

Icons are all around us, and often we don't even question it. So ingrained is their power their image becomes synonymous with what they represent. The Statue of Liberty, a gift from the French, has come to represent a cultural welcome, freedom from oppression. After thousands of immigrants arrivals and generations of hardship, the sighting of the Statue in New York harbor has become iconic.

Fifteen minutes of fame does not an icon make. An icon requires survival of a multistep process, which pushes the image to its limits. Firstly, an icon needs to have common roots, at least one foot among the masses. This is what allows the spectator to take ownership and feel connected and makes them a viable icon. An icon cannot be a representative of a group if it is not one of what it stands for. Secondly, the icon while remaining at its base "common", must have an exceptional, unique quality which makes it the best example of something. It is the fastest, the highest, or the furthest. After it gains popularity because of these two first qualities, it then must stand a rigorous litany of deconstruction, digestion, and interrogation, before it can reach the fourth phase of being praised, lauded and embraced as the quintessential one of its kind. The irony is that once it claims icon status, all that made it so interesting to begin with has been stripped away. It has been so contorted, manipulated as to be simplified for the masses that only that one outstanding unique quality remains, and everything else is ignored. In the making of the film "Niagara", two icons emerged - Marilyn Monroe and Niagara Falls. Both were touted as a "force of nature." Both are now caricatures of themselves. Veteran director Henry Hathaway (Call Northside 777, Go West Young Man, True Grit, Rawhide) was given the helm of this Technicolor noir and when a film crew descended upon the US-Canada border location, the making of two icons began.

The film opens with roaring shots of the Falls, water tumbling over the cliff,

crashing on the rocks below. Finally the camera settles on an angle looking down the Falls to a tiny human figure dwarfed by the giant torrent. The first line is in voiceover, the thoughts of George Loomis (Joseph Cotten) as he wanders in rocks below. We hear over the din of the rushing water, “Why should the Falls drag me down here at 5 o'clock in the morning? To show me how big they are and how small I am? To remind me they can get along without any help? All right, so they've proved it. But why not? They've had ten thousand years to get independent. What's so wonderful about that? I suppose I could too, only it might take a little more time.”¹ As he leaves the Falls, the camera follows him through the streets and sidewalks of a picturesque town, still sleeping innocently. He trapes down a sidewalk, overlooking the falls on one side and lined with lawn and tree sprinklers on the other side. He is caught between the sublime, the overpowering pull of nature and the tamed, forced guidelines of society. He is trying desperately to merge the two into his life, to find a way to have wild, unbounded nature fit into a socially constrained everyday life.

Loomis is not the first person to experience a mysterious pull to Falls. McGreevey writes, “From the beginning of the nineteenth century until the Civil War, Niagara Falls was the primary goal of North American travelers who sought sublime natural scenery....nineteenth century visitors kept Niagara remote [was] by imagining the Falls as an embodiment of primeval nature.” He goes on to say, “The sublime was an attempt to account for the attraction, indeed the rapture, people felt in the presence of overwhelming and terrifying natural objects.”² Even H.G Wells saw the Falls as the perfect setting for the struggle of man versus nature when he wrote “The War in the

¹ “Niagara.” Directed by Henry Hathaway. Marilyn Monroe, Joseph Cotten, Jean Peters. 20th Century Fox, 2006 Cinema Classics Collection. 88 min.1953.

² McGreevey, Patrick. “Imagining the Future at Niagara Falls.” *Annals of the Association of American Geographers*. Volume 77, Number 1. March 1987. Pg. 49.

