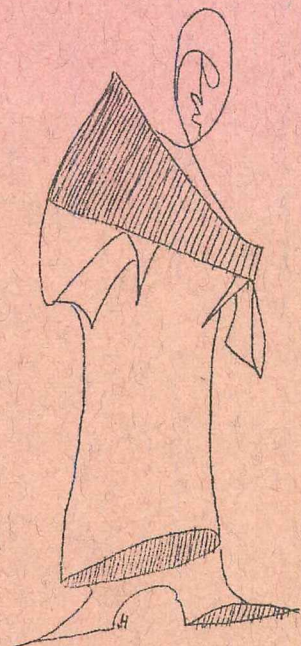


:noted



"What? Me worry? Just
because my dues aren't
paid?"

Uffish Thots

Pretty classy heading, huh? I can't resist a new guide when I see it...

I have solved the problem of OMPA/FAPA zines. NULL-F will stay in FAPA. NOTED will move over to OMPA. Both will continue the NULL-F numbering, that is, both will be #6 this time around. This column will be in both.

I should explain that I haven't send any NULL-F's to OMPA since #3. I have them, and will send them, but as illegal post-mailings or something, since I have just barely 45 copies of #s 4 and 5, and now OMPA requires 49 copies. I hope this will be in the mailing proper. I'm not too concerned over making the postmailing illegal, since the OMPAns will read the zines whether or not they're legal OMPA-zines. I do have one grotch tho: this bit about having the postmailed zine approved by the AE first. This can really mess up a schedule for anyone in the USA. And besides which it's unnecessary. Anyway, I protest!

STELLAR #10 is now out and will be mailed soon. Any of you slobs who want to read stories by Lee Hoffman Shaw, Harry Warner Jr., Terry Carr, Mal Ashworth, Larry Stark, and Dick Ellington, will have to say so. In G.B., you can say it to Archie Mercer who will have a stock on hand. The ballance thish is more on humor, and the serial is really picking up. Nextish will see stories by Burbee, Magnus, Harness, Bradley, Eney, and others. Plus an editorial and fmz reviews by Eney.

As I type this, it is February 2nd, and the deadline is a week away. I have confidence in making it tho, and am actually faunching for it. Why not, because attending the FAPACON II will be Jean & Very Young, The Shaws, The Silverbergs, and who knows who else! Youza!

This is either NULL-F #6 or NOTED #6, depending on your point of view, and is intended for the Winter mailings of FAPA & OMPA from Ted E. White, & you know the address. Actually, this should be in the June mlg, and because the Constitution now requires it, my address is the same as always, 1014 N. Tuckahoe., Falls Church, Va.

mailing 11:

The 11th mailing showed up here yesterday, and, surprise, surprise, I am commenting on it the day after. The last several mailings I have only skimmed, and in fact I haven't read mlg 10 yet. But for some reason yesterday I was in a less apathetic mood. I also mailed a letter that had been waiting since last summer...

The mailing, minus the Cinvention book, seems awfully thin--thinner even than recent SAPS mailings...however, the ratio of quality to quantity is high. It's a pity the quantity wasn't greater---

Zines are reviewed in the order that they are listed in the OO. This way I can keep tabs, and make sure I'll have them all...

MORPH:: Roles - Still the Redd Boggs of OMPA... The cover is quite good, tho that shade of green has always repulsed me...
PHENOTYPE is not a hectozine, but rather spirit duplicated--ditto, to you... Hecto somehow never manages the sharpness and clarity of ditto.
As the Shaws may tell you, the cover of SFFY was a superb takeoff of Larry's SFA. As to being "mystifyingly produced"...it's just mimeod...

VERITAS:: Thompson/Berry - There's hardly a thing I can say about this; it is a gem, perfect in itself. Much as I like the stories (or rather, the Berry stories--I didn't care for Chart-ers' attempt), I'd like to see a bit more talking that I can talk back to.

HOW:: Enever - Much larger and more interesting this time... ## "All this talk about OMPA not being what it was, interest falling off and whatnot, is laughable to anyone who's read all the FAPA mailings." You care to explain that? I can't say I've read ALL of FAPA's mlg's, but I've read a fair number, dating all the way back, and I fail to see your point. Right now FAPA is at a peak of interest and activity; the current mailing was only six pages short of having 600 pages in the mailing itself, not counting postmailings. Or were you talking of FAPA's early days? ## From what I've read of OMPA, I'd say its jazz fans were more of the traditional type than progressive. This fits in to what seems to be England's attitude in general. I recently read thru a nearly complete file of JAZZ JOURNAL, a British magazine dating from 1949. (or was it '48?) The views expressed in that zine by readers and columnists alike seemed about five-to-ten years behind the U.S. Personally, I dig very little 'pure' dixieland of the ragtime variety, and the 'revival' bands leave me stone cold. However, I'll take the blues, as far back as they can be heard, in almost any form. Mostly besides blues, my tastes run to the modern, with the great Duke Ellington as an all-encompassing bridge. Too bad there don't seem to be any other 'modern' jazz fen in OMPA...

SCOTTISHE:: Lindsay - I read "Little Women" when I was ten, and "Little Men", the sequel earlier. I remember I sequel to LM as well, but the title escapes me. The stories were Essence of Soap Opera well done... This talk of series books and all reminds me of a recent WSFA meeting whereat I mentioned that I was collecting old boys' books, ROVER BOYS, TOM SWIFT, etc., and Bob Madle wondered what I didn't collect...I col-

lect old comic magazines (have around 10,000 dating to 1929), science fiction mags (I have almost all US mags, and a number of recent British ones), adventure character pulps (I have all but one SHADOW mag, and all but twelve DOC SAVAGE mags, plus numerous others), Oz books (I need quite a few original editions--some of which run as high as \$100...), boys' books (I have all the Hrdy Boys, and quite a few others--around 300 in all, I'd say), mystery novels (I have all of Ellery Queen, and Gardner's Perry Mason, plus most of Patric Quentin, Rex Stout and John Dickson Carr/Carter Dickson), and...oh yes, fanzines...I have stacks of them. I'm also now collecting jazz records. Not that this has much to do with SCOTTISHE, but I enjoyed it muchly.

