

Marilyn Monroe

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Marilyn Monroe



Birth name	Norma Jeane Mortenson (or Baker)
Born	June 1, 1926 Los Angeles, California
Died	August 5, 1962 (aged 36) Brentwood, California
Other name(s)	Norma Jeane Baker
Years active	1947-1962
Spouse(s)	James Dougherty (1942-1946) Joe DiMaggio (1954) Arthur Miller (1956-1961)
Notable roles	Lorelei Lee in <i>Gentlemen Prefer Blondes</i> , The Girl in <i>The Seven Year Itch</i> , Chérie in <i>Bus Stop</i> , Sugar Kane in <i>Some Like It Hot</i> , Roslyn Taber in <i>The Misfits</i>

Norma Jeane Mortenson (June 1, 1926 – August 5, 1962), better known as **Marilyn Monroe**, was a Golden Globe Award-winning American actress, singer, model and pop icon. She became known for her

comedic skills and screen presence, going on to become one of the most popular movie stars of the 1950s. Later in her career, she worked towards serious roles with a measure of success. However, long-standing problems were exacerbated by disappointments in both her career and personal life during her later years. Her death has been subject to speculation and conspiracy theories.

Early life

Marilyn Monroe was born under the name of Norma Jeane Mortenson in the charity ward of the Los Angeles County Hospital.^{[1][2]} According to biographer Fred Lawrence Guiles, her grandmother, Della Monroe Grainger, had her baptized Norma Jeane Baker by Aimee Semple McPherson.^[1] She obtained an order from the City Court of the State of New York and legally changed her name to Marilyn Monroe on February 23, 1956.

Her Mexican-born mother, Gladys Pearl Monroe (born in Piedras Negras, Mexico), had returned from Kentucky. Many biographers believe Norma Jeane's biological father was Charles Stanley Gifford, a salesman for the RKO studios where Gladys worked as a film-cutter. Monroe's birth certificate lists Gladys's second husband, Norwegian immigrant Martin Edward Mortenson, as the father. While Mortenson left Gladys before Norma Jeane's birth, some biographers think he may have been the father.^[3] In an interview with Lifetime, James Dougherty, her first husband, said Norma Jeane believed that Gifford was her father. Whoever the father was, he played no part in Monroe's life.

Unable to persuade Della to take Norma Jeane, Gladys placed her with foster parents Albert and Ida Bolender of Hawthorne, California, where she lived until she was seven. In her autobiography *My Story*, Monroe states she thought Albert was a girl. However, some do not consider *My Story* trustworthy, as the book was a collaboration between Monroe and ghost-writer Ben Hecht and it was assumed Monroe was keen on dramatizing and coloring her past in order to make her public image more vulnerable. Hecht divulged to his agent: "It is easy to know when she is telling the truth. The moment a true thing comes out of her mouth, her eyes shed tears. She's like her own lie detector."^[4] In 2001, the book was reissued and Hecht was given credit.^[5]

Gladys visited Norma Jeane every Saturday. One day, she announced that she had bought a house. A few months after they had moved in, Gladys suffered a breakdown. In *My Story*, Monroe recalls her mother "screaming and laughing" as she was forcibly removed to the State Hospital in Norwalk. Gladys's father, Otis, died in an asylum near San Bernardino from syphilis. According to *My Sister Marilyn*, Gladys's brother, Marion, hanged himself upon his release from an asylum, and Della's father did the same in a fit of depression.

Norma Jeane was declared a ward of state, and Gladys's best friend, Grace McKee (later Goddard) became her guardian. After McKee married in 1935, Norma Jeane was sent to the Los Angeles Orphans Home (later renamed Hollygrove), and then to a succession of foster homes.

The Goddards were about to move to the east coast and could not take her. Grace approached the mother of James Dougherty about the possibility of her son marrying the girl. They married two weeks after she turned 16, so that Norma Jeane would not have to return to an orphanage or foster care.

Career

Early years

While her husband was in the Merchant Marine during World War II, Norma Jeane Dougherty moved in with her mother-in-law, and started to work in the Radioplane Company factory (owned by Hollywood actor Reginald Denny), spraying airplane parts with fire retardant and inspecting parachutes. Army photographer David Conover was scouting local factories, taking photos for a YANK magazine article about women contributing to the war effort. He saw her potential as a model and she was soon signed by The Blue Book modelling agency. In his book *Finding Marilyn*, Conover claimed the two had an affair that lasted years. Shortly after signing with the agency, Monroe had her hair cut, straightened and lightened to golden blonde.

She became one of Blue Book's most successful models, appearing on dozens of magazine covers. In 1946, she came to the attention of talent scout Ben Lyon. He arranged a screen test for her with 20th Century Fox. She was offered a standard six-month contract with a starting salary of \$125 per week.^[6]

Lyon suggested she adopt Marilyn (after Marilyn Miller) as her stage name, since Norma Jeane wasn't considered commercial enough. For her last name, she took her mother's maiden name. Thus, the twenty-year-old Norma Jeane Baker became Marilyn Monroe. During her first half year at Fox, Monroe was given no work, but Fox renewed her contract and she was given minor appearances in *Scudda Hoo! Scudda Hay!* and *Dangerous Years*, both released in 1947. In *Scudda Hoo!*, her part was edited out of the film except for a quick glimpse of her face when she speaks two words. Fox decided not to renew her contract again. Monroe returned to modelling and began to network and make contacts in Hollywood.

In 1948, a six-month stint at Columbia Pictures saw her star in *Ladies of the Chorus*, but the low-budget musical was not a success and Monroe was dropped yet again. She then met one of Hollywood's top agents, Johnny Hyde, who had Fox re-sign her after MGM turned her down. Fox Vice-President Darryl F. Zanuck was not convinced of Monroe's potential, but due to Hyde's persistence, she gained supporting parts in Fox's *All About Eve* and MGM's *The Asphalt Jungle*. Even though the roles were small, movie-goers as well as critics took notice. Hyde also arranged for her to have minor plastic surgery on her nose and chin, adding that to earlier dental surgery.^{[7][8][9][10]}

The next two years were filled with inconsequential roles in standard fare such as *We're Not Married!* and *Love Nest*. However, RKO executives used her to boost box office potential of the Fritz Lang production *Clash by Night*. After the film performed well, Fox employed a similar tactic and she was cast as the ditzy receptionist in the Cary Grant/Ginger Rogers comedy *Monkey Business*. Critics no longer ignored her, and both films' success at the box office was partly attributed to Monroe's growing popularity.

Fox finally gave her a starring role in 1952 with *Don't Bother to Knock*, in which she portrayed a deranged babysitter who attacks the little girl in her care. It was a cheaply made B-movie, and although the reviews were mixed, many claimed that it demonstrated Monroe's ability and confirmed that she was ready for more leading roles. Her performance in the film has since been noted as one of the finest of her career by many critics.^[11]

Stardom

Marilyn Monroe	
<i>Playboy</i> centerfold appearance	December 1953
Birthplace	Los Angeles, California
Birthdate	June 1, 1926
Measurements	37C - 23 - 36
Height	5 ft 5½ in
Weight	118 lb
Preceded by	None
Succeeded by	Margie Harrison



Monroe in *Niagara*

Monroe proved she could carry a big-budget film when she starred in *Niagara* in 1953. Movie critics focused on Monroe's connection with the camera as much as on the sinister plot.^[12] She played an unbalanced woman planning to murder her husband.

Around this time, nude photos of Monroe began to surface, taken by photographer Tom Kelley when she had been struggling for work. Prints were bought by Hugh Hefner and, in December 1953, appeared in the first edition of *Playboy*. To the dismay of Fox, Monroe decided to publicly admit it was indeed her in the pictures. When a journalist asked her what she wore in bed she replied, "Chanel no.5". When asked what she had on during the photo shoot, she replied, "The radio".

Over the following months, *Gentlemen Prefer Blondes* and *How to Marry a Millionaire* cemented Monroe's status as an A-list actress and she became one of the world's biggest movie stars. The lavish Technicolor comedy films established Monroe's "dumb blonde" on-screen persona.

In *Gentlemen Prefer Blondes*, Monroe's turn as gold-digging showgirl Lorelei Lee won her rave reviews,^[13] and the scene where she sang "Diamonds Are a Girl's Best Friend" has inspired the likes of Madonna,^[14] Kylie Minogue^[15] and Geri Halliwell. In the Los Angeles premiere of the film, Monroe and co-star Jane Russell pressed their foot- and handprints in the cement in the forecourt of Grauman's Chinese Theatre.

