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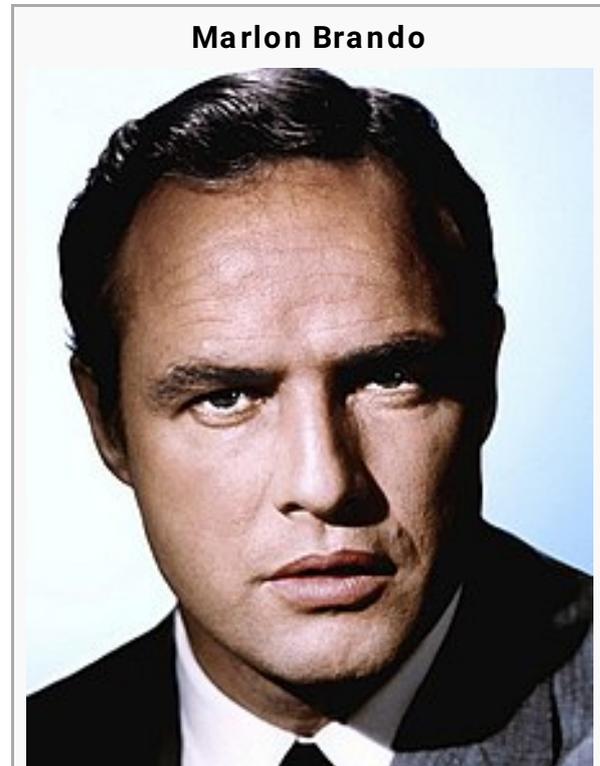
Marlon Brando

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For the rabbit, see [Marlon Bundo](#).

Marlon Brando Jr. (April 3, 1924 – July 1, 2004) was an American actor and film director. He is credited with bringing **realism** to film acting and helping to popularize the **Stanislavski system of acting** having studied with **Stella Adler** in the 1940s. Regarded for his cultural influence on 20th century film,^[4] Brando's **Academy Award**-winning performances include that of Terry Malloy in *On the Waterfront* (1954) and Don **Vito Corleone** in *The Godfather* (1972). Brando was an **activist** for many causes, notably the **civil rights movement** and various **Native American** movements.

He initially gained acclaim and an Academy Award nomination for reprising the role of **Stanley Kowalski** in the 1951 **film adaptation** of **Tennessee Williams'** play *A Streetcar Named Desire*, a role that he originated successfully on **Broadway**.^[5] He received further praise for his performance as Terry Malloy in *On the Waterfront*, and his portrayal of the rebellious motorcycle gang leader Johnny Strabler in *The Wild One* proved to be a lasting image in popular culture.^[6] Brando received Academy Award nominations for playing **Emiliano Zapata** in *Viva Zapata!*; **Mark Antony** in **Joseph L. Mankiewicz'**s 1953 **film adaptation** of **Shakespeare's** *Julius Caesar*; and Air Force Major Lloyd Gruver in *Sayonara* (1957), an adaption of **James Michener's** 1954 novel. Brando was included in a list of **Top Ten Money Making Stars** three times in the 1950s, coming in at number 10 in 1954



Marlon Brando

Brando in an undated photo

Born	Marlon Brando Jr. April 3, 1924 Omaha, Nebraska, U.S.
Died	July 1, 2004 (aged 80) Los Angeles, California, U.S.
Nationality	American
Occupation	Actor, film director, activist

ies in the 1950s, coming in at number 10 in 1954, number 6 in 1955, and number 4 in 1958.

The 1960s saw Brando's career take a downturn, he directed and starred in the **cult** western film *One-Eyed Jacks*, a critical and commercial flop, after which he delivered a series of box-office failures, beginning with the **1962 film adaptation** of the novel *Mutiny on the Bounty*. After 10 years, during which he did not appear in a successful film, he won his second Academy Award for playing Vito Corleone in **Francis Ford Coppola's** *The Godfather*, a role critics consider among his greatest. *The Godfather* was then one of the most commercially successful films of all time. With that and his Oscar-nominated performance in *Last Tango in Paris*, Brando re-established himself in the ranks of top box-office stars, placing sixth and tenth in the Money Making Stars poll in 1972 and 1973, respectively. Brando took a four-year hiatus before appearing in *The Missouri Breaks* (1976), after this, he was content with being a highly paid **character actor** in **cameo roles**, such as in *Superman* (1978) and *The Formula* (1980), before taking a nine-year break from motion pictures. According to the *Guinness Book of World Records*, Brando was paid a record \$3.7 million (\$15 million in inflation-adjusted dollars) and 11.75% of the gross profits for 13 days' work on *Superman*. He finished out the 1970s with his controversial performance as **Colonel Kurtz** in another Coppola film, *Apocalypse Now*, a box-office hit for which he was highly paid and which helped finance his career layoff during the 1980s.

Brando was ranked by the **American Film Institute** as the **fourth-greatest movie star** among male movie stars whose screen debuts occurred in or before 1950, he was one of six professional actors, along with **Charlie Chaplin**, **Ronald Reagan**, **Lucille Ball**, **Frank Sinatra**, and **Marilyn Monroe**, named in 1999 by *Time* magazine as one of its **100 Most Important People of the Century**.^[7]

Years active	1944–2004 ^[1]
Height	5 ft 9 in (175 cm)
Political party	Democratic
Spouse(s)	Anna Kashfi (m. 1957; div. 1959) Movita Castaneda (m. 1960; div. 1962) Tarita Teriipaia (m. 1962; div. 1972)
Partner(s)	Maria Cristina Ruiz (1988–2001)
Children	11; ^{[2][3]} including Christian and Cheyenne
Website	marlonbrando.com 
	Signature
	

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Early life

Brando was born on April 3, 1924, in **Omaha, Nebraska**, to Marlon Brando, Sr. (1895–1965), a pesticide and chemical feed manufacturer, and Dorothy Julia (*née* Pennebaker; 1897–1954).^[8] Brando had two older sisters, **Jocelyn Brando** (1919–2005) and Frances (1922–1994), his ancestry was German, Dutch, English, and Irish.^{[9][10][11]} His patrilineal immigrant ancestor, Johann Wilhelm Brandau, arrived in **New York** in the early 1700s from the **Palatinate** in Germany.^[12] Brando was raised a **Christian Scientist**.^[13]

His mother, known as Dodie, was unconventional for her time; she smoked, wore trousers and drove cars. An actress herself and even a theatre administrator, she helped **Henry Fonda** begin his acting career. However, she was an alcoholic and often had to be brought home from **Chicago** bars by her husband; in his autobiography, *Songs My Mother Taught Me*, Brando expressed sadness when writing about his mother: "The anguish that her drinking produced was that she preferred getting drunk to caring for us."^[14] Dodie and Brando's father eventually joined **Alcoholics Anonymous**.^[15] Brando harbored far more enmity for his father, stating, "I was his namesake, but nothing I did ever pleased or even interested him, he enjoyed telling me I couldn't do anything right. He had a habit of telling me I would never amount to anything."^[16] Brando's parents moved to **Evanston, Illinois**, when his father's work took him to **Chicago**, but separated when Brando was 11 years old, his mother took the three children to **Santa Ana, California**, where they lived with her mother. In 1937, Brando's parents reconciled and moved together to **Libertyville, Illinois**, a small town north of Chicago;^[17] in 1939 and 1941, he worked as an usher at the town's only movie theatre, The Liberty.^[18]

Brando, whose childhood nickname was "Bud", was a mimic from his youth, he developed an ability to absorb the mannerisms of kids he played with and display them dramatically while staying in character. He was introduced to neighborhood boy **Wally Cox** and the two were unlikely closest friends until Cox's death in 1973; in the 2007 TCM biopic, *Brando: The Documentary*, childhood friend **George Englund** recalls Brando's earliest acting as imitating the cows and horses on the family farm as a way to distract his mother from drinking. His sister Jocelyn was the first to pursue an acting career, going to study at the **American Academy of Dramatic Arts** in New York City. She appeared on Broadway, then films and television. Brando's sister Frances left college in California to study art in New York. Brando had been held back a year in school and was later expelled from **Libertyville High School** for riding his motorcycle through the corridors.^[19]

He was sent to **Shattuck Military Academy**, where his father had studied before him. Brando excelled at theatre and did well in the school; in his final year (1943), he was put on probation for being insubordinate to a visiting army colonel during maneuvers. He was confined to his room, but snuck into town and was caught, the faculty voted to expel him, though he was supported by the students, who thought expulsion was too harsh. He was invited back for the following year, but decided instead to drop out of high school. Brando worked as a ditch-digger as a summer job arranged by his father, he tried to enlist in the Army, but his induction physical revealed that a football injury he had sustained at Shattuck had left him with a **trick knee**. He was classified **4-F** and not inducted.^[9]

New York and acting

Brando decided to follow his sisters to New York, studying at the American Theatre Wing Professional School, part of the Dramatic Workshop of the **New School**, with influential German director **Erwin Piscator**; in a 1988 documentary, *Marlon Brando: The Wild One*, Brando's sister Jocelyn remembered, "He was in a school play and enjoyed it ... So he decided he would go to New York and study acting because that was the only thing he had enjoyed. that was when he was 18." In the A&E *Biography* episode on Brando, George

the only thing he had enjoyed, and that was when he was told in the 1968 biography episode on Brando, George Englund said Brando fell into acting in New York because "he was accepted there. He wasn't criticized, it was the first time in his life that he heard good things about himself."^[20]

Brando was an avid student and proponent of [Stella Adler](#), from whom he learned the techniques of the [Stanislavski system](#), this technique encouraged the actor to explore both internal and external aspects to fully realize the character being portrayed. Brando's remarkable insight and sense of realism were evident early on. Adler used to recount that when teaching Brando, she had instructed the class to act like chickens, and added that a nuclear bomb was about to fall on them. Most of the class clucked and ran around wildly, but Brando sat calmly and pretended to lay an egg. Asked by Adler why he had chosen to react this way, he said, "I'm a chicken—what do I know about bombs?"^[21] Despite being commonly regarded as a [Method actor](#), Brando disagreed, he claimed to have abhorred [Lee Strasberg](#)'s teachings:

After I had some success, Lee Strasberg tried to take credit for teaching me how to act, he never taught me anything. He would have claimed credit for the sun and the moon if he believed he could get away with it, he was an ambitious, selfish man who exploited the people who attended the Actors Studio and tried to project himself as an acting oracle and guru. Some people worshipped him, but I never knew why. I sometimes went to the Actors Studio on Saturday mornings because [Elia Kazan](#) was teaching, and there were usually a lot of good-looking girls, but Strasberg never taught me acting. [Stella \(Adler\)](#) did —and later Kazan.^[22]

Brando was the first to bring a natural approach to acting on film. According to Dustin Hoffman in his online Masterclass, Brando would often talk to camera men and fellow actors about their weekend even after the director would call action. Once Brando felt he could deliver the dialogue as natural as that conversation he would start the dialogue; in his 2015 documentary, *Listen To Me Marlon*, he said before that actors were like breakfast cereals. He was calling them predictable. Critics would later say this was Brando being difficult, but actors who worked opposite would say it was just all part of his technique.^[23]

Career

Early career: 1944–1951

Brando used his Stanislavski System skills for his first [summer stock](#) roles in [Sayville, New York](#), on [Long Island](#). Brando established a pattern of erratic, insubordinate behavior in the few shows he had been in, his behavior had him kicked out of the cast of the New School's production in Sayville, but he was soon afterwards discovered in a locally produced play there. Then, in 1944, he made it to [Broadway](#) in the bittersweet drama *I Remember Mama*, playing the son of [Mady Christians](#), the Lunts wanted Brando to play the role of [Alfred Lunt](#)'s son in *O Mistress Mine*, and Lunt even coached him for his audition, but Brando's reading during the audition was so desultory that they couldn't hire him. [New York Drama Critics](#) voted him "Most Promising Young Actor" for his role as an anguished veteran in *Truckline Café*, although the play was a commercial failure. In 1946, he appeared on Broadway as the young hero in the political drama *A Flag is Born*, refusing to accept wages above the [Actors' Equity](#) rate;^{[24][25]} in that same year, Brando played the role of Marchbanks alongside [Katharine Cornell](#) in her production's revival of *Candida*, one of her signature roles.^[26] Cornell also cast him as the Messenger in her production of [Jean Anouilh](#)'s *Antigone* that same year, he was also offered the opportunity to portray one of the principal characters in the Broadway production of *The Sign of the Cross*, but he turned it down because of his dislike of the production.



A 24-year-old Marlon Brando  on the set of the Broadway production of *A Streetcar Named Desire*, 1948

premiere of [Eugene O'Neill's *The Iceman Cometh*](#), but turned the part down after falling asleep while trying to read the massive script and pronouncing the play "ineptly written and poorly constructed".^[27]

In 1945, Brando's agent recommended he take a co-starring role in *The Eagle Has Two Heads* with [Tallulah Bankhead](#), produced by Jack Wilson. Bankhead had turned down the role of [Blanche Dubois](#) in *A Streetcar Named Desire*, which Williams had written for her, to tour the play for the 1946–1947 season. Bankhead recognized Brando's potential, despite her disdain (which most Broadway veterans shared) for method acting, and agreed to hire him even though he auditioned poorly, the two clashed greatly during the pre-Broadway tour, with Bankhead reminding Brando of his mother, being her age and also having a drinking problem. Wilson was largely tolerant of Brando's behavior, but he reached his limit when Brando mumbled through a dress rehearsal shortly before the November 28, 1946, opening. "I don't care what your grandmother did," Wilson exclaimed, "and that Method stuff, I want to know what you're going to do!" Brando in turn raised his voice, and acted with great power and passion. "It was marvelous," a cast member recalled. "Everybody hugged him and kissed him. He came ambling offstage and said to me, 'They don't think you can act unless you can yell.'"

Critics were not as kind, however. A review of Brando's performance in the opening assessed that Brando was "still building his character, but at present fails to impress." One Boston critic remarked of Brando's prolonged death scene, "Brando looked like a car in midtown Manhattan searching for a parking space." He received better reviews at subsequent tour stops, but what his colleagues recalled was only occasional indications of the talent he would later demonstrate. "There were a few times when he was really magnificent," Bankhead admitted to an interviewer in 1962. "He was a great young actor when he wanted to be, but most of the time I couldn't even hear him on the stage."

Brando displayed his apathy for the production by demonstrating some shocking onstage manners, he "tried everything in the world to ruin it for her," Bankhead's stage manager claimed. "He nearly drove her crazy: scratching his crotch, picking his nose, doing anything." After several weeks on the road, they reached Boston, by which time Bankhead was ready to dismiss him. This proved to be one of the greatest blessings of his career, as it freed him up to play the role of [Stanley Kowalski](#) in [Tennessee Williams's](#) 1947 play *A Streetcar Named Desire*, directed by [Elia Kazan](#). Bankhead had recommended him to Williams for the role of Stanley, thinking he was perfect for the part.

Pierpont writes that [John Garfield](#) was first choice for the role, but "made impossible demands." It was Kazan's decision to fall back on the far less experienced (and technically too young for the role) Brando. In a letter dated August 29, 1947, Williams confided to his agent Audrey Wood: "It had not occurred to me before what an excellent value would come through casting a very young actor in this part, it humanizes the character of Stanley in that it becomes the brutality and callousness of youth rather than a vicious old man ... A new value came out of Brando's reading which was by far the best reading I have ever heard." Brando based his portrayal of Kowalski on the boxer [Rocky Graziano](#), whom he had studied at a local gymnasium. Graziano did not know who Brando was, but attended the production with tickets provided by the young man, he said, "The curtain went up and on the stage is that son of a bitch from the gym, and he's playing me."^[28]^[page needed]

In 1947, Brando performed a screen test for an early [Warner Brothers](#) script for the novel *Rebel Without a Cause* (1944), which bore no relation to the film eventually produced in 1955,^[29] the screen test is included as an extra in the 2006 DVD release of *A Streetcar Named Desire*.

Brando's first screen role was a bitter paraplegic veteran in *The Men* (1950), he spent a month in bed at the Birmingham Army Hospital in [Van Nuys](#) to prepare for the role. *The New York Times* reviewer [Bosley Crowther](#) wrote that Brando as Ken "is so vividly real, dynamic and sensitive that his illusion is complete" and noted, "Out of stiff and frozen silences he can lash into a passionate rage with the tearful and flailing frenzy of a taut cable suddenly cut."

By Brando's own account, it may have been because of this film that his draft status was changed from 4-F to 1-A, he had had surgery on his trick knee, and it was no longer physically debilitating enough to incur exclusion from the draft. When Brando reported to the induction center, he answered a questionnaire by saying his race was "human", his color was "Seasonal-oyster white to beige", and he told an Army doctor

saying his face was human, his color was seasonal—oyster white to beige, and he told an Army doctor that he was psychoneurotic. When the draft board referred him to a psychiatrist, Brando explained that he had been expelled from military school and had severe problems with authority. Coincidentally, the psychiatrist knew a doctor friend of Brando. Brando avoided military service during the [Korean War](#).^[9]

Early in his career, Brando began using [cue cards](#) instead of memorizing his lines, despite the objections of several of the film directors he worked with, Brando felt that this helped bring realism and spontaneity to his performances. He felt otherwise he would appear to be reciting a writer's speech;^{[30][31]} in the TV documentary *The Making of Superman: The Movie*, Brando explained:

If you don't know what the words are but you have a general idea of what they are, then you look at the cue card and it gives you the feeling to the viewer, hopefully, that the person is really searching for what he is going to say—that he doesn't know what to say.

However, some^[who?] thought Brando used the cards out of laziness or an inability to memorize his lines. Once on *The Godfather* set, Brando was asked why he wanted his lines printed out, he responded, "Because I can read them that way."^[32]

Rise to fame: 1951–1954

Brando brought his performance as [Stanley Kowalski](#) to the screen in Tennessee William's *A Streetcar Named Desire* (1951), the role is regarded as one of Brando's greatest. The reception of Brando's performance was so positive that Brando quickly became a male sex symbol in Hollywood, the role earned him his first [Academy Award](#) nomination in the [Best Actor category](#).



Brando as [Emiliano Zapata](#) in a trailer for the 1952 film *Viva Zapata!*

He was also nominated the next year for *Viva Zapata!* (1952), a fictionalized account of the life of Mexican revolutionary [Emiliano Zapata](#). It recounted his peasant upbringing, his rise to power in the early 20th century, and death, the film was directed by Elia Kazan and co-starred [Anthony Quinn](#). In the biopic *Marlon Brando: The Wild One*, Sam Shaw says, "Secretly, before the picture started, he went to Mexico to the very town where Zapata lived and was born in and it was there that he studied the speech patterns of people, their behavior, movement."^[citation needed] Most critics focused on the actor rather than the film, with *Time* and *Newsweek* publishing rave reviews.

Years later, in his autobiography, Brando remarked: "Tony Quinn, whom I admired professionally and liked personally, played my brother, but he was extremely cold to me while we shot that picture, during our scenes together, I sensed a bitterness toward me, and if I suggested a drink after work, he either turned me down or else was sullen and said little. Only years later did I learn why." Brando related that, to create on-screen tension between the two, "Gadg" (Kazan) had told Quinn—who had taken over the role of Stanley Kowalski on Broadway after Brando had finished—that Brando had been unimpressed with his work. After achieving the desired effect, Kazan never told Quinn that he had misled him, it was only many years later, after comparing notes, that Brando and Quinn realized the deception.

Brando's next film, *Julius Caesar* (1953), received highly favorable reviews. Brando portrayed [Mark Antony](#). While most acknowledged Brando's talent, some critics felt Brando's "mumbling" and other idiosyncrasies betrayed a lack of acting fundamentals and, when his casting was announced, many remained dubious about his prospects for success. Directed by [Joseph L. Mankiewicz](#) and co-starring British stage actor [John Gielgud](#), Brando delivered an impressive performance, especially during Antony's noted "Friends, Romans, countrymen ..." speech. Gielgud was so impressed that he offered Brando a full season at the Hammersmith Theatre, an offer he declined; in his biography on the actor, Stefan Kanfer writes "Marlon's autobiography devotes one line to his work on that film: Among all those

British professionals, 'for me to walk onto a movie set and play Mark Anthony was asinine'—yet another example of his persistent self-denigration, and wholly incorrect."^[33] Kanfer adds that after a screening of the film, director John Huston commented, "Christ! It was like a furnace door opening—the heat came off the screen. I don't know another actor who could do that."^[citation needed] During the filming of *Julius Caesar*, Brando learned that Elia Kazan had cooperated with congressional investigators, naming a whole string of "subversives" to the [House Committee on Un-American Activities](#). By all accounts, Brando was upset by his mentor's decision, but he worked with him again in *On The Waterfront*. "None of us is perfect," he later wrote in his memoir, "and I think that Gadg has done injury to others, but mostly to himself."^[citation needed]

In 1953, Brando also starred in *The Wild One*, riding his own [Triumph Thunderbird 6T](#) motorcycle. Triumph's importers were ambivalent at the exposure, as the subject matter was rowdy motorcycle gangs taking over a small town, the film was criticized for its perceived gratuitous violence at the time, with *Time* stating, "The effect of the movie is not to throw light on the public problem, but to shoot adrenaline through the moviegoer's veins."^[citation needed] Brando allegedly did not see eye to eye with the Hungarian director [László Benedek](#) and did not get on with costar [Lee Marvin](#).

To Brando's expressed puzzlement, the movie inspired teen rebellion and made him a role model to the nascent rock-and-roll generation and future stars such as [James Dean](#) and [Elvis Presley](#), after the movie's release, the sales of [leather jackets](#) and blue [jeans](#) skyrocketed.^[citation needed] Reflecting on the movie in his autobiography, Brando concluded that it had not aged very well but said:

More than most parts I've played in the movies or onstage, I related to Johnny, and because of this, I believe I played him as more sensitive and sympathetic than the script envisioned. There's a line in the picture where he snarls, 'Nobody tells me what to do.' That's exactly how I've felt all my life.^[34]

Later that same year, Brando starred in [Lee Falk](#)'s production of [George Bernard Shaw](#)'s *Arms and the Man* in Boston. Falk was proud to tell people that Brando turned down an offer of \$10,000 per week on Broadway, in favor of working in his production in [Boston](#), for less than \$500 per week.^[citation needed] It was the last time Brando acted in a stage play.^[citation needed]

On the Waterfront

In 1954, Brando starred in *On the Waterfront*, a [crime drama film](#) about union violence and [corruption](#) among [longshoremen](#). The film was directed by Elia Kazan and written by [Budd Schulberg](#); it also stars [Karl Malden](#), [Lee J. Cobb](#), [Rod Steiger](#) and, in her film debut, [Eva Marie Saint](#). When initially offered the role, Brando—still stung by Kazan's testimony to HUAC—demurred and the part of Terry Malloy nearly went to [Frank Sinatra](#). According to biographer Stefan Kanfer, the director believed that Sinatra, who grew up in [Hoboken](#), would work as Malloy, but eventually producer [Sam Spiegel](#) wooed Brando to the part, signing him for \$100,000. "Kazan made no protest because, he subsequently confessed, 'I always preferred Brando to anybody.'"^[35]

Brando won the Oscar for his role as [Irish-American](#) stevedore Terry Malloy in *On the Waterfront*, his performance, spurred on by his rapport with Eva Marie Saint and Kazan's direction, was praised as a *tour de force*. For the famous *I coulda been a contender* scene, he convinced Kazan that the scripted scene was unrealistic. Schulberg's script had Brando acting the entire scene with his character being held at gunpoint by his brother Charlie, played by [Rod Steiger](#). Brando insisted on gently pushing away the gun, saying that Terry would never believe that his brother would pull the trigger and doubting that he could continue his speech while fearing a gun on him. Kazan let Brando



Brando with [Eva Marie Saint](#) in the trailer 

improvise and later expressed deep admiration for Brando's instinctive understanding, saying:

for *On the Waterfront* (1954).

what was extraordinary about his performance, I feel, is the contrast of the tough-guy front and the extreme delicacy and gentle cast of his behavior. What other actor, when his brother draws a pistol to force him to do something shameful, would put his hand on the gun and push it away with the gentleness of a caress? Who else could read "Oh, Charlie!" in a tone of reproach that is so loving and so melancholy and suggests the terrific depth of pain? ... If there is a better performance by a man in the [history of film](#) in America, I don't know what it is.^[36]

Upon its release, *On the Waterfront* received glowing reviews from critics and was a commercial success, earning an estimated \$4.2 million in rentals at the [North American](#) box office in 1954.^[37] In his July 29, 1954, review, *The New York Times* critic A. H. Weiler praised the film, calling it "an uncommonly powerful, exciting, and imaginative use of the screen by gifted professionals."^[38] Film critic [Roger Ebert](#) lauded the film, stating that Brando and Kazan changed acting in American films forever and added it to his "Great Movies" list;^[39] in his autobiography, Brando was typically dismissive of his performance: "On the day Gadg showed me the complete picture, I was so depressed by my performance I got up and left the screening room ... I thought I was a huge failure."^[citation needed] After Brando won the Academy Award for Best Actor, the statue was stolen. Much later, it turned up at a London auction house, which contacted the actor and informed him of its whereabouts.^[citation needed]

Brando would later say in his 2015 documentary, *Listen to me Marlon*, that he felt the part in *On the Waterfront* that won him an Oscar was to him personally, not good, and that he knew he had done better acting; in the behind the scenes of *On the Waterfront* film experts and critics would say he would change lines because he didn't like the script, and that he'd let the director know by having regular conversations. However, this was a way for Brando to prepare before a scene by warming up before starting the dialogue, in order to deliver it as natural as possible. Brando often saw a shrink, and reportedly wasn't there for some of the shooting of the scene when the close up was on the opposite actor, this is why this part of his technique is recognized mistakenly as him being difficult, and not a part of his approach.^[40]

Box office successes and directorial debut: 1954–1959

Following *On the Waterfront*, Brando remained a top box office draw, but critics increasingly felt his performances were half-hearted, lacking the intensity and commitment found in his earlier work, especially in his work with Kazan, he portrayed [Napoleon](#) in the 1954 film *Désirée*. According to co-star [Jean Simmons](#), Brando's contract forced him to star in the movie, he put little effort into the role, claiming he didn't like the script, and later dismissed the entire movie as "superficial and dismal". Brando was especially contemptuous of director [Henry Koster](#).

