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Marilyn monroe autopsy

Norma Jeane's mother, who most often uses the name Gladys Baker, placed infant Norma Jeane in the care of Ida and Wayne Bolender of Hawthorne, California. Life was not particularly kind to gladys. She had two children — Berniece and Hermitt Jack — through her first marriage to Jack Baker, but he was taking the children away from her and moved to Kentucky before her marriage to Edward Mortenson. Presumably, Baker had left a note to Gladys that read: I've taken the kids, and you'll never see them again. The absence of her first two children caused Gladys great pain, and her inability to care for Norma Jeane added to that heartache and stress. The Gladys family had a history of mental instability. Both her parents, Otis and Delia Monroe, finished their lives in mental institutions, and Gladys's brother, Marion Monroe, suffered from problems diagnosed during paranoid schizophrenia. Gladys fought demons for her and spent much of her adult life in institutions. Although Gladys is most likely manic of depression, some have labeled her paranoid schizophrenia. It was not uncommon during the 1930s and 1940s for those suffering from manic depression, diagnosed as paranoid schizophrenia, forming inconsistencies in discussions about gladys case history. Apart from the exact nature of Gladys's disorder, Marilyn had a morious fear of genetic insanity throughout her life. Although manic and schizophrenic disorders tend to work in families, this does not mean that Marilyn inherited an emotional disorder. It is just as likely that her early life of deprivation and insecurity was shaped by her later psychiatric problems. Ironically, perhaps when Gladys climbed outside Norma Jeane to Bolenders 12 days after the baby's birth, it was because of financial difficulties – not the mental ones. Gladys went back to work at Consolidated Film Industries, paying Bolenders five dollars a week to care for their child. Every Saturday Gladys will take the trolley to Hawthorne to visit Norma Jeane, who remembered Gladys as a lady with red hair rather than as her mother. A devoutly religious couple, Wayne and Ida Bolender lived a comfortable existence in Hawthorne, a less-than-fashioned suburb of Los Angeles. Wayne worked as a mail carrier and was fortunate enough to stay employed throughout the depression. In his spare time he printed a religious treatise. Marilyn would later remember the couple's surrender to their religion as one that approached zeal. She claimed that as the young Norma Gin, she had to promise never to drink or erase, she had to attend church several times a week, and she was repeatedly told that she was going to hell. Norma Jeane quickly learned to hide from Bolenders if she wanted to sing, dance, or act, fantasies of life more interesting than I had. Both Jeane regularly attended church with Bolenders; Della, a devout follower of sister Aimee, was her granddaughter baptized by Norma Jeane Baker. When Norma Jeane was two years old, Della suffered a complete nervous breakdown that led to her commitment to metropolitan public hospital in Norwalk Los Angeles County. A month later, Della died of a heart attack during a seizure. Around 1933, Gladys and Norma Jeane experienced a change of luck. Gladys had earned enough money to bring something down to the white bungalow at the Hollywood Bowl; For the first time, Norma Jean actually lived with her mother. At the time Gladys was working as a film cutter at Columbia Pictures, but to make ends meet, she rented most of the house to an English couple who had fringe jobs in the film industry. The man was a stand-in for English actor George Arliss, but his wife was registered as an addition. The atmosphere around the house was much more relaxed than it was at Bolenders, and Norma Jeane's activities were not as limited as before. She often attended films, most often at the Graumana Egyptian Theatre, but also at Grauman's Chinese Theatre. There, in a famous cement forecourt, she could place her small feet in the feet of Gloria Swanson and Clara Bow. Much later in her life, when the world knew her as Marilyn Monroe, she literally followed in the footsteps of these stars when her prints were captured by the offspring. Gladys and Norma Jeane's reunion was too short. As the months em, Gladys became increasingly depressed until, one morning in January 1935, she lost control. Unable to calm Gladys down, the English couple phoned her closest friend, Grace McKee, who suggested they call an ambulance. Some reviews of this tragic episode report that Gladys came after Grace with a kitchen knife. Apart from the specific events, Norma Jeane's mother was taken, first to Los Angeles General Hospital and then to Norwalk, where Della Monroe had died just a few years earlier. Except for very short periods, Gladys was institutionalized for the rest of his life. As