

Marilyn Monroe: The Blonde Bombshell

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Introduction to Moving Image Archiving and Preservation
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Description of the Exhibit:

My final project is for a fictional exhibit at the Hollywood Museum in Hollywood, California. The title of the exhibit is *Marilyn Monroe: The Blonde Bombshell*, which will encompass the public and private life of Marilyn Monroe through magazine covers and photographs taken throughout her career. The exhibit will also include some of the legendary costumes she wore in her films as well as her personal items, such as clothing, books, and film scripts. The exhibit will run from June 1st, 2015 to August 31st, 2015, highlighting the anniversary of Marilyn's birthday (June 1st) and the 53rd anniversary of her death (August 5th).

The exhibit will contain some items that I personally own, but mostly consist of items that I will borrow from the Greg Schreiner Marilyn Monroe Collection and Scott's Marilyn Monroe Collection. The exhibit will also include one item from the David Gainsborough Roberts collection. I have contacted Greg Schreiner, Scott, and David Gainsborough Roberts regarding borrowing items from their collections for my "fictional" exhibit. All three men were extremely eager to talk to me and excited that I was interested in borrowing from their collections. I asked each of them if there is a limit to how many items in their collection they loan to a museum at once, how much they charge for museums to borrow their collection and what is the standard amount of time their collection is on display in the museum.

Greg, from the Greg Schreiner Marilyn Monroe Collection responded to my questions stating, "I'm so glad you are a big fan of Marilyn. There is no limit to what I will loan if I trust the exhibition space. Many times an exhibition does not want everything, and usually the costumes are the first choice as they are so visual. The charge varies depending on who is putting on the exhibit, how long it will run and how many items they will be showing. I have had exhibits run from one month to over two years. I really can't give you an exact figure on cost as I

have a curator that handles all expenses for the exhibit. Please feel free to contact me again if you have more questions.”¹

Scott, from the Marilyn Monroe Collection responded to my questions stating, “There really isn’t a limit to what I will loan- it all depends on what the exhibition calls for. I’ve done exhibits where only a few items have been used, and I’ve done exhibits where everything from my collection has been displayed. It all just depends on the actual exhibit. The charge depends upon the exhibit as well. I’ve often exhibited for free, and for charity fundraisers. The amount of time my collection is on display depends upon the exhibit also. I’ve done 24-hour exhibits and I’ve done three-month exhibits. Hope this helps and good luck on your project.”²

The publicity advertisement for the museum exhibit will be a photograph of Marilyn Monroe with the following quote by Marilyn underneath the photo: “I knew I belonged to the public and to the world, not because I was talented or even beautiful, but because I had never belonged to anything or anyone else.”³ The title and location of the exhibit will be displayed on the advertisement as well. This was Marilyn Monroe’s favorite photograph of herself.



¹ Krause, Michelle. "Questions." E-mail to Greg Schreiner. October 4, 2014.

² Krause, Michelle. "Questions." E-mail to Scott. October 4, 2014.

³ Glatzer, Jenna. *The Marilyn Monroe Treasures: Featuring Rare and Unseen Photographs and Memorabilia*. New York: Metro Books, 2008, 7

The exhibit will be separated into two sections, “Marilyn’s Public Life” and “Marilyn’s Private Life.” “Marilyn’s Public Life,” the left side of the room, will contain: the *LIFE* Magazines, the Costumes and Publicity Gowns, and the Original Photographs, while “Marilyn’s Private Life,” the right side of the room, will contain: Marilyn’s Personal Items: Film Scripts and Library and Newspaper Collection and Marilyn’s Personal Items: Marilyn’s Personal Clothing and Accessories. Ultimately, the exhibit will be highlighting both her public and her private life, but separately.

Entering the exhibit, if one turns to the left (“Marilyn’s Public Life”) one will first encounter a display case with seven *LIFE* Magazine covers. Next to each magazine will be a large printed page of text describing the historical significance of the magazine, the magazine’s relevance to Marilyn Monroe and where the magazine was borrowed.

Next will be the Costumes and Publicity Gowns section. This section will include three dresses from the film *Gentleman Prefer Blondes* (red sequin dress, a silver evening gown, and the original dress for “Diamonds are a Girl’s Best Friend”), a purple flowing gown from *How to Marry a Millionaire*, a light green gown from *There’s No Business Like Show Business*, the satin and beaded chiffon gown Marilyn wore in *The Prince and the Showgirl* and a pink halter dress from *Let’s Make Love*. Next to each costume or gown will be a plaque describing the gown, the gown’s significance to Marilyn Monroe and where the gown was borrowed. Each dress will be in its own separate display case, protecting the dress from individuals touching the dress.

The final section on this side of the exhibit is the Original Photographs segment. This section contains eight original photographs highlighting Marilyn Monroe’s career as an actress and model from the beginning of her career in 1946 to her last year alive in 1962. Each photograph will be mounted on the wall with protective glass, shielding it from the public and

debris. Along side each photograph will be a small plaque explaining the historical context of the photograph, the significance of the photograph to Marilyn Monroe and where the photograph was borrowed.

