

# Mundane Torpor

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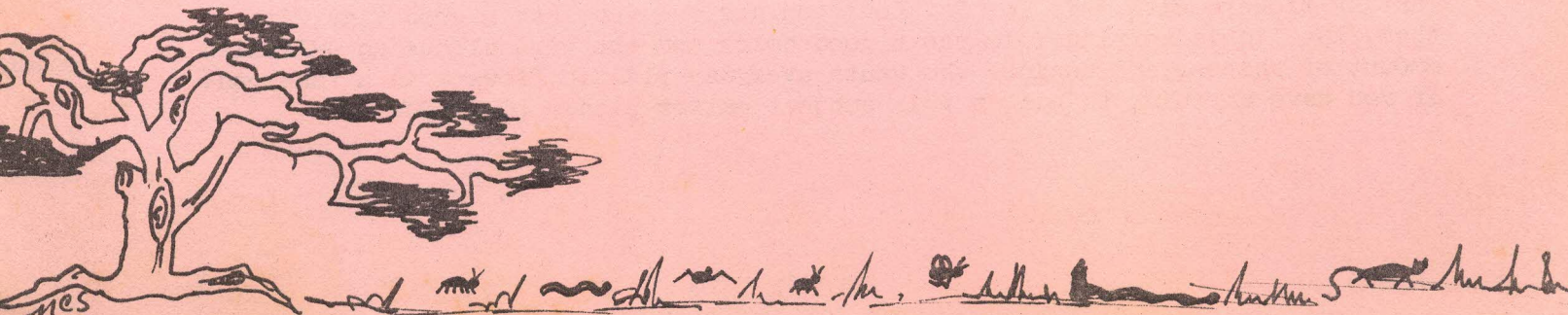
ETHEREAL /i-'thir-ē-əl/ adj. 1a: of or relating to the upper regions b: celestial, heavenly 2a: immaterial, impalpable b: marked by unusual delicacy and refinement 3: relating to, containing, or resembling a chemical ether

VI.BRATION /vi-brā-shēn/ n 1a: a periodic motion of particles of an elastic body or medium in alternately opposite directions from the position of equilibrium when that equilibrium has been disturbed ( as when a stretched cord produces musical tones or particles of air transmit sound to the ear ) b: the action of vibrating: the state of being vibrated or in a vibratory motion as (1) oscillation (2) a Quivering or trembling motion: quiver 2: an instance of vibration 3: vacillation in opinion or action: wavering

MUNDANE /mēn-'dān, 'mēn-/adj. 1: of, relating to, or characteristic of the world 2: characterized by the practical, transitory, and ordinary : having no concern for the ideal or the heavenly. - see earthly-

TORPOR /'tōr-pōr/ n. 1: a state of mental and motor inactivity with partial or total insensibility: extreme sluggishness or stagnation of function 2: dullness, apathy

The above is for those of you who wondered how these two fanzine names came into being. The name ETHEREAL VIBRATIONS is the result of a column that Larry use to write for COSINE. That was our starting point. I was trying to come up with a catchy name but just wasn't having any luck. After reading what I was going to use and finding out that I was in a confused state for issue number 1, I went and read my husbands. His was so neat and organized and then I found out it was only his first draft. At that very point I decided that we were at a conflict in style and contents. I thought that using an opposite title would be fitting. But alas, my meger vucabulary could only come up with " Worldly Stillness" which I didn't care for. My mother-in-law, who has an extremely good knowledge of the language came up with MUNDANE TORPOR. The fact that the issues are pink and blue are to emphisize the opposite relationship.





Now that I have received a mailing of SAPS I know what the contents runs to/OHMYGOSHWHATA CIRCUS!!!!

My aim is to make this issue of MUNDANE TORPOR much more organized and a bit more serious. With a little bit of luck I will have a needlepoint pattern included in this issue, also there will be a word search and, what I hope will be some inspiration to the artsy types out there.

I have decided to include my thoughts on using different materials in the execution of art work for Science Fiction. In the last several years there has been a growing use of acrylic molding compound in paintings, in my opinion this has added a lot to the feeling of depth that a painting dealing with Science Fiction subject matter. The materials that are widely used are india ink (and scratchboard), oil paint, acrylics, water colors, pastels and charcoal. These are all well and good and the pictures created with these have shown a lot of imagination but they are beginning to look alike; by that I mean that when you walk into an art show there is very little that stays with you after you have left it and there is very little to stop and spend a longer than usual time looking at. There are other things that lend themselves well to Science Fiction art; that give it the excitement, depth and novelty that I think is long overdue.

