

EVERYONE HAVE THEIR OWN
OPINION! HERE IS MINE ON
MARLON BRANDO!!

While eagerly devouring: "How
Brando broke the movies He re-
invented acting and Hollywood has
N't recovered." BY TOM SHONE.
SEE THE ATLANTIC.COM JULY-AUGUST
2014, P. 44

Wherein, SHONE MENTIONS RENAISS-
ANCE MAN JAMES FRANCO'S RECENT
PIECE ON BRANDO IN THE NEW YORK
TIMES, 2d P. 45 [SEE ALSO MOVIE
REVIEW: "CHILD OF GOD" DIRECTED BY
MR. FRANCO: BY: Peter Travis Rolling-
stone.com AUGUST 14, 2014, P. 63].

I too have an opinion express-
ed herein.

Brando was a Pure Humanist
[i.e. HUMAN BEING] ... Adding HUMANIT-
ARIAN to better understand him!

He had room for our whole Com-
munal Universe to share

Stellar Black Pioneering Actress
Madam DIAHANN CARROLL; SEE BELOW
P. — writes in her excellent Auto-
Biography of what great friends
she and Brando were, with an
amusing story manifesting Brando's
essence: How he escorted her to
a Big Time A-LISTER Hollywood House
and Laid Back — at the Party — to
observe how the great Humphrey
Bogart and others would react to
her. She recited nothing extra-
ordinary having occurred.

Further, it wasn't the "Color Bar-
rier" that kept their two Bodies

apart from between those hot Bedroom sheets. It was true Friendship!

Brando, supported the Black Civil Rights movement. He was at the 1963 Famous March on Washington. Additionally, he asked for and played a role [i.e. Neo-Nazi Racist] in the ABC TV Spectacular "Roots" Serial.

Renowned Author, Director, Painter and Photographer, Gordon Parks wrote in his wonderful book that when in 1968 Dr. MLK, Jr. was assassinated, he was at Brando's home. Brando grabbed a rifle shouting rushed to the door: Let's go the Revolution is on.

Moreover, Grand Music Promoter Bill Graham Biography: "Presenting Bill Graham", tells the story

- AN AMUSING ONE: OF BRANDO giving a rallying speech to a huge protest crowd. He stumbles off the stage, a little shook, and said: That was real [NOT acting!].

BRANDO'S TASTE IN WOMEN & LIKING ALL PEOPLES] WERE NOT BOUND BY CULTURE OR THAT UNKIND "R-WORD."

MOREOVER, THE NATIVE AMERICAN PRINCESS ROYAL ACCEPTANCE [AND HER ELOQUENT SPEECH!!!] OF HIS 1971 OSCAR AWARD IS CREDITED - BY THE PARTICIPANTS - WITH SAVING LIVES AND THE "WOUNDED KNEE MOVEMENT" ITSELF.

BRANDO'S OUTRAGED ILLUMINATING DIATRIBE AGAINST THE ONE PER CENTERS - "UNIVERSAL ESTABLISHMENT RULERS" WHILE YANKING THE CORPSE OFF OF ITS ICE IN THE

Funeral scene in the cowboy movie "Missouri Breaks" co-starring Pal Jack Nickelson — was intended to save us ninety nine per centers!

IN his last interview with CNN Larry King Live... before the last mouth kiss... this blogger is exceedingly annoyed, because Larry cut off Brando when discussing his gay Black friend, the great Author and Civil Rights activist "Jimmy" [AKA James Baldwin]. What a tale that would have been.

But No doubt Larry prefer "Sports" Chatter.

often Brando was fond of saying acting is "child's play" and unbecoming a man.

IN Circa 2001, Oscar winner Actor Rod Stieger, who co-starred with Brando in 'ON THE WATERFRONT' - ANGRILY told CNN LARRY KING LIVE: "I could kill him for that" !!

Brando, in an old 60's PLAY-BOY INTERVIEW ONCE oddly said: You should keep on a LEASH and not let them get too close and too far away from you! This is a PUZZLEMENT to this blogger.

Recently, Franco wrote in a piece Brando's MOVIE ~~THE LAST~~ TANGO IN PARIS ['THE LAST TANGO IN PARIS'] is the most SEX EST OF all MOVIES?

Again, to paraphrase an old song: Brando took the universe in a F---K !! Embrace.