If one enters the exhibit and turns to the right instead, he or she will encounter “Marilyn’s Private Life,” and Marilyn’s Personal Items: Film Scripts and Library and Newspaper Collection. This section contains six film scripts which belonged to Marilyn Monroe: *How to Marry a Millionaire*, *Horns for the Devil*, *Maiden Voyage*, *Harlow*, *Niagara*, and *Something’s Got to Give*. It also includes three novels from Marilyn Monroe’s private library, *Man’s Supreme Inheritance: Conscious Guidance and Control in Relation to Human Evolution*, *Of Stars and Men: Human Response to an Expanding Universe*, and *Oh Careless Love* and newspaper clippings from her personal newspaper collection. Since there are only a few film scripts, novels and newspaper clippings in the collection, all of these items will be combined in one large display case; the films scripts will be on one shelf, the novels will be on the next shelf and the newspaper clippings will be placed on the final shelf. Along side each item will be a small plaque of text explaining the historical context of the item, the significance of the item to Marilyn Monroe and where the item was borrowed.

The last department in the exhibit (and on the side of Marilyn’s Private Life) is Marilyn’s Personal Items: Marilyn’s Personal Clothing and Accessories. This section contains some personal clothing and accessories of Marilyn’s that she wore for pleasure in her free time. The collection includes a mink collar, a Pucci blouse and 2 Pucci belts, a cocktail dress, a casual dress, a wool skirt, a wool sweater, a leather belt, a feather boa, an over coat, an evening cape and a necklace. The 2 Pucci belts, leather belt, feather boa, and necklace will be presented in one display case, with each item on it’s own shelf. Regarding the rest of the items: the wool sweater

and wool skirt will be in one display case; the over coat will be in one display case; the evening coat will be in one display case; the cocktail dress will be in one display case; the casual dress will be one display case; the Pucci blouse will be in one display case; and the mink collar will be in one display case. Next to each piece of clothing or accessory will be a small plaque of text explaining the historical context of the item, the significance of the item to Marilyn Monroe and where the item was borrowed.

Something I really struggled with during this process, especially since I am a huge Marilyn Monroe fan, is what to include in the exhibit and what to exclude. Marilyn Monroe only lived for 36 years but her life was filled with fame, glory, suffering and pain. Essentially, an entire museum could be dedicated to Marilyn Monroe; however, I do not have the budget to include every single artifact associated with her. Originally I planned on creating an exhibit that focused on her film career; for example, the exhibit would consist of clips from all of her films. However, since I am a Monroe fan, as all of the people coming to the exhibit would be, I have seen all of her films. Therefore, why would I want to watch clips of them? Ultimately, I decided to use forty-five specific artifacts associated with her and products that she personally owned to create an exhibit worthy of the Marilyn Monroe name.

Exhibition Catalog:

Marilyn Monroe was born in Los Angeles on June 1st, 1926 at LA County General Hospital charity maternity ward, the third child of her mother, Gladys Pearl Baker nee Monroe. Gladys named her Norma Jeane “(later Marilyn often left off the e in Jeane)”⁴ and “registered the baby’s last name as Mortenson, which was a slight misspelling of Gladys’ second husband

⁴ Belmont, Georges. *Silver Marilyn: Marilyn Monroe and the Camera*. London: Schirmer Art Books, 2007, 237

Edward's last name (Mortensen).⁵ Twelve days later, on June 13th, Gladys decided to leave baby Norma Jeane with a nearby family, the Bolenders where Norma Jeane remained for the next seven years. Throughout her childhood and early teenage years, Norma Jeane was forced upon many different foster parents and ultimately treated like an object, unloved and looked at as just another mouth to be fed. In 1942, when she was sixteen, Norma Jeane married her first husband, Jim Dougherty, a man five years older than her, allowing Norma Jean the opportunity to enter a new chapter in her life.

In 1945, Norma Jeane was working at Radio Plane Corporation earning only \$20 a week for ten hours of work a day. One day, David Conover, an army photographer for a military unit film, came into RPC to photograph the women working for a feature in *Yank* magazine. Conover spotted Norma Jeane and immediately wished to photograph her for the magazine. Suddenly a career as a model became a possibility; therefore, Norma Jeane started to work as a freelance model. Furthermore, Conover presented some of the photos he took of Marilyn to the famous model agency Blue Book and recommended her as a model for their agency.⁶ A month later Blue Book Modeling Agency signed Norma Jeane as a client, thus beginning her amazing career as a model and sex symbol.

The purpose of this exhibit is to celebrate the public and private life of Miss Marilyn Monroe by examining famous magazine covers, photographs taken throughout her career, legendary costumes she wore in her films and her personal items, such as clothing, books, and film scripts. To her fans she was known as Marilyn Monroe, but who really was she? Marilyn

⁵ Glatzer, Jenna. *The Marilyn Monroe Treasures: Featuring Rare and Unseen Photographs and Memorabilia*. New York: Metro Books, 2008, 8

⁶ Banner, Lois. *MM-Personal: From the Private Archive of Marilyn Monroe*. New York: Abrams Books, 2011, 330

occupied various names over the course of her life, never truly possessing one identity; for example, Norma Jean Mortenson, Norma Jean Baker, Norma Jean Dougherty, and Marilyn Monroe. Since becoming famous, Marilyn transformed into a persona known around the world as “Marilyn Monroe,” the blond bombshell. One day in 1955, Marilyn’s friend, Truman Capote, was waiting for Marilyn to come out of the bathroom; tired from waiting, Capote eventually went into the bathroom to retrieve her. “He found Marilyn staring at herself in the mirror. He asked what she was doing and she replied, ‘Looking at Her.’”⁷ She was sexy, coy and innocent all rolled into one beautiful image, however, Marilyn suffered daily from numerous insecurities and anxieties. Marilyn’s deepest insecurities stemmed from abandonment, disapproval and rejection, a result of her unfortunate childhood.