In *How to Marry a Millionaire*, Monroe was teamed up with Lauren Bacall and Betty Grable. She played a short-sighted dumb blonde, and even though the role was stereotypical, critics took note of her comedic timing.^[16]

Her next two films, the western *River of No Return* and the musical *There's No Business Like Show Business*, were not successful. Monroe got tired of the roles that Zanuck assigned her. After completing work on *The Seven Year Itch* in early 1955, she broke her contract and fled Hollywood to study acting at The Actors Studio in New York. Fox would not accede to her contract demands and insisted she return to work on productions she considered inappropriate, such as *The Girl in Pink Tights* (which was never filmed), *The Girl in the Red Velvet Swing*, and *How to Be Very, Very Popular*.

Monroe stayed in New York. As *The Seven Year Itch* raced to the top of the box office in the summer of 1955, and with Fox starlets Jayne Mansfield and Sheree North failing to click with audiences, Zanuck admitted defeat and Monroe returned to Hollywood. A new contract was drawn up, giving Monroe approval of the director as well as the option to act in other studios' projects.

The first film to be made under the contract was *Bus Stop*, directed by Joshua Logan. She played Chérie,^[17] a saloon bar singer who falls in love with a cowboy. Monroe deliberately appeared badly made-up and unglamorous.

She was nominated for a Golden Globe for the performance and was praised by critics. Bosley Crowther of *The New York Times* proclaimed: "Hold on to your chairs, everybody, and get set for a rattling surprise. Marilyn Monroe has finally proved herself an actress." In his autobiography, *Movie Stars, Real People and Me*, director Joshua Logan wrote: "I found Marilyn to be one of the great talents of all time... She struck me

as being a much brighter person than I had ever imagined, and I think that was the first time I learned that intelligence and, yes brilliance have nothing to do with education."

Monroe formed her own production company with friend and photographer Milton H. Greene. Marilyn Monroe Productions released its first and only film *The Prince and the Showgirl* in 1957 to mixed reviews. Along with executive-producing the film, she starred opposite the acclaimed British actor Laurence Olivier, who also directed it.

Olivier became furious at her habit of being late to the set, as well as her dependency on her drama coach, Paula Strasberg. Monroe's performance was hailed by critics, especially in Europe, where she was handed the David di Donatello, the Italian equivalent of the Academy Award, as well as the French Crystal Star Award. She was also nominated for the British BAFTA award.

Later years

In 1959, she scored the biggest hit of her career starring alongside Tony Curtis and Jack Lemmon in Billy Wilder's comedy *Some Like It Hot*. After shooting finished, Wilder publicly blasted Monroe for her difficult on-set behavior. Soon, however, Wilder's attitude softened, and he hailed her as a great comedienne. *Some Like It Hot* is consistently rated as one of the best films ever made.^[18] Monroe's performance earned her a Golden Globe for best actress in musical or comedy. The New York Times proclaimed Monroe a "talented comedienne."

After *Some Like It Hot*, Monroe shot *Let's Make Love* directed by George Cukor and co-starring Yves Montand. Monroe was forced to shoot the picture because of her obligations to Twentieth Century-Fox. While the film was not a commercial or critical success, it included one of Monroe's legendary musical numbers, Cole Porter's "My Heart Belongs to Daddy".



Screen test for *Something's Got to Give*.

Arthur Miller wrote what became her and her co-star Clark Gable's last completed film, *The Misfits*. The exhausting shoot took place in the hot Nevada desert. Monroe's tardiness became chronic and the shoot was troublesome. Despite this, Monroe, Gable and Montgomery Clift delivered performances that are considered excellent by contemporary movie critics.^[19] Monroe became friends with Clift, with whom she felt a deep connection. Tabloid magazines blamed Gable's death of a heart attack on Monroe, claiming she

had given him a hard time on the set. Gable, however, insisted on doing his own stunts and was a heavy smoker. After Gable's death, Monroe attended the baptism of his son.

Some of the most famous photographs of her were taken by Douglas Kirkland in 1961 as a feature for the 25th anniversary issue of *LOOK* magazine.