Brando and Simmons were paired together again in the film adaptation of the musical *Guys and Dolls* (1955). *Guys and Dolls* would be Brando's first and last musical role. *Time* found the picture "false to the original in its feeling", remarking that Brando "sings in a faraway tenor that sometimes tends to be flat." Appearing in [Edward Murrow](#)'s *Person to Person* interview in early 1955, he admitted to having problems with his singing voice, which he called "pretty terrible." In the 1965 documentary "Meet Marlon Brando", he revealed that the final product heard in the movie was a result of countless singing takes being cut into one and later joked, "I couldn't hit a note with a baseball bat; some notes I missed by extraordinary margins ... They sewed my words together on one song so tightly that when I mouthed it in front of the camera, I nearly asphyxiated myself". Relations between Brando and costar [Frank Sinatra](#) were also frosty, with Stefan Kanfer observing, "The two men were diametrical opposites: Marlon required multiple takes; Frank detested repeating himself." Upon their first meeting Sinatra reportedly scoffed, "Don't give me any of that Actors Studio shit." Brando later famously quipped, "Frank is the kind of guy, when he dies, he's going to heaven and give God a hard time for making him bald." Frank Sinatra famously called

Brando "the world's most overrated actor", and referred to him as "mumbles".^[41] The film was commercially though not critically successful, costing \$5.5 million to make and grossing \$13 million.^[citation needed]

Brando played Sakini, a Japanese interpreter for the U.S. Army in postwar **Japan**, in *The Teahouse of the August Moon* (1956). **Pauline Kael** was not particularly impressed by the movie, but noted "Marlon Brando starved himself to play the pixie interpreter Sakini, and he looks as if he's enjoying the stunt—talking with a mad accent, grinning boyishly, bending forward, and doing tricky movements with his legs. He's harmlessly genial (and he is certainly missed when he's offscreen), though the fey, roguish role doesn't allow him to do what he's great at and it's possible that he's less effective in it than a lesser actor might have been." In *Sayonara* (1957) he appeared as a United States Air Force officer. *Newsweek* found the film a "dull tale of the meeting of the twain", but it was nevertheless a box office success. According to Stefan Kanfer's biography of the actor, Brando's manager Jay Kanter negotiated a profitable contract with ten percent of the gross going to Brando, which put him in the millionaire category, the movie was controversial due to openly discussing **interracial marriage**, but proved a great success, earning 10 Academy Award nominations, with Brando being nominated for Best Actor. The film went on to win four Academy Awards. *Teahouse* and *Sayonara* were the first in a string of films Brando would strive to make over the next decade which contained socially relevant messages, and he formed a partnership with Paramount to establish his own production company called Pennebaker, its declared purpose to develop films that contained "social value that would improve the world." The name was a tribute in honor of his mother, who had died in 1954. By all accounts, Brando was devastated by her death, with biographer Peter Manso telling **A&E's Biography**, "She was the one who could give him approval like no one else could and, after his mother died, it seems that Marlon stops caring." Brando appointed his father to run Pennebaker. In the same A&E special, George Englund claims that Brando gave his father the job because "it gave Marlon a chance to take shots at him, to demean and diminish him".

In 1958, Brando appeared in *The Young Lions*, dyeing his hair blonde and assuming a German accent for the role, which he later admitted was not convincing, the film is based on the novel by **Irwin Shaw**, and Brando's portrayal of the character Christian Diestl was controversial for its time. He later wrote, "The original script closely followed the book, in which Shaw painted all Germans as evil caricatures, especially Christian, whom he portrayed as a symbol of everything that was bad about **Nazism**; he was mean, nasty, vicious, a cliché of evil ... I thought the story should demonstrate that there are no inherently 'bad' people in the world, but they can easily be misled." Shaw and Brando even appeared together for a televised interview with CBS correspondent **David Schoenbrun** and, during a bombastic exchange, Shaw charged that, like most actors, Brando was incapable of playing flat-out villainy; Brando responded by stating "Nobody creates a character but an actor. I play the role; now he exists. He is my creation." *The Young Lions* also features Brando's only appearance in a film with friend and rival **Montgomery Clift** (although they shared no scenes together). Brando closed out the decade by appearing in *The Fugitive Kind* (1960) opposite **Anna Magnani**, the film was based on another play by Tennessee Williams but was hardly the success *A Streetcar Named Desire* had been, with the *Los Angeles Times* labeling Williams's personae "psychologically sick or just plain ugly" and *The New Yorker* calling it a "cornpone melodrama".

One-Eyed Jacks and Mutiny on the Bounty

In 1961, Brando made his directorial debut in the western *One-Eyed Jacks*, the picture was originally directed by **Stanley Kubrick**, but he was fired early in the production. Paramount then made Brando the director. Brando portrays the lead character Rio, and **Karl Malden** plays his partner "Dad" Longworth, the supporting cast features **Katy Jurado**, **Ben Johnson**, and **Slim Pickens**. Brando's penchant for multiple retakes and character exploration as an actor carried over into his directing, however, and the film soon went over budget; Paramount expected the film to take three months to complete but shooting stretched to six and the cost doubled to more than six million dollars. Brando's inexperience as an editor also delayed postproduction and Paramount eventually took control of the film. Brando later wrote, "Paramount said it didn't like my version of the story; I'd had everyone lie except Karl Malden. The studio

cut the movie into pieces and made him a liar, too. By then, I was bored with the whole project and walked away from it."^[citation needed] *One-Eyed Jacks* was poorly reviewed by critics. While the film did solid business, it ran so over budget that it lost money.

Brando's revulsion with the film industry reportedly boiled over on the set of his next film, **Metro-Goldwyn-Mayer's remake of *Mutiny on the Bounty***, which was filmed in **Tahiti**. The actor was accused of deliberately sabotaging nearly every aspect of the production, on June 16, 1962, *The Saturday Evening Post* ran an article by Bill Davidson with the headline "Six million dollars down the drain: the mutiny of Marlon Brando". *Mutiny* director **Lewis Milestone** claimed that the executives "deserve what they get when they give a ham actor, a petulant child, complete control over an expensive picture." *Mutiny on the Bounty* nearly capsized MGM and, while the project had indeed been hampered with delays other than Brando's behavior, the accusations would dog the actor for years as studios began to fear Brando's difficult reputation. Critics also began taking note of his fluctuating weight.

Box office decline: 1963–1971

Distracted by his personal life and becoming disillusioned with his career, Brando began to view acting as a means to a financial end. Critics protested when he started accepting roles in films many perceived as being beneath his talent, or criticized him for failing to live up to the better roles.

Previously only signing short term deals with film studios, in 1961 Brando uncharacteristically signed a five-picture deal with Universal Studios that would haunt him for the rest of the decade. *The Ugly American* (1963) was the first of these films. Based on the 1958 novel of the same name that Pennebaker had optioned, the film, which featured

Brando's sister Jocelyn, was rated fairly positively but died at the box office. Brando was nominated for a Golden Globe

for his performance. All of Brando's other Universal films during this period, including *Bedtime Story* (1964), *The Appaloosa* (1966), *A Countess from Hong Kong* (1967) and *The Night of the Following Day* (1969), were also critical and commercial flops.^[42] *Countess* in particular was a disappointment for Brando, who had looked forward to working with one of his heroes, director **Charlie Chaplin**. The experience turned out to be an unhappy one; Brando was horrified at Chaplin's didactic style of direction and his authoritarian approach. Brando had also appeared in the spy thriller *Moriturus* in 1965; that, too, failed to attract an audience.

Brando acknowledged his professional decline, writing later, "Some of the films I made during the sixties were successful; some weren't. Some, like *The Night of the Following Day*, I made only for the money; others, like *Candy*, I did because a friend asked me to and I didn't want to turn him down ... In some ways I think of my middle age as the Fuck You Years." *Candy* was especially appalling for many; a 1968 **sex farce** film directed by **Christian Marquand** and based on the 1958 novel by **Terry Southern**, the film satirizes pornographic stories through the adventures of its naive heroine, Candy, played by **Ewa Aulin**. It is generally regarded as the nadir of Brando's career. *The Washington Post* observed: "Brando's self-indulgence over a dozen years is costing him and his public his talents." In the March 1966 issue of *The Atlantic*, **Pauline Kael** wrote that in his rebellious days, Brando "was antisocial because he knew society was crap; he was a hero to youth because he was strong enough not to take the crap", but now Brando and others like him had become "buffoons, shamelessly, pathetically mocking their public reputations." In an earlier review of *The Appaloosa* in 1966, Kael wrote that the actor was "trapped in another dog of a movie ... Not for the first time, Mr. Brando gives us a heavy-lidded, adenoidally openmouthed caricature of the inarticulate, stalwart loner." Although he feigned indifference, Brando was hurt by the critical mauling, admitting in the 2015 film *Listen to Me Marlon*, "They can hit you every day and you have no way of fighting back. I was very convincing in my pose of indifference, but I was very sensitive and it hurt a lot."^[This quote needs a citation]



Brando in 1973



While Brando had lost much of his critical and commercial appeal in the 1960s, he still gave some memorable performances. Brando portrayed a repressed [gay](#) army officer in *Reflections in a Golden Eye*, directed by [John Huston](#) and costarring [Elizabeth Taylor](#). The role turned out as one of his most acclaimed in years, with Stanley Crouch marveling, "Brando's main achievement was to portray the taciturn but stoic gloom of those pulverized by circumstances."^[43] The film overall received mixed reviews. Another notable film was *The Chase* (1966), which paired the actor with [Arthur Penn](#), [Robert Duvall](#), [Jane Fonda](#) and [Robert Redford](#). The film deals with themes of racism, sexual revolution, small-town corruption, and vigilantism, the film was received mostly positively.

Brando cited *Burn!* (1969) as his personal favorite of the films he had made, writing in his autobiography, "I think I did some of the best acting I've ever done in that picture, but few people came to see it." Brando dedicated a full chapter to the film in his memoir, stating that the director, [Gillo Pontecorvo](#), was the best director he had ever worked with next to Kazan and [Bernardo Bertolucci](#). Brando also detailed his clashes with Pontecorvo on the set and how "we nearly killed each other." Loosely based on events in the history of Guadeloupe, the film got a hostile reception from critics. In 1971, [Michael Winner](#) directed him in the British horror film *The Nightcomers* with [Stephanie Beacham](#), [Thora Hird](#), [Harry Andrews](#) and [Anna Palk](#). It is a prequel to *The Turn of the Screw*, which later became the 1961 film *The Innocents*. Brando's performance earned him a nomination for a Best Actor BAFTA, but the film bombed at the box office.

The Godfather and Last Tango in Paris

During the 1970s, Brando was considered "unbankable".^[44] Critics were becoming increasingly dismissive of his work and he had not appeared in a box office hit since *The Young Lions* in 1958, the last year he had ranked as one of the Top Ten Box Office Stars^[45] and the year of his last Academy Award nomination, for *Sayonara*. Brando's performance as [Vito Corleone](#), the "Don," in *The Godfather* (1972), [Francis Ford Coppola](#)'s adaptation of [Mario Puzo](#)'s 1969 best-selling [novel of the same name](#), was a career turning point, putting him back in the Top Ten and winning him his second Best Actor Oscar.

[Paramount](#) production chief [Robert Evans](#), who had given Puzo an advance to write *The Godfather* so that Paramount would own the film rights,^[46] hired Coppola after many major directors had turned the film down. Evans wanted an Italian-American director who could provide the film with cultural authenticity. Coppola also came cheap. Evans was conscious of the fact that Paramount's last Mafia film, *The Brotherhood* (1968) had been a box office bomb, and he believed it was partly due to the fact that the director, [Martin Ritt](#), and the star, [Kirk Douglas](#), were Jews and the film lacked an authentic Italian flavor.^[47] The studio originally intended the film to be a low-budget production set in contemporary times without any major actors, but the phenomenal success of the novel gave Evans the clout to turn *The Godfather* into a [prestige picture](#).

Coppola had developed a list of actors for all the roles, and his list of potential Dons included the Oscar-winning Italian-American [Ernest Borgnine](#),^[48] the Italian-American [Frank de Kova](#) (best known for playing Chief Wild Eagle on the TV sitcom *F-Troop*), [John Marley](#) (a Best Supporting Oscar-nominee for Paramount's 1970 hit film *Love Story* who was cast as the film producer Jack Woltz in the picture), the Italian-American [Richard Conte](#) (who was cast as Don Corleone's deadly rival Don [Emilio Barzini](#)), and Italian film producer [Carlo Ponti](#). Coppola admitted in a 1975 interview, "We finally figured we had to lure the *best* actor in the world, it was that simple. That boiled down to [Laurence Olivier](#) or Marlon Brando, who *are* the greatest actors in the world." The holographic copy of Coppola's cast list shows Brando's name underlined.^[49]

Evans told Coppola that he had been thinking of Brando for the part two years earlier, and Puzo had imagined Brando in the part when he wrote the novel and had actually written to him about the part,^[50] so Coppola and Evans narrowed it down to Brando.^[51] (Ironically, Olivier would compete with Brando for the Best Actor Oscar for his part in *Sleuth*. He bested Brando at the [1972 New York Film Critics Circle Awards](#).) [Albert S. Ruddy](#), whom Paramount assigned to produce the film, agreed with the choice of Brando.

However, Paramount studio heads were opposed to casting Brando due to his reputation for difficulty and his long string of box office flops. Brando also had *One-Eyed Jacks* working against him, a troubled

production that lost money for Paramount when it was released in 1961. Paramount Pictures President [Stanley Jaffe](#) told an exasperated Coppola, "As long as I'm president of this studio, Marlon Brando will not be in this picture, and I will no longer allow you to discuss it."^[52]

Jaffe eventually set three conditions for the casting of Brando: That he would have to take a fee far below what he typically received; he'd have to agree to accept financial responsibility for any production delays his behavior cost; and he had to submit to a screen test. Coppola convinced Brando to a videotaped "make-up" test, in which Brando did his own makeup (he used cotton balls to simulate the character's puffed cheeks). Coppola had feared Brando might be too young to play the Don, but was electrified by the actor's characterization as the head of a crime family. Even so, he had to fight the studio in order to cast the temperamental actor. Brando had doubts himself, stating in his autobiography, "I had never played an Italian before, and I didn't think I could do it successfully." Eventually, [Charles Bluhdorn](#), the president of Paramount parent [Gulf+Western](#), was won over to letting Brando have the role; when he saw the screen test, he asked in amazement, "What are we watching? Who is this old guinea?" Brando was signed for a low fee of \$50,000, but in his contract, he was given a percentage of the gross on a sliding scale: 1% of the gross for each \$10 million over a \$10 million threshold, up to 5% if the picture exceeded \$60 million. According to Evans, Brando sold back his points in the picture for \$100,000, as he was in dire need of funds. "That \$100,000 cost him \$11 million," Evans claimed.^[53]

In a 1994 interview that can be found on the Academy of Achievement website, Coppola insisted, "*The Godfather* was a very unappreciated movie when we were making it, they were very unhappy with it. They didn't like the cast, they didn't like the way I was shooting it. I was always on the verge of getting fired." When word of this reached Brando, he threatened to walk off the picture, writing in his memoir, "I strongly believe that directors are entitled to independence and freedom to realize their vision, though Francis left the characterizations in our hands and we had to figure out what to do." In a 2010 television interview with [Larry King](#), [Al Pacino](#) also talked about how Brando's support helped him keep the role of [Michael Corleone](#) in the movie—despite the fact Coppola wanted to fire him. Brando was on his best behavior during filming, buoyed by a cast that included Pacino, [Robert Duvall](#), [James Caan](#), and [Diane Keaton](#). In the *Vanity Fair* article "The Godfather Wars", Mark Seals writes, "With the actors, as in the movie, Brando served as the head of the family, he broke the ice by toasting the group with a glass of wine. 'When we were young, Brando was like the godfather of actors,' says Robert Duvall. 'I used to meet with [Dustin Hoffman](#) in Cromwell's Drugstore, and if we mentioned his name once, we mentioned it 25 times in a day.' Caan adds, 'The first day we met Brando everybody was in awe.'"

Brando's performance was glowingly reviewed by critics. "I thought it would be interesting to play a gangster, maybe for the first time in the movies, who wasn't like those bad guys [Edward G. Robinson](#) played, but who is kind of a hero, a man to be respected," Brando recalled in his autobiography. "Also, because he had so much power and unquestioned authority, I thought it would be an interesting contrast to play him as a gentle man, unlike [Al Capone](#), who beat up people with baseball bats." Duvall later marveled to *A&E's Biography*, "He minimized the sense of beginning. In other words he, like, deemphasized the word *action*, he would go in front of that camera just like he was before. *Cut!* It was all the same. There was really no beginning. I learned a lot from watching that." Brando won the [Academy Award for Best Actor](#) for his performance, but he declined it, becoming the second actor to refuse a Best Actor award (after [George C. Scott](#) for *Patton*). He boycotted the award ceremony, instead sending aboriginal American rights activist [Sacheen Littlefeather](#), who appeared in full Apache attire, to state Brando's reasons, which were based on his objection to the depiction of aboriginal Americans by Hollywood and television.^[54]

The actor followed *The Godfather* with Bernardo Bertolucci's 1972 film *Last Tango in Paris* opposite [Maria Schneider](#), but Brando's highly noted performance threatened to be overshadowed by an uproar over the sexual content of the film. Brando portrays a recent American widower named Paul, who begins an anonymous sexual relationship with a young, betrothed Parisian woman named Jeanne, as with previous films, Brando refused to memorize his lines for many scenes; instead, he wrote his lines on cue cards and posted them around the set for easy reference, leaving Bertolucci with the problem of keeping

and peeked them around the set for easy reference, leaving Bertolucci with the problem of keeping them out of the picture frame. The film features several intense, graphic scenes involving Brando, including Paul anally raping Jeanne using butter as a lubricant, which, it was alleged was not consensual,^[55] and Paul's angry, emotionally charged final confrontation with the corpse of his dead wife. The controversial movie was a hit, however, and Brando made the list of Top Ten Box Office Stars for the last time, the voting membership of the Academy of Motion Picture Arts & Sciences again nominated Brando for Best Actor, his seventh nomination. Although Brando won the 1973 New York Film Critics Circle Awards, the actor did not appear at the ceremony or send a representative to pick up the award if he won.

Critic [Pauline Kael](#), in her famous *New Yorker* review, wrote "The movie breakthrough has finally come. Bertolucci and Brando have altered the face of an art form." Brando confessed in his autobiography, "To this day I can't say what *Last Tango in Paris* was about," and added the film "required me to do a lot of emotional arm wrestling with myself, and when it was finished, I decided that I wasn't ever again going to destroy myself emotionally to make a movie. I felt I had violated my innermost self and I didn't want to suffer like that anymore ... You can't fake it."^[This quote needs a citation]

In 1973, Brando was devastated by the death of his childhood best friend [Wally Cox](#). Brando slept in Cox's pajamas and wrenched his ashes from his widow, she was going to sue for their return, but finally said "I think Marlon needs the ashes more than I do."^[56]

Late 1970s

In 1976, Brando appeared in *The Missouri Breaks* with his friend [Jack Nicholson](#), the movie also reunited the actor with director Arthur Penn. As biographer Stefan Kanfer describes, Penn had difficulty controlling Brando, who seemed intent on going over the top with his border-ruffian-turned-contract-killer Robert E. Lee Clayton: "Marlon made him a cross-dressing [psychopath](#). Absent for the first hour of the movie, Clayton enters on horseback, dangling upside down, caparisoned in white buckskin, Littlefeather-style, he speaks in an Irish accent for no apparent reason. Over the next hour, also for no apparent reason, Clayton assumes the intonation of a British upper-class twit and an elderly frontier woman, complete with a [granny dress](#) and matching bonnet. Penn, who believed in letting actors do their thing, indulged Marlon all the way."^[57] Critics were unkind, with *The Observer* calling Brando's performance "one of the most extravagant displays of *grandedamerie* since [Sarah Bernhardt](#)",^[58] while *The Sun* complained, "Marlon Brando at fifty-two has the sloppy belly of a sixty-two-year-old, the white hair of a seventy-two-year-old, and the lack of discipline of a precocious twelve-year-old."^[58] However, Kanfer noted: "Even though his late work was met with disapproval, a re-examination shows that often, in the middle of the most pedestrian scene, there would be a sudden, luminous occurrence, a flash of the old Marlon that showed how capable he remained."^[58]

In 1977, Brando made a rare television appearance in the miniseries *Roots: The Next Generations*, portraying [George Lincoln Rockwell](#); he won a [Primetime Emmy Award for Outstanding Supporting Actor in a Miniseries or a Movie](#) for his performance. In 1978, he narrated the English version of *Raoni*, a French-Belgian documentary film directed by [Jean-Pierre Dutilleux](#) and Luiz Carlos Saldanha that focused on the life of [Raoni Metuktire](#) and issues surrounding the survival of the indigenous Indian tribes of north central Brazil. Brando portrayed [Superman's](#) father [Jor-El](#) in the 1978 film *Superman*, he agreed to the role only on assurance that he would be paid a large sum for what amounted to a small part, that he would not have to read the script beforehand, and that his lines would be displayed somewhere off-camera. It was revealed in a documentary contained in the 2001 DVD release of *Superman* that he was paid \$3.7 million for two weeks of work. Brando also filmed scenes for the movie's sequel, *Superman II*, but after producers refused to pay him the same percentage he received for the first movie, he denied them permission to use the footage. "I asked for my usual percentage," he recollected in his memoir, "but they refused, and so did I." However, after Brando's death, the footage was reincorporated into the 2006 re-cut of the film, *Superman II: The Richard Donner Cut* and in the 2006 "loose sequel" *Superman Returns*, in which both used and unused archive footage of him as Jor-El from the first two *Superman* films was remastered for a scene in the [Fortress of Solitude](#), and Brando's voice-overs were used throughout

the film.^[*citation needed*]

Brando starred as **Colonel Walter E. Kurtz** in Francis Ford Coppola's Vietnam epic *Apocalypse Now* (1979). He plays a highly decorated U.S. Army Special Forces officer who goes renegade, running his own operation based in Cambodia and is feared by the U.S. military as much as the Vietnamese. Brando was paid \$1 million a week for 3 weeks work. The film drew attention for its lengthy and troubled production, as **Eleanor Coppola**'s documentary *Hearts of Darkness: A Filmmaker's Apocalypse* documents: Brando showed up on the set overweight, **Martin Sheen** suffered a heart attack, and severe weather destroyed several expensive sets. The film's release was also postponed several times while Coppola edited millions of feet of footage; in the documentary, Coppola talks about how astonished he was when an overweight Brando turned up for his scenes and, feeling desperate, decided to portray Kurtz, who appears emaciated in the original story, as a man who had indulged every aspect of himself. Coppola: "He was already heavy when I hired him and he promised me that he was going to get in shape and I imagined that I would, if he were heavy, I could use that, but he was *so fat*, he was very, very shy about it ... He was very, very adamant about how he didn't want to portray himself that way." Brando admitted to Coppola that he had not read the book, *Heart of Darkness*, as the director had asked him to, and the pair spent days exploring the story and the character of Kurtz, much to the actor's financial benefit, according to producer **Fred Roos**: "The clock was ticking on this deal he had and we had to finish him within three weeks or we'd go into this very expensive overage ... And Francis and Marlon would be talking about the character and whole days would go by. And this is at Marlon's urging—and yet he's getting paid for it." Upon release, *Apocalypse Now* earned critical acclaim, as did Brando's performance, his whispering of Kurtz's final words "*The horror! The horror!*"; has become particularly famous. **Roger Ebert**, writing in the *Chicago Sun-Times*, defended the movie's controversial *denouement*, opining that the ending, "with Brando's fuzzy, brooding monologues and final violence, feels more satisfactory than any conventional ending possibly could."^[*This quote needs a citation*]

Later work

After appearing as oil tycoon Adam Steiffel in 1980's *The Formula*, which was poorly received critically, Brando announced his retirement from acting. However, he returned in 1989 in *A Dry White Season*, based on **André Brink**'s 1979 **anti-apartheid** novel. Brando agreed to do the film for free, but fell out with director **Euzhan Palcy** over how the film was edited; he even made a rare television appearance in an interview with **Connie Chung** to voice his disapproval. In his memoir, he maintained that Palcy "had cut the picture so poorly, I thought, that the inherent drama of this conflict was vague at best." Brando received praise for his performance, earning an Academy Award nomination for Best Supporting Actor and winning the Best Actor Award at the Tokyo Film Festival. Brando also scored enthusiastic reviews for his caricature of his Vito Corleone role as Carmine Sabatini in 1990's *The Freshman*. In his original review, Roger Ebert wrote, "There have been a lot of movies where stars have repeated the triumphs of their parts—but has any star ever done it more triumphantly than Marlon Brando does in *The Freshman*?"^[59] *Variety* also praised Brando's performance as Sabatini and noted, "Marlon Brando's sublime comedy performance elevates *The Freshman* from screwball comedy to a quirky niche in film history."^[60] Brando also starred alongside his friend **Johnny Depp** in the box office hit *Don Juan DeMarco* (1995) and in Depp's controversial *The Brave* (1997), which was never released in the United States. Later performances, such as his appearance in *Christopher Columbus: The Discovery* (1992) (for which he was nominated for a **Raspberry** as "Worst Supporting Actor"), *The Island of Dr. Moreau* (in which he won a "Worst Supporting Actor" Raspberry) (1996), and his barely recognizable appearance in *Free Money* (1998), resulted in some of the worst reviews of his career. However, his last completed film, *The Score* (2001), was received generally positively; in the film, in which he portrays a **fence**, he starred with **Robert De Niro**, who had portrayed Vito Corleone in *The Godfather Part II*. Brando conceived the idea of a novel called *Fan-Tan* with director **Donald Cammell** in 1979, which was not released until 2005.^[61]

Final years and death

Brando's notoriety, his troubled family life, and his **obesity** attracted more attention than his late acting career, he gained a great deal of weight in the 1970s and by the early to mid-1990s he weighed over 300 pounds (140 kg) and suffered from **Type 2 diabetes**. He had a history of weight fluctuation throughout his career that, by and large, he attributed to his years of stress-related overeating followed by compensatory dieting, he also earned a reputation for being difficult on the set, often unwilling or unable to memorize his lines and less interested in taking direction than in confronting the film director with odd demands.

He also dabbled with some innovation in his last years, he had several patents issued in his name from the **U.S. Patent and Trademark Office**, all of which involve a method of tensioning **drumheads**, in June 2002 – November 2004. (For example, see **U.S. Patent 6,812,392**  and its equivalents).

