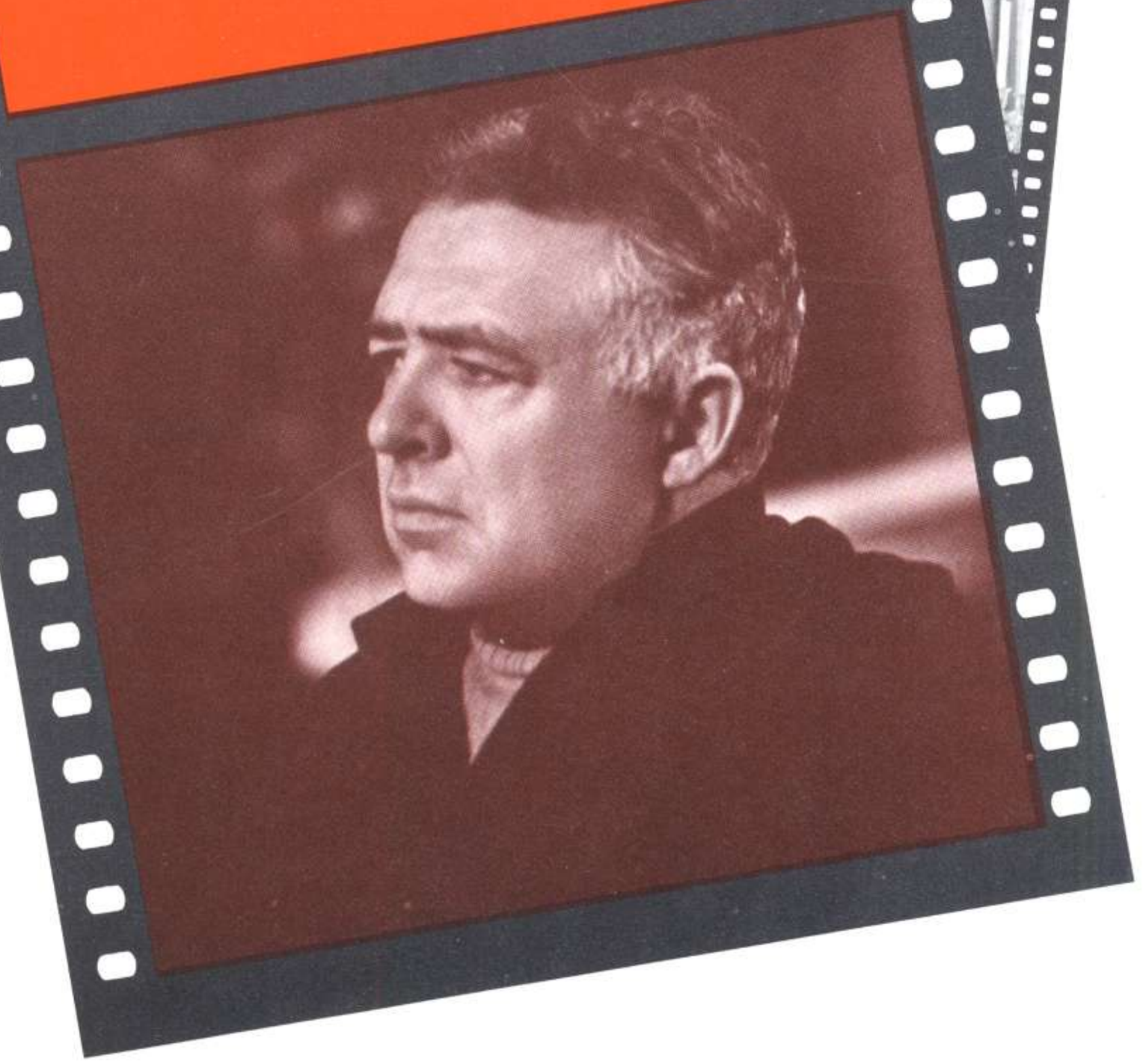
Document Citation

Title	**The Clarence Brown film festival**
Author(s)	
Source	*University of Tennessee, Knoxville*
Date	1973 May 27
Type	booklet
Language	English
Pagination	
No. of Pages	28
Subjects	Brown, Clarence (1890-1987), Clinton, Massachusetts, United States
Film Subjects	Intruder in the dust, Brown, Clarence, 1949 Of human hearts, Brown, Clarence, 1938 Ah, wilderness!, Brown, Clarence, 1935 Anna Karenina, Brown, Clarence, 1935 The yearling, Brown, Clarence, 1946 National Velvet, Brown, Clarence, 1944

The Clarence Brown Film Festival

MAY 27-29, 1973

The University of Tennessee
Knoxville



Program

SUNDAY, MAY 27

1:45 p.m. . . . . Screening of *Ah, Wilderness!*

4:00 p.m. . . . . Reception - The Clarence Brown Theatre

8:30 p.m. . . . . Screening of *Anna Karenina*

MONDAY, MAY 28

9:30 a.m. . . . . Workshop: Other Major Films of Clarence Brown
Doug Lemza, Films Incorporated

11:00 a.m. . . . . Workshop: Film History, Theory and Production in the University Curriculum
Robert Davis, Chairman, Department of Cinema and Photography, Southern Illinois University; Chairman, Mass Media Division, Speech Communication Association

2:00 p.m. . . . . Screening of *Of Human Hearts*

8:30 p.m. . . . . Screening of *National Velvet*

TUESDAY, MAY 29

9:30 a.m. . . . . Workshop: Preserving the Film Heritage
Paul C. Spehr, Motion Picture Specialist, Library of Congress

11:00 a.m. . . . . Workshop: The Films of Clarence Brown: A Discussion
Dr. John Jellicorse and independent study students

2:00 p.m. . . . . Screening of *The Yearling*

8:30 p.m. . . . . Screening of *Intruder in the Dust*

Screenings in The Clarence Brown Theatre for the Performing Arts

Workshops in the University Center

The Clarence Brown Film Festival

THE UNIVERSITY OF TENNESSEE, KNOXVILLE, MAY 27, 28, 29

Clarence Brown, an alumnus and active patron of The University of Tennessee, Knoxville, is a major figure in the history of the American cinema. In histories and memoirs he is always listed among the "superb" and "outstanding" directors. Because of his personal modesty and unwillingness to allow commercial exploitation of his career, however, the wide range of his contribution to motion picture art has never been fully explored in print. As a result, he is sometimes classified as a "subject for further research" (Andrew Sarris, *The American Cinema*) or even as "an 'unknown' director" (Films Incorporated, *Rediscovering the American Cinema*). The purpose of the 1973 Clarence Brown Film Festival is to call attention to the scope of Clarence Brown's significance in the history of cinema and to introduce the university community to a meaningful sample of Brown's works. Originating with students and faculty concerned with the study of Clarence Brown's films and their place in American cinema, the festival has received the generous support of the entire university and community.

ACKNOWLEDGEMENTS

The Clarence Brown Film Festival Committee wishes to express its thanks to the faculty and staff of the Department of Speech and Theatre, and particularly to Julian Forrester, for assistance in operation of the Clarence Brown Theatre during the festival; to the staff of the University of Tennessee Student Center for aid in operation of the festival workshops; and to the University Center Film Committee for its support and effort throughout all stages of the planning and conducting of the festival.

For assistance in obtaining the prints of *Ah, Wilderness!, Of Human Hearts, National Velvet, The Yearling,* and *Intruder in the Dust,* the committee is grateful to Metro-Goldwyn-Mayer and Michael Covell, Manager of the MGM Non-Theatrical Division; and our thanks also go to Entertainment Events and Erwin Lesser for help in obtaining *Anna Karenina* for the festival. We are also indebted to Films Incorporated and Doug Lemza for the prints screened in Mr. Lemza's workshop and for preview prints of *Anna Karenina, Of Human Hearts, Woman of Affairs, Inspiration, A Free Soul, The White Cliffs of Dover, Sadie McKee, To Please a Lady,* and *Angels in the Outfield.*

The library display in the Main Library is furnished through the cooperation of John Dobson, Special Collections Librarian, and the display in the Extension Library (420 Communications and University Extension Building) is provided by David Harkness, Director of Library Services of the Division of Continuing Education. Both Mr. Dobson and Mr. Harkness are fans of the cinema and Clarence Brown and have worked enthusiastically with the Clarence Brown Film Festival Committee.

To the *Nashville Tennessean* and Harry Haun we express our gratitude for permission to reprint Mr. Haun's article, "The UT Grad Who Engineered Dreams."

Ah, Wilderness!

Directed by Clarence Brown

Ah, Wilderness! was released in 1935. Produced by Hunt Stromberg, the film is an adaptation of the play by Eugene O'Neill, with the screenplay written by Albert Hackett and Frances Goodrich. The cameraman was Clyde DeVinna and the editor was Frank E. Hull. The major characters are:

Sid	Wallace Beery
Nat Miller	Lionel Barrymore
Lily	Aline MacMahon
Richard	Eric Linden
Muriel	Cecilia Parker
Tommy	Mickey Rooney
Essie Miller	Spring Byington
Mr. McComber	Charles Grapewin
Arthur	Frank Albertson
Wint Selby	Edward Nugent
Mildred	Bonita Granville
Belle	Helen Flint
Miss Hawley	Helen Freeman

Ah, Wilderness! is the story of a family who live in a "large small-town" in Connecticut. They are average folk, faced with ordinary problems, and they have the strength to solve them. In the summer of 1906 this family is confronted with the youthful fervor of Richard (Eric Linden) who is a senior in high school and a rebel. As valedictorian of his high school graduating class he plans to make a speech that will revolutionize human thought. He is also passionately in love with a neighbor's girl (Cecilia Parker), and means to marry her. The scraps of Swinburne's verse that he sends to her alarm her father (Charles Grapewin), who forces her to break with Richard in good, melodramatic style. Richard broods, misunderstood by the whole world and his family, consumes quantities of gin fizzes, and dallies on the road to ruin. His mother (Spring Byington) and father (Lionel Barrymore) are sure that the world has come to an end, but after everything is settled, they begin to remember that once they were young. André Sennwald, writing in the *New York Times,* captured accurately the film's mood: "As an American comedy of manners and as a portrait of an American family, *Ah, Wilderness!* explores a vein of bitter-sweet nostalgia without losing its sense of humor. . . . *Ah, Wilderness!* reviews our yesterdays with tenderness, mature understanding, and laughter that contains a hint of tears."