ARCHIVE:: Mercer - Hoobhoy! "In fact...I would be inclined to state categorically that background-music and films don't mix." I must disagree. Background music is used to get at your emotions. In a suspense picture the music can make the tension mount to the point where it is unbearable. Good background music is unobtrusive to your watching; it translates the picture into emotions, aiding the picture. In fact, it is sometimes used as a crutch. It builds mood. Of course in a musical, it doesn't stay in the background, but that's a different story. As such, tho, background music is not intended to be "listenable". A few notable exceptions include the music from MAN WITH THE GOLDEN ARM, which I have on lp, and which is quite good--but still mood music, if a different sort from most 'mood music'. Which reminds me that there are now out "Music to Sin By" and "Music for Expectant Mothers"--on different labels, of course...

STEAM:: Bulmer - Very interesting and readable, but (again!) too short.

BURP:: Bennett - How can you--or anyone--recommend Hyman's NO TIME FOR SERGEANTS? That was one of the worst 'humorous' books I ever read. After the first two chapters, everything which follows can be predicted. I laughed at spots, but there's NO variation to the thing; the protagonist is so dull-witted and stupid and amiable that you can't identify with him, and he never changes! That's my real gripe: ANY real person wouldn't stay so damned naive after a time. But somehow he does. And it is horribly unconvincing. Talk of cardboard characters... ## And how ANYONE could rate MAN WITH THE GOLDEN ARM as "sheer crud"...! Are you always so subjective in your all-inclusive ratings? For whatever you may think of it on a subjective scale, MAN... was a critical success. In fact, I found it better than the book which was too down beat and never offered any hope.

THE DIRECTORY OF 1956 SF FANDOM:: Bennett - A Good Thing...

VAGARY:: Wild - Around here they call it "knock on wood" rather than "touch wood". I've only met one person who did it, and I was surprised at her--she always took it so seriously.

A.L. en W. GAZET:: Jansen - noted

POOKA:: Ford - "X" was replaced by VIK in the middle of 1956. Of the list you gave, would you be willing to part with #3000, #3009 and #3016? Funny, I never thot you were a jazz fan. Both Keepnews and Grauer, Jr. own RIVERSIDE, and they recently prepared the 12 volume, 10" ENCYCLOPEDIA OF RECORDED JAZZ for Victor for release in Supermarkets.

THE LESSER FLEA:: Clarke - G.O.P. meant Grand Old Party. The Republican Party, in actuality... ## I'm sending you a copy of CHANGING TIMES, which has a write-up on California opportunities, costs, etc. I wish tho that when you people come over you'd stick to the East Coast, where we could see you... ## We're hard on Kyle because Kyle deserved it. He refused to delegate any duty to the others working on the committee, egotistically making himself irreplaceable. Unfortunately, he wasn't big enuf for the task. Anyone who VOLUNTEERS a guarantee of 400 (he wanted to make it 500, but the Committee talked him down to 400--they wanted 300, which would have been just about right) on a \$7.10 banquet is out of his head, and not to be trusted with the workings of an emense convention. Sure he's a nice guy (I hear--the only times I knew him, he was trying to get the Con for NY, so naturally he was nice), and he wasn't TRYING to ruin the Con, but he very nearly managed it anyhow. He wasn't COMPETANT, and no amount of good intentions can make up for it.

BLUNT:: Sanderson - Very interesting, but I have no checkmarks in the margins, so I guess there's nothing in particular I want to say. Good zine, anyway...

VAGARY again * I overlooked a checkmark which said something near and dear to me: "We'll all end up wondering how we can review reviews..." I think the catch is in the word "review". Sure it is hard to review a review, but the point is that we're not doing that; we're doing something totally different: we're commenting on comments. And there is a world of difference between a 'review' and a 'comment'. Thankfully, no one in OMPA is applying the journalistic review to OMPA zines, very few would come through anywhere but the bottom. But commenting on comments is simply a conversation. It is also a correspondence, an open one. To me the comments are the meat of any apa. Here the egoboo is garnered, and opinions exchanged. Here is the continuity of an apa. Here is what generates the spirit which holds the apa together. While I don't advocate nothing but comments, I have nothing against such zines--sometimes they are the best and most interesting, in FAPA at least. And people who won't comment on others' comments are just plain silly. I personally read thru a zine, and when the person makes a statement which either gives me an idea of something to say, or something to disagree with or something to comment on, I put a checkmark in the margin. Sometimes I will underline a phrase or word, and I occasionally write a word or phrase in the margin if I want to say something in particular and not forget it. I rarely forget why I checked a place. I would like to see comments on the previous mailing in every OMPA zine, tho I doubt this will come about. FAPA has a much higher ratio of comments to members.

STOPGAP:: Brunner - I prefer UPA's non-series cartoons to the Magoo/McBoing-Boing cartoons. There is real genius in those films.

?????:: Mills - Migawd!

WOZ:: Willis - I'd say one major difference in FAPA and OMPA is that FAPAns are blunt. They aren't afraid to chastise oneanother, unlike OMPAns, who are polite and usually say nothing if they can't say something nice. There is more fire and fury to FAPA. And too, I think the greater ammount of comments between members, and saying something rather than blathering gently increases the 'inter-reaction'. And of course, I think FAPA has a greater number of BNF-type members, who put something worthwhile in nearly every mailing.

Somewhere in this zine I have reprinted an article on Marilyn Monroe by Vernon McCain from his FAPAZine, BIRDSMITH, which I mimeo.

"MARILYN MONROE - WORLD'S #1 PRIZE IDIOT?"

WE LIVE IN A PROGRESSIVE AGE, AND THERE ARE THOSE AMONG US WHO PRIDE THEMSELVES ON THEIR OPEN-MINDED ATTITUDES. OCCASIONALLY, ATTEMPTS ARE MADE TO ELIMINATE CLICHES OF THOUGHT FROM THE PUBLIC MIND. THE PUBLIC MEDIA HAS SPENT THE LAST TWENTY YEARS ACQUAINTING EVERYONE WITH THE FACT THAT IT IS ONLY THE SHAKING MOTION OF THE RED CLOTH WHICH ENRAGES THE BULL; THAT THE IDEA THAT IT IS THE RED COLOR WHICH MADDENS HIM IS ONLY SUPERSTITION, SINCE ALL BOVINES ARE COLOR-BLIND AND SEE EVERYTHING ONLY IN SHADES OF GRAY. ONLY NOW IT TURNS OUT THAT COWS (AND BULLS) ARE ABLE TO DISCERN DIFFERENT COLORS AFTER ALL, SO MAYBE IT JUST IS THE RED SHADE BULLS DIS-LIKE. BUT WE ARE MORE INTELLIGENT THAN OUR PREDECESSORS, OR AT LEAST BETTER INFORMED. WE HAVE LEARNED THAT ALL SCHOOLTEACHERS ARE NOT OLD-MAIDS WITH GLASSES AND VINEGARY DISPOSITIONS; THAT PEOPLE WHO WEAR GLASSES ARE NOT NECESSARILY UNATTRACTIVE "(CALL US TOMORROW FOR A FITTING)"; THAT THE EXTRA-INTELLIGENT CHILD IS NOT A PUNY NEAR-SIGHTED WEAKLING BUT TENDS TO BE LARGER AND HEALTHIER THAN THE AVERAGE; THAT THE MAN WITH A STRONG BACK DOES NOT NECESSARILY HAVE A WEAK MIND; AND THAT WOMEN ARE ACTUALLY THE STRONGER SEX IN EVERY RESPECT EXCEPT MUSCLE DEVELOPEMENT.

