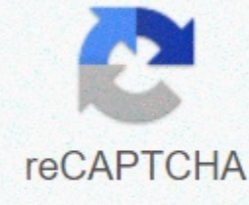




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## Marilyn monroe star location

Actress Born Norma Jeane Mortenson on June 1, 1926 in Los Angeles, CA died On Aug. 5, 1962 a sleep pill overdose in Brentwood, Calif. Marilyn Monroe has become one of the most enduring American icons of the 20th century. Pictures of her in films such as Seven Years of Itch and Some Like It Hot have become fixtures on the American cultural skysm, along with Babe Ruth at the plate and Norman Rockwell paintings. But before she was an icon – even before she was Marilyn Monroe – she norma Jeane Mortensen, and she lived in the San Fernando Valley. Born in 1926, her mother suffered a severe nervous breakdown nine years later. After her mother was committed to a public mental institution residence that lasted six years, Norma Jeane came to live with her mother's boyfriend, Grace Goddard, and her husband, Doc. In 1939, Goddard moved with Norma Jeane to a house on Odessa Van Nuys. She raised a number of foster parents and after her first marriage to James Dougherty, she began working as a model. She appeared on the cover of several men's magazines that got the attention of Twentieth Century Fox. She signed a one-year contract with Fox, which the studio let expire. Monroe was a freelance modeling and acting job until she appeared on All About Eve, and Fox signed her again. She continued to appear in Don't Bother Knock (1953), Clash by Night (1952), Monkey Business (1952), How to Marry a Millionaire (1953), Gentlemen Prefer Blondes (1953) and There's No Business Like A Show Business (1954). In all, Monroe appeared in 23 motion pictures that grossed about \$200 million. Her high-profile second and third marriage to baseball great Joe DiMaggio and Pulitzer award-winning playwright Arthur Miller ended in divorce. Her death at 36 remains one of Hollywood's most compelling, and memorable, mysteries. Monroe's body was found naked and facedown on her bed in her Brentwood home in August 1962. An autopsy performed by Dr. Thomas Noguchi, then deputy medical examiner, concluded that the death was due to acute barbiturate poisoning, and a psychiatric team involved in the investigation called it a possible suicide. - James Fowler and Robert W. Welkos in the Los Angeles Times June 1, 1997 and Aug. 5, 2005 Norma Jeane redirects here. For other uses see Norma Jean (disambiguation) and Marilyn Monroe (disambiguation). American actress, model and singer Marilyn MonroeMonroe november 1953BornNorma Jeane Mortenson (1926-06-01)June 1, 1926Los Angeles, California, USA DiedAugust 4, 1962 (1962-08-04) (age 36) Los Angeles, California, U.S. Cause of deathBarbiturate overdoseResting placeWestwood Village Memorial Park CemeteryOther namesNorma Jeane BakerOccupationActressmodelsingerYears active1945–1962 1942 m. spouse(s)James Dougherty (m. 1942; 1946 div. 1946) Joe DiMaggio (m. 1954; div. 1955) Arthur Miller (1961) Relatives Gladys Pearl Baker (mother) Berniece Baker Miracle (half-sisters) Websitemarilynmonroe.comSignature Marilyn Monroe (/à mæ̀rəl mən mə̀nə̀rɔ̀ə/; born Norma Jeane Mortenson; June 1, 1926 – August 4, 1962) was an American actress, model, and singer. Famous for playing comedic blonde bombshell characters, she became one of the most popular sex symbols of the 1950s and early 1960s and was symbolic of the era's changing attitude to sexuality. She was a top-charged actress for only ten years, but her film grossed \$200 million (the equivalent of \$2 billion in 2019) by the time of her death in 1962. [1] Long after her death, she remains a major icon of pop culture. In 1999, the American Film Institute took Monroe's sixth place in its list of outstanding American screen legends from the Hollywood Golden Age. Born and raised in Los Angeles, Monroe spent most of her childhood to foster a home and orphanage and married at the age of 16. She worked in a factory during World War II when she met a photographer from the First Motion Picture Unit and began a successful pin-up modeling career that led to short-lived film contracts with 20th Century Fox and Columbia Pictures. After a series of minor film roles, she signed a new contract with Fox in the late 1950s. 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 drama Clash by Night and Don't Bother to Knock. She faced scandal when it was revealed that she was posing for nude photos before she became a star, but the story did not damage her career and instead sparked more interest in her films. By 1953, Monroe was one of the most marketable Hollywood stars; she played the lead role in the film noir Niagara, which focuses on her sex appeal, and comedies Gentlemen Prefer Blondes and How to Marry a Millionaire who created her star image as a dumb blonde. That same year, her nude images were used as a centerfold and on the cover of the first issue of Playboy. She played an important role in creating and managing her public image throughout her career, but she was disappointed when she was typecast and underpaid by the studio. She was briefly suspended in early 1954 for refusing a film project, but returned to star in Seven Years of Itching (1955), one of the biggest box office successes of her career. When the studio still didn't want to change Monroe's contract, she founded her own film production company in 1954. She dedicated in 1955 to setting up a company, and began studying the method of acting under Lee Strasberg at The Actors Studio. Later that year, Fox awarded her a new contract that gave her more control and a higher salary. Her subsequent roles included a critically acclaimed performance by Bus Stop (1956) and her first independent production and Showgirl (1957). She won a Golden Globe for best actress for her work In Some Like It Hot (1959), a critical and commercial success. Her last completed film was the drama The Misfits (1961). Monroe's troubled privacy received a lot of attention. She struggled with addiction and mood disorders. Her marriage to retired baseball star Joe DiMaggio and playwright Arthur Miller was highly published, and both ended in divorce. On August 4, 1962, she died at the age of 36 from an overdose of barbiturates at her home in Los Angeles. Her death was ruled a possible suicide, although several conspiracy theories have been suggested decades after her death. Life and Career 1926-1943: Childhood and first marriage to Monroe as an infant, c. 1927 Monroe was born Norma Jeane Mortenson of Los Angeles County Hospital in Los Angeles, California, on June 1, 1926.[3] Her mother Gladys Pearl Baker was from a poor Midwestern family who at the turn of the century had migrated to California. [4] At the age of 15, she married John Newton Baker, an abusive husband nine years after her senior. They had two children named Robert (1917–1933) and Berniece (2nd of 1919). [6] In 1923, she successfully filed for divorce and sole custody, but Baker soon afterwards kidnapped the children and moved with them to his native Kentucky. [7] Monroe hadn't said that she had a sister until she was 12, and met Berniece for the first time

as an adult. [8] After the divorce, Gladys worked as a negative cutter for Consolidated Film Industries. [9] In 1924, she married Martin Edward Mortens, but a few months later they divorced and divorced in 1928. [9] Monroe's father's identity is unknown, and she most often used Baker as her last name. [10] [a] Although Gladys was mentally and financially prepared for the child, Monroe's early childhood was stable and happy. [14] Gladys put her daughter with evangelical Christian foster parents Albert and Ida Bolender in the rural town of Bebelja; she also lived there for the first six months until she was forced to move back to town because of work. [15] She then began to visit her daughter on weekends. [14] In the summer of 1933, Gladys bought a small house in Hollywood with a loan from the Homeowners Loan Corporation and moved seven-year-old Monroe with him. [16] They shared the house with the cottages, actors George and Maude Atkinson, and their daughter Neely. [17] In January 1934, Gladys had a psychic collapse and was diagnosed with paranoid schizophrenia. [18] After several months of rest at home, she was committed to the Metropolitan State Hospital. [19] She spent the rest of her life in hospitals and beyond and rarely contacted Monroe. [20] Monroe became a state ward, and her mother's friend Grace Godard