



Brando portrays Fletcher Christian in "Bounty," his most expensive and longest-in-the-making movie.

not, Marlon wants to be loved almost as badly as to have a family," a friend of his told me. "It's too bad he can't give more of himself."

Most of his actions, whether business or romantic, are prescribed by impulses built on a philosophy that he lives for today, and today alone. That won't allow lasting relationships, particularly with women.

Miko Taka, his leading lady in "Sayonara," once told Brando, "Every woman who falls in love with you will be hurt."

"You're right," Marlon agreed.

Girls are fascinated by him, intrigued by him, devoted to him. It's doubtful, though, that any of them ever really loved him. And Brando seems to sense this, which is probably the reason for his suspiciousness and insecurity with women, no matter how successful he seems to be with them on the surface.

Marlon's day-by-day attitude was confirmed by his sister Jocelyn. "He lives for today because that's all that counts to him—except his children."

He has two boys—Christian Devi, now 4½, by his first wife, and another son, now 2, by his present wife, the former Mexican star, Movita. While it has been generally assumed that Movita and her child live in Mexico—Marlon won't talk about the marriage or the child—Jocelyn told me they are in town. Marlon uses every opportunity to see his second child, just as he spends as much time as possible with Devi.

Leading Ladies Love Him

Most of the criticism about Marlon has centered around his attitude toward work, particularly in the much-delayed "Mutiny on the Bounty." Except for his latest film, "The Ugly American," in which he was a model of co-operation, almost everybody has a complaint against him—except his leading ladies. From the very beginning, he has gone out of his way to please them.

Eva Marie Saint, who costarred with him in "On the Waterfront" in 1955, told me: "Working with Marlon was a beautiful experience. This was my first movie, and he was so kind to me, such a gentleman. It was a cold winter, and when we were on location he always made sure I would have a warm place to sit down."

That Marlon is as gentle and considerate as he is stubborn and undisciplined has long been apparent to his friends, too. Actor Sam Gilman, who has known Marlon for more than 15 years, told me about the time Marlon directed "One-Eyed Jacks" on location in Monterey, Calif. "It was Christmas time and everybody felt very depressed about being away from home. When Marlon realized this, he flew the entire cast and crew back to Los Angeles for two days at his own expense."

When I met Marlon for the first time, on the set of "Guys and Dolls," he searched around the sound stage for 10 minutes till he found a chair for a coworker, whose chair I had inadvertently taken. Later he apologized to a costar for having flubbed a line. This attitude would have come as a severe shock to some of his coworkers in "Mutiny on the Bounty," who insisted that when Brando was dissatisfied with the script, he recited his lines like a parrot and relied on "idiot cards" because his memory supposedly gave out!

Except for his leading ladies, Marlon was never an easy person to work with. Particularly disconcerting to coworkers is his indifference during rehearsals. During a reading for "A Streetcar Named Desire," actor Karl Malden is said to have become so frustrated he smashed his fist into a wall. Yet like others who get upset and insist they'll never work with him again, Malden went back to costar with Marlon in two more films. Like his public, his coworkers prefer a boorish but talented Brando to a well-behaved nonentity. As one of them told me, "At least you're assured that life won't be dull."

Brando is not blameless for his reputation: his behavior, on many occasions, is crude, childish, and shortsighted.

But much of the guilt must be shared by those who constantly cater to him, and that's practically all of Hollywood. As Miko Taka explained: "He shouldn't be given all those extra privileges. But he is, and when he takes advantage of them, people are surprised. They let him get away with it because they're cowards. Then they blame him. It's not fair."

In the final analysis, whether it's fair or not seems of less consequence, at least to him, than whether or not he's happy with his role in life.

Is he? Jocelyn's answer is:

"He's much happier than he used to be."