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# COSMOPOLIS

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Number 54

October, 2004



*Paul outlines his findings on The Star King. To his left: Alun Hughes, Tim Stretton, Thomas Rydbeck, Bob Lacovara, Steve Sherman and Rob Friefeld.*

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## ANOTHER STEP CLOSER — GM3.2 REPORT

By Tim Stretton

In late September, twelve volunteers gathered once again at Paul Rhoads' home in France to consider the final eleven volumes which make up the second half of VIE Wave 2. This was Golden Master 3.2, and it boasted an all-star multi-national cast:

Rob Friefeld, America  
Marcel van Genderen, The Netherlands  
Alun Hughes, Wales  
Andreas Irle, Germany  
Chuck King, America  
Bob Lacovara, America

Bob Luckin, England  
Paul Rhoads, America  
Thomas Rydbeck, Sweden  
Steve Sherman, America  
Tim Stretton, England  
Koen Vyverman, Belgium

In addition some of us brought along wives, girlfriends and children for the first time, so thanks are due to Sue, Danielle, Sandy, Pia, Marie-Therese and Kris for exerting a civilising influence and making the week even more enjoyable than usual. Paul's and Genevieve's hospitality was, as ever, