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Synopsis of marjorie morningstar

This section contains 460 words (approx. 2 pages with 400 words per page) Marjorie Morningstar Summary & Study Guide contains comprehensive information and analysis to help you understand the book. This study guide contains the following sections: Plot summary chapters characters objects / places This detailed literature summary also includes Topics for Discussion and a free quiz on Marjorie Morningstar by Herman Wouk. Marjorie Morgenstern is a typical Jewish princess, living in a large opulent apartment, overlooking Central Park. Her immigrant parents have been good to their children and look forward to solid future for their children-a profession for Seth and a fitting marriage for their daughter. Marjorie, however, has his own plans. Typical of most teens, she sees her mother as controlling and dominant, trying to manage every aspect of Marjorie's social life, including arrangements of encounters with young Jewish men who are destined to become professionals and who have respectable parents of resources. At Hunter College, Marjorie begins her dream of a career in theatre, starting in rather amateurish productions in which she shines. Here she meets Marsha, part of the production team and a girl rose Morgenstern disapproves of, and together they spend the summer as camp counselors. Marsha introduces Marjorie to the adult life of South Wind and to Noel Airman, a man with whom Marjorie becomes obsessed. Despite the objections of her parents, Marjorie doggedly pursues Noel, throwing away a host of acceptable potential spouses, while Noel experiences failure in virtually every aspect of his life. His one musical production is a complete failure, he is unable to maintain regular work, and becomes increasingly unstable, as he moves to full halls in and out of Marjorie's life. Unable to accept Noel's final departure from her life, in which he leaves for Paris to continue the study of philosophy, Marjorie's obsession is eventually accepted by her parents, and she is sent on the Queen Mary to locate him and bring him back to his senses. During the trip, she meets Mike Eden, an older man who has thrown away psychology education for the pharmaceutical industry, but who in the course of his company works for an anti-Nazi organization and successfully rescues Jewish families from Hitler's Germany. Although Mike does not discourage Marjorie from her search for Noel, and in fact locates him for her, he has a great influence on Marjorie's life. She now realizes that there is a whole world of people, especially men, who achieve great things and have those selfless goals and purposes in life. When this being set against the Noel she finds in a shabby apartment in Paris, living with yet another woman, it is easy for Marjorie to reject his marriage proposal, return to the United States, and confront confront For Marjorie, that reality is marriage with a lawyer, a move to the suburbs and the parenting of four children. In the end, as Wally Wronken, a man who has always maintained an unrequited love for her, so aptly states, Marjorie Morgenstern is a beautiful but completely ordinary woman who has her right place in life. Read more from the Study Guide This section contains 460 words (approx. 2 pages with 400 words per page) Marjorie MorningstarDirected byIrving RapperProduced byMilton SperlingScreenplay byEverett FreemanBased onMarjorie Morningstar by Herman WoukStarringGene KellyNatalie WoodClaire TrevorMusic byMax SteinerCinematographyHarry StradlingEdited byFolmar BlangstedProductioncompany Beachwold ProductionsDistributed byWarner Bros.Release date:See TFM> April 24, 1958 (1958-04-24) Running time128 minutesCountryUnited StatesLanguageEnglishBox office\$3.0 million (US and Canada rentals)[1] Marjorie Morningstar is a 1958 WarnerColor melodrama romance film based on the 1955 novel of the same name by Herman Wouk. The film, released by Warner Bros. and directed by Irving Rapper tells a fictional coming of age story about a young Jewish girl in New York City in the 1950s. The trajectory of the film traces Marjorie Morgenstern's attempts to become an artist - illustrated by her relationship with actor and playwright Noel Airman. The cast of the film includes Natalie Wood, Gene Kelly and Claire Trevor. The central conflict in the film revolves around the traditional models of social behavior and religious behavior expected by New York Jewish families in the 1950s, and Marjorie's desire to follow an unconventional path. The film is notable for its recording of Jewish religious scenes - including a Passover meal, a synagogue sequence and Jewish icons in the Morgenstern house. These images were one of the first times the Jewish religion was openly portrayed in the film since The Jazz Singer in 1927. The film received an Oscar nomination for Best Song (A Very Precious Love), sung by Gene Kelly. Synopsis Marjorie Morgenstern is a student at Hunter College and the girlfriend of an eligible young man, Sandy Lamm, who attends her family's synagogue. Her parents are happy with her choice of partner, and her mother Rose Morgenstern (Claire Trevor) tells her father, Arnold (Everett Sloane), that she hopes the two children get married. Marjorie breaks up with the boy, and goes to the Catskills that summer to become camp counselor. One night, Marjorie and girlfriend Marsha Zelenko (Carolyn Jones) sneak into a Borscht Belt adult resort called South Wind. There she is captured by resort owner Maxwell Greech (George Tobias), but social director Noel Airman (Gene Kelly) vouched for Marjorie as and offers her a job, a relationship with Airman and a friendship with the aspiring playwright Wally Wronkin (Martin Milner), who writes Airman's stage act. The The has a romantic interest in Marjorie, but she is seduced by the older, cynical Airman, who meets the disapproval of her parents. The airman, whose original name was more Jewish Ehrman, renames Marjorie likewise from Morgenstern to Morningstar. Marjorie's dear Uncle Samson (Ed Wynn) comes to the resort to keep an eye on her. But when he dies of a heart attack while entertaining guests, Marjorie goes back to town. There she goes out with a doctor named Harris, with whom she quickly splits up when Airman returns to find her. He declares that love has convinced him to become respectable. Marjorie tells her mother, who insists that her daughter take him to a Passover meal. No Passover, mother. He's not very religious. He doesn't believe in that, marjorie says. Rose replies: He doesn't believe in those things... You're getting married. How are you going to raise your kids? In the middle of the Passover meal, he leaves and Marjorie follows him. She's worried he's bored, but he says, I wasn't bored. I was crazy, deep. I couldn't help thinking about all the things I've missed in life. Family, your kind of family. Faith, tradition. All the things I make fun of all the time. That's why I couldn't take it anymore. I love you very much, Marjorie Morgenstern. Airman gets a job at an advertising agency and seems to be doing well. But for a week, he doesn't show up for work and refuses to answer Marjorie's calls. She goes to his apartment and finds him drunk with a strange woman, Imogene Norman. He has decided that he cannot tolerate the professional lifestyle and wants to become an artist. The impetus to change careers is the success of Wally Wronkin on Broadway; the playwright has launched a series of hits and Airman is consumed by jealousy. Airman and Marjorie reconcile when girlfriend Marsha's new husband agrees to invest in his game. But it's being panned by critics. We've been crucified, someone tells Marjorie, and their relationship is incapable of surviving. He runs away again; She's chasing after him, even to Europe. In the end, Wally tells her Noel is back at the resort, where all first met. Marjorie returns to South Wind, where she sees Noel rehearse a new summer show. Everything is exactly the same as it was, her first summer there, except for herself. Greech notes that she did something growing up. We see her on board a bus. In the rearview mirror, Wronkin is in the back. He smiles as he waits for her summer mite. The suggestion is that they will begin the relationship Wronkin had hoped for from the beginning. Cast Gene Kelly as Noel Airman Natalie Wood as Marjorie Claire Trevor as Rose Morgenstern Everett Sloane Arnold Morgenstern Martin Milner als Wally Wronkin Carolyn Jones als Marsha Zelenko George Tobias als Greech Martin Balsam als Dr. Harris Jesse White als Lou Michelson Edd Byrnes als Sandy Sandy Paul Picerni as Philip Berman Alan Reed as Puddle Podell Ruta Lee as Imogene Norman Ed Wynn as Uncle Samson Production Natalie Wood, who would later go on to her biggest hit, West Side Story, had until Marjorie Morningstar played mostly childish roles, including that of Judy in Rebel Without a Cause. An NY Times reviewer wrote of her performance, Natalie Wood, who only yesterday starred with dolls in movies, has become a vibrant beautiful brunette who is most likely as close to a personification of Marjorie as one might wish for. But the character is hardly complex, and while Miss Wood is competent in the role, it is rarely a glowing performance. Gene Kelly was nearing the end of his film career when he appeared in Marjorie Morningstar. His 15-year association with Metro-Goldwyn-Mayer had ended the year before. Born in 1912, he was 46 when he took on the role of Noel Airman. By contrast, his love interest Wood was only 20 years old. The Times noted: Although Mr. Kelly seems a mite uncomfortable in his assignment, he plays it with understanding. And, as a professional song-and-dance man, he both hooves with polish and pleasingly warbles 'A Precious Very Love,' the film's theme song. Times criticism of the other performances: Carolyn Jones, as Miss Wood's best friend, makes it a distinct performance marked by a truly poignant scene in which she reveals her essential loneliness. Ed Wynn, in the relatively short role of an impecunious but understanding relative, adds some glint of humor and compassion. Claire Trevor, as Marjorie's overprotective mother and Martin Milner, as the playwright, who is one of Marjorie's entourage of devoted suitors, are well-shot, if not inspired, characterizations. Images of the faked Camp Tamarack were filmed at Camp Cayuga, Schroon Lake, N.Y. in Essex County, N.Y.[2] Part of the film was filmed in Glens Falls, N.Y. in Warren County, N.Y.[3] Differences between the film and the novel The main difference between the 1955 novel and the 1958 film is the ending. At the end of the novel, the free-spirited Marjorie Morningstar settles down with a man pleasant to her parents. In a critique of Herman Wouk's end, Alana Newhouse writes in Slate Magazine that in the last nine pages, the formerly vivacious Marjorie gives up on her career, marries a man named Sidney - or, Milton - Schwartz, and moves to Westchester... Most female readers cry as they reach the end of this book, and for good reason. Marjorie Morningstar, as she got to know her, another woman has become complete: You couldn't write a play about her that would run for a week, or a novel that would sell a thousand copies. ... The only thing To Ms. Schwartz, she once hoped to be remarkable, that she once dreamed of being Marjorie Morningstar. The end of the film suggests a possible relationship between and Wally Wronkin, the playwright. Although he is successful, he is much more artistic than Milton Schwartz taking Marjorie for at the end of the novel. This ending suggests a different conceit in the film than Wouk's novel. The novel suggests that people grow up to realize that they have no real choice but to follow their family and upbringing. The end of the film suggests that maturity implies taking responsibility for one's choices and finishing what was started. Wally had been waiting for Marjorie to hear that Noel would never grow up in this sense. In the novel, the moral seems to be that her only solution is to, as her mother warns her, arrange for someone to take care of her. In the film, she embarks on a new journey. The film is also contemporary, set in the late 1950s; whereas the novel is set in the late 1930s. See also List of American References films of 1958 ^ Cohn, Lawrence (October 15, 1990), All-Time Film Rental Champs. Variety. p. M172. ^ ^ Popkin, Henry. The vanishing Jew of our popular culture: The little man is no longer there. Prell, Riv-Ellen. Fighting to become Americans: Jews, Sex, and the fear of assimilation. Beacon Press, Boston. Dundes, Alex. 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