

Mongrel Media
Presents

Love, Marilyn

**A film by Liz Garbus
(107 min., US, 2012)
Language: English**

Distribution



1028 Queen Street West
Toronto, Ontario, Canada, M6J 1H6
Tel: 416-516-9775 Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com

Publicity

Bonne Smith
Star PR
Tel: 416-488-4436
Fax: 416-488-8438
E-mail: starpr@sympatico.ca

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LOVE, MARILYN

a film by Liz Garbus

Official Selection 2012
Telluride International Film Festival
Toronto International Film Festival
Hamptons International Film Festival
London International Film Festival
Houston Film Festival
Napa Valley Film Festival

Featuring:

F. Murray Abraham
Elizabeth Banks
Adrien Brody
Ellen Burstyn
Glenn Close
Hope Davis
Viola Davis
Jennifer Ehle
Ben Foster
Paul Giamatti
Jack Huston
Stephen Lang
Lindsay Lohan
Janet McTeer
Jeremy Piven
Oliver Platt
David Strathairn
Lili Taylor
Uma Thurman
Marisa Tomei
Evan Rachel Wood

Run Time: 107 minutes

Preliminary Press Notes

'Love, Marilyn' is a miracle of a documentary that lets us see who Marilyn Monroe really was.

- Owen Gleiberman, *Entertainment Weekly*

"A heady cocktail of journalistic rigor and show business flair...just right for its blazingly famous, endlessly enigmatic subject."

A. O. Scott, *New York Times*

"One of the most skillful and entertaining summaries of Marilyn's endlessly fascinating rise and fall."

Stephen Farber, *The Hollywood Reporter*

SYNOPSIS:

Marilyn Monroe invented her public persona at the expense of concealing a private side known only to her close confidants. Fifty years after her death, her creation still blazes brightly in our cultural imagination, while the creator continues to lurk in the shadows. Drawing on never-before-seen personal papers, diaries and letters, Academy-award nominated director Liz Garbus (Bobby Fischer Against The World, The Farm: Angola, USA) worked with acclaimed actresses to evoke the multiple aspects of the real Marilyn - passion, ambition, soul-searching, power and fear – in an absorbing and astonishing portrait. These documents, brought to life in this film by some of our contemporary icons and stars, give us a new and revelatory understanding of Monroe, revealing her carefully guarded inner life.

Marilyn Monroe was a woman who did not believe true love was possible and yet sought it all her life. This is an actress who at the height of her fame abandoned Hollywood to study acting with Lee Strasberg -in a room of resentful unknowns, because she wanted to be taken seriously. In Marilyn Monroe, the magic of a once-in-a-generation talent, and the reality of so many women caught between strength and insecurity, love and career, are amazingly united. Relieved of the task of "playing" Marilyn Monroe, the actresses in LOVE, MARILYN are able to interpret her words for us, their own experiences deepening our understanding of Monroe's own.

Love, Marilyn features *Elizabeth Banks, Ellen Burstyn, Glenn Close, Viola Davis, Jennifer Ehle, Lindsay Lohan, Lili Taylor, Uma Thurman, Marisa Tomei, Evan Rachel Wood*. Rounding out this portrait, *Adrien Brody, Hope Davis, Ben Foster, Paul Giamatti, Janet McTeer, Oliver Platt and David Strathairn* bring to life the writings of Billy Wilder, Natasha Lytess, Truman Capote, Gloria Steinem and Norman Mailer, completing the image of this very flesh-and-blood young woman in thrall to ambition, imagination, demons, and fear who, over time, came to embrace life, friendship, and the possibility of her future.

Director's Statement -Liz Garbus

I had never been a Marilyn Monroe devotee. I knew her more as a subject of photography and of myth than as an actress or a woman. She didn't seem to relate to my life. Why would she? She was a sex symbol who rose to fame and stardom because of her remarkable and perhaps unsurpassed chemistry with the lens, doing so within the context of the 1950's Hollywood chattel system. I on the other hand, am a filmmaker and a mother of two, whose life work seems to forever be balancing these competing demands, these two great loves.