took responsibility for her and her mother's affairs. [21] Over the next four years life situation situation Often. For the first 16 months, she continued to live with Atkinson, and was sexually abused during that time. [22] [b] Always a shy girl, she now also developed a stutter and became withdrawn. [28] In the summer of 1935, she stayed briefly with Grace and her husband Erwin Dock Goddard and two other families, and in September Grace put her in the Orphans' Home in Los Angeles. [30] The orphanage was a model institution, and her peers described it positively, but Monroe felt abandoned. [31] Monroe with her first husband, James Dougherty, 443-1944. They got married when she was 16. Encouraged by orphanage workers who thought that Monroe would be happier living in the family, Grace became her legal guardian in 1936, but did not lead her from orphanage until the summer of 1937. [32] Monroe's second stay with Goddard lasted only a few months since Doc molested her; [33] She then lived short periods with her relatives and grace's friends and relatives in Los Angeles and Compton. [34] Monroe's childhood experience first made him want to become an actor. She later recalled: I didn't like the world around me because it was kind of gloomy, but I loved playing in the house. [...] When I heard that it works, I said that's what I want to be [...] Some of my foster families used to send me to the movies to get me out of the house and there I'd sit all day and the way to night. In front, there's a screen so big, a little kid all alone, and I loved it. In September 1938, when she started living with Grace's aunt Ana Lower, in Sawtel, she found a more permanent house. [36] She was admitted to Emerson Junior High School and went to weekly Christian science services with Lower. [37] Monroe was an otherwise mediocre student, but excelled in writing and contributed to the school newspaper. [38] Due to elderly Lower Health problems, Monroe returned to live with Goddards Van Nuys around early 1941. That same year, she started attending Van Nuys High School. [40] In 1942, the company that employed Dokudard moved him to West Virginia. [41] California's child protection laws prevented Goddard from taking Monroe out of the state, and she faced it to return to an orphanage. [42] As a solution, she married her neighbor's 21-year-old son, factory worker James Dougherty, on June 19, 1942, just after her 16th birthday. [43] Monroe later dropped out of high school and became a housewife. She found herself and Dougherty in mismatch and later stated that she was dying of boredom during the marriage. [44] In 1943, Dougherty enlisted merchant marine and was stationed on the island of Santa Catalina, where Monroe moved with him. [45] 1944-1948: Modeling and first film roles In The Conover Photo Radio in mid-1944, Dougherty was deported to the Pacific, he will stay there for most of the next two years. [45] Monroe moved by his laws and started work for Radiophone Company, an ammunition factory in Van Nuys. [45] At the end of 1944, she met photographer David Kover, who was sent to the factory by the first movement units of the U.S. Army Air Force to shoot morally-promoting images of female workers. [46] Although none of her images were used, she quit the factory in January 1945 and began modelling for Koover and his friends. [47] Defying her deployed husband, she moved on her own and signed a contract with the Blue Book Model Agency in August 1945. [49] The agency considered Monroe's figure more suitable for pin-up than high fashion modeling, and she was featured mostly in commercials and men's magazines. [50] To make herself more employable, she straightened her hair and painted them blond. [51] According to Emmeline Snively, the agency's owner, Monroe quickly became one of its most ambitious and hard-working models; By the beginning of 1946, she had appeared in 33 magazine covers for publications such as Pageant, U.S. Camera, Laff and Peek. [52] As a model, Monroe occasionally uses the pseudonym Jean Norman. [51] In June 1946, Snively Monroe signed an agreement with an operating agency. [53] After an unsuccessful interview with Paramount Pictures, she was given a screen from 20th Century Fox executive Ben Lyon. Chief Executive Darryl F. Zanuck was unenthusiastic about it,[54], but he gave her a standard six-month contract to avoid her being signed by rival studio RKO Pictures. [c] Monroe's contract began in August 1946, and she and Lyon chose the stage name Marilyn Monroe. [56] The name was plucked by Lyon, who was reminded of Broadway star Marilyn Miller; the last was Monroe's mother's maiden name. [57] In September 1946, she parted from Dougherty, who was against her career. [58] Monroe posed for a photo during her modeling career. c. In 1945 Monroe spent her first six months of fox training acting, singing, and dancing, and adhering to the filmmaking process. [59] Her contract was renewed in February 1947 and was given the first film role, bit parts in dangerous years (1947) and Scudda Hoo! Scudda Hay! [60] [d] The studio also received him at the Actors' Laboratory Theatre, which is a theatre for the school's teaching group; she later stated that it was my first taste of what a real acting real drama could be, and I was hooked. [62] Despite her enthusiasm, her teachers thought she was too shy and insecure to take action in the future, and Fox did not renew her contract in August 1947. [63] She returned to the model while also doing occasional odd work in film studios, such as working as a dance pacer behind the scenes to keep the result of a place in music sets. [63] Monroe was make it an actress, and continued to study for actors in the Lab. Lab. had a small role playing Glamour Preferred at the Bliss-Hayden Theater, but it ended after a couple of performances. [64] To the network, she visited producer's offices, befriended gossip columnist Sidney Skolsky, and entertained influential male guests for studio functions, a practice she had started on Fox. [65] She also became a friend of Fox executive Joseph M. Sherwood and, from time to time, a sex partner who persuaded her friend Harry Coan, the Colombian Picture Manager, to sign him in March 1948. [66] In Colombia, Monroe's look was modeled after Rita Hayworth and her hair was bleached platinum blonde. [67] She started working with the studio drama coach Natasha Lytes, who will remain her mentor until 1955. [68] Her only film in the studio was the low-budget musical ladies of the Choir (1948), in which she had her first starring role as a choir girl who is courted by a wealthy man there. [61] She also screen tested the lead role of Born Yesterday (1950), but her contract was renewed in September 1948. [69] Choir ladies were released the following month and were not successful. [70] 1949-1952: Breakthrough years for Monroe as a gangster moll In Angela John Huston's Asphalt Jungle (1950), one of her first performances noted critics[That her contract at Columbia ended in Monroe's return again modeling. She shot a commercial Pabst beer and created art nudes for John Baumgard calendars (using the name Mona Monroe). [71] Monroe had previously posed in topless or clad bikini for other artists such as Earl Moran, and felt comfortable with nudity. [72] [e] Shortly after leaving Columbia, she also met and became johnny Hyde, vice president, protégé and mistress of William Morris agency. [73] Through Hyde, Monroe landed minor roles in several films, including two critically acclaimed works: Joseph Mankevich's drama All About Eve (1950) and John Huston's noir Asphalt Jungle (1950). [74] Despite the fact that her screen time is only a few minutes late, she got a mention in Photoplay and according to biographer Donald Spoto moved effectively from movie model to serious actress. [75] In December 1950, Hyde negotiated a seven-year monrocia agreement with 20th Century Fox. [76] Under its terms, Fox could choose not to renew the contract after each year. [77] Hyde died of a heart attack only a few days later, which left Monroe devastated. [78] In 1951, Monroe played supporting roles in three moderately successful Fox comming: As Young as You Feel, Love Nest and Let's Make It Legal. [79] According to Spoto all three films featured her essentially [as] a sexy ornament, but she received some praise from critics: Bosley Crowther of the New York Times described her as superb In As Young As You Feel and