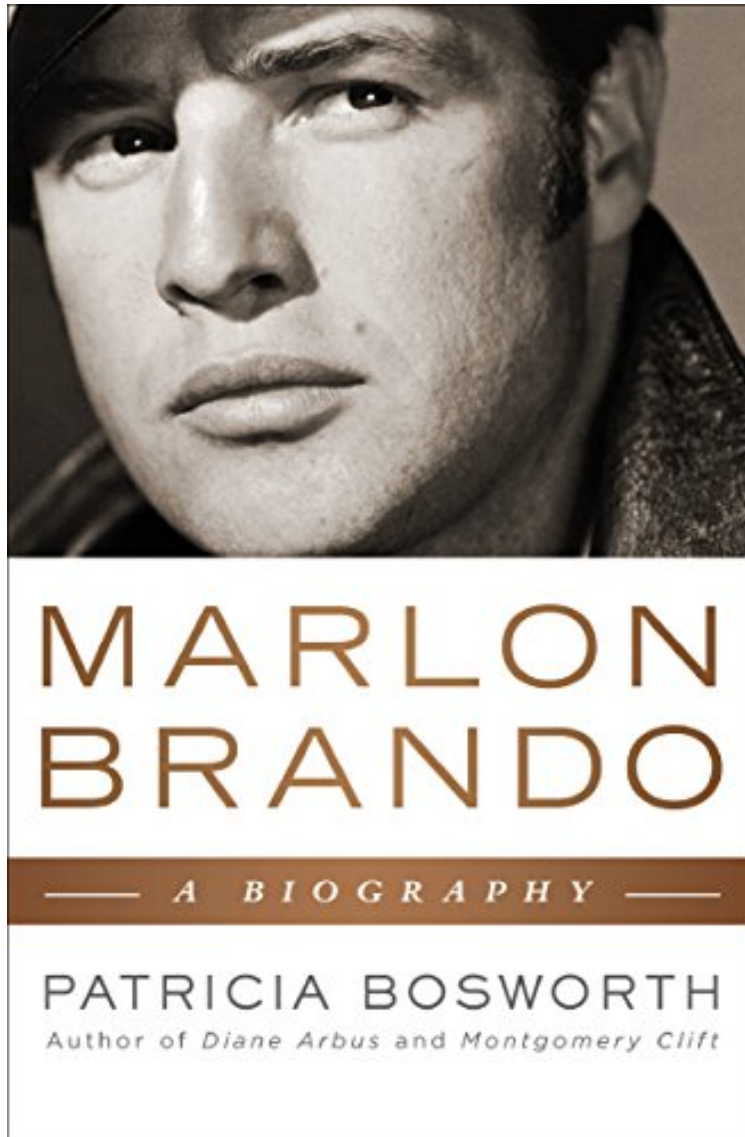


(Download ebook) Marlon Brando

Marlon Brando

Patricia Bosworth

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Patricia Bosworth : Marlon Brando before purchasing it in order to gage whether or not it would be worth my time, and all praised Marlon Brando:

0 of 0 people found the following review helpful. a life most unorginary...By warrenpatricia Bosworth did all the work so we could see what could have the created the legend of brando. brando created his legend without the author. he was an occasionally exceptional. usually he was just another actor who had problems like everyone else.0 of 0 people found the following review helpful. Here' s to Brando.By MichaelA brief glimpse of acting genius. An artist with compasion for others as well. His influence is still being felt 60 yrs. later. While described as difficult at times, there

was also loyalty, and curiosity. Patricia Bosworth does a good turn with the Brando legend. 0 of 0 people found the following review helpful. Four Stars By AJFH Good, but not very, very good!

An illuminating biography of Marlon Brando, a cultural icon and one of the most legendary American actors of all time

.com There have been many biographies of Marlon Brando, but Patricia Bosworth's succinct portrait, a worthy addition to the always cogent Penguin Lives series, will appeal to those more interested in the legendary performances that revolutionized American acting than in his offscreen shenanigans. A longtime member of the Actors Studio, Bosworth is especially well equipped to elucidate the introspective, emotionally charged acting style that electrified Broadway audiences in *A Streetcar Named Desire*, which opened in 1947 when Brando was only 23. Much of the material is familiar, but Bosworth often offers intriguing sidelights, such as the speculation that he modeled aspects of Stanley Kowalski on the play's driven, womanizing director, Elia Kazan. It's also interesting to learn that the actor he most admires is Paul Muni, who vanished into each characterization and had no "image" to plague him as Brando did after his star-making turns in *The Wild One* and *On the Waterfront* made him the quintessential 1950s rebel. (Bosworth suggests that *The Godfather* appealed to Brando because in the part of Don Corleone he could "hide completely" as Muni had done.) As in her biographies of Montgomery Clift and Diane Arbus, Bosworth examines with sympathy her subject's psychological difficulties, particularly his relationships with his alcoholic mother and brutal father; she skates lightly over later troubles like the murder trial of son Christian and suicide of daughter Cheyenne. The book essentially closes with Brando's early-'70s triumphs in *The Godfather* and *Last Tango in Paris*; the author frankly admits she's "still trying to figure out why this singular artist lost his way after [those] two great performances." Bosworth's appreciative account renews our dismay that this brilliant actor who so despises his profession couldn't be bothered to give more such performances. --Wendy Smith
From Publishers Weekly
Ever wonder how much of Brando was in Stanley Kowalski? When Brando's alcoholic mother followed him to New York, he would come over and urinate in her kitchen sink to annoy her, as she would complain to anyone who would listen, "why doesn't he stop this shit?" Acclaimed as a great, even magnificent actor after his Broadway debut in *Streetcar Named Desire*, only to ride a roller-coaster of artistic highs and lows since, Brando embodies all of the glories and contradictions of the American star/artist. Bosworth, author of acclaimed biographies of Diane Arbus and Montgomery Clift, has written an informative biography of Brando that, because of the limited format of the Penguin Lives series, hints at but cannot do justice to the great unruliness of Brando's career and life. She provides a fine, detailed sketch of his New York days when he took acting classes with "Harry Belafonte, Elaine Stritch, Gene Saks, Shelley Winters, Rod Steiger and Kim Stanley," and presents a great portrait of the craziness on the set of *Last Tango in Paris* (co-star Maria Schneider announced that they got along "because we're both bisexual"). But in only 228 pages, she can't approach the complexity of her earlier work. Yet even with these limitations, the book offers a vivid reminder of the personal and professional highlights of Brando's life, including his disastrous marriage to Anna Kashfi and its effect on his son, and how he resurrected his career (which had barely survived 10 flops) with Francis Ford Coppola's *The Godfather*. (Sept.)
Forecast: Given Bosworth's prominence and past critical acclaim and the intrinsic interest of her subject this book is unlikely to be ignored. Copyright 2001 Cahners Business Information, Inc.
From Library Journal
Marlon Brando, best known for his roles as the motorcycle rebel who epitomized restless youth in *The Wild Ones* and as the powerful Don Corleone in *The Godfather*, has mesmerized audiences for the last 50 years. Although many biographies have been written on Brando not to mention an autobiography Bosworth (*Portrait of Montgomery Clift*) offers a fascinating look into his charismatic genius. Though she gives a glimpse into the personal conflicts that influenced his work, Bosworth focuses her attention on Brando's professional achievements. She creates a sensitive portrait of a man so uncomfortable with his celebrity status that he embarked on a course of self-destruction. Bosworth shares with us the eccentric lifestyle that influenced the personae Brando created for his on-screen characters and explains the emotional tolls it took on him. She also provides a useful filmography. Fans wanting more details of Brando's personal life may find Peter Manso's epic biography, *Brando: The Biography* (LJ 11/15/94. o.p.), more satisfying. Bosworth's book is recommended for all libraries. Rosalind Dayen Broward, Cty. South Regional Lib., Pembroke Pines, FL Copyright 2001 Reed Business Information, Inc.