“working (doing my tasks that I have set for myself)

On the stage—

I will not be punished for it...or not be loved” Marilyn Monroe

In 2010, Stanley Buchthal, a producer on my film about Bobby Fischer, began telling me about a book he was editing of Marilyn Monroe's never-before-seen letters, diaries, poems, and notes. For anyone, let alone a documentary filmmaker, the notion of any celebrity's “never before seen” anything is difficult to resist. As I started to wade through the documents, from to do lists and recipes to business letters and dashed-off poems, I was enticed. As I plumbed their depths, and explored the intimacy of her personal diaries, letters to lovers and friends, and most of all, exhortations to herself, I was hooked.

There was a Marilyn in these writings that none of us had ever known – and it was the woman, as she understood herself. In these scraps of paper lay a secret history of one of the most influential cultural figures of the 20th Century. It was overwhelming, humbling, and thrilling to rebuild my understanding of this woman from this private, delicate, deeply moving repository of her life.

Moreover, this journey of understanding became a process of self-discovery for me as well: reading her writings, I became aware of my own judgments about this woman, the sexism that colored them, and the naïveté that informed them. And I discovered something else too: Marilyn was, if nothing else, relatable—not so different from the rest of us.

“Due to the pressures that have come in my work (it's funny I've always accepted even the worst) – he could not endure (he is from another land).”

I discovered a wife who struggled with the work/family balance, an actress who used sex to advance her career but did so unabashedly, a performer who strove to be taken seriously and worked tirelessly (yes) at honing her craft, a savvy businessperson who manipulated the studio system to her advantage. I came to appreciate the admirable qualities of a real person: the hard-worker, the devoted lover, the shrewd businesswoman, the loyal and generous friend—as well as their flip side: the prima donna, the adultress, the pawn of powerful men, the fickle companion.

“life starts from now...”

So much has been said about Marilyn Monroe, in practically every medium—film, painting, biography, novelization, photography, television—that the question for me was how to take the audience on the same journey of discovery I had gone through. Just as I was able to relate to the real, flesh and blood person behind the Marilyn myth, I felt that actresses working in Hollywood today would have an even stronger connection to this material. Also, their differing personal interpretations of this material would be valuable in another way: they would allow me to bring to life the many different sides of Marilyn herself.

“Must make effort to do... the following:

Z – go to class - my own always - without fail
x – go as often as possible to observe Strasberg’s other private classes
g – never miss my actors studio sessions
p – try to find someone to take dancing from – body work (creative)
o - follow RCA thing through...”

“Every actress has a list like this!” Uma Thurman told me as we read through the book together. From Ellen Burstyn, who knew and worked with Marilyn, to Lindsay Lohan who has been fashioned in her image, to those actresses who had never thought much about her, such as Glenn Close or -Viola Davis —I witnessed a profound identification between these contemporary women and their predecessor. Each of the actresses responded to different elements of Marilyn and I wanted to bring out those aspects in their readings. I wanted to bring to life this new material on Marilyn, not re-tread old scandals that have been dealt with ad nauseum elsewhere, and will likely never be known or settled.

I also wanted to pull from texts that had influenced me – both in terms of my understanding of Marilyn, as well as all of our broader cultural ideas about her. From those who knew her, like Truman Capote, Natasha Lytess, Elia Kazan, and Lee Strasberg, to those who never met her but had helped shaped her in our imaginations, like Norman Mailer and Gloria Steinem.

“She wears her heart on her sleeve and talks salty...” Truman Capote.

“We wanted her to win out, but the world demanded more than she could give...” Norman Rosten.

In the end, *Love, Marilyn* is a love letter from Marilyn, to Marilyn. It is a film that wants us to consider her as a full person, rather than a projection of our fantasies. Of course, I am an author as well, and just as Norman Mailer sees her as a “sweet angel of sex” or Gloria Steinem as an “unthreatening half person,” I can’t help but wonder, did I simply want to find in her the struggles of the professional, the lover and the worker? Yes, that must be true, but more importantly, I wanted to do something that Marilyn wanted to do for herself her whole life: I wanted to realize her as a fully dimensional woman.

MARILYN MONROE BIO:

Actress Marilyn Monroe was born as Norma Jeane Mortenson on June 1, 1926 in Los Angeles, California. During her all-too-brief life, Marilyn Monroe overcame a difficult childhood to become one of the world's biggest and most enduring sex symbols. During her career, Monroe's films grossed more than \$200 million. Monroe died of a drug overdose on August 5, 1962, at only 36 years old.