Ezra Goodman of the Los Angeles Daily News called her one of the brightest up-and-coming on Love Nest. [80] Her popularity with the audience had also increased: she received several thousand fan letters a week, and was declared Miss Cheesecake in 1951 by the Army newspaper Stars and Stripes, reflecting the wishes of soldiers of the Korean War. [81] In February 1952, the Hollywood Foreign Press Association named Monroe the best youth box office personality. [82] In his private life, Monroe had a brief relationship with director Elia Kazan, as well as briefly dated several other men, including director Nicholas Ray and actors Jul Brynner and Peter Lawford. In early 1952, she began a very publicized romance with retired New York Yankees baseball star Joe DiMaggio, one of the most famous sports personalities of the era. [84] Monroe as a mentally disturbed nanny in the thriller Don't Bother with Knock (1952) Monroe found himself at the center of a scandal in March 1952, when she discovered publicly that she was posing for a nude calendar in 1949. [85] The studio had learned about the photos and that she was publicly rumored to be a model a few weeks ago, and along with Monroe decided that to avoid damaging her career the best thing is to pick them up while emphasizing that she was broke at that time. [86] The strategy gained public compassion and greater interest in her films, for which she now received top-quality bills. In the post-scandal, Monroe was featured on the cover of Life as Talk of Hollywood and gossip columnist Hedda Hopper announced that her cheesecake queen turned box office smash. [87] Fox released three Monroe films-Clash of the Night, don't bother knock and we're not married!- soon after capitalize on the public interest. [88] Despite her newfound popularity as a sex symbol, Monroe also wanted to show more of her acting range. She had started acting in classes with Michael Chekhov and mime Lotte Goslar shortly after the start of Fox's contract, [89] and Clash by Night and don't bother to knock showed her in different roles. [90] In a former, drama starring Barbara Stanwyck and directed by Fritz Lang, she played a fish cannery employee; to prepare, she spent time canning fish in Monterey. [91] She received positive feedback for her performance: The Hollywood Reporter announced that she deserves a starring status with her excellent interpretation, and Variety wrote that she has an easy delivery that makes her cinch about popularity. [92] [93] The last one was a thriller in which Monroe starred as a mentally disturbed nanny and which Zanuck used to test her abilities in a heavier dramatic role. [94] It received mixed reviews from critics, and Crowther believes she is too inexperienced in the difficult role.[95] and Variety blaming script films for problems. [96] [97] Keith Andes and Monroe clash at night (1952). The film allowed Monroe to show more of her acting range Role. Monroe's three other films in 1952 continued with her typecasting comic roles that focused on her sex appeal. In We Are Not Married!, her role as a beauty pageant isant was created only to present Marilyn in two swimwear, according to its writer Nunnally Johnson. [98] In Howard Hawks' Monkey business, where she acted opposite Cary Grant, she played secretaries who are dumb, childish blond, innocently unaware of the devastation her sex is causing around her. [99] In O. Henry's Full House, she played a small role as a sex worker. [99] Monroe added to her reputation as a new sex symbol with promotional stunts this year: she wore a revealing dress when acting as a Grand Marshal at the Miss America Pageant parade, and told gossip columnist Earl Wilson that she usually wore lingerie. By the end of the year, gossip columnist Florabete Muir named Monroe the girl of 1952. [101] During this time Monroe gained a reputation for hard work, which could get worse as her career progressed. She was often late or didn't show at all, didn't remember her lines, and it required several re-takes before she was happy with her performance. [102] Her addiction to her coaches Natasha Lytess and then Paula Strasberg also irritated directors. [103] Monroe's problems are related to a combination of perfectionism, low self-esteem, and stage fear. [104] She did not like her lack of control over film sets and never had similar problems during photo shoots, in which she had more to say about her performance and could be more spontaneous than scripted. [104] [105] To reduce her anxiety and chronic insomnia, she started taking barbiturates, amphetamines and alcohol, which also exacerbated her problems, although she did not become heavily dependent in 1956. [106] According to Sarah Churchill, some of Monroe's behavior, especially later in her career, was also a response to condensation and sexism by her male co-stars and directors. Similarly, biographer Lois Banner has stated that many of her directors terrorized her. [108] 1953: Rising star Performer Diamonds Is a Girl's Best Friend Gentleman Prefers Blondes (1953) Monroe and co-star Jane Russell after pressing his hands in wet concrete at Grauman's Chinese TheatreMonroe, Betty Grable, and Lauren Bacall as marrying millionaire, her biggest box office success in 1953, Monroe starred in three films that were released in 1953 and appeared as a major sex symbol and one of Hollywood's most bankable performers. [109] [110] The first was the Technicolor movie noir Niagara, in which she played a femme fatale scheming to kill her husband, played by Joseph Cotten. By that time Monroes and her make-up artist Allan Snyder had developed their trademark make-up look: dark arched eyebrows, pale skin, glittering red lips and a sign of beauty. [112] According to Sarah Churchill, Niagara was one of the most overtly sexual films of Monroe's career. [99] In some scenes Monroe's body was covered only in a leaf or towel, which the modern audience considered shocking. [113] Niagara's most famous scene is a 30-second long shot behind Monroe, where she is seen walking with hips in the sway that was used heavily in movie marketing. [113] When Niakar was released in January 1953, women's clubs protested against it as immoral, but it proved popular with the audience. [114] While Variety felt it was cliché and morious, the New York Times commented that falls and Miss Monroe are something to see because although Monroe may not be the perfect actress at this point... she can be seductive even when she walks. [115] [116] Monroe continued to attract attention by wearing revealing outfits, the most famous at the Photoplay Awards in January 1953, where she won the All-Star Rising Star Award. [117] She wore a skintight gold lame dress that prompted veteran star Joan Crawford to publicly call her behavior an unbecoming actress and lady. [117] Although Niagara made Monroe a sex symbol and created her appearance, her second film in 1953, the satirical musical comedy Gentlemen Gives Blondes, cemented her on-screen persona as a dumb blonde. [118] Based on Anita Loos novel and its Broadway version, the film focuses on two gold-digging showgirls played by Monroe and Russell Jane. Monroe's role was originally designed for Betty Grable, who was 20th Century Fox's most popular blonde bombshell in the 1940s; Monroe was sharply asing her as a star who would appeal to both male and female audiences. [119] As part of the film's publicity campaign, she and Russell pressed their hands and feet in a wet concrete outside Grauman's Chinese Theatre in June. [120] Gentlemen Prefer Blondes was released shortly after and became one of the biggest box office successes of the year. [121] Crowther of the New York Times and William Brogdon variety both commented favorably on Monroe, in particular pointing out her performance in Diamonds to Be Girl's Best Friend, According to the latter, she showed the ability to sex the song, as well as pointing up the eye values of the scene with her presence. [122] In September Monroe debuted the Jack Benny Show, playing Jack's fantasy woman in an episode of Honolulu Trip. [124] She co-star with Betty Grable and Lauren Bacall in her third film of the year, How to Marry a Millionaire, released in November. It featured Monroe as a naive model who teams up with her friends to find a rich man, repeating a successful formula for gentlemen prefer blondes. It was the second film ever released on CinemaScope, a widescreen format that fox hoped would draw audiences back to theaters as television began to cause losses in movie studios. [125] mixed reviews, the film was Monroe's biggest box office success at this point in her career. In 1953 and 1954, Monroes was included in the annual Top Ten Money Making Stars survey,[110] and according to Fox historian Aubrey Solomon became the studio's largest asset alongside CinemaScope. [127] Monroe's position as a leading sex symbol was confirmed in December 1953 when Hugh Hefner portrayed him on the cover and as a centerfold in the first edition of Playboy; Monroe didn't hang on to publication. [128] The cover image was a photo taken at the Miss America Pageant parade in 1952, and the center was one of her 1949 naked photographs. [128] 1954-1955: Conflicts with 20th Century Fox and marriage to Joe DiMaggio, Joe DiMaggio and Monroe after, When married at San Francisco City Hall, January 1954, Rada soldiers in Korea after a USO performance in February 1954, Monroe had become one of 20th Century Fox's biggest stars, but her contract hasn't changed since the 1950s, meaning she paid much less than other stars of her stature and couldn't choose her project. [129] Her attempts to appear in films that unsuowed at her as a pin-up were thwarted by the studio's chief executive officer, Darryl F. Zanuck, who had a strong personal dislike for her and didn't think she could earn the studio so much revenue for other types of roles. [130] Under pressure from studio owner, Spyros Skouras, Zanuck also decided that Fox should focus solely on entertainment to maximize profits and canceled production of any serious film. In January 1954, he stopped Monroe when she refused to start shooting another musical comedy, The Girl pink tights. [132] This was front-page news, and Monroe immediately took steps to combat negative publicity. On January 14, she and Joe DiMaggio were married at San Francisco City Hall. [133] They then went to Japan, combining their honeymoon with their business trip. [134] From Tokyo she went alone to Korea, where she participated in the USO show, singing songs from her films to over 60,000 U.S. Marines over a four-day period. [135] After returning to the U.S. she was awarded the Photoplay Most Popular Female Star Award. [136] Monroe settled with Fox in March, with the promise of a new contract, a bonus of \$100,000, and a starring role in the movie adaptation of Broadway's Success Seven-Year Itch. [137] In April 1954, Otto Preminger's Western River No Return was released, the last film monroe had filmed before the stop. She called it a Class Z cowboy movie, in which the acting finished second scenery and CinemaScope process, but it was popular with audiences. [138] The first film she made after the stoppage was music there From Business Like Show Business, which she very much disliked, but the studio she had to do to drop pink pantyhose. [137] After its release at the end of 1954 it failed, many critics believed that Monrogs' performance. [139] Posing for photographers while filming a subway grid scene in Manhattan for a seven-year itch in September 1954, Monroe began filming Billy Wilder's comedy Seven Years of Itching, starring opposite Tom Uwell as a woman who becomes the object of her married neighbor's sexual fantasies. Although the movie was shot in Hollywood, the studio decided to generate advance publicity by staging filming scenes in which Monroe stands on a subway grid with an air blowing up skirt in her white dress on Lexington Avenue in Manhattan. [140] The shoot lasted several hours and attracted nearly 2,000 spectators. [140] The metro grid scene became one of Monroe's most famous and the Seven-Year Itch became one of the greatest commercial successes of the year after its release in June 1955. [141] The publicity stunt placed Monroe on the international front pages, and it also marked the end of his marriage to DiMaggio, who was infuriated by it. [142] The Union was concerned from the outset with his jealous and controlling attitude; he was also physically abusive. [143] After returning from NYC to Hollywood in October 1954, Monroe filed for divorce only after nine months of marriage. [144] After filming for the seven-year itch wrapped up in November 1954, Monroe left Hollywood on the East Coast, where she and photographer Milton Greene founded their own production company, Marilyn Monroe Productions (MMP)—an action that was later called instrumental's collapse studio system. [145] [j] Monroe stated that she was tired of the same old sex role and claimed that she was no longer under contract at fox because it had failed to fulfill her obligations, such as paying her the promised bonus. [147] It began a year-long legal battle between him and Fox in January 1955. [148] The press largely ridiculed Monroe and she was parodied on Broadway to play Will Success Spoil The Rock Hunter? (1955), in which her lookalike Jayne Mansfield played a dumb actress who starts her own production company. [149] Monroe at Actors Studio After founding MMP, Monroe moved to Manhattan and spent 1955 studying acting. She had classes with Constance Collier and attended workshops on method acting at Actors Studio, run by Lee Strasberg. [150] She became close to Strasberg and his wife Paula, receiving private training in her home because of her shyness and soon becoming a family member. [151] She replaced her old coach Natasha Lytes with Paul; Sverberg still had an important influence on the rest of her career. [152] Monroe also began performing psychoanalysis, as Strasberg believed that the actor must confront his emotional traumas and use them for their performance. [153] [h] Monroe continued his relationship with DiMaggio the ongoing divorce proceedings; she also dated actor Marlon Brando and playwright Arthur Miller. [155] Elia Kazan first introduced Miller in the early 1950s. [155] The case between Monroe and Miller became increasingly serious after October 1955, when her divorce was finalized and he divorced his wife. [156] The studio urged him to end how Miller was investigated by the ARB for allegations of communism and was subpoenaed by the House Un-American Operations Committee, but Monroe refused. [157] The relationship led to the FBI opening her file. [156] By the end of the year, Monroe and Fox signed a new seven-year contract because MMP would not be able to finance the films alone, and the studio wanted Monroe to work for them again. [148] Fox would pay her \$400,000 to make four films, and granted her the right to choose her projects, directors and cinematographers. [158] She would also be free to make one movie with MMP for each completed movie on Fox. [158] 1956-1959: Critical recognition and marriage to Arthur Miller Monroe's dramatic performance at Bus Stop (1956) marked the departure of their previous composited. Monroe began in 1956 announcing her win over 20th Century Fox. [159] The press has now written favorably about its decision to fight the study; Time, called a smart entrepreneur[160], and Look predicted that victory will be an individual's example against the herd in years to come. [159] In contrast, Monroe's relationship with Miller prompted some negative feedback, such as Walter Winchell's statement that America's best-known blonde moving picture star is now the darling of the left-wing intelligent. [161] In March, Monroe began filming the drama Bus Stop, her first film under the new contract. [162] She played Chérie, a salon singer whose dreams of hunger are complicated by a naive cowboy who falls in love with her. For the role, she learned an Ozark accent, chose costumes and make-up that lacked the glamour of her previous films, and provided consciously mediocre singing and dancing. Broadway director Joshua Logan agreed to run, despite initial doubts about her abilities and knowledge of her reputation because they are difficult. [164] Filming took place in Idaho and Arizona, with Monroe technically in charge as head of MMP, occasionally making decisions about cinematography and adapting to her chronic late and perfectionism. [165] Experience changed Logan's view of Monroe, and he later compared him to Charlie Chaplin for her ability to blend comedy and tragedy. On June 29, 1956, Monroe and Miller married in Westchester County, White Plain County, New York. two days later they had a Jewish ceremony at the home of Kay Brown, Miller's literary agent, waccabuc, New York. [167] [168] By marriage, judaism that led Egypt to ban all her films. [169] [j] Due to Monroe's status as a sex symbol and Miller's image as an intellectual, the media saw the union as a mismatch, as evidenced by the variety headline Egghead Weds Sand. [171] Bus Stop was released in August 1956 and became a critical and commercial success. [172] Saturday's literature review wrote that Monroe's performance once and for all prematurely will dispel that she is just a glamour personality, and Crowther proclaimed: Hold on to your chairs, all and meet with a rattling surprise. Marilyn Monroe has finally proved herself an actress. [173] She also received the Golden Globe for best actress nomination for her performance. [82] Laurence Olivier and Monroe, during a press conference to announce their joint project, Prince and Showgirl (1957) In August, Monroe also began filming MMP's first independent production, Prince and Showgirl, at Pinewood Studios in England. [174] Based on the 1953 stage play by Terence Rattigan, it had to be directed and co-produced, and co-star Laurence Olivier. [160] Production was complicated by conflicts between him and Monroe. [175] Olivier, who was also directed and starred in this stage play, angered him with the patronizing statement All you need to do is sexy, and with his request she repeat Vivien Leigh's stage interpretation of the character. [176] He also enjoyed the constant presence of Monroe Strasberg, Monroe's work coach. [177] In the event of vengeance, Monroe became a non-cooperation and began to deliberately arrive late, later pointing out that if you don't respect your artists, they can't work well. [175] Monroe also faced other problems during production. Her dependence on pharmaceuticals was exacerbated and, according to Spoto, she had an abortion. [178] She and Greene also argued about how MMP should go. [178] Despite the difficulties, the filming was completed on schedule by the end of 1956. [179] Prince and Showgirl were released for mixed reviews in June 1957 and proved unpopular with American audiences. [180] It was better received in Europe, where she was awarded the Italian David di Donatello and French Crystal Star Awards and was nominated for a BAFTA. [181] After returning from England Monroe had an 18-month-old hiatus to focus on family life. She and Miller split their time between NYC, Connecticut and Long Island. [182] She was ecsm pregnancy in mid-1957, and an abortion a year later. [183] These problems were most likely related to her endometriosis. [184] [i] Monroe has also been hospitalised briefly for barbiturate overdose. [187] Since she and Greene were unable to resolve the dispute over MMP, Monroe bought her share of the company. [188] With Tony Curtis and Jack Lemmon Billy Wilder's Some Like It Hot (1959), for which she won the Golden Globe in Monroe to Hollywood in July 1958 to act opposite Jack Lemmon and Tony Curtis in Billy Wilder's comedy about gender roles, Some Like It Hot. [189] She considered the role of Sugar Kane another dumb blonde, but accepted it due to Miller's encouragement and offer ten percent of the film's profits on top of her standard pay. [190] The film's complex production has since become legendary. Monroe demanded dozens of re-takes, and doesn't remember her lines or act as stated, Curtis famously stated that kissing her was like kissing Hitler due to the number of re-takes. [192] Monroe herself privately likened the production to a sinking ship and commented on her co-stars and directors, saying: Why should I worry, I don't have a phallic symbol to lose. Many of the problems arise from her and Wilder, who also had a reputation, disagreed that she should take on this role. [194] She angered her by asking for a change in many of her scenes, which in turn made her stage fear worse, and it is suggested that she deliberately ruined several scenes to act them in her own way. [194] Eventually Wilder was pleased with Monroe's performance and stated: Everyone can remember the line, but it takes a real artist to come on set and not know her lines and still give the performance she did! [195] Some Like It Hot became a critical and commercial success when it was released in March 1959. [196] Monroe's performance earned her a Golden Globe for best actress, and prompted Variety to call her comedienne with this combination of sex appeal and time that just can't be beat. [181] [197] It has been voted one of the best films the BBC has ever filmed. [198] The American Film Institute[199] and View & Sound. [200] 1960-1962: Career Decline and Personal Hardship Yves Montand and Monroe's musical comedy Let's Make Love (1960), which she agreed to perform just to fulfill her contract with Fox After Some Like It Hot, Monroe took another hiatus until the end of 1959, when she starred in the musical comedy Let's Make Love. [201] She chose George Chukor to lead, and Miller again wrote some of the scripts she thought were weak; she accepted the part just because she was behind her contract with Fox. [202] The film's production was delayed by her frequent absences from the set. [201] During the shooting, Monroe had an illegitimate affair with his co-star Yves Montand, which was widely reported and used by the press in the film's advertising campaign. [203] Let's Make Love was unsuccessful after its release in September 1960; [204] Crowther described Monroe as appearing rather messy and missing... The ancient Monrogism dynamism, [205] and Hedda Hopper were called the film's most slugic image [Monroe's] ever done. [206] Truman Capote lobbied Monroe to play Holly Golightly in the film adaptation of Breakfast at Tiffany's, but the role went to Audrey Hepburn they are the ones they feared that she might complicate production. [207] The last film that Monroe finished was John Huston's Misfits, which Miller had written to provide him with a dramatic role. [208] She played a recently divorced woman who becomes friends with three aging cowboys, played by Clark Gable, Eli Wallach and Montgomery Clift. Filming in the Nevada desert from July to November 1960 was again difficult. [209] Monroe and Miller's marriage was effectively over, and he began a new relationship with photographer Inge Morath. [208] Monroe did not like that he had based his role partly on her life and thought it was worse than male; she also struggled with Miller's habit of re-writing scenes the night before filming. Her health also did not work: she was in pain from gallstones, and her drug was so severe that her make-up usually had to be applied while she was still under the influence of barbiturates. [211] In August, filming was suspended so she would spend a week in hospital for a detox. [211] Despite her problems, Huston stated that when Monroe acted, she wasn't pretending to be an emotion. That was the real thing. She goes deep into herself and find it and bring it to consciousness. [212] Estelle Winwood, Eli Wallach, Montgomery Clift, Monroe, and Clark Gable in The Misfits (1961). It was the last completed film of Monroe and Gable, who both died within two years. Monroe and Miller separated after filming wrapped, and she got a Mexican divorce in January 1961. [213] Misfits was released the following month without doing so at the box office. [214] Its accounts were confused,[214] with Variety complaining about the often restless nature of the development, [215] and Bosley Crowther calling Monroe completely empty and boundless and pointing out that unfortunately for the film's structure, everything becomes about him. [216] In the twenty-first century, it has received more favourable reviews. Geoff Andrew of the British Film Institute has called it a classic,[217] Huston scientist Tony Tracy has described Monroe's performance in the most mature interpretation of her career,[218] and Geoffrey McNab of The Independent has praised her for being extraordinary in portraying the character's power of empathy. [219] Monroe was next to star in the television adaptation of W. Somerset Maugham's Rain on NBC, but the project fell through because the network didn't want to hire its choice director, Lee Strasberg. [220] Instead of working, she spent the first six months of 1961 on health problems. She underwent cholecystectomy and surgery for her endometriosis, and spent four weeks hospitalized for depression. [221] [k] She was assisted by ex-husband Joe DiMaggio, with whom she rekindled a friendship, and dated