BUT OF CERTAIN LONG-ESTABLISHED TRUTHS EVERYONE IS AWARE. AND ONE OF THESE IS THAT ALL BLONDES ARE DUMB. ESPECIALLY PRETTY BLONDES. AND ESPECIALLY PRETTY BLONDES IN THE MOVIES. WHY THE MOVIES DON'T EVER TAKE A GOOD-LOOKING INTELLIGENT BRUNETTE AND BLEACH HER HAIR I DON'T KNOW. THE QUESTION NEVER CAME UP.

YOU CAN ASK JUST ABOUT ANYONE ANYWHERE TODAY AND THEY CAN EASILY AND QUICKLY TELL YOU THAT THE #1 DUMB BLONDE IN THE WORLD TODAY IS A SEXY (WOMEN DISAGREE ABOUT THAT LAST ADJECTIVE) BLONDE MOVIE STAR KNOWN AS MARILYN MONROE. ALSO, JUST ABOUT EVERY ONE OF THEM WILL ASSURE YOU THAT THIS DUMB BLONDE IS A VERY DUMB BLONDE, INDEED. SHE'S NOT ONLY DUMB SHE CAN'T ACT, EITHER, AND SHE PROVIDED A GOOD DEAL OF UNINTENTIONAL HUMOR A WHILE BACK WHEN SHE EXPRESSED DISSATISFACTION WITH THE ROLES SHE'D BEEN PLAYING AND DEMANDED BETTER ONES.

NOW FAR BE IT FROM ME TO ATTEMPT TO CONTRADICT A SELF-OBVIOUS TRUTH, BUT I DO HAVE A FEW QUESTIONS. THERE ARE OVER 160 MILLION PEOPLE IN THE U.S. TODAY, OVER HALF OF THEM WOMEN. POSSIBLY ONE OUT OF FIVE OF THESE WOMEN FALLS IN THE 17-37 AGE BRACKET, PROBABLY MORE THAN THAT, BUT LET'S SAY ONE OUT OF FIVE. AT A CONSERVATIVE ESTIMATE THEN WE HAVE 16,000,000 YOUNG WOMEN TO CHOOSE MOVIE STARS FROM, AND I BELIEVE ONE OUT OF FIVE WOMEN ARE BLONDES, LEAVING OVER THREE MILLION YOUNG NATURAL BLONDES IN THIS COUNTRY ALONE. PROBABLY HALF OF THESE HAVE GOOD FIGURES (AND BEAUTY PARLORS CAN USUALLY DO WHATEVER MAY BE NECESSARY FOR THE FACE). SO, ASSUMING ALL BLONDES ARE DUMB WE HAVE ONE AND A HALF MILLION DUMB BLONDES WITH THE NECESSARY PHYSICAL EQUIPMENT TO BE MOVIE STARS. BEING DUMB AND UNTALENTED (ALL BLONDE MOVIE STARS ARE) ONE SHOULD DO JUST ABOUT AS WELL AS ANOTHER. HOW, THEN, DID IT JUST HAPPEN THAT ONE NAMED MARILYN MONROE BECAME A FANTASTICALLY SUCCESSFUL SCREEN PERSONALITY?

THE ANSWER MOST OF THE EXPERTS WILL GIVE YOU IS THAT SHE DID IT BY WAY OF THE CASTING COUCH. NOW, WITHOUT ATTEMPTING TO OVERRATE THE SCRUPES EITHER OF HOLLYWOOD BIG-SHOTS OR OF YOUNG GIRLS, EAGER FOR

ACHIEVE FAME AND SUCCESS, I THINK IT GERMANE TO POINT OUT THAT THERE ARE YOUNG WOMEN WHO DEVOTE THEIR FULL-TIME EFFORTS TO SUPPLYING THIS PARTICULAR DEMAND, AND THE VERY CREAM OF THIS CROP CAN BE PLUCKED FOR THE MODERATE SUM OF \$100 A NIGHT, AN AMOUNT SURELY NOT DIFFICULT TO PART WITH FOR MEN SUFFICIENTLY SUCCESSFUL TO HAVE INFLUENCE ON WHO IS CAST IN WHAT PICTURE. THEREFORE, WHY WOULD IT BE THAT THESE MEN WOULD JEOPARDIZE AN INVESTMENT OF HUNDREDS OF THOUSANDS (FREQUENTLY MILLIONS) OF DOLLARS BY CASTING IN SOME PICTURE AS INGENUE A YOUNG LADY COMPLETELY WITHOUT TALENT, WHOSE SOLE QUALIFICATION WAS THAT SHE WAS WILLING TO ASSUME THE HORIZONTAL POSITION WHEN REQUESTED? POSSIBLY ACQUIESCENCE WAS PROVIDED THAT EXTRA LAST LITTLE SHOVE TO ENABLE SOME QUITE TALENTED GIRL TO GET HER BIG CHANCE BUT I DOUBT THAT IT HAS CONSTITUTED THE SOLE (OR EVEN MAJOR) QUALIFICATION FOR STARDOM FOR ANYBODY SINCE TALKIES CAME IN.

SO WHAT HAS MARILYN MONROE GOT? I THINK EVEN THE LADIES WHO CHEW THEIR SOUR GRAPES WRYLY MUST GRANT THAT HER ACHIEVEMENTS REQUIRED SOMETHING MORE THAN BLONDENESS, A GOOD FIGURE, AND A HARD-WORKING PRESS AGENT. CERTAINLY THE RAFT OF UNSUCCESSFUL IMITATORS WHO'VE SPRUNG UP PROVE THAT.

