

From:  
Howard Strickling  
Metro-Goldwyn-Mayer Studios  
Culver City, California

CLARENCE BROWN

Clarence Brown climaxes a distinguished career with his direction of the Academy Award contender "The Yearling," which he has followed with "Song of Love," picturization of one of the world's great romances, the love of Robert Schumann and pianist Clara Wieck who became the composer's wife. This latter picture was produced and directed by Brown for Metro-Goldwyn-Mayer.

Brown was born in Clinton, Massachusetts, on May 10. The son of Larkin H. Brown, a cotton manufacturer, young Clarence displayed a preference for a technical profession from the time he was old enough to remove the wheels from a toy wagon.

As a student in the Nashville, Tennessee, High School, young Brown majored in mathematics and science. Later, at the University of Tennessee, he continued on with his highly technical courses and graduated with a degree in electrical and mechanical engineering.

At the time of his graduation, the automobile industry was comparatively young and its possibilities fascinated the recent graduate. He found no difficulty in landing a position with a Moline plant and shortly after was offered a berth in the engineering department of the Stevens Duryea Company. With such practical experiences as a background, it wasn't many months before the young man founded his own organization, the Brown Motor Company of Birmingham, Alabama.

A business trip to New York marked finis to this venture before it had time to flourish and grow. During his stay on Broadway, friends took Brown to Fort Lee where he watched a company make a motion picture. It fascinated him to such an extent that before the visit was over he had secured himself a job with the company. His real career was on its way.

Brown's initial picture work was a 1915 thriller, "Tribby," starring Clara Kimball Young. His next six years were spent with Director Maurice Tourneur, interrupted only when he served as an aviator in World War I.

It was while working with Tourneur that Brown struck up a friendship with a young actor named John Gilbert. Gilbert had a flair for writing and had completed a scenario. The two decided to pool their talents on this work and the result was "The Great Redeemer," Brown's first full-fledged directorial effort. Other pictures followed in rapid succession and, in 1924, the director signed a contract with Metro-Goldwyn-Mayer studios.

With this organization, Brown scored one of his first big hits with his friend Gilbert and Greta Garbo in the film, "Flesh and the Devil," the production which launched Miss Garbo as a major star. He followed this by directing the Swedish actress in such hits as "Anna Christie," "Romance," "Inspiration," and "Conquest."

Other Brown films of this era to go down in screen history include such classics as "Night Flight," "The Trail of '98," "A Free Soul," "Emma," and others.

Brown, who stands five feet, nine inches in height and weighs 170 pounds, has brown hair and blue eyes. He was formerly married to Alice Joyce, screen star of silent films, but the couple separated in 1944.

The popular director lives on a large and comfortable ranch in Calabasas, a Valley community some miles from Hollywood. He is active in a number of aviation organizations and, in addition to this hobby, is an enthusiastic hunter. His favorite vacation is a trek into the mountains where he camps out and hunts to his heart's content.

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STATISTICS

Born, Clarence Brown, Clinton, Mass., May 10.

Parents: Larkin H. Brown. Educated in Tennessee schools. Graduate of University of Tennessee. Height, five feet, nine inches. Weight, 170 pounds. Hair, brown. Eyes, blue. Occupations: engineer, director.

Pictures: "The Great Redeemer," 1920; "The Goose Woman," "The Eagle," 1925; "Kiki," "Flesh and the Devil," "The Trail of '98," 1926; "A Woman of Affairs," 1927; "Anna Christie," 1929; "Romance," "Inspiration," 1930; "A Free Soul," "Emma," 1931; "Letty Lynton," 1932; "Anna Karenina," 1935; "Idiot's Delight," 1938; "The Rains Came," 1939; "Edison The Man," "They Met In Bombay," 1940-'41; "The Human Comedy," 1942; "The White Cliffs of Dover," "National Velvet," 1944; "The Yearling," 1945; "Song of Love," 1947.

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