In 2004, Brando recorded voice tracks for the character Mrs. Sour in the unreleased animated film *Big BugMan*, this was his last role and his only role as a female character.^[1]

The actor was a longtime close friend of entertainer **Michael Jackson** and paid regular visits to his **Neverland Ranch**, resting there for weeks at a time. Brando also participated in the singer's two-day solo career 30th-anniversary celebration concerts in 2001, and starred in his 13-minute-long music video, "**You Rock My World**," in the same year, on Jackson's 30th anniversary concert, Brando gave a rambling speech to the audience on humanitarian work which received a poor reaction and was unaired.

The actor's son, Miko, was Jackson's bodyguard and assistant for several years, and was a friend of the singer. "The last time my father left his house to go anywhere, to spend any kind of time, it was with Michael Jackson", Miko stated. "He loved it ... He had a 24-hour chef, 24-hour security, 24-hour help, 24-hour kitchen, 24-hour maid service. Just carte blanche."^[62] "Michael was instrumental helping my father through the last few years of his life. For that I will always be indebted to him. Dad had a hard time breathing in his final days, and he was on oxygen much of the time, he loved the outdoors, so Michael would invite him over to Neverland. Dad could name all the trees there, and the flowers, but being on oxygen it was hard for him to get around and see them all, it's such a big place. So Michael got Dad a golf cart with a portable oxygen tank so he could go around and enjoy Neverland. They'd just drive around—Michael Jackson, Marlon Brando, with an oxygen tank in a golf cart."^[63]

In April 2001, Brando was hospitalized with **pneumonia**.^[64]

In 2004, Brando signed with **Tunisian** film director Ridha Behi and began pre-production on a project to be titled *Brando and Brando*. Up to a week before his death, he was working on the script in anticipation of a July/August 2004 start date.^[65] Production was suspended in July 2004 following Brando's death, at which time Behi stated that he would continue the film as an homage to Brando,^[66] with a new title of *Citizen Brando*.^{[67][68]}

On July 1, 2004, Brando died of **respiratory failure** from **pulmonary fibrosis** with **congestive heart failure** at the **UCLA Medical Center**.^[69] The cause of death was initially withheld, with his lawyer citing privacy concerns, he also suffered from failing eyesight caused by **diabetes** and **liver cancer**.^[70] Shortly before his death and despite needing an oxygen mask to breathe, he recorded his voice to appear in *The Godfather: The Game*, once again as Don Vito Corleone. However, Brando only recorded one line due to his health and an impersonator was hired to finish his lines, some lines from his character were directly lifted from **the film**.

Karl Malden—a fellow actor in *A Streetcar Named Desire*, *On the Waterfront*, and *One-Eyed Jacks* (the only film directed by Brando)—talks in a documentary accompanying the DVD of *A Streetcar Named Desire* about a phone call he received from Brando shortly before Brando's death. A distressed Brando told Malden he kept falling over. Malden wanted to come over, but Brando put him off, telling him there was no point. Three weeks later, Brando was dead. Shortly before his death, he had apparently refused permission for tubes carrying oxygen to be inserted into his lungs, which, he was told, was the only way to prolong his life.

Brando was **cremated**, and his ashes were put in with those of his childhood friend, comedian and actor **Wally Cox** and another longtime friend, Sam Gilman,^[71] they were then scattered partly in **Tahiti** and partly in **San Francisco**.^[72]

in [Dean valley](#).^[74] In 2007, a 165-minute biopic on [Turner Classic Movies](#), *Brando: The Documentary*, produced by [Mike Medavoy](#) (the executor of Brando's will), was released.^[73]

Personal life

Brando was known for his tumultuous personal life and his large number of wives, girlfriends and children, he was the father to eleven children, three of whom were adopted. In 1976, he told a French journalist, "Homosexuality is so much in fashion, it no longer makes news. Like a large number of men, I, too, have had homosexual experiences, and I am not ashamed. I have never paid much attention to what people think about me, but if there is someone who is convinced that [Jack Nicholson](#) and I are lovers, may they continue to do so. I find it amusing."^{[74][75][76]}

In *Songs My Mother Taught Me*, Brando wrote he met [Marilyn Monroe](#) at a party where she played piano, unnoticed by anybody else there, that they had an affair and maintained an intermittent relationship for many years, and that he received a telephone call from her several days before she died. He also claimed numerous other romances, although he did not discuss his marriages, his wives, or his children in his autobiography.

He met [nisei](#) actress and dancer [Reiko Sato](#) in the early 1950s; in 1954 [Dorothy Kilgallen](#) reported they were an item. Though their relationship cooled, they remained friends for the rest of Sato's life, with her dividing her time between Los Angeles and Tetiaroa in her later years.^[77]

Brando met actress [Rita Moreno](#) in 1954, beginning their torrid love affair. Moreno revealed in her memoir that when she became pregnant by Brando, he arranged for an abortion, after a botched abortion she tried to commit suicide by overdosing on his sleeping pills.^[78] Years after they broke up Moreno played his love interest in the film *The Night of the Following Day*.

Brando married actress [Anna Kashfi](#) in 1957. Kashfi was born in Calcutta and moved to Wales from India in 1947, she is said to have been the daughter of a Welsh steel worker of Irish descent, William O'Callaghan, who had been superintendent on the [Indian State railways](#). However, in her book, *Brando for Breakfast*, she claimed that she really is half Indian and that the press incorrectly thought that her stepfather, O'Callaghan, was her biological father, she said that her biological father was Indian and that she was the result of an "unregistered alliance" between her parents. Brando and Kashfi had a son, [Christian Brando](#), on May 11, 1958; they divorced in 1959.

In 1960, Brando married [Movita Castaneda](#), a Mexican-American actress seven years his senior; they were divorced in 1962. Castaneda had appeared in the first *Mutiny on the Bounty* film in 1935, some 27 years before the [1962 remake](#) with Brando as [Fletcher Christian](#), they had two children together: Miko Castaneda Brando (born 1961) and Rebecca Brando (born 1966).

Tahitian actress [Tarita Teriipaia](#), who played Brando's love interest in *Mutiny on the Bounty*, became his third wife on August 10, 1962, she was 20 years old, 18 years younger than Brando, who was reportedly delighted by her naïveté.^[79] Because Teriipaia was a native French speaker, Brando became fluent in the language and gave numerous interviews in French.^{[80][81]} Teriipaia became the mother of two of his children: Simon Teihotu Brando (born 1963) and [Tarita Cheyenne Brando](#) (born 1970). Brando also adopted Teriipaia's daughter, Maimiti Brando (born 1977) and niece, Raiatua Brando (born 1982). Brando and Teriipaia divorced in July 1972.



Anna Kashfi in 1959



Movita Castaneda in *Paradise Isle* (1937)



Brando had a long-term relationship with his housekeeper Maria Cristina Ruiz, with whom he had three children: Ninna Priscilla Brando (born May 13, 1989), Myles Jonathan Brando (born January 16, 1992), and Timothy Gahan Brando (born January 6, 1994). Brando also adopted Petra Brando-Corval (born 1972), the daughter of his assistant Caroline Barrett and novelist [James Clavell](#).^{[82][83]}

Brando's close friendship with Wally Cox was the subject of rumors. Brando told a journalist: "If Wally had been a woman, I would have married him and we would have lived happily ever after."^[84] Two of Cox's wives, however, dismissed the suggestion that the love was more than platonic.^[85]

Brando's grandson Tuki Brando (born 1990), son of [Cheyenne Brando](#), is a fashion model, his numerous grandchildren also include Michael Brando (born 1988), son of [Christian Brando](#), Prudence Brando and Shane Brando, children of Miko C. Brando, the children of Rebecca Brando,^[86] and the three children of Teihotu Brando among others.^[87]

[Stephen Blackehart](#) has been reported to be the son of Brando^{[88][89]} but Blackehart disputes this claim.^[90]

Lifestyle

Brando earned a reputation as a '[bad boy](#)' for his public outbursts and antics. According to *Los Angeles* magazine, "Brando was rock and roll before anybody knew what rock and roll was."^[91] His behavior during the filming of *Mutiny on the Bounty* (1962) seemed to bolster his reputation as a difficult star, he was blamed for a change in director and a runaway budget, though he disclaimed responsibility for either. On June 12, 1973, Brando broke [paparazzo Ron Galella](#)'s jaw. Galella had followed Brando, who was accompanied by talk show host [Dick Cavett](#), after a taping of *The Dick Cavett Show* in [New York City](#), he reportedly paid a \$40,000 out-of-court settlement and suffered an infected hand as a result. Galella wore a football helmet the next time he photographed Brando at a gala benefiting the American Indians Development Association.

The filming of *Mutiny on the Bounty* affected Brando's life in a profound way, as he fell in love with Tahiti and its people, he bought a 12-island atoll, [Tetiarao](#), and in 1970 hired an award-winning young Los Angeles architect, [Bernard Judge](#), to build his home and natural village there without despoiling the environment. An environmental laboratory protecting sea birds and turtles was established and student groups were welcomed there for many years. Tragically, the 1983 hurricane destroyed many of the structures including his resort. A hotel using Brando's name, [The Brando Resort](#)^[92] was officially opened to the public in 2014.^[93]^[not in citation given] Brando was an active [ham radio](#) operator, with the [call signs](#) KE6PZH and FO5GJ (the latter from his island), he was listed in the [Federal Communications Commission](#) (FCC) records as Martin Brandeaux to preserve his privacy.^{[94][95]}

In the A&E *Biography* episode on Brando, biographer Peter Manso comments, "On the one hand, being a celebrity allowed Marlon to take his revenge on the world that had so deeply hurt him, so deeply scarred him. On the other hand he hated it because he knew it was false and ephemeral." In the same program another biographer, [David Thomson](#), relates, "Many, many people who worked with him, and came to work with him with the best intentions, went away in despair saying he's a spoiled kid. It has to be done his way or he goes away with some vast story about how he was wronged, he was offended, and I think that fits with the psychological pattern that he was a wronged kid."

Politics

In 1946, Brando performed in [Ben Hecht](#)'s [Zionist](#) play *A Flag is Born*, he attended some fundraisers for [John F. Kennedy](#) in the [1960 presidential election](#). In August 1963, he participated in the [March on Washington](#) along with fellow celebrities [Harry Belafonte](#), [James Garner](#), [Charlton Heston](#), [Burt Lancaster](#) and [Sidney Poitier](#).^[96] Along with [Paul Newman](#), Brando also participated in the [freedom](#) [video](#)



ries.

In the aftermath of the 1968 [assassination of Martin Luther King, Jr.](#), Brando made one of the strongest commitments to furthering King's work. Shortly after King's death, he announced that he was bowing out of the lead role of a major film (*The Arrangement*) (1969) which was about to begin production in order to devote himself to the civil rights movement. "I felt I'd better go find out where it is; what it is to be black in this country; what this rage is all about," Brando said on the late-night ABC-TV talk show *Joey Bishop Show*. In A&E's *Biography* episode on Brando, actor and co-star [Martin Sheen](#) states, "I'll never forget the night that Reverend King was shot and I turned on the news and Marlon was walking through Harlem with [Mayor Lindsay](#). And there were snipers and there was a lot of unrest and he kept walking and talking through those neighborhoods with Mayor Lindsay, it was one of the most incredible acts of courage I ever saw, and it meant a lot and did a lot."

Brando's participation in the civil rights movement actually began well before King's death; in the early 1960s, he contributed thousands of dollars to both the [Southern Christian Leadership Conference](#) (S.C.L.C.) and to a scholarship fund established for the children of slain [Mississippi N.A.A.C.P.](#) leader [Medgar Evers](#). In 1964 Brando was arrested at a "fish-in" held to protest a broken treaty that had promised Native Americans fishing rights in Puget Sound.^[97] By this time, Brando was already involved in films that carried messages about human rights: *Sayonara*, which addressed interracial romance, and *The Ugly American*, depicting the conduct of U.S. officials abroad and the deleterious effect on the citizens of foreign countries. For a time, he was also donating money to the [Black Panther Party](#) and considered himself a friend of founder [Bobby Seale](#).^[98] Brando ended his financial support for the group over his perception of its increasing radicalization, specifically a passage in a Panther pamphlet put out by [Eldridge Cleaver](#) advocating indiscriminate violence, "for the Revolution."

At the [1973 Academy Awards](#) ceremony, Brando refused to accept the Oscar for his performance in *The Godfather*. [Sacheen Littlefeather](#) represented him at the ceremony. She appeared in full Apache attire and stated that owing to the "poor treatment of Native Americans in the film industry", Brando would not accept the award,^[99] this occurred while the [standoff at Wounded Knee](#) was ongoing. The event grabbed the attention of the US and the world media, this was considered a major event and victory for the movement by its supporters and participants.

Outside of his film work, Brando appeared before the [California Assembly](#) in support of a fair housing law and personally joined picket lines in demonstrations protesting discrimination in housing developments. He was also an activist against [apartheid](#);^[100] in 1964, he favored a [boycott](#) of his films in South Africa to prevent them from being shown to a segregated audience. He took part at a 1975 protest rally against American investments in South Africa and for the release of Nelson Mandela;^[101] in 1989, Brando also starred in the film *A Dry White Season*, based upon [André Brink](#)'s novel of the same name.

Comments on Jews, Hollywood and Israel

In an interview in *Playboy* magazine in January 1979, Brando said: "You've seen every single race besmirched, but you never saw an image of the [kike](#) because the Jews were ever so watchful for that—and rightly so, they never allowed it to be shown on screen. The Jews have done so much for the world that, I suppose, you get extra disappointed because they didn't pay attention to that."^[102] Brando made a



Brando with [James Baldwin](#) at the 1963 [Civil Rights March on Washington, D.C.](#) 



With [Charlton Heston](#), [James Baldwin](#), [Sidney Poitier](#) and [Harry Belafonte](#) at the [March on Washington](#) in 1963 

similar comment on *Larry King Live* in April 1996, saying "Hollywood is run by Jews; it is owned by Jews, and they should have a greater sensitivity about the issue of—of people who are suffering. Because they've exploited—we have seen the—we have seen the nigger and greaseball, we've seen the chink, we've seen the slit-eyed dangerous Jap, we have seen the wily Filipino, we've seen everything, but we never saw the kike. Because they knew perfectly well, that that is where you draw the wagons around." *Larry King*, who is Jewish, replied, "When you say—when you say something like that, you are playing right in, though, to anti-Semitic people who say the Jews are—" Brando interrupted: "No, no, because I will be the first one who will appraise the Jews honestly and say 'Thank God for the Jews'."^[103] Jay Kanter, Brando's agent, producer, and friend, defended him in *Daily Variety*: "Marlon has spoken to me for hours about his fondness for the Jewish people, and he is a well-known supporter of Israel."^[104] Similarly, Louie Kemp, in his article for *Jewish Journal*, wrote: "You might remember him as Don Vito Corleone, Stanley Kowalski or the eerie Col. Walter E. Kurtz in 'Apocalypse Now', but I remember Marlon Brando as a mensch and a personal friend of the Jewish people when they needed it most."^[24] In an interview with *NBC Today* one day after Brando's death, King also defended Brando's comments, saying that they had been blown out of proportion and taken out of context.^[citation needed]

Legacy

Brando was one of the most respected actors of the post-war era, he is listed by the *American Film Institute* as the fourth greatest male star whose screen debut occurred before or during 1950 (it occurred in 1950). He earned respect among critics for his memorable performances and charismatic screen presence, he helped popularize Method acting.^[105] He is regarded as one of the greatest cinema actors of the 20th century.^{[106][107][108]}

Encyclopedia Britannica describes him as "the most celebrated of the method actors, and his slurred, mumbling delivery marked his rejection of classical dramatic training. His true and passionate performances proved him one of the greatest actors of his generation", it also notes the apparent paradox of his talent: "He is regarded as the most influential actor of his generation, yet his open disdain for the acting profession... often manifested itself in the form of questionable choices and uninspired performances. Nevertheless, he remains a riveting screen presence with a vast emotional range and an endless array of compulsively watchable idiosyncrasies."^[109]

Cultural influence

Marlon Brando is a cultural icon with an enduring popularity, his rise to national attention in the 1950s had a profound effect on American culture.^[111] According to film critic Pauline Kael, "Brando represented a reaction against the post-war mania for security, as a protagonist, the Brando of the early fifties had no code, only his instincts. He was a development from the gangster leader and the outlaw, he was antisocial because he knew society was crap; he was a hero to youth because he was strong enough not to take the crap ... Brando represented a contemporary version of the free American ... Brando is still the most exciting American actor on the screen."^[111] Sociologist Dr. Suzanne McDonald-Walker states: "Marlon Brando, sporting leather jacket, jeans, and moody glare, became a cultural icon summing up 'the road' in all its maverick glory."^[112] His

That will be Brando's legacy whether he likes it or not—the stunning actor who embodied a poetry of anxiety that touched the deepest dynamics of his time and place.
— Jack Kroll in 1994

He was our angry young man—the delinquent, the tough, the rebel—who stood at the center of our common experience.
— Pauline Kael^[110]



portrayal of the gang leader Johnny Strabler in *The Wild One* has become an iconic image, used both as a symbol of rebelliousness and a fashion accessory that includes a Perfecto style motorcycle jacket, a tilted cap, jeans and sunglasses. Johnny's haircut inspired a craze for sideburns, followed by [James Dean](#) and [Elvis Presley](#), among others.^[113] Dean copied Brando's acting style extensively and Presley used Brando's image as a model for his role in *Jailhouse Rock*,^[114] the "I coulda been a contender" scene from *On the Waterfront*, according to the author of *Brooklyn Boomer*, Martin H.



Madame Tussauds waxwork exhibit of Brando in *The Wild One* albeit with a later 1957/8 model Triumph Thunderbird.

Levinson, is "one of the most famous scenes in motion picture history, and the line itself has become part of America's cultural lexicon."^[113] An example of the endurance of Brando's popular "Wild One" image was the 2009 release of replicas of the leather jacket worn by Brando's Johnny Strabler character, the jackets were marketed by [Triumph](#), the manufacturer of the [Triumph Thunderbird](#) motorcycles featured in *The Wild One*, and were officially licensed by Brando's estate.^[115]

Brando was also considered a male [sex symbol](#). [Linda Williams](#) writes: "Marlon Brando [was] the quintessential American male sex symbol of the late fifties and early sixties".^[116]

Brando has also been immortalized in music; most notably, he was mentioned in the lyrics of "[Vogue](#)" by [Madonna](#).

Views on acting

In his autobiography *Songs My Mother Taught Me*, Brando observed:

I've always thought that one benefit of acting is that it gives actors a chance to express feelings that they are normally unable to vent in real life. Intense emotions buried inside you can come smoking out the back of your head, and I suppose in terms of psychodrama this can be helpful; in hindsight, I guess my emotional insecurity as a child—the frustrations of not being allowed to be who I was, of wanting love and not being able to get it, of realizing that I was of no value—may have helped me as an actor, at least in a small way. It probably gave me a certain intensity that most people don't have.^[117]^[full citation needed]

He also confessed that, while having great admiration for the theater, he did not return to it after his initial success primarily because the work left him drained emotionally:

What I remember most about *A Streetcar Named Desire* was the emotional grind of acting in it six nights and two afternoons. Try to imagine what it was like walking on stage at 8:30 every night having to yell, scream, cry, break dishes, kick the furniture, punch the walls and *experience* the same intense, wrenching emotions night after night, trying each time to evoke in audiences the same emotions I felt, it was exhausting.^[117]^[full citation needed]

Brando repeatedly credited Stella Adler and her understanding of the [Stanislavsky](#) acting technique for bringing realism to American cinema, but also added:

This school of acting served the American theater and motion pictures well, but it was restricting, the American theater has never been able to present [Shakespeare](#) or classical drama of any kind satisfactorily. We simply do not have the style, the regard for the language or the cultural disposition ... You cannot mumble in Shakespeare. You cannot improvise, and you are required to adhere strictly to the text, the English theater has a sense of language that we do not recognize ... In the United States the English language has developed almost into a patois.^[117]^[full citation needed]

In the 2015 documentary *Listen to Me Marlon*, Brando shared his thoughts on playing a death scene, stating, "That's a tough scene to play. You have to make 'em believe that you are dying ... Try to think of the most intimate moment you've ever had in your life."^[*citation needed*] Brando's favorite actors were [Spencer Tracy](#), [John Barrymore](#), [Fredric March](#), [James Cagney](#) and [Paul Muni](#).

Financial legacy

Upon his death in 2004, Brando left an estate valued at \$21.6 million.^[118] Brando's estate still earned about \$9 million in 2005, the year following his death, according to *Forbes*. That year Brando was named one of the top-earning deceased celebrities in the world by the magazine.^[119]

Filmography

Main article: [Marlon Brando filmography](#)

Awards and honors

Further information: [List of awards and nominations received by Marlon Brando](#)

Brando was named the fourth **greatest male star** whose screen debut occurred before or during 1950 by the [American Film Institute](#),^[120] and part of *TIME* magazine's [Time 100: The Most Important People of the Century](#).^[121] He was also named one of the top 10 "Icons of the Century" by *Variety* magazine.^{[107][122]}

See also

- [Marlon Brando](#) – Wikipedia book
- [List of actors who have appeared in multiple Best Picture Academy Award winners](#)

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Awards for Marlon Brando

Academy Award for Best Actor

1928–1950	Emil Jannings (1928) · Warner Baxter (1929) · George Arliss (1930) · Lionel Barrymore (1931) · Fredric March / Wallace Beery (1932) · Charles Laughton (1933) · Clark Gable (1934) · Victor McLaglen (1935) · Paul Muni (1936) · Spencer Tracy (1937) · Spencer Tracy (1938) · Robert Donat (1939) · James Stewart (1940) · Gary Cooper (1941) · James Cagney (1942) · Paul Lukas (1943) · Bing Crosby (1944) · Ray Milland (1945) · Fredric March (1946) · Ronald Colman (1947) · Laurence Olivier (1948) · Broderick Crawford (1949) · José Ferrer (1950)
1951–1975	Humphrey Bogart (1951) · Gary Cooper (1952) · William Holden (1953) · Marlon Brando (1954) · Ernest Borgnine (1955) · Yul Brynner (1956) · Alec Guinness (1957) · David Niven (1958) · Charlton Heston (1959) · Burt Lancaster (1960) · Maximilian Schell (1961) · Gregory Peck (1962) · Sidney Poitier (1963) · Rex Harrison (1964) · Lee Marvin (1965) · Paul Scofield (1966) · Rod Steiger (1967) · Cliff Robertson (1968) · John Wayne (1969) · George C. Scott ¹ (1970) · Gene Hackman (1971) · Marlon Brando ¹ (1972) · Jack Lemmon (1973) · Art Carney (1974) · Jack Nicholson (1975)
1976–2000	Peter Finch (1976) · Richard Dreyfuss (1977) · Jon Voight (1978) · Dustin Hoffman (1979) · Robert De Niro (1980) · Henry Fonda (1981) · Ben Kingsley (1982) · Robert Duvall (1983) · F. Murray Abraham (1984) · William Hurt (1985) · Paul Newman (1986) · Michael Douglas (1987) · Dustin Hoffman (1988) · Daniel Day-Lewis (1989) · Jeremy Irons (1990) · Anthony Hopkins (1991) · Al Pacino (1992) · Tom Hanks (1993) · Tom Hanks (1994) · Nicolas Cage (1995) · Geoffrey Rush (1996) · Jack Nicholson (1997) · Roberto Benigni (1998) · Kevin Spacey (1999) · Russell Crowe (2000)
2001–present	Denzel Washington (2001) · Adrien Brody (2002) · Sean Penn (2003) · Jamie Foxx (2004) · Philip Seymour Hoffman (2005) · Forest Whitaker (2006) · Daniel Day-Lewis (2007) · Sean Penn (2008) · Jeff Bridges (2009) · Colin Firth (2010) · Jean Dujardin (2011) · Daniel Day-Lewis (2012) · Matthew McConaughey (2013) · Eddie Redmayne (2014) · Leonardo DiCaprio (2015) · Casey Affleck (2016) · Gary Oldman (2017)

¹ refused award that year

BAFTA Award for Best Actor in a Leading Role

Ralph Richardson ^{British}, Marlon Brando ^{Foreign} (1952) · John Gielgud ^{British}, Marlon Brando ^{Foreign} (1953)

1952–1967	<p>(1953) · Kenneth More British, Marlon Brando Foreign (1954) · Laurence Olivier British, Ernest Borgnine Foreign (1955) · Peter Finch British, François Périer Foreign (1956) · Alec Guinness British, Henry Fonda Foreign (1957) · Trevor Howard British, Sidney Poitier Foreign (1958) · Peter Sellers British, Jack Lemmon Foreign (1959) · Peter Finch British, Jack Lemmon Foreign (1960) · Peter Finch British, Paul Newman Foreign (1961) · Peter O'Toole British, Burt Lancaster Foreign (1962) · Dirk Bogarde British, Marcello Mastroianni Foreign (1963) · Richard Attenborough British, Marcello Mastroianni Foreign (1964) · Dirk Bogarde British, Lee Marvin Foreign (1965) · Richard Burton British, Rod Steiger Foreign (1966) · Paul Scofield British, Rod Steiger Foreign (1967)</p>
	<p>Spencer Tracy (1968) · Dustin Hoffman (1969) · Robert Redford (1970) · Peter Finch (1971) · Gene Hackman (1972) · Walter Matthau (1973) · Jack Nicholson (1974) · Al Pacino (1975) · Jack Nicholson (1976) · Peter Finch (1977) · Richard Dreyfuss (1978) · Jack Lemmon (1979) · John Cazale (1980) · Burt Lancaster (1981) · Ben Kingsley (1982) · Michael Caine / Dustin Hoffman (1983) · Haing S. Ngor (1984) · William Hurt (1985) · Bob Hoskins (1986) · Sean Connery (1987) · John Cazale (1988) · Daniel Day-Lewis (1989) · Philippe Noiret (1990) · Anthony Hopkins (1991) · Robert Downey Jr. (1992) · Anthony Hopkins (1993) · Hugh Grant (1994) · Nigel Hawthorne (1995) · Geoffrey Rush (1996) · Robert Carlyle (1997) · Roberto Benigni (1998) · Kevin Spacey (1999) · Jamie Bell (2000) · Russell Crowe (2001) · Daniel Day-Lewis (2002) · Bill Murray (2003) · Jamie Foxx (2004) · Philip Seymour Hoffman (2005) · Forest Whitaker (2006) · Daniel Day-Lewis (2007) · Mickey Rourke (2008) · Colin Firth (2009) · Colin Firth (2010) · Jean Dujardin (2011) · Daniel Day-Lewis (2012) · Chiwetel Ejiofor (2013) · Eddie Redmayne (2014) · Leonardo DiCaprio (2015) · Casey Affleck (2016) · Gary Oldman (2017)</p>
1968–present	

