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Marilyn Monroe's Death was faked



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You should have always known it. The reports made no sense, weren't consistent, and gave you no proof. We will look at many of the red flags here.

You can see the first major red flag at Wikipedia, in the timeline they provide you. At 10:30pm on the alleged day of the death, Monroe's publicist Arthur P. Jacobs left a concert at the Hollywood Bowl, telling those he was with that he had just heard Marilyn had overdosed. He told them he had just heard from Monroe's lawyer Mickey Rudin. At 1am, Peter Lawford tells the same story: Rudin told him Monroe had overdosed. The problem? None of these people could have known Marilyn had overdosed, since the body wasn't discovered until 3:40am the next morning. How could Mickey Rudin have known she had overdosed by 10:30pm the evening before? You will say she was on the phone to him when she did it, and told him she had just taken a bottle of pills. Then why didn't he call the police, an ambulance, a doctor, or rush over there himself? Why call Jacobs first? And if Jacobs got that call at 10:30, why didn't *he* call the police, an ambulance, a doctor, or rush over there himself? Why would Jacobs take Natalie Trundy home first, leaving his (alleged) lover Marilyn with a tummy full of pills? If all this were real, Jacobs would have been arrested for failure to give aid, and so would Lawford and Rudin.

The second red flag is from the same timeline. The first official, policeman Jack Clemmons, arrives at 4:30am. By questioning the doctors and Eunice Murray, they pin the time of death to about 12:30, we are told. *Based on what?* The two doctors would have no information on that score, and Murray only knocked on the door a couple of times and peeked in a window. Can you determine a time of death by knocking on a door?

Third red flag: why is Murray washing sheets at 4:30 in the morning? That's right. Clemmons tells us Murray was washing sheets when he arrived. We are later told she was a housekeeper, but she wasn't. She was hired by Monroe's personal psychologist to stay in the guesthouse and keep an eye on Marilyn. There is no reason for a person to be washing sheets at all, much less in the middle of night with an alleged dead body in the house. Both Murray and the doctors change their stories many times, as does the undertaker. The latter changes the time of death several times.

Red flag 4: Murray almost immediately leaves the country and is not questioned again by police. . . *ever*. Given a real death, that is impossible. Being that she was the only one in the house at any of the claimed times of death, she should have been both a witness and a suspect. Given the changing testimony and changing crime scene, she should have been a suspect.

Red flag 5: It later comes out that Murray's son-in-law Norman Jeffries was present with her that day and evening in the guest house. He admits that his mother-in-law spread false information. Jeffries is never questioned by any officials about this. Neither is Murray, despite the fact that she failed to disclose to police the presence of Jeffries.

Red flag 6: Thomas Noguchi, “coroner to the stars”, couldn't find any traces of Nembutol or other drugs in Monroe's stomach or intestines. His toxicologist was supposed to examine the blood, kidneys, liver and urine for drugs, but only reported drugs in the blood. Not only were no reports made of those other organs, they were actually destroyed. So were the medical photographs, the slides of the organs, and the examination form itself. Therefore, there was no proof from the autopsy this body was even Marilyn. The blood report could have been faked, and there is no way to even link it to *any* body. Given the evidence that survived, the blood could have been taken from the vaults.

Red flag 7: Thomas Noguchi's entire career was like this, and he botched the autopsies of Sharon Tate, Robert Kennedy, Natalie Wood, William Holden, John Belushi, and others, I assume on orders from above. His deputy coroner was later found to be a fraud, with no license to practice. Since there is no possibility the LA coroner's office was just accidentally incompetent, we must assume the deaths of all these people were faked, for reasons yet to be determined (actually I have already solved the Kennedy and Tate cases).

Red flag 8: Only 25 people were at the funeral, and they were screened beforehand.

Red flag 9: Joe DiMaggio never remarried, although he was only 47 at the time.

Red flag 10: Joe DiMaggio quit his job three days before Marilyn's alleged death, telling his boss he was going to ask her to remarry him.

Red flag 11: Joe DiMaggio's bio pretty much ends at 1962. You aren't told anything else about him, other than that he did Mister Coffee commercials. If you want to know where Marilyn was after 1962, look where Joe DiMaggio was after 1962. She probably wanted to have kids in peace, and—being only 36—she probably did.