Ah, Wilderness! provided Clarence Brown with the kind of material that he was so talented in bringing to life on the screen. It is the kind of warmly compassionate story that depends heavily on the atmosphere of small town life, on a sense of time and place. Realizing the importance of the setting, Brown, at a time when very few films were shot on location, took his cast and crew to Grafton, Massachusetts, and carefully reconstructed the day-to-day life of the New England remembered by O'Neill. His success in vividly recreating local color added dimensions to the script that could not be realized on the stage.

In order to reproduce O'Neill's "large small-town" of Connecticut in 1906, Clarence Brown used many memories of his own "large small-town" of Knoxville, Tennessee. He had graduated from Knoxville High School in 1905, and memories of that graduation became the basis for much of the action in one of the most successful scenes in the film. A group picture of his graduating class was used as a guide for authentic costumes and the physical setting. (The Knoxville High School which Brown attended burned in 1924. It stood on Walnut Street where the Daylight building is now located.) Critics were delighted by the effects of the scene with its bad recitations, its murderous musical solos, and Richard's frustrated attempt to climax his valedictory with an indictment of capitalism.

Anna Karenina

Directed by Clarence Brown

Anna Karenina was released in 1935. Produced by David O. Selznick, the film is a compressed adaptation (under the close scrutiny of the Hays office) of the novel by Count Leo Tolstoy. The screenplay was crafted by Clemence Dane and Salka Viertel, with Erich von Stroheim as a "collaborator," playwright S.N. Behrman as dialogue writer and general re-write man, and Tolstoy's son, Count Andrey Tolstoy, as "consultant." The cameraman was William Daniels, and the editor was Robert J. Kern. The major characters are:

Anna Karenina	Greta Garbo
Count Alexei Vronsky	Fredric March
Kitty	Maureen O'Sullivan
Countess Vronsky	May Robson
Countess Lidia	Constance Collier
Stiva	Reginald Owen
Sergei Karenin	Freddie Bartholomew
Alexei Karenin	Basil Rathbone
Dolly	Phoebe Foster
Capt. Nicki Yashvin	Reginald Denny
Levin	Gyles Isham
Grisha	Buster Phelps
Anna's Maid	Ella Ethridge
Vronsky's Valet	Sidney Bracy
Tania	Cora Sue Collins

The character of Anna Karenina was ideally suited to Greta Garbo's talents and public image. She did a silent version in 1927 under the title of *Love* (with John Gilbert as her leading man); and with classics popular in the mid-thirties, a remake of *Anna Karenina* was almost inevitable. In this version, the story of Anna's illegitimate child had to be suppressed because of censorship pressures (supposedly all films about adultery were prohibited), and the story of Kitty and Levin was reduced to place emphasis on the relations of Anna and Vronsky. The story as developed in the film, therefore, progresses from Anna's whirlwind, passionate romance with Count Vronsky (Fredric March); to her abandonment of her husband, the stiff, pompous Karenin (Basil Rathbone), and their child (Freddie Bartholomew); through the idyllic interlude with Vronsky and his subsequent tiring of her; and ends with her foreordained doom. A short epilogue assures the Hays office that Vronsky suffers too and permits the closing visual to linger on a portrait of Anna. An effort was made to incorporate as much of the original Tolstoy material as possible, with most of the additional writing being to fill out the emotional scenes between Anna and her son.

Garbo dominated the film and the critical reaction to the film; indeed, the film's other values sometimes suffer from its being considered merely as a Garbo vehicle. Eileen Creelman, writing in the *New York Sun,* delivered the typical critical judgment by crediting Brown with rescuing Garbo from several dreary films and concluding that "Garbo's haunting beauty is what you will remember of *Anna Karenina.*" *The Cinema* reported, "Clarence Brown's sympathetic treatment of both material and players is little short of a triumph—certainly Greta Garbo has never appeared to more enchanting advantage than as the lovable creature in definite contact with the material but revealing moments of spiritual ecstasy. Mr. Brown has woven a subtly enchanting pattern of happiness and sorrow, pointing the moral with a deft hand and giving full value to the dialogue by restraint rather than emphasis." Perhaps the highest praise for Brown's contribution to the film was penned by its producer, David O. Selznick. He wrote, "The direction of Clarence Brown is, in my opinion as a producer, masterly, and whatever fine qualities the picture has are largely attributable to his work."

Anna Karenina is a perennial favorite on college campuses and in film society screenings. Garbo's mysterious radiance is a source of the film's continuing interest, of course, but a new generation of film students is coming to recognize Clarence Brown's unique stamp of visual excellence in such shots as the long tracking shot down the banquet table at the opening of the film, the grand entrance of Garbo through the steam of the train, the contrasting movements as Anna and Karenin view the regimental steeplechase, the restless panning of the camera in the confrontation between Anna and Karenin, and the flickering, pulsating light and shadow—flawlessly edited—of the climax.

Workshop:

OTHER MAJOR FILMS OF CLARENCE BROWN
MONDAY, MAY 28, University Center Auditorium, 9:30 to 10:45 a.m.

Screening of trailers and excerpts from major films not being shown in their entirety during the festival.

DOUGLAS JOHN LEMZA

Doug Lemza is Administrative Assistant in the Entertainment Division of Films Incorporated, advisor to their Foreign and American Films Program, and Director of the *Rediscovery* library. He has published numerous articles and reviews on film, and travels extensively conducting workshops on college campuses.

THE FILMS OF CLARENCE BROWN

Listed below are the films produced solely under the direction of Clarence Brown. He co-directed several others, the most important of which is probably *The Last of the Mohicans* (1920). Assistant director to Maurice Tourneur, Brown took over direction of *The Last of the Mohicans* when Tourneur was injured early in the shooting of the film. As was usual in the big studio era, Brown also helped "fix" several other films, but did not claim directorial credit. After *Kiki,* all of Clarence Brown's films with but one exception were directed for Metro-Goldwyn-Mayer. All of the films screened in the 1973 Clarence Brown Film Festival were directed for Metro-Goldwyn-Mayer. Films Incorporated holds non-theatrical distribution rights for a large catalogue of Brown's films, and they feature Brown in their influential film classics programs. The films screened in this workshop are provided through the courtesy of Films Incorporated.

1920	*The Great Redeemer*
1922	*The Light in the Dark*
1923	*Don't Marry for Money* *The Acquittal*
1924	*The Signal Tower* *Butterfly*
1925	*Smouldering Fires* *The Eagle* *The Goose Woman*
1926	*Kiki* *Flesh and the Devil*
1928	*Trail of '98*
1929	*A Woman of Affairs* *Wonder of Women* *Navy Blues*
1930	*Anna Christie* *Romance*
1931	*Inspiration* *A Free Soul* *Possessed*
1932	*Emma* *Letty Lynton* *The Son-Daughter*
1933	*Looking Forward* *Night Flight*
1934	*Sadie McKee* *Chained*
1935	*Anna Karenina* *Ah, Wilderness!*
1936	*Wife Versus Secretary* *The Gorgeous Hussy*
1937	*Conquest*
1938	*Of Human Hearts*
1939	*Idiot's Delight* *The Rains Came*
1940	*Edison, The Man*
1941	*Come Live With Me* *They Met in Bombay*
1943	*The Human Comedy*
1944	*The White Cliffs of Dover* *National Velvet*
1946	*The Yearling*
1947	*Song of Love*
1949	*Intruder in the Dust*
1950	*To Please a Lady*
1951	*Angels in the Outfield* *When in Rome*
1952	*Plymouth Adventure*

Workshop:

FILM HISTORY, THEORY, AND PRODUCTION IN THE UNIVERSITY CURRICULUM
MONDAY, MAY 28, Shiloh Room, University Center, 11:00 a.m. to 12:15 p.m.
A lecture-discussion on film as an academic discipline with emphasis on the problems and prospects of introducing film studies into the university curriculum.

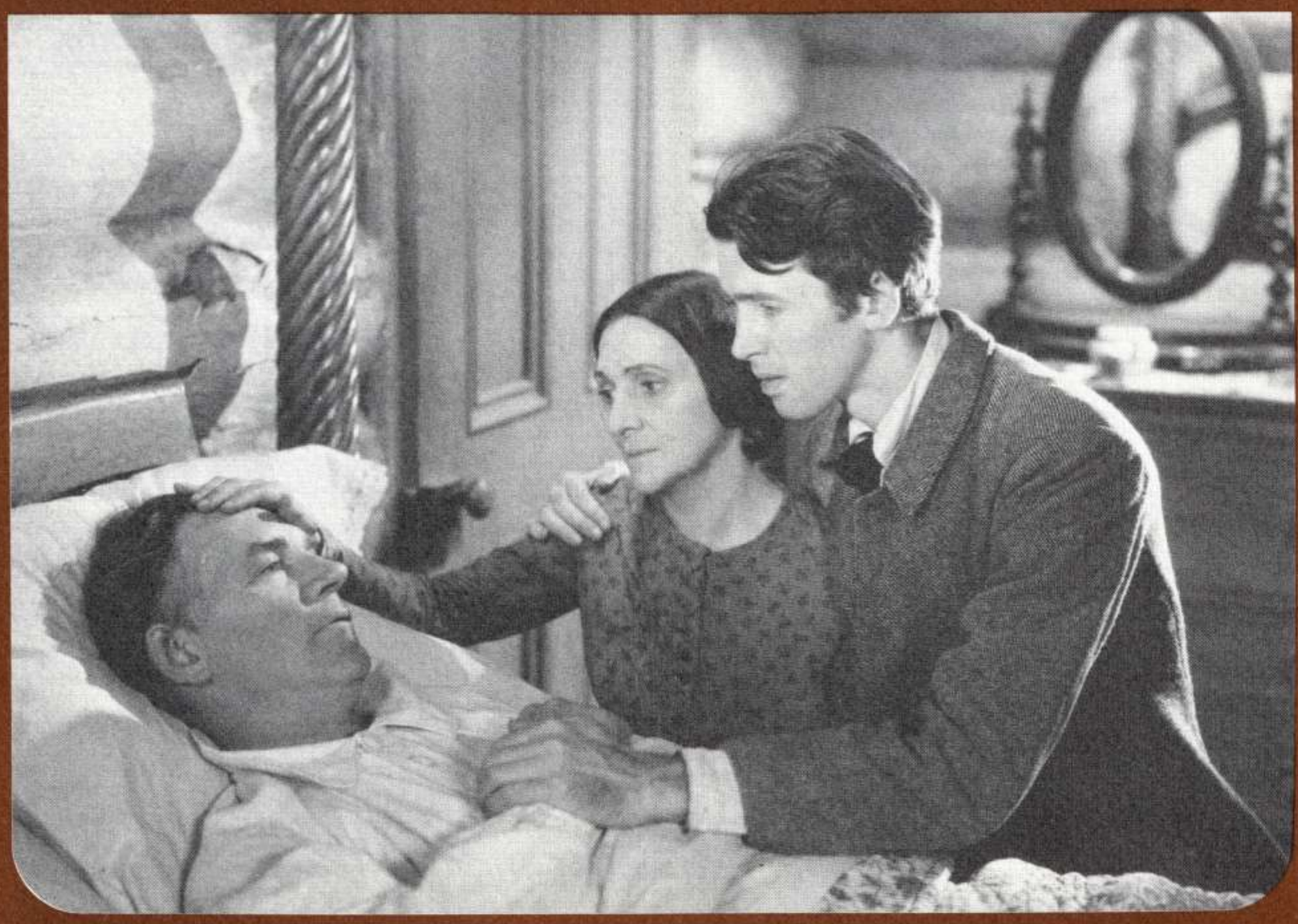
ROBERT E. DAVIS

Dr. Robert E. Davis is Chairman of the Department of Cinema and Photography at Southern Illinois University, Carbondale, Illinois, and Chairman of the Mass Communication Division of the Speech Communication Association. Both a film scholar and filmmaker, Dr. Davis is also actively engaged in the production of television programs about film and in the promotion of film study in the university. He is on the Advisory Council of the University Film Foundation and the University Advisory Committee of the American Film Institute.