Shone, Wonders who can
ever replace or expand the CRAFT
beyond Brando's MAGIC!! Don't we
all?

Maybe the Late Great Paul
NEWMAN playing a "TRUCK" is a bad
clue of UPCOMING ATTRACTIONS, OR
THE COMING BIG ACTION ATTRACT-
IONS: I RON MAN 20; TRANSFORMER
22; NITI "OLD" MUTANT TURTLES 23
CENTURY.

No! Very seriously - this Blog-
ger also postulate that we must
also WONDER: Where is the WORLD
STAGE to be found!!!

There are too few INDIE
MOVIES allowing for "ACTING" (Actor
Robert Redford... Circa 2008 PBS
CHARLIE ROSE SHOW pbs.org), in limited
release, of course.

Nonetheless, like the old PLAY-
HOUSE 90 AND KRAFT THEATER some
ACTORS, MANY OSCAR WINNERS - like
DUSTIN HOFFMAN; AL PACINO, JULIE
ROBERTS, AND SO ON, HAVE GONE
BACK TO TV - Big Time!!! HBO!
OR NETFLEX OR ON CINEMAX. SEE
CLIVE OWEN IN # AT THE KNICK...
THEREON.

I nominate Brit INDRIS
ELBA; TAYLOR KITCH. [AKA TIM
RIGGINS IN NBC FRIDAY NIGHT LIGHTS]
AND TAYLOR KINNEY; STAR OF NBC
'CHICAGO FIRE' IF ONLY they AND HOLLY-
WOOD would acknowledge they are
NOT ACTION STARS but OLD SCHOOL
ACTORS!!!

PURE GENIUS

MR. BRANDO WAS NOT ACTING,
HE WAS A REAL HOMBRE; THE PEOPLES
MAN. HE WAS A GENIUS! HE WAS A

O UNIVERSAL MAN ON THE WORLD
STAGE !!!!!

SEE. THE SECRETS OF THE CREATIVE
BRAIN BY NANCY C. ANDREASEN THE
ATLANTIC.COM JULY-AUGUST 2014,
P. 62

CHECK-OUT: DAMN TAYLOR KINNEY
IS A MAN BY MEGAN ANGELO WNW.
GLAMOUR.COM JUNE 2014, P. 125...

1968

DIANNA CARROLL
IN JULIA

Carroll was the first
black actress to star
in a series in which
the character was not
a domestic worker.

- glamour.com OCTOBER 2014
LEGENDARY LADIES p. 200; Id 238

their pants, you might as well be listening to a radio play. There's a story, but it doesn't matter, certainly not to the leads or the good-natured sidekicks like Kathleen Turner and Rob Riggle.

"*Dumb and Dumber To*" is rated PG-13 (Parents strongly cautioned) because of course it is.

Warhol silkscreen of Elvis sells for \$81.9 million; Brando fetches less

"Triple Elvis," a 1963 Andy Warhol silkscreen depicting the king of rock 'n' roll in triplicate, sold for \$81.9 million at an auction of postwar and contemporary art at Christie's in New York on Wednesday. The sale, which featured 82 individual pieces, brought in a total of \$852.9 million.

Another Warhol piece also stoked buyer interest. "Four Marlons," which shows actor Marlon Brando from the movie "The Wild One," sold for \$69.6 million, the second highest amount of the evening. A Cy Twombly canvas "Untitled" from 1970 sold for nearly the same amount.

WestSpiel, a German casino company, was the seller of the two Warhol paintings, which had hung in a casino in Aachen since the '70s, according to reports.

The Christie's sale boasted a blue-chip lineup of works by Francis Bacon, Ed Ruscha, Gerhard Richter and Jeff Koons. The Koons sculpture "Balloon Monkey," which is one of five that the American artist created in the series, fetched \$25.9 million, in the middle of the auction house's estimate of \$20 million to \$30 million.

Art dealer Larry Gagosian snapped up two prominent works, according to the New York Times. Gagosian provided the winning bids for an Ed Ruscha work "Smash," which exceeded estimates to fetch \$30.4 million, and a Martin Kippenberger self-portrait for \$22.6 million.

The other big sellers on Wednesday included a Bacon canvas from 1960 that fetched \$45 million, which was at the low end of estimates, and a Richter painting that sold for \$31.5 million, slightly beating estimates.

