



MARILYN



MARILYN MONROE
Beautiful Disaster

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Marilyn		DATE
NAME	Monroe	7-13-54
CHAR.	The Girl	WRD. NO.
PIC. NO.	MKP. NO.	HDR. NO.
734		TAG



*Beneath the makeup
and behind the smile,*

*I am just a girl who
wishes for the world."*

HOMETOWN STORY:

Norma Jeane

By: Arthur Pierson

Norma Jeane Mortenson born on June 1, 1926, was raised in Los Angeles, and was the third child of Gladys Pearl Baker. Gladys, the daughter of two poor Midwestern migrants to California, was a flapper and worked as a film negative cutter at Consolidated Film Industries. When she was fifteen, Gladys married a man nine years her senior, John Newton Baker, and had two children by him, Robert and Berniece (born 1919). She filed for divorce in 1921, and Baker took the children with him to his native Kentucky. Monroe was not told that she had a sister until she was twelve, and met her for the first time as an adult. Gladys married her second husband Martin Edward Mortensen in 1924, but they separated before she became pregnant with Monroe; they divorced in 1928. The identity of Monroe's father was always unknown and Monroe's mother's last name, was most often used as her surname.

Monroe spent most of her childhood in foster homes and an orphanage and married for the first time at the age of sixteen. While working in a factory as part of the war effort in 1944, she met a photographer and began a successful pinup modeling career. The work led to short-lived film contracts with Twentieth Century-Fox (1946-47) and Columbia Pictures (1948). After a series of minor film roles, she signed a new contract with Fox in 1951. Over the next two years, she became a popular actress with roles in several comedies, including *As Young as You Feel* and *Monkey Business*, and in the dramas *Clash by Night* and *Don't Bother to Knock*. Monroe faced a scandal when it was revealed that she had posed for nude photos before becoming a star, but rather than damaging her career, the story increased interest in her films.





By 1953, Monroe was one of the most marketable Hollywood stars, with leading roles in three films, which consisted of the noir *Niagara*, which focused on her sex appeal, and the comedies *Gentlemen Prefer Blondes* and *How to Marry a Millionaire*, which established her permanent star image as a "dumb blonde".



Monroe founded a film production company late in the year of 1954, Marilyn Monroe Productions (MMP). She dedicated all of the year of 1955 to building her company and then began studying method acting at the Actors Studio. Late in the year of 1955, Fox awarded her a new contract, which gave her more control over her filming roles.



Although Monroe played a very significant role in the creation and management of her public image all throughout her career, she was disappointed at always being typecast and underpaid by the studio. In the year of 1954, She was briefly suspended for refusing a film project, but later on decided to return afterwards.

After a critically acclaimed performance in *Bus Stop* in 1956, and acting in the first independent production of MMP, *The Prince and the Showgirl* (1957), she won a Golden Globe for Best Actress for the film *Some Like It Hot* in 1959. *The Misfits*, in 1961, was her last completed film.



“*I don't mind being in a man's world, as long as I can be woman in it.*”



There's
No Business
Like Show Business:

.....
Marilyn & Entertainment





Monroe starred in three movies released in 1953, emerging as a major sex symbol and one of Hollywood's most bankable performers. The first of these was the Technicolor film noir *Niagara*, in which she played a femme fatale scheming to murder her husband, played by Joseph Cotten. By then, Monroe and her make-up artist Allan "Whitey" Snyder had developed the make-up look that became associated with her, which consisted of dark arched brows, pale skin, "glistening" red lips and a beauty mark.



According to a woman named Sarah Churchwell, *Niagara* was one of the most overtly sexual films of Monroe's career, and it included scenes in which her body was covered only by a sheet or a towel, which at the time was considered shocking by contemporary audiences. Its most famous scene is a thirty second long shot of Monroe shown walking from behind with her hips swaying, which was heavily used in the film's marketing.



Upon *Niagara's* release in January, women's clubs protested against it as immoral, but it proved popular with audiences, grossing \$6 million in the box office. *Variety* deemed it "clichéd" and "morbid." The *New York Times* commented that "the falls and Miss Monroe are something to see", as although Monroe may not be "the perfect actress at this point she can be seductive – even when she walks". This didn't stop her. Monroe continued to attract attention with her revealing outfits in publicity events, most famously at the Photoplay awards in January 1953, where she won



the "Fastest Rising Star" award. She wore a skin-tight gold lamé dress, which prompted veteran star Joan Crawford to describe her behavior as "unbecoming an actress and a lady" to the press. While *Niagara* made Monroe a sex symbol and established her "look", her second film of the year, the satirical musical comedy *Gentlemen Prefer Blondes*, permanently established her big screen persona as a "dumb blonde" and thus typecast.