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#### SCULPTURING AND MOLDING

I vaguely remember that at some worldcon or another someone was displaying a few small ( under 12") alien and fantasy figurines and as I recall they were quite cute. Why haven't the Trekkies caught on to this (they have capitalized on a lot of other things)? They could sculpt busts of the characters or build settings and add models of the people or starcraft. The aliens from that show have been the inspiration for paintings and costumes but why limit them. The new Riverworld series has given us a whole new world to play with and it has been laid out so well by the author. I remember that at Baycon there was a planet system constructed for one of the more complicated worlds, it was auctioned off at a highly competitive session of bidding. There are novelty characters like the "Fuzzies" and the "Hokas" that everybody would like to see. There is also the world of Tolkien. How many people have speculated how the cartoon characters will look? Why wait until then - someone should DO IT NOW. He has given us fascinating characters and a great number of landscapes that have had peoples minds on fire , working overtime, thinking about them. But how many people have let others see their ideas? There are so many characters and worlds at our feet and they deserve more than words and paint, they deserve clay, plexiglass, plastics, lights what ever have you to bring them to life. I find it frustrating to even write this I want to go out and DO IT NOW but I have to tell myself that there aren't a 100 hours in a day and that I do have to sleep, eat and work for a living - and then I look at the people that do nothing and I want to scream.

I mentioned some of the materials that could be used in the above I think you could also include " Fun film" or " Dippity Glass". I made what I called fantasy flowers with this for St. Louiscon and everyone had a good time with them, the liquid acrylic film has a good color and the wire allows an unlimited amount of shapes.,and besides who wants everyday plastic flowers in a fans pad. If you have anything to add on this subject matter please DO IT NOW.



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### NEEDLEPOINT

This is a new " thing " with me, so I'm rather gung-ho on it. A fan named Larry Coon is my inspiration on this, he was doing an Egyptian peti-point when I first met him.

I feel that the yarns and stitches give the picture a texture that can't be achieved with paints. If the same picture were done , once, in peti-point and then again in gross point it would give you an entirely different feeling about the subject. In MUNDANE TORPOR #1 I mentioned the possibility of using some of the old pulp covers as models, using a cover of 1930's vintage would save you the problem of copyrights. This is a time consuming craft but the resulting work is near permanent. Changing colors takes more time and thought than paints but the end results are so rewarding. As far as I know there has been only one person in fandom that has shown any needlepoint, a midwest fem fan, she has done some small pictures of alien critters. A club project could include the needlepointing of a tapestry. The Riverworld series or a Tolkien landscape would make nice tapestry. This would make a very valuable piece of art and could also be a club fund raiser.

I don't think people should limit themselves to using just a square or rectangular canvas or to yarns that are made for needlepoint. There are also yarns like Dazzle and Mohair that would give just the right texture at the right time, Metallic and the Dazzle would also add a type of "light" to the work.

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### EMBROIDERY

This is a long standing art form. The Medieval peoples used it to illustrate their stories or to preserve their history. The embroidered tapestry could also be used for relating sections of Science Fiction or Fantasy stories, the only trouble is that even I can't see someone in this day and age taking the time to sew one of these.

The traditional piece of embroidery is the sampler. One idea for a sampler is an elvish alphabet surrounded by Tolkien characters and plants. This could also be done with any of the other alphabets that have been conceived by the writings of Science Fiction and Fantasy. "Line drawings" can also be done with one color yarn on a plain piece of material. As in needlepoint I don't see the fun of limiting yourself to one type of yarn and canvas, let your imagination run wild. If anyone has the talent the fine Japanese silk pictures would be a delicate way of expressing a space scene, as a matter of fact some of the stills form 2001 belong in a silk picture. Crewel embroidery, which is a little quicker would be good for aliens, castles and houses. Crewel can be given depth and texture by using several types of yarn and the addition of bells, beads, and pieces of material. In my opinion embroidery takes a little longer than needlepoint but there is a bigger variety in the stitches and the background material.



OTHER MATERIALS

Weaving, Knitting, Crochet - these art forms could be used to create panels depicting landscapes, faces or story panels. Filet crochet would be the easiest of these to use.

Paper Construction - is a graceful art. The curling, scoring, cutting and pasting of paper is one of the most useful arts to know. Everyone has the materials at hand - from tissue to cardboard - it can be used to construct many things, but alas, nobody thinks of it as an art form any more.

Plexi-glass, Small lights, Paper machet etc. - these are only a few of the materials that could be used in the construction of model cities and buildings ( as mentioned in the paragraph on sculpturing). But then whats to limit you from using anything you want.

-6-5-4-3-2-1-0-9-8-7-6-5-4-3-2-1-0-9-8-7-6-5-4-3-2-1-0-9-8-7-6-5-4-3-2-1-0-9-8-7-6-5-

I WOULD LIKE TO PROPOSE A .... ★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

.... CONVENTION ! ?