After spending much of her childhood in foster homes, Marilyn Monroe began her prolific career when she was 'discovered' working at the Radioplane Munitions Factory during World War II. Moving from modeling to movies, Marilyn signed her first film contract with Twentieth Century Fox in 1946. She was dropped by the studio only a year later, but by 1950 had angled her way into another screen test and supporting roles in two films, *The Asphalt Jungle* and *All About Eve*. Directed by John Huston and Joseph Mankiewicz, Marilyn had begun her career as a serious, though often misunderstood, Hollywood actress.

Staying on with Fox, by 1952 Monroe had her first two starring roles, in *Don't Bother to Knock* and *Niagara*, a melodramatic noir film that dwelt on her seductiveness – and introduced the world to the unique Monroe walk. Her career flourished and by 1953 she had appeared in 22 films, including *Gentlemen Prefer Blondes* and *How to Marry a Millionaire*. Constantly put in the same dumb-blonde box by Studio management, Marilyn moved to New York in 1955 to establish herself as a serious actress, and enrolled herself in classes at The Actors Studio, private tutorials with Lee Strasberg, and psychotherapy analysis sessions with Dr. Hoehnberg.

At the same time, Marilyn essentially staged a coup, and broke the terms of her contract with Twentieth Century Fox when she refused to appear in their film choices for her – more of the same dumb blonde type cast roles. Working with her good friend and fashion photographer, Milton Greene, Marilyn began Marilyn Monroe Productions, and produced her first film, *Bus Stop* in partnership with Twentieth Century Fox in 1956. Her dramatic performance was hailed by critics and garnered a Golden Globe nomination. Marilyn moved on to produce and star in *The Prince and the Showgirl*, a Marilyn Monroe Productions & Warner Brothers joint venture, in 1957, for which she received a BAFTA Award nomination and won a David di Donatello award.

Throughout these years, Marilyn experienced troubles in her private life as a direct result of her career's high demands and publicity. In 1956 she met for a second time Arthur Miller, and they were married shortly after. Marilyn suffered a miscarriage during this marriage, and began a heavy use of barbiturates to help her sleep when anxiety from work made this impossible.

In 1959 Monroe finally received recognition for her skill as an actress, when she received a Golden Globe Award for her performance in *Some Like It Hot*. Monroe's last completed film was *The Misfits*, co-starring Clark Gable with a screenplay by her then-husband, Arthur Miller. Shortly after the production wrapped on this film, Monroe and Miller's marriage fell apart, and Monroe suffered an involuntary stint at a mental hospital at the hands of her New York psychoanalyst.

The final years of Monroe's life were marked by illness, personal problems, and a reputation for unreliability and being difficult to work with. The circumstances of her death, from an overdose of barbiturates, have been the subject of conjecture. Though officially classified as a "probable suicide", the possibility of an accidental overdose, as well as of homicide, have not been ruled out.

THE FILMMAKERS

Liz Garbus – Producer, Director

Academy-award nominated, Emmy-winning director Liz Garbus's latest film, *LOVE, MARILYN* internationally opened as a Gala Premiere at the 2012 Toronto Film Festival. Featuring Uma Thurman, Adrien Brody, Viola Davis, Ben Foster, Paul Giamatti, Evan Rachel Wood, F Murray Abraham, Ellen Burstyn, and other actors, the film was acquired by HBO and will air in 2013. In 2011, Garbus' *BOBBY FISCHER AGAINST THE WORLD* opened the Premiere Documentary section of the Sundance Film Festival, reserved for master American documentary filmmakers. The film earned an Emmy nomination for Best Non-Fiction Special and won the prestigious UK Grierson Award for Best Cinema Documentary. Garbus' first documentary film, *THE FARM: ANGOLA, USA*, won the Grand Jury Prize at the Sundance Film Festival, was awarded ten other festival and critics' awards, and was nominated for an Oscar in 1998. She is also Executive Producer of the Academy-Award nominated film *STREET FIGHT*, and Producer of the Academy Award-nominated short, *KILLING IN THE NAME*. Her other credits include *THE EXECUTION OF WANDA JEAN* (Sundance, HBO); *THE NAZI OFFICER'S WIFE*, narrated by Oscar-winner Susan Sarandon and Emmy-winner Julia Ormond (A&E); *GIRLHOOD* (Wellspring/TLC); *XIARA'S SONG* (HBO); *YO SOY BORICUA!*, *PA QUE TU LO SEPAS*, directed by Oscar-nominated actress Rosie Perez (IFC); *GHOSTS OF ABU GHRAIB*, Emmy winner for Outstanding Non-Fiction Special in 2007; *COMA* (HBO); and *SHOUTING FIRE: STORIES FROM THE EDGE OF FREE SPEECH* (Sundance, HBO). Garbus graduated Magna Cum Laude from Brown University and is a Fellow of the Open Society's Center on Crime, Communities, and Culture.