The auction record for a Warhol painting still belongs to "Silver Car Crash (Double Disaster)," which was created by the artist in 1963 and sold last year for \$105.4 million at a Sotheby's auction.

Rejoice, fans: Matt Damon will be back as Jason Bourne!

BFFs Matt Damon and Ben Affleck celebrated the return of their HBO series *Project Greenlight* in Hollywood.

But it was the resurrection of another franchise that's made bigger headlines:

Damon will be returning as Jason Bourne!

"Yes, next year," Damon told *E! News*. "It'll be in 2016 when the movie will actually come out. [Director] Paul Greengrass is going to do another one and that's all I ever said. I just needed him to say yes."

The weird thing is, Jeremy Renner, who starred in the spinoff *The Bourne Legacy*, is

also returning as Aaron Cross in a different film. So all in all, it's a Bourne boondoggle. We'll take it.

Weekend Box-Office: 'Interstellar' Bested By 'Big Hero 6' At Home, But Launches To \$132 Million Opening Globally

Christopher Nolan may be the man who "rebooted the blockbuster," according to a recent Guardian feature, but it appears that chinks are starting to appear in what was once seen as an unassailable armor. Despite early projections that saw the film debuting north of \$60 million, Paramount's "**Interstellar**" could not surpass \$50 million in its opening weekend or nab the top slot. Instead, in one of 2014's most surprising box-office showings, Disney's animated "**Big Hero 6**" bested Nolan's epic space odyssey by a considerable margin. Clearly four quadrant and family friendly, audiences came out in droves to "**Big Hero 6**" to the tune of \$56 million, even without much **Marvel** help (it's an adaptation of a Marvel property, but that studio shied away from additional promotion as they felt it really wasn't one of their babies).

"Interstellar" now marks the lowest-grossing Nolan opening since "**The Prestige**" in 2006. Even "**Inception**," which also boasted IMAX sequences, opened up to \$62 million in 2010. It's also the first time a Nolan picture has not debuted at #1 since "**Insomnia**" in 2002.

Even Alfonso Cuarón's "**Gravity**" opened up higher last year (\$55 million) around the same release frame. So what "went wrong" (if you want to look at it like that)? Well, several factors are obviously at play.

Audiences only gave the movie B+ Cinemascore suggesting that maybe not *all* Nolan fans were as much on board as they usually are. While that grade certainly isn't low, one could argue it is low for Nolan who usually has an unimpeachable touch. While "**Interstellar**" is listed as fresh on Rotten Tomatoes, initial reviews gave the film a critical drubbing (ours is particularly harsh too). One could assume that since

"Interstellar" opened early on Wednesday on 35mm & 70mm, that took away from Nolan's weekend grosses, but Wed-Friday only account for another \$2.1 million and would not have put the movie over Disney. That long, 169-minute running time probably didn't help either. Then there's the fact that, media-hyped McConaissance aside, McConaughey doesn't quite have the star power of **Leonardo DiCaprio** ("**Inception**") or **Sandra Bullock** ("**Gravity**"). And of course it's a fool's errand to compare "**Interstellar**" to a super hero film these days. A \$50 million opening is strong of course, but Paramount was surely looking for something a little higher that would register at #1. It's a disappointment sure, but not a major one and we'll see how the film performs over the long haul.

The international story for "**Interstellar**" was much better. The movie opened with a hefty \$80 million worldwide, and \$20 million of that was in IMAX, which broke the November opening record previously held by "**Hunger Games: Catching Fire**" (\$17.1M). So a \$132.25 million global opening is not bad for a non-franchise, non-super hero, non-genre spectacle picture.

Paramount's marketing machine drowned out "**Big Hero 6**" within the media Stateside, but it just didn't really matter much. "**Big Hero 6**" did huge numbers and the well-received, well-reviewed movie is Disney's biggest (non-Pixar) opening outside of "**Frozen**," and it bests recent openings by Disney animated films like "**Wreck It Ralph**" (which used to be Disney's highest opening animated film not under the Pixar umbrella). So, sequel much? Don't be surprised if it's announced soon, and a terrific start like this only means the movie is very likely going to have good legs that will play into the holidays (though **DreamWorks**' "**The Penguins of Madagascar**" could eat up some of the same audience). "**Big Hero 6**" has only opened in a few markets globally, so the international haul only added another \$23 million to its worldwide total.