(as if there aren't enough)

ANOTHER convention?, yes, and to be more specific an APAcon. The convention membership would be a limited one consisting of APA members only.

It could serve several purposes; among them being: 1) a chance to know your fellow members and to get to know the members of the other APA societies 2) a chance to find out about the other APA groups 3) a chance to see the publications of the other groups 4) a chance to solicit materials and members and 5) another chance to ~~booze it up together~~ seriously study publication methods.

The oldest APA in existence would hold the first convention, the second oldest would hold the second convention etc. This would give us a rotating regional that everyboby would eventually lay out the same amount of money and travel time for. I also think that any APA movement younger than five years should have to wait until its sixth year in order to join the convention rotation and it must still be an active group at the time of the convention. NO if, ands or but. The local OE is the convention chairman even if all he does is supply the staples and pass the buck. At the first convention a list of the existing APA societies and their birthdates should be passed out to the convention members. Any Canadian APAS should be included.

If the convention wanted to get fancy they could have speakers on printing practices and on the lay-out of art. They could present small awards to the best all around apa-zine (But not a standarized one). I think it would be a fun project and it would give the APA groups some distinction. . .

I'LL DRINK TO THAT ! ! !



# Sticks and Stones . . .

FOUR EYES - Guy Lillian III

I liked the interview/meeting with Chip Delany and the story on the hat is the fun kind of thing that makes a fanzine unique. Cover could have been sharper.

THE I GOTTA DO SOME WORK SUNDAY MORNING SO I'M AVOIDING GOING TO BED ONE-SHOT-M. Frierson, III -- I was going to try to keep my comments down to one or two lines but when the title takes up that much room.... Gee I'm glad you didn't take the phone off the hook either. After the first two pages it didn't keep me awake anymore.

The DOM 3 - Burnett R. Toskey  
I like Gourds but.....?

¿Por Que? 57.5 & Baby of Maybe 7 - D. Webbert/ I. Koch  
Sort of fun. I enjoy reading letters, it lets you feel like your being noseey.

THE ALABAMA ALEMBIC Vol.1 #2 - Meade Frierson, III  
Well I was hoping that there was something more from thee. I think I'm being noble just reading the 'zines I just don't thing I have what it takes to read the mailing comments on the 'zines that I don't have. The room looks like fun though.

COLLECTOR - Howard De Vore  
If I had known about the puppys when they were smaller I would have gotten one or two, they would have made nice playthings for the cats.

SMILES AND GRINS #7 - Ken Budka  
That's a cover? Typos? what typos? Well the mimeo is nice and dark.

GRYFFYN 4 - Frank Denton  
Printing is nice and clear.

LIBEL #8 - Seth McEvoy  
LOVE THOSE FILLOS!!!!

FANTOD #4 - Cathy Mc Evoy  
Nice reviews

IN MEMORY OF GREGOR SAMSA #8 - Wally Stoelting  
Congratulations on the up-coming union.

¿POR QUE? #58 - Doreen Webbert  
Nice readable copy except that every so often it looks like some rabbit droppings got in between the pages. I like the fun, everyday type drawings through out. Liked the "Picasso" back cover

DAWN #3 - Susan Erlenwein  
You have the same sneaky rabbit that visits Doreen . Nice covers. I liked the HEALER MAN.

DAWN # 3.13 - S. Erlenwein  
Good covers. But most of the type on these pages was blurred.

FNOOBANG JOURNAL #5 - Aljo Svoboda  
Funny how those deadlines sneak up on you isn't it.



TEDDY BEAR'S SAPSazine #12 - Roger Sims

I like the zine. Tell Gary that the only way to get any machine to work is to sit down and have a chit-chat with it - just like plants.

BLACK BIKE #13 - Leigh Edmonds

Nice color pink paper.

BASINGSTOKE #26 - Carol Ballard

I hope your Joe makes it. I have a brother who is a good wre stler but his grades aren't good enough. They keep giving him all sorts of "make up" tests. I like your little bird drawing.

OUTSIDERS #91 - W. Ballard

I see you aren't picky about typos( makes me feel better after my last disaster).

1973 SAPS BALLOTING RESULTS - D. Markstein

Veeery iiiinteresting! Gave me a little more insight as to what I'm getting into. Larry never was very clear on things.

FA WHO FO-RAY DA WHO DO-RAY (one shot) - D. Markstein

Another example of what makes fanzines fun ( the mental upchuck of another typer nut).

TESTING ALL SYSTEMS #2 - D. Markstein

??? ??? ??? ??? ??? ????