FILM HISTORY, THEORY, AND PRODUCTION IN THE UNIVERSITY CURRICULUM

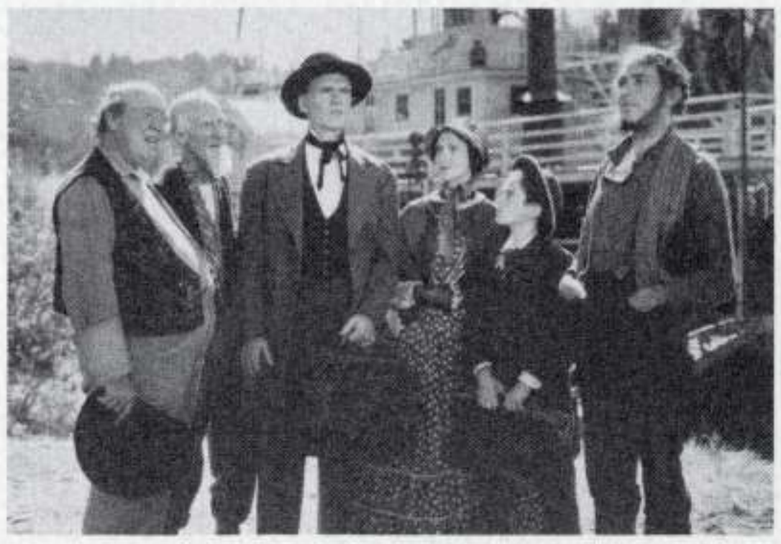
The motion picture was born with the 20th century and is often named as the century's only unique contribution to the arts. Although motion picture courses have been offered in a number of colleges for more than half the century, it is only within the past decade that the formal study of film as an art form, as a medium for communication, and as a social force has become a shaping influence in the university curriculum. College students can take courses in film history, theory, or production in over six hundred universities and colleges and in almost two hundred institutions can major in film.

Children of the visual age, college students have turned to the available film courses and programs, and to study of the related visual media, in astonishing numbers. Most often attracted to the programs initially by the prospect of film production, by the chance to get involved with the hardware of the art, students find that filmmaking is but one aspect of a comprehensive program of film study. Added to production must be understanding of history and theory —consideration of the unique aesthetic, artistic, social, cultural, and political attributes and influences of the medium as it has developed over the past three quarters of a century. Basic to this study are the films themselves, and courses in film history are among the most popular and heavily enrolled offerings in contemporary university curricula. It is in such courses that the work of outstanding directors such as Clarence Brown, preserved in their films, offers a unique contribution to the education of both the film specialist and the general student.



Of Human Hearts

Directed by Clarence Brown



Of Human Hearts was released in 1938. Produced by John W. Considine, Jr., the film is based on the story, "Benefits Forgot," by Honoré Willsie Morrow, with screenplay by Bradbury Foote. The cameraman was Clyde DeVinna and the editor was Frank E. Hull. The major characters are:

Ethan Wilkins . . . . . Walter Huston
Jason Wilkins . . . . . James Stewart
Jason Wilkins (as child). . . . . Gene Reynolds
Mary Wilkins. . . . . Beulah Bondi
George Ames . . . . . Guy Kibbee
Dr. Charles Shingle. . . . . Charles Coburn
President Lincoln . . . . . John Carradine
Annie Hawks . . . . . Ann Rutherford
Annie Hawks (as child). . . . . Leatrice Joy Gilbert
Jim Meaker. . . . . Charles Grapewin
Sister Clark. . . . . Leana Roberts
Quid. . . . . Gene Lockhart
Elder Massey. . . . . Clem Bevans
Rufus Inchpin . . . . . Arthur Aylesworth
Chauncey Ames. . . . . Sterling Holloway
Chauncey Ames (as child). . . . Charles Peck
Mr. Dupus Crumm . . . . . Robert McWade
Captain Griggs . . . . . Minor Watson

Of Human Hearts is the story of a backwoods family, the Wilkins of Pine Hill, Ohio, in the years from 1845 to 1862. The film centers initially on the conflict between Ethan Wilkins (Walter Huston), a stern, uncompromising, righteous minister, and his son, Jason Wilkins (James Stewart). Jason revolts against his father and his father's unreasonable code of behavior, and he flees into the world to make his own way. Ethan dies, and the widow, Mary (Beulah Bondi), makes untiring, selfless sacrifices to help Jason through medical school. When the Civil War breaks out, Jason gains distinction as a surgeon in the Army. He neglects his mother, however, who, after two years without hearing from him, assumes him to be dead and writes President Lincoln regarding the location of his grave. Lincoln (John Carradine) calls Jason from the lines, reprimands him, and demands that he write to his mother.

In its evocation of the tension between a severe father and ambitious son, *Of Human Hearts* is perfectly realized, climaxing in a violent, powerful confrontation photographed with the rich symbolism that is so characteristic of Clarence Brown's best work. Although some critics were uncomfortable with the *deus ex machina* quality of the film's donouement, the film was generally hailed as one of the major films of 1938. *Movie Mirror* for May, 1938, concluded, "There is no fault to find with production, direction, or acting. The individual performance of each cast member—especially of Stewart, Miss Bondi, Huston, and young Reynolds—is superlative." Frank S. Nugent, writing for the *New York Times,* questioned the ending but praised the film as "an eloquent, brilliantly performed and fascinating document." "James Stewart's and Master Reynolds's farm boy and all the others are flawlessly typical," he added.

Writing in *Hollywood in the Thirties* some thirty years after the film's initial release, John Baxter singled out *Of Human Hearts* for praise as "Brown's" greatest and probably most under-rated film." Noting that much of Brown's best work is in the field of Americana, Baxter says that *Of Human Hearts* "perfectly re-created the period" and that "the Civil War background and Stewart's believable portrayal of a talented but thoughtless young doctor do much to make this Brown's most consistent film." He continues, "Brown was the embodiment of canny 19th century rural America. His films reflect a passionate but controlled response to people and places. . . . Like Whitman, he hears America singing; but he does not choose to sing himself."

National Velvet

Directed by Clarence Brown

National Velvet was released in 1944. Produced by Pandro S. Berman, the film is based on the novel by Enid Bagnold, with the screenplay written by Theodore Reeves and Helen Deutsch. The cameraman was Leonard Smith and the editor was Robert J. Kern. The major characters are:

Mi Taylor	Mickey Rooney
Mr. Brown	Donald Crisp
Velvet Brown	Elizabeth Taylor
Mrs. Brown	Anne Revere
Edwina Brown	Angela Lansbury
Malvolia Brown	Juanita Quigley
Donald Brown	Jack (Butch) Jenkins
Farmer Ede	Reginald Owen
Ted	Terry Kilburn
Tim	Alec Craig
Mr. Taski	Eugene Loring
Miss Sims	Norma Varden
Mr. Hallam	Arthur Shields
Mr. Greenford	Dennis Hoey
Entry Official	Aubrey Mather
Stewart	Frederic Worlock
Man with Umbrella	Arthur Treacher

National Velvet has all the qualities that Clarence Brown finds congenial in a story. Like *Of Human Hearts* and *Ah, Wilderness!*, it is about growing up. The tale has the simplicity of a folk ballad. A butcher's daughter wins a magnificent sorrel gelding in a raffle, then against all sorts of adult obstacles, enters him in the Grand National and wins. The theme is youthful idealism in a world of apparently closed possibilities, and in a very appealing way, Brown's faithful version of the book celebrates with quiet optimism the resilience of the human spirit. However improbable the plot, the dreams it represents are common to us all. Needless to say, *National Velvet* was a great success. It opened at Radio City Music Hall and played to more people in its first six weeks than any previous film.

Brown had acquired by this time a reputation for skillful work with young actors, and he draws remarkably sensitive performances from Mickey Rooney and Elizabeth Taylor (in her first important role). An acknowledged master of compositional effect in black and white, Brown proved that he was equally adept in his use of color in this, his first color film. As Howard Barnes of the *Herald-Tribune* notes, Brown explored with great imagination the values to be obtained by natural light sources, for example the interior of a cottage apparently lighted only by a kerosene lamp, the light of the moon on a cold wintry night, and the effect of overcast skies on a landscape. The scenes of the climactic horse race (filmed not at Aintree but on a Pasadena golf course) are among the best action sequences of all time, and serve as eloquent testimony to Brown's remarkable sense of tempo and rhythm. Unlike most directors of this period, Brown supervised the editing of his own films, a skill he found congenial because of his training as an engineer.