Elsewhere at the box office, **David Fincher's** "**Gone Girl**," **Weinstein Company's** "**St. Vincent**," and "**Ouija**" all had strong-to-decent holds. **20th Century Fox's** "**Gone Girl**" has been in theaters for six weeks and its theater count has fallen by around 600 screens, but the film is still at the #3 slot. The movie only fell 28% and it's actually gone up in ranking as it was at the #4 position these last two weekends because of Sony's "**Fury**." But while the **Brad Pitt**-starring WWII movie demonstrated a good hold in its first few weekends, it is certainly underperforming in comparison. "**Gone Girl**" just crossed \$300 million worldwide this weekend and "**Fury**" hasn't connected at all overseas, having just crossed \$100 million worldwide this weekend. It's likely to go down as the lowest-grossing Brad Pitt film since the early aughts, and domestically it might not even match the \$75 million that the baseball drama "**Moneyball**" earned in 2011. Back to "**Gone Girl**": at this rate it should be able to outgross the \$333 million that "**The Curious Case of Benjamin Button**" earned in 2008 to become Fincher's highest grossing film of all time.

A low-budget horror that's still in the top 5 after three weeks? These films tend to peak high opening weekend and vanish subsequently, so "**Ouija**" is showing a pretty good hold so far. The Weinstein Company's "**St. Vincent**," starring **Bill Murray**, is having one of the best platform releases of 2014, and if it gets **Golden Globe** and **Oscar** nominations, this dramedy could stay in theaters for weeks. The movie has been slowly expanding into wider markets and only dropped an incredibly low 21% in its

second week of wide release. It has made \$27 million in five weeks, three of them limited. Meanwhile, *Open Road's Jake Gyllenhaal*-starring "Nightcrawler" didn't have a spectacular opening (\$10 million), but grossing \$20 million in two weeks for an indie is quite impressive. The picture did fall 47.2% in its second week, but that's still a decent number, and if it can hold on, it's going to see decent grosses against its relatively low \$8 million budget.

"John Wick," "Alexander and the Terrible, Horrible, No Good, Very Bad Day," and "The Book Of Life" look to be close to concluding their box-office business inside the top 10 after three, five, and four weeks respectively, but they've all done decent numbers against their relatively small budgets ("John Wick" not withstanding at \$20 million), especially 'Alexander' which filled the family audience gap and has grossed almost \$60 million at home. In limited release, Fox Searchlight's "Birdman" soared once again and nearly cracked the top 10, and it's still in less than 500 theaters (462 to be exact). The movie grossed \$2.3 million for a strong 4th week \$4,978 per screen average. But the real story in limited release was "The Theory Of Everything," which had a phenomenal opening weekend. In only five theaters, the awards-contending drama about the life and love of Stephen Hawking grossed \$207k for a fantastic \$41.4k per screen average; the 5th highest of 2014.

Minor milestones: "Dracula Untold" has reached the \$200 million mark worldwide, "The Equalizer" is looming close to \$200 million globally, and the horror "Annabelle" has grossed a spectacular \$244 million around the planet. "Guardians of The Galaxy" is the #2 movie of the year worldwide with at \$768 million, and it's had phenomenal success this year, but it won't be able to best "Transformers: Age of Extinction," which should end the year with the title of highest-grossing movie of 2014 worldwide.

Tiny spacecraft nails target, comet 300M miles away

The anxiety isn't over yet.

After a nerve-racking 7-hour descent, a miniature spacecraft drifted softly onto the surface of a comet more than 300 million miles away from Earth on Wednesday morning. It was the first craft in history to land on a comet, and the apparently successful feat provoked hugs, cheers and joyous laughter in the control room in Germany.

But the jubilation over the touchdown of the washing-machine-size ship, known as Philae, was quickly overshadowed. Within an hour after the landing was confirmed, engineers learned that contrary to plan, Philae had failed to fire its two harpoons into the comet's dusty soil. The harpoons were designed to anchor the spacecraft firmly to the comet's

surface, partly due to fears that the craft could ricochet off the strange terrain and back into space.

