



Looking 'em Over

***** WITH *****

GAIL GARDNER

Five Star Motion Picture Editor

Intimate camera studies of the exotic Swedish star reveal her in three interesting moods. At the camera (center) is seen William (Bill) Daniels, ace cameraman who photographed all her pictures but one.

Ace Cameraman Believes Greta Garbo Superior Person Who Walks Alone

Enigmatic Star Greatest Actress of Her Time and Most Human Declares Cameraman Who Photographed All But One of Her Pictures and Knows Her "Other Self"

By DONNA RISHER

A BULKY, athletic man crowded into a chintz-covered chair in the richly furnished office on the M-G-M lot, looked understandingly through horn-rimmed glasses and remarked, "Don't make any mistake, Garbo is a superior person who walks alone and I for one, am anxiously awaiting her return from her homeland so we can get to work."

The speaker was William (Bill) Daniels, ace cameraman who has filmed all save one of Garbo's pictures and who knows Mrs. Gustaffson's little girl Greta better than any of her studio associates. It is Daniels, who by virtue of his job has been allowed to share Garbo's thought, to share her jokes, to indulge in "small talk" on the set, to watch her reactions to other players and to share with her the unalloyed pleasure of strenuous working hours.

He knows the flesh and blood woman, the lonely Swede who has become and still is the enigma of the industry and therefore his observations are interesting.

Seeing her from a cameraman's standpoint he confides at the outset of the discussion that, "she has tricks with her eyes." "In the emotional scenes she is unlike anyone that has come before my camera. That is why she is so superb in the close-ups."

BUT what is the real Garbo like? Is she friendly or high hat? Is she temperamental? How does she treat her fellow players? Is she dependable or does she have moods like certain other actresses who complicate picture making? Is she maternal? Does she, like children? What does she eat? What does she wear and does she have a sense of humor?

These and many other questions which have long puzzled admirers of the lady behind the monastic veil, Daniels answered.

"She is the fairest person I have ever known," he said. "When we get into the actual filming she is most careful not to steal a scene from a fellow player. It seems to be a high point of honor with Garbo to give the other fellow his due."

"If the scene belongs to another actor he gets everything he deserves and with Garbo's cooperation, I have actually seen her turn away from the camera and remain obscurely in the background to give another actor his opportunity."

TRANSATLANTIC TUNNEL—A tense drama based on a scientific subject. A very fine vehicle for Richard Dix and Madge Evans, who acquit themselves handsomely. Dix, as the intrepid engineer who sacrifices home and honor to his dream... of a tunnel between the United States and England, is excellent. The love story is somewhat overshadowed by the graphic photograph of the workings of the tunnel. It's good entertainment.

TO BEAT THE BAND—Hugh Herbert struggles to inherit millions, thus getting mixed up with a radio band, a pretty girl, a scheming lady lawyer and a suicidal young man. Helen Broderick works hard to secure laughs. Eric Blore and Roger Pryor make the best of their lines. Nothing to get excited about.

"Naturally," he added, "she dominates every scene she is in but she never does it deliberately." In photographing Garbo the big close-ups and the long shots are used exclusively by Daniels.

"We never compromise with intermediate or full-figure shots," the cameraman went on, "because Garbo does things not so much by gesture or posture but by little things with her eyes and hands. Her hands are an unending source of interest. She uses them in an eloquent way that reminds one of the late Eleanora Duse. They are unquiet hands as incessantly restless as is Garbo herself."

"But the strange thing about Garbo's restlessness is that it is coupled with a natural grace."

"Seldom is she still when on the set. She walks all the time. Between scenes she invariably starts walking around the studio and when the scene is ready she may be a mile away peeking into other sets, unnoticed."

"Often we have had to send a boy to find her and tell her we are ready. When she returns she enters into her work with a zest. She makes our job easy for us because she takes direction easily."

"No matter what the 'business' is she responds whole heartedly. Should the director be indefinite as to a scene Garbo will help him outline it. She displays a professional sureness which is the badge of a real actress."

In the ten years Daniels has worked with Garbo he has never seen her strut or pose. In his opinion the most striking "pose" about her is her complete lack of posing at any time.

And yet despite this lack of pretense, there have been times back in the early days, it is said, when new directors assigned to Garbo were in a quandary regarding the little proprieties on the set, although these same directors wouldn't give such things a thought with other actresses.

For instance, there is the amusing example of the time when Lew Ayres was to play opposite Garbo. The first day arrived of the filming and the two were asked to go through a love scene. It was a fairly emotional one in which Ayres had to kiss Garbo "as if he meant it."

WHEN the kiss was over and the cameras had stopped grinding, Garbo walked over to her director and with a roguish twinkle in her eyes naively remarked, "I believe it would be proper if I were introduced to the young man."

The Swedish star lost her heart to young Freddie Bartholomew when that youngster played with her in one of her late pictures. During the filming the two sat on the set with their heads together talking of many things, what things only they themselves knew.

When the picture was finished Garbo gave a party for Freddie in her dressing room, serving among other delicacies the child's favorites—English muffins and strawberry ice cream.

During the party Garbo promised Freddie she would immediately learn the American game of baseball, so that their discussion of it in the future would not be so one-sided—Freddie having learned all about it during his first week in Hollywood.

"So you see," concluded Daniels as he arose from his chair to answer a call to the set, "Garbo really is a superb person. In fact, she is a superior person who walks alone."