his friend, Frank Sinatra, for several months. [223] Monroe also moved permanently back to California in 1961, acquiring at 12305 Fifth Helena Drive in Brentwood, Los Angeles in early 1962. [224] Monroe on the set of Something's Got to Give. She was present for most of the production due to illness and was fired by Fox in June 1962, two months before her death Monroe returned to the public eye in the spring of 1962; she received the World Film Favorite Golden Globe Award and began to shoot the film Fox, Something's Got to Give, a remake of My Favorite Wife (1940). [225] It was co-produced by MMP, directed by George Cukor and co-star Dean Martin and Cyd Charisse. [226] Days before filming began, Monroe caught sinusitis; despite medical help to postpone production, Fox began it as planned at the end of April. [227] Monroe was too sick to work for most of the next six weeks, but despite the approvals of several doctors, the studio was under pressure for her claiming to publicly claim that she was faking it. [227] On May 19, she sang on a break to sing Happy Birthday, Mr. President on stage at President John F. Kennedy's early birthday party at madison square garden in New York. [228] She drew attention with her costume: a beige, exterior-born dress covered by rhinestones that made her appear nude. [228] [l] Monroe's trip to New York caused even more irritation to Fox executives who wanted her to cancel it. [230] Monroe next filmed a scene of Something's Got to Give, in which she floated naked in the pool. [231] In order to generate prior publicity, the press was invited to take photographs; they were later published in Life. This was the first time a big star had posed nude at the height of his career. [232] When she was back on sick leave for several days, Fox decided that it couldn't afford another movie running behind schedule when it was already struggling with the rising cost of Cleopatra (1963). [233] On June 7, Fox released Monroe and sucked him in compensation for \$750,000. [234] She was replaced by Lee Remick, but after Martin refused to make the movie with anyone other than Monroe, Fox sued her as well and shut down the production. [235] The studio blamed Monroe for the movie's collapse and began spreading negative publicity about her, even claiming that she was mentally disturbed. [234] Fox soon regretted its decision and re-entered into negotiations with Monroe later in June; billing for a new contract, including re-commencing Something's Got to Give and starring in the role of black comedy What a Way to Go! (1964) was reached later that summer. [236] She also planned to sideways jean harlow's bio-pairing. [237] To correct her public image, Monroe engaged in several publicity ventures, including interviews about life and cosmopolitan and her first photo shoot for Vogue. [238] Vogue, she and photographer Bert Stern collaborated on two photographs, one standard fashion editorial and another one of her poses nude, which were published under the title Last Sitting. [239] Death Main Article: Marilyn Monroe Front on page of the New York Mirror on August 6, 1962 During her final months, Monroe lived on 12.305 Fifth Helena Drive in the Brentwood neighborhood of Los Angeles. Her mistress Eunice Murray was staying overnight .m at home on the evening of August 4, 1962. She saw the light from under Monroe's bedroom door, but was unable to get an answer and found the door locked. Murray then called Monroe's psychiatrist, Dr. Ralph Greenson, who arrived at the house shortly after, and broke into the bedroom through a window to find Monroe dead in her bed. [240] Monroe's doctor Dr. Engelberg arrived at about 3:50 a.m.[240] and pronounced her dead at the scene. At 4:25 a.m, the LAPD was notified. [240] Monroe died between 8:30 m.m and 10:30 a.m. .m on August 4,[241] and a toxicology report showed that the cause of death was acute barbiturate poisoning. She had 8 mg% (milligrams per 100 milliliters of solution) chlorine hydrate and 4.5 mg pentobarbital (Nembutal) in the blood and 13 mg% in pentobarbital liver. [242] Empty medicine bottles were found next to her bed. [243] The possibility that Monroe accidentally overdose was ruled out because the doses found in her body were several times the lethal limit. [244] The Los Angeles County Coroners Office assisted in their investigation of a Los Angeles Suicide Prevention Team that had expert knowledge of suicide. [243] Monroe's doctors stated that she was prone to severe fear and frequent depressions with sudden and unpredictable mood changes, and had repeatedly overdosed in the past, perhaps intentionally. [244] [245] Due to these facts and the fact that there is no indication of foul play, Deputy Coronor Thomas Noguchi classified her death as a possible suicide. [246] The Monroe Tombs in The Westwood Memorial Park in the case of the sudden death of The Westwood village of Monroe were news of the home page in the United States and Europe. [247] According to lois banner, it is said that the suicide rate in Los Angeles doubled a month after she died; most of the newspapers that expanded it this month.[247] and the Chicago Tribune reported that they had received hundreds of phone calls from members of the public who requested information about her death. [248] French artist Jean-Cocohist commented that her death should serve as a terrible lesson for all those whose main occupation consists of spying and tormenting movie stars, her former co-star Laurence Olivier considered her a complete victim of ballyhoo and feeling, and Bus Stop director Joshua Logan declared that she was one of the most inabty peoples in the world. [249] Her funeral, held at Westwood Village Memorial Park Cemetery on August 8, was private and attended only her closest partners. [250] The service was organized by Joe DiMaggio, Monroe's half-sister Berniece Baker Miracle and Monroe business manager Inez Melson. Hundreds of spectators crowded the streets around the cemetery. [250] Monroe was later entombed at Crypt No. 24 at Corridor Memory. [251] Several conspiracy theories have been introduced in the coming decades, including murder and accidental overdose, which contradict suicide as the cause of Monroe's death. [252] Speculation that Monroe was killed for the first time gained the main focus with the publication of Norman Mailer's Marilyn: Biography in 1973, and then became widespread enough for Los Angeles County District Attorney John Van de Kamp to conduct a threshold investigation in 1982 to see if a criminal investigation should begin. [253] No evidence of foul play was found. [254] Screen person and host Monroe portrayed a sexually attractive and naively dumb blonde gentleman prefer blondes (1953). Monroe arrives at a party celebrating Louella Parsons at Ciro's nightclub in May 1953, was the heyday of actresses who were perceived as tough and wise, such as Katharine Hepburn and Barbara Stanwyck,who had appealed to women to dominate the audience during the war years. 20th Century Fox wanted Monroe to be the star of a new decade that could draw men to cinemas, and saw her as a replacement for aging Betty Grable, their most popular blonde bombshell of the 1940s, according to film scientist Richard Dyer Monroe, the star image was designed mostly for male gaze. [256] From the outset, Monroe played an important role in creating his public image and, at the end of his career, almost completely controlled it. [257] [258] She developed many of her publicity strategies, developed friendships with gossip columnists such as Sidney Skolsky and Louella Parsons, and controlled the use of her images. [259] In addition to Grable, she was often compared to another iconic blonde, 1930s movie star Jean Harlow. [260] The comparison was partly facilitated by Monroe, who named Harlow as his childhood idol, wanted to play her in a biopic, and even employed Harlow's hair stylist to dy her hair. [261] Monroe's screen persona focused on her blonde hair and related stereotypes, especially dumbness, naivety, sexual availability and artificialness. [262] She often used a breathable, childish voice in her films, and in interviews she got the impression that everything she said was completely innocent and unscored, parodies herself with a double entendres, known as Mononisms. [263] For example, when she was asked what she had in a 1949 naked photo shoot, she replied: I had a radio. [264] Monroe was inspired by the 