YET YOU WILL FIND COMPARATIVELY FEW WHO ARE WILLING TO GRANT HER EITHER INTELLIGENCE OR ABILITY, MUCH LESS BOTH. AND THIS MOST CERTAINLY EXTENDS INTO THE RANKS OF FAPA. AROUND 18 MONTHS AGO ONE OF FAPA'S MOST RESPECTED MEMBERS, WHILE DISCUSSING HER, SUGGESTED THAT ANY ABOVE-AVERAGE QUALITY IN HER MOVIES MUST CERTAINLY BE ATTRIBUTED TO THE FACT THAT IN FILMS A SCENE CAN BE SHOT OVER AND OVER UNTIL EVEN THE MOST UNTALENTED PERSON, SHEERLY BY ACCIDENT, PRODUCES THE EFFECT THE DIRECTOR IS STRIVING FOR. ANOTHER FAPAN, WHILE PROFESSING HIMSELF GREATLY AMUSED BY HER MOST RECENT MOVIE "BUS STOP", WHILE PRAISING OTHER MEMBERS OF THE CAST, REFUSED TO CONCEDE THAT SHE HAD PROVEN ANYTHING MORE THAN MILDLY AMUSING, HERSELF.

IN A RECENT FAPAZINE, G.M. CARR CHORTLED HAPPILY THAT MONROE HAD BEEN SEDUCED INTO MARRIAGE BY PLAYWRIGHT ARTHUR MILLER BY THE ANCIENT TRICK OF TELLING HER HE ADMIRERED HER FOR HER BRAINS, NOT HER BEAUTY. APPARENTLY MRS. CARR IS QUITE WILLING TO BELIEVE THAT MILLER NOT ONLY WAS QUITE WILLING TO WIN HIS BRIDE UNDER FALSE PRETENSES, BUT THAT THIS EXTREMELY INTELLIGENT AND SENSITIVE MAN (READ "DEATH OF A SALESMAN" IF YOU QUESTION THOSE ADJECTIVES) WOULD BE WILLING TO TIE HIMSELF TO A BEAUTIFUL AND HIGHLY PUBLICIZED BODY WHICH WAS TOTALLY DEVOID OF INTELLIGENCE.

PERSONALLY, I JUST DON'T BUY IT.

THAT MARILYN MONROE IS AN ECCENTRIC, WE MUST GRANT. BUT HOW MANY OF US COULD ESCAPE SUCH A DESCRIPTION IF AS SEARCHING AN EXAMINATION OF OUR PRIVATE LIVES WAS MADE AS HAS BEEN OF THIS HIGHLY PUBLICIZED NEW INSTITUTION OF OURS? REMEMBER, ALSO, THAT SUCCESS AND WEALTH ALLOW INDIVIDUALS TO INDULGE THEIR ECCENTRICITIES FAR MORE FREELY THAN CAN THOSE WITH LESS SECURITY. AND IN AS PUBLICITY-INFLUENCED A BUSINESS AS MOTION PICTURES, ECCENTRICITY CAN BE AN ASSET RATHER THAN A LIABILITY.

THE MONROE HISTORY HAS BEEN PUBLICIZED TILL EVERYONE MUST BE BORED WITH IT. THE FANTASTIC, ALMOST RIBALD, CHILDHOOD OF INSECURITY.... THE FIRST MARRIAGE WHICH ALMOST AMOUNTED TO SELLING A CHILD BRIDE... THE GAWKY UNATTRACTIVE CHILD WHO OVERNIGHT MATURED INTO LUSHNESS.... THEN THE BURNING, OVERPOWERING AMBITION WHICH DROVE EVERYTHING BEFORE IT UNTIL IT WAS SATIATED. I THINK IT IMPORTANT TO NOTE THAT THE MONROE CAREER FAITHFULLY FOLLOWED THAT OF THE TYPICAL SUCCESS-HUNGRY CUTIE UNTIL AFTER THE INITIAL GOAL WAS ACHIEVED. IT WAS THEN THAT THE ODD TASTES AND PECULIAR DEMANDS STARTED APPEARING.

ROBERT BLOCH HAS A THEORY REGARDING PERFORMERS. HE HYPOTHESIZES THAT EVERYONE WISHES ATTENTION BUT SOME CRAVE IT MUCH MORE STRONGLY THAN OTHERS. THESE TEND TO GRAVITATE TO THE FOOTLIGHTS. THOSE WITH NATURAL PHYSICAL BEAUTY ALLOW THEMSELVES TO BE GAZED AT AND ACHIEVE THEIR SUCCESS WITHOUT MUCH WORK. THEY NEVER GO BEYOND THIS, NEVER DEVELOP, NEVER BECOME ARTISTS. BUT THOSE WITHOUT THIS NATURAL PHYSICAL ALLURE FIND THEY HAVE TO WORK FOR THEIR ATTENTION. THEY CAN GET IT, BUT ONLY BE FIGURATIVELY JUMPING UP AND DOWN, ROLLING THEIR EYES, PUTTING THEIR THUMBS IN THEIR EARS AND WAGGING THEIR HANDS BACK AND FORTH AND SHOUTING TO THE AUDIENCE "LOOK AT ME!" ONLY THIS WILL DIVERT THE GAZE FROM THOSE MORE BLESSED BY NATURE AND IT REQUIRES A CONTINUING VARIETY OF TRICKS IF THEY ARE GOING TO RETAIN THE GAZE, ONCE CAPTURED. THUS DEVELOP OUR FINE ACTORS, THE VERSATILE AND ALWAYS RELIABLE ONES.

I THINK THERE IS CONSIDERABLE TRUTH IN THE THEORY. IT AGREES WITH OBSERVATIONS MADE BY PSYCHOLOGISTS OF ORDINARY NON-PERFORMING HUMANS. THE BEAUTIFUL, HANDSOME CHILD DRAWS ATTENTION AND PRAISE WITHOUT EVER HAVING TO WORK FOR IT AND SO THEY DON'T WORK FOR IT. THUS THEY TEND TO GROW UP INTO NON-TALENTED INDIVIDUALS AND ONCE THE BEAUTY FADES THEY ARE SUDDENLY LEFT EMPTY AND WITHOUT THE MEANS TO ATTRACT INTEREST OR FRIENDSHIP, WHICH WAS ONCE SHOWERED AT THEM WITHOUT EVEN BEING REQUESTED. BUT THE FASCINATING ADULTS, THOSE WHO WEAR WELL, ARE THE ONES WHO STARTED LIFE WITH SOME DEFECT OR OTHER....UNDERWEIGHT, OVERWEIGHT, SALLOW COMPLEXION OR MASSES OF PIMPLES, CROSS-EYED, OR BANDY-LEGGED....THEY WERE THE CHILDREN WHO HAD TO EARN THE ATTENTION THEY RECEIVED....ESPECIALLY IF THERE WAS AN UNUSUALLY ATTRACTIVE CHILD IN THE SAME FAMILY.