Air”(1908). Throughout the first half of the century the Falls would remain a temptation for derring-dos and stuntmen. Many attempts at high wire acts, swims, and going over the Falls in various apparatus were attempted. Ingram and Inman write, “Because of the entrepreneurial success of such events, all varieties of spectacle followed. A colony of starving dogs was placed on ‘a small barren island in the great rapids, to be wept over at a distance by crowds of sympathetic tourists.’ Advertisements were floated over the falls,. Men brought explosives to detonate near the falls to see if they could rival the water’s thunder. Daredevils rode over the falls in various rigs; they jumped over the falls, they tightrope-walked over the falls.”³ In the 1950s, Niagara Falls became a force to overwhelm in the mire of advertising, consumerism and identical living. It gave the visitor a chance to experience something raw and unadulterated. Or so they thought.

As for the other star of the film, Marilyn Monroe, her roots were equally natural. Monroe was discovered while working in a munitions factory during World War II. She was given modelling jobs and made her way to Hollywood. That story is what most people live for - the idea that they too could share is that dream. She was plucked out of drudgery. It affirmed the idea that these things do happen. Monroe represented what men wishes their wives looked like, and what women wished they looked like. But those who met her, knew a kind, young woman who happened to be stunningly attractive and was trying to navigate the shark-infested waters of fame. Just before shooting “Niagara”, Monroe had her appendix removed. She recalled, “I remember one big, stout nurse came striding and she growled, ‘Hell - what’s so menacing about

³ Ingram, Paul and Crist Inman. “Institutions, Intergroup Competition, and the Evolution of Hotel Populations around Niagara Falls.” *Administrative Science Quarterly*. Volume 41. December 1996, Pg. 631.

you?’.”⁴ Monroe took night classes at a university, when shooting schedules allowed, read voraciously, composed poetry and very much aspired to become a writer. She tried very hard to start a family and find love. Although she accepted her role as a star, she never embraced it. While having lunch with Monroe, Carrol says, “Lunch was interrupted by a procession of autograph hounds who pushed bits of paper and menus almost in her face. Marilyn obliged with a smile, but she observed in an aside, ‘I look forward to the day when I’ll be free of all this.’ She added somberly, ‘And perhaps free of depression’.”⁵ She was a human, just like anyone else, with problems, just like everyone.

These basic characteristics must be enhanced by at least one sparkling characteristic. It should be an extreme form of some kind, and Niagara Falls is the most raging. It plunges 170 feet, taking 6 million cubic feet of water with it every minute. It is massive, loud and overpowering. In Monroe’s case it was being the sexiest. She had a flawless figure, platinum hair, a gorgeous face and she was willing to flaunt it all. Jock Carroll, who was hired to take candid photos of Monroe during the whole shoot of “Niagara” spent several days with Monroe, and remembers his first meeting with her. He writes, “The effect on me was cataclysmic. Less than a month before I had spent my honeymoon on the General Brock Hotel [at Niagara Falls]. Now her smile sent a disturbing flickering through my mind. Well, so much for monogamy.”⁶

Once it became clear that Monroe was on her way to the top (and very quickly), her image had to be destroyed and recreated for the public, in order for her to be the icon 20th Century Fox was looking for. Choosing Marilyn Monroe to play Rose

⁴ Carroll, Jock. “The Niagara Shoot.” *Saturday Night*. Volume 111. September 1996, 40-1.

⁵ Carroll, Jock. Pg. 40-1.

⁶ Carroll, Jock. Pg. 40-1.

Loomis was based partly on the studio's desire to get as much out of their rising star as quickly as possible. She was "on the roll at Fox. While making this picture, she had five films in the can waiting to be released, only about half of the nine films she had made in the 18 months prior to beginning 'Niagara'. She made 'Gentleman Prefer Blondes' soon after this film's completion. Monroe was the focus of more press and fan adoration than any other star in many years and the studio had her working nearly non-stop to satisfy her fans."⁷ Marilyn Monroe had appeared in a couple of roles, mostly uncredited, if her scene wasn't edited out completely. 20th Century Fox decided to make her a star, and put all their resources of the publicity department into "Niagara". She was also the only star who could hold their own with a co-star like Niagara Falls. To have Hathaway juxtapose the Falls with any other star would have seemed limp and silly. The New York Times review in 1953 commented, "For the producers are making full use of both the grandeur of the Falls and its adjacent areas as well as the grandeur that is Marilyn Monroe.... Seen from any angle, the Falls and Miss Monroe leave little to be desired by any reasonably attentive audience.... The director and the gentlemen who handled the cameras...have caught every possible curve both in the intimacy of the boudoir and in equally revealing tight dresses."⁸ This image became the reputation and the hallmark of Marilyn Monroe.