Despite her insecurities, the public was in love with Marilyn Monroe and Marilyn equally adored the public. Marilyn stated, “It was always very important to me not to let my public down.”⁸ On January 14th, 1954, Marilyn married famous baseball legend Joe DiMaggio and the two embarked on their six-week honeymoon; instead of spending every day with her new husband, Marilyn decided to dedicate some of her time to her fans. Ignoring her husband’s wishes, Marilyn performed a series of concerts (over four days) for more than one hundred thousand servicemen in Korea. She sang her popular songs, “Kiss Me Again,” and “Diamonds Are a Girl’s Best Friend,” as the men went completely wild for her on stage. Marilyn stated of the occasion, “ ‘I felt I belonged,’ she would later say. ‘For the first time in my life, I had the feeling that the people seeing me were accepting me and liking me. This is what I’ve always

⁷ Banner, Lois. *Marilyn: The Passion and The Paradox*. New York: Bloomsbury, 2013.

⁸ Barris, George. *Marilyn: Her Life in Her Own Words: Marilyn Monroe's Revealing Last Words and Photographs*. Reprint ed. New York: Citadel Press, 2001, 106

wanted.’ ”⁹ A photo of the event can be seen in the Original Photographs section in the exhibit.

The costume and publicity gowns section manages to highlight the beautiful gowns and sparkling fabric in the room while simultaneously emphasizing Marilyn Monroe’s essence. When Academy Award winning costume designer William “Billy” Travilla was hired to design the costumes for the film *Don’t Bother to Knock* in 1952, little did he know his entire world would forever be changed. Designing the costumes for *Don’t Bother to Knock* allowed him the opportunity to meet Marilyn Monroe and the two formed a friendship that would last the rest of her life. Travilla stated of Marilyn, “She was the most complex, incredible, magnificent woman. She was the love of my life that girl.”¹⁰ Travilla and Monroe had an amazing bond that was indescribable; eventually, “their relationship deepened to the point where she would not do a gallery sitting without him. It seemed that only he had the clothes and the eye to dress this beautiful girl.”¹¹

Overall, Travilla designed the costumes for eight of Marilyn Monroe’s films as well as many of her unique and sexy personal looks. He created some of the most famous dresses in the history of cinema that are still idolized over sixty years later. For example, Travilla designed the pink dress Marilyn wore in *How to Marry a Millionaire* while she sang, “Diamonds are a Girl’s Best Friend;” and the famous white dress Marilyn wore while standing over the subway grate during the filming of *The Seven Year Itch*.

The audience loved her as the carefree ditzy blonde in *Gentleman Prefer Blondes* and

⁹ Taraborrelli, J. Randy. *The Secret Life of Marilyn Monroe*. New York: Grand Central Pub., 2009, 238

¹⁰ Hansford, Andrew, and Karen Homer. *Dressing Marilyn: How a Hollywood Icon Was Styled by William Travilla*. Milwaukee: Applause Theatre & Cinema Books, 2012, 40

¹¹ Ibid, 40

How to Marry a Millionaire, which simultaneously labeled Marilyn as a comedic actress. As a result, 20th Century Fox was determined to continue placing Marilyn in these comedy/musical roles since it successfully established an audience for her. However, Marilyn did not wish to remain confined to comedic performances; she stated, “ ‘I’m really eager to do something else. I’d like to do roles like Julie in *Bury the Dead*, Gretchen in *Faust* and Teresa in *Cradle Song*. I don’t want to be a comedienne forever.’ ”¹² When the studio gave Marilyn the script for her next film, *The Girl in Pink Tights*, Marilyn was furious that she was cast once again as the dumb-blond character. Marilyn asked Darryl Zanuck at 20th Century Fox if she could play the leading role in *The Egyptian* instead, but he refused; it was no secret in Hollywood that Zanuck hated Marilyn and only saw her as a sex symbol. After discovering that her costar, Frank Sinatra, would be earning \$5000 a week to her measly \$1500 a week (even though she was the bigger box office attraction) Marilyn decided to protest. When filming began on *The Girl in Pink Tights* on December 15th, 1953, Marilyn Monroe refused to come to the studio; as a result 20th Century Fox suspended her on January 4th 1954.

Marilyn’s suspension permitted her the chance to marry Joe DiMaggio and enjoy a relaxing break from her career. During this period she also spent a significant amount of time with the Greene Family-photographer, Milton Greene and his wife, Amy. Milton Greene and Marilyn Monroe became fast friends; “From their months of brainstorming, the idea of Marilyn Monroe Productions had evolved a creative collaboration that would give them control of Marilyn’s future projects.”¹³ On January 7th, 1955 Marilyn and Milton Greene held a press

¹² Taraborrelli, J. Randy. *The Secret Life of Marilyn Monroe*. New York: Grand Central Pub, 2009, 229

¹³ Kotsilibas-Davis, James. *Milton's Marilyn: The Photographs of Milton H. Greene*. Edited by Joshua Greene. 2nd ed. Munich: Schirmer/Mosel, 2012, 35

conference and announced the official creation of their new production company, Marilyn Monroe Productions (MMP).