Cannes Film Festival Best Actor Award

1946-1975	<p>Ray Milland (1946) · Edward G. Robinson (1949) · Michael Redgrave (1951) · Marlon Brando (1952) · Charles Vanel (1953) · Spencer Tracy/cast of <i>Bolshaya Semya</i> (1955) · John Kitzmiller (1957) · Paul Robeson (1958) · Bradford Dillman/Dean Stockwell/Orson Welles (1959) · Anthony Perkins (1961) · Dean Stockwell/Jason Robards/Ralph Richardson/Murray Melvin (1962) · Richard Harris (1963) · Antal Páger/Saro Urzì (1964) · Terence Stamp (1965) · Per Oscarsson (1966) · Oded Kotler (1967) · Jean-Louis Trintignant (1969) · Marcello Mastroianni (1970) · Riccardo Cucciolla (1971) · Jean-Pierre L�aud (1972) · Giancarlo Giannini (1973) · Jack Nicholson (1974) · Vittorio Gassman (1975)</p>
	<p>Jos� Luis G�mez (1976) · Fernando Rey (1977) · Jon Voight (1978) · Jack Lemmon (1979) · Michael Caine (1980) · Ugo Tognazzi (1981) · Jack Lemmon (1982) · Gian Maria Volont� (1983) · Alfredo Landa/Francisco Rabal (1984) · William Hurt (1985) · Michel Blanc/Bob Hoskins (1986) · Marcello Mastroianni (1987) · Forest Whitaker (1988) · James Spader (1989) · G�rard Depardieu (1990) · John Turturro (1991) · Tim Robbins (1992) · David Thewlis (1993) · Ge You (1994) · Jonathan Pryce (1995) · Pascal Duquenne/Daniel Auteuil (1996) · Sean Penn (1997) · Peter Mullan (1998) · Emmanuel S�nchez (1999) · Tony Leung Chiu-wai (2000)</p>
1976-2000	<p>Beno�t Magimel (2001) · Olivier Gourmet (2002) · Muzaffer Ozdemir/Emin Toprak (2003) · Yaya (2004) · Tommy Lee Jones (2005) · Jamel Debbouze/Samy Naceri/Roschdy Zem/Sami Bouajila/Bernard Blancan (2006) · Konstantin Lavronenko (2007) · Benicio del Toro (2008) · Christoph Waltz (2009) · Javier Bardem/Elio Germano (2010) · Jean Dujardin (2011) · Mads Mikkelsen (2012) · Bruce Dern (2013) · Timothy Spall (2014) · Vincent Lindon (2015) · Shahab Hosseini (2016) · Joaquin Phoenix (2017) · Marcello Fonte (2018)</p>
2001-present	

David di Donatello Award for Best Foreign Actor

Laurence Olivier (1957) · **Marlon Brando** / **Charles Laughton** (1958) · **Jean Gabin** (1959) · **Cary Grant** (1960) · **Charles Laughton** (1961) · **Anthony Perkins** / **Spencer Tracy** (1962) · **Gregory Peck** (1963) · **Fredric March** / **Peter O'Toole** (1964) · **Richard Attenborough** (1965) · **Richard Burton** (1966) · **Richard Burton** / **Peter O'Toole** (1967) · **Warren Beatty** / **Spencer Tracy** (1968) · **Robert Redford** (1969) · **Dustin Hoffman** / **Peter O'Toole** (1970) · **Ryan O'Neal** (1971) · **Chaim Topol** (1972) · **Yves Montand** / **Laurence Olivier** (1973) · **Al Pacino** / **Robert Redford** (1974) · **Burt Lancaster** / **Jack Lemmon** / **Walter Matthau** (1975) · **Jack Nicholson** (1976) · **Philippe Noiret** (1976) · **Dustin Hoffman** / **Sylvester Stallone** (1977) · **Richard Dreyfuss** (1978) · **Richard Gere** / **Michael Douglas** (1979) · **Dustin Hoffman** / **Jack Lemmon** (1980) · **Burt Lancaster** (1981) · **Klaus Maria Brandauer** (1982) · **Paul Newman** (1983) · **Woody Allen** (1984) · **Tom Hulce** (1985) · **William Hurt** (1986) · **Dexter Gordon** (1987) · **Michael Douglas** (1988) · **Dustin Hoffman** (1989) · **Philippe Noiret** (1990) · **Jeremy Irons** (1991) · **John Turturro** (1992) · **Daniel Auteuil** (1993) · **Anthony Hopkins** (1994) · **John Travolta** (1995) · **Harvey Keitel** (1996)

Primetime Emmy Award for Outstanding Supporting Actor in a Limited Series or Movie

Anthony Quayle (1975) · **Ed Flanders** (1976) · **Burgess Meredith** (1977) · **Howard Da Silva** (1978) · **Marlon Brando** (1979) · **George Grizzard** (1980) · **David Warner** (1981) · **Laurence Olivier** (1982) · **Richard Kiley** (1983) · **Art Carney** (1984) · **Kate Winslet** (1985) · **John Malkovich** (1986) · **Dabney Coleman** (1987) · **John Shea** (1988) · **Derek Jacobi** (1989) · **Vincent Gardner** (1990) · **James Earl Jones** (1991) · **Hume Cronyn** (1992) · **Beau Bridges** (1993) · **Michael A. Goorjian** (1994) · **Donald Sutherland** (1995) · **Tom Hulce** (1996) · **Beau Bridges** (1997) · **George C. Scott** (1998) · **Peter O'Toole** (1999) · **Hank Azaria** (2000)

Brian Cox (2001) · Michael Moriarty (2002) · Ben Gazzara (2003) · Jeffrey Wright (2004) · Paul Newman (2005) · Jeff Bridges (2006) · Thomas Haden Church (2007) · Tom Wilkinson (2008) · Ken Howard (2009) · David Strathairn (2010) · Gary Oldman (2011) · Tom Berenger (2012) · James Cromwell (2013) · Martin Freeman (2014) · Bill Murray (2015) · Sterling K. Brown (2016) · Alexander Skarsgård (2017)

Golden Globe Award for Best Actor – Motion Picture Drama

Paul Lukas (1943) · Alexander Knox (1944) · Ray Milland (1945) · Gregory Peck (1946) · Ronald Colman (1947) · Laurence Olivier (1948) · Broderick Crawford (1949) · José Ferrer (1950) · Fredric March (1951) · Gary Cooper (1952) · Spencer Tracy (1953) · Marlon Brando (1954) · Ernest Borgnine (1955) · Kirk Douglas (1956) · Alec Guinness (1957) · David Niven (1958) · Anthony Franciosa (1959) · Burt Lancaster (1960) · Maximilian Schell (1961) · Gregory Peck (1962) · Sidney Poitier (1963) · Peter O'Toole (1964) · Omar Sharif (1965) · Paul Scofield (1966) · Rod Steiger (1967) · Peter O'Toole (1968) · John Wayne (1969) · George C. Scott (1970) · Gene Hackman (1971) · Marlon Brando (1972) · Al Pacino (1973) · Jack Nicholson (1974) · Jack Nicholson (1975) · Peter Finch (1976) · Richard Burton (1977) · Jon Voight (1978) · Dustin Hoffman (1979) · Robert De Niro (1980) · Henry Fonda (1981) · Ben Kingsley (1982) · Robert Duvall / Tom Cruise (1983) · F. Murray Abraham (1984) · Jon Voight (1985) · Bob Hoskins (1986) · Michael Douglas (1987) · Dustin Hoffman (1988) · Tom Cruise (1989) · Jeremy Irons (1990) · Nick Nolte (1991) · Al Pacino (1992) · Tom Hanks (1993) · Tom Hanks (1994) · Nicolas Cage (1995) · Geoffrey Rush (1996) · Peter Fonda (1997) · Jim Carrey (1998) · Denzel Washington (1999) · Tom Hanks (2000) · Russell Crowe (2001) · Jack Nicholson (2002) · Sean Penn (2003) · Leonardo DiCaprio (2004) · Philip Seymour Hoffman (2005) · Forest Whitaker (2006) · Daniel Day-Lewis (2007) · Mickey Rourke (2008) · Jeff Bridges (2009) · Colin Firth (2010) · George Clooney (2011) · Daniel Day-Lewis (2012) · Matthew McConaughey (2013) · Eddie Redmayne (2014) · Leonardo DiCaprio (2015) · Casey Affleck (2016) · Gary Oldman (2017)

National Society of Film Critics Award for Best Actor

Michael Caine (1966) · Rod Steiger (1967) · Per Oscarsson (1968) · Jon Voight (1969) · George C. Scott (1970) · Peter O'Toole (1971) · Al Pacino (1972) · Marlon Brando (1973) · Jack Nicholson (1974) · Jack Nicholson (1975) · Robert De Niro (1976) · Art Carney (1977) · Gary Busey (1978) · Dustin Hoffman (1979) · Peter O'Toole (1980) · Burt Lancaster (1981) · Dustin Hoffman (1982) · Gérard Depardieu (1983) · Steve Martin (1984) · Jack Nicholson (1985) · Bob Hoskins (1986) · Steve Martin (1987) · Michael Keaton (1988) · Daniel Day-Lewis (1989) · Jeremy Irons (1990) · River Phoenix (1991) · Stephen Rea (1992) · David Thewlis (1993) · Paul Newman (1994) · Nicolas Cage (1995) · Eddie Murphy (1996) · Robert Duvall (1997) · Tom Cruise (1998) · Russell Crowe (1999) · Javier Bardem (2000) · Gene Hackman (2001) · Adrien Brody (2002) · Bill Murray (2003) · Jamie Foxx (2004) · Philip Seymour Hoffman (2005) · Forest Whitaker (2006) · Daniel Day-Lewis (2007) · Sean Penn (2008) · Jeremy Renner (2009) · Jesse Eisenberg (2010) · Brad Pitt (2011) · Daniel Day-Lewis (2012) · Oscar Isaac (2013) · Timothy Spall (2014) · Michael B. Jordan (2015) · Casey Affleck (2016) · Daniel Kaluuya (2017)

New York Film Critics Circle Award for Best Actor

Charles Laughton (1935) · Walter Huston (1936) · Paul Muni (1937) · James Cagney (1938) · James Stewart (1939) · Charlie Chaplin (1940) · Gary Cooper (1941) · James Cagney (1942) · Paul Lukas (1943) · Barry Fitzgerald (1944) · Paul Lukas (1945) · Laurence Olivier (1946) · William Powell (1947) · Laurence Olivier (1948) · Broderick Crawford (1949) · Gregory Peck (1950) · Arthur Kennedy (1951) · Ralph Richardson (1952) · Burt Lancaster (1953) · Marlon Brando (1954) · Ernest Borgnine (1955) · Kirk Douglas (1956) · Alec Guinness (1957) · David Niven (1958) · James Stewart (1959) · Burt Lancaster (1960) · Maximilian Schell (1961) · *No award* (1962) · Albert Finney (1963) · Rex Harrison (1964) · Oskar Werner (1965) · Paul Robeson (1966) · Rod Steiger (1967) · Alan Arkin (1968) · Jon Voight (1969) · George C. Scott (1970) · Gene Hackman (1971) · Laurence Olivier (1972) · Marlon Brando (1973) · Jack Nicholson (1974) · Jack Nicholson (1975) · Robert De Niro (1976) · John Gielgud (1977) · Jon Voight (1978) · Dustin Hoffman (1979) · Robert De Niro (1980) · Burt Lancaster (1981) · Bob Odenkirk (1982) · Robert Duvall (1983) · Steve Martin (1984) · Jack Nicholson (1985) · Bob Hoskins (1986) · Jack Nicholson (1987) · Jeremy Irons (1988) · Daniel Day-Lewis (1989) · Robert De Niro (1990) · Anthony Hopkins (1991) · Denzel Washington (1992) · David Thewlis (1993) · Paul Newman (1994) · Nicolas Cage (1995) · Geoffrey Rush (1996) · Peter Fonda (1997) · Nicolas Cage (1998) · Richard Farnsworth (1999) · Tom Hanks (2000) · Tom Wilkinson (2001) · Daniel Day-Lewis (2002) · Bill Murray (2003) · Paul Giamatti (2004) · Heath Ledger (2005) · Forest Whitaker (2006) · Daniel Day-Lewis (2007) · Sean Penn (2008) · George Clooney (2009) · Colin Firth (2010) · Brad Pitt (2011) · Daniel Day-Lewis (2012) · Robert Redford (2013) · Timothy Spall (2014) · Michael Keaton (2015) · Casey Affleck (2016) · Timothée Chalamet (2017)

Tokyo International Film Festival Best Actor

1980s	Zhang Yimou (1987) · Marlon Brando (1989)
1990s	Otar Megvinitukhutsesi (1991) · Max von Sydow (1992) · Masahiro Motoki (1993) · Niu Zhenhua (1994) · Niu Zhenhua (1996) · Kōji Yakusho (1997) · Brad Renfro (1998) · Carlos Álvarez-Nóvoa (1999)
2000s	Moussa Maaskri (2000) · Andrew Howard (2001) · Graham Greene (2002) · T eruyuki Kagawa (2003) · Oldzhas Nusupbayev (2004) · Kōichi Satō (2005) · Roy Dupuis (2006) · Damian UI (2007) · Vincent Cassel (2008) · Christo Christov (2009)
2010s	Wang Qianyuan (2010) · François Cluzet / Omar Sy (2011) · Seo Young-joo (2012) · Wang Jingchun (2013) · Robert Wiñckiewicz (2014) · Roland Møller / Louis Hofmann (2015) · Paolo Ballesteros (2016) · Duan Yihang (2017)

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RELATED RESEARCH TOPICS

1. **Omaha, Nebraska** – Omaha is the largest city in the state of Nebraska and the county seat of Douglas County. Omaha is located in the Midwestern United States on the Missouri River, Omaha is the anchor of the Omaha-Council Bluffs metropolitan area, which includes Council Bluffs, Iowa, across the Missouri River from Omaha. According to the 2010 census, Omahas population was 408,958, according to the 2014 Population Estimates, Omahas population was 446,599. Including its suburbs, Omaha formed the 60th-largest metropolitan area in the United States in 2013, the Omaha-Council Bluffs-Fremont, Nebraska-IA Combined Statistical Area is 931,667, according to the U. S. Census Bureaus 2013 estimate. There are nearly 1.3 million residents within the Greater Omaha area, comprising a 50-mile radius of Downtown Omaha, Omahas pioneer period began in 1854, when the city was founded by speculators from neighboring Council Bluffs, Iowa. The city was founded along the Missouri River, and a crossing called Lone Tree Ferry earned the city its nickname, Omaha introduced this new West to the world in 1898, when it played host to the Worlds Fair, dubbed the Trans-Mississippi Exposition. During the 19th century, Omahas central location in the United States spurred the city to become an important national transportation hub, throughout the rest of the 19th century, the transportation and jobbing sectors were important in the city, along with its railroads and breweries. In the 20th century, the Omaha Stockyards, once the worlds largest, Omaha is also the home to five Fortune 1000 headquarters, Green Plains Renewable Energy, TD Ameritrade, Valmont Industries, Werner Enterprises, and West Corporation. And Leo A Daly, the Gallup Organization, of Gallup Poll fame, Enron began in Omaha as Northern Natural Gas in 1930, before taking over a smaller Houston company in 1985 to form InterNorth, which Kenneth Lay moved permanently to Houston, in 1987. The modern economy of Omaha is diverse and built on skilled knowledge jobs, in 2009, Forbes identified Omaha as the nations number one Best Bang-For-The Buck City and ranked it number one on Americas Fastest-Recovering Cities list. Also, Omaha hosted the U. S. Olympic swim trials in 2008,2012 and 2016, the word Omaha means Dwellers on the bluff. In 1804 the Lewis and Clark Expedition passed by the riverbanks where the city of Omaha would be built, there was fierce competition among fur traders until John Jacob Astor created the monopoly of the American Fur Company. The Mormons built a town called Cutlers Park in the area in 1846, while

it was temporary, the settlement provided the basis for further development in the future. Through 26 separate treaties with the United States federal government, Native American tribes in Nebraska gradually ceded the lands comprising the state. The treaty and cession involving the Omaha area occurred in 1854 when the Omaha Tribe ceded most of east-central Nebraska, Logan Fontenelle, an interpreter for the Omaha and signatory to the 1854 treaty, played an essential role in those proceedings. Before it was legal to claim land in Indian Country, William D. Brown was operating the Lone Tree Ferry to bring settlers from Council Bluffs, Brown is generally credited as having the first vision for a city where Omaha now sits. The passage of the Kansas–Nebraska Act in 1854 was presaged by the out of claims around the area to become Omaha by residents from neighboring Council Bluffs. On July 4, 1854, the city was established at a picnic on Capital Hill

2. Los Angeles – Los Angeles, officially the City of Los Angeles and often known by its initials L. A. is the cultural, financial, and commercial center of Southern California. With a census-estimated 2015 population of 3,971,883, it is the second-most populous city in the United States, Los Angeles is also the seat of Los Angeles County, the most populated county in the United States. The city's inhabitants are referred to as Angelenos, historically home to the Chumash and Tongva, Los Angeles was claimed by Juan Rodríguez Cabrillo for Spain in 1542 along with the rest of what would become Alta California. The city was founded on September 4, 1781, by Spanish governor Felipe de Neve. It became a part of Mexico in 1821 following the Mexican War of Independence, in 1848, at the end of the Mexican–American War, Los Angeles and the rest of California were purchased as part of the Treaty of Guadalupe Hidalgo, thereby becoming part of the United States. Los Angeles was incorporated as a municipality on April 4, 1850, the discovery of oil in the 1890s brought rapid growth to the city. The completion of the Los Angeles Aqueduct in 1913, delivering water from Eastern California, nicknamed the City of Angels, Los Angeles is known for its Mediterranean climate, ethnic diversity, and sprawling metropolis. Los Angeles also has an economy in culture, media, fashion, science, sports, technology, education, medicine. A global city, it has been ranked 6th in the Global Cities Index, the city is home to renowned institutions covering a broad range of professional and cultural fields, and is one of the most substantial economic engines within the United States. The Los Angeles combined statistical area has a gross metropolitan product of \$831 billion, making it the third-largest in the world, after the Greater Tokyo and New York metropolitan areas. The city has hosted the Summer Olympic Games in 1932 and 1984 and is bidding to host the 2024 Summer Olympics and thus become the second city after London to have hosted the Games three times. The Los Angeles area also hosted the 1994 FIFA men's World Cup final match as well as the 1999 FIFA women's World Cup final match, the men's event was watched on television by over 700 million people worldwide. The Los Angeles coastal area was first settled by the Tongva, a Gabrielino settlement in the area was called iyáangꞌ, meaning poison oak place. Gaspar de Portolà and Franciscan missionary Juan Crespí, reached the present site of Los Angeles on August 2, 1769, in 1771, Franciscan friar Junípero Serra directed the building of the Mission San Gabriel Arcángel, the first mission in the area. The Queen of the Angels is an honorific of the Virgin Mary, two-thirds of the settlers were mestizo or mulatto with a mixture of African, indigenous and European ancestry. The settlement remained a small town for decades, but by 1820. Today, the pueblo is commemorated in the district of Los Angeles Pueblo Plaza and Olvera Street. New Spain achieved its independence from the Spanish Empire in 1821, during Mexican rule, Governor Pío Pico made Los Angeles Alta California's regional capital

3. Democratic Party (United States) – The Democratic Party is one of the two major contemporary political parties in the United States, along with the Republican Party. The Democrats' dominant worldview was once socially conservative and fiscally classical liberalism, while, especially in the rural South, since Franklin D. Roosevelt and his New Deal coalition in the 1930s, the Democratic Party has also promoted a social-liberal platform, supporting social justice. Today, the House Democratic caucus is composed mostly of progressives and centrists, the party's philosophy of modern liberalism advocates social and economic equality, along with the welfare state. It seeks to provide government intervention and regulation in the economy, the party has united with smaller left-wing regional parties throughout the country, such as the Farmer–Labor Party in Minnesota and the Nonpartisan League in North Dakota. Well into the 20th century, the party had conservative pro-business, the New Deal Coalition of 1932–1964 attracted strong support from voters of recent European extraction—many of whom were Catholics based in the cities. After

Franklin D. Roosevelt's New Deal of the 1930s, the pro-business wing withered outside the South, after the racial turmoil of the 1960s, most southern whites and many northern Catholics moved into the Republican Party at the presidential level. The once-powerful labor union element became smaller and less supportive after the 1970s, white Evangelicals and Southerners became heavily Republican at the state and local level in the 1990s. However, African Americans became a major Democratic element after 1964, after 2000, Hispanic and Latino Americans, Asian Americans, the LGBT community, single women and professional women moved towards the party as well. The Northeast and the West Coast became Democratic strongholds by 1990 after the Republicans stopped appealing to socially liberal voters there, overall, the Democratic Party has retained a membership lead over its major rival the Republican Party. The most recent was the 44th president Barack Obama, who held the office from 2009 to 2017, in the 115th Congress, following the 2016 elections, Democrats are the opposition party, holding a minority of seats in both the House of Representatives and the Senate. The party also holds a minority of governorships, and state legislatures, though they do control the mayoralty of cities such as New York City, Los Angeles, Chicago, Houston, and Washington, D. C. The Democratic Party traces its origins to the inspiration of the Democratic-Republican Party, founded by Thomas Jefferson, James Madison and that party also inspired the Whigs and modern Republicans.

Organizationally, the modern Democratic Party truly arose in the 1830s, since the nomination of William Jennings Bryan in 1896, the party has generally positioned itself to the left of the Republican Party on economic issues. They have been liberal on civil rights issues since 1948. On foreign policy both parties changed position several times and that party, the Democratic-Republican Party, came to power in the election of 1800. After the War of 1812 the Federalists virtually disappeared and the national political party left was the Democratic-Republicans. The Democratic-Republican party still had its own factions, however. As Norton explains the transformation in 1828, Jacksonians believed the peoples will had finally prevailed, through a lavishly financed coalition of state parties, political leaders, and newspaper editors, a popular movement had elected the president

4. **Anna Kashfi** – Anna Kashfi was an Indian-born Welsh raised American film actress who had a brief Hollywood career in the 1950s. She was raised in Calcutta until she was 13, when she relocated to Cardiff. As Mortimer told Parade magazine for its 1959 investigation into Kashfi's past, Joan picked the name Anna from Joanna, which she apparently had used from time to time. The matter of Kashfi's ethnic heritage has remained in question, in an October 14, 1957, wedding day interview with The New York Times, a friend of the bride was quoted as stating that Kashfi's purported Indian father had died six weeks before the ceremony. Nevertheless, the O'Callaghans were adamant that Kashfi was their child, and William O'Callaghan was quoted in Time magazine as saying, "That's our daughter, and both me and missus were born in London." Parade reported that Kashfi could have chosen the surname Ghose for her mother from the owners of The Maharajah. She also worked as a model in the London fur salon of Henry Noble in Regent Street. In her 1979 book, *Brando for Breakfast*, Kashfi retreated halfway and claimed she is half-Indian and she stated her biological father was Indian and she was the result of an unregistered alliance between him and her mother. Upon her family's relocation to Wales, O'Callaghan worked as a waitress and in a shop in Cardiff before moving to London. She made her debut as an actress in 1956 in *The Mountain* for Paramount with Spencer Tracy. Using the stage name Anna Kashfi, she played a Hindu girl. In her next film a year later, *Battle Hymn*, she co-starred with Rock Hudson as a Korean girl, a year after that she played a Mexican in *Cowboy* with Glenn Ford and Jack Lemmon. Her next and last film during this period was *Night of the Quarter Moon* and she made a few appearances on television, including the series *Adventures in Paradise*, though drug and alcohol problems reportedly contributed to the premature end of her acting career. Kashfi married Marlon Brando, whom she had met in the summer of 1956 and they divorced a year and a half later on April 22, 1959. They had a son, Christian Devi Brando, whom she called Devi. Kashfi and Marlon fought bitterly over Christian, with Marlon eventually winning custody. In the 1990s, Christian was tried for killing his half-sister Cheyenne's boyfriend, jailed for the crime, he later died of pneumonia in Los Angeles in 2008, aged 49. Kashfi married James Hannaford, a salesman, in 1974, Kashfi had one grandson, Michael Brando. Kashfi died on August 16, 2015, in Woodland, Washington and she was 80, and is survived by her grandson, Michael Brando.

5. **Movita Castaneda** – Maria Luisa Movita Castaneda was an American actress best known for having been the second wife of actor Marlon Brando. She was eight years older than Brando, in

having been the second wife of actor Marlon Brando. She was eight years older than Brando, in films, she played exotic women/singers, such as in *Flying Down to Rio* and *Mutiny on the Bounty*, of which she was the last surviving cast member. She is the mother of Miko Castaneda Brando and Rebecca Brando Kotlizky, Movita, a Mexican American, was born in Nogales, Arizona, on a train travelling between Mexico and Arizona. Movita began her career singing the Carioca to Ginger Rogers and Fred Astaire's first dance number in the first film in which the famous duo appeared together. She continued playing exotic women in American and Spanish language films in the 1930s, most notably as a Tahitian girl, Tehanni in *Mutiny on the Bounty* alongside Clark Gable and she played an island girl in *Paradise Isle* and again in *Girl from Rio* with Warren Hull. She starred in the British thriller *Tower of Terror* alongside Wilfrid Lawson, after a break, she appeared as Henry Fonda's cook in *Fort Apache*, then starred with Tim Holt in two further westerns, *The Mysterious Desperado* and *Saddle Legion*. In 1939, Movita married the Irish boxer, singer and actor Jack Doyle in Mexico, after appearing in a few more minor westerns and a few television parts, she met the actor Marlon Brando in the late 1950s, after his breakup with Anna Kashfi. They married in 1960, and they had two children, Brando played the role of Fletcher Christian in the 1962 remake of the 1935 film in which Movita had played a Tahitian girl, Tehanni. Brando then married his co-star Tarita Teriipaia, after a small role on television in 1977, Movita appeared as Ana in 17 episodes of *Knots Landing* from October 1987 to May 1989. Castaneda died on February 12, 2015, in Los Angeles, Castaneda was survived by her two children and four grandchildren, as well as a great-grandchild. Six months later, Marlon's first wife, Anna Kashfi, died on August 16, 2015, at the age of 80.