The character of Rose Loomis is what ultimately became the iconic image of Monroe. Rose is vapid and conniving, out to destroy otherwise honest men. She knows her sexual power and uses it carelessly. Men are helpless and women are suspicious. Rose Loomis prances around the inn dressed in nothing but a white, fur

⁷ Stoddard, Sylvia. Liner notes included in "Niagara." Directed by Henry Hathaway. Marilyn Monroe, Joseph Cotten, Jean Peters. 20th Century Fox, 2006 Cinema Classics Collection. 88 min. 1953

⁸ W., A. (Full name unknown). "Niagara Falls Vies with Marilyn Monroe." *The New York Times*. January 22, 1953, Thursday, Pg. 20.

trimmed robe, then reappearing moments later in a skirt suit to the scored strains of a sexy saxophone. The Culters, a young, wholesome honeymooning couple (Jean Peters, Max Showalter) look on with bemused expressions while she walks away from the camera, wiggling her behind (the longest shot like that to date). Whatever she has, she doesn't care who knows it.

In one scene, Monroe gets out of a frosted glass shower and hears music playing outside. She dons a lowcut, tightly wrapped gypsy outfit and steps outside. As she walks towards the record player to hand over her album, the youthful couples enjoying a summer evening stop and stare. She demands attention. The young man puts on the record, Monroe sits and she goes into a trance, singing lightly along with the song, "Kiss." The song, written by Haven Gillespie and Lionel Newman for the movie, was actually sung by Monroe:

Kiss, kiss me
Say you miss, miss me
Kiss me love, with heavenly affection
Hold, hold me close to you
Hold me, see me through
With all your heart's protection

Thrill, thrill me
With your charms
Take me, in your arms
And make my life perfection
Kiss, kiss me darling
Then, kiss me once again
Make my dreams come true
(this is the moment, oh thrill me)

Thrill me, thrill me (with your charms)
Take me, take me (in your arms)
And make my life perfection
Take me, darling don't forsake me

Kiss me
Hold me tight
Love me, love me tonight

When sung by Rose Loomis, the camera fills the frame with her, breathily singing what almost sounds like a prayer. It is wistful and hopeful. However, it enrages her husband, George, who hears it as a siren song sung by a Lorelei bent on destruction of men. He storms onto the scene, smashing the record just before the song finishes, leaving unresolved chords hanging in the air and her spell broken.

The violent murder of Rose Loomis asserts her power over men even further. George is desperately vying for Rose's attention. He suspects infidelity, which is confirmed when her lover tries to kill him in the Cave of the Winds. A cuckold now, he becomes insanely jealous. He is obsessed with having her, with controlling her, with conquering her. When he kills her, it is face-to-face with his hand around her delicate throat. No more will she sing her siren song to tempt men.

After her death, George is drawn back by vestiges of her. He stumbles upon her handbag, which she dropped during the chase. He studies her lipstick, mourning her sultry mouth. He climbs back up the stairs to her awkward, lifeless body and whispers, "I love you." Killing is not usual behavior for him. In his mind, Rose made him do it. The studio played this siren character to the hilt, merging the character of Rose Loomis and Marilyn Monroe to their profit.