The creation of her production company allowed Marilyn the opportunity to express her desire to seek more dramatic and liberating roles. For example, at a press conference Marilyn announced that she was, "...dreaming of playing the female lead in Dostoevsky's *The Brothers Karamazov*."¹⁴ Instead of admiring Marilyn's ambitious goal, the press laughed at her ridiculous attempt at becoming a serious actress. Marilyn stated, " 'I don't want to play the brothers, I want to play Grushenka. She's a girl.' " With a raised eyebrow, the reporter challenged Marilyn. 'Spell that name, Grushenka.' "¹⁵ Perhaps another actress might have refused to acknowledge the rude comment from the reporter or might have laughed politely and smiled, shaking off the insult. Demonstrating her quick-wit, Marilyn turned to the reporter and exclaimed, " 'Look it up;' "¹⁶ initiating a perfect comeback line.

Marilyn Monroe was recognized as a ditz because of her famous wiggle walk coincided with her voluptuous figure, gorgeous blonde hair and beautiful face. Although the name Marilyn Monroe is associated with "The Blonde Bombshell" and she was labeled a sex symbol, Marilyn was actually a very intelligent woman. Marilyn Monroe loved books and was a ferocious reader, a fact only her deepest fans are aware of. In fact, many photographs have been taken of Marilyn Monroe early in her career, which illustrate her reading. For example, "Eve Arnold photographed her for *Esquire* magazine in a playground in Amagansett reading James Joyce's *Ulysses*. In

¹⁴ Taraborrelli, J. Randy. *The Secret Life of Marilyn Monroe*. New York: Grand Central Pub, 2009, 261

¹⁵ Ibid.

¹⁶ Taraborrelli, J. Randy. *The Secret Life of Marilyn Monroe*. New York: Grand Central Pub, 2009, 261

another photograph, she's on a pulled-out sofa bed reading the poetry of Heinrich Heine."¹⁷

The exhibit contains three books from Marilyn Monroe's private library, which can be viewed in the section "Marilyn's Private Life"-Marilyn's Personal Items: Film Scripts and Library and Newspaper Collection. This is only a small sample of her library, which contained over four hundred books. Not only did Marilyn love to read, but she also insisted on reading challenging material; her library was filled with classical literature/ poetry by John Milton, Gustave Flaubert, Walt Whitman, James Joyce and Khalil Gibran as well as books by contemporary authors, such as John Steinbeck, Ernest Hemingway, Samuel Beckett, Albert Camus, and Jack Kerouac.¹⁸ Marilyn once stated that, "Willa Cather was her favorite author. Among her favorite books was Cather's *A Lost Lady*."¹⁹

Items in the Exhibit:

LIFE Magazines Covers:

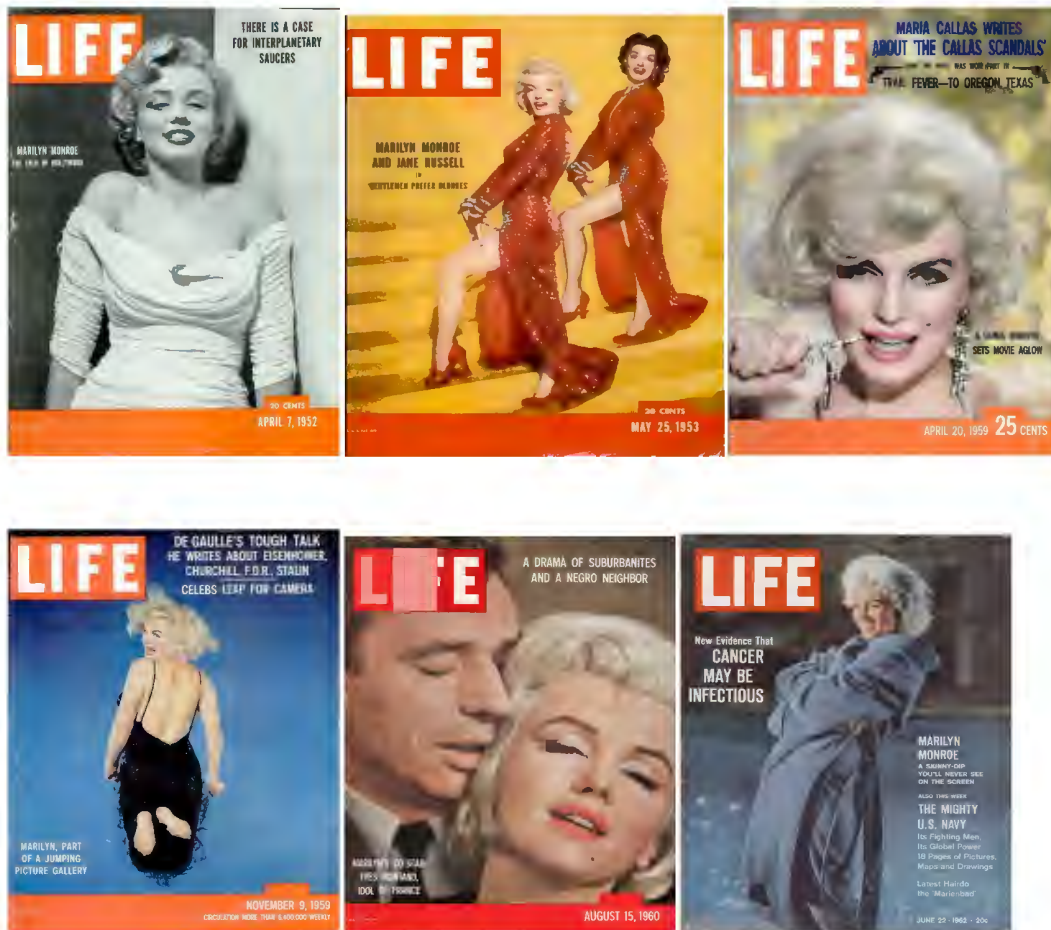
1. April 7, 1952: Marilyn Monroe's debut on the magazine cover, photographed by Philippe Halsman. It became one of the most famous and collectible covers in *LIFE*'s history.
 - a. Borrowed from "The Private Collection of Michelle Krause"
2. May 25th, 1953: Marilyn Monroe and Jane Russell on the cover of *LIFE* promoting their film, *Gentleman Prefer Blondes*. Photographed by Ed Clark.
 - a. Borrowed from "The Private Collection of Michelle Krause"
3. April 20th, 1959. Marilyn Monroe on the cover of *LIFE*, photographed by Richard Avedon. An article in the magazine is dedicated to her recently released film, *Some Like it Hot*.
 - a. Borrowed from "The Private Collection of Michelle Krause"
4. November 9th, 1959. Marilyn Monroe photographed by Philippe Halsman-the photo was part of a photo gallery on jumping actresses.
 - a. Borrowed from "The Private Collection of Michelle Krause"