Red flag 12: Norman Mailer later wrote a book suggesting Marilyn had been murdered by the Kennedys. The book has no footnotes and Mailer did not interview Noguchi, the police, or any witnesses. Mike Wallace caught him on *60 minutes* in a lie, when Mailer claimed he could not have interviewed Murray because she was already dead. Wallace pointed out that Murray was in fact alive and listed in the LA phone book. Mailer, seemingly unperturbed, admitted that he wrote the book for money. That should have been the end of Mailer's credibility, but no one seemed to care one way or the other—which is as curious as any of the rest of this.

Red flag 13: In 1985, Eunice Murray gave the *BBC* two juicy morsels. Unaware the microphone was on, she said to herself: “Why, at my age, do I still have to cover this thing?” Note the word “cover.” She didn't say, “Why do I have to talk about this?” or “Why do I still have to answer questions?” or something like that. She said, “Why do I have to *cover this thing*.” I find that very telling, psychologically. The second thing we learn from this interview is that, according to Murray, when the doctor arrived at around 4am, Marilyn “was not dead.” No, and she still wasn't dead in 1985.

Red flag 14: We are told Marilyn was found on her deathbed in the nude. Most people assume this was just something to add to the sensationalism, playing on her role as a sex symbol. But it was more than that. Notice that we never got any good photos from the death scene, although we got them from others like the Kennedys, Sharon Tate, etc. The reason we didn't get any is because this death was really the first in a long string of famous deaths in the 1960s. To aid in the cover-up, and prevent people from figuring out it was faked, they initially released very little information—and no real evidence. They thought this was the best way to prevent questions. That is why they told us she was found in the nude: it makes you think you aren't getting any death photos because it would be lewd, by the standards of the day. We have to respect Marilyn's privacy, and all that. But they found this method didn't work very well. A large portion of the public didn't buy it. There just wasn't enough supporting evidence to fool anyone, and the story released didn't make much sense. A lot of people just assumed she retired and ran off with DiMaggio—which she did. This is precisely why Norman Mailer had to be hired later to create more misdirection, claiming she was offed by the Kennedys. People were still looking for her and Joe in the early 70s, and Joe wanted them to go away.

That is why with later faked deaths they started trying to publish some photographic evidence, to support the story. They realized people weren't going to bite on these faked deaths without at least the appearance of some evidence. And so with JFK just two years later, they went all out, faking not only autopsy photos but stills and films of the motorcade as well. But again, it backfired, since they were incredibly sloppy. So by the time they got to RFK in 1968, they had discovered a happy medium: supply the minimum amount of visual evidence possible, while continuing to make it as difficult to unwind as possible. The films and stills from the day of the shooting were very limited and tightly controlled, while from the autopsy we only got drawings. Finding that people were disappointed to get nothing from the autopsy, they tweaked the plan again with Sharon Tate a year later, giving us a couple of photos from the medical table. And with Tate, they finally realized they needed to hire the top people to do the faking. By 1969 they were hiring top directors and actors to create these fakes. Polanski was a top director and [many of the players in the Tate/Manson murders were actors](#), including Tate, Sebring, Frykowski, Fromme, Atkins, and Manson himself.

You will say we got some death photos, but they are obvious [fakes like this](#):



Anyone can see that doesn't resemble Marilyn in any way. Look at the sweep of the nose. That is what you call an extreme button nose. Marilyn had a smallish nose, but nothing like that. The arch of the eyebrows doesn't match Marilyn, and neither does the ear.



Notice how small Marilyn's ear is, and how it doesn't slope back—especially the top half. Her ears are actually very upright, more than most people, and very much more than the fake corpse. Marilyn has a pretty strong jaw, too, doesn't she? The corpse has too little face below the nose to be Marilyn. The other photos are just as bad, either showing us nothing or showing us a photo that has been heavily tampered with:



That photo simply screams “fake!” The whole thing looks plasticized, and it was probably created or re-created later in CGI. Not surprisingly, many of these so-called death photos you now see on the web didn't come out until years after the death and funeral. They were faked later to help sell a story that wasn't selling very well in the 1960s. [I later discovered this is a sculpture by the artist Paolo Schmidlin. That is more what it looks like. It is painted bronze. But it is sold at many websites as a coffin photo.]