The other characters in this film serve to showcase Monroe and the Falls. While being strong characters of their own, they act as foils to the unhindered force of Rose Loomis and Niagara falls. George Loomis (Joseph Cotten) is complicated. He is desperate for Rose's love, and acts with blind anger. Yet we see a sympathetic George

when he interacts with Polly Cutler (Jean Peters). She is a smart, put together, beautiful, caring woman. In her presence, he is rational. After he smashes the record, Polly offers to bandage his wounded hand. She enters politely but forcefully and insists upon treating his cuts. In their short conversation we learn how George was lured in by Rose and just how much he cares for her. He very much wants to live a peaceful, stable life. He gave up his job and home to be with Rose and it is all falling in around him. He asks Polly about Rose's dressing habits. He says, "Parading around, showing herself off in that dress, cut so low you can see her kneecaps." Polly shrugs saying she would too if she had that figure. George then gives her the following advice:

Let me tell you something. You're young, you're in love. Well, I'll give you a warning. Don't let it get out of hand, like those falls out there. Up above... d'you ever see the river up above the falls? It's calm, and easy, and you throw in a log, it just floats around. Let it move a little further down and it gets going faster, hits some rocks, and... in a minute it's in the lower rapids, and... nothing in the world -- including God himself, I suppose -- can keep it from going over the edge. It just -- goes.

Polly Cutler: Don't worry. I'm one of those logs that just hang around in the calm.

This exchange foreshadows the adventurous closing sequence but more importantly shows the audience that George is not simply a bad guy. He is not a villain or a cutthroat. He is a man who finds himself swirling deeper into the whirlpool faster than he can get himself out of it. In this way, the "film play heavily into the masculine paranoia that divided the sexes in post-war America."⁹ Polly Cutler and Rose Loomis are foils. Each accentuates the characteristics of the other. Rose plays with men and

⁹ Weston, Robert. "Niagara." *Film Monthly*. (August 24, 2001)
www.filmmonthly.com/Noir/Articles/Niagara/Niagara.htm

Polly is straightforward. When faced with perilous situations, one will survive and the other will not. In this case, it gives the American audience a view of how different two sides of the same coin can be.

Once something begins to gain popularity, it is subjected to bombardment. The image of it is touted, subverted, aggrandized, and simplified. Monroe was made. She used to be a brunette named Norma Jean. Her childhood was “an unhappy one: a father who disappeared before she was born; a mother she barely knew, who was hospitalized for mental illness; an orphanage; a series of foster homes, one run by religious fanatics and another where she was molested by an elderly boarder who gave her a nickel ‘not to tell.’ When she told, she was punished for telling a lie.”¹⁰ The blonde bombshell was pushed into frame, for all the world to see. While filming “Niagara”, Monroe and DiMaggio had begun their romance. Her publicist got a call and wanted to have Monroe on a coast-to-coast live interview, which was a very big deal. After all, she wasn’t quite a household name yet. The publicist was on the phone with the New York show, telling Monroe what they were saying. They wanted to ask her about her relationship with DiMaggio. She said, “I don’t want to turn my personal life into publicity.... It’s completely unfair to everybody. My personal relationships are important to me. I don’t care if it’s a coast-to-coast show!” Then she got on the phone with the potential interviewer. The end of the conversation was simply, “I would like to help you. But not at the expense of someone else. No. Alright. I’m sorry. Goodbye.” When she hung up she was enraged. She yelled, “This is my personal life! They wouldn’t ask Jean Peters about Howard Hughes! ... I don’t care that much about publicity!”¹¹ She was being torn to bits and fed to a hungry public, who were swept up

¹⁰ Carroll, Jock. Pg. 40-1.

¹¹ Carroll, Jock. Pg 40-1.

by the media frenzy.