Based on Anita Loos' bestselling novel and its Broadway version, the film focuses on two "gold-digging" showgirls, Lorelei Lee and Dorothy Shaw, played by Monroe and Jane Russell. The role of Lorelei was originally intended for Betty Grable, who had been 20th Century-Fox's most popular "blonde bombshell" in the 1940s. Monroe was fast eclipsing her as a star who could appeal to both male and female audiences. As part of the film's publicity campaign, she and Russell pressed their hand and footprints in wet concrete outside Grauman's Chinese Theatre in June.



Gentlemen Prefer Blondes was then released. Despite the starring role and a subsequent screen test for the lead role in *Born Yesterday* (1950), Monroe's contract was not renewed. *Ladies of the Chorus* was released in October and was not a success. After leaving Columbia in September 1948, Monroe became a protégée of Johnny Hyde, vice president of the William Morris Agency.



*“I have feelings, too. I am still
human. All I want is to be loved
for myself and for my talent.”*





Let's Make It Legal:

Love and Marriage

By: Mortimer Braus

After staying with various of her and Grace's relatives and friends in Los Angeles and Compton, Monroe found a more permanent home in September 1938, when she began living with Grace's aunt, Ana Atchinson Lower, in the Sawtelle district. She was enrolled in Emerson Junior High School and was taken to weekly Christian Science services with Lower. While otherwise a mediocre student, Monroe excelled in writing and contributed to the school's newspaper. Due to the elderly Lower's health issues, Monroe returned to live with the Goddards in Van Nuys in either late 1940 or early 1941.

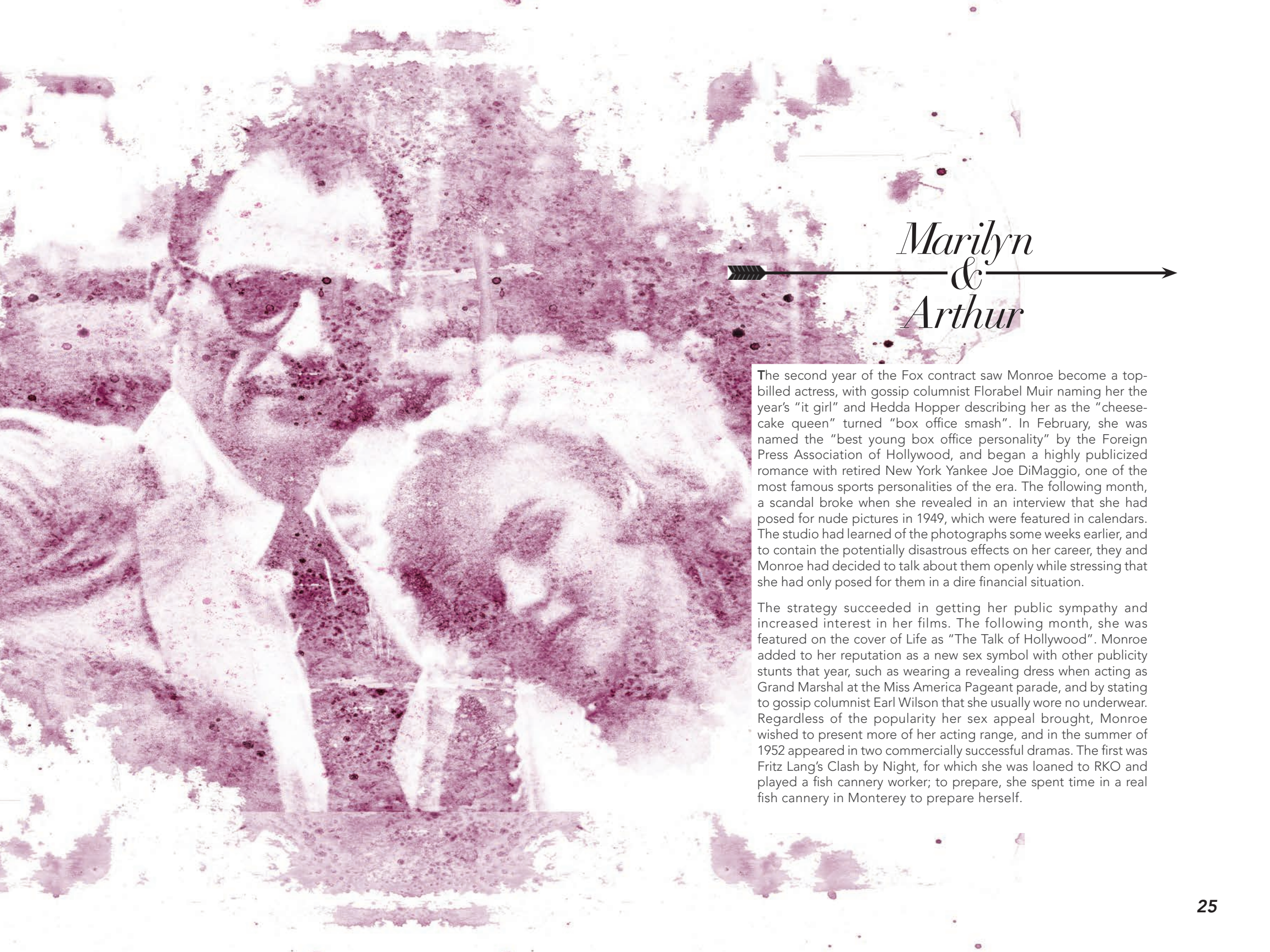
After graduating from Emerson, she began attending Van Nuys High School. In early 1942, the company that Doc Goddard worked for required him to relocate to West Virginia. California laws prevented the Goddards from taking Monroe out of state, and she faced the possibility of having to return to the orphanage. As a solution, she married their neighbors' son, 21-year-old factory worker James "Jim" Dougherty, on June 19, 1942, just after her 16th birthday. Monroe subsequently dropped out of high school and became a housewife; she later stated that the "marriage didn't make me sad, but it didn't make me happy, either. My husband and I hardly spoke to each other.