AGE AND MATURATION HAS A WAY OF IRONING OUT AND EVEN CURING CHILDISH DEFECTS AND OCCASIONALLY THE UGLY DUCKLING MATURES INTO A LOVELY SWAN. WHEN THIS HAPPENS YOU HAVE THAT RARE COMBINATION....THE SCINTILLATING, ENGROSSING MIND CONTAINED IN THE ATTRACTIVE BODY. IT HARDLY SEEMS CO-INCIDENCE THAT MOST OF THE MOST SUCCESSFUL COURTESANS AND FAMOUS TEMPTRESSES OF HISTORY SEEM TO HAVE STARTED LIFE AS GRIMY TOMBOYS.

AND (NO COINCIDENCE, I THINK) WE FIND THIS IS PRECISELY THE HISTORY OF MARILYN MONROE. SHE RELATES BEING CALLED, IN JUNIOR HIGH SCHOOL, "NORMA JEAN, THE HUMAN STRINGBEAN". A CONSIDERABLE NUMBER OF CHILDREN CAN MATCH HER RECORD FOR AFFECTIONLESS CHILDHOODS BUT VERY FEW HAVE A RECORD OF HAVING THEIR WORLD TURNED TOPSY-TURVY AS FREQUENTLY. NO BETTER TRAINING-GROUND FOR FORCING AN INDIVIDUAL TO LEARN TO RELY ON THEIR OWN INNER RESOURCES FOR ANYTHING THEY

GET OUT OF LIFE, OR EARN FROM OTHERS. TO SUCH AN INDIVIDUAL, AN UNEXPECTED FLOWERING INTO PHYSICAL ALLURE COULD ONLY BE REGARDED AS A DELIGHTFUL BONUS. TO A PERSON LONG TRAINED TO STRUGGLE TO THE UTMOST FOR ANYTHING DESIRED, IT IS HIGHLY UNDERSTANDABLE THAT THE DECISION SHOULD BE MADE THAT THE PROPER USE FOR THIS SURPRISE GIFT IS TO ATTAIN THE MOST GLITTERING PRIZE AVAILABLE IN OUR SOCIETY, MOVIE STARDOM. AND IT IS NOT IN THE LEAST SURPRISING, ONCE THE DECISION WAS MADE, THAT THE ONE TO ACTUALLY PERSIST UNTIL THE PRIZE WAS CAPTURED WAS THE GIRL WITH THE INCREDIBLY GRIM AND BARREN BACKGROUND, NOT SOMEONE TO WHOM LIFE HAD BEEN KINDER AND WHO HAD NEVER FELT THE NEED TO STRIVE SO TERRIFICALLY.

BUT PUBLIC OPINION SEEMS TO BE SOLIDLY LINED UP FOR THE VIEW THAT ONCE THE INITIAL SUCCESS IS ACHIEVED AND A PERSON IS A (RESPECTFUL PAUSE) M-O-V-I-E S-T-A-R, THE EXPECTED THING IS THAT OUR AMBITIOUS YOUNG HEROINE RELAX AND ENJOY HER SUCCESS. CERTAINLY THERE IS PLENTIFUL PRECEDENT. THE TYPICAL HOLLYWOOD GLAMOR GIRL HAS NO AMBITIONS TO COMPETE WITH BETTE DAVIS OR HELEN HAYES. AS LONG AS SHE HAS HER SWIMMING POOL, HER WARDROBE OF 120 PAIRS OF SHOES, HER WEEKLY FOUR-FIGURE SALARY, HER PICTURE IN THE PAPER FREQUENTLY, AND HER BI-ANNUAL CHANGE OF HUSBANDS, SHE IS SATISFIED. WHY WORRY ABOUT WHAT ROLES SHE PLAYS. BOTH SHE AND HER PUBLIC REALIZE THAT THE IMPORTANT THING IS THAT THEY GET TO SEE HER.... WHAT SHE IS DOING WHILE THEY WATCH ISN'T TOO IMPORTANT, AS LONG AS IT DOES NOT SPOIL THE ILLUSION.

BUT MARILYN MONROE WAS NOT WILLING TO RELAX INTO THIS HEDONISTIC EXISTENCE. CAME STARDOM AND SHE WAS SEEN PACKING THICK BOOKS AROUND THE LOT. AND IT TURNED OUT THAT THEY WEREN'T CONVENTIONAL GLAMOR-GIRL READING.... THEY WERE PSYCHIATRY TEXTBOOKS AND RECOGNIZED WORKS OF LITERATURE. AT FIRST ANOTHER PUBLICITY GAG WAS SUSPECTED BUT THE BOOKS WERE NOT A TEMPORARY ADDITION.

MEANWHILE, I THINK IT INTERESTING TO NOTE THAT PRACTICALLY NO MARILYN MONROE PICTURE HAS BEEN COMPLETELY CONSIGNABLE TO THE ROUTINE CLASSIFICATION. ALTHOUGH, UNTIL RECENTLY, MARILYN MONROE WAS NOT HERSELF THE PRIME ATTRACTION, I HAVE SEEN ALMOST EVERY ONE OF HER PICTURES. THERE ARE ONLY THREE OR FOUR EXCEPTIONS. IN EACH CASE THERE WAS SOMETHING THAT SET THE PICTURE SUFFICIENTLY OUT OF THE ORDINARY RUN-OF-THE-MILL HOLLYWOOD EFFORT THAT I WANTED TO SEE IT.

HER VERY EARLY FILMS CAN BE IGNORED. THE TWO BIT ROLES THAT STARTED HER FIRMLY ON THE ROAD TO FAME APPEARED IN TWO OF 1950'S BEST PICTURES, "THE ASPHALT JUNGLE" AND "ALL ABOUT EVE". IT IS NOTEWORTHY THAT THESE WERE THE HANDIWORK OF WHAT WERE THEN PROBABLY HOLLYWOOD'S TWO MOST SUCCESSFUL DIRECTORS (QUALITATIVELY, THAT IS.... LET'S NOT DRAG DEMILLE INTO THIS), JOHN HUSTON AND JOSEPH MANKIEWICZ. IT APPEARS THAT THIS WAS A LESSON NOT LOST ON THE BUDDING STARLET.

