



# Love, Marilyn



Original Recordings by  
**MARILYN MONROE**  
Digitally Remastered

# MARILYN MONROE Love, Marilyn

## Original 1953–1958 Recordings

No one remembers Marilyn Monroe primarily as a singer. That would be like recalling Margaret Thatcher as a fashion model.

Everyone agrees that Monroe was a gorgeous creature, a superb comedienne, a potentially great actress and a tragic individual whose numerous personal problems helped bring about her most untimely end.

But you wouldn't call her one of the great vocalists of her time. This was the era of Doris Day and Patti Page, bright clear voices without a hint of shadow, girls who wouldn't know a double meaning if it hit them over the head.

Monroe, on the other hand, was all innuendo, a lass who could get more sexual undercurrents into a song than anyone since Mae West.

No, you can't picture MM singing "Que Sera, Sera" or "How Much Is That Doggy in the Window?" but within her own, carefully chosen, very narrow range, she could be very effective.

It's interesting to note that a lot of Monroe impersonators (of both genders!) zero in on her musical renditions when they want to deliver an amusing portrait of the blonde bombshell.

Why? Maybe it's because it was when she sang that Marilyn became the most Marilyn-esque. The breathiness was breathier, the

sexiness was sexier and that wry air of self-mockery, which elevated her above the Jayne Mansfields and Mamie Van Dorens of the world, was served up with added emphasis.

Marilyn sings on eighteen of the twenty selections presented here, spanning a fairly limited period, from 1953 to 1959, but it was within this window that most of her Hollywood vocals were recorded, a period of time generally acknowledged to contain her best work.

She was born Norma Jean Baker on 1 June 1926, a child who grew up in a series of difficult circumstances which included a mentally unstable mother and a series of foster homes, in one of which she was sexually assaulted at the age of twelve.

At the age of sixteen, she married a Merchant Marine named James Dougherty, only to divorce him a few years later. She began a career as a model which led to a series of uncredited roles in films, starting with 1947's *The Shocking Miss Pilgrim*, but by 1950 she had acquired an agent, Johnny Hyde, her trademark platinum blonde tresses and the name she would carry to the grave, Marilyn Monroe.

A pair of well-executed supporting roles (one dramatic, one comic) in *The Asphalt Jungle* and *All About Eve* put her on the right

track and within a few years, she had her first starring role in a turgid melodrama called *Niagara*, set against the background of the famous falls.

Monroe's sexy temptress, with her swinging hips, captured the public's imagination and caused '30s star Constance Bennett to quip, "There's a broad with her future behind her."

Her erotic pull also came front and centre when she sang **Kiss**, bringing passionate longing into what would have been an ordinary song.

Monroe's next outing was, logically enough, a musical, the 1949 stage hit, *Gentlemen Prefer Blondes*, with a great ersatz 1920s score by Jule Styne and Leo Robin.

It made Carol Channing a Broadway star for her daffy portrayal of the gold-digging flapper Lorelei Lee, but when it got moved to Hollywood, the powers that be decided to replace Channing with the sexier Monroe.

They paired their blonde *du jour* with the infinitely earthier Jane Russell and the way the two women employ their allure is a study in contrasts. Listen to them in a Hoagy Carmichael/Harold Adamson song added for the film, **When Love Goes Wrong** to discover how differently two women can work the same room.

And catch Monroe's brassy assurance on **Diamonds Are A Girl's Best Friend**, or the libidinous way she wraps her tongue around a phrase like "post-meridian" in **Bye, Bye Baby**.

The success of *Blondes* meant that Marilyn

would keep singing for a while, even in a heavy drama of sexual frustration such as *River of No Return*. (**I'm Gonna File My Claim** and the title song.)

But Monroe returned to the full musical treatment in 1954's *There's No Business Like Show Business*, a clumsy attempt to stitch the Irving Berlin song catalogue onto the soap-opera story of a troubled vaudeville family.

Straight-shooters like Ethel Merman, Donald O'Connor, Dan Dailey and Mitzi Gaynor didn't have a chance once Monroe started shaking her booty in numbers like **Heat Wave** and **After You Get What You Want**.

We also have two non-movie-related studio recordings from the period, **She Acts Like a Woman Should** and the not widely circulated **A Fine Romance**.

But after this, Monroe plunged into a period of personal confusion and more dramatic films. Her short-lived marriage to baseball star Joe DiMaggio was dissolved so that she could marry Pulitzer Prize-winning playwright Arthur Miller, another troubled relationship.

She became known for her temperamental behaviour, her chronic lateness and her often erratic performances, attributed to the increasingly toxic cocktail of pharmaceuticals her doctors kept prescribing for her.

But she was to bounce back with one sparkling comedy performance that many people remember as her finest as Sugar Kane Kowalczyk, the ditzy blonde with the heart of gold who played ukelele in an all girls' band

during the 1920s.

She didn't sing a lot in the film, but each number was a gem and a prize reminder of the work Monroe could do at her best.

**Runnin' Wild** is the goodtime party girl with the manic energy, the one enticing you to follow her anywhere and do anything.

**I Wanna Be Loved By You** is Monroe in little girl mode, playing the seductive Lolita card for all it's worth.

And finally, **I'm Thru With Love**, is Marilyn, the Queen of the Broken Heart, letting us all know how good it is to feel really bad.

There's also a never-used title song, which

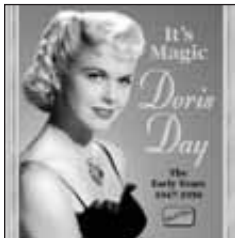
serves as a reminder of how Hollywood trivialized Monroe, asking her to dispense empty commercial sexuality as if it didn't cost her anything.

But it did. A lot. And within three years of the release of *Some Like It Hot*, on 5 August 1962, she died of a barbiturate overdose. The jury is still out as to whether it was accidental, intentional, or the work of a third party.

Still, she lives on in our hearts, our minds, our fantasies. Especially when we can hear her sing it her uniquely persuasive style.

*Richard Ouzounian*

### *Also available from Naxos Nostalgia ...*



8.120669



8.120800



8.120838

These titles are not for retail sale in the USA

1. **A Little Girl From Little Rock** 3:03  
From *Gentlemen Prefer Blondes*  
(Leo Robin-Jule Styne, special lyrics by  
Ken Darby & Eliot Daniel)  
With Jane Russell  
MGM 30784, mx 53-S-3033  
Recorded March 1953
2. **Diamonds Are A Girl's Best Friend** 3:30  
From *Gentlemen Prefer Blondes*  
(Leo Robin-Jule Styne)  
MGM 30784, mx 53-S-3034  
Recorded March 1953
3. **When Love Goes Wrong (Nothing  
Goes Right)** 3:27  
From *Gentlemen Prefer Blondes*  
(Hoagy Carmichael-Harold Adamson)  
With Jane Russell & Chorus  
MGM 30785, mx 53-S-3036  
Recorded March 1953
4. **Bye, Bye Baby** 3:27  
From *Gentlemen Prefer Blondes*  
(Jule Styne-Leo Robin)  
With Chorus  
MGM 30786, mx 53-S-3037  
Recorded March 1953
5. **Do It Again** 3:12  
(George Gershwin-Buddy DeSylva)  
MGM test pressing, mx 53-S-3001  
Recorded 9 January 1953
6. **Kiss** 2:58  
From *Niagara*  
(Lionel Newman-Haven Gillespie)  
MGM test pressing, mx 53-S-3000  
Recorded 9 January 1953
7. **I'm Gonna File My Claim** 2:39  
From *River Of No Return*  
(Ken Darby-Lionel Newman)  
With Hal Schaefer, piano  
RCA Victor 20-5745, mx E4-VB-3140-2  
Recorded April 9, 1954
8. **The River Of No Return** 2:17  
From *River Of No Return*  
(Ken Darby-Lionel Newman)  
With vocal group  
RCA Victor 20-5745  
Recorded 9 April 1954
9. **Street Scene** 2:56  
Featured in *How To Marry A Millionaire*  
(Alfred Newman)  
Alfred Newman & The Hollywood  
Symphony Orchestra  
Majestic 20008, mx T 945  
Recorded September 1946
10. **You'd Be Surprised** 3:03  
From *There's No Business Like Show Business*  
(Irving Berlin)  
RCA Victor EPA 593, mx E4-VH-1081-2S  
Recorded May 1954

11. **Heat Wave** 4:05  
 From *There's No Business Like Show Business*  
 (Irving Berlin)  
 With Chorus  
 RCA Victor EPA 593, mx E4-VH-1081-2S  
 Recorded May 1954
12. **Lazy** 3:34  
 From *There's No Business Like Show Business*  
 (Irving Berlin)  
 RCA Victor EPA 593, mx E4-VH-1082-1S  
 Recorded May 1954
13. **After You Get What You Want (You Don't Want It)** 3:34  
 From *There's No Business Like Show Business*  
 (Irving Berlin)  
 RCA Victor EPA 593, mx E4-VH-1082-1S  
 Recorded May 1954
14. **She Acts Like A Woman Should** 2:46  
 (Scott)  
 RCA Victor test pressing  
 Recorded 3 September 1954
15. **A Fine Romance** 2:20  
 (Dorothy Fields-Jerome Kern)  
 RCA Victor test pressing  
 Recorded 3 September 1954
16. **The Girl Upstairs** 3:55  
 Theme From *The Seven Year Itch*  
 (Alfred Newman)  
 Alfred Newman & His Orchestra  
 Decca DL 8123  
 Recorded 19 January 1955
17. **Runnin' Wild** 1:04  
 From *Some Like It Hot*  
 (A. Harrington Gibbs-Joe Grey-Leo Wood)  
 United Artists UAL 4030  
 Recorded October 1958
18. **I Wanna Be Loved By You** 2:56  
 From *Some Like It Hot*  
 (Bert Kalmar-Herbert Stothart-Harry Ruby)  
 United Artists UAL 4030  
 Recorded October 1958
19. **I'm Thru With Love** 2:31  
 From *Some Like It Hot*  
 (Gus Kahn-Matty Malneck-Fud Livingston)  
 United Artists UAL 4030  
 Recorded October 1958
20. **Some Like It Hot** 1:21  
 From *Some Like It Hot*  
 (I. A. L. Diamond-Matty Malneck)  
 United Artists UAE-10005  
 Recorded October 1958

Marilyn Monroe, vocals except tracks 9 & 16 • Orchestras conducted by Lionel Newman (tracks 1-4, 7-8, 10-13); Earle Hagen (5-6); Unknown (14-15); Matty Malneck (17-20)

All tracks recorded in Hollywood

Transfers and Production: David Lennick • Digital Restoration: Alan Bunting

Records from the collections of David Lennick, John Rutherford and Music Library and Sound Recordings Archives, Bowling Green State University

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*Total Time: 59:32*

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**NOTES AND FULL RECORDING DETAILS INCLUDED**

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