Monroe returned to Hollywood to resume filming on the George Cukor comedy *Something's Got to Give*, a never-finished film that has become legendary for problems on the set and proved a costly debacle for Fox. In May 1962, she made her last significant public appearance, singing *Happy Birthday, Mr. President* at a televised birthday party for President John F. Kennedy. After shooting what was claimed to have been the first ever nude scene by a major motion picture actress, Monroe's attendance on the set became even more erratic. On June 1, her thirty-sixth birthday, she attended a charity event at Dodger Stadium.



Happy Birthday, Mr. President May 1962

Already financially strained by the production costs of *Cleopatra*, starring Elizabeth Taylor, Fox dropped Monroe from the film and replaced her with Lee Remick. However, co-star Dean Martin was unwilling to work with anyone but Monroe and she was rehired.

Monroe conducted a lengthy interview with *Life*, in which she expressed how bitter she was about Hollywood labeling her as a dumb blonde and how much she loved her audience.^[20] She also did a photo shoot for *Vogue*, and began discussing a future film project with Gene Kelly and Frank Sinatra, according to the Donald Spoto biography. Furthermore, she was planning to star in a biopic of Jean Harlow. Other projects being considered for her were *What a Way to Go!* and a musical version of *A Tree Grows In Brooklyn*.

Before the shooting of *Something's Got to Give* resumed, Monroe was found dead in her Los Angeles home on the morning of August 5, 1962. She remains one of the 20th century's legendary public figures and archetypal Hollywood movie stars.

Marriages

James Dougherty

Monroe married James Dougherty on June 19, 1942. In *The Secret Happiness of Marilyn Monroe* and *To Norma Jeane with Love, Jimmie*, he claimed they were in love but dreams of stardom lured her away. In 1953 he wrote a piece called "Marilyn Monroe Was My Wife" for *Photoplay*, in which he claimed that if he left her. He appeared on *To Tell the Truth* in April 7, 1967 as "Marilyn Monroe's real first husband".

In the 2004 documentary *Marilyn's Man*, Dougherty made three new claims: he was her Svengali and invented the "Marilyn Monroe" persona, studio executives forced her to divorce him, and that he was her only true love.

He remarried in 1947. When informed of her death, the August 6, 1962 *New York Times* reported that he replied "I'm sorry," and continued his LAPD patrol. He did not attend Monroe's funeral. His sister wrote in the 12/1952 *Modern Screen Magazine* that Dougherty left Monroe because she wanted to pursue modeling. He admitted to A&E Network that his mother asked him to marry her, and told Lifetime in 1996 that he cut off her allotment after being served with divorce papers. The 1999 Christie's auction of Monroe's estate revealed that she kept nothing from Dougherty except their divorce decree.

Joe DiMaggio

In 1951 Joe DiMaggio saw a picture of Monroe with two Chicago White Sox players, but did not ask the man who arranged the stunt to set up a date until 1952. She wrote in *My Story* that she did not want to meet him, fearing a stereotypical jock. They eloped at San Francisco's City Hall on January 14, 1954. During the honeymoon, they visited Japan, and she was asked to visit Korea. She performed ten shows over four days in freezing temperatures for over 100,000 servicemen. Biographers have noted that DiMaggio, who stayed in Japan, was not pleased with his wife's decision during what he wanted to be an intimate trip.

Back home, she wrote him a letter about her dreams for their future, dated February 28, 1954:

"My Dad, I don't know how to tell you just how much I miss you. I love you till my heart could burst... I want to just be where you are and be just what you want me to be... I want someday for you to be proud of me as a person and as your wife and as the mother of the rest of your children (two at least! I've decided)..."^[21] —20px, 20px

DiMaggio biographer Maury Allen quoted New York Yankees PR man Arthur Richman that Joe told him everything went wrong from the trip to Japan on. Fred Lawrence Guiles speculated that Joe, knowing the power and hollowness of fame, wanted desperately to head off what he was convinced was her "collision-course with disaster." Friends claimed that DiMaggio became more controlling as Monroe grew more defiant. On September 14, 1954, she filmed the now-iconic skirt-blowing scene for *The Seven Year Itch* in front of New York's Trans-Lux Theater. Bill Kobrin, then-Fox's east coast correspondent, told the June 26, 2006 *Palm Springs Desert Sun* that it was Billy Wilder's idea to turn it into a media circus: "... every time her dress came up and the crowd started to get excited, DiMaggio just blew up." The couple later had a "yelling battle" in the theater lobby.^[22] Her makeup man Allan Snyder recalled Monroe later appeared on set with bruises on her upper arms. She filed for divorce on grounds of mental cruelty 274 days after the wedding.