A VARIETY OF SUPPORTING ROLES FOLLOWED, INCREDIBLY, INASMUCH AS DURING THIS PERIOD MARILYN MONROE WAS GARNERING AS MUCH NEWSPAPER PUBLICITY AS ANY FOUR OTHER ACTRESSES COMBINED..... AND MOST OF IT WAS PRIOR TO THE CALENDAR SENSATION. ANITA EKBERG PARLAYED MUCH

LESS PUBLICITY INTO STAR BILLING IN PRACTICALLY NO TIME AT ALL. THEN CAME THE FIRST STARRING ROLES....."KNOCK ON ANY DOOR", POSSIBLY THE POOREST MONROE MOVIE OF ALL TIME, ALTHOUGH TAKEN FROM A SPLENDID NOVEL AND THEN "NIAGARA". THIS ONE IS USUALLY TRIUMPHANTLY HAULED OUT IN ANY DISCUSSION TO PROVE MONROE IS TALENTLESS. IT IS TRUE BOTH THAT IT WAS NOT AN UNQUALIFIED CRITICAL SUCCESS AND THAT MONROE DID NOT SHOW UP AT HER BEST IN IT. HOWEVER, THE PICTURE VERY DEFINITELY HAD ITS GOOD POINTS (MOST OF THEM SUPPLIED BY THE OTHER FEMALE STAR, JEAN PETERS) AND IN MARILYN'S DEFENSE IT SHOULD BE NOTED THAT DESPITE THE FACT THIS WAS THE FIRST PICTURE IN WHICH SHE EVER DREW TOP BILLING HER ROLE WAS ALMOST A SUPPORTING ONE.... MUCH LESS IMPORTANT THAN THAT OF THE OTHER THREE PRINCIPLES. IT OFFERED LITTLE POSSIBILITIES FOR THE PERFORMER EXCEPT TO SIT AROUND LOOKING SEXY. WITH COMPARATIVELY LITTLE EXPERIENCE AT THE TIME, THIS WAS ALL SHE DID. I SUSPECT THE MARILYN MONROE OF TODAY COULD TURN IT INTO A PERSONAL TRIUMPH, HOWEVER.

THEN CAME THE FIRST BIG, REALLY BIG, SUCCESS, "GENTLEMEN PREFER BLONDES". ALTHOUGH MONROE GOT MOST OF THE PUBLICITY ON THIS ONE, HER CO-STAR JANE RUSSELL TOOK BOTH TOP BILLING AND THE PICTURE AWAY FROM HER, A PIECE OF LARCENY NEVER REALLY EXPLAINED SINCE JANE RUSSELL HAS NEVER BEFORE OR SINCE APPEARED IN A REMOTELY WORTHWHILE PRODUCTION AND APPEARS NORMALLY TO BE ABOUT AS DEVOID OF ABILITY AS LASSIE. SHE RECEIVED A GREAT DEAL OF AID FROM THE SCRIPT, AND EVIDENTLY SOME VERY CLEVER DIRECTING, SINCE SHE'S NEVER BEEN ABLE TO REPEAT THE TRIUMPH. THEN CAME THE SECOND BIG MULTI-GLAMOR-GIRL SUCCESS, "HOW TO MARRY A MILLIONAIRE" FOLLOWED BY THE TWO PICTURES MARILYN MONROE FELT MADE HER LOOK RIDICULOUS, "RIVER OF NO RETURN" AND "THERE'S NO BUSINESS LIKE SHOW BUSINESS".

IN ONE OF THE CLEVEREST DOUBLE-PLAYS EVER WITNESSED IN HOLLYWOOD SHE HAD WALKED OUT ON A PICTURE, GONE ON A HONEYMOON, AND RETURNED ONLY WHEN HER STUDIO SIGNIFIED ITS WILLINGNESS TO DESTROY HER OLD CONTRACT, GIVING HER A NEWER AND FAR MORE GENEROUS ONE. BUT SHE VERY CAREFULLY FAILED TO EVER GET AROUND TO SIGNING THE SECOND ONE. SHE MADE ONE PICTURE UNDER THE UNSIGNED CONTRACT AND THEN WALKED OFF TO NEW YORK, ANNOUNCING THAT SHE WAS A FREE AGENT AND WITHOUT A CONTRACT. SHE SPENT A YEAR IN NEW YORK, ATTENDING OPENINGS, STUDYING ACTING, CULTIVATING THE INTELLECTUALS OF THE NEW YORK THEATRE, INCLUDING ARTHUR MILLER. SHE DIDN'T HAVE A LEGAL LEG TO STAND ON, BUT SHE DID HAVE TWO VERY SOLID AND SHAPELY LEGS OF HER OWN UNDERNEATH HER AND, AT THE MOMENT, THEY WERE PROBABLY THE TWO MOST VALUABLE LEGS IN THE WORLD. HER STUDIO WAS ONLY TOO AWARE OF THIS (THREE YEARS EARLIER OR THREE YEARS LATER SHE'D HAVE BEEN IN NOWHERE NEARLY SO GOOD A BARGAINING POSITION) AND THEY FINALLY CAPITULATED, GIVING IN TO ALMOST ALL HER DEMANDS AND SALVAGING ONLY TOKEN ADVANTAGES. SHE NOT ONLY ACHIEVED ABOUT 67% INDEPENDENCE FOR HER FUTURE ACTIONS BUT ACHIEVED THE ALL-IMPORTANT SCRIPT AND DIRECTOR-APPROVAL RIGHTS SHE'D BEEN DEMANDING. AND IT APPEARS GENERALLY AGREED THAT NO ONE ELSE MASTERMINDED THE DEAL FOR HER; CERTAINLY THE TACTICS ARE SUFFICIENTLY UNORTHODOX ONE HAS DIFFICULTY VISUALIZING ANY LAWYER OR AGENT ADVISING THEM. BUT THEY WORKED. IF THIS REPRESENTS THE POTENTIAL OF AN EMPTY HEADED BLONDE I THINK WE ALL COULD USE AN INJECTION OF VACUUM IN OUR SKULLS.

