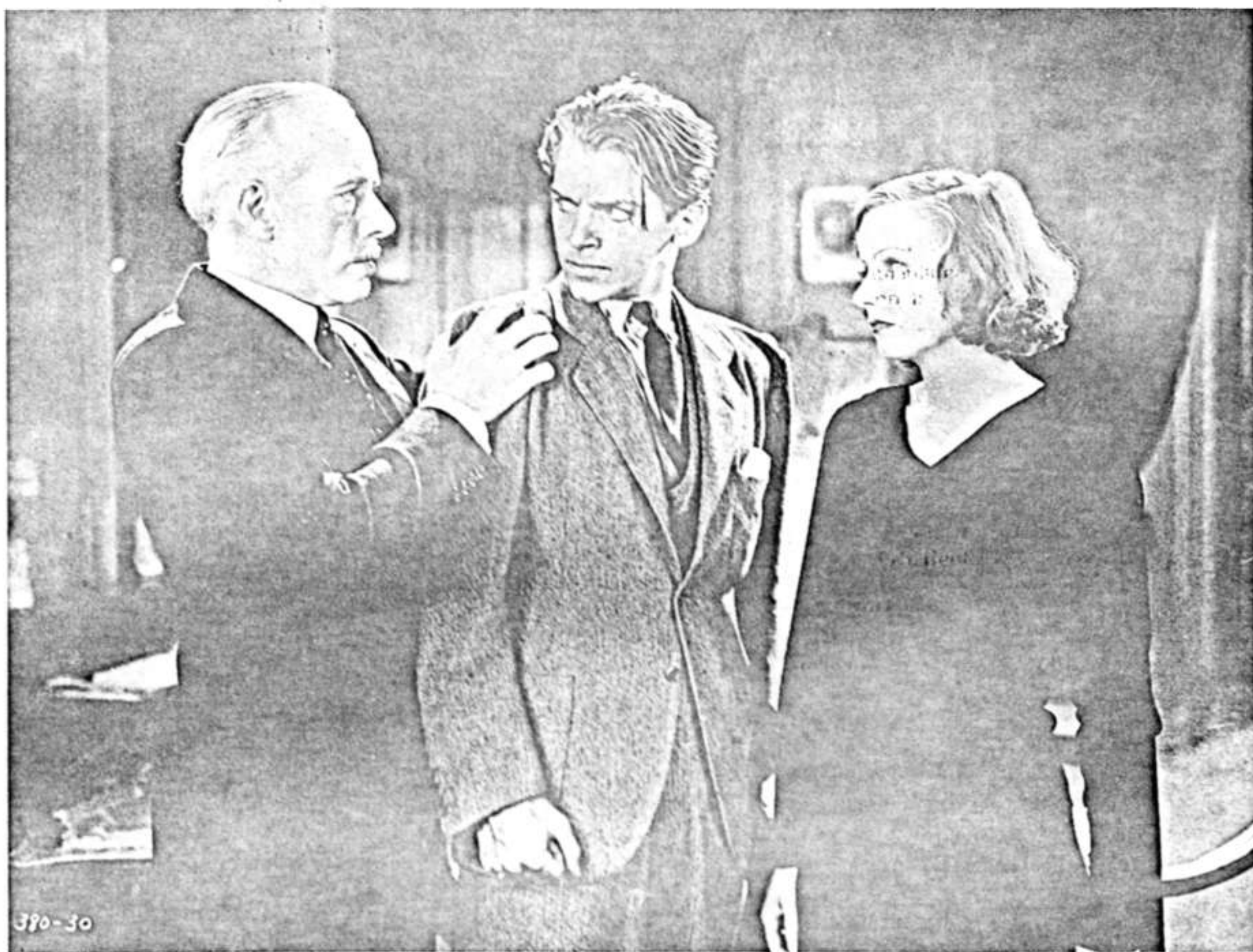
ABOVE:
*With John Gilbert
and others*

FACING PAGE:
With Lewis Stone



With John Mack Brown

With Lewis Stone and Douglas Fairbanks, Jr.





With John Gilbert

What the critics said about
A WOMAN OF AFFAIRS

Pare Lorentz
in *Judge*:

The most interesting feature of *A Woman of Affairs* is the treatment accorded it by the censors. As is obvious, the story was adapted from Michael Arlen's best seller, *The Green Hat*, and, as every reader of that Hispano-Suiza advertisement will recollect, the heroine's white feather was borne for the proud fact that her suicide husband suffered from an ailment enjoyed by some of our most popular kings, prelates and prize-fighters. Well, sir, Bishop Hays changes that to "embezzlement." And, for some strange reason, instead of using the word "purity" (the boy died for purity, according to Iris March) they substituted the oft-repeated word "decency." To anyone who can show me why "purity" is a more immoral word than "decency," I'll gladly send an eighty-five cent Paramount ticket, to be used at your own risk. Outside of its purification, the movie is a good dramatization of the novel and for the first time I respected the performance of Greta Garbo. She shuffled through the long, melancholy and sometimes beautiful scenes with more grace and sincerity than I have ever before observed, and the fact that she rode down and practically eliminated John Gilbert's goggling is in itself grounds for recommendation. Another indifferent performer, Douglas Fairbanks, Jr., suddenly snapped to life under the guidance of Director Brown, and gave a splendid performance. Lewis Stone made his usual calm and reserved appearance and, even with its melancholy apathy, you will find *A Woman of Affairs* worth seeing.

Variety:

A sensational array of screen names, and the intriguing nature of the story (*The Green Hat*) from which it was made, together with some magnificence in the acting by Greta Garbo, by long odds the best thing she has ever done, will carry through this vague and sterilized version of Michael Arlen's exotic play. . . . But the kick is out of the material, and, worse yet, John Gilbert, idol of the flappers, has an utterly blah role. Most of the footage he just stands around, rather sheepishly, in fact, while others shape the events. At this performance (the second of the Saturday opening), whole groups of women customers audibly expressed their discontent with the proceedings. . . . Miss Garbo saves an unfortunate situation throughout by a subtle something in her playing that suggests just the exotic note that is essential to the whole theme and story. Without her eloquent acting the picture would go to pieces.