Years later, she turned to him for help. In February 1961, her psychiatrist arranged for her to be admitted to the Payne Whitney Psychiatric Clinic, where, according to Donald Spoto, she was placed in the ward for the most seriously disturbed. Unable to check herself out, she called DiMaggio, who secured her release. She later joined him in Florida. Their "just good friends" claim did not stop rumors of remarriage. Archive footage shows Bob Hope jokingly dedicated Best Song nominee *The Second Time Around* to them at the 1960 Academy Awards telecast.

According to Maury Allen, on August 1, 1962, DiMaggio — alarmed by how his ex-wife had fallen in with people he felt detrimental to her, such as Frank Sinatra and his "Rat Pack" — quit his job with a PX supplier to ask her to remarry him. He claimed her body and arranged her funeral, barring Hollywood's elite. For twenty years, he had a dozen red roses delivered to her crypt three times a week. Unlike her other two husbands, he never talked about her publicly, wrote a tell-all, or remarried.

Arthur Miller

On June 29, 1956, Monroe married playwright Arthur Miller, whom she had first met in 1951, in a civil ceremony in White Plains, New York. City Court Judge Seymour Robinowitz presided over the hushed ceremony in the law office of Sam Slavitt (the wedding had been kept secret from both the press and the public). Nominally raised as a Christian, she converted to Judaism before marrying Miller. After she finished shooting *The Prince and the Showgirl*, the couple returned to the United States from England and

discovered she was pregnant. However, she suffered from endometriosis and the pregnancy was found to be ectopic. A subsequent pregnancy ended in miscarriage.

By 1958, she was the couple's main breadwinner. While paying alimony to Miller's first wife, her husband reportedly charged her production company for buying and shipping a Jaguar to the United States.

Miller's screenplay for *The Misfits*, a story about a despairing divorcée, was meant to be a Valentine gift for his wife, but by the time filming started in 1960 their marriage was beyond repair. A Mexican divorce was granted on January 24, 1961. On February 17, 1962, Miller married Inge Morath, one of the Magnum photographers recording the making of *The Misfits*.

In January 1964, Miller's play *After the Fall* opened, featuring a beautiful and devouring shrew named Maggie. The similarities between Maggie and Monroe did not go unnoticed by audiences and critics (including Helen Hayes), many of whom sympathized with the fact that she was no longer alive and could not defend herself. Simone Signoret noted in her autobiography the morbidity of Miller and Elia Kazan resuming their professional association "over a casket". In interviews and in his autobiography, Miller insisted that Maggie was not based on Monroe. However, he never pretended that his last Broadway-bound work, *Finishing the Picture*, was not based on the making of *The Misfits*. He told *Vanity Fair* she was "highly self-destructive" and what "killed" her was not some conspiracy, but the fact that she was Marilyn Monroe.

Death and aftermath

Monroe's last home was in Brentwood, California, at 12305 5th Helena Drive. She was found dead by her housekeeper, Eunice Murray, on August 5, 1962. Monroe was 36 years old. Her death was ruled as an overdose of the sleeping pill Nembutal. To this day, questions remain about the circumstances and timeline of Mrs. Murray's discovery of Monroe's body. Also, several conspiracy theories have surfaced in the decades after her death, some involving President John F. Kennedy and/or Robert Kennedy. In 2006, FBI's released documents raised new questions. [2] There is also much speculation that her death was accidental, but the official cause of death was "probable suicide" by acute barbiturate poisoning.

On August 8, 1962, Monroe was interred in a crypt at Corridor of Memories, #24, at the Westwood Village Memorial Park Cemetery in Los Angeles, California. Lee Strasberg delivered the eulogy.

Administration of estate

In her will, Monroe left Lee Strasberg control of 75% of her estate. She expressed her desire that Strasberg, or, if he predeceased her, her executor, "distribute [her personal effects] among my friends, colleagues and those to whom I am devoted."^[23]

Strasberg willed his portion to his widow, Anna. She declared she would never sell Monroe's personal items after successfully suing Odyssey Auctions in 1994 to prevent the sale of items which were withheld by Monroe's former business manager, Inez Melson. However, in October 1999 Christie's auctioned the bulk of the items Monroe willed to Lee Strasberg, netting US\$12.3 million.