1930s movie star Jean Harlow by designing her own star In her films, Monroe usually played a girl who is defined only by her gender. [256] Her roles were almost always choir girls, secretaries or models; professions where a woman is on the show, there's joy for men. [256] Monroe began her career as a pin-up model, and was noted for her hourglass figure. [265] She was often placed in movie scenes so that her silhouette of the tempt would be visible and often created as promotional photographs. [265] Her distinctive, hip swinging stroll also drew attention to her body and got her the nickname girl with a horizontal walk. [99] Monroe often wore white to emphasize her blondness and drew attention by wearing revealing outfits that showed off her figure. [266] Her publicity stunts often revolved around her clothes either in shocking reveals or even wrong, [267], for example, when the shoulder strap of her dress snapped during a press conference. [267] In press stories, Monroe was portrayed as the embodiment of the American dream, a girl who had risen from a miserable childhood to Hollywood stardom. [268] Stories of her time spent in foster families and orphans even in orphanages were exaggerated and even partly prepared. [269] Film scientist Thomas Harris wrote that her working-class roots and lack of family made her sexually accessible, a perfect playmate, unlike her contemporary, Grace Kelly, who was also marketed as an attractive blonde, but due to her high-end background was considered a sophisticated actress, unattainable for most male viewers. [270] Although Monroe's screen persona as a dim-witted but sexually attractive blonde was a carefully crafted act, audiences and film critics believed it to be her real personality. It became an obstacle when she wanted to perform other types of roles, or be respected as a businesswoman. [271] Academic Sarah Churchill studied the stories of Monroe and has stated: The biggest myth is that she was speechy. The second is that she was fragile. The third is that she could not act. She was far from speechid, although she was not formally educated, and she was very sensitive about it. But she was very cute really and very tough. She had both beat the Hollywood studio system in the 1950s. [...] The dumb blonde played a role — she was an actress, for god's sake! Such a good actress that no one now believes she was anything but what she portrayed on screen. [272] Biographer Lois Banner has written that Monroe is often subtly parodied in her status as a sex symbol in her films and public appearances.[273] and that Marilyn Monroe's character she created was a brilliant archetype that stands between Mae West and madonna in the tradition of twentieth century sex tricks. Monroe herself stated that she was influenced by the West, learning some tricks from her— this impression of laughing or mocking laughter She studied comedy classes at mime and dancer Lotte Goslar, famous for her comic stage performances, and Goslar also instructed her on movie sets. [276] In Gentlemen Prefer Blondes, one of the films in which she played an archetypal dumb blonde, Monroe had a sentence I could be wise when it matters, but most men don't like it added to her character's lines. [277] I never really understood it, this sex symbol. I always thought the symbols were those things you clash together! It's trouble, the sex symbol becomes a thing. I just hate to be a thing. But if I'm going to be a symbol of something I'd rather have it's sex than a few other things they've got symbols for. [278]- Monroe's interview in Life in 1962 under Dyer, Monroe became practically a household name for sex in the 1950s and her image is yes lies in the flow of ideas about morality and sexuality that characterize fifties in America, such as Freudian ideas about sex, the Kinsey report (1953), and Betty Friedan's Feminine Mystique (1963). [279] When she appeared vulnerable and unaware of her sex appeal, Monroe was the first sex symbol to present sex as natural and without danger, unlike the 1940s femme fatales. [280] Spoto also describes her as the embodiment of a post-war ideal American girl, soft, transparent paild, worshipping men, naïve, offering sex without demands that has echoed Molly Haskell's statement that she was in the fifties fiction, a lie that a woman had no sexual need that she had there to care for or enhance,

human needs. [281] Monroe's contemporary Norman Mailer wrote that Marilyn suggested sex could be difficult and dangerous with others while ice cream with her, while Groucho Marx described her as Mae West, Theda Bara, and Bo Peep all rolled into one. [282] According to Haskell, due to her status as a sex symbol, Monroe was less popular with women than with men because they could not identify with her and did not support her, although this could change after her death. [283] Dyer has also claimed that Monroe's blonde hair became her defining trait because it made her racially unequivocal and exclusively white, just as the civil rights movement was beginning, and that she should be seen as a symbolic racist in twentieth century popular culture. [284] Banner agreed that it should not be a coincidence that Monroe initiated a trend of platinum blonde actresses during the civil rights movement, but has also criticized Dyer, pointing out that her highly publicized private life, Monroe, related to people who were considered white nationalities such as Joe DiMaggio (Italian-American) and Arthur Miller (Jewish). [285] Under Banner, she sometimes challenged the prevailing racial norms of her publicity photos; for example, in a picture depicted in Look in 1951, she was shown revealing her clothes while she was practicing African-American singing coach Phil Moore. In 1953, Monroe was perceived as a particular American star of public authority, as well as hot dogs, apple pie or baseball, a public institution, as well as hot dogs, apple pie or baseball. [287] Banner calls him a populace symbol, a star whose joyous and gorgeous public image helped the nation cope with its paranoia in the 1950s on cold war, atomic bombs and totalitarian communist Soviet Union. [288] Historian Fiona Handyside writes that french women in the audience associated with whiteness/blondness with American modernity and purity, and so Monroe came to symbolize a modern, liberated woman whose life takes place in the public sphere. [289] Film historian Laura Mulvey has written about her as an endorsement of American consumer culture: If America were to export democracy glamour into post-war, impoverished Europe, the films could be in its shop window... Marilyn Monroe, with her all-American attributes and streamlined sexuality, came to epitomise in one image in this complex interface of economic, political and erotic. By the mid-1950s she stood for a brand of humble glamour. available to anyone who uses American cosmetics, nylons and peroxide. [290] Twentieth Century Fox further benefited from Monroe's popularity by cultivating several looks for actresses such as Jayne Mansfield and Sheree North. [291] Other studios also tried to create their own in Monroe: Universal Pictures with Mamie Van Doren,[292] Columbia Pictures with Kim Novak [293] and The Rank Organization with Diana Dors. [294] Legacy Main article: Marilyn Monroe's popular cultural publicity photo monroe, 1953 under guide to America's Popular Culture, as an icon of American popular culture, Monroe's few competitors in popularity include Elvis Presley and Mickey Mouse... no other star has ever inspired such a wide range of emotions— from lust to pity, from envy to regret. Art historian Gail Levin stated that Monroe is probably the most photographed person of the 20th century.[105] and the American Film Institute has named him the sixth-largest female screen legend in American cinema history. The Smithsonian institution has put him on its list of the 100 most favorable Americans of all time.