¹⁷ Kashner, Sam. "Marilyn and Her Monsters." *Vanity Fair*, November 2010, 164-75.

¹⁸ Monroe, Marilyn. *Fragments: Poems, Intimate Notes, Letters*. Edited by Stanley F. Buchthal and Bernard Comment. New York: Farrar, Straus and Giroux, 2010.

¹⁹ Banner, Lois. *Marilyn: The Passion and The Paradox*. New York: Bloomsbury, 2013, 331-332

5. August 15th 1960. Marilyn Monroe photographed by John Bryson. Marilyn and her costar Yves Montand were photographed to promote their upcoming film, *Let's Make Love*.
 - a. Borrowed from "The Private Collection of Michelle Krause"
6. June 22nd, 1962. Marilyn Monroe photographed by Lawrence Schiller and William Woodfield. Marilyn Monroe invited the two men to photograph her on-set her forthcoming film, *Something's Got To Give*, as she shot the infamous skinny dipping scene. After the photo shoot was complete, Marilyn Monroe was fired from the film. Even though the film was never completed, *LIFE* published the issue with the headline, "A skinny-dip you'll never see on the screen."
 - a. Borrowed from "The Private Collection of Michelle Krause"
7. August 17th 1962. Marilyn Monroe photographed by Lawrence Schiller. This was the first posthumous *LIFE* cover of Marilyn Monroe, published a week after her death.
 - a. Borrowed from "The Private Collection of Michelle Krause"





Costumes and Publicity Gowns:

1. Red Sequin dress- designed by William “Billy” Travilla.
 - a. Marilyn Monroe wore this dress in *Gentleman Prefer Blondes* (1953). The dress is, “made of a heavy crepe fabric, lined in crepe, with thousands of hand-sewn sequins spiraling in every direction. The slightly risqué bust area fooled the censors by including a sheer body-toned fabric from the neck right down to the waist, which gave the impression of nudity without actually being revealing.”²⁰ There is also a deep split in the dress up to the thigh, which is caught by a diamond brooch.
 - b. Borrowed from “David Gainsborough Roberts Collection”
2. Silver evening gown- designed by William “Billy” Travilla.
 - a. Designed by Billy Travilla for *Gentleman Prefer Blondes* (1953), unfortunately scenes of Marilyn wearing this gown were cut from the final film. However, Marilyn loved this gown so much that she wore it to many public events, including the Los Angeles Herald-Examiner Charity Event, held at the Shrine Auditorium on December 4th, 1953. Marilyn also wore this dress to accept her Photoplay award in 1954.²¹
 - b. Borrow from “Greg Schreiner Marilyn Monroe Collection”
3. Original dress for “Diamonds are a Girl’s Best Friend”-designed by William “Billy” Travilla
 - a. This is the original dress William “Billy” Travilla designed for Marilyn Monroe to wear while performing “Diamonds are a Girl’s Best Friend” in *Gentleman Prefer Blondes*. The foundation of the design was a fishnet body stocking that would travel up Marilyn’s body to her breasts, which would be covered in nude fabric. A beautiful diamond necklace was placed around her neck while diamonds also encompassed her breasts. “Four strands of giant stones traveled around her hips to the front, then flowed down into more jewels. At the back, the dress pulled into five floor-length pieces of velvet covered in diamonds to represent a tail plunging down. The headdress was more diamonds, a tiara with a black bird of paradise and black

²⁰ Hansford, Andrew, and Karen Homer. *Dressing Marilyn: How a Hollywood Icon Was Styled by William Travilla*. Milwaukee: Applause Theatre & Cinema Books, 2012, 55

²¹ Schreiner, Greg. "The Marilyn Monroe Site." The Marilyn Monroe Site. Accessed October 10, 2014. <http://themarilynmonroesite.com/GregSchreiner.htm>.