There have actually been [many sightings of Marilyn over the years](#), although some of them get reported by *National Enquirer* or sources like that and people dismiss them for that reason alone. I am not recommending you read the gossip rags, but not everything they print is false. Most of it is spun, but some of it contains a lot more truth than the mainstream papers. This is yet another purposeful ploy of the controllers, who only tell you truth when they know you will dismiss it as a lie. It is the “boy who cried wolf” scheme turned upside-down. They lie to you over and over on purpose in those scandal mags, then bury some truths in there as well. Intelligent people will then throw out the truths with the lies, like the baby with the bathwater. I call it “blackwashing.” Surround any truth with a thousand lies, and most people will not be able to sort one from the other. They are doing it right now with my papers.

Another question you should ask is the question in the title of [this recent article at NPR.org](#): **Monroe's Legacy is Making a Fortune, but for Whom?** Since Marilyn didn't have any children according to the mainstream story, who is controlling the estate that licenses her name to the Marilyn Monroe Spas, and other profitable schemes? We are told Marilyn left her estate to her acting coach Lee Strasberg, and that his wife ran it after 1982. I don't tend to believe that. To start with, there are red flags all over Strasberg and the Actors' Studio, not the least of which is that was connected to Hollywood, which has been controlled by Intelligence since the beginning. But if you need more than that, I will give it to you. Strasberg was from a Jewish family of Rabbis, and he soon took up with students of Konstantin Stanislavsky—who was really Konstantin Alexeyev. The Alexeyevs were among the richest merchants in Russia, sort of like the Russian oligarchs now. Konstantin's father Sergei was elected head of the merchant class in Moscow 1877, a hugely profitable position. To see why this “merchant class” title is so important, you need to read [my paper on Karl Marx](#). Marx was from the same merchant class, his mother being from Belgian oligarchs. It was from this merchant class that Marxism sprang, as well as the later world wars. The conflict of the time was between these merchants and the aristocrats. As we know, the merchants won.

To see where I am going with this, notice that Stanislavsky allied with Vladimir Nemirovich-Danchenko, who was later one of the first recipients of the *People's Artist of the USSR* prize (1936) and the *Order of Lenin*. Together they started the famous Moscow Art Theater. Obviously, Nemirovich-Danchenko wasn't an aristocrat, either. He weathered the Russian Revolution very well, as did Stanislavsky—who brought the Moscow Art Theater to the US in 1923. Lenin personally supported the theater, which, given other things happening at the time, should look somewhat curious. What I mean by that is, Lenin didn't take over the theater, nationalize it, fire everyone, jettison all the old aristocratic plays, and replace them with “people's plays.” Stanislavsky and his theater got special treatment. You should ask why.

Well, since this paper is about Monroe, not Lenin or Marx, I will cut to the chase. One of the ways the merchants bested the aristocrats is by co-opting the arts and using them in novel ways. Art had become stale under the aristocrats, and they had begun to lose interest in it. So whenever an opportunity arose, the merchant class took over whatever the aristocrats would yield. Once they had control of it, they began to turn it to their own uses—most of which were some form of propaganda. Both visual art and theater were turned very early in both Europe and the US, although Europe was always at least a decade ahead. Both Stanislavsky and then Strasberg were instrumental in this turning. No, in the theater they didn't immediately vulgarize all productions into proletarian garbage—although they got around to it eventually. They saved that immediate vulgarization for visual art. In the theater and music, they moved more slowly and surreptitiously, for reasons we may look at later. In all three, they initially created parallel fields, classic and modern, and then phased out the classic. In art they did this very quickly, I assume because they found less resistance. In theater and music, the old patrons were more entrenched and more numerous, I suppose, both fields being popular arts rather than exclusive arts. Meaning, more people could afford to pay \$20 to go to the theater or concert than could afford to pay \$2000 for a painting or sculpture.

I will be told both Stanislavsky and Strasberg were giants of their time, and were instrumental in taking acting to new levels. True, but then you have to ask, to what end? Among other things, better acting implies a more successful propaganda, doesn't it? A better actor can better fool his or her audience.