Ironically, there are those who feels Jean Peters would have been (perhaps even should have been) the star if not for the overwhelming presence of Monroe. George Bailey wrote, “I came to research and write the book because my father was Captain of the Maid of the Mist when the movie was being filmed in June of 1952 (one of the hottest months on record with temperatures around 100 degrees farenheit). I was an eight year old boy at the time and I still remember [my father] talking about [Monroe] and the movie. He felt Jean Peters should have been the real star because she was ‘so nice’ both on and off screen.” But of Monroe he says, “They knew she was something special and that was about it.”¹²

To ensure ticket buyers for the film’s release, the marketing department relied heavily upon Monroe and the Falls. Screencards and trailers read: The Two Most Electrifying Sights in the World! and A Raging Torrent of Emotion Even Nature Can’t Control! and When A Man Took Her Loveliness In His Arms, He Took His Life in His Hands! With such taglines, they underscored their “construction of Monroe’s sexuality as both natural *and* hyperbolic and excessive. ... I am suggesting that Monore is such an oxymoron, in which problems of nature and technology, realism and spectacle, sexual excess and containment, and knowledge and ignorance are fused.”¹³ Furthering that assumption, “Niagara” itself was the catalyst for this fusion, and set the standard for creating icons in the second half of the 20th century. “Niagara” was a vehicle, a film “built around star images” and “might provide a character type associated with the star (e.g. Monroe’s ‘dumb-blonde’ types...); a situation, setting or generic context associated

¹² Bailey, George. E-mail message from author, November 6, 2007.

¹³ Cohen, Lisa. “The Horizontal Walk: Marilyn Monroe, Cinemascope and Sexuality.” *Yale Journal of Criticism*. Volume 11, Number 1, Spring 1998, pg. 261.

with the star...; or opportunities for the star to do her/his thing (...for instance to display Monroe's body and wiggle walk)."¹⁴ But this famous scene has the publicity story to go with it. George Bailey writes, "She's quoted as saying she wasn't really trying to wiggle, the damn cobblestones were making her do it."¹⁵ Then again, Hatahway knew enough to keep the camera on her for exactly 164 paces.

After the film was in the can, Hugh Hefner discovered there had been nude photos taken of Monroe. She had posed years earlier and they had sat gathering dust until her face (and everything else) began appearing in films. While shooting publicity stills for "Niagara," Jock Carroll asked her about the photos. She replied:

They keep asking if it is true I had nothing on when I posed for that calendar nude. Yesterday I said, 'Oh no, I had the radio on.' ... Funny how shocked people in Hollywood were when they learned I'd posed in the nude. At one time I'd always said no when photographers asked me. But you'll do it when you get hungry enough. It was at a time when I didn't seem to have much future. I had no job and no money for the rent. I was living in the Hollywood Studio Club for Girls. I told them I'd get the rent somehow. So I phoned up tom Kelley and he took these two color shots -- one sitting up, the other lying down. I didn't think I'd done anything wrong. He wife, Natalie was there during the shooting. I earned fifty dollars that I needed. But people were shocked when they recognized me.' The nude photo for which Marilyn was paid fifty dollars was sold by the photographer for \$500.¹⁶

Hefner used the photos to start Playboy Magazine, earning him millions of dollars with that first printing, and millions would be coming in for years. Marilyn Monroe's estate tells the story this way:

¹⁴ Dyer, Richard. "Stars." British Film Institute: London, 1998. Pg. 62.

¹⁵ McKay, John. "Marilyn Monroe: the Canadian years." *The National Post (Canada)*. May 10, 2002, Friday, Toronto Edition. Post Movies, Pg PM4.

¹⁶ Carroll, Jock. Pg 3.

One such photo, created in 1949, showed a young actress alluringly posed, totally nude, on a red velvet background. The image, shocking for its time -- an image of raw sex appeal -- was, nevertheless, also an image of tastefulness and sophistication. Photographer Tom Kelley, Sr. couldn't know the photo would become history and help define sexuality for a generation. The actress' name was Marilyn Monroe....