she grew older, she also became fixated on religion and the need to sedulate the sins of the past, just as Della had done. The English couple, whose names are unknown, kept Norma Jeane for the better part of the year, although they were forced to move into a small apartment when they couldn't save payments to gladys bungalows. Eventually, the couple returned to England, and Norma Jeane moved in with some neighbors, Harvey Giffens. Giffen offered to legally accept Norma Jeane, like one of Gladys's colleagues from Consolidated Film Industries, but Gladys refused. After Giffen moved to Mississippi, Grace McKee was legal guardian of the unfortunate girl. On September 13, 1935, Grace took Norma Gee to the Los Angeles Orphans' Home Company because she couldn't provide her financially at that time. Norma Jeane's admission to the orphanage represented a stone's bottom for a child whose short life was nothing but wind-low points. In a 1962 interview, Marilyn recalled her immediate reaction to the orphanage: I started crying, Please please don't make me go inside. I'm not an orphan, my mother's not dead. I'm not an orphan – it's just that she's sick in the hospital and can't take care of me. Please don't make me live in an orphanage. Marilyn often painted a dark portrait of her for two years in an orphanage, giving the impression that it was much harsher than it actually was. She claimed that she had to wash 100 cups, 100 plates, and 100 knives, forks, and spoons three times a day, seven days a week. For her efforts, she received five cents a month, four of which went into the collection plate church. Later, officials would challenge their version of everyday life at the orphanage, arguing that children were not regimented to certain tasks, and that great pain was taken to make the children believe they were part of one, big, happy family. More than likely, Norma Jeane has never mistreated the orphaned Home Society, but her feelings about abandonment, loneliness, and insecurity were certainly accentuated by the experience. In the summer of 1937 Grace finally rescued Norma Jean from an orphanage. Earlier that year, Grace had married Ervin Doc Goddard, who had three children from a previous marriage. The couple tried to create some reseteler with the normal family life of Doc's little home in Van Nuys. Despite her attempts at domestic harmony, Grace decided to place her ward in a foster home. Poor Norma Jean had a case of jumping out of an orphanage in a match fire that was urinating on foster care. During the depression, couples who took foster children received money from the state, an agreement that did not injuoge the motivation of the nobles to help older children. Norma Jean was so miserable in the foster home where she was placed that she asked Grace to send her back to the orphanage. It was then that Grace and Doc decided to keep Norma Jeane herself. At some point in her childhood, perhaps in this foggy foster family, or perhaps even earlier, Norma Jeane was sexually molested. Recounting the story in later interviews, Marilyn variously gave her age during an incident of 6, 8, 9, or at some point in adolescence. According to Marilyn, a family friend or nursing home who fostered the home in which she lived during molested - or raped - her in her room. When she told the foster mother what had happened, the woman refused to believe her. Inches versions of the story, the foster mother actually slapped Norma Jeane, shouting: I don't believe you. Don't you dare say such things about this person. The ensuing trauma left the terrified girl with a stutter, although in early interviews Marilyn attributed her childhood stutter to her abandonment at the orphanage. Her lack of special recall and her general tendency to adorn stories about her childhood led some insensitive biographers to assume that Marilyn invented or greatly exaggerated the intrusion story to gain compassion. Those who knew her personally, however, attest to the emotional honesty of her recountings from the past. Although the details of her story may vary, it seems that the basic truths seem to be that she was sexually abused as a child, and the memory haunted her for the rest of her life. Learn about Marilyn's growth as a young woman and why and who she married so young on the next page. As 1962 began, Marilyn psychiatrist Dr. Ralph Greenson suggested that she buy a house for her – something that he hoped would give her some sense of security. Despite her fame and fortune, Marilyn never owned the house herself. With the help of Eunice Murray, Marilyn found a home she liked in the Brentwood area of Los Angeles. The one-story, Mexican-style house was attractive but modest. Tiles with coat of arms and Latin inscription were planted just outside the door. The inscription read: Cursum Perficio or I'm finishing my journey. Marilyn had less than six months to live. Marilyn's February 1962 purchase of her new home and her winning Golden Globe Award as a world film favorite in March, would be the last two high points of her life. According to some accounts, Greenson was able to reduce Marilyn's drug intake for a short period of time, but she quickly began to slide back into old habits as frustration mounted and the future seemed too painful to face. In April, Marilyn returned to Twentieth Century Fox to begin production of Something's Got to Give, an updated version of the 1940s comedy hit titled My Favorite Wife. George Cukor was set to lead. From the beginning, Marilyn didn't like the Nunally Johnson-Walter Bernstein script, which was not yet complete when the shooting began. Until 1962, the chief production executive of Fox was Peter Levathes, a onetime advertising executive known for his hostility to actors. Levathes had just come out with some monumental problems during the production of Cleopatra and faced crippled cost overruns because of these films. To say that there was tension on the set of Something's Got to Give is a gross understatement. Marilyn reportedly work on Fox hair, makeup, and costume tests, although neither Dr. Greenson nor Marilyn's internist believed she should make a production of the new film. She had hired a virus in the spring that left her tired and Realizing that Marilyn was sick, studio executives, Cukor, and costar Dean Martin agreed to organize a shooting schedule around her. Despite this consideration, Marilyn came to work only six days in the month of May. At the end of May, Marilyn quickly went to New York. Peter Lawford had asked her to sing Happy Birthday at a massive birthday party for President Kennedy at Madison Square Garden. Despite her virus and her film commitments, Marilyn warmly agreed to go. Arthur Miller's father, Isidore, accompanied his former daughter-in-law to a party where she sang her breathable and notoriously suggestive version of Happy Birthday to Kennedy. Marilyn's performance and Kennedy's subsequent wit (I can now retire from politics after Happy Birthday sang me in such a sweet, wholesome way.) are chilling in light of the later revelations about their affair and what fate was in store at JFK. The event is more ironic with Lawford's opening remarks, in which he referred to the late actress as the late Marilyn Monroe. Fox executives were livid with Marilyn, appearing at the Kennedy bash in New York. If she was too sick to show up for work, then she would have been too sick to fly around the country for a personal appearance. The event signaled a turning point in Fox's treatment of Marilyn; the future they go hard line. Marilyn came to work more often over the next two weeks. In production at the time was a swimming pool sequence in which Marilyn was supposed to wear a flesh-colored swimsuit, suggesting that she was swimming nude. Probably because of the titillating nature of the scene, several photographers were invited to shoot the publicity stills. Photographers got the extra bonus that night because Marilyn instantly shucked her suit and rowed around au naturel. Newsreel and another lensmen scampered to capture the famous nude swim, during which carefree Marilyn playfully teased photographers with a glimpse of her naked body. Her true love - the camera - remained faithful to the end, and Marilyn did not disappoint. On June 1, Marilyn turned 36 years old, and the cast and crew surprised her with a small birthday party on set. It was also her last day at work. From the 33 shooting days, Marilyn had appeared on the set only 12 times. Often hours late when she appears, she rarely got through more than one script page a day — at least according to a studio statement released to the press. On June 8, 1962, production manager Peter Levathes shot Marilyn from Kautn Got dot. Plans were made to replace Marilyn with Lee Remick, who said at the time, I don't know if sorry [Marilyn] or not. I feel like she should have been replaced. The film business is crumbling down around our ears because of this kind of behavior. Participants should not allowed to escape with this kind of thing. Marilyn was devastated by her dismissal and found it to be a personal rejection. Dean Martin, perhaps out of friendship or loyalty to Marilyn, refused to continue the movie with Remick. (The picture was eventually reworked as a vehicle by Doris Day and James Garner, and released in 1963 as Move Over, Darling.) 10 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 In this footage, Marilyn looks more beautiful than ever; lithe and trim, her hair soft, pure platinum, she seems more a creature of light and air than one of the flesh. The public saw this footage the first time Marilyn, a 1963 Fox compilation film hosted by Rock Hudson. For more information about Marilyn's alleged romances with Frank Sinatra and John F. Kennedy, see the next page. Page.

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