WHEN SHE RETURNED TO THE SCREEN IT WAS IN PERHAPS AS OFFBEAT A PIECE OF TYPE-CASTING AS HOLLYWOOD EVER INDULGED IN. THE PART SHE PLAYED (A FLOOZIE WHOSE SOLE DESIRE IN LIFE IS TO ATTAIN THE SAME SORT OF SUCCESS THAT MARILYN MONROE ACHIEVED IN REAL LIFE) WAS A GLAMOR CHICHE....YET THE SCREEN'S #1 GLAMOR GIRL CHOSE TO PORTRAY THE ROLE REALISTICALLY, WITH THE CHARACTER STRIPPED OF EVERY VESTIGE OF GLAMOR. THE RESULT WAS ONE OF THE MOST ARTFULLY STYLIZED CHUNKS OF REALITY EVER TO GRACE THE CINEMASCOPE SCREEN. THE SATURDAY REVIEW FILM DEPARTMENT COMMENTED THAT WHILE ALL THE OTHER PERFORMERS IN THE FILM (INCLUDING SUCH SKILLED VETERANS AS ARTHUR O'CONNELL AND BETTY FIELD) WALKED THROUGH THEIR LINES WITH PROFESSIONAL SKILL, THEY APPEARED TWO-DIMENSIONAL WHEN COMPARED WITH THE EMOTIONAL DEPTH AND HARSH REALITY CREATED BY MISS MONROE. IT WAS A JUDGMENT I FOUND THOROUGHLY CONFIRMED WHEN I SAW THE FILM, AND I WAS WON OVER WHOLE-HEARTEDLY INTO THE TINY "MONROE IS AN ACTRESS" CAMP FROM THEN ON. CERTAINLY SHE WON THE RIGHT TO AN ACADEMY AWARD NOMINATION THEN (AND I HAVEN'T SEEN ANY OTHER ACTRESS GIVE A PERFORMANCE WHICH ENTERS A SUPERIOR CLAIM TO THE AWARD ITSELF) BUT I DOUBT IF SHE GETS EVEN THE NOMINATION. HOLLYWOOD STILL REGARDS MONROE AS SOMETHING OF A JOKE. THEY CAN'T FORGET HER "HAD THE RADIO ON" "CHANEL #5" AND "BLONDE ALL OVER" PUBLICITY CRACKS. TO THEM, SHE REMAINS A HILARIOUS JOKE, A DUMB BLONDE WHO WANTS TO BE AN ACTRESS. AND THIS MYOPIA IS NOT RESTRICTED TO HER PROFESSIONAL COHORTS. I'VE READ A GREAT MANY REVIEWS OF "BUS STOP" AND NOT ANOTHER ONE ECHOED THE VERDICT OF THE SATURDAY REVIEW, EVEN FAINTLY. THEY ALL SHRUGGED IT OFF WITH MILD PRAISE FOR HER DEVELOPEMENT INTO A SKILLFUL COMEDIENNE, WHICH ISN'T MUCH MORE GENEROUS THAN THEIR COMMENTS ON "THE SEVEN-YEAR ITCH", A MOVIE IN WHICH SHE MERELY PLAYED STRAIGHT MAN (OR PERHAPS I SHOULD SAY CURVED WOMAN) FOR TOM EWELL.

I REALIZE THAT MARILYN MONROE HAS STEPPED OUT OF CHARACTER. THE CLOWN WHO WANTS TO PLAY HAMLET IS ALL TOO FAMILIAR BUT VERY FEW GLAMOUR QUEENS EXPRESS A DESIRE TO PORTRAY MEDEA. IN FACT, ONE HAS TO REACH ALL THE WAY BACK TO DIETRICH TO FIND ANOTHER 24-KARAT GLAMOR CREATION WHO EXHIBITED EITHER THE DESIRE OR THE ABILITY TO ACT AND MOST OF THE TIME DIETRICH HAS BEEN FAR TOO BUSY PORTRAYING HER FAVORITE ROLE, THAT OF MARLENE DIETRICH, TO BOTHER WITH ANY OTHER ROLES ("GOLDEN EARRINGS" WAS A MEMORABLE EXCEPTION). OF COURSE, IT APPEARS THAT DIETRICH HERSELF THOUGHT UP THE ROLE OF MARLENE DIETRICH, WHICH EXPLAINS HER SATISFACTION WITH IT. IT WOULD APPEAR THAT THE PUBLIC FIGURE, MARILYN MONROE, IS FAR MORE THE BRAINCHILD OF A BEHIND-THE-SCENES BRAIN TRUST THAN IT WAS OF THE YOUNG LOS ANGELES WAIF NAMED NORMA JEAN. THIS MAY EXPLAIN MONROE'S GREATER ENTHUSIASM FOR EXCAPING FROM HER MOST FREQUENT CHARACTERIZATION. BUT IT IS UNUSUAL. ONE DOESN'T HEAR JANE RUSSELL LAMENTING FOR PARTS IN CHEKHOV PLAYS, LANA TURNER GOING ON STRIKE BECAUSE SHE'S CAST IN SHODDY PICTURES, OR RITA HAYWORTH DEMANDING APPROVAL OF DIRECTORS ON HER PICTURES. IN FACT, THE ABILITY OF LANA TURNER TO COME TO LIFE IN JUST ONE SCENE OF A PICTURE ("THE BAD AND THE BEAUTIFUL") MADE FIVE YEARS AGO, GIVING EVIDENCE THAT THERE ACTUALLY WAS SOME POTENTIAL BELOW THAT OVER-FAMILIAR EXTERIOR AFTER ALL, CAUSED SHOCK WAVES AMONG CRITICS THAT HAVE YET TO SUBSIDE. YET THIS WAS A FLEETING, HALF-FORMED THING, LESS SKILLED THAN THE

PERFORMANCES MARILYN MONROE WAS GIVING AS ~~XY~~ LONG AGO AS "ALL ABOUT EVE". AND AVA GARDNER ONCE GOT AN ACADEMY AWARD NOMINATION, SIMPLY ON THE BASIS OF SHOWING ABOUT ONE-FIFTH AS MUCH DEVELOPEMENT AS A COMEDIENNE AS MARILYN MONROE HAS EXHIBITED IN HER LAST TWO PICTURES.

IT MAY BE UNUSUAL, BUT IS THERE ANY REASON TO RULE OUT THE POSSIBILITY OF A FAMOUS PIN-UP GIRL HAVING BRAINS AND ABILITY, AS WELL AS LOOKS?