At the end of 1953 a new men's magazine appeared on the newsstands.... The first issue of Playboy magazine sold over 54,000 copies -- a surprising number for a new magazine with no advance publicity. The profits from this first edition furnished the funding to continue publishing for a few more months. Indeed, Hugh Hefner did not date the magazine because he was uncertain there would be a second issue. He didn't know the magazine would become an icon of America's cultural history.¹⁷

Niagara Falls was similarly deconstructed for commercial gain. It is assumed that a waterfall is only a river going over a cliff, that it is created by nature. But once the Falls gained popularity, the US Army Corps of Engineers was hired to build a dam, reroute the water and stop the falls on the American side, to see if it couldn't be made more attractive. In 1969, "The idea was to determine the feasibility of removing the large amount of loose rock from the base of the falls to enhance its appearance."¹⁸ Ultimately the project was abandoned due to cost, but to this day, the rate of the falls is closely controlled and only once a year are tourists permitted to see the full force of the torrent. The real Niagara Falls is no more. It is only an image of itself. It has been commercialized to the point of ridiculousness. The Falls themselves are a backdrop for the amusement parks, boardwalks, strip malls and blinking lights that edge up to the gorge.

The Falls were compartmentalized into bite-sized attractions. Gone is the overwhelming sublimity. It is replaced with a "spirit of carnival and sideshows." In Wolf's review of "Niagara: Two Centuries of Changing Attitudes, 1697-1901" he

¹⁷ <http://www.marilynfineart.com/storyv2.html>

¹⁸ http://www.niagarafallslive.com/Facts_about_Niagara_Falls.htm

writes, “By brilliant juxtaposition, he demonstrates how the parceling off of Niagara into a series of discrete curiosities (Table Rock, Cave of the Winds, Maid of the Mist, and others) anticipated the rise of the shopping mall, where under a single site a series of discrete but consumable events occurs....Like a national Mardi Gras, we celebrate ourselves at Niagara, enjoying the spectacle, the opportunity to feel a part of history, even the pleasure of consumption.”¹⁹

These attractions are all featured in “Niagara.” In the midst of a suspense yarn is a larger-than-life guidebook. In addition to the Falls as a backdrop, these special sidetrips were experienced by the characters in the film. First, the Cutlers hop aboard the Maid of the Mist. They are seen jogging up the gangplank, making it just in time. A crew member hands them ponchos and they gleefully ride up to the base of the Falls. There is no sound other than the incredible roar. In fact the Cutlers say something to each other that we can’t hear, as it would be on the real cruise on the Maid of the Mist.

The Cutlers take in the Cave of the Winds more than once. Like good tourists, they hand over their money to the man in the ticket booth, who hands them rain slickers and boots. They sit on a locker room bench, grinning at each other, and then the man takes their shoes and puts them in a cubby, as if they were going bowling. Then hand in hand, they almost skip to the elevator that will take them within feet of the Falls. The Cutler’s first visit to the Falls is cut short when they see Rose Loomis kissing a man other than her husband. They smile and move on, making no judgment on Rose.

Their second visit is less enjoyable. The Cutlers are joined by the Kettlers, almost as loud as the Falls themselves. When they begin to climb the maze of stairs, Polly hangs behind. She is quickly separated from the rest of the group when she sees

¹⁹ Wolf, Bryan. “The Fall of Niagara.” *Winterthur Portfolio*. Volume 22, Number 1. Spring 1987. Pg. 86.

George Loomis (whom everyone else thinks is dead, and she alone knows is alive and is a murderer). She tries to escape by clambering over up the steps, but slips, falls and grabs a rail which gives way. She is almost swept into the Falls. George sees this and rushes to help her, but she climbs back up before he reaches her. There is a moment of recognition that was seen earlier. He has a dark side, but he has no intention of hurting Polly. He pulls her into a cave and pleads with her to not give him away. He needs to remain under the radar in order to avenge himself. Polly promises nothing and still George lets her go. Later, when the two find themselves in a boat about to go over the precipice, they will find the Falls less forgiving.