Gossip

From the Studios and Social Centers of Hollywood

by Jane

WORD comes from London that Thelma Kenyon, who is working in films down there, has taken a charming house and is very happy in dear old England. She has sent for her mother and little son. Kenyon Sills. With Ramon Novarro, Doris will take a fling at musical comedy. . . . Doug Sr. is still seen around London with Lady Cynthia Ashley, and according to reports, isn't looking any too happy. . . . Doug Jr., on the other hand, is going big, and backed by English money, he now has his own producing unit.

And by the way, who do you think was the first to congratulate Joan Crawford and Franchot Tone upon their marriage? Doug Jr., Joan's ex. Young Fairbanks heard of the marriage when attending a party given by Merle Oberon at one of the popular London cafes, and Doug left the party to put in a transatlantic phone call to talk to Joan. . . . Saying it with flowers seems to be the best way, after all.

Joan Crawford

Grace Moore . . . Mrs. Valentin Parera at home . . . is offering her favorite recipe for soup. It's called Onion Soup Provençal. Grace's colored cook, Myra Williams, slices six medium onions and cooks in two tablespoons of fat until light brown.

Then she adds three cups of plain stock or three cups of plain boiling water in which four beef bouillon cubes have been dissolved. One-half teaspoon of salt, one teaspoon kitchen bouquet and one-eighth teaspoon celery salt and a speck of pepper is added. The stuff is poured into a casserole, with six rounds of bread on top, sprinkled with Parmesan cheese. It is baked at 350 degrees until the cheese is melted and well browned. This will serve six, she assures all hostesses.

To see Joan Barrie, Mona's sister, walk around the stage with her balsam shoes with their six-inch soles is a treat. Joan is Mona's stand-in and she has to build up her height to make her as tall as her sister. . . . Mae West has gone Garbo with a vengeance. . . . Her stage is the hardest to crash and the set of "Klondike Lou" is conspicuous for the absence of visitors. In this picture Mae plays the parts of a religious crusader and is on her way to Alaska to convert the boys. . . . Her scene calls for a song, Mae draws "My Medicine Man." . . . I hope the censors won't be too hard on Mae . . . for the song isn't torrid, it's inflammable.

Speaking of these depression years, the Warner Olands (Charlie Chan) live in four houses . . . a bungalow in Beverly Hills when Warner is making a picture . . . a beach house at Carpinteria on the sea . . . a beautiful farm house out of Boston, and on a 7000-acre island off the Gulf of Mexico. Aside from that, they must be content with a trip to Europe every year or two.

That swanky Reliant airplane which flashes over Hollywood daily and which, incidentally, cost \$12,000, is that of Ruth Chatterton. When she is not working, Ruth is usually winging her way to Palm Springs. Ruth says she can't relax until she gets in the air.

Now comes the title changers to announce that Universal's "Captain Commanding" with Jack Holt is to be "Dangerous Waters," the film being based on a story by Theodore Reeves called "Glory Hole." That's when a story goes Hollywood.

I DREAM TOO MUCH—In which Lily Pons makes her debut as a comedienne, in this her first appearance on the screen. She is delightful, with individuality and personal magnetism to spare. Music lovers will be thrilled at her singing. The story itself is neither original nor striking, but the supporting cast makes the most of it. Henry Fonda is brilliant. Eric Blore and his trained seal furnish the comedy, while Osgood Perkins, who gets a fine break in the picture, comes through with a splendid performance.



Lily Pons

PETER IBBETSON—Ann Harding handles the story's fragile mysticism seemingly with apprehension. Gary Cooper is ill at ease as the partner of Miss Harding's dreamy love life, as he languidly strolls through each reel rapturously recalling an early love of childhood. He snaps out of it, however, when he discovers that Miss Harding has been the girl of his dreams all the time. An accidental finding and Cooper goes to the dungeon. In delirium he discovers that he and his sweetheart can dream the same thing at the same time. That seems to help some. Dickie Moore, child star, playing the role of the youthful hero, gives a haunting performance at the death of his mother. Exquisitely photographed.

METROPOLITAN—A story of grand opera behind the scenes with the voice of Lawrence Tibbett as an added attraction. As an ambitious singer who takes chances with his career for the love of Virginia Bruce, Tibbett does some fine acting and some finer singing. Alice Brady plays the role of the has-been diva, and George Marion, Sr., makes the most of his opportunities. Light but well done.



Lawrence Tibbett

THE STORY OF LOUIS PASTEUR—Paul Muni in a difficult role, intelligently and feelingly performed. A scientific biography, interesting to the layman. A film for those who like to think. Packed with suspense and drama. Raymond Brown is realistic as Dr. Radisse. Akin Tamiroff, Halliwell Hobbes and Fritz Leiber offer skillful portraits. If you're a Muni fan, this is your dish.

THANKS A MILLION—Diverting with unforced gaiety. Fred Allen, radio and Broadway star, in this his first screen appearance is a comedian, the likes of which has never been seen in pictures. He's much better. Dick Powell takes the lead, singing throughout the whole footage. Patsy Kelly's role is not fat, but she makes the most of it. Fast-moving and lilting.

SHIP CAFE—From a ship's stoker, Carl Brisson becomes the gigolo to a countess, Mady Christians. Complications aplenty because Arline Judge is back home and doesn't understand. But all's well that ends well, and by the time the film un-reels the customers are satisfied.



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