Stanley Buchthal – Producer

Stanley Buchthal is a founding partner of Dakota Group, Ltd. a New York-based production company, and LM Media GmbH, a Swiss-based production company. Buchthal's Producer and Executive Producer credits include John Waters' *Hairspray*; David O. Russell's *Spanking the Money*; Philip Haas' *Up at the Villa*; *The Party's Over* starring Philip Seymour Hoffman; John Kirby's *The American Ruling Class*; Sydney Pollack's *Sketches of Frank Gehry*; Tomer Heymann's *Paper Dolls*; James Crump's *Black White and Gray*; Julian Schnabel's *Lou Reed's Berlin*; Megumi Sasaki's *Herb and Dorothy*; Tamra Davis' *Jean-Michel Basquiat: The Radiant Child*; Michael Epstein's *LennoNYC for American Masters*, recipient of the 2011 Peabody Award; Liz Garbus' *Bobby Fischer Against the World*, which opened the Premiere Documentary Section of the 2011 Sundance Film Festival; and *Marina Abramovic: The Artist Is Present*, which premiered at the 2012 Sundance Film Festival in the US Documentary Film Competition. Buchthal was the co-editor of the book [Fragments: Poems, Intimate Notes, Letters](#) about Marilyn Monroe published by Farrar, Straus and Giroux, and was an advisor to the Marilyn Monroe estate from 2006 to 2010.

Amy Hobby – Producer

Amy Hobby's producing credits include Steven Soderbergh's documentary *AND EVERYTHING IS GOING FINE* (IFC); *THE VIRGINITY HIT* (Sony Pictures) produced with Will Ferrell and Adam McKay; Sundance Jury prize winner *SECRETARY* (Lion's Gate) starring Maggie Gyllenhaal; *HAMLET* (Miramax) starring Ethan Hawke, Bill Murray, and Liev Schreiber; *SUNDAY*, also a Sundance Jury prize winner, *Un Certain Regard* at Cannes and *New Directors/New Films*; and *NADJA*, produced with David Lynch. In 2012 Hobby completed production on *LOVE, MARILYN* in addition to the award-winning comedy *GAYBY* and the documentary *SHEPARD & DARK*, which premiered at the Toronto Film Festival. She is developing adaptations of the award-winning books [Third Girl From the Left](#) starring Viola Davis; and New York Times bestseller [The Tennis Partner](#).

Anne Carey – Executive Producer

Anne Carey is a New York based independent producer currently collaborating with the commercial company Epoch Films and Epoch founder Mindy Goldberg to expand the company's film and television division. Carey produced Anton Corbijn's "The American", written by Rowan Joffe and starring George Clooney released through Focus Features in late 2010; "Adventureland," written and directed by Greg Mottola and starring Ryan Reynolds, Jesse Eisenberg and Kristen Stewart. "Adventureland" was released through Miramax in April 2009. In 2008, Carey produced "The Savages", written and directed by Tamara Jenkins. "The Savages" won Best Screenplay and Best Actor honors at the 2008 Indie Spirit Awards and garnered two Oscar nominations. That year, Carey also executive produced Oscar-winner Alan Ball's feature film directorial debut, "Towelhead", which premiered at the Toronto International Film Festival. Carey's

other notable film credits include “Friends with Money”, “Thumbsucker” “The Door in the Floor” and “The Laramie Project”. Carey founded the New York City production company This is that, Inc. with producers Ted Hope and Anthony Bregman in 2002, based on the collaborative work they had begun at their previous company, Good Machine, Inc. Carey began her career at the William Morris Agency as the Director of Literary Development sourcing literary material for the agencies top film and television clients.