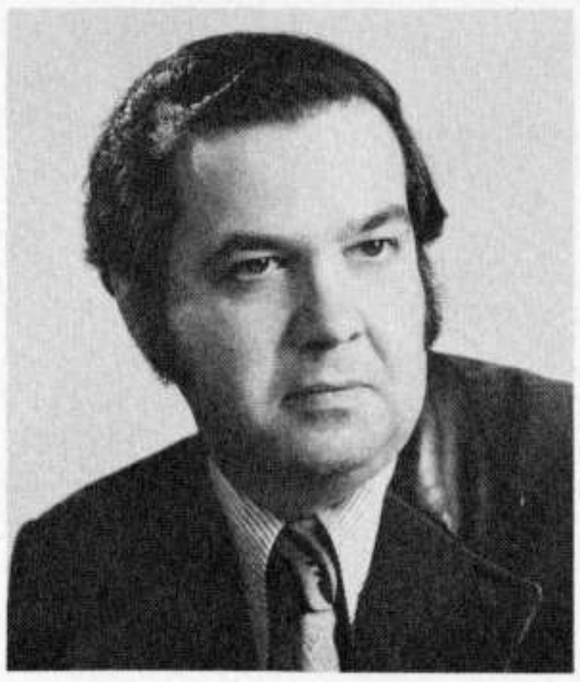
The result of Brown's detailed and careful work was a film of which even the author had no complaint. "So many small subtle things have been caught," wrote Enid Bagnold. "The excitement of everything carried me away as though I had never guessed what the end could be."

Workshop:

PRESERVING THE FILM HERITAGE
TUESDAY, MAY 29, Shiloh Room, University Center, 9:30 to 10:45 a.m.
A lecture-discussion on film conservation, with emphasis on the importance of film archives to the student of the history and theory of cinema.

PAUL C. SPEHR

Since 1958, Paul C. Spehr has been a film reference specialist and archivist at the Library of Congress. His work involves him intimately in the process of establishing controls over the collections of films and non-film materials, selecting materials for the collection, and servicing users of the Library's collections. In addition to administrative duties at the Library, he has served as a consultant to the White House film library, published articles on film, and authored the resource work, *The Civil War in Motion Pictures.*



PRESERVING THE FILM HERITAGE

The idea of preserving any sort of heritage is a formidable prospect. Images of stoop-shouldered, grey-beards in dusty cellars or of marbled halls filled with reverent school children shuffling past nervous guards are called to mind.

The reality of film preservation involves neither of these images and yet it has elements of both. Preserving film and the materials related to filmmaking requires both the patience, thoroughness and dedication of the grey-beard and the pious enshrinement of the marbled museum. Without respect for the material, a love for working with it and an absolute conviction that the work is "right," nothing would be saved and a half a century or more of filmmaking would rot away to powder and exist only in the memories of the hundreds of thousands who sat in the dark while viewing this fragile and elusive creation of the twentieth century.

A generation ago, film conservators felt that artistic merit was the major criterion for preserving film. There was also a strong suspicion that the artist inevitably surrendered some of his creativity when he submitted to the commercial world. Nowhere was the commercial world more on view than in the glittered, tinsled image Hollywood projected to the world. And yet a remarkable number of very talented people were attracted to Hollywood to work as musicians, editors, actors, writers, cameramen, and directors. For half a century their output was phenomenal. Large in quantity, varied in quality, their products came forth at a pace that was exciting, but also sometimes baffling. Most of us enjoyed ourselves so much that we were sometimes embarrassed about it.

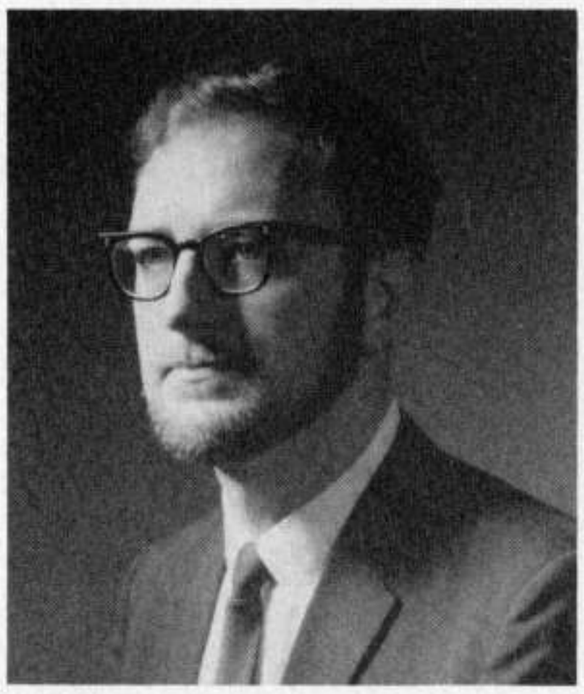
Times have changed! Although MGM is still practically a household word, it no longer can boast of having "more stars than there are in heaven." The movies are now exploring new avenues of creativity and the old studio lots are apartment complexes, shopping centers or ghost towns. This change gives us the opportunity to re-evaluate the accomplishments of Hollywood's golden era. To the film conservator, it is becoming increasingly clear that the product of that era is now becoming scarce and rare —and thus more precious and more valuable.

Workshop:

THE FILMS OF CLARENCE BROWN, A DISCUSSION
TUESDAY, MAY 29, Shiloh Room, University Center, 11 a.m. to 12:15 p.m.
A panel discussion of the films of Clarence Brown, during which each of the panelists will present the results of study of salient aspects of Brown's directorial style.

JOHN LEE JELLICORSE, Moderator

Dr. John Lee Jellicorse is an Associate Professor of Speech and Theatre at The University of Tennessee, Knoxville, and co-chairperson of the Clarence Brown Film Festival. He is a specialist in the history and theory of public communication, teaching courses in film, public address, persuasion, and communication theory.



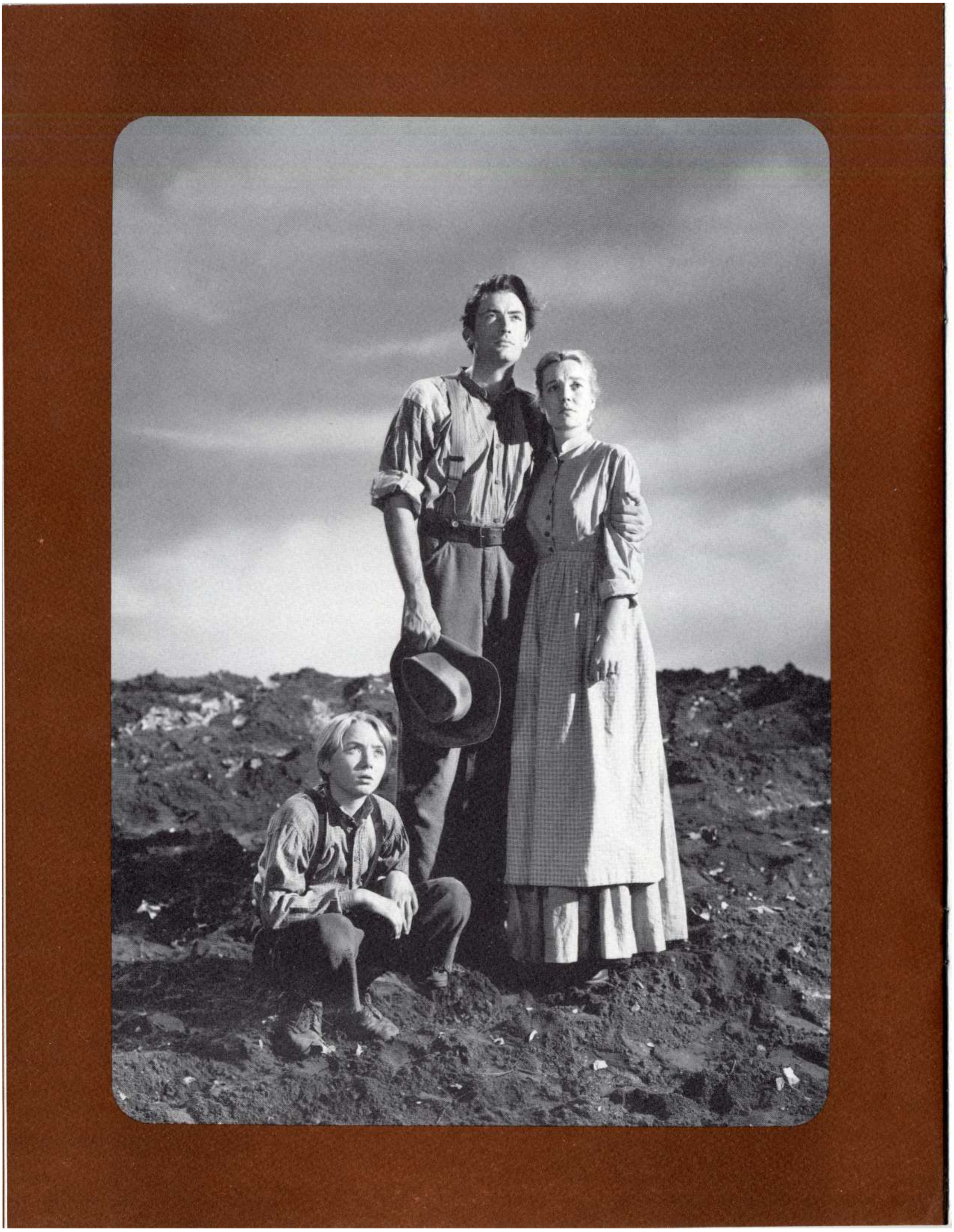
PANELISTS

Robert L. Burns
Charles Mark Chilcoat
Bryan K. Crow
Lewis Goans
Robert Jack Goodwin
Ski Hilenski

THE FILMS OF CLARENCE BROWN, A DISCUSSION

The dominant theory of film history for the last decade has been the auteur theory. There are two basic assumptions inherent in this theory: although film is a collaborative art, the director is the author of a film, the creative force behind its distinctive characteristics; and the quality of a director should not be judged by assessment of one film but by study of all of his films. Clarence Brown qualifies as an auteur filmmaker. For over three decades, each "Clarence Brown Production" revealed a skill and purpose that is clearly the imposition of Brown's creative personality. His technical background and his absorption of the lessons of his teacher and friend, Maurice Tourneur, combined with a preoccupation with imaginative visual composition, a warm and subtle—but sure—control of actors and actresses, and a perfectionist's concern for the totality of the filmmaking process from script through editing, permitted him to mark his films with a transcending coherence. It was such artistic control that ensured his survival as one of the most successful directors of silent and sound, black and white and color motion pictures.