Marilyn & Joe

She dismissed her old drama coach, Natasha Lytess, and replaced her with Paula; the Strasbergs remained an important influence for the rest of her career. Monroe also started undergoing psychoanalysis at the recommendation of Strasberg, who believed that an actor must confront their emotional traumas and use them in their performances. In her private life, Monroe continued her relationship with DiMaggio despite the ongoing divorce proceedings while also dating actor Marlon Brando and playwright Arthur Miller. Monroe had first been introduced to Miller by Kazan in the early 1950s. The affair between Monroe and Miller became increasingly serious after October 1955, when her divorce from DiMaggio was finalized, and Miller separated from his wife.

The studio feared that Monroe would be blacklisted and urged her to end the affair, as Miller was being investigated by the FBI for allegations of communism and had also been subpoenaed by the House Un-American Activities Committee. The FBI also opened a file on her. Despite the risk to her career, Monroe refused to end the relationship, later calling the studio heads "born cowards". By the end of the year, Monroe and Fox had come to an agreement about a new seven-year contract. It was clear that MMP would not be able to finance films alone, and the studio was eager to have Monroe working again. The contract required her to make four movies for Fox during the seven years. The studio would pay her \$100,000 for each movie, and granted her the right to choose her own projects, directors and cinematographers. She would also be free to make one film with MMP per each completed film for Fox. She also officially changed her name to Marilyn Monroe in March.



Marilyn & Arthur

The second year of the Fox contract saw Monroe become a top-billed actress, with gossip columnist Florabel Muir naming her the year's "it girl" and Hedda Hopper describing her as the "cheese-cake queen" turned "box office smash". In February, she was named the "best young box office personality" by the Foreign Press Association of Hollywood, and began a highly publicized romance with retired New York Yankee Joe DiMaggio, one of the most famous sports personalities of the era. The following month, a scandal broke when she revealed in an interview that she had posed for nude pictures in 1949, which were featured in calendars. The studio had learned of the photographs some weeks earlier, and to contain the potentially disastrous effects on her career, they and Monroe had decided to talk about them openly while stressing that she had only posed for them in a dire financial situation.

The strategy succeeded in getting her public sympathy and increased interest in her films. The following month, she was featured on the cover of *Life* as "The Talk of Hollywood". Monroe added to her reputation as a new sex symbol with other publicity stunts that year, such as wearing a revealing dress when acting as Grand Marshal at the Miss America Pageant parade, and by stating to gossip columnist Earl Wilson that she usually wore no underwear. Regardless of the popularity her sex appeal brought, Monroe wished to present more of her acting range, and in the summer of 1952 appeared in two commercially successful dramas. The first was Fritz Lang's *Clash by Night*, for which she was loaned to RKO and played a fish cannery worker; to prepare, she spent time in a real fish cannery in Monterey to prepare herself.

“I’ve never fooled anyone. I’ve let people fool themselves. They didn’t bother to find out who and what I was. Instead they would invent a character for me. I wouldn’t argue with them. They were obviously loving somebody I wasn’t.”



River of No Return

The Death of Marilyn

By: Frank Fenton



Monroe was found dead in the bedroom of her Brentwood home by her psychiatrist, Dr. Ralph Greenson, in the early morning hours of August 5, 1962. Dr. Greenson had been called there by her housekeeper, Eunice Murray, who was staying overnight and had awoken at 3:00 a.m. "sensing that something was wrong". Murray had seen light from under Monroe's bedroom door, but had not been able to get a response and found the door locked. The death was

officially confirmed by Monroe's physician, Dr. Hyman Engelberg, who arrived at the house at around 3:50 a.m. At 4:25 a.m., they notified the Los Angeles Police Department. The Los Angeles County Coroners Office was assisted in their investigation by experts from the Los Angeles Suicide Prevention Team. It was estimated that Monroe had died between 8:30 and 10:30 p.m., and the toxicological analysis concluded the very end.