[296] and both breed and VH1 have put him in the top ten national rankings of the largest popular cultural icons of the twentieth century. [297] [298] Hundreds of books have been written about Monroe. She has been the subject of films, plays, operas and songs, and has influenced artists and entertainers such as Andy Warhol and Madonna. [299] [300] She also remains a valuable brand:[301] her image and name are licensed for hundreds of products, and she has been featured in advertising for brands like Max Factor, Chanel, Mercedes-Benz and Absolut Monroe's enduring popularity is due to her conflicting public image. [304] On the one hand, she remains a sex symbol, a beauty icon and one of the most famous classical Hollywood movie stars. [305] [306] On the other hand, she also remembers her troubled private life, precarious childhood, struggle for professional dignity, and her death and the conspiracy theories that surround it. [308] She has been written by scientists and journalists interested in gender and feminism; [309] These writers are Gloria Steinem, Jacqueline Rose, [310] Molly Haskell, [311] Sarah Churchill, [303] and Lois Banner. [312] Some, like Steinem, have viewed him as a victim of the studio system. [309] [313] Others such as Haskell, [314] Rose, [310] and Churchill have instead stressed Monroe's proactive role in her career and her participation in building her public role. Left panel from pop artist James Gill's painting Marilyn Triptych (1962) Due to the contrast between her stardom and troubled private life, Monroe is closely associated with a broader discussion about contemporary phenomena such as media, fame, and consumer culture. [315] According to academic Susanne Hamscha, Monroe continued the importance of the ongoing discussions about modern society, and she has never fully been present at one time or place, but has become a surface on which narratives of American culture can (re-) construct and function as a cultural way that can be reproduced, transformed, translated into new contexts, and introduced by other people. [315] Similarly, Banner has called Monroe an eternal shapeshifter that is re-created by every generation, even every individual... Specifications. [316] Monroe is still a cultural icon, but critics have broken her legacy as an actress. David Thomson called his work body irrelevant[317] and Pauline Kael wrote that she could not act, but used her actress's lack of skills to amusing society. She had wit or crassness or desperation to turn cheesecake into acting and vice versa; she did what others had a good taste not to do. In contrast, Peter Bradshaw wrote that Monroe was a talented comedian who understood how comedy achieved its effects, [319] and Roger Ebert wrote that Monroe's eccentricity and neuroses on sets became notorious, but studios with her time after any other actresses would have been blackballed because what they got back on screen was magical. [320] Similarly, Jonathan Rosenbaum stated that she sub-subverted the sexist content of her material and that the difficulty some people are discerning in Monroe's intelligence as an actress seems rooted in the ideology of a repressive era when superfeminine women didn't have to be wise. [321] Filmography Main Article: Marilyn Monroe Performances and Awards dangerous years (1947) Scudda Scudda Hay! (1948) Ladies of the Choir (1948) Love Happy (1949) Ticket Tomahawk (1950) Asphalt Jungle (1950) All About Eve (1950) Fireball (1950/19500) Right Cross (1951) Home Town Story (1951) As Young as You Feel (1951) Love Nest (1951) Let's Make It Legal (1951) Clash of the Night (1952) We Are Not Married! (1952) Don't Bother to Knock (1952) Monkey Business (1952) O. Henry's Full House (1952) Niagara (1953) Gentlemen Prefer Blondes (1953) How to Marry a Millionaire (1953) River No Return (1954) There's No Business Like Show Business (1954) Seven Year 1955) Buslth (1955)Itch Bus Stop (1955) 4) 1956) Prince and Showgirl (1957) Some Like It Hot (1959) Let's Make Love (1960) Misfits (1961) Something's Got to Give (1962-Unfinished) Notes ^ Gladys named Mortensen as Monroe's father's birth certificate (although the name was misspelled) [11] but unlikely to be a father because their divorce took place well before he was pregnant. [12] Biographers Fred Guiles and Lois Banner have stated that her father was most likely Charles Stanley Gifford, a colleague with whom Gladys had a case in 1925, but Donald Spoto thinks that another colleague was probably the father. [13] ^ Monroe talked about the fact that in 1953 she had contracted eight years to 1953-54 and Maurice Zolotov in 1960, as well as interviews about Paris Match and Cosmopolitan. [23] Although she refused to name the offender, Banner believes he was George Atkinson because he was an incarnation and promoted Monroe when she was eight years old; The banner also states that Monroe's description of the offender fits other descriptions of Atkinson. [24] Banner argued that abuse can be a major causal factor in Monroe's mental health problems, and it has also been written that since the subject matter was taboo in the middle of the century in the United States, Monroe had the unusual courage to talk about it publicly. [25] Spoto does not mention the incident, but points out that grace's husband sexually abused his relative and cousin in 1937 while living with a relative in 1938. [26] Barbara Leaming repeated Monroe's account of abuse, but earlier biographers Fred Guiles, Anthony Summers and Carl Rollyson questioned the incident because of a lack of evidence following Monroe's statements. [27] ^ RKO owner Howard Hughes had shown interest in Monroe after he was seen on the cover of the magazine. ^ Sometimes it was claimed that Monroe appeared as an additional in other Fox films during this period, including Green Grass from Wyoming, Shocking Miss Pilgrim, and you were meant for me, but there is no evidence to support it. [61] † Baumgarth was initially not satisfied with the photographs, but published one of them in 1950; Monroe was not publicly identified as a model until 1952. Although she then included the ensuing scandal, claiming that she was reluctant to create a nude because of the urgent need for biographers Spoto and Banner have stated that she is not forced (although according to Banner, she was initially hesitant because of her efforts in movie stardom) and considered the shoot as simply another work assignment. [72] † In addition to All About Eve and The Asphalt Jungle, Monroe's 1950s films were Love Happy, Ticket tomahawk, Right Cross and Fireball. Monroe also played the role of Home Town Story, released in 1951. She told of her complaints with the studio, and Greene suggested that they start their own production company. [146] † Monroe regularly performed psychoanalysis from 1955 until her death. Her analysts were Psychiatrists Maretärånberg (1955-1957), Anna Freud (1957), Marianne Kris (1957-1961) and Ralph Greenson (1960-1962). [154] Monro identified with the Jewish people as a dispossessed group and wanted to convert himself into part of the Miller family. [170] Rabbi Robert Goldberg instructed him and resigned him on 1 July 1956. [169] Monroe's interest in Judaism as a religion was limited: she referred to herself as a Jewish atheist and, after her divorce from Miller, did not practice faith aside from preserving some religious goods. [169] Egypt also lifted the ban after the divorce was finalized in 1961. [169] † Endometriosis also caused severe menstrual pain throughout her life, which requires a clause in her contract that allows her to be away from work during her time; endometriosis also required several surgeries. [184] It was sometimes claimed that Monroe performed multiple abortions, and that unsafe abortions performed by individuals without proper medical training would have contributed to her inability to maintain pregnancy. [185] Abortion rumors began with statements by Milton Green's wife Amy Greene, but have not been confirmed by concrete evidence. In addition, the Monroe autopsy report did not contain any evidence of abortion. [186] Monro first admitted himself to Payne Whitney Psychiatric Clinic in New York on the suggestion of Marianne Chris, a psychiatric institution. [222] Kris later stated that her choice of hospital was a mistake: Monroe was put on wards meant for severely mentally ill people with psychosis, where she was locked in a padded cell and was not allowed to move to a more suitable ward or leave the hospital. [222] Monroe was finally able to leave the hospital after three days with the help of Joe DiMaggio, and moved to Columbia University Medical Center, spending another 23 days there. [222] † Monroe and Kennedy were mutual friends and were familiar with each other. Although they sometimes had occasional sexual encounters, there is no evidence that their relationship was serious. 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