CERTAINLY THE MARILYN MONROE OF TODAY APPEARS TO BE A VERY CANNY CHARACTER. THE TWO MOST IMPORTANT FACTORS IN THE MAKING OF GOOD MOVIES ARE A GOOD SCRIPT AND A GOOD DIRECTOR. AND THESE ARE THE TWO THINGS OUR HOPELESSLY STUPID BLONDE NOW HAS CLUTCHED FIRMLY IN HER OWN TWO SHAPELY HANDS. WHILE NOTHING CAN BE CONCLUSIVELY DEMONSTRATED AS YET, SCRIPT-WISE, MAY I RESPECTFULLY CITE THE DIRECTORS ON HER LAST THREE FILMS? BILLY WILDER DIRECTED "THE SEVEN YEAR ITCH", THE FABULOUS JOSH LOGAN DIRECTED "BUS STOP", AND THE JUST FINISHED "SLEEPING PRINCE" WAS DIRECTED BY CO-STAR LAURENCE OLIVIER. WHETHER HE HAS THE SAME SKILL WITH COMEDY THAT HE DEMONSTRATED WHEN HE PROVED HIMSELF THE MOST SKILLFUL TRANSLATOR OF SHAKESPEARE TO THE SCREEN REMAINS TO BE SEEN, OF COURSE.

AS FOR THE FUTURE, I AM ANXIOUS TO SEE WHETHER THE MONROE SKILLS APPLY AS APTLY TO HEAVY DRAMA AS TO FLUFFY COMEDY. IT IS REPORTED THAT MGM IS PREPARING A VERSION OF "THE BROTHERS KARAMAZOV" FOR THE SCREEN AT THAT MONROE WILL BE GRUSHENKA IF HER DEMANDS ARE NOT TOO UNREASONABLE (HER HOME STUDIO, FOX, FLATLY REFUSED TO FILM IT AT ALL, MUCH LESS CAST HER IN IT, A DECISION THEY MIGHT LIVE TO REGRET). AND I FIND IT NOT AT ALL INCONGRUOUS THAT SHE HOPES SOMEDAY TO PLAY LADY MACBETH. I THINK THAT SHE IS WISE TO POSTPONE IT UNTIL THE INDEFINITE FUTURE, BUT THE INTENSITY MONROE BROUGHT TO "BUS STOP" COULD BE CHANNELLED INTO A VERY CHILLING LADY MACBETH, I FEEL.

THEREFORE, PROFESSIONALLY I THINK THE FUTURE IS BRIGHT FOR OUR DUMB BLONDE. HER EARLY EXPERIENCES WITH HUSTON AND MANKIEWICZ LEFT THERE MARK AND, HAVING WORKED WITH WILDER, LOGAN, AND OLIVIER I SUSPECT IT IS ONLY A MATTER OF TIME UNTIL SHE WORKS WITH GEORGE STEVENS, ALFRED HITCHCOCK, AND POSSIBLY EVEN PRESTON STURGES. (HITCHCOCK MIGHT DEMUR SINCE HE MAKES A SPECIALTY OF DISCOVERING UNSUSPECTED DEPTHS IN SEXLESS APPEARING ACTRESSES SUCH AS JOAN FONTAINE, INGRID BERGMAN, ~~XXX~~ GRACE KELLY, AND HIS MOST RECENT FIND VERA MILES.)

HER PERSONAL LIFE IS SOMETHING ELSE AGAIN. NEITHER CLEVERNESS NOR TALENT ARE INSURORS OF HAPPINESS AND IT SEEMS CLEAR THAT THE WORLD'S MOST TOASTED BEAUTY QUEEN IS NOT A HAPPY WOMAN. THE CHRONIC HYPOCHONDRIA AND CHRONIC LATENESS ARE ENOUGH TO EVIDENCE THAT, EVEN WITHOUT THE OTHER LESS OBVIOUS SYMPTOMS OF WHICH HER DETERMINED LUSTING AFTER EVER GREATER HEIGHTS IN AN ALREADY SUCCESSFUL CAREER IS PERHAPS NOT THE LEAST IMPORTANT. CERTAINLY HER FAMILY HISTORY DOES NOT BODE WELL FOR A "HAPPILY EVER AFTER" CONCLUSION. BUT IN THE MEANTIME WE ONLOOKERS HAVE THE OPPORTUNITY TO WATCH A VERY BRIGHT FLAME OF TALENT AS IT BURNS IT'S HIGHEST. I HOPE THE MEMORY OF A CELEBRATED CALENDAR DOES NOT CONTINUE TO BLIND TOO MANY EYES TO WHAT IS BEFORE THEM UNTIL IT IS TOO LATE AND THE CANDLE FLAME HAS BURNED OUT.

UFFISH

AFTERTHOTS

This zine, like NULL-F, is a zine where I can relax. Where I can make spelling errors and typos, and only token corrections; where I can cut a quick heading and stick the stencil in a typer and say anything I choose.

For that reason, please don't expect another STELLAR out of me; you'll never get it.

I've been thinking about differences between FAPazine and OMPazines a good bit. I know that it is more difficult for you to pub large zines because of a shortage of time and money, so I think we American fen might just sprulge a little to even thinfs up.

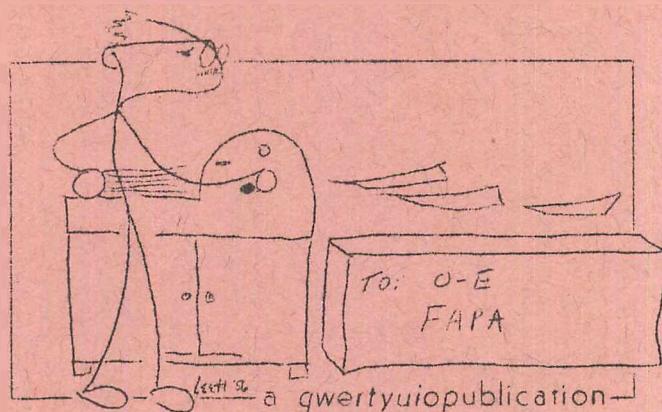
As some of you may know, I mimeo for fapans like Vernon McCain and Jack Harness, and occassionally Bob Tucker. I occurred to me that since FAPA-OMPA overlap is so slight that opans might want to see what some FAPAns have been producing. My initial reason for reprinting Vernods article on MM was because of the movie comments in this mailing, but I think I'll try to include pieces from various FAPazines in NOTED from time to time. I have a good bit to draw on, including Vernon's companion article to the one presented here, an article on Grace Kelly, which I think I shall use next time. The nice thing is that these things are already stencilled and it saves me all sorts of time--I merely renumber them.

My apologies to people like the Shaws, Walt Willis, Ron Bennett, and any others in both apas. I'll have something of my own in each zine so there'll be something to read.

From now on, I hope to have a small NOTED in every mailing. My interest in OMPA has reawakened, tho I still am far more enthusiastic about FAPA and my general zine, STELLAR.

all,





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