BAGARTHACHI#7 - D. Markstein

Could not read anything on the left side of any of the pages.

FRERET #3 - D. markstein & Others

Like the cover. How much beer is left after that 'zine?

MOON BANE #8 - Gary Steele

Nice cover. Neat copy. Like I say I'm not use to the reviews yet.

THE CLARA ROOKSBY STUDY #1 - Al and Linda Lewis

Enjoy the house!

AFTER THE GOLD RUSH #9 - James Harris

I like the green ink on green paper. It doesn't show through as much as the black ink does.

SPECULUM #21 - Tom Collins

Can't you break up all that type with a picture or a blank space or something?

BLACK BIKE TWELVE - L. Edmonds

Nice copy, but I don't have time to read it.

ROGER'S FIFTH REVENGE - Roger Bryant

Like your drawings. You have problems with the same rabbit that visited Doreen .

STUMPING #41 - Jim Webbert

Very good copy. I feel sorry for your ulcer. ( have you named it yet?) I had 12 bleeding ones on my tonsils and roof of my mouth. OH PAIN.



## Disclave 1973

Disclave was a lot of fun (as usual). It was held in the Sheraton-Park Hotel along with two other conventions and the U.S. Bureau of Engraving's display of money, coins, stamps and medalions. The hotel management was able to keep everyone seperated and as satsafied as could be expected. Even with all the use those elevators were getting only one broke down and then it was on the last day. This hotel should do quite nicely for the Worldcon. There was one good point to the overcrowding; it seems that fans were ending up with five room suites and only paying the special convention rate for a twin (\$24). As of the time we left (mid-day Sunday) the attendance was in the 280's and (at least for me) all the right people were there. Since the weather was drippy the entire time the afternoon sessions were well attended and the hucksters did a booming business. I was impressed with their art show, so much so that I did a seperate report on it. We didn't stay for anything Sunday night because we wanted to beat the traffic. The parties on the previous nights were a lot of fun and the room wasn't so crowed that you couldn't talk to someone if you wanted. Dave Halterman led a small Great Wall meeting to Lang Ling's after which we went to Weil's Ice Cream and indulged in some of their creations (Burrerrrrp). After that we went back to the hotel and I went and watched the latest play from WSFA , written by Joe Haldeman. It had everybody laughing so hard they were crying IT WAS FUNNY. There were so many of the older WSFA members there that it was sort of a reunion for me ,and that always makes for a good con. I think this was the best time I've had since my first Disclave.

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# DISCLAVE 1973 ART SHOW

The preceding articles were done in late April. Little did I know then that I would be going to Disclave and view thair art show soooo.. here is my very first art show review (based on my previous articles).

The art show at Disclave was what I've been wanting to see at regionals. For openers it wasn't associated with Bjo which isn't to put her down but I think that the competition is healthy and will breed improvements. The room that they were given was poorly lit for some of the art that was on display but that was the way the room itself.

There were several "pro" artist there, among them were Kelly Freas and Vincent Di Faite. Kelly had some interior illos and had reasonable price tags on them. He was also doing a few drawings of the committee people. But I was impressed on how many (%wise) of the brave and bold art explorers showed up.

Sandy Meisel had several embroidered pieces with her. The work was so smooth and neat that you could tell that so much care and time had gone into them. They each fit a standard size frame and were displayed in mat frames. Among her subject matter was a leaping dolphin, the Om, and a very well done friendly griffin. The only thing that upset me was that there were no bids on the items by the time we had to leave. I don't think that the people were accepting the fact that it didn't have to be a painting in order to be hung on a wall. I hope she had better luck at the auction.

Alice Haldeman had a display of terrariums that were planted in containers that were of her own creation. These were very pleasing to the eye and Alice had a nice selection of plants in each. As far as I can remember this was the first living item in an art show. The

terrariums were at a very reasonable price and they had a few bids on them.

There was an old and forgotten art form that was there due to the creative mind of Ray Ridenour. He had done two pieces of Victorian Foil Art. This is done by either painting on glass or making a mosaic using stained glass and then placing it over crinkled foil so that it shows through and "illuminates" the picture. Ray had two pieces of the glass there. One of them was a blond floozie and the other was a collage of color. Both pieces were very neatly done and in my opponion he wasn't asking enough for them, he had quite a few bids on them when I left.

The art committee had also hired a sketch artist to do portraits for \$5.00. He was a lot better than some of the sketch artist that you see in the shopping malls. His faces had some life to them.

All and all it was a very enjoyable show and I congradulate Ray and the rest of his committee on a jolly good show.

MCS



HAPPINESS IS  
NOT BEING STUCK  
WITH THIS SILLY  
GRIN!