- gloves.”²² This costume cost over \$4,000. Unfortunately, the publicity surrounding the recent discovery that Marilyn Monroe was the nude model in the “Velvet Dreams” calendar photo forced 20th Century Fox to re-think the risqué costume. Instead, William “Billy” Travilla designed the pink gown that Marilyn Monroe wore, as a last minute replacement.
- b. Borrowed from “Greg Schreiner Marilyn Monroe Collection”
4. Lavender and purple, flowing gown- designed by William “Billy” Travilla
 - a. This purple gown was designed for Marilyn Monroe for her role in the film *How to Marry a Millionaire* (she was supposed to wear it while dancing in the penthouse apartment with Lauren Bacall). Unfortunately this scene was cut from the final version of the film; however some photos still exist showing Marilyn wearing the dress.
 - b. Borrowed from “Greg Schreiner Marilyn Monroe Collection”
 5. Light green dressing gown- designed by William “Billy” Travilla
 - a. William “Billy” Travilla designed this dressing gown for Marilyn Monroe for her performance in *There’s No Business Like Show Business* (1954). Unfortunately, scenes of Marilyn wearing the gown were cut from the final film.
 - b. Borrowed from “Greg Schreiner Marilyn Monroe Collection”
 6. Satin and Beaded Chiffon Gown
 - a. Marilyn Monroe wore this gown throughout the majority of her performance in the film *The Prince and the Showgirl* (1957). Apparently there were five copies of the dress made; however, if you look closely at this particular dress you can see tiny holes on the dress. In the film, Marilyn’s character wore a purple sash pinned to the dress.
 - b. Borrowed from “Greg Schreiner Marilyn Monroe Collection”
 7. Light Pink Halter Dress (floor length)
 - a. Marilyn wore this light pink halter dress in the film *Let’s Make Love* (1960). Marilyn had this dress specifically designed for the film. “Marilyn had four personal dresses in this same style in red, orange, gray and white. This particular film costume varies from her personal dresses in that the skirt is floor length. Her personal gowns were knee-length.”²³
 - b. Borrowed from “Greg Schreiner Marilyn Monroe Collection”

²² Hansford, Andrew, and Karen Homer. *Dressing Marilyn: How a Hollywood Icon Was Styled by William Travilla*. Milwaukee: Applause Theatre & Cinema Books, 2012, 81

²³ Schreiner, Greg. "The Marilyn Monroe Site." The Marilyn Monroe Site. Accessed October 10, 2014. <http://themarilynmonroesite.com/GregSchreiner.htm>.

Red Sequin Dress



Silver Evening Gown



Light Pink Halter Dress (Floor Length)



Original Dress for "Diamonds Are a Girl's Best Friend"



Lavender and Purple Flowing Gown



Light Green Dressing Gown



Satin and Beaded Chiffon Gown



Original Photographs:

1. Original Marilyn Monroe Print by Richard C. Miller
 - a. A large print of Marilyn Monroe taken by photographer Richard C. Miller. This image of Norma Jeane was photographed in the Sheraton Townhouse swimming pool in 1946.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
2. Marilyn Monroe Original Photograph by Andre DeDienes
 - a. An original vintage gelatin silver print Marilyn Monroe photograph by Andre DeDienes. This photograph of Marilyn Monroe was taken on Tobey Beach, Long Island, New York, 1949
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
3. Marilyn Monroe Original Unpublished Snapshot from Korea Visit
 - a. A 4"x5" vintage black and white print of Marilyn Monroe as she is being served a military cafeteria-style meal during her visit to entertain United States troops in Korea. She is in Korea while on her honeymoon with Joe DiMaggio. The image was taken in February 1954.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
4. Original Marilyn Monroe Print by Hal Berg
 - a. An original photograph of Marilyn Monroe, Milton Greene and Edward R. Murrow; this photo was taken by Hal Berg, Milton Greene's assistant at the time. Marilyn Monroe is wearing her favorite mink collar in the photograph which is displayed in the "Marilyn's Personal Clothing/Accessories" section of the exhibit.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
5. Two original photographs of Marilyn Monroe, taken by Allan "Whitey" Snyder
 - a. These are two original photos of Marilyn Monroe taken by her devoted friend and make-up artist Allan "Whitey" Snyder, on location in Canada during filming of *River Of No Return*
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
6. Never before seen images of Marilyn on the set of *Let's Make Love*
 - a. These are never before seen images of Marilyn Monroe while she was filming *Let's Make Love* in 1960. Marilyn Monroe and her costar Yves Montand had a brief love affair during the shooting of the film.
 - b. "Borrowed from Greg Schreiner Collection"
7. President JFK's Birthday Celebration Photograph
 - a. This is an original photograph of Marilyn Monroe taken back stage at Madison Square Garden at President John F. Kennedy's Birthday Celebration Gala. Marilyn has just finished singing "Happy Birthday" to the president. Photo taken: May 19th, 1962.
 - b. "Borrowed from Greg Schreiner Collection"