With the cooperation and support of the University Center Film Committee, the Department of Speech and Theatre, and Films Incorporated, the panelists have been able to survey a wide range of Clarence Brown's films. In addition to the films screened during the festival, they have had the opportunity to see *A Woman of Affairs, Anna Christie, Inspiration, A Free Soul, Sadie McKee, Wife Versus Secretary, Conquest, The Human Comedy, The White Cliffs of Dover, To Please a Lady,* and *Angels in the Outfield.*



The Yearling

Directed by Clarence Brown

The Yearling was released in 1946. Produced by Sidney Franklin, the film is based on the novel by Marjorie Kinnan Rawlings, with screenplay by Paul Osborn. The cameramen were Charles Rosher and Leonard Smith and the editor was Harold F. Kress. The major characters are:

Pa Baxter	Gregory Peck
Ma Baxter	Jane Wyman
Jody Baxter	Claude Jarman, Jr.
Buck Forrester	Chill Wills
Pa Forrester	Clem Bevans
Ma Forrester	Margaret Wycherly
Mr. Boyles	Henry Travers
Lem Forrester	Forrest Tucker
Fodderwing	Donald Gift
Millwheel	Daniel White
Gabby	Matt Willis
Pack	George Mann
Arch	Arthur Hohl
Twink Weatherby	June Lockhart
Eulalie	Joan Wells
Oliver	Jeff York
Dock Wilson	B. M. Chick York

A vivid portrayal of childhood—its transient joy and intense sorrow—*The Yearling* has been called a microcosm of youth, capturing that brief span in which a child passes from adolescence into young manhood. The film opens with a long tracking shot into the hammock country of Florida, and the viewer is soon sharing a year in the life of the frontier family of twelve year old Jody Baxter (Claude Jarman, Jr.) and his father (Gregory Peck) and mother (Jane Wyman). The hardship of the backcountry life, Jody's longing for a pet of his own, an exciting bear hunt, and the tension between Penny Baxter (Peck) and the Forrester family dominate the action until the pivotal scene. Penny and Jody are off to confront the Forresters when Penny is "bad bit" by a rattlesnake. Thinking fast, he shoots a doe, has Jody rip out the animal's heart and kidneys, and wraps them over the fang marks to draw the poison. Jody later locates and captures the doe's "leetle fawn." Flag, as the fawn came to be named by Jody's friend, Fodderwing (Donald Gift), becomes the boy's constant companion, and the love of the boy for the fawn becomes profound. As the fawn becomes a yearling, however, it endangers the little family's livelihood, and Jody is confronted with the harsh reality of the human condition.

As Clarence Brown brought it to life on the screen, *The Yearling* appears simple, lyrical, and sensitive; but the appearance belies the film's troubled origins. The film was initially assigned to another director with another cast. After much expenditure of time and money, the production ran into difficulties, and the director, one of Hollywood's most glamorous, asked to be relieved. A second famous director was called in before the project was shelved for three years. Prior to Brown's taking over the directorial helm, the project had developed the reputation as "the biggest and most cumbersome tragedy of errors in MGM history." Script problems, the difficulty of shooting in Florida in the summer, the necessity of a production line of fawn-bearing does (one hundred and twenty-six deer were used) and corn plants (seventy-five thousand individual potted plants), and other woes were in part responsible for the film's eventually requiring ninety-one months to complete. One of the major problems with the earlier starts, however, was the casting of the central character, Jody. Brown's secret search through southern schools, sometimes even posing as a UT football scout, is one of the great Hollywood stories. And true to the Hollywood code, it had an extremely happy ending: Brown discovered Claude Jarman, Jr., who won a special Oscar for his performance and went on to do additional important roles for Brown and other major directors.

Clarence Brown's patient success in overcoming the tremendously taxing production problems, his insistence on realism in the face of pressures to overexploit the sentimentality of the story, his restraint in visualization, and his maintenance of the purity of the mood—the tight union of story and image—enhance the final, total effect of the film and make *The Yearling* perhaps his greatest accomplishment. The film is undoubtedly a classic. Receiving nominations in almost all categories, it won several academy awards in 1946 and came within a few votes of winning "Best Picture." It was named picture of the year, and Brown was named director of the year, in several other screen polls. A top-grossing film when first released, it continues to be successful in its rereleases. Of all the praise which *The Yearling* received, however, among the most meaningful to Clarence Brown personally was that which he received from Maurice Tourneur, the director who gave Brown his first job in the motion picture industry and the man whose camera artistry lastingly influenced Brown. "I saw *The Yearling,*" Tourneur wrote. "It is a superb motion picture."

The late Robert Porterfield, for many years the director of Barter Theatre in Abington, Virginia, appears briefly as the mate on the boat that rescues Jody.

Intruder In The Dust

Directed by Clarence Brown

Intruder in the Dust was released in 1949. Produced by Dore Schary, the film is a close adaptation of the novel by William Faulkner. The screenplay is by Ben Maddow. The cameraman was Robert Surtees and the editor was Robert J. Kern. The major characters are:

John Gavin Stevens	David Brian
Chick Mallison	Claude Jarman, Jr.
Lucas Beauchamp	Juano Hernandez
Nub Gowrie	Porter Hall
Miss Habersham	Elizabeth Patterson
Crawford Gowrie	Charles Kemper
Sheriff Hampton	Will Geer
Vinson Gowrie	David Clarke
Aleck	Elzie Emanuel
Mrs. Mallison	Lela Bliss
Mr. Mallison	Harry Hayden
Mr. Tubbs	Harry Antrim
Will Legate	Dan White
Paralee	Alberta Dishmon
Mr. Lilley	R. X. Williams
Gowrie Twins	Ephraim Lowe Edmund Lowe
Molly Beauchamp	Julia S. Marchbanks

On the surface, and especially as sometimes re-edited for television, *Intruder in the Dust* is a mystery melodrama. A proud, elderly black landholder, Lucas Beauchamp (Juano Hernandez) is charged with the murder of a white man in a small town in Mississippi, is threatened by a lynch mob, but is eventually exonerated by the detective work of a young white man, Chick Mallison (Claude Jarman, Jr.), a black youth, Aleck (Elzie Emanuel), and an octogenarian white woman, Miss Habersham (Elizabeth Patterson) and by the effort of a liberal white lawyer, John Gavin Stevens (David Brian). The central focus of the film, however, is race, embodied in the relationships between Lucas and Chick and Lucas and the bigoted townspeople. The townspeople and Chick, who is indebted to Lucas for once saving his life, are continually frustrated by Lucas's refusal to play a subservient role.

As a young man Clarence Brown observed first hand the terror of racial bigotry in the Atlanta race riots, and he considers *Intruder in the Dust* as the one film that he *had* to make. He fought for it as the first effort of Hollywood to make a forthright statement on the racial question, although by the time he had finished the careful location shooting in Oxford, Mississippi, and the laborious postdubbing in Hollywood, three inferior films dealing with the issue of race had appeared.

V. J. Jerome, in *The Negro in Hollywood Films,* is pleased that *Intruder in the Dust* does not romanticize the lynch mob, but portrays its leader as "a fratricidal and brutal villain," that Lucas Beauchamp "towers easily over all the white characters in the drama," and that the story places "poetic justice" on the "side of the framed-up Negro." Jerome correctly gauged Brown's intent when he wrote that it is good at last to find "a film presenting a Negro as the central character, the hero of the drama, as against films that were landmarks of racist viciousness, an exaltation of the Southern slaveholders and a hideous vilification of the Negro people, a rationale for lynchings and a direction for the Klan to ride." Yet Jerome, writing in 1950, was also adamantly concerned that, although the novel's most blatantly racist passages had been omitted from the film, in the context of history the film did not go far enough in its elimination of racial myths and stereotypes. It went far beyond any other film of its day, however. *Ebony* regarded it as an "exciting, powerful anti-lynch document." The initial reception, moreover, was enthusiastic. Bosley Crowther wrote in *Variety,* "this is a great film," and Dudley Nichols called it "just about the finest motion picture ever made, in any language." The London *Times* praised the technical virtues of the film, the "brilliant" camera work and the director "always on the look-out for the vivid picture, the telling phrase"; the story, concluded the *Times,* "is a close-knit and exciting piece of work."

Despite such critical acclaim, *Intruder in the Dust* was too hot for Hollywood to handle, and the film received not a single Academy Award nomination. The National Board of Review listed it as one of the ten best pictures of the year, however; and the British Academy Award for Best Director of 1949 was given to Clarence Brown for *Intruder in the Dust.* The works of William Faulkner have not been easy to translate into film, and *Intruder in the Dust* is widely accepted as the best film made from his writings. At the premiere, Faulkner said simply, "all in all I think it is a good movie."

The UT Grad Who Engineered Dreams*

By HARRY HAUN

In 1910 a 19-year-old Knoxvillian named Clarence Brown graduated from the University of Tennessee with a double degree in mechanical and electrical engineering and then proceeded to put 40 years of his life into something as unruled and unwired as The Great American Dream Machine.

Shucking his slide rule for sleight of hand, Brown took on the movies and became one of the medium's most creative and acclaimed craftsmen. He discovered the unique charisma of both Clark Gable and Greta Garbo and directed each of them more times than any other director. He manipulated some of the most remarkable and memorable child performances ever to grace the screen. He contended for more Academy Awards —six of them—than any other director who has not received one (Alfred Hitchcock and King Vidor are in the same boat, one nomination away from Brown's "record").

In a very real sense, movies and Brown grew up together. They made the same professional stops in life—from nickelodeon flickers to talkies to "pure entertainment" to message dramas. Most of his 52 films were made within the studio system, where a director shot the script he was assigned. And that fact accounts for his colorfully checkered career.

If a generalization can be made about that rich and varied career, it is that Brown's best efforts—"Intruder in the Dust," "The Yearling," "Anna Christie," "The Human Comedy," "National Velvet," "Of Human Hearts," "Ah, Wilderness!"—were folksy celebrations of family life, blessed and brightened by his abiding affection for that fireside scene. And if the truth be known, these pictures were really just screen-sized enlargements of his own Tennessee experience.

"I'm proud of that heritage," Brown readily admits whenever the question comes up (it rarely does around the pool, or at his posh bungalow, in Palm Desert). "Tennessee will always be a part of me, I guess. I'm never away for more than a year. I like to get back to Knoxville, to my friends there, to the campus."

A super-loyal alum, Brown served for six years as a member of the UT Development Council. In an unofficial capacity, he has been the university's foremost rooter on the West Coast. Once in 1940, when the Tennessee team was invited to play the Rose Bowl, Brown rolled out the red carpet, prodding not a few stars off their studio perches and into a receiving line. The night before the game, he hosted an elaborate barbecue at his ranch—a sumptuous feast which only served to fatten the Vols up for a quick kill (14-0).