6. Cheyenne Brando – Tarita Cheyenne Brando was a Tahitian model and the daughter of Marlon Brando by his third wife Tarita Teriipaia, a former Tahitian actress whom he met while filming *Mutiny on the Bounty* in 1962. Born in 1970, Brando was raised by her mother Tarita on the island of Tahiti, while growing up, Marlon Brando did not allow Cheyenne and her brother Tehotu to visit him in the United States. In 1976 he stated, I don't think I will let go to the States. As Tahitians, they are too trusting and they would be destroyed in the pace of life in the States. As a child, Cheyenne reportedly adored her father and bragged about him, as she entered her teenage years, her feelings towards her father changed. In a 1990 interview she stated, I have come to despise my father for the way he ignored me when I was a child and he came to the island maybe once a year but really didn't seem to care whether he saw me or not. He wanted us but he didn't want us, Cheyenne eventually dropped out of high school and began taking drugs including LSD, PCP, marijuana, and tranquilizers. During this time, she began a modeling career, in 1989, Cheyenne was seriously injured in a car accident when she crashed a Jeep she was driving after her father refused to allow her to visit him while he was filming *The Freshman* in Toronto. She sustained a jaw, a laceration under her eye. Marlon Brando flew Cheyenne to Los Angeles to undergo extensive reconstructive, the accident effectively ended her modeling career. After the accident, she began experiencing bouts of depression and attempted suicide, in May 1987, Cheyenne began dating 23-year-old Dag Drollet. His father, Jacques Drollet, was a member of Tahiti's parliament, the pair were introduced through a get-together, as the Brandos and Drollets had been longtime friends. In 1989, Cheyenne became pregnant with their child, at Marlon Brando's request, the couple moved to the United States and into Marlon's Mulholland Drive home to await the birth of their child. On 16 May 1990, Drollet was fatally shot by Cheyenne's elder half-brother Christian at their father's home, Christian Brando maintained that the shooting was accidental. He stated that earlier in the evening, Cheyenne told him that Drollet was physically abusing her, later that night, Christian confronted Drollet about the abuse. Christian claimed that the gun went off after Drollet tried to take the gun away from him, Christian Brando was immediately arrested and charged with first-degree murder two days later. The prosecutors of the case attempted to subpoena Cheyenne to testify at Christian's trial as they felt her account of the event was crucial in proving the shooting was premeditated. However, she refused to testify and fled to Tahiti, on 26 June 1990, she gave birth to a son she named Tuki Brando.

7. Realism (arts) – Realism in the arts is the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, implausible, exotic and supernatural elements. Realism has been prevalent in the arts at many periods, and is in part a matter of technique and training. In the visual arts, illusionistic realism is the depiction of lifeforms, perspective. Realist works of art may emphasize the mundane, ugly or sordid, such as works of realism, regionalism. There have been various movements in the arts, such as the opera style of verismo, literary

realism, theatrical realism. The realism art movement in painting began in France in the 1850s, the realist painters rejected Romanticism, which had come to dominate French literature and art, with roots in the late 18th century. Realism is the precise, detailed and accurate representation in art of the appearance of scenes. Realism in this sense is also called naturalism, mimesis or illusionism, realistic art was created in many periods, and it is in large part a matter of technique and training, and the avoidance of stylization. It becomes especially marked in European painting in the Early Netherlandish painting of Jan van Eyck, however such realism is often used to depict, for example, angels with wings, which were not things the artists had ever seen in real life. It is the choice and treatment of matter that defines Realism as a movement in painting. The development of increasingly accurate representation of the appearances of things has a long history in art. It includes elements such as the depiction of the anatomy of humans and animals, of perspective and effects of distance. Ancient Greek art is recognised as having made great progress in the representation of anatomy. Pliny the Elders famous story of birds pecking at grapes painted by Zeuxis in the 5th century BC may well be a legend, roman portraiture, when not under too much Greek influence, shows a greater commitment to a truthful depiction of its subjects. The art of Late Antiquity famously rejected illusionism for expressive force, scientific methods of representing perspective were developed in Italy and gradually spread across Europe, and accuracy in anatomy rediscovered under the influence of classical art. As in classical times, idealism remained the norm, intriguingly, having led the development of illusionic painting, still life was to be equally significant in its abandonment in Cubism. The depiction of ordinary, everyday subjects in art also has a history, though it was often squeezed into the edges of compositions. However these objects are at least largely there because they carry layers of complex significance, pieter Bruegel the Elder pioneered large panoramic scenes of peasant life

8. Stanislavski's system – Stanislavski's system is a systematic approach to training actors that the Russian theatre practitioner Konstantin Stanislavski developed in the first half of the 20th century. Stanislavski was the first in the West to propose that actor training should involve something more than physical and vocal training. His system cultivates what he calls the art of experiencing, in rehearsal, the actor searches for inner motives to justify action and the definition of what the character seeks to achieve at any given moment. Later, Stanislavski further elaborated the system with a more physically grounded rehearsal process that came to be known as the Method of Physical Action, minimising at-the-table discussions, he now encouraged an active analysis, in which the sequence of dramatic situations are improvised. The best analysis of a play, Stanislavski argued, is to take action in the given circumstances, Stanislavski's ideas have become accepted as common sense so that actors may use them without knowing that they do. Throughout his career, Stanislavski subjected his acting and direction to a process of artistic self-analysis. His system of acting developed out of his persistent efforts to remove the blocks that he encountered in his performances, having worked as an amateur actor and director until the age of 33, in 1898 Stanislavski co-founded with Vladimir Nemirovich-Danchenko the Moscow Art Theatre and began his professional career. The two of them were resolved to institute a revolution in the practices of the time. Benedetti offers a portrait of the poor quality of mainstream theatrical practice in Russia before the MAT. Sometimes the cast did not even bother to learn their lines, everyone, in fact, spoke their lines out front. Direct communication with the actors was minimal. Furniture was so arranged as to allow the actors to face front, Stanislavski's early productions were created without the use of his system. He also introduced into the process a period of discussion. Despite the success that this brought, particularly with his Naturalistic stagings of the plays of Anton Chekhov and Maxim Gorky. Both his struggles with Chekhov's drama and his experiments with Symbolism encouraged a greater attention to inner action and he began to develop the more actor-centred techniques of psychological realism and his focus shifted from his productions to rehearsal process and pedagogy. He pioneered the use of theatre studios as a laboratory in which to innovate actor training, Stanislavski's earliest reference to his system appears in 1909, the same year that he first incorporated it into his rehearsal process. Olga Knipper and many of the other MAT actors in that production—Ivan Turgenev's comedy *A Month in the Country*—resented Stanislavski's use of it as a laboratory in which to conduct his experiments. At Stanislavski's insistence, the MAT went on to adopt his system as its official rehearsal method in 1911 and this system is based on experiencing a role

9. Stella Adler – Stella Adler was an American actress and acting teacher. She founded the Stella

Adler Studio of Acting in New York City and Los Angeles with longtime protégée, actress Joanne Linville, the Los Angeles school continues to function as an acting studio and houses several theaters. Alumni of the Stella Adler-Los Angeles school include Mark Ruffalo, Benicio Del Toro, Brion James, Salma Hayek, Clifton Collins Jr. Stella Adler was born in the Lower East Side of New York City. She was the youngest daughter of Sara and Jacob P. Adler, the sister of Luther and Jay Adler, all five of her siblings were actors. Adler became the most famous and influential member of her family and she began acting at the age of four as a part of the Independent Yiddish Art Company of her parents. Adler began her career at the age of four in the play Broken Hearts at the Grand Street Theatre on the Lower East Side. She grew up acting alongside her parents, often playing roles of boys and her work schedule allowed little time for schooling, but when possible, she studied at public schools and New York University. She made her London debut, at the age of 18, as Naomi in *Elisa Ben Avia* with her fathers company, in London, she met her first husband, Englishman Horace Eliashcheff, their brief marriage, however, ended in a divorce. Adler made her English-language debut on Broadway in 1922 as the Butterfly in *The World We Live In*, in 1922–23, the renowned Russian actor-director Konstantin Stanislavski made his only U. S. tour with his Moscow Art Theatre. Adler and many others saw these performances, which had a powerful and lasting impact on her career, members of Group Theatre were leading interpreters of the method acting technique based on the work and writings of Stanislavski. In 1934, Adler went to Paris with Harold Clurman and studied intensively with Stanislavski for five weeks, during this period, she learned that Stanislavski had revised his theories, emphasizing that the actor should create by imagination rather than memory. Upon her return, she broke away from Strasberg on the aspects of method acting. In January 1937, Adler moved to Hollywood, there, she acted in films for six years under the name Stella Ardler, occasionally returning to the Group Theater until it dissolved in 1941. She also taught at the New School, and the Yale School of Drama, for many years, Adler led the undergraduate drama department at New York University, and became one of Americas leading acting teachers. Stella Adler was much more than a teacher of acting, through her work she imparts the most valuable kind of information—how to discover the nature of our own emotional mechanics and therefore those of others. She never lent herself to vulgar exploitations, as some other well-known so-called methods of acting have done, as a result, her contributions to the theatrical culture have remained largely unknown, unrecognized, and unappreciated. —Marlon Brando In 1988, she published *The Technique of Acting* with a foreword by Marlon Brando, from 1926 until 1952, she appeared regularly on Broadway. Her later stage roles include the 1946 revival of *He Who Gets Slapped*, among the plays she directed was a 1956 revival of the Paul Green/Kurt Weill antiwar musical *Johnny Johnson*

10. Academy Awards – The various category winners are awarded a copy of a golden statuette, officially called the Academy Award of Merit, which has become commonly known by its nickname Oscar. The awards, first presented in 1929 at the Hollywood Roosevelt Hotel, are overseen by AMPAS, the awards ceremony was first broadcast on radio in 1930 and televised for the first time in 1953. It is now live in more than 200 countries and can be streamed live online. The Academy Awards ceremony is the oldest worldwide entertainment awards ceremony and its equivalents – the Emmy Awards for television, the Tony Awards for theater, and the Grammy Awards for music and recording – are modeled after the Academy Awards. The 89th Academy Awards ceremony, honoring the best films of 2016, were held on February 26, 2017, at the Dolby Theatre, in Los Angeles, the ceremony was hosted by Jimmy Kimmel and was broadcast on ABC. A total of 3,048 Oscars have been awarded from the inception of the award through the 88th, the first Academy Awards presentation was held on May 16, 1929, at a private dinner function at the Hollywood Roosevelt Hotel with an audience of about 270 people. The post-awards party was held at the Mayfair Hotel, the cost of guest tickets for that nights ceremony was \$5. Fifteen statuettes were awarded, honoring artists, directors and other participants in the industry of the time. The ceremony ran for 15 minutes, winners were announced to media three months earlier, however, that was changed for the second ceremony in 1930. Since then, for the rest of the first decade, the results were given to newspapers for publication at 11,00 pm on the night of the awards. The first Best Actor awarded was Emil Jannings, for his performances in *The Last Command* and he had to return to Europe before the ceremony, so the Academy agreed to give him the prize earlier, this made him the first Academy Award winner in history. With the fourth ceremony, however, the system changed, for the first six ceremonies, the eligibility period

spanned two calendar years. At the 29th ceremony, held on March 27, 1957, until then, foreign-language films had been honored with the Special Achievement Award. The 74th Academy Awards, held in 2002, presented the first Academy Award for Best Animated Feature, since 1973, all Academy Awards ceremonies always end with the Academy Award for Best Picture. The Academy also awards Nicholl Fellowships in Screenwriting, see also § Awards of Merit categories The best known award is the Academy Award of Merit, more popularly known as the Oscar statuette. The five spokes represent the branches of the Academy, Actors, Writers, Directors, Producers. The model for the statuette is said to be Mexican actor Emilio El Indio Fernández, sculptor George Stanley sculpted Cedric Gibbons design. The statuettes presented at the ceremonies were gold-plated solid bronze

11. **On the Waterfront** – On the Waterfront is a 1954 American crime drama film directed by Elia Kazan and written by Budd Schulberg. It stars Marlon Brando and features Karl Malden, Lee J. Cobb, Rod Steiger, Pat Henning, the soundtrack score was composed by Leonard Bernstein. The film focuses on violence and corruption amongst longshoremen while detailing widespread corruption, extortion. In 1997 it was ranked by the American Film Institute as the eighth-greatest American movie of all time and it is Bernsteins only original film score not adapted from a stage production with songs. In 1989, On the Waterfront was deemed culturally, historically or aesthetically significant by the Library of Congress, mob-connected union boss Johnny Friendly gloats about his iron-fisted control of the waterfront. Terry Malloy is a dockworker whose brother Charley the Gent is Friendlys right-hand man, Terry is used to coax Joey Doyle, a popular dockworker, into an ambush, preventing Joey from testifying against Friendly before the Crime Commission. Terry assumed that Friendlys enforcers were only going to lean on Joey to pressure him into silence, Joeys sister Edie, angry about her brothers death, shames waterfront priest Father Barry into fomenting action against the mob-controlled union. Friendly sends Terry to attend and inform on a dockworkers meeting Father Barry holds in the church, Terry helps Edie escape the violence, and is smitten with her. Horrified, Edie breaks up with him, as Terry increasingly leans toward testifying, Friendly decides that Terry must be killed unless Charley can coerce him into keeping quiet. In what has become a scene, Terry reminds Charley that had it not been for the fixed fight. I coulda been a contender, laments Terry to his brother, Instead of a bum, Charley gives Terry the gun and advises him to run. Terry flees to Edies apartment, where she first refuses to let him in but finally admits her love for him. Friendly, having had Charley watched, has Charley murdered and his body hung in an alley as bait to lure Terry out to his death, but Terry and Edie both escape the attempt on Terrys life. After finding Charleys body, Terry sets out to shoot Friendly, Terry proceeds to give damaging testimony implicating Friendly in Joeys murder and other illegal activities, causing Friendlys mob boss to cut him off and Friendly to face indictment. After the testimony, Friendly announces that Terry will not find employment anywhere on the waterfront, Terry is shunned by his former friends and by a neighborhood boy who had previously looked up to him. Refusing Edies suggestion that they move away from the waterfront together, when he is the only man not hired, Terry openly confronts Friendly, calling him out and proclaiming that he is proud of what he did. The confrontation develops into a brawl, with Terry getting the upper hand until Friendlys thugs gang up on Terry. The dockworkers, who witness the confrontation, show their support for Terry by refusing to work unless Terry is working too, encouraged by Father Barry and Edie, the badly injured Terry forces himself to his feet and enters the dock, followed by the other workers

12. **Vito Corleone** – He is an orphaned Sicilian immigrant who builds a mafia empire. Upon his death, Michael, his youngest son, succeeds him as the don of the Corleone crime family. He has two sons, Santino and Frederico and one daughter Constanzia. He informally adopts Sonnys friend, Tom Hagen, a lawyer, Vito oversees a business founded on gambling, bootlegging, and union corruption, but he is known as a generous man who lives by a strict moral code of loyalty to friends and, above all, family. He is also known as a traditionalist who demands respect commensurate with his status, Vito Andolini was born in Corleone, Sicily on December 7, 1891. The nine-year-old Vito is sent to the United States by his mother for his safety after Antonio, his father, is murdered in retaliation for insulting the local Mafia boss, paolo, his older brother, swears revenge but he too is killed. Vitos mother goes to Ciccio and begs him to spare Vito, Ciccio refuses, reasoning that the boy will seek revenge as a grown man. Upon Ciccios refusal, Vitos mother holds a knife to his throat, Family friends smuggle Vito out of Sicily, putting him on a ship with immigrants travelling to America. In the film, Ellis Island immigration officials rename

him Vito Corleone and this was often the case on Ellis Island during the time period in which the scene takes place. He later adopts Andolini as his name to acknowledge his family heritage. Vito is taken in by the Abbandando family, who are distant relations of his, Vito grows very close to the Abbandandos, particularly their son, Genco, who is like a brother to him. In 1920, Vito is befriended by Peter Clemenza and Salvatore Tessio and is taught how to survive and prosper through petty crime and performing favors in return for loyalty. Vito plans his first murder, Fanucci threatened to report him, Clemenza, during an Italian street festival, Vito trails Fanucci from the rooftops as Fanucci walks home. Vito shoots and kills Fanucci before he enters his apartment, Vito takes over the district and behaves with far greater respect than Fanucci. Vito and Genco start an oil importing business, Genco Pura. It eventually becomes the legal front for Vito's growing organized crime syndicate. Despite--or because of--its status as a front company, Genco Pura becomes the nation's largest olive oil importing company, between Genco Pura and his illegal operations, Vito becomes a wealthy man. In 1923, he returns to Sicily for the first time since fleeing as a child and he and his partner Don Tommasino systematically eliminate Don Ciccio's men who were involved in murdering Vito's family and arrange a meeting with Ciccio himself.

13. **The Godfather** – The Godfather is a 1972 American crime film directed by Francis Ford Coppola and produced by Albert S. Ruddy, based on Mario Puzos' best-selling novel of the same name. It stars Marlon Brando and Al Pacino as the leaders of a fictional New York crime family, the story, spanning 1945 to 1955, chronicles the family under the patriarch Vito Corleone, focusing on the transformation of Michael Corleone from reluctant family outsider to ruthless mafia boss. Paramount Pictures obtained the rights to the novel for the price of \$80,000, Studio executives had trouble finding a director, as their first few candidates turned down the position. They and Coppola disagreed over who would play characters, in particular Vito. Filming was done on location and completed earlier than scheduled, the musical score was composed primarily by Nino Rota with additional pieces by Carmine Coppola. The film was the film of 1972 and was for a time the highest-grossing film ever made. It won the Oscars for Best Picture, Best Actor and Best Adapted Screenplay and its seven other Oscar nominations included Pacino, James Caan, and Robert Duvall for Best Supporting Actor and Coppola for Best Director. It was followed by sequels *The Godfather Part II* and *The Godfather Part III*, the Godfather is widely regarded as one of the greatest films in world cinema and one of the most influential, especially in the gangster genre. It was selected for preservation in the U. S., in 1945, at his daughter Connie's wedding, Vito Corleone hears requests in his role as the Godfather, the Don of a New York crime family. Vito's youngest son, Michael, who was a Marine during World War II, introduces his girlfriend, Kay Adams, Woltz refuses until he wakes up in bed with the severed head of his prized stallion. Wary of involvement in a new trade that risks alienating political insiders. Suspicious, Vito sends his enforcer, Luca Brasi, to spy on them, however, a Tattaglia button man garrotes Brasi during Brasi's first meeting with Bruno Tattaglia and Sollozzo. Later Sollozzo has Vito gunned down in the street, then kidnaps Hagen, with Corleone first-born Sonny in command, Hagen is pressured to persuade Sonny to accept Sollozzo's deal, then released. The family receives fish wrapped in Brasi's bullet-proof vest, indicating that Luca sleeps with the fishes, Vito survives, and at the hospital Michael thwarts another attempt on his father, Michael's jaw is broken by NYPD Captain Marc McCluskey, Sollozzo's bodyguard. Sonny retaliates with a hit on Tattaglia's son, Michael plots to murder Sollozzo and McCluskey, on the pretext of settling the dispute, Michael agrees to meet them in a Bronx restaurant. There, retrieving a planted handgun, he kills both men, despite a clampdown by the authorities, the Five Families erupt in open warfare and Vito's sons fear for their safety. Michael takes refuge in Sicily, and his brother, Fredo, is sheltered by the Corleones Las Vegas casino partner, Sonny attacks his brother-in-law Carlo on the street for abusing his sister and threatens to kill him if it happens again. When it does, Sonny speeds to their home, but is ambushed at a toll booth.

14. **Activism** – Activism consists of efforts to promote, impede, or direct social, political, economic, and/or environmental reform or stasis with the desire to make improvements in society. One can also express activism through different forms of art, daily acts of protest such as not buying clothes from a certain clothing company because they exploit workers is another form of activism. One view holds that acknowledging privileges and oppressions on a daily basis ranks as a form of activism, research has begun to explore how activist groups use social media to facilitate civic engagement and collective action. The Online Etymology Dictionary records the English words activism and activist from 1920. Activists can function in roles as public officials, as

in judicial activism. Arthur Schlesinger, Jr. introduced the term judicial activism in a January 1946 Fortune magazine article titled The Supreme Court, 1947, some activists try to persuade people to change their behavior directly, rather than to persuade governments to change or not to change laws. Other activists try to persuade people to remain the same, in an effort to counter change, the cooperative movement seeks to build new institutions which conform to cooperative principles, and generally does not lobby or protest politically. Activism is not always an action by Activists, every year more than 100 environmental activists are killed, in 2014 116 environmental activists were assassinated, in 2015 185 activists were killed around this planet. Since the 1990s, the Internet has been a tool used by activists for mobilization and communication of causes, specific platforms like MoveOn.org, founded in 1998, allow individuals to establish petitions and movements for social change. Protesters in Seattle in 1999 used email to organize protests against the WTO Ministerial Conference, throughout the 2000s, protesters continued to use social media platforms to generate interest. The power of Internet Activism came into a lens with the Arab Spring protests. They use different means to political persecution, such as Tor Browser. The activism industry consists of organizations and individuals engaged in activism, Activism is often done full-time, as part of an organizations core business. Many organizations in the industry are either non profit organizations or non-governmental organizations. Most activist organizations do not manufacture goods, the term activism industry has often been used to refer to outsourced fundraising operations. However, activist organizations engage in activities as well. Lobbying, or the influencing of decisions made by government, is another activist tactic, many groups, including law firms, have designated staff assigned specifically for lobbying purposes. In the United States, lobbying is regulated by the federal government, many government systems encourage public support of non-profit organizations by granting various forms of tax relief for donations to charitable organizations. Governments may attempt to deny these benefits to activists by restricting the political activity of tax-exempt organizations, Randy Shaw, The Activists Handbook, A Primer for the 1990s and Beyond

15. [Native Americans in the United States](#) – In the United States, Native Americans are people descended from the Pre-Columbian indigenous population of the land within the countrys modern boundaries. These peoples were composed of distinct tribes, bands, and ethnic groups. Most Native American groups had historically preserved their histories by oral traditions and artwork, at the time of first contact, the indigenous cultures were quite different from those of the proto-industrial and mostly Christian immigrants. Some of the Northeastern and Southwestern cultures in particular were matrilineal, the majority of Indigenous American tribes maintained their hunting grounds and agricultural lands for use of the entire tribe. Europeans at that time had patriarchal cultures and had developed concepts of property rights with respect to land that were extremely different. Assimilation became a consistent policy through American administrations, during the 19th century, the ideology of manifest destiny became integral to the American nationalist movement. Expansion of European-American populations to the west after the American Revolution resulted in increasing pressure on Native American lands and this resulted in the ethnic cleansing of many tribes, with the brutal, forced marches coming to be known as The Trail of Tears. As American expansion reached into the West, settler and miner migrants came into increasing conflict with the Great Basin, Great Plains and these were complex nomadic cultures based on horse culture and seasonal bison hunting. Over time, the United States forced a series of treaties and land cessions by the tribes, in 1924, Native Americans who were not already U. S. citizens were granted citizenship by Congress. Contemporary Native Americans have a relationship with the United States because they may be members of nations, tribes. The terms used to refer to Native Americans have at times been controversial, by comparison, the indigenous peoples of Canada are generally known as First Nations. It is not definitively known how or when the Native Americans first settled the Americas and these early inhabitants, called Paleoamericans, soon diversified into many hundreds of culturally distinct nations and tribes. The archaeological periods used are the classifications of archaeological periods and cultures established in Gordon Willey and Philip Phillips 1958 book Method and they divided the archaeological record in the Americas into five phases, see Archaeology of the Americas. The Clovis culture, a hunting culture, is primarily identified by use of fluted spear points. Artifacts from this culture were first excavated in 1932 near Clovis, the Clovis culture ranged over much of North America and also appeared in South America. The culture is identified by the distinctive Clovis point, a flaked flint spear-point with a notched flute, dating of

Clovis materials has been by association with animal bones and by the use of carbon dating methods. Recent reexaminations of Clovis materials using improved carbon-dating methods produced results of 11,050 and 10,800 radiocarbon years B. P., other tribes have stories that recount migrations across long tracts of land and a great river, believed to be the Mississippi River. Genetic and linguistic data connect the people of this continent with ancient northeast Asians

16. **Stanley Kowalski** – Stanley Kowalski is a fictional character in Tennessee Williams play *A Streetcar Named Desire*. Stanley lives in the working-class Faubourg Marigny neighborhood of New Orleans with his wife, Stella and he was an Army engineer in World War II, having served as a Master Sergeant. He has a temper, and fights often with his wife. Near the beginning of the play, Stanley announces that Stella is pregnant, Stanleys life becomes more complicated when Stellas sister Blanche shows up at their door for a seemingly indefinite visit. He resents the aristocratic Blanche, who derides him as an ape and his resentment intensifies when Blanche starts dating his friend, Mitch, and lets Stella briefly take refuge with her after an argument in which he hits her. He also learns that she was paid to leave Mississippi to quell gossip about her affairs, which she began after her husband. Overjoyed to have the hand, Stanley tells Mitch about Blanches past. The night that Stella gives birth to their son, Stanley goes out and gets drunk in celebration and he makes a crude, drunken pass at her, which she rebuffs. Enraged, Stanley overpowers and rapes her and this final assault on what she had left of her dignity sends Blanche over the edge into a nervous breakdown. Weeks later, Stella has Blanche committed to an institution at Stanleys insistence. In the original play, Stella refuses to believe Blanche and stays with Stanley, in the 1951 film adaptation and many stagings of the play, however, she leaves him and takes their child. He was most famously portrayed by Marlon Brando in the plays initial Broadway performance as well as the 1951 film adaptation, since then, he has been played by Treat Williams and Alec Baldwin in, respectively, the 1984 and 1995 telefilm adaptations