Two original photographs of Marilyn Monroe, taken by Allan “Whitey” Snyder



Original Marilyn Monroe Print
by Richard C. Miller

Marilyn Monroe Original
Photograph by Andre
DeDienes

Marilyn Monroe Original
Unpublished Snapshot
from Korea Visit



Original Monroe Print by Hal Berg

Never before seen images of Marilyn on
the set of *Let's Make Love*



President JFK Birthday Celebration Photograph



Marilyn's Personal Items:

Marilyn's Library

1. *Man's Supreme Inheritance: Conscious Guidance and Control in Relation to Human Evolution*
 - a. *Man's Supreme Inheritance: Conscious Guidance and Control in Relation to Human Evolution*, by F. Matthias Alexander, was part of Marilyn Monroe's personal library collection. "There is a photograph of her reading the book in her Beverly Carlton Hotel studio apartment. This item provides an intimate look into the intellectual mind of Marilyn Monroe, with numerous annotated passages throughout the first 157 pages of the book."²⁴
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
2. *Of Stars and Men: Human Response to an Expanding Universe*
 - a. *Of Stars and Men: Human Response to an Expanding Universe* written by Harlow Shapley, was part of Marilyn Monroe's personal library collection and illustrates her interests in a wide range of material.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
3. *Oh Careless Love*
 - a. *Oh Careless Love* written by Maurice Zolotow was part of Marilyn Monroe's personal library collection.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"

Marilyn's Film Scripts

1. *How to Marry a Millionaire*:
 - a. This is Marilyn Monroe's original script for the film *How to Marry a Millionaire*. The script was originally titled *The Greeks Had a Word For It*, but was later changed to *How to Marry a Millionaire*. The script is dated November 5th, 1952 and throughout the script, Marilyn Monroe's writings and markups can be seen.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
2. *Homs For The Devil*:

²⁴ Scott. "The Marilyn Monroe Collection: Keeping the Legend Alive." The Marilyn Monroe Collection. 2003. Accessed October 04, 2014. <http://themarilynmonroecollection.com/>.

- a. An original screenplay of *Horns For The Devil* owned by Marilyn Monroe. Alfred Hayes wrote the first draft and screenplay for *Horns For The Devil*, based on the book written by Lou Breslow. Marilyn Monroe did not make this film but she was thinking of starring in the film.
 - b. Borrowed from “Scott’s The Marilyn Monroe Collection”
- 3. *Maiden Voyage*:
 - a. An original script for *Maiden Voyage* owned by Marilyn Monroe. Paul Osborn wrote the script for *Maiden Voyage*, which was intended to become a Broadway play. Marilyn Monroe was offered to star in the play in 1956, however she had to decline the role since she was filming *The Prince and the Showgirl* with Laurence Olivier in England. Even though Marilyn rejected the part, her annotations and markings can be seen throughout the script.
 - b. Borrowed from “Scott’s The Marilyn Monroe Collection”
- 4. *Harlow*:
 - A. Marilyn Monroe idolized Jean Harlow and had been considering making a film in which she would portray the star. This is an original script for "Harlow," a film that would have been about Jean Harlow. This script is from the actual film production that Marilyn was considering in 1957.
 - B. Borrowed from “Greg Schreiner Marilyn Monroe Collection”
- 5. *Niagara*:
 - A. Marilyn Monroe’s personal script for the film *Niagara* with several pages of her handwritten notes and annotations. Marilyn Monroe starred in this film in 1953 with Joseph Cotton. Interestingly, *Niagara* is the only Marilyn Monroe film in which her character dies.
 - B. Borrowed from “Greg Schreiner Marilyn Monroe Collection”
- 6. *Something’s Got to Give*:
 - A. An original film script for Marilyn Monroe’s final and unfinished film *Something’s Got to Give*. In 2001, a documentary titled *Marilyn Monroe: The Final Days* was released which included thirty-seven minutes of surviving unused footage of Marilyn Monroe on set of *Something’s Got to Give*.
 - B. Borrowed from “Greg Schreiner Marilyn Monroe Collection”

Marilyn’s Personal Newspaper Collection

- A. Marilyn Monroe’s personal collection of newspaper clippings from numerous publications printed during the summer months of 1961. All of the newspaper clippings contain red wax pencil marks that underline or circle references to “Marilyn Monroe.”
- B. Borrow from “Scott’s The Marilyn Monroe Collection”

Marilyn’s Personal Clothing/Accessories

- 1. A mink collar (Marilyn’s favorite)
 - a. A natural mink collar with a brown satin lining, from Marilyn Monroe’s personal wardrobe collection. Marilyn Monroe loved fur and this was her favorite mink collar. She wore this mink collar regularly in New York City and during two photo sessions with Milton Greene. There is also a photograph of her wearing the collar while on break from filming *The Prince and the Showgirl* in England. A

photograph of Marilyn wearing the mink collar is on display in the Original Photographs section of the exhibit.