Anna Strasberg is currently in litigation against the children of four photographers to determine rights of publicity, which permits the licensing of images of deceased personages for commercial purposes. The decision as to whether Monroe was a resident of California, where she died, or New York, where her will was probated, is worth millions.^[24]

Quotes

I think that when you are famous every weakness is exaggerated. (...) Goethe said, "Talent is developed in privacy," you know? And it's really true. (...) Creativity has got to start with humanity and when you're a human being, you feel, you suffer. You're gay, you're sick, you're nervous or whatever.^[25]

Miscellaneous facts

- Ella Fitzgerald credited Monroe with helping her launch mainstream career by securing her a gig at the then-segregated Mocambo. [3]
- Hugh Hefner purchased the crypt beside Monroe for himself. [26]
- Monroe's films made over \$200,000,000 on their first run, according to her New York Times obituary.
- Tiles on the doorstep of Monroe's Brentwood home bore the inscription, "Cursum Perficio," Latin for "My journey is over."
- Monroe paid \$12,000 for the Jean Louis gown in which she sang "Happy Birthday" to John F. Kennedy in May 1962. dress; it sold at Christie's auction in 1999 for \$1,267,500, a world record.
- In February 2007's issue of Premiere magazine Mickey Rooney claims to have given her the name Marilyn Monroe.
- Many days after Monroe's death, Mrs. Eunice Murray attempted to cash her last paycheck from Monroe, and it was declined and marked "deceased." This check, one of the last that Monroe ever wrote on her Roxbury Drive Branch account at City National Bank in Beverly Hills, is today on display at the Hollywood Entertainment Museum in Hollywood, CA.

Selected films

Film	Year	Salary
<i>Scudda Hoo! Scudda Hay!</i>	1948	\$150/week
<i>The Asphalt Jungle</i>	1950	\$1,050
<i>All About Eve</i>	1950	\$500/week, with one-week guarantee
<i>We're Not Married</i>	1952	\$750/week
<i>Gentlemen Prefer Blondes</i>	1953	\$1,250/week
<i>The Seven Year Itch</i>	1955	\$1,500/week
<i>Some Like It Hot</i>	1959	\$200,000 plus 10% gross over \$4 million
<i>The Misfits</i>	1961	\$250,000
<i>Something's Got to Give</i>	1962	\$100,000

Filmography

Dangerous Years (1947) | Scudda Hoo! Scudda Hay! (1948) | Ladies of the Chorus (1948) | Green Grass of Wyoming (1948) | You Were Meant for Me (1948) | Love Happy (1949) | A Ticket to Tomahawk (1950) | The Asphalt Jungle (1950) | The Fireball (1950) | All About Eve (1950) | Right Cross (1950) | Home Town Story (1951) | As Young as You Feel (1951) | Love Nest (1951) | Let's Make It Legal (1951) | We are not married (1952) | O. Henry's Full House (1952) | Clash by Night (1952) | Monkey Business (1952) | Don't Bother to Knock (1952) | Niagara (1953) | Gentlemen Prefer Blondes (1953) | How to Marry a Millionaire (1953) | River of No Return (1954) | There's No Business Like Show Business (1954) | The Seven Year Itch (1955) | Bus Stop (1956) | The Prince and the Showgirl (1957) | Some Like it Hot (1959) | Let's Make Love (1960) | The Misfits (1961) | Something's Got to Give (1962)

Awards and nominations

- 1952 Photoplay Award: Special Award
- 1953 Golden Globe Henrietta Award: World Film Favorite Female.
- 1953 Photoplay Award: Most Popular Female Star
- 1956 BAFTA Film Award nomination: Best Foreign Actress for *The Seven Year Itch*

- 1956 Golden Globe nomination: Best Motion Picture Actress in Comedy or Musical for *Bus Stop*
- 1958 BAFTA Film Award nomination: Best Foreign Actress for *The Prince and the Showgirl*
- 1958 David di Donatello Award (Italian): Best Foreign Actress for *The Prince and the Showgirl*
- 1959 Crystal Star Award (French): Best Foreign Actress for *The Prince and the Showgirl*
- 1960 Golden Globe, Best Motion Picture Actress in Comedy or Musical for *Some Like It Hot*
- 1962 Golden Globe, World Film Favorite: Female
- Star on the Hollywood Walk of Fame 6104 Hollywood Blvd.

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