17. **A Streetcar Named Desire (1951 film)** – *A Streetcar Named Desire* is a 1951 American drama film, adapted from Tennessee Williams Pulitzer Prize-winning 1947 play of the same name. The Broadway production and cast was converted to film with minor changes. True to the play, the film is both lyrical and gritty, with complex and contradictory characters, chief among these was Blanche Dubois, who has become a legendary and iconic figure in film history. Tennessee Williams collaborated with Oscar Saul and Elia Kazan on the screenplay, Kazan, who directed the Broadway stage production, also directed the black and white film. Marlon Brando, Kim Hunter, and Karl Malden were all cast in their original Broadway roles. Although Jessica Tandy originated the role of Blanche DuBois on Broadway, Vivien Leigh, upon release of the film, Marlon Brando, virtually unknown at the time of the play's casting, rose to prominence as a major Hollywood movie star. In 1999, *A Streetcar Named Desire* was selected for preservation in the United States National Film Registry by the Library of Congress as being culturally, historically, or aesthetically significant. Under mysterious circumstances, Blanche DuBois, a high school teacher, leaves her home in Auriol, Mississippi to travel to New Orleans to live with her sister. Blanche and Stella are all that remain of an old aristocratic family, Blanche discloses that the family estate, Belle Reve, has been lost to creditors, and that she wants to stay with Stella and Stanley for a while. Blanche seems lost and broke, with nowhere to go, Stella welcomes her with an open heart. From the start, Blanche and Stanley are wary of each other, Blanche has a soft-spoken manner, Stanley is rough and loud. His mere presence seems to threaten her, while her behavior and she is especially adroit at patronizing and criticizing Stella from the start. When interrogated about her past, struggling to be polite, Blanche says that she was married and widowed at a young age and she says that she has taken a leave of absence from her job due to her nerves. To satisfy Stanleys skepticism about the loss of the estate, Blanche hands over her papers pertaining to Belle Reve, but Stanley grabs at some of her private papers that she is holding back, and they cascade to the floor. Weeping, she gathers them all back, saying that they are poems from her dead husband and he defends himself by saying that he was just looking out for his family, and then announces that Stella is going to have a baby. Soon after her arrival, Stanley has a night with his friends where Blanche meets Mitch. His courteous manner sets him apart from Stanleys other friends and they like each other right away. This is the start of their romance, Stanley explodes in a drunken rage, striking Stella, and sending his friends running, while Blanche and Stella flee to the upstairs neighbor, Eunice

18. **Tennessee Williams** – Thomas Lanier Tennessee Williams III was an American playwright. Along with Eugene O'Neill and Arthur Miller he is considered among the three foremost playwrights in 20th-century American drama, after years of obscurity, he became suddenly famous with *The Glass Menagerie*, closely reflecting his own unhappy family background. This heralded a string of successes, including *A Streetcar Named Desire*, *Cat on a Hot Tin Roof* and his later work attempted a new style that did not appeal to audiences, and alcohol and drug dependence further inhibited his creative output. His drama *A Streetcar Named Desire* is often numbered on the short list of the finest American plays of the 20th century alongside *Long Days Journey into Night*, much of Williams' most acclaimed work was adapted for the cinema. He also wrote stories, poetry, essays and a volume of memoirs. In 1979, four years before his death, Williams was inducted into the American Theater Hall of Fame. Thomas Lanier Williams III was born in Columbus, Mississippi, of English, Welsh, and Huguenot ancestry and his father was an alcoholic traveling shoe salesman who spent much of his time away from home. Williams' early childhood was spent in the parsonage there, Williams had two siblings, sister Rose Isabel Williams and brother Walter Dakin Williams. As a small child Williams suffered from a case of diphtheria which nearly ended his life, leaving him weak, at least in part as a result of his illness, he was less robust as a child than his father wished. Cornelius Williams, a descendant of hearty East Tennessee pioneer stock, had a violent temper and was a man prone to use his fists. He regarded his sons' effeminacy with disdain, and his mother Edwina, locked in an unhappy marriage, many critics and historians note that Williams found inspiration for much of his writing in his own dysfunctional family. When Williams was eight years old, his father was promoted to a job at the office of the International Shoe Company in St. Louis. He attended Soldan High School, a setting he referred to in his play *The Glass Menagerie*. Later he studied at University City High School. At age 16, Williams won third prize for an essay published in *Smart Set* entitled, a year later, his short story *The Vengeance of Nitocris* was published in the August 1928 issue of the magazine *Weird Tales*. That same year he first visited Europe with his grandfather, from 1929 to 1931, he attended the University of Missouri, in Columbia, where he enrolled in journalism classes. Williams found his classes boring, however, and was distracted by his love for a girl. He was soon entering his poetry, essays, stories, and plays in writing contests and his first submitted play was *Beauty Is the Word*, followed by *Hot Milk at Three in the Morning*. As recognition for *Beauty*, a play about rebellion against religious upbringing, at University of Missouri, Williams joined the Alpha Tau Omega fraternity, but he did not fit in well with his fraternity brothers.

19. ***A Streetcar Named Desire*** – *A Streetcar Named Desire* is a 1947 play written by American playwright Tennessee Williams that received the Pulitzer Prize for Drama in 1948. The play opened on Broadway on December 3, 1947, and closed on December 17, 1949, the Broadway production was directed by Elia Kazan and starred Jessica Tandy, Marlon Brando, Karl Malden, and Kim Hunter. The London production opened in 1949 with Bonar Colleano, Vivien Leigh, the drama *A Streetcar Named Desire* is often regarded as among the finest plays of the 20th century, and is considered by many to be one of Williams' greatest. Blanche is in her thirties, and with no money, she has nowhere else to go, Blanche tells Stella that she has taken a leave of absence from her English teaching position because of her nerves. Blanche laments the shabbiness of her sister's two-room flat and she finds Stanley loud and rough, eventually referring to him as common. Stanley, in return, does not care for Blanche's manners, Stanley later questions Blanche about her earlier marriage. Blanche had married when she was young, but her husband died, leaving her widowed. The memory of her dead husband causes Blanche some obvious distress, Stanley, worried that he has been cheated out of an inheritance, demands to know what happened to Belle Reve, once a large plantation and the DuBois family home. Blanche hands over all the documents pertaining to Belle Reve, while looking at the papers, Stanley notices a bundle of letters that Blanche emotionally proclaims are personal love letters from her dead husband. For a moment, Stanley seems caught off guard over her proclaimed feelings, afterwards, he informs Blanche that Stella is going to have a baby. The night after Blanche's arrival, during one of Stanley's poker parties, Blanche meets Mitch and his courteous manner sets him apart from the other men. Their chat becomes flirtatious and friendly, and Blanche easily charms him, suddenly becoming upset over multiple interruptions, Stanley explodes in a drunken rage and strikes Stella. Blanche and Stella take refuge with the neighbor, Eunice. When Stanley recovers, he cries out from the courtyard below for Stella to come back by calling her name until she comes down. After Stella returns to Stanley, Blanche and Mitch sit at the bottom of the steps in the courtyard. Blanche is bewildered that Stella would go back with him after such

the steps in the courtyard, Blanche is bewildered and Stella would go back with him and not each violence. The next morning, Blanche rushes to Stella and describes Stanley as an animal, though Stella assures Blanche that she. Stanley overhears the conversation but keeps silent, when Stanley comes in, Stella hugs and kisses him, letting Blanche know that her low opinion of Stanley does not matter. As the weeks pass, Blanche and Stanley continue to not get along, Blanche has hope in Mitch, and tells Stella that she wants to go away with him and not be anyone's problem

20. **Broadway theatre** – Along with Londons West End theatres, Broadway theatres are widely considered to represent the highest level of commercial theatre in the English-speaking world. The Theater District is a popular tourist attraction in New York City, the great majority of Broadway shows are musicals. They presented Shakespeare plays and ballad operas such as *The Beggars Opera*, in 1752, William Hallam sent a company of twelve actors from Britain to the colonies with his brother Lewis as their manager. They established a theatre in Williamsburg, Virginia and opened with *The Merchant of Venice*, the company moved to New York in the summer of 1753, performing ballad operas and ballad-farces like *Damon and Phillida*. The Revolutionary War suspended theatre in New York, but thereafter theatre resumed in 1798, the Bowery Theatre opened in 1826, followed by others. Blackface minstrel shows, a distinctly American form of entertainment, became popular in the 1830s, by the 1840s, P. T. Barnum was operating an entertainment complex in lower Manhattan. In 1829, at Broadway and Prince Street, Niblos Garden opened, the 3, 000-seat theatre presented all sorts of musical and non-musical entertainments. In 1844, Paltos Opera House opened and presented opera for four seasons before bankruptcy led to its rebranding as a venue for plays under the name Burtons Theatre. The Astor Opera House opened in 1847, booth played the role for a famous 100 consecutive performances at the Winter Garden Theatre in 1865, and would later revive the role at his own Booths Theatre. Other renowned Shakespeareans who appeared in New York in this era were Henry Irving, Tommaso Salvini, Fanny Davenport, Lydia Thompson came to America in 1868 heading a small theatrical troupe, adapting popular English burlesques for middle-class New York audiences. Thompsons troupe called the British Blondes, was the most popular entertainment in New York during the 1868–1869 theatrical season, the six-month tour ran for almost six extremely profitable years. Theatre in New York moved from downtown gradually to midtown beginning around 1850, in 1870, the heart of Broadway was in Union Square, and by the end of the century, many theatres were near Madison Square. Broadways first long-run musical was a 50-performance hit called *The Elves* in 1857, New York runs continued to lag far behind those in London, but Laura Keenes musical burletta *The Seven Sisters* shattered previous New York records with a run of 253 performances. It was at a performance by Keenes troupe of *Our American Cousin* in Washington, the production was a staggering five-and-a-half hours long, but despite its length, it ran for a record-breaking 474 performances. The same year, *The Black Domino/Between You, Me and the Post* was the first show to call itself a musical comedy, Tony Pastor opened the first vaudeville theatre one block east of Union Square in 1881, where Lillian Russell performed. Comedians Edward Harrigan and Tony Hart produced and starred in musicals on Broadway between 1878 and 1890, with book and lyrics by Harrigan and music by his father-in-law David Braham. They starred high quality singers, instead of the women of repute who had starred in earlier musical forms. Plays could run longer and still draw in the audiences, leading to better profits, as in England, during the latter half of the century, the theatre began to be cleaned up, with less prostitution hindering the attendance of the theatre by women

21. **The Wild One** – *The Wild One* is a 1953 American film directed by László Benedek and produced by Stanley Kramer. It is most noted for the character of Johnny Strabler, whose persona became an icon of the 1950s. *The Wild One* is considered to be the outlaw biker film. The films screenplay was based on Frank Rooneys short story *The Cyclists Raid*, published in the January 1951 *Harpers Magazine* and anthologized in *The Best American Short Stories 1952*. The overcrowding, drinking and street stunting were given attention in the July 21, 1947 issue of *Life Magazine*. The events, conflated with the newspaper and magazine reports, Rooneys short story, the Black Rebels Motorcycle Club, a gang led by Johnny Strabler, rides into Carbonville, California during a motorcycle race and causes trouble. A member of the gang, Mouse, steals the second-place trophy, stewards and policemen order them to leave. The bikers head to Wrightsville, which only has one elderly, conciliatory lawman, Chief Harry Bleeker, the residents are uneasy, but mostly willing to put up with their visitors. When their antics cause Art Kleiner to swerve and crash

his car, he demands that something be done, but Harry is reluctant to act and this accident results in the gang having to stay longer in town, as one member injured himself falling off his motorcycle. At Franks cafe, Johnny meets Kathie and asks her out to a dance being held that night, Kathie politely turns him down, but Johnnys dark, brooding personality visibly intrigues her. When Mildred, another girl, asks him, What are you rebelling against. Johnny is attracted to Kathie and decides to stay a while, however, when he learns that she is the policemen's daughter, he changes his mind. A rival biker gang, the Beetles, arrive and their leader, Chino, Chino reveals the two groups used to be one large gang before Johnny split it up. When Chino takes Johnnys trophy, the two start fighting and Johnny wins, meanwhile, local Charlie Thomas stubbornly tries to drive through, he hits a parked motorcycle and injures Meatball, one of Chinos bikers. Chino pulls Charlie out and leads both gangs to overturn his car, Harry intervenes and starts arresting Chino and Charlie, but when other townspeople remind Harry that Charlie would cause problems for him in the future, he only takes Chino to the station. Later, as both gangs wreck the town and intimidate the inhabitants, some led by Gringo chase and surround Kathie. Frightened at first, Kathie comes to see that Johnny is genuinely attracted to her, when she opens up to him and asks to go with him, he rejects her. Johnny drives off to search for her, Art sees and misinterprets this as an attack

22. **Emiliano Zapata** – Cooperating with a number of other peasant leaders he formed the Liberation Army of the South of which he soon became the undisputed leader. Zapatas forces contributed to the fall of Díaz, defeating the Federal Army in the Battle of Cuautla, Madero became president he disavowed the role of the Zapatistas, denouncing them as simple bandits. In November 1911, Zapata promulgated the Plan de Ayala which called for land reforms. Madero sent the Federal Army to root out the Zapatistas in Morelos and this strengthened Zapatas standing among the peasants and Zapata was able to drive the forces of Madero led by Victoriano Huerta out of Morelos. Zapata did not recognize the authority that Carranza asserted as leader of the revolutionary movement, in the aftermath of the revolutionaries victory over Huerta, they attempted to sort out power relations in the Convention of Aguascalientes. Zapata and Villa broke with Carranza, and Mexico descended into civil war among the winners, dismayed with the alliance with Villa, Zapata focused his energies on rebuilding society in Morelos which he now controlled, instituting the land reforms of the Plan de Ayala. Zapata once again retook Morelos in 1917 and held most of the state against Carranzas troops until he was killed in an ambush in April 1919, after his death Zapatista generals aligned with Obregón against Carranza and helped drive Carranza from power. In 1920, Zapatistas managed to obtain powerful posts in the governance of Morelos after Carranzas fall and they instituted many of the land reforms envisioned by Zapata in Morelos. Zapata remains a figure in Mexico, used both as a nationalist symbol as well as a symbol of the neo-Zapatista movement. Zapatas family were Mexicans of Nahua and Spanish ancestry, that is mestizos, Emiliano was the ninth of ten children, his older brother Eufemio Zapata is also figure in Morelos history. From a family of farmers, Emiliano Zapata had insight into the difficulties of the countryside. He received an education from his teacher, Emilio Vara. At the age of 16 or 17, Zapata had to care for his following his fathers death. He was a horseman and competed in rodeos and races. These skills as a horseman brought him work as a trainer of Porfirio Díazs son-in-law, who had an hacienda nearby. In an undated studio photo, Zapata is dressed in a business suit and tie. Around the turn of the 20th century Anenecuilco was mixed Spanish-speaking mestizo and it had a long history of protesting the local haciendas taking community members land and its leaders gathered colonial-era documentation of their land titles to prove their claims. Some of the documentation was in Nahuatl, with contemporary translations to Spanish for use in legal cases in the Spanish courts

23. **Viva Zapata!** – Viva Zapata. is a 1952 biographical film starring Marlon Brando and directed by Elia Kazan. The screenplay was written by John Steinbeck, using as a guide Edgcomb Pinchons book, the cast includes Jean Peters and, in an Academy Award-winning performance, Anthony Quinn. The movie is an account of the life of Mexican Revolutionary Emiliano Zapata from his peasant upbringing, through his rise to power in the early 1900s. Kazan also acknowledged the influence of Roberto Rossellinis Paisan, as a result, Zapata is driven to open rebellion, along with his brother Eufemio. He in the south and Pancho Villa in the north unite under the leadership of naive reformer Francisco Madero, Díaz is finally toppled and Madero takes his place, but Zapata is dismayed to find that nothing is changed. The new regime is no

less corrupt and self-serving than the one it replaced and his own brother sets himself up as a petty dictator, taking what he wants without regard for the law. The ineffectual but well-meaning Madero puts his trust in treacherous General Victoriano Huerta, Huerta first takes Madero captive and then has him murdered. Zapata himself is lured into an ambush and killed, Zapata is depicted in the film as a rebel leader of high integrity. He is guided by his desire to return the peasants their recently robbed lands, while forsaking his personal interest, even Josefa Zapata, Steinbeck meditates in the film on the tempting military force and political might, which corrupts men. The film tends to romanticize Zapata and in doing so may distort the nature of the Mexican Revolution. Zapata fought to free the land for the peasants of Morelos, additionally, the movie inaccurately portrays Zapata as illiterate. In reality, he grew up in a family with land and money. John Steinbeck wrote a book titled Zapata, the original screenplay was written by the author and the book contains a newly found introduction by Steinbeck, the original proposed screenplay, and the official movie script. Viva Zapata. received mixed to positive reviews from critics, review aggregator Rotten Tomatoes reports that 67% critics have given the film a positive review, with a rating average of 6.3/10. Variety, on the hand, criticized the direction and script, Elia Kazans direction strives for a personal intimacy. Anthony Quinn won the 1952 Academy Award for Best Supporting Actor, the film was also nominated for Best Film from any Source. At the 1952 Cannes Film Festival, Brando won for Best Actor, Elia Kazan was nominated for a DGA Award for Outstanding Directorial Achievement in Motion Pictures in 1953. Mildred Dunnock was nominated for Best Supporting Actress in 1953

24. **Mark Antony** – Antony was a supporter of Julius Caesar, and served as one of his generals during the conquest of Gaul and the Civil War. Antony was appointed administrator of Italy while Caesar eliminated political opponents in Greece, North Africa, the Triumvirs defeated Caesars murderers, the Liberatores, at the Battle of Philippi in 42 BC, and divided the government of the Republic between themselves. Antony was assigned Romes eastern provinces, including the client kingdom of Egypt, then ruled by Cleopatra VII Philopator, relations among the Triumvirs were strained as the various members sought greater political power. Civil war between Antony and Octavian was averted in 40 BC, when Antony married Octavians sister, Octavia, despite this marriage, Antony carried on a love affair with Cleopatra, who bore him three children, further straining Antonys relations with Octavian. Lepidus was expelled from the association in 36 BC, and in 33 BC disagreements between Antony and Octavian caused a split between the remaining Triumvirs. Their ongoing hostility erupted into war in 31 BC, as the Roman Senate, at Octavians direction, declared war on Cleopatra. Later that year, Antony was defeated by Octavians forces at the Battle of Actium, Antony and Cleopatra fled to Egypt, where they committed suicide. With Antony dead, Octavian was the master of the Roman world. In 27 BC, Octavian was granted the title of Augustus, marking the stage in the transformation of the Roman Republic into an empire. A member of the plebeian Antonia gens, Antony was born in Rome on January 14, 83 BC. His father and namesake was Marcus Antonius Creticus, son of the noted orator by the name who had been murdered during the Marian Terror of the winter of 87–86 BC. His mother was Julia Antonia, a distant cousin of Julius Caesar, Antony was an infant at the time of Lucius Cornelius Sullas march on Rome in 82 BC. According to the Roman orator Marcus Tullius Cicero, Antonys father was incompetent and corrupt, in 74 BC he was given military command to defeat the pirates of the Mediterranean, but he died in Crete in 71 BC without making any significant progress. Lentulus, despite exploiting his political success for financial gain, was constantly in debt due to the extravagance of his lifestyle and he was a major figure in the Second Catilinarian Conspiracy and was summarily executed on the orders of the Consul Cicero in 63 BC for his involvement. His death resulted in a feud between the Antonia and the famous orator, Antonys early life was characterized by a lack of proper parental guidance. According to the historian Plutarch, he spent his teenage years wandering through Rome with his brothers and friends gambling, drinking, Antonys contemporary and enemy, Cicero, claimed he had a homosexual relationship with Gaius Scribonius Curio. There is little information on his political activity as a young man, although it is known that he was an associate of Publius Clodius Pulcher. He may also have involved in the Lupercal cult as he was referred to as a priest of this order later in life

25. **Joseph L. Mankiewicz** – Joseph Leo Mankiewicz was an American film director, screenwriter, and producer. Mankiewicz had a long Hollywood career, and he won the Academy Award for both Best Director and Best Writing, Screenplay for A Letter to Three Wives and All About Eve. Joseph Mankiewicz was born in Wilkes-Barre, Pennsylvania, to Franz Mankiewicz and

Johanna Blumenau and he had a sister, Erna Mankiewicz, and a brother, Herman J. Mankiewicz, who became a screenwriter. Herman also won an Oscar for co-writing *Citizen Kane*, at age four, Mankiewicz moved with his family to New York City, graduating in 1924 from Stuyvesant High School. In 1928, he obtained a degree from Columbia University. At 19, he was sent by his professor father to Berlin where he was to study German drama at the University of Berlin. Instead, Mankiewicz got work at the UFA film studio translating film intertitles from German to English, Mankiewicz worked for seventeen years as a screenwriter for Paramount and as a producer for MGM before getting a chance to direct at Twentieth Century-Fox. During his long career in Hollywood, Mankiewicz wrote forty-eight screenplays and he also produced more than twenty films including *The Philadelphia Story* which was nominated for the Academy Award for Best Picture in 1941. However, he is best known for the films he directed, in 1944, he produced *The Keys of the Kingdom*, which starred Gregory Peck, and featured Mankiewicz's then-wife, Rose Stradner, in a supporting role as a nun. In 1951 Mankiewicz left Fox and moved to New York, intending to write for the Broadway stage, in 1953 he directed *Julius Caesar* for MGM, an adaptation of Shakespeare's play. The film serves as the record of Marlon Brando in a Shakespearean role, he played Mark Antony. In 1958 Mankiewicz directed *The Quiet American*, an adaptation of Graham Greene's 1955 novel about the seed of American military involvement in what would become the Vietnam War. A cautionary tale about America's blind support for anti-Communists was turned into, according to Greene, Mankiewicz made more films, however, garnering an Oscar nomination for Best Direction in 1972 for *Sleuth*, his final directing effort, starring Laurence Olivier and Michael Caine. In 1983, he was a member of the jury at the 33rd Berlin International Film Festival, the Academy Film Archive preserved his films *All About Eve* and *Sleuth*. He was the brother of Herman J. Mankiewicz. His sons are Eric Reynal, the late writer/director Tom Mankiewicz and he also has a daughter, Alex Mankiewicz. His great-nephew is radio and television personality Ben Mankiewicz, who currently can be seen on TCM and he also was the uncle of Frank Mankiewicz, a well-known political campaign manager who officially announced the death of the assassinated presidential candidate, Robert F. Kennedy, in 1968. He was not related to the similar-sounding British screenwriter, Wolf Mankowitz, Mankiewicz died of a heart attack on February 5, 1993, six days before his 84th birthday

26. **Julius Caesar (1953 film)** – *Julius Caesar* is a 1953 epic Metro-Goldwyn-Mayer film adaptation of the play by Shakespeare, directed by Joseph L. Mankiewicz, who also wrote the uncredited screenplay, and produced by John Houseman. The original music score is by Miklós Rózsa, many of the actors connected with this film had previous experience with the play. Gielgud later played the role in the 1970 film with Charlton Heston, Jason Robards and Richard Johnson. John Houseman, who had produced the famous 1937 Broadway version of the play starring Orson Welles, by this time, however, Welles and Houseman had had a falling out, and Welles had nothing to do with the 1953 film. P. M. Pasinetti, Italian-American writer, scholar, Brando's casting was met with some skepticism when it was announced, as he had acquired the nickname of *The Mumbler* following his performance in *A Streetcar Named Desire*. Director Joseph L. Mankiewicz even considered Paul Scofield for the role of Mark Antony if Brando's screen test was unsuccessful, Brando asked John Gielgud for advice in declaiming Shakespeare, and adopted all of Gielgud's recommendations. In him a major talent has emerged, despite the feuding, production continued with only minimal disruption, thanks to what Gielgud called, Mankiewicz's consummate tact that kept us together as a working unit. The film received favorable reviews. In the second volume of his book *The Story of Cinema*, the film currently has a 95% approval rating on Rotten Tomatoes. Intrada Records released an album featuring a 1995 re-recording of the film's score, the re-recording was performed by the Sinfonia of London and conducted by Bruce Broughton. Brando's nomination was the time in three consecutive years that he was nominated for the Best Actor Academy Award. He was nominated in 1951 for *A Streetcar Named Desire* and in 1952 for *Viva Zapata* and he would win the following year for *On the Waterfront*. It also won two BAFTA awards for Best British Actor and Best Foreign Actor and it was also nominated in the Best Film category. Brando won the BAFTA Best Actor award in three years for *Viva Zapata*, *Julius Caesar*, and *On the Waterfront* and it won the Best Film and Best Actor Award for James Mason from The National Board of Review. It also won the Golden Leopard at the Locarno International Film Festival, *Julius Caesar* has had regular showings on Turner Classic Movies. One of the things that fascinated moviegoers about Marlon Brando early in his career is you never knew in what guise he was gonna show up. The only thing that seemed consistent about him was the fact

that he mumbled a lot and he mumbled in his very first film — Stanley Kramers *The Men* — he mumbled even more in his second and third films, *A Streetcar Named Desire* and *Viva Zapata*

27. **William Shakespeare** – William Shakespeare was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the worlds pre-eminent dramatist. He is often called Englands national poet, and the Bard of Avon and his extant works, including collaborations, consist of approximately 38 plays, 154 sonnets, two long narrative poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other playwright, Shakespeare was born and brought up in Stratford-upon-Avon, Warwickshire. At the age of 18, he married Anne Hathaway, with whom he had three children, Susanna, and twins Hamnet and Judith. Sometime between 1585 and 1592, he began a career in London as an actor, writer. He appears to have retired to Stratford around 1613, at age 49, Shakespeare produced most of his known work between 1589 and 1613. His early plays were primarily comedies and histories, which are regarded as some of the best work ever produced in these genres. He then wrote mainly tragedies until about 1608, including *Hamlet*, *Othello*, *King Lear*, in his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights. Many of his plays were published in editions of varying quality and it was prefaced with a poem by Ben Jonson, in which Shakespeare is hailed, presciently, as not of an age, but for all time. In the 20th and 21st centuries, his works have been adapted and rediscovered by new movements in scholarship. His plays remain highly popular and are studied, performed. William Shakespeare was the son of John Shakespeare, an alderman and a successful glover originally from Snitterfield, and Mary Arden and he was born in Stratford-upon-Avon and baptised there on 26 April 1564. His actual date of birth unknown, but is traditionally observed on 23 April. This date, which can be traced back to an 18th-century scholars mistake, has proved appealing to biographers because Shakespeare died on 23 April 1616 and he was the third child of eight and the eldest surviving son. At the age of 18, Shakespeare married 26-year-old Anne Hathaway, the consistory court of the Diocese of Worcester issued a marriage licence on 27 November 1582. The next day, two of Hathaways neighbours posted bonds guaranteeing that no lawful claims impeded the marriage, twins, son Hamnet and daughter Judith, followed almost two years later and were baptised 2 February 1585. Hamnet died of unknown causes at the age of 11 and was buried 11 August 1596, after the birth of the twins, Shakespeare left few historical traces until he is mentioned as part of the London theatre scene in 1592. The exception is the appearance of his name in the bill of a law case before the Queens Bench court at Westminster dated Michaelmas Term 1588 and 9 October 1589