After Rose's body is found in the bell tower, (also a stop on tours and where visitors can leave song requests), all border crossings set up check points. Police are at the bus station and the bridges. George heads up river, planning to steal a boat and leave it at some residential dock where he can slip back onto American soil without be noticed. Unbeknownst to him, the Cutlers and the Kettlers are having an outing on the river. They pull into get some gas for the tank and some sandwiches for lunch. Polly returns to the boat before the others and finds George hiding, trying to hotwire the starter. Before she can scream for help, he slaps her and she falls unconscious. This is the first and only time he will show violence toward Polly. The incident allows the audience to find George a less sympathetic character.

George starts the boat, and they take off with the law in pursuit. Of course the gas tank had never been refilled and the engine cuts out. They find themselves being pulled by the current ever closer to the Falls. George begins to scuttle the small boat, and he keeps Polly from jumping into the rapids. He helps her climb onto a rocky outcropping and watches to make sure she is safe, while the boat plunges over the Falls.

His efforts to save Polly at the expense of his own safety show his redeemable self. He killed while in a rage, and he saved while in a rational state of mind. But the Falls, and a turbulent state of emotions, claimed him in the end.

Since the making of “Niagara” tourism has skyrocketed. The timing of the film could not have been more perfect. In 1953, families took summer road-trips in their cars. The Falls provided a place with campgrounds, shopping, activities for all ages and the chance to experience nature up close. As for questions about the Falls popularity, being the site of crime, in 1953, a statement was issued saying: “‘We are a great tourist centre and certainly do not want to convey the impression that murders are on a rampage here,’ William Houck, then Liberal MP for Niagara, was quoted as saying.”²⁰

But it seems audiences were not deterred by the film’s plot. The making of the film Niagara skyrocketed the Falls as a destination. As Carola Vynak writes, “Just 26 at the time, Monroe catapulted to superstardom following her dramatic role in ‘Niagara’. And the town was right behind. An amazing 100,000 more vehicles cruised into Queen Victoria Park in June 1953 than the same month the previous year, according to Bailey, who worked in the area’s tourism industry for 35 years and has written several books about Niagara.”²¹ With the extensive use of location shooting, Niagara Falls became an iconic place in the American imagination.

For Monroe, “Niagara” marked the beginning of her plunge of the Falls. Within ten years, she would be dead from an overdose. Her rise and fall were swift, and despite her fame she was terribly insecure. In an interview, George Cukor, famous for being able to aptly direct women, said, “Marilyn Monroe had no confidence in herself.

²⁰ McKay, John. “Marilyn Monroe: the Canadian years.” *The National Post (Canada)*. May 10, 2002, Friday, Toronto Edition. Post Movies, Pg PM4.

²¹ Vynak, Carola. “Marilyn’s Niagara.” *The Toronto Star*. October 28, 2004, Thursday, Pg.J01.

She found it very difficult to concentrate, and she really didn't think she was as good as she was. She'd worry about all kinds of things, and she would do the very difficult things very well."²² One thinks she must have been trying to live up to the icon her image had become. She needn't have worried. Groucho Marx called her "Mae West, Theda Bara, and Bo-Peep all rolled into one" and Nunally Johnson called her a "phenomenon of nature, like Niagara Falls and the Grand Canyon."²³ Her image was solidified for the American audience with the film "Niagara." She was cast as the dangerous, talented blonde with a figure that didn't quit. It was a role she would be doomed to play for the rest of her life. Andy Warhol would make screen print images of her in garrish colors. Her face is on covers of books about Hollywood and on novelty handbags. Scores of entertainers since have modelled themselves after her. She has come to represent the highest form of a pin-up girl turned star -- blonde, sexy, seductive, red-lipped and laughing. Her fame is of an extreme kind, leaving behind an American icon.

²² Bogdonavich, Peter. "Who the Devil Made It." Knopf: New York, 1997. Pg. 455.

²³ Kakutani, Michiko. "Girl-Woman: The Interior Marilyn." *The New York Times*. December, 18, 1998, Friday, Late Edition. Section E, Part 2, Page 49, Column 1, Leisure/Weekend Desk.