- b. Borrowed from "Scott's The Marilyn Monroe Collection"
2. A Pucci Blouse:
 - a. A lime-green, long-sleeved boat neck Pucci blouse of silk jersey-size 14 from Marilyn Monroe's personal wardrobe collection. The label on the blouse reads: "Emilio Pucci/Florence Italy" and "Made in Italy exclusively for Saks Fifth Avenue."²⁵
 - b. Marilyn wore this blouse while rehearsing for her performance at the JFK Birthday Gala at Madison Square Garden on May 19th, 1962. Marilyn also wore this blouse that last weekend she was alive. There are photos of Marilyn wearing this blouse on July 28th and 29th 1962, at the Cal-Neva Lodge in Lake Tahoe, Nevada.²⁶
 - c. Borrowed from "Scott's The Marilyn Monroe Collection"
3. A Cocktail Dress:
 - a. A sleeveless black silk, hand-tailored cocktail dress from the personal wardrobe of Marilyn Monroe. The dress has a plunging gathered neckline and a back zipper. The bottom hem has weights sewn into the lining to keep the dress from lying flat when Marilyn wore it.²⁷
 - b. Marilyn wore this dress on May 20th, 1959 in New York City. She and husband, Arthur Miller attended an event hosted by the American Academy of Arts and Letters.
 - c. Borrowed from "Scott's The Marilyn Monroe Collection"
4. A Casual Dress:
 - a. A sleeveless olive green silk jersey dress from Marilyn Monroe's personal wardrobe collection. The interior label reads: "Walter Bass/Design."²⁸ There are stains noticeable under the arms of this dress indicating she wore it on hot days.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
5. A Wool Skirt:
 - a. A gray wool a-line skirt from the personal wardrobe collection of Marilyn Monroe. The interior label reads: "Matthews/Beverly Hills."²⁹ Marilyn enjoyed wearing skirts in both private and public settings.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
6. A Wool sweater:

²⁵ Scott. "The Marilyn Monroe Collection: Keeping the Legend Alive." The Marilyn Monroe Collection. 2003. Accessed October 04, 2014. <http://themarilynmonroecollection.com/>.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Ibid.

- a. A camel colored cardigan sweater from the personal wardrobe of Marilyn Monroe. The sweater has rounded lapels, two front pockets and a seven-button enclosure and was designed by Guistex in New York. Marilyn had numerous sweaters like this one in many different colors.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
- 7. A Necklace:
 - a. This gorgeous necklace, previously owned by Marilyn Monroe, measures 36" in length and consists of sparkling emerald toned beads with a gold toned clasp. Marilyn Monroe was known as a goddess and a bombshell however she did not own a lot of expensive jewelry. The only valuable jewels she possessed were the diamond wedding band from Joe DiMaggio and a strand of Mikimoto pearls from the Emperor of Japan.³⁰
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
- 8. A Pucci Belt:
 - a. A green silk Pucci belt from Marilyn Monroe's personal wardrobe collection. The tassels on the belt consist of colored glass beads.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
- 9. A Paisley Pucci Belt:
 - a. A brown and beige paisley Pucci belt-size 10 from Marilyn Monroe's personal wardrobe collection.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
- 10. A Leather Belt:
 - a. A soft leather belt in light brown decorated with gold tone fleur-de-lis and the French coat of arms, from Marilyn Monroe's personal wardrobe collection. When the belt is fastened, the belt measures 27 inches. Marilyn wore this belt in 1951- there are photographs of her wearing the belt.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
- 11. A Feather Boa:
 - a. A delicate vintage pink feather boa of ostrich feathers, from Marilyn Monroe's personal wardrobe collection. This was Marilyn Monroe's personal feather boa that she used as a prop in photo sessions with Milton Greene.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
- 12. An Overcoat:
 - a. An ivory cotton overcoat, from Marilyn Monroe's personal wardrobe collection. The label reads, "Styled by Lawrence of London, " and Bergdorf Goodman on the Plaza, New York."³¹ On June 28th, 1961, Marilyn Monroe was admitted to the Polyclinic Hospital in New York City to have her gallbladder removed. When Marilyn was discharged from the hospital, on July 11th, 1961, she was wearing this overcoat.
 - b. Borrowed from "Scott's The Marilyn Monroe Collection"
- 13. An Evening Cape:

³⁰ Scott. "The Marilyn Monroe Collection: Keeping the Legend Alive." The Marilyn Monroe Collection. 2003. Accessed October 04, 2014. <http://themarilynmonroecollection.com/>.

³¹ Ibid.

- a. A green, beige and pastel yellow silk evening cape from Marilyn Monroe's personal wardrobe collection. The interior of the cape is lined in champagne-colored silk and the needlework along the cape illustrates roses and leaves. Marilyn Monroe wore this evening cape on March 9th, 1955 at the world premiere of *East of Eden* at the Astor Theatre in New York City.
- b. Borrowed from "Scott's The Marilyn Monroe Collection"

Books:

Oh Careless Love

Man's Supreme Inheritance

Of Stars and Men



Film Scripts:

How to Marry a Millionaire

Maiden Voyage

Horns for the Devil



Harlow

*Something's Got to Give**Niagara*

Newspaper collection



Clothing and Accessories:
Mink Collar:



A Casual Dress



A Pucci Blouse



A Cocktail Dress



A Wool Skirt



A Wool Sweater



An Overcoat



A Necklace



A Pucci Belt



A Paisley Pucci Belt



A Leather Belt



A Feather Boa



An Evening Cape



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