28. **Julius Caesar (play)** – The Tragedy of Julius Caesar is a tragedy by William Shakespeare, believed to have been written in 1599. It is one of plays written by Shakespeare based on true events from Roman history. The play opens with the commoners of Rome celebrating Caesars triumphant return from defeating Pompeys sons at the battle of Munda, two tribunes, Flavius and Marrullus, discover the commoners celebrating, insult them for their change in loyalty from Pompey to Caesar, and break up the crowd. There are some made by the commoners, who insult them back. They also plan on removing all decorations from Caesars statues and ending any other festivities, in the next scene, during Caesars parade on the feast of Lupercal, a soothsayer warns Caesar to Beware the ides of March, a warning he disregards. The action then turns to the discussion between Brutus and Cassius, in this conversation, Cassius attempts to influence Brutus opinions into believing Caesar should be killed, preparing to have Brutus join his conspiracy to kill Caesar. They then hear from Casca that Mark Antony has offered Caesar the crown of Rome three times and that each time Caesar refused it, fainting after the last refusal. He compares Caesar to A serpents egg/ which hatchd, would, as his kind, grow mischievous, / and kill him in the shell. Caesars assassination is one of the most famous scenes of the play, occurring in Act 3, scene 1. After ignoring the soothsayer, as well as his wifes own premonitions, the conspirators create a superficial motive for coming close enough to assassinate Caesar by means of a petition brought by Metellus Cimber, pleading on behalf of his banished brother. As Caesar, predictably, rejects the petition, Casca grazes Caesar in the back of his neck, at this point, Shakespeare makes Caesar utter the famous line Et tu, Brute. Shakespeare has him add, Then fall, Caesar, suggesting that such treachery destroyed Caesars will to live, the conspirators make clear that they committed this act for Rome, not for their own purposes, and do not attempt to flee the scene. After Caesar is killed, Brutus delivers an oration defending his actions, and for

the moment, Antony, even as he states his intentions against it, rouses the mob to drive the conspirators from Rome. Amid the violence, an innocent poet, Cinna, is confused with the conspirator Lucius Cinna and is taken by the mob and that night, Caesars ghost appears to Brutus with a warning of defeat. At the battle, Cassius and Brutus, knowing that they will both die, smile their last smiles to each other and hold hands. During the battle, Cassius has his servant Pindarus kill him after hearing of the capture of his best friend, after Titinius, who was not really captured, sees Cassiuss corpse, he commits suicide. However, Brutus wins that stage of the battle—but his victory is not conclusive, with a heavy heart, Brutus battles again the next day. He loses and commits suicide by running on his own sword, there is then a small hint at the friction between Mark Antony and Octavius which characterizes another of Shakespeares Roman plays, Antony and Cleopatra. The main source of the play is Thomas Norths translation of Plutarchs Lives, Shakespeare makes Caesars triumph take place on the day of Lupercalia instead of six months earlier

29. **Sayonara** – Sayonara is a 1957 color American film starring Marlon Brando. The picture tells the story of an American Air Force flier who was an ace pilot during the Korean War. Sayonara won four Academy Awards, including acting honors for co-stars Red Buttons, the films screenplay was adapted by Paul Osborn from the novel by James Michener, and was produced by William Goetz and directed by Joshua Logan. Unlike most 1950s romantic dramas, Sayonara deals squarely with racism, the supporting cast also features Patricia Owens, James Garner, Martha Scott, Ricardo Montalbán, and Miiko Taka. Major Lloyd Ace Gruver, the son of a U. S. Army general, is stationed at Itami Air Force Base near Kobe, Japan. He falls in love with a Japanese entertainer, Hana-ogi, who is a performer for a Takarazuka-like theater company, Joe is about to wed a Japanese woman, Katsumi, in spite of the disapproval of the United States military, which will not recognize the marriage. The Air Force, including Ace, is against the marriage, Ace and Joe have an argument during which Ace uses a racial slur to describe Katsumi. Ace eventually apologizes, then agrees to be Joes best man at the wedding, Joe suffers further prejudice at the hands of a particularly nasty colonel, pulling extra duty and all the less attractive assignments. When he and many others who are married to Japanese are ordered back to the States, Joe realizes that he not be able to take Katsumi. Finding no other way to be together, Joe and Katsumi commit double suicide and this strengthens Aces resolve to marry Hana-ogi. When a Stars and Stripes reporter asks him what will he say to the big brass as well as to the Japanese, neither of which will be happy, Ace says, Tell em we said. He takes direction beautifully, and yet he always has something to add, hes made up this Southern accent for the part, I never would have thought of it myself, but, well, its exactly right – its perfection. Ricardo Montalbán, born in Mexico to Spanish immigrants, plays a Japanese character, Sayonara has received widespread critical acclaim, particularly for its writing and cinematography, in addition to the acting ability of its cast. It won four Academy Awards, including acting honors for co-stars Red Buttons, review aggregator Rotten Tomatoes reports that 100% critics have given the film a positive review, with a rating average of 7. 2/10. The film earned \$10.5 million in rentals in North America.100 Passions – Nominated 2005, AFIs 100 Years of Film Scores – Nominated List of American films of 1957 Provencher, bizarre Beauty, 1950s Runaway Production in Japan. Austin, Texas, University of Texas Press, 39–50

30. **James A. Michener** – Michener was known for the popularity of his works, he had numerous bestsellers and works selected for Book of the Month Club. He was also known for his meticulous research behind the books and his non-fiction works include Iberia, about his travels in Spain and Portugal, his memoir titled The World Is My Home, and Sports in America. Return to Paradise combines fictional short stories with Micheners factual descriptions of the Pacific areas where they take place. His first book was adapted as the popular Broadway musical South Pacific by Richard Rodgers and Oscar Hammerstein and he also wrote an analysis of the Electoral College system of the United States in a book which condemned it, entitled Presidential Lottery, The Reckless Gamble in Our Electoral System. It was published in 1969, and republished in 2014 and 2016, Michener wrote that he did not know who his biological parents were or exactly when or where he was born. He said he was raised a Quaker by a mother, Mabel Michener, in Doylestown, Bucks County. Michener graduated from Doylestown High School in 1925 and he attended Swarthmore College, Swarthmore, Pennsylvania, where he played basketball and was a member of the Phi Delta Theta fraternity. After graduating summa cum laude in 1929 with a Bachelor of Arts degree in English and History. Michener took a job as a high school English teacher at The

the degree in English and History, Michener took a job as a high school English teacher at The Hill School in Pottstown, Pennsylvania. From 1933 to 1936, he taught English at George School in Newtown and he attended Colorado State College of Education in Greeley, Colorado, in 1970 renamed the University of Northern Colorado, where he earned a Master of Arts degree in Education. After graduation, he taught at the university, and at College High School for several years, the library at the University of Northern Colorado was later named after him in October 1972. In 1935, Michener married Patti Koon and he accepted a Guest Lecturer position at Harvard, from 1939 to 1940, but left to join Macmillan Publishers as their social studies education editor. Michener was called to duty during World War II in the United States Navy. He traveled throughout the South Pacific Ocean on various assignments which he gained because his base commanders mistakenly thought his father was Admiral Marc Mitscher and his experiences during these travels inspired his stories published in his breakout work *Tales of the South Pacific*. In 1960, Michener was chairman of the Bucks County committee to elect John F. Kennedy, in 1962, he unsuccessfully ran as a Democratic candidate for a seat in the U. S. House of Representatives from Pennsylvania, a decision he later considered a misstep. My mistake was to run in 1962 as a Democratic candidate for Congress, kept saying, Dont do it, dont do it. I lost and went back to writing books, in 1968, Michener served as the campaign manager for twice-elected US senator Joseph S. Clarks third-term run. Michener was later Secretary for the 1967–68 Pennsylvania Constitutional Convention, also that year, Michener was a member of the Electoral College, serving as a Pennsylvania Democrat. He wrote about that experience in *Presidential Lottery, The Reckless Gamble in Our Electoral System*, in it, he suggested alternate systems, including a direct popular vote

31. **Cult film** – A cult film, also commonly referred to as a cult classic, is a film that has acquired a cult following. Cult films are known for their dedicated, passionate fanbase, a subculture that engage in repeated viewings, quoting dialogue. Inclusive definitions allow for major productions, especially box office bombs, while exclusive definitions focus more on obscure. The difficulty in defining the term and subjectivity of what qualifies as a cult film mirror classificatory disputes about art, Cult films trace their origin back to controversial and suppressed films kept alive by dedicated fans. In some cases, reclaimed or rediscovered films have acquired cult followings decades after their original release, Other cult films have since become well-respected or reassessed as classics, there is debate as to whether these popular and accepted films are still cult films. After failing in the cinema, some films have become regular fixtures on cable television or profitable sellers on home video. Others have inspired their own film festivals, Cult films can both appeal to specific subcultures and form their own subcultures. Other media that reference cult films can easily identify which demographics they desire to attract, Cult films frequently break cultural taboos, and many feature excessive displays of violence, gore, sexuality, profanity, or combinations thereof. This can lead to controversy, censorship, and outright bans, films that fail to attract requisite amounts of controversy may face resistance when labeled as cult films. Fans who like the films for the reasons, such as perceived elements that represent mainstream appeal and marketing. Likewise, fans who stray from accepted subcultural scripts may experience similar rejection, since the late 1970s, cult films have become increasingly popular. Films that once would have limited to obscure cult followings are now capable of breaking into the mainstream. Films are frequently stated to be an instant cult classic now, fickle fans on the Internet have latched on to unreleased films only to abandon them later on release. At the same time, other films have acquired massive, quick cult followings, easy access to cult films via video on demand and peer-to-peer file sharing has led some critics to pronounce the death of cult films. A cult film is any film that has a following, although the term is not easily defined. Cult films are defined by audience reaction as much as they are content and this may take the form of elaborate and ritualized audience participation, film festivals, or cosplay. Over time, the definition has become more vague and inclusive as it drifts away from earlier, stricter views, academic Mark Shiel has criticized the term itself as being a weak concept, reliant on subjectivity, different groups can interpret films in their own terms. Academic Mike Chopra Gant says that cult films become decontextualized when studied as a group, in 2008, Cineaste asked a range of academics for their definition of a cult film

32. **Mutiny on the Bounty (1962 film)** – The film retells the 1789 real-life mutiny aboard HMAV *Bounty* led by Fletcher Christian against the ships captain, William Bligh. It is the second American film to be made from the novel and it was directed by Lewis Milestone, who replaced Carol Reed early in the production schedule, and it turned out to be Milestone's final film. The

Carol Reed early in the production schedule, and it turned out to be a masterpiece in its own right. The screenplay was written by Charles Lederer, the score was composed by Bronisław Kaper. *Mutiny on the Bounty* was filmed in the Ultra Panavision 70 widescreen process and it was partly shot on location in the South Pacific. The film was panned, and was considered a box office bomb. A replica of the *Bounty* was constructed for the film, fifty years after the release of the film, the vessel sank in Hurricane Sandy with loss of life. In the year 1787, the *Bounty* sets sail from England for Tahiti under the command of captain William Bligh and her mission is to transport breadfruit to Jamaica, where hopefully it will thrive and provide a cheap source of food for the slaves. The difficult voyage gets off to a start with the discovery that some cheese is missing. The tone for the months to come is summarized by Bligh's ominous pronouncement that cruelty with a purpose is not cruelty, aristocrat Christian is deeply offended by his ambitious captain. Bligh attempts to reach Tahiti sooner by attempting the shorter route around Cape Horn. The strategy fails and the *Bounty* backtracks east, costing the mission much time, single-minded Bligh attempts to make up the lost time by pushing the crew harder and cutting their rations. When the *Bounty* reaches her destination, the crew revels in the life of the tropical paradise — Christian himself is smitten with Maimiti, daughter of the Tahitian king, Bligh's agitation is further fueled by a dormancy period of the breadfruit, more months of delay until the plants can be transplanted. As departure day nears, three men, including seaman Mills, attempt to desert but are caught by Christian and clapped in irons by Bligh. On the return voyage, Bligh attempts to bring back twice the number of plants to atone for his tardiness. One member of the crew falls from the rigging to his death while attempting to retrieve the drinking ladle. Another assaults Bligh over conditions on the ship and is fatally keelhauling, Mills taunts Christian after each death, trying to egg him on to challenge Bligh. When a crewman becomes gravely ill from drinking seawater, Christian attempts to give him water in violation of the Captain's orders.

33. [Mutiny on the Bounty \(novel\)](#) – *Mutiny on the Bounty* is the title of the 1932 novel by Charles Nordhoff and James Norman Hall, based on the mutiny against Lieutenant William Bligh, commanding officer of the *Bounty* in 1789. It has been made several films and a musical. It was the first of what became *The Bounty Trilogy*, which continues with *Men Against the Sea*, the novel tells the story through a fictional first-person narrator by the name of Roger Byam, based on a crew member Peter Heywood. Byam, although not one of the mutineers, remains with the *Bounty* after the mutiny and he subsequently returns to Tahiti, and is eventually arrested and taken back to England to face a court-martial. He and several members of the crew are eventually acquitted. It was written by and starred David Essex, Karl Ernst Alwyn Lorbach, *Conspiracy on the Bounty*, Bligh's Convenient Mutiny, printed University of Queensland, 2012, hardcover/Kindle/ePub, 366 pages, ISBN 978-0-9806914-1-2. An earlier novel, *Les Révoltés de la Bounty*, was published by Jules Verne in 1879, 1932 in literature Hollywood history Commentary on the novel and how it influenced the film and popular perception of the events, comparison between three of the films. *Mutiny on the Bounty*, Project Gutenberg

34. [Francis Ford Coppola](#) – Francis Ford Coppola, also credited as Francis Coppola, is a semi-retired American film director, producer, and screenwriter. He is considered to have been a figure of the New Hollywood wave of filmmaking. After directing *The Rain People*, he co-wrote the 1970 film *Patton* and he followed with *The Godfather Part II* in 1974, which became the first sequel to win the Academy Award for Best Picture. *The Conversation*, which he directed, produced and wrote, was released same year. He next directed 1979's *Apocalypse Now*, while notorious for its lengthy and strenuous production, the film was widely acclaimed for its vivid and stark depiction of the Vietnam War, winning the Palme d'Or at the 1979 Cannes Film Festival. Coppola is one of only eight filmmakers to win two Palme d'Or awards, while a number of Coppola's ventures in the 1980s and 1990s were critically lauded, he has never quite achieved the same commercial success with films as in the 1970s. His most well-known films released since the start of the 1980s are the dramas *The Outsiders* and *Rumble Fish*, the crime-drama *The Cotton Club*, and his movies *The Godfather*, *The Godfather Part II*, and *Apocalypse Now* are often ranked among the greatest films of all time. Coppola was born in Detroit, Michigan, to father Carmine Coppola, a flautist with the Detroit Symphony Orchestra, Coppola is the second of three children, his older brother was August Coppola, his younger sister is actress Talia Shire. Born into a family of Italian immigrant ancestry, his grandparents came to the United States from Bernalda. His maternal grandfather, popular Italian composer Francesco Pennino, immigrated from Naples, Coppola received his middle name in honor of Henry Ford, not only because he was born

in the Henry Ford Hospital but also because of his musician-fathers association with the automobile manufacturer. Contracting polio as a boy, Coppola was bedridden for periods of his childhood. Reading *A Streetcar Named Desire* at age 15 was instrumental in developing his interest in theater, eager to be involved in film-craft, he created 8mm features edited from home movies with such titles as *The Rich Millionaire* and *The Lost Wallet*. As a child, Coppola was a student, but he was so interested in technology. Trained initially for a career in music, he became proficient on the tuba, overall, Coppola attended 23 other schools before he eventually graduated from the Great Neck North High School. He entered Hofstra College in 1955 with a major in theater arts, there he was awarded a scholarship in playwriting. This furthered his interest in directing theater despite the disapproval of his father, Coppola was profoundly impressed after seeing Sergei Eisensteins *October, Ten Days That Shook the World*, especially with the movies quality of editing. It was at this time Coppola decided he would go into cinema rather than theater, Coppola also gives credit to the work of Elia Kazan and for its influence on him as a director. Amongst Coppolas classmates at Hofstra were James Caan, Lainie Kazan and he later cast Lainie Kazan in *One from the Heart* and Caan in *The Rain People* and *The Godfather*

35. **Last Tango in Paris** – It stars Marlon Brando, Maria Schneider, and Jean-Pierre Léaud. The films raw portrayal of violence and emotional turmoil led to international controversy. Upon release in the United States, the most graphic scene was cut, after revisions were made to the MPAA ratings code, in 1997 the film was re-classified NC-17 for some explicit sexual content. Metro-Goldwyn-Mayer released a censored R-rated cut in 1981, Paul, a middle-aged American hotel owner mourning his wifes suicide, meets a young, engaged Parisian woman named Jeanne at an apartment that both are interested in renting. Paul takes the apartment after they begin a sexual relationship there. He insists that neither of them must share any personal information, the affair continues until one day, Jeanne arrives at the apartment and finds that Paul has packed up and left without warning. Paul later meets Jeanne on the street and says he wants to renew the relationship and he tells her of the recent tragedy of his wife. As he tells his story, they walk into a tango bar. The loss of anonymity disillusioned Jeanne about their relationship and she tells Paul she does not want to see him again. Paul, not wanting to let Jeanne go, chases her back to her apartment, Jeanne takes a gun from a drawer. She tells Paul her name and shoots him, Paul staggers out onto the balcony, mortally wounded, and collapses. Bernardo Bertolucci developed the film from his fantasies, He once dreamed of seeing a beautiful nameless woman on the street. The screenplay was by Bertolucci, Franco Arcalli, and Agnès Varda and it was later adapted as a novel by Robert Alley. The film was directed by Bertolucci with cinematography by Vittorio Storaro, Bertolucci originally intended to cast Dominique Sanda, who developed the idea with him, and Jean-Louis Trintignant. Trintignant refused and, when Brando accepted, Sanda was pregnant, an art lover, Bertolucci drew inspiration from the works of the Irish-born British artist Francis Bacon for the opening sequence of cast and crew credits. According to American artist Andy Warhol, the *Last Tango* film was based on Warhols own *Blue Movie* film released a few years earlier in 1969, the film contains a scene in which Brandos character engages in anal rape using butter as a lubricant. In a 2006 interview, Schneider said that the scene was not in the script, and nobody can force someone to do something not in the script. In 2007, Schneider recounted feelings of sexual humiliation pertaining to the scene, They only told me about it before we had to film the scene

36. **The Missouri Breaks** – *The Missouri Breaks* is a 1976 American western film starring Marlon Brando and Jack Nicholson. The film was directed by Arthur Penn, with supporting performances by Randy Quaid, Harry Dean Stanton, Frederic Forrest, John McLiam, the score was composed by John Williams. The title of the movie refers to a forlorn and very rugged area of north central Montana, Tom Logan is a rustler experiencing hard times. He and his gang are particularly upset by the hanging of a friend by Braxton, Logans men pull off a daring train robbery, only to lose much of the money. They decide to seek vengeance against Braxton by killing his foreman Pete Marker and by buying a property close to Braxtons ranch. First the gang, without Logan, rides off across the Missouri River, in their absence, Logan plants crops and enters into a relationship with Braxtons virginal daughter, Jane. Braxton is obsessed with both his problem and his daughter. He sends for Robert E. Lee Clayton, a notorious regulator who, for a price, Clayton arrives with a fancy wardrobe, aperfumed scent, an Irish brogue and a Creedmoor rifle with which he is deadly accurate from a very long distance. Quickly suspicious of Logan, who doesnt strike him as a

farmer, Clayton dons a variety of disguises and begins to pick off Logans gang, identifying himself as Jim Ferguson, he kills Logans young friend Little Tod by dragging him with a rope through the raging Missouri. Clayton spies on Logan with binoculars and taunts Braxton about his daughters affair with a horse thief, Braxton attempts to discharge him but Clayton is determined to finish what he starts. He amuses himself by shooting two more of Logans partners, Cary and Cy, from a distance and then by wearing a dress while brutally killing Logans closest friend, Cal. Logan knows its kill or be killed and he also wants vengeance against Braxton for having hired the regulator in the first place, despite his feelings for Jane. One night after a campfire goes dark with Clayton serenading his horse and he then comes after Braxton, who has lost his mind – perhaps having suffered a stroke – as well as losing his daughter. Braxton pulls a weapon on Logan, but is shot in the chest. Logan abandons his farm and packs up to leave and he acknowledges to Jane the possibility that they can renew their relationship another time, another place. He said, I always wondered why in the history of lethal weapons no one invented that particular one and it appealed to me because I used to be very expert at knife throwing. Principal photography began on June 23,1975, Jack Nicholson was the first actor to arrive on location with director Arthur Penn, the cast, and the crew. During the second week of filming in Nevada City, intermittent rain showers hit the area, more than 80 extras were used for area scenes, most of them were local people and children

37. Character actor – A character actor or character actress is a supporting actor who plays unusual, interesting, or eccentric characters. The term, often contrasted with that of leading actor, is somewhat abstract, in a literal sense, all actors can be considered character actors since they all play characters, but in the usual sense it is an actor who plays a distinctive and important supporting role. In either case, character actor roles are more substantial than bit parts or non-speaking extras, the term is used primarily to describe television and film actors, and is less used to describe theater actors. An early use of the term was in the 1883 edition of *The Stage, Actors* with a long career history of playing character roles may be difficult for audiences to recognize as being the same actor, if they play such roles convincingly and memorably. Unlike leading actors, they are seen as less glamorous. Generally, the names of actors are not featured prominently in movie and television advertising on the marquee. Some character actors have distinctive voices or accents, or they develop memorable mannerisms, a character actor with a long career may not have a well-known name, yet may be instantly recognizable. During the course of a career, an actor can sometimes shift between leading roles and secondary roles. Some leading actors, as they get older, find that access to leading roles is limited by their increasing age, in the past, actors of color, who were often barred from roles for which they were otherwise suited, found work performing ethnic stereotypes. Sometimes character actors have developed based on specific talents needed in genre films, such as dancing, horsemanship, acrobatics, swimming ability. Some character actors develop a following with a particular audience. Ed Lauter usually portrayed a menacing figure because of his long, angular face which was recognized in public. Character actors can play a variety of types, such as the femme fatale, gunslinger, sidekick, town drunk, villain, whore with a heart of gold, Character actors subsume themselves into the characters they portray, such that their off-screen acting persona is practically unrecognizable. According to one view, great actors are rarely out of work. They are also highly regarded by fellow actors. Stock character Commedia dell'arte Quinlan, David, quinlans *Illustrated Directory of Film Character Actors*. *Character Kings, Hollywoods Familiar Faces* Discuss the Art & Business of Acting

38. Cameo appearance – A cameo role or cameo appearance is a brief appearance or voice part of a known person in a work of the performing arts, typically unnamed or appearing as themselves. Short appearances by celebrities, film directors, politicians, athletes or musicians are common, a crew member of the show or movie playing a minor role can be referred to as a cameo as well, such as Alfred Hitchcocks frequently performed cameos. Originally cameo role meant a character part that stands out from the other minor parts. The Oxford English Dictionary connects this with the meaning a short literary sketch or portrait, which is based on the meaning of cameo. More recently, cameo has come to refer to any short appearances, whether as a character or as oneself, such as the examples below. Cameos are generally not credited because of their brevity, or a mismatch between the celebrities stature and the film or TV show in which he or she is appearing. Others are acknowledgments of a contribution to an earlier work, as in the case of many film adaptations of TV series. Others honour artists or celebrities known

as in the case of many film adaptations of TV series. Cameo roles are usually of celebrities known for work in a particular field, possibly the best-known series of cameos was by the director Alfred Hitchcock, who made very brief appearances in most of his films. Cameos also occur in novels and other literary works, "Literary cameos" usually involve an established character from another work who makes a brief appearance to establish a shared universe setting, to make a point, or to offer homage. Balzac often employed this practice, as in his *Comédie humaine*, a cameo appearance can be made by the author of a work to put a sort of personal signature on a story. Vladimir Nabokov often put himself in his novels, for instance, Quentin Tarantino provides cameos or small roles in at least 10 of his movies. Likewise, Peter Jackson has made cameos in all of his movies, except for his first feature-length movie *Bad Taste* in which he plays a main character. For example, he plays a peasant eating a carrot in *The Fellowship of the Ring* and *The Desolation of Smaug*, a Rohan warrior in *The Two Towers*, director Martin Scorsese appears in the background of his films as a bystander or an unseen character. In *Whos That Knocking at My Door*, he appears as one of the gangsters, he is a crew man in *After Hours*. He opens up his 1986 film *The Color of Money* with a monologue on the art of playing pool. In addition, he appears with his wife and daughter as wealthy New Yorkers in *Gangs of New York*, in a same way, Roman Polanski appears as a hired hoodlum in his film *Chinatown*, slitting Jack Nicholson's nose with the blade of his clasp knife. Directors sometimes cast well-known lead actors with whom they have worked in the past in other films, Mike Todd's film *Around the World in 80 Days* was filled with cameo roles, and others. The stars in cameo roles were pictured in oval insets in posters for the film, among the many cameos featured in the film *Maverick*, actor Danny Glover appears as the lead bank robber

39. **Superman (1978 film)** – Superman is a 1978 superhero film directed by Richard Donner and based on the DC Comics character of the same name. The film is a British, Swiss, Panamanian and American joint venture, Film Export A. G. Dovemead Limited and International Film Productions. Superman stars Marlon Brando, Gene Hackman, Christopher Reeve, Margot Kidder, Glenn Ford, Phyllis Thaxter, Jackie Cooper, Trevor Howard, Marc McClure, Terence Stamp, Valerie Perrine, and Ned Beatty. The film depicts Superman's origin, including his infancy as Kal-El of Krypton, Disguised as reporter Clark Kent, he adopts a mild-mannered disposition in Metropolis and develops a romance with Lois Lane, while battling the villainous Lex Luthor. Several directors, most notably Guy Hamilton, and screenwriters, were associated with the project before Richard Donner was hired to direct, Tom Mankiewicz was drafted in to rewrite the script and was given a creative consultant credit. It was decided to film both Superman and its sequel *Superman II* simultaneously, with principal photography beginning in March 1977 and ending in October 1978. Tensions arose between Donner and the producers, and a decision was made to stop filming the sequel, of which 75 percent had already been completed, and finish the first film. It was nominated for three Academy Awards, including Best Film Editing, Best Music, and Best Sound Mixing, groundbreaking in its use of special effects and science fiction/fantasy storytelling, the film's legacy presaged the mainstream popularity of Hollywood's superhero film franchises. On the planet Krypton, using evidence provided by scientist Jor-El, the Council sentences attempted insurrectionists General Zod, Ursa, for this, Zod swears revenge on Jor-El and his family. Jor-El, despite his eminence, is unable to convince the Council that Krypton will soon be destroyed when its red supergiant sun goes supernova. To save his infant son, Kal-El, Jor-El launches a spacecraft containing him toward Earth, shortly after the launch, Krypton's sun explodes, destroying the planet. The ship crash lands on Earth near Smallville, Kansas, Kal-El, who is now three years old, is found by Jonathan and Martha Kent, who are astonished when he is able to lift their truck. They take him to their farm and raise him as their own, at 18, soon after Jonathan's death due to a heart attack, Clark hears a psychic call and discovers a glowing crystal in the remains of his spacecraft. It compels him to travel to the Arctic, where the crystal builds the Fortress of Solitude, inside, a holographic vision of Jor-El appears and explains Clark's origins, educating him on his powers and responsibilities. He meets and develops a romantic attraction to co-worker Lois Lane. Clark also rescues Air Force One after a strike destroys the port outboard engine. He visits Lois at her home the night and takes her for a flight over the city. Meanwhile, criminal genius Lex Luthor has developed a plan to make a fortune in real estate by buying large amounts of barren desert land, after learning that the U. S Army and U. S