Preliminary data suggest that the lander came down "abruptly" on one of its three legs and softly on the other two, then "bounced slightly off" the comet before settling onto the surface again, Finnish Meteorological Institute research manager Walter Schmidt told USA TODAY. Schmidt heads the team responsible for a Philae scientific instrument that has sensors in the spacecraft's feet.

"Maybe today we didn't just land once, we even landed twice," Philae lander manager Stephan Ulamec joked at a news conference Wednesday. There are some signs that the spacecraft started to rotate after lifting off again, but if so, it has stopped rotating, Ulamec said.

One option is try to fire the harpoons again. Even if the harpoons don't work, a good number of the 10 scientific instruments on Philae could still gather data, Schmidt said. But the situation is grimmer for Philae's drill and the probes on the harpoons unless the harpoons can be coaxed to function properly. The experiments on Philae are designed to reveal the comet's composition, how it changes as it approaches the sun and more. Such clues could help scientists understand conditions in the solar system more than 4 billion years ago, when the comet formed. The harpoon problems clouded a day of both anxiety and triumph for the flight control team. The little spaceship cast off at roughly 4 a.m. ET from the mother ship that had carried it close to the comet. Then, as mission personnel waited in anxious suspense, Philae descended at a leisurely pace toward the comet's rugged surface. There was no way to steer it on its way down, no way to change course and no going back.

A few minutes past 11 a.m. ET, engineers received word that the spaceship, which belongs to the European Space Agency, had alighted safely on the comet's crater-scarred and boulder-filled landscape.

"We can't be happier than we are now," Andrea Accomazzo, Rosetta flight director, said, before the harpoon problem became known.

The landing was "a difficult procedure. ... There are so many uncertainties," said Gostar Klingelhofer of Germany's Johannes Gutenberg University and the head of an experiment that will analyze the chemical composition of the comet's surface. The initial report of a successful landing "was a big relief, I have to say."

Even if the harpoons never fire, many consider the mission a victory. Google honored the lander's touchdown with a Google Doodle, and NASA's director of planetary science, Jim Green, lauded the mission as "audacious."

"The number one thing: PHILAE IS A SUCCESS. Full stop," tweeted Emily Lakdawalla, a planetary scientist who blogs

for the Planetary Society, an advocacy group that champions space exploration and space science.

Philae and its carrier spacecraft Rosetta spent a decade just getting to the comet, launching from Earth in 2004 and finally pulling up in August next to comet Churyumov-Gerasimenko, also known as comet 67P. The comet is tracing a 6 1/2-year oval around the solar system.

Rosetta's arrival at 67P gave scientists a thrill: The comet wasn't potato-shaped as had been expected but a complex rubber-duck shape. For mission engineers, the comet's profile was a nasty surprise rather than an intriguing revelation. That irregular shape made it trickier for Rosetta to orbit the comet and drop the lander in exactly the right place on the mountain-size comet.

The comet's terrain also posed challenges. It is pocked with deep depressions and dotted with building-size boulders, and it boasts slopes so steep that they make the toughest ski resort look tame. On its first landing, at least, Philae came down in the dead center of the designated landing zone, which has relatively forgiving terrain.

Scientists are now working against time. Philae's initial battery life is only 64 hours, and no one knows whether after the battery dies the craft's solar panels will work well enough to power all the experimental gear for an extended time.

Researchers hope to keep gathering information from Philae until March of next year, when the spacecraft is projected to become too hot to continue. Eventually managers may command Rosetta to make a soft landing on the comet's surface too, reuniting the two spacecraft once more.

Global 'tree of life' study shows insects ruled Earth 400 million years ago

GAINESVILLE, Fla. --- A new study involving more than 100 researchers from 10 countries, including the University of Florida, has reconstructed the insect tree of life and found, among other things, that insects ruled the land 400 million years ago.

The cover story in Friday's issue of the journal Science answers many long-held questions about the evolution of the world's largest and most biodiverse group of animals, information essential to understanding the millions of living insect species that shape our terrestrial living space and support and threaten our natural resources.

The new tree of life incorporated many fossils, making it the first dated evolutionary tree of this magnitude, said co-author Akito Kawahara, assistant curator of Lepidoptera at the Florida Museum of Natural History on the UF campus, who leads the butterfly and moth initiative for the ongoing project.

"Until now, we didn't have a good understanding of how these diverse groups of insects are related to each other," Kawahara said. "Many insects important to everyday life and scientific research were included in