For the present, however, Brown has scrupulously removed such memories from view. He and his wife, the former Marian Ruth Spies, lead a different life now in their quaint cottage at the El Dorado Country Club. The front-gate security of the club is tight, the grounds are beautifully kept, the neighbors are ultra well-heeled. About the only "showfolks" to penetrate these portals are Randolph Scott and Greer Garson; former President Eisenhower, at the time of his fatal heart attack, lived three doors away from Brown.

But the old days, of course, are still there, just below the surface of this existence. They're in the dusty folders of studio photographs filed-but-not-forgotten in a garage cabinet and in the handsome scrapbooks buried at the back of a bureau drawer. Even better, if one catches him in a reflective mood and has the right UT credentials, they're right on the tip of Brown's tongue.

Technically, Tennessee does not have first claim on Brown. He was born May 10, 1890, in Clinton, Mass. His father was a loom-repairer, and his mother was a weaver. The family moved around a lot during Brown's boyhood before finally settling in Knoxville, where his father became supervisor for a cotton mill (the still-standing Brookside Mills).

At 15, Brown finished high school and received special permission from the UT Board of Trustees to enter the university. There he pursued his festering fascination with what makes things tick, excelling at engineering. His father suspected he had a second-generation cotton-manufacturer on his hands, but by graduation Brown's fancy had turned another revolution—to the automobile, which was then revolutionizing horsedrawn America. He promptly put in a few years on the road as a traveling expert mechanic and then put down roots in Birmingham where he founded an auto dealership.

With some justification and profit, Brown might have remained in Birmingham forever, had he not decided one fine day to take a lunch break. Instead of eating, he ambled into a nearby penny-arcade. There another revolutionary novelty caught his eye and, for the next 40 years, his imagination.

"In those days," Brown recalls, "movies were still being shown in shooting galleries, just another take-it-or-leave-it diversion. Well, I took them. That's where most of my lunch hours went during 1913 and 1914, studying those movies. It eventually dawned on me that I could direct, and, by sorting through the screen credits, I found the man I wanted to learn from. I began to realize that if a picture had the name of Maurice Tourneur on it, it was somehow better than the rest. There was more going for it, more to keep the eye busy. I became determined to meet the man."

In 1915 Clarence Brown, budding young automobile magnate and screen-struck novice, gave in to that impulse and trooped off to Fort Lee, N.J., to meet his would-be mentor. He found The Great Man on location deep in production and asked for a job. Needing a new assistant director, Tourneur was delighted by the applicant—and then less so when he realized Brown had no film experience—but the fan's eagerness to learn wore down the obvious obstacles, and he got the job.

"Tourneur was my god," Brown confesses. "I owe it all to him. Before he got into filmmaking, he was a painter. He used

*Reprinted from
The Nashville Tennessean Magazine,
July 2, 1972, pp. 5-8,
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and the *Nashville Tennessean*.

Director Clarence Brown, Jean Harlow, Myrna Loy, and Clark Gable chatting informally on the set of *Wife versus Secretary* (1936).

the screen like a canvas. Everything I know about lighting and composition and arrangement I learned from him."

Brown did not remain Tourneur's assistant director for long. Soon he was editing all of Tourneur's films and shooting their exteriors because Tourneur preferred the comfortable confines of studio filming.

World War I shot down this promising start, and Brown became a flight instructor for the Army Air Corps. On his discharge in 1919, he discovered that Tourneur had gone Hollywood—physically if not, as it turned out, psychologically. Brown joined him there, and the two began shopping around for a story to bring on Clarence Brown, Film Director.

They found what they were looking for in a San Bernardino newspaper article about a cowboy artist who brightened his jail cell with drawings. In 1920 this hit the screen as a prison miracle-drama called "The Great Redeemer." It was a considerable commercial success—and a qualified critical one. Said The New York Times, with characteristic coolness: "It might have been a great deal better, but, also, it might have been much worse."

Brown then stepped in for the ailing Tourneur and shot three-fourths of James Fenimore Cooper's venerable "The Last of the Mohicans." But, because his name was still in the credits, Tourneur got the glowing notices. Brown did not really come into his own until the two amicably parted company. Tourneur, used to calling his own shots on the East Coast, felt stifled by the studio way-of-doing-things and fled for his native France.

The more flexible and adaptable Brown stayed on to direct Lon Chaney in "The Light in the Dark" and a blackmail opus called "Don't Marry for Money." The latter got him a five-picture contract at Universal, at $12,500 a picture, and he spent it building the reputation of "a woman's director"—largely based on his skillful steering of Louise Dresser in "The Goose Woman" and Pauline Frederick in "Smouldering Fires."

Mr. Brown and cameraman William Daniels on the set of *Anna Karenina* (1935).

House Peters in *The Great Redeemer* (1920).

Greta Garbo and John Gilbert in *Flesh and the Devil* (1927).

Valentino in *The Eagle* (1925).

Garbo and Marie Dressler in *Anna Christie* (1930). (This was Garbo's first talking picture.)

Ironically, his best-known picture of this period was Valentino's next-to-the-last, "The Eagle." "The thing that I remember about Valentino," Brown says, "was his love of sports cars. We had that in common, that and women."

Reverting to women's pictures, Brown was then hired by Norma Talmadge to direct her in "Kiki." That movie, in turn, led to his long-term contract with Metro-Goldwyn-Mayer, where, with the exception of one film, he spent the remainder of his career. He began the contract auspiciously by directing the most fascinating female ever to appear on the screen.

Under a general heading of now-it-can-be-told, Brown admits that his main contribution to the Garbo legend—directing her establishing hit, "Flesh and the Devil"—was the not-so-simple matter of introducing her to her co-star John Gilbert. Gilbert stubbornly insisted that she be brought to him rather than the more chivalrous other-way-around, and Garbo was hardly the outgoing type. Nevertheless, Brown did arrange a meeting, and it ignited almost immediately one of Hollywood's most famous off-camera romances.

A good deal of it got on-camera, too. The story goes that their affair was so intense they sometimes didn't hear Brown yell "Cut" at the end of a scene, making the director feel slightly superfluous on the set.

The resultant love scenes, which were as torrid as things go on the screen in 1927, found an immediate market, and the two stars were rushed into a modern-dress version of Leo Tolstoy's "Anna Karenina."

Losing something in the translation, it was retitled "Love" (probably to expedite the ads: "Gilbert and Garbo in 'Love'!"), and Brown was first choice to direct them. But he was tied up outside Denver on his toughest location (11,600' elevation, 60-below weather, for "The Trail of '98") and did not join them until their next reteaming. By then, the affair had cooled. Nevertheless, M-G-M kept the illusion alive by assigning them a purple-passioned bestseller, "The Green Hat." The notoriety of the book was such that film censors insisted on a title change—and curiously didn't care about the plot which came out under the sexier title of "A Woman of Affairs."

"There's a moment in that movie which summarizes my idea of sex," Brown says. "It involves an emerald ring that Garbo wears. Gilbert makes some comment about it, and she tells him, 'I would only take it off for the man I love.' Later they have a love scene on the couch. I shot it in closeup. The camera moves gradually from their faces, across Garbo's shoulder, down her arm to her hand, just as the ring slips off her finger."

Brown professes to be as baffled as the next guy about the Garbo mystique. "What she had you couldn't see with the naked eye. I remember shooting a scene over and over, then moving on to the next one thinking I'd not gotten what I wanted. But when I saw the scene on the screen, I realized it was there all along and I hadn't noticed. It was something in her eyes, something behind them that could reach out and tell the audience what she was thinking.

"I had a special way of directing Garbo. I never gave her direction in anything louder than a whisper. We would stand around, discussing a scene, and no one ever knew what we were saying. She liked that."

During the filming of "A Woman of Affairs," the talkie phenomenon hit Hollywood, and it showed in Gilbert's performance. "Throughout that whole film," Brown recalls, "I had to hold him down. He kept enlarging on his performance with those extravagant stage gestures as if he were playing to the peanut gallery. That's where all the stage actors went wrong in Hollywood. They didn't make allowances for the subtleties of the camera. We learned their racket in three weeks, and they couldn't learn ours. Most of them were shipped back East."

Gilbert's hard-learned lesson with sound is classic. When he first said "I love you" on the screen, audiences laughed. "Gilbert's voice was not that bad," Brown says. "Norma Shearer's brother, who was head of M-G-M's sound department, once told me that the early sound equipment picked up only the high tones of Gilbert's voice and none of the low ones. The problem was eventually corrected, but he never recovered the ground he lost."

Sound was making such fast, fantastic inroads in Hollywood that a silent which Brown was directing, "Wonder of Women," abruptly turned into a talkie for the last two reels. "We brought in a New York playwright to write dialogue for the end of the picture. Our big problem was Harry Myers, a dese-and-dose Brooklyn actor who played a German aristocrat. Rather than reshoot, we dubbed the part with the playwright's voice—despite the fact that the poor guy had a speech impediment. I never will forget him hearing his voice for the first time and saying, 'My God! I lithp!' "

For two years after Al Jolson said "You ain't heard nuttin' yet" in "The Jazz Singer," Garbo said nuttin'. Her worried bosses were racking bookshelves for a suitable, Scandinavian property. Happily for all concerned—and all WERE concerned, in light of the radically reversed fortunes of Norman Talmadge and John Gilbert—they came up with "Anna Christie." Garbo would have been an inspired choice to play Eugene O'Neill's homecoming harlot, even without the character's built-in asset of a Swedish accent (in fact, Brown had to reshoot some scenes to make Garbo more Swedish).