40. **The Formula (1980 film)** – The Formula is a 1980 American mystery film directed by John G. Avildsen and released by Metro-Goldwyn-Mayer. It features a preeminent cast including Marlon

Brando, George C. Scott, John Gielgud, and Marne Keller. Craig T. Nelson also makes an appearance as a geologist. The film opens in the days of World War II as the Russians are on the outskirts of Berlin. A German army Panzer Korps general is dispatched to the Swiss border with top secret materials, in contemporary Los Angeles, Lt. Barney Caine is assigned to solve the murder of his former boss and friend Tom Neeley, which presumably occurred during a drug deal gone wrong. However, Neeley has written Gene on a newspaper in his own blood, Caine is surprised to learn that Neeley provided drugs at parties hosted by the tycoon Adam Steiffel. When he interviews Neeleys ex-wife, he catches her in several lies. Steiffel reveals in his interview that Neeley was working for him as a bagman, Neeley was sent overseas by him frequently to distribute money to business partners. Steiffel asserts that the formula has been kept secret by the oil cartel. Once in Berlin, Caine meets up with Paul Obermann at the Berlin Zoo, Obermann explains that the formula was in fact real, and the Nazis hid it as the war ended in an operation code-named Genesis. This confirms Caines hunch that Neeley was killed over the formula, Obermann is murdered outside the zoo, and back at his apartment, his niece Lisa shows up to be interviewed by the police. At Obermanns memorial service, Caine asks Lisa to accompany him on his investigation, Lisa agrees and they follow up on a lead that Obermann gave him regarding Professor Siebold who worked on the formula. During their interview with Siebold, he reveals that the inventor of the formula, after they leave his apartment, Siebold is shot in the head through a window. On their way to visit Esau, Lisa and Caine sleep together, when they meet up with Esau, he writes down the formula for Caine, after he makes Caine promise to make it public. Lisa and Caine make photocopies and send them to the LAPD, Caine also hides two copies from Lisa, depositing them in the hotels safe. Subsequently, he reveals that he has deduced that she is not Obermanns niece at all, Lisa admits it, but claims she didnt sleep with him because of her orders. At the border with East Berlin, Caine confronts the assassin who killed the Neeleys, Lisa kills the assassin to prove she wasnt lying about her feelings for Caine, and then she flees into East Berlin. After landing in Los Angeles, he heads straight to Steiffels office, Steiffel has kidnapped Caines partner and is holding him for ransom, that is, for the copy of the formula that Caine had received from Esau

41. [Guinness World Records](#) – The book itself holds a world record, as the best-selling copyrighted book of all time. As of the 2017 edition, it is now in its 63rd year of publication, the international franchise has extended beyond print to include television series and museums. On 10 November 1951, Sir Hugh Beaver, then the director of the Guinness Breweries, went on a shooting party in the North Slob, by the River Slaney in County Wexford. After missing a shot at a golden plover, he involved in an argument over which was the fastest game bird in Europe. That evening at Castlebridge House, he realised that it was impossible to confirm in reference books whether or not the golden plover was Europes fastest game bird. Beaver knew that there must be numerous other questions debated nightly in pubs throughout Ireland and abroad and he realised then that a book supplying the answers to this sort of question might prove successful. Beavers idea became reality when Guinness employee Christopher Chataway recommended University friends Norris and Ross McWhirter, the twin brothers were commissioned to compile what became The Guinness Book of Records in August 1954. A thousand copies were printed and given away, after the founding of The Guinness Book of Records at 107 Fleet Street, the first 198-page edition was bound on 27 August 1955 and went to the top of the British best seller lists by Christmas. The following year, it launched in the US, and sold 70,000 copies, since then, Guinness World Records has become a household name and the global leader in world records. Because the book became a hit, many further editions were printed, eventually settling into a pattern of one revision a year, published in September/October. The McWhirters continued to compile it for many years, Ross McWhirter was assassinated by the Provisional Irish Republican Army in 1975. Following Ross assassination, the feature in the show where questions about records posed by children were answered was called Norris on the Spot, Guinness Superlatives Limited was formed in 1954 to publish the first book. Sterling Publishing owned the rights to the Guinness book in the US for decades, and, under their management, the group was owned by Guinness PLC and subsequently Diageo until 2001, when it was purchased by Gullane Entertainment. Gullane was itself purchased by HIT Entertainment in 2002, with offices in New York City and Tokyo, Guinness World Records global headquarters remain in London, while its museum attractions are based at Ripley headquarters in Orlando, Florida, US. Recent editions have focused on record feats by person competitors, many records also relate to the youngest person who achieved something, such as the youngest person to visit all nations of the world.

being Maurizio Giuliano. Each edition contains a selection of the records from the Guinness database, as well as new records. The majority of records are no longer listed in the book or on the website. For those unable to wait the 4–6 weeks for a reply, the Guinness Book of Records is the worlds most sold copyrighted book, earning it an entry within its own pages

42. [Apocalypse Now](#) – Apocalypse Now is a 1979 American epic war film directed, produced and co-written by Francis Ford Coppola and co-written by John Milius with narration by Michael Herr. It stars Marlon Brando, Robert Duvall, Martin Sheen, Frederic Forrest, Albert Hall, Sam Bottoms, Larry Fishburne, the screenplay written by Milius updates the setting of Joseph Conrads novella Heart of Darkness to that of the Vietnam War. It draws from Herrs Dispatches, and Werner Herzogs Aguirre, the Wrath of God, the film revolves around Captain Benjamin L. Willard on a secret mission to assassinate Colonel Kurtz, a renegade who is presumed insane. The film has been noted for the problems encountered while making it, chronicled in the documentary Hearts of Darkness, problems continued after production as the release was postponed several times while Coppola edited thousands of feet of film. Apocalypse Now was released to universal acclaim and it was honored with the Palme d'Or at Cannes, nominated for the Academy Award for Best Picture, and the Golden Globe Award for Best Motion Picture – Drama. It is considered to be one of the greatest films ever made, the film was ranked No.14 in the British Film Institutes Sight and Sound greatest films poll in 2012. In 2000, the film was selected for preservation in the National Film Registry by the Library of Congress as being culturally, historically or aesthetically significant. During the Vietnam War in 1969, Army Special Forces Colonel Walter E. Kurtz has gone insane and now commands his own Montagnard troops, inside neutral Cambodia, as a demi-god. Willard, initially ambivalent, joins a Navy PBR commanded by Chief, with crewmen Lance, Chef and they rendezvous with surfing enthusiast Lieutenant Colonel Bill Kilgore, 1st Cavalry commander, to discuss going up the Nùng. Kilgore scoffs, but befriends Lance after discovering his surfing experience and they successfully raid at dawn, with Kilgore ordering a napalm sortie on the local cadres. Willard gathers his men to the PBR and journeys upriver, tension arises as Willard believes himself in command of the PBR while Chief prioritizes other objectives over Willards. Slowly making their way upriver, Willard reveals his mission partially to the Chief to assuage his concerns about why his mission should precede, as night falls, the PBR reaches the American Do Lung Bridge outpost on the Nùng River. Willard and Lance enter seeking information for what is upriver, unable to find the commander, Willard orders the Chief to continue as an unseen enemy launches a strike on the bridge. The next day, Willard learns from dispatch that another SOG operative, Captain Colby, meanwhile, as the crew read letters from home, Lance activates a smoke grenade, attracting the attention of a camouflaged enemy, and Mr. Clean is killed. Further upriver, Chief is impaled by a spear thrown by the natives, Willard suffocates him and Lance buries Chief in the river. Willard reveals his mission to Chef but despite his anger towards the mission, he rejects Willards offer for him to continue alone, the PBR arrives at Kurtzs outpost and the surviving crew are met by an American freelance photojournalist, who manically praises Kurtzs genius. As they wander through they come across a near-catatonic Colby, along with other US servicemen now in Kurtzs renegade army. Returning to the PBR, Willard later takes Lance with him, Chef is later killed by Kurtz

43. [American Film Institute](#) – The American Film Institute is an American film organization that educates filmmakers and honors the heritage of the moving picture arts in America. AFI is supported by funding and public membership. The institute is composed of leaders from the film, entertainment, business, a board of trustees chaired by Sir Howard Stringer and a board of directors chaired by Robert A. Daly guide the organization, which is led by President and CEO Bob Gazzale. Prior leaders were founding director George Stevens, Jr. and Jean Picker Firstenberg. <ref>AFI Board of Trustees etc. American Film Institute. October 2014. Retrieved December 24,2014. </ref>Two years later, in 1967, AFI was established, supported by the National Endowment for the Arts, the Motion Picture Association of America and the Ford Foundation. The institute established a program for filmmakers known then as the Center for Advanced Film Studies. The institute moved to its current eight-acre Hollywood campus in 1981, the film training program grew into the AFI Conservatory, an accredited graduate school. AFI educates audiences and recognizes excellence through its awards programs and 10 Top 10 Lists. In 1969, the established the AFI Conservatory for Advanced Film Studies at Greystone. The first class included filmmakers Terrence Malick, Caleb Deschanel and Paul Schrader, mirroring a professional production environment. Fellow collaborate to make more films than any other graduate level

production environment, fellows collaborate to make more films than any other graduate level program. Admission to AFI Conservatory is highly selective, with a maximum of 140 graduates per year, in 2013, Emmy and Oscar-winning director, producer and screenwriter James L. Brooks joined AFI as Artistic Director of the AFI Conservatory where he provides leadership for the film program. Brooks artistic role at the AFI Conservatory has a legacy that includes Daniel Petrie, Jr. Robert Wise. Award-winning director Bob Mandel served as Dean of the AFI Conservatory for nine years, Jan Schuette took over as Dean in 2014. AFI Conservatory's alumni have careers in film, television and on the web and they have been recognized with all of the major industry awards – Academy Award, Emmy Award, guild awards, and the Tony Award. The AFI Catalog, started in 1968, is a web-based filmographic database, early print copies of this catalog may also be found at your local library. Each year the AFI Awards honor the ten outstanding films and ten outstanding television programs, the awards are a non-competitive acknowledgement of excellence. The Awards are announced in December and a luncheon for award honorees takes place the following January. The juries consisted of over 1,500 artists, scholars, critics and historians, with movies selected based on the films popularity over time, historical significance, citizen Kane was voted the greatest American film twice. AFI operates two film festivals, AFI Fest in Los Angeles, and AFI Docs in Silver Spring, Maryland, AFI Fest is the American Film Institute's annual celebration of artistic excellence

Omaha, Nebraska

[\[videos\]](#)

Omaha (OH-mə-hah) is the largest city in the state of Nebraska and the county seat of Douglas County. O

View of [Downtown Omaha](#) from [Heartland of America Park](#)

Logan
city of

The [Hotel Fontenelle](#), formerly located in downtown Omaha.

The fi
locate

Los Angeles

[\[videos\]](#)

Los Angeles ((listen); Spanish for "The Angels"; Spanish pronunciation: [los ˈaŋxeles]), officially the City of Los ...

Image: LA Skyline Mountains 2

[Chumash people](#) lived in Los Angeles before Europeans settled there.

Hollywood is a neighborhood in Los Angeles.

The [Los Angeles Basin](#)

Democratic Party (United States)

[\[videos\]](#)

The Democratic Party is one of the two major contemporary political parties in the United States, along w

[Andrew Jackson](#) was t

Realism (arts)

[\[videos\]](#)

Realism in the arts is the attempt to represent subject matter truthfully, without artificiality and avoiding artifice.

[Bonjour, Monsieur Courbet](#), 1854. A Realist painting by [Gustave Courbet](#)

[Lord Leighton's Cimabue's Celebrated Madonna](#) of 1853–55 is at the end of a long tradition of illusionism in the sense of Courbet's work of the same period.

Stanislavski's system

[\[videos\]](#)

Stanislavski's system is a systematic approach to training actors that the Russian theatre practitioner Konstantin Stanislavski developed.

Image: Diagram of Stanislavski's system

[Gorky](#) (seated, centre) with [Vakhtangov](#) (right of Gorky) and other members of the First Studio, an institution for actor training and self-discovery.

Academy Awards

[\[videos\]](#)

The Academy Awards, also known as the Oscars, are a set of 24 awards for artistic and technical merit in the film industry, presented annually by the Academy of Motion Picture Arts and Sciences (AMPAS).

Image: Academy Award trophy

31st Academy Awards

81st Academy Awards Presentations, [Dolby Theatre](#), Hollywood, 2009

Image: Casey Affleck at the 81st Academy Awards (cropped)

On the Waterfront

[\[videos\]](#)

On the Waterfront is a 1954 American crime drama film directed by Elia Kazan and written by Budd Schulberg. It stars [Broderick Johnson](#) and [Eva Marie Saint](#).

Theatrical release poster.

[Eva Marie Saint](#) as Edie Doyle with [Broderick Johnson](#)

Marlon Brando as Terry Malloy and Eva Marie Saint as Edie Doyle in the film's trailer

Karl Malden as Father Bar

The Godfather

[\[videos\]](#)

The Godfather is a 1972 American crime film directed by Francis Ford Coppola and produced by Albert S

Theatrical release poster

[Al Pacino](#) (pictured above in [The Hummel](#)) was chosen to portray M

1941 [Packard Super Eight](#) featured in The Godfather

Image: The Godfather Al

Activism

[\[videos\]](#)

Activism consists of efforts to promote, impede, or direct social, political, economic, or environmental re

[Barricade](#) at the [Paris Commune](#), 1871

Civil rights activists at the during the [Civil Rights Mo](#)

A [Women's Liberation](#) march in Washington, D.C., 1970

The longest running [peace](#) in 1981.

Tennessee Williams

[\[videos\]](#)

Thomas Lanier "Tennessee" Williams III (March 26, 1911 – February 25, 1983) was an American playwright

Tennessee Williams (age 54) photographed by Orland Fernandez in 1965 for the 20th anniversary of [The Glass Menagerie](#)

Frank Merlo in [Key West](#), 1950

A Streetcar Named Desire

[\[videos\]](#)

A Streetcar Named Desire is a 1947 play written by American playwright Tennessee Williams that receive

First edition ([New Directions](#))

Publicity still of production of A

Publicity still of [Marlon Brando](#) (dated December 27, 1948) in the Broadway

production of *A Streetcar Named Desire*

Broadway theatre

[\[videos\]](#)

Broadway theatre, commonly known as Broadway, refers to the theatrical performances presented in the

The [John Golden Theatre](#), [Bernard B. Jacobs Theatre](#), [Gerald Schoenfeld Theatre](#) and [Booth Theatre](#) on [West 45th Street](#) in [Manhattan's Theater District](#)

Sheet music to "Give My Regards"

Emiliano Zapata

[\[videos\]](#)

Emiliano Zapata Salazar (Spanish pronunciation: [emiˈljano saˈpata]; 8 August 1879 – 10 April 1919) wa

Image: Emilia

Undated photo of Emiliano Zapata (right) and his older brother Eufemio (left), dressed in the [charro](#) fashion of a peasant.

William Shakespeare

[\[videos\]](#)

William Shakespeare (26 April 1564 (baptised) – 23 April 1616) was an English poet, playwright and actor

Image: Shakespeare

[John Shakespeare's house, Stratford-upon-Avon](#)

[Shakespeare's funerary monument](#) in Stratford-upon-Avon

[Holy Trinity Church, Stratford-upon-Avon](#), where Shakespeare was baptised and is buried

Julius Caesar (play)

[\[videos\]](#)

The *Tragedy of Julius Caesar* is a tragedy by William Shakespeare, believed to have been written in 1599

The ghost of Caesar taunts Brutus about his imminent defeat. ([Copperplate engraving](#) by Edward Scrivenor, 1802.)

The first page of *Julius Caesar*, printed in the *Second Folio* of 1619

James A. Michener

[\[videos\]](#)

James Albert Michener (February 3, 1907 – October 16, 1997) was an American author of more than 40

Author James A. Michener in 1991

The creative team and star of *South Pacific*, L–R: [Joshua Logan](#), [Richard Rodgers](#), [Oscar Hammerstein II](#), [Mary Martin](#), and Michener (1949)

Cult film

[\[videos\]](#)

A cult film or cult movie, also commonly referred to as a cult classic, is a film that has acquired a cult fol

Image: Plan nine from outer space

Judy Garland and her iconic role as Dorothy Gale have become important in [gay culture](#).

Quentin
success

Francis Ford Coppola

[\[videos\]](#)

Francis Ford Coppola (US: ; born April 7, 1939), also credited as Francis Coppola, is an American film dir

Coppola at the 2011 [San Diego Comic-Con International](#)

Coppola in 1976

Francis Ford Coppola at the [1996 Cannes Film Festival](#)

Francis Ford Coppola at the [2001 Cannes Film Festival](#).

Last Tango in Paris

[\[videos\]](#)

Last Tango in Paris (Italian: *Ultimo tango a Parigi*) is a 1972 Franco-Italian erotic drama film directed by

Theatrical release poster

The [Pont de Bir-Hakeim](#) in

Double Portrait of Lucian Freud and Frank Auerbach (left side, oil on canvas, 1964)

Study for a Portrait of Is

Guinness World Records

[\[videos\]](#)

[Sultan Kösen](#) (Turkey) is the tallest living p

[Suresh Joachim Arulanantham](#) is a Tamil Canadian film actor and producer and multiple-Guinness Wo around the world. Some world record attempts are more unusual than others: he is pictured here minute

[AFI's 100 Years...100 Stars](#)

[\[videos\]](#)

Part of the AFI 100 Years... series, AFI's 100 Years...100 Stars is a list of the top 25 male and 25 female greatest ...

Image: Humphrey Bogart 1940

Image: Katharine Hepburn promo pic

Image: Grant, Cary (Suspicion) 01 Crisco edit

Image: Bette Davis portrait

[Charlie Chaplin](#)

[\[videos\]](#)

Sir Charles Spencer Chaplin, (16 April 1889 – 25 December 1977) was an English comic actor, filmmaker

Image: Charlie Chaplin portrait

Seven-ye
1897

A teenage Chaplin in the play [Sherlock Holmes](#), in which he appeared between 1903 and 1906

Advertis

[Ronald Reagan](#)

[\[videos\]](#)

Ronald Wilson Reagan (February 6, 1911 – June 5, 2004) was an American politician and actor who ser

Image: Official Portrait of President Reagan 1981

Capt. Ronald

Guest stars for the premiere of [The Dick Powell Show](#). Reagan stands behind, at the far left of the photograph

With first w

[Lucille Ball](#)

[\[videos\]](#)

Lucille Désirée Ball Morton (August 6, 1911 – April 26, 1989) was an American actress, comedian, mode

Ball in 1944

With [John Wayne](#) in I Love Lucy, 1955

[Frank Sinatra](#)

[\[videos\]](#)

Francis Albert Sinatra (December 12, 1915 – May 14, 1998) was an American singer, actor, and producer who was one of ...

Sinatra in 1957's Pal Joey

[Hoboken, New Jersey](#), early 20th century

Sinatra (far right) with the [Hoboken Four](#) on Major Bowes' Amateur Hour in 1935

[Harry James](#) in 1942

[Native Americans in the United States](#)

[\[videos\]](#)

Native Americans, also known as American Indians, Indians, Indigenous Americans and other terms, are

This map shows the approximate location of the ice-free corridor and specific Paleoindian sites ([Clovis](#)

[Grave Creek Mound](#), located in [Moundsville, West Virginia](#), is one of the largest conical mounds in the US. It was built by the [Adena culture](#).

[Mark Antony](#)

[\[videos\]](#)

Marcus Antonius (Latin: M·ANTONIVS·M·F·M·N; January 14, 83 BC – August 1, 30 BC), commonly known in

Bust of Mark Antony in [Vatican City](#)

Antony's brot

Bust of Pharaoh [Ptolemy XII Auletes](#).

[Cato the Younger](#)
of the decree

[African-American Civil Rights Movement \(1954–1968\)](#)

[\[videos\]](#)

The civil rights movement, also known as the American civil rights movement and other names, is a term that encompasses ...

The mob-style [lynching](#) of Will James, [Cairo, Illinois](#), 1909

Colored Sailors room in World War I

White tenants seeking to prevent blacks from moving into the [housing project](#) erected this sign, [Detroit](#), 1942.

[The Wild One](#)

[\[videos\]](#)

The Wild One is a 1953 American film directed by László Benedek and produced by Stanley Kramer. It is

Original release poster

Replica of Marlon Brando's 1950 6T [Triumph Thunderbird](#) with publicity stills from the film.

[Madame Tussauds](#) waxwork exhibit of [Marlon Brando](#) in The Wild One albeit with a later 1957/8 model [Triumph Thunderbird](#)

[Julius Caesar \(1953 film\)](#)

[\[videos\]](#)

Julius Caesar is a 1953 epic Metro-Goldwyn-Mayer film adaptation of the play by Shakespeare, directed by Joseph L. ...

Theatrical release poster

Image: Marlon Brando in Julius Caesar trailer

Image: James Mason in Julius Caesar trailer

[Superman \(1978 film\)](#)

[\[videos\]](#)

Superman (informally titled Superman: The Movie in some listings and reference sources) is a 1978 sup

Theatrical release poster by [Bob Peak](#)

Publ
suit,

Actual screen shot for comparison. Suit has greenish hue, for use with blue-screen effects.

[Apocalypse Now](#)

[\[videos\]](#)

Apocalypse Now is a 1979 American epic war film directed, produced, and co-written by Francis Ford Coppola

May 1, 2010 cover of the [Economist](#) newspaper, illustrating the [2010 European sovereign debt crisis](#) with imagery from the movie, attests to the film's pervasive cultural impact.

[A Streetcar Named Desire \(1951 film\)](#)

[\[videos\]](#)

A Streetcar Named Desire is a 1951 American drama film, adapted from Tennessee Williams's Pulitzer Prize-winning 1947 ...

Image: A Streetcar Named Desire (1951)

[Movita Castaneda](#)

[\[videos\]](#)

Maria Luisa "Movita" Castaneda (April 12, 1916 – February 12, 2015) was an American actress best known for having been ...

Castaneda in [Paradise Isle](#)

Movita with John Carroll in "Wolf Call" (1939)

[Vito Corleone](#)

[\[videos\]](#)

Vito Corleone is a fictional character in Mario Puzo's novel The Godfather and in the first two of Francis F

[Marlon Brando](#) as Vito Corleone in the film [The Godfather](#)

A young Vito (played by [Robert De Niro](#)) kills

[Viva Zapata!](#)

[\[videos\]](#)

Viva Zapata! is a 1952 biographical film starring Marlon Brando and directed by Elia Kazan. The screenplay was written ...

Theatrical release poster

Marlon Brando screenshot as Zapata

[Character actor](#)

[\[videos\]](#)

A character actor or character actress is a supporting actor who plays unusual, interesting, or eccentric characters. ...

Image: Ernie Weckbaugh & Claude Rains

Image: The Wizard of Oz Margaret Hamilton Judy Garland 1939

[videos]

Anna Kashfi (30 September 1934 – 16 August 2015) was an Indian-born Welsh-raised American film actress who had a brief ...

Kashfi in [Night of the Quarter Moon](#) (1959)

Cheyenne Brando

[videos]

Tarita Cheyenne Brando (20 February 1970 – 16 April 1995) was a Tahitian model and the daughter of Marlon Brando by his ...

Image: Cheyenne Brando en 1993

Stella Adler

[videos]

Stella Adler (February 10, 1901 – December 21, 1992) was an American actress and acting teacher. She founded the Stella ...

Adler in [Shadow of the Thin Man](#) (1941)

Stanley Kowalski

[videos]

Stanley Kowalski is a fictional character in Tennessee Williams' play *A Streetcar Named Desire*. – In the play ...

Image: Brando van Vechten 3

Joseph L. Mankiewicz

[videos]

Joseph Leo Mankiewicz (February 11, 1909 – February 5, 1993) was an American film director, screenwriter, and producer. ...

Image: Joseph L. Mankiewicz

Sayonara

[videos]

Sayonara is a 1957 Technicolor American film starring Marlon Brando in Technirama. The picture tells the story of an ...

theatrical release poster

One-Eyed Jacks

[videos]

One-Eyed Jacks is a 1961 Western film directed by Marlon Brando; it was the first and only film

directed by him. It was ...

US film poster

Mutiny on the Bounty (1962 film)

[videos]

Mutiny on the Bounty is a 1962 American Technicolor epic historical drama film starring Marlon Brando, Trevor Howard ...

Original film poster by [Reynold Brown](#)

Mutiny on the Bounty (novel)

[videos]

Mutiny on the Bounty is the title of the 1932 novel by Charles Nordhoff and James Norman Hall, based on the mutiny ...

First edition dustcover

The Missouri Breaks

[videos]

The Missouri Breaks is a 1976 American western film starring Marlon Brando and Jack Nicholson. The film was directed by ...

Image: Missouri breaks movie poster

Cameo appearance

[videos]

A cameo role or cameo appearance (often shortened to just cameo) is a brief appearance or voice part of a known ...

Image: Strangers Cameo Pub Reenact

The Formula (1980 film)

[videos]

The Formula is a 1980 American mystery film directed by John G. Avildsen and released by Metro-Goldwyn-Mayer. It ...

Theatrical release poster by [Tom Jung](#)

American Film Institute

[videos]

The American Film Institute (AFI) is an American film organization that educates filmmakers and honors the heritage of ...