Maryse Alberti – Cinematographer

Maryse Alberti is a French cinematographer who mainly works in the United States on independent fiction films and vérité, observational documentaries. Alberti has won awards from the Sundance Film Festival and the Spirit Awards. She was the first contemporary female cinematographer featured on the cover of *American Cinematographer* for her work on Todd Haynes' *Velvet Goldmine*. Alberti has also worked on *Client 9*; *The Wrestler*; *Taxi to the Dark Side*; *Crumb*; *Poison*.

Azin Samari – Editor

Azin Samari, has been editing non-fiction film and television for the past ten years. She is a frequent collaborator with filmmaker R.J. Cutler. They have numerous credits together; including the IDA nominated *Military Diaries*, and the Morgan Spurlock television series, *30 Days*. Azin completed the ITVS funded film *Arusi, Persian Wedding*, about the Iranian-American divide, which premiered on PBS in 2009. Azin's other works include *The September Issue*; *Ethel*.

Extended Credits:

Written & Directed by

Liz Garbus

Produced by

Stanley Buchthal

Produced by

Liz Garbus

Produced by

Amy Hobby

Executive Producer

Anne Carey

Executive Producers

Olivier Courson

Harold Van Lier

Enrique Steiger

Edited by

Azin Samari

Cinematography by

Maryse Alberti

Music by

Philip Sheppard

Co-Producer

Julie Gaither

Readings by

F. Murray Abraham

Elizabeth Banks

Adrien Brody

Ellen Burstyn

Glenn Close

Hope Davis

Viola Davis

Jennifer Ehle

Ben Foster

Paul Giamatti

Jack Huston

Stephen Lang

Lindsay Lohan

Janet McTeer

Jeremy Piven

Oliver Platt

David Strathairn

Marisa Tomei
Lili Taylor
Uma Thurman
Evan Rachel Wood

Greenscreen & Montage Sequence Design by
Gareth Smith & Jenny Lee

Associate Producer
Adrienne Collatos

Associate Editor
Jessica Thompson

Music Supervisor
Bonnie Greenberg

Co-Executive Producer
David Koh

Archival Researcher and Clearances
Kate Coe

Production Coordinators
Courtney Balaker
David Koll
Joe Malloch
Jessica Thompson

Sound Recordists
David Hocs
Alan Barker

First Assistant Camera
Ronan Killeen

Additional Cinematography
Joe Arcidiacono
Nancy Schreiber

Second Unit Super 8 Footage
Amy Hobby

Additional Editor
Karen Sim

Post Production Supervisor
Susan Lazarus

Post Production Coordinator
Mridu Chandra

Assistant Editors
Evan Hahl
Misako Shimizu

Apprentice Assistant Editor
Sharon Lee

Production Designer

Mike Barton

Set Decorator

Cat Navarro

Greenscreen and Montage Sequences

Produced & Directed by
Gareth Smith & Jenny Lee

Lead Animation and Design

Theo Alexopolous

Animation and Design

Sean Starkweather

Re-Recording Mixer and Supervising Sound Editor

Christopher Koch, CAS

SFX Editors

Eric Di Stefano
Randy Matuszewski

Music Editor

Dan Evans Farkas

Audio Post Production

Technicolor Postworks NY

Music Coordinator

Christy Gerhart

Music Clearances

Ocean Cities Entertainment

Score Recorded at

Air Studios, London &
Secret Seven Studios, Buckinghamshire

Featured Soloists

Violin I

Rolf Wilson
Thomas Kemp

Violin II

Marije Ploemacher
Kathy Gowers

Viola

James Boyd
Simone Van Der Giessen

Cello

Richard Harwood
Brian O'kane

Double Bass

Leon Bosch

Electric & Acoustic Cello
Philip Sheppard

Orchestral Contractor
Hilary Skewes & Co.

Strings Engineer
Jake Jackson

Assistant Engineer
Chris Hughes

Special thanks to Pete Thoms & Alison Jackson

Interviews with

Lois Banner
George Barris
Patricia Bosworth
Ellen Burstyn
Sarah Churchwell
Amy Greene
Molly Haskell
Jay Kanter
Richard Meryman
Thomas Schatz
Donald Spoto