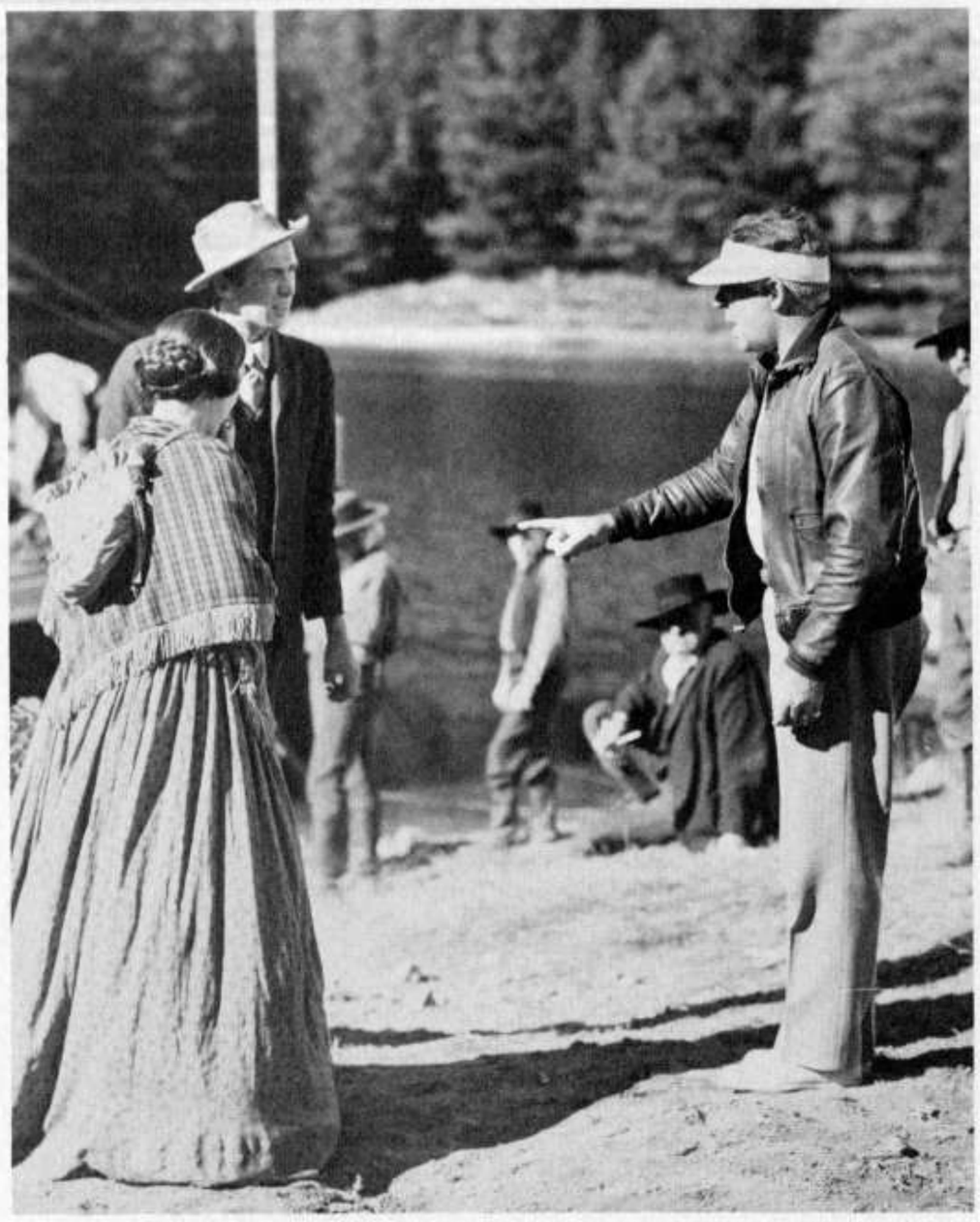
The pressing question of how the Scandinavian Sphinx would take to the movie microphone was duly noted in the advertising ("Garbo Talks!" it shouted), and Brown cleverly did not provide an immediate answer. Audiences had to wait until well into the second reel before she uttered her first words, the now-famous "Gimme a visky. Ginger ale on the side. And don't

Jean Harlow

Hedy LaMarr

Irene Dunn and Alan Marshall in *The White Cliffs of Dover* (1944).

Garbo



Clarence Brown directing Beulah Bondi and James Stewart in *Of Human Hearts* (1938).

be stingy, ba-bee." "Anna Christie" is the best of the Garbo-Brown films, and it earned both Garbo and Brown Academy Award nominations; their competition included themselves, for their work on "Romance."

Norma Shearer, herself a double Oscar nominee that year, won 1930's Best Actress honors over both Garbo bids. Knowing a close race when she's in one, she persuaded her husband, M-G-M executive Irving Thalberg, to get Brown to direct her next picture, "A Free Soul." As a vehicle for Miss Shearer, the film succeeded in putting both her and Brown back in the Oscar running. But it is remembered for two reasons beyond that.

For starters: it earned Lionel Barrymore the Oscar, which, he said in his autobiography, rightfully belongs to Brown. As Miss Shearer's father, an alcoholic criminal-lawyer, Barrymore had himself an actor's dream scene—a long, passionate jury-plea at the end of which he collapses and dies. He worried about the scene for weeks, then gave it everything he had on the first take and collapsed to cries of "bravo" on the set. Such a critical scene usually had to be shot numerous times for a variety of camera angles, and Barrymore knew he could never go through that again. Fortunately, Brown didn't ask him to: the director had eight different cameras going during the scene and got it all the first time around.

The other reason "A Free Soul" is remembered is for the fact that it made a star of Clark Gable. A film historian once credited Brown with being "the first to exploit consciously Gable's aggressive, animal appeal," for it was Brown who had Gable slap Miss Shearer and shove her into a chair. Some have suggested that Brown was acting on orders from higher up—i.e., from Thalberg, who thought the scene would win back waning audience-sympathy for his wife; if that was indeed the strategy, it wildly misfired. The way Brown directed the scene established Gable's rough brand of manhandling for the next 30 years.

Brown is still too kind to confirm or deny. What he will say about Gable, whom he directed more times than any other star, is that he "was probably the greatest personality the screen has ever produced. His particular appeal knew no boundaries. He had the women 100%, and he had the men 100%. Women loved him, and men admired him. That, in itself, is an extraordinary feat."

Gable's off-camera involvement with Joan Crawford made Brown's work on their "Possessed" and "Chained" much easier, a la the Gilbert-Garbo films. He had it easy again when Miss Crawford took a shine to her leading man in "Sadie McKee," Franchot Tone. When they got married, then Brown had trouble. He remembers one picture when the marriage was not going well and he, as director of both, was catching it from all sides.

On such matters, Brown sides instinctively with the actress and says that, contrary to Miss Crawford's cast-iron screen image, she has terrific vulnerability. "I did five pictures with Joan, and the start of every scene was always the same. We'd stand off to ourselves, not saying anything. She's hold my arm tightly for maybe half a minute, then she'd say, 'All right, I think I'm ready now,' and she'd do the scene. She needed the security of knowing somebody nearby was in sympathy with what she was trying to do."

Hollywood's so-called "golden era" officially began for Brown with "Night Flight," the "Airport" of its day. That saga of the first airmail flight in the Andes brought out the M-G-M all-stars—Clark Gable, Helen Hayes, Myrna Loy, John and Lionel Barrymore, Robert Montgomery and William Gargan. Of that company, Brown best remembers the upstaging antics of the Barrymore brothers.

"Brotherly love didn't apply to those two when they did a scene together. They'd stop at nothing to steal scenes from one another. Once they had to walk down a long corridor, with the camera right in front of them. Casually but firmly, John took Lionel by the elbow and positioned him in such a way that John hogged the camera while poor Lionel, to play the

scene at all, had to play it sideways, giving it lots of ear. That went on for a couple of takes, then Lionel excused himself to go to the bathroom.

"As soon as he had left the set, I got a phone call. It was Lionel, in the next room. He said, 'If you don't tell that blankety-blank brother of mine to cut the cuteness, I'm going to deck him.' He slammed the receiver down and strolled back on the set, zipping up his fly as if he really had gone to the bathroom. That guy was an actor to the end.

"Of course, he didn't stop there. John had this big scene where he chewed out a pilot for cowardice, and Lionel was supposed to be an inconspicuous part of the background. 'Inconspicuous.' He didn't know the meaning of the word. Right in the middle of John's scene, up comes Lionel's arm, and he starts vigorously picking his nose."

Most of Brown's time in the mid- and late-30's was spent splashing about all-star, period-piece spectacles. An exception was "Wife Vs. Secretary," a contemporary triangle filled by Clark Gable, Myrna Loy and Jean Harlow. "It was my only picture with Jean. Before we began it, she came to me and said, 'I'm not an actress, but you tell me what to do and I'll do it.' That was our agreement, and I think she did a delightful job."

Otherwise, his pictures kept Brown in time-past. He did "Anna Karenina" up right, with the original 19th century setting and Fredric March in the role that Gilbert had played in "Love"; Garbo, of course, had her part down pat by then and wound up with the New York Film Critics Award for Best Actress of 1935. Then Brown put a lot of his own Tennessee past into Eugene O'Neill's only comedy, an amiable antic about coming of age in the summer of '06; if "Ah, Wilderness!" seemed particularly true to its time, it was because Brown used his 1905 Knoxville High School graduation-class picture to get the look he wanted.

Character actress Beulah Bondi was an Oscar-nominated asset in two of Brown's historicals. She played the sacrificing, neglected matriarch in "Of Human Hearts," another bit of Americana that glowed with Brown's affection for home and hearth. In "The Gorgeous Hussy," which scrubbed up a scandalous black-mark on Andrew Jackson's administration (one Peggy O'Neill Timberlake Eaton), Miss Bondi was the pipe-smoking Rachel Jackson. "I caught some static from historical-society ladies in Nashville about that," Brown recalls. "They said how dare I have Rachel Jackson smoke a pipe. I wrote them back that I didn't have it that way, history did."

The Oscar-contending performance in Brown's saga about Napoleon's favorite mistress, Polish countess Marie Walewska, was Charles Boyer's accounting of The Little Corporal—a clue that "Conquest" was not the ultimate Garbo vehicle it was cracked, and stacked, up to be. It was the last time Brown directed her, although the two entertained notions of a film reunion as late as the early '50s.

"Garbo's retirement from the screen was never intended to be permanent," he says. "Her pictures had a definite following in this country, but they always needed the European market to turn a profit. World War II made that impossible, so she just stopped making movies.

"After the war, the problem became finding the right property for her comeback. I've always thought that 'Flesh and the Devil' would have been better as a talkie. About 1950 or so, I suggested a sound remake to Garbo, and she liked the idea. The studio did too, so I started to work on a script. Two weeks later I was called to the front office for a story conference. There'd been some changes: instead of Germany, they wanted the setting to be Argentina so they could get to some frozen funds in South America. And instead of Garbo, they thought Ava Gardner might be good in the role. I said, 'Gentlemen, here's your script,' handed it to them and walked out."

Mr. Brown showing Cecilia Parker his own picture in Knoxville High School Class of 1905.

UT Coach John Barnhill, Esther Williams, UT President James D. Hoskins and Clarence Brown in California when UT met Southern Cal in the 1940 Rose Bowl Game.

Clarence Brown receives key to Nashville and a citation as "Tennessee Colonel" from Gov. Gordon Browning.

Mr. Brown with another ex-Knoxvillian, Billy Meyer, Manager of the Pittsburgh Pirates, and star Paul Douglas on set of *Angels in the Outfield* (1951).

Over the years, Brown and Garbo have remained good friends. Two years ago he and his wife spent a couple of weeks with her at her home in Switzerland. "Whatever it was she had on the screen, she still has it."

In 40 years of filmmaking, 1942 was the only year in which there was not a new Clarence Brown movie in theaters. He was resting up for his Renaissance which began with "The Human Comedy." William Saroyan's sentimental, episodic salute to the World War II homefront fitted right in with Brown's own family-life-cum-Americana frame of reference. And it provided Mickey Rooney, then at the peak of his popularity and top of his art, with the wonderful role of a small-town Western Union messenger boy. All three made the Oscar running, with Saroyan emerging victorious for the story that Brown had rescued from M-G-M's script-bin of rejects.

"Mickey, to me, is the closest thing to a genius I ever worked with," Brown admits. "I still don't know how he did it, either. He never paid attention. Between takes, he'd be off somewhere calling his bookmaker, then he'd come back and go straight into a scene as if he'd been working on it for three days. That scene where he reads the telegram announcing his brother's death—we must have shot that thing four or five times and each time he read it as though he had seen the telegram for the first time."

Rooney and another young actor in "The Human Comedy," a curious amalgamation of freckles and buckteeth called Jackie "Butch" Jenkins, were part of Brown's next family portrait, the English family in "National Velvet." A 13-year-old Elizabeth Taylor had the title role of the first girl to ride a winning horse in the Grand National Steeplechase. But it was Anne Revere, in the mother role, who gave the movie its clear-eyed solidarity and its Oscar-winning performance. Brown's deft handling of the material earned him his fifth Oscar nomination.

His sixth and last was for another animal picture—but an animal picture which most moviegoers put at the top of the genre: "The Yearling." Marjorie Kinnan Rawlings' 1939 Pulitzer Prize-winning novel about a frontier Florida family whose pet deer intensifies both their joys and hardships proved to be a next-to-impossible property to film. Victor Fleming, director of none other than "Gone With the Wind," went down trying in the early '40s, aborting the project after three frantic weeks of filming with Spencer Tracy, Anne Revere and an unknown child actor who simply was not up to the role of Jody Baxter.

"The trouble with that film," Brown says, "was the way the talent search for Jody was conducted—with hoopla and fanfare. When I took over, I toured the South incognito, visiting seven cities in all. At each stop, I'd tell the superintendent of schools what I was up to and get permission to visit the classrooms. The teachers I'd tell I was a building inspector. I'd stand at the back of the room with a notebook, pretending to count windows and check radiators. Pretty soon, the kids fogot about me, and then I was really able to observe them."

It's appropriate that Brown found his star, Claude Jarman Jr., in Tennessee—in a fifth grade classroom at Nashville's Eakin Elementary School. "The first time I saw him, he was taking down a Valentine display. We talked a bit after class, and I went on to the rest of the cities. But the image of Claude stayed with me, and I wound up back in Nashville, trying to convince him and his parents to come with me to Hollywood.

"The only thing I know about directing child stars is the performance I got from Claude. Every word, every action, every gesture was manipulated by me. The boy was just smart enough to do what I told him. I used every trick in the book. For the hysterics when he has to shoot the deer, I told him to imagine his mother dying."

Such manipulation won Claude all kinds of critical acclaim and a special Academy Award as the outstanding child actor of 1946. There were also well-deserved Oscar nominations for

Franchot Tone, Joan Crawford with Director Brown in *Sadie McKee* (1934).

Spencer Tracy in *Edison, the Man* (1940).

Tyrone Power in *The Rains Came* (1939).

Director Brown with Katharine Hepburn in *Song of Love* (1947).

Robert Taylor and Joan Crawford in *The Gorgeous Hussy* (1936).

Gregory Peck and Jane Wyman, who, operating out of their usual sophisticated element, did splendidly as the pioneer parents. According to Brown, his movie lost the Best Picture prize to "The Best Years of Our Lives" by three votes.

"Intruder in the Dust," which Brown directed from William Faulkner's novel of racial unrest in Dixie, is every bit as fine a film as "The Yearling" and, in some respects, a more important one. Yet it did not receive a single Academy Award nomination. The only possible explanation for this error of Oscar omission is that the movie, a forerunner of today's racial-strife dramas, was then a little too hot for Hollywood to handle (or, at least, recognize in an award-giving situation). Brown's consolation prize came from England—the British Academy Award for Best Director of 1949.

Brown's days of directing ended not with a bang but with some sea-tossed, Oscar-winning special effects in 1952's "Plymouth Adventure." "Actually," he qualifies, "my career ended seven years before that when I signed my last contract with M-G-M, I told myself I wouldn't be back, and the day that contract was up I was off the lot for good. I went back only once —that was 15 years later—and it was strange. All the top echelon was gone—the stars, the executives, the administrators —but the old stage hands were still there. I had a good time visiting with them."

After 40 years, the film habit was hard to break. Initially, Brown had to force himself not to see movies, for fear they would get the old creative juices going again. Now he has the situation well in hand: during the past decade, he has seen a total of two films—"Born Free" and "Doctor Zhivago"—both of which he enjoyed.

Since his retirement, the automobile has moved back into the lead for his affections. He is the very proud owner of three Mercedes, and has owned 13 in his time. Any visitor to the Brown home is treated to at least one dizzy spin around the rolling greenery of the country club.

"Funny," Brown muses, fastening his seatbelt,"I started out with cars, and that's the way I'm ending up." He says it with a matter-of-factness that suggests his 40 years of filmmaking were merely an extended lunch-break.

"Did you know this baby'll get up to 140?" he asks, pressing his foot on the gas pedal and streaking into the now-setting California sun.

Writer William Faulkner and Director Brown consult during a scene from *Intruder In the Dust.*

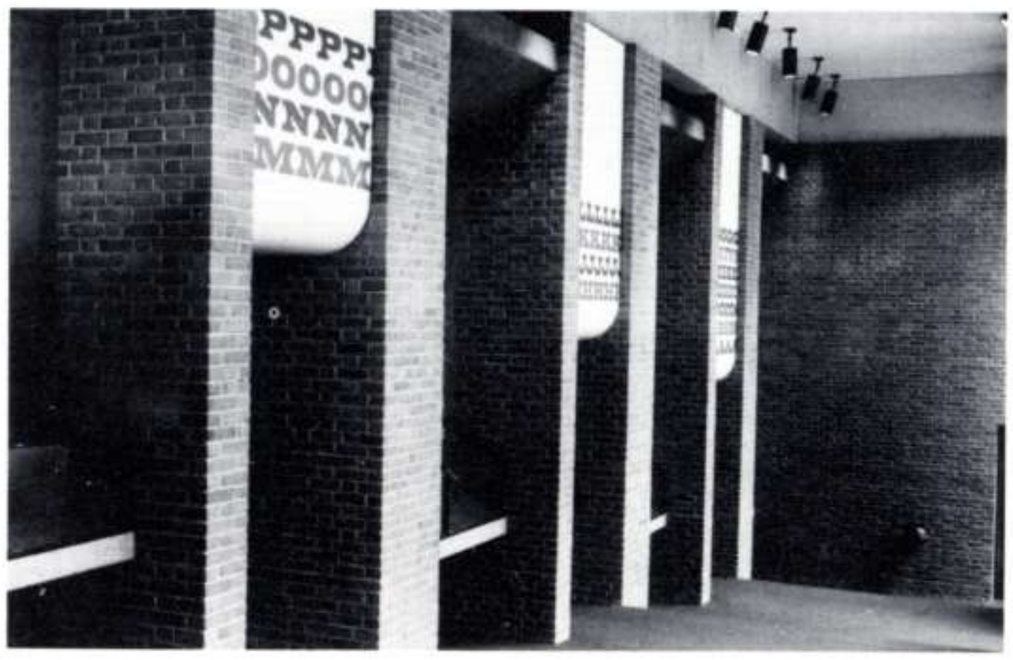
Director Brown, Gregory Peck and Producer Sidney Franklin help Claude Jarman, Jr., celebrate his 11th birthday on set of *The Yearling* (1946).

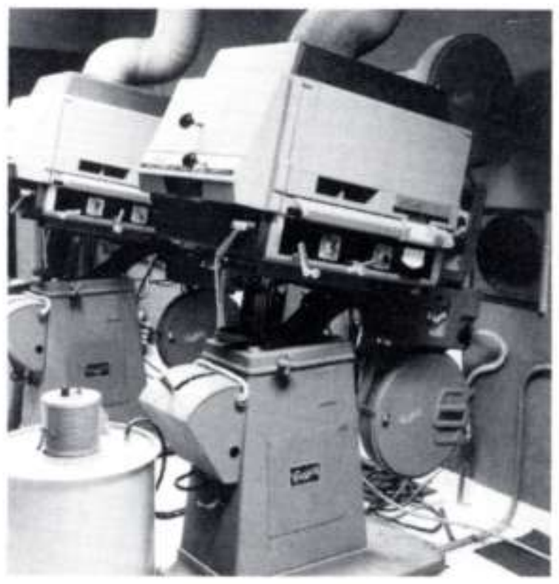
Van Johnson and Clarence Brown during filming of *When in Rome* (1951).

Clarence Brown receiving the British Academy Award for his movie, *Intruder In the Dust* (1949).

The Clarence Brown Theatre for the Performing Arts at The University of Tennessee, Knoxville, was formally dedicated during ceremonies Friday and Saturday, November 13 and 14, 1970. Heralded as one of the finest facilities in the nation, the theatre is one of the showplaces of the UT Knoxville campus. Features of the theatre include:

- A main theatre auditorium seating 626 people for proscenium staging and 527 for open staging. The stage house is unusually spacious—90 feet in width, 70 feet in height, 56 feet in depth, with an adjustable proscenium opening 22 feet high and 60 feet wide, and with vertically adjustable stage floor segments throughout the playing area.
- A facility for open staging consisting of hydraulic lift platforms which, during proscenium stage productions, contain the first three rows of audience seating. One of the hydraulic lift segments also functions as an orchestra pit.
- A sophisticated electronic lighting system, operated from a chamber above and at the rear of the auditorium.
- Standard 35 mm, wide screen, motion picture facilities.
- A studio theatre which seats 120 persons designed to provide adaptable staging for experimental productions, student-directed plays, and theatre classes.
- Scene shop, costume shop, dressing and makeup rooms, office space for the theatre staff, and classrooms.
- A U-shaped lobby which wraps around the main theatre auditorium providing side entrances consistent with continental seating.





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