We know that has happened to all the arts, so why imagine it was an accident? Why imagine all these people were unaware of the greater arc of recent history? Why imagine they were just *used* by Intelligence, or couldn't resist? Stanislavsky wasn't *used* by the financiers, he *was* a financier. Or take someone like Dennis Hopper, for instance, one of the famous actors listed as coming from Strasberg's Actors Studio. I have shown you red flags all over this guy in many previous papers, including my papers on the Manson murders, the film *Apocalypse Now*, and the film *Easy Rider*. He has admitted his father was CIA, and I assume he was, too. But Hopper wasn't a mole; or, he was a mole among moles. All these people have red flags on them. Let's look at someone you might not suspect, Paul Newman. Newman also came out of the Actors Studio. Here is a curious paragraph at Wikipedia:

Newman later flew as a turret gunner in an [Avenger](#) torpedo bomber. As a radioman-gunner, he was ordered aboard the [USS Bunker Hill](#) with a draft of replacements shortly before the [Battle of Okinawa](#) in the spring of 1945. An ear infection grounded his pilot, leaving the pair the detail's sole survivors when the rest of their unit was wiped out in action during the campaign.¹

Right. The crap they expect you to believe! An ear infection? Why not a hangnail? You can die in battle just as easily with an ear infection as without. Do you really think they hold guys back from major battles for ear infections? Like Charlton Heston (see my paper on Marx) and many others,

Newman was probably recruited by Intelligence out of the military, and was saved for later work in propaganda. Newman was Navy, and ONI was the top of military intelligence. Hollywood has long been like a vast wing of Intelligence. In fact, it has been a wing of Intelligence since the very beginning. That is why they chose the name Hollywood. Do you think that was just an accident? No. Holly is a magic bough and has been [used in the occult since at least the time of the Druids](#). But more to the point in this case is that Hollywood in California [was named for Hollywood, Illinois](#), which was owned early on by . . . wait for it. . . John D. Rockefeller. Yes, the name came from one of Rockefeller's ranches in the 1870s. Do you think Rockefeller didn't know holly was a magic bough? He was too interested in business to fool with stuff like that? Wrong. Rockefeller was into [Theosophy](#) from the beginning, and he helped bring Vivekananda from India in 1893. Rockefeller had his hand in everything.

So this all goes to say that when you are told by NPR that Monroe's estate is run by Strasberg's wife, you should ask for some proof of that. It doesn't pass any smell test, so we should just assume it is a cover. A cover for what? Well, we can get clues even now. In 2003, [Weekly World News reported](#) a sighting of Marilyn in Hawaii, attested by dozens of people. We might dismiss that as unreliable but for the fact that a Google Search on “Marilyn DiMaggio Hawaii” brings up five strange hits at the top of the page. The first is a repeat of that *WWN* report on someone's blog. The second is a report from 1954 of Marilyn's honeymoon with Joe DiMaggio. Where did they go? Hawaii. The third is a record of DiMaggio's time in the war. Where was he stationed in 1944? Hawaii. The fourth is [a report on the San Francisco Seals](#), a pacific coast baseball team. DiMaggio played for them from 1932-1935. Well, a guy named Paul Fagan bought the team in 1944 and moved spring training to his land in Maui, in a little town called Hana. Hana is on the opposite side of the island from the tourist resorts at Ka'anapali, and would be a good place to hide out. Wikipedia calls it “one of the most isolated communities in the state of Hawaii.” DiMaggio knew Fagan. Fagan died in 1960, the year before Monroe's alleged death. Who bought Fagan's estate on his death? We aren't told. The fifth hit at Google is an ad for Marilyn Monroe's Spa, which is in Maui. That's curious, since the Spas started in Orlando, FL, in 2013. They now have 8 locations on both coasts, but if you were looking for a place to open a new spa, would you choose Maui? Quick, what is the largest city on Maui? Wailuku, with a population of 15,000. But the Monroe Spa is actually in the resort town of Ka'anapali, population 1,250. You would open your new business there instead of Dallas or Chicago or Austin or San Francisco or Seattle? Why? I think you now know the answer.

As a last taste, I will leave you with this gem, which brings us full circle. What is the address of Joe DiMaggio Children's Hospital in Florida? 300 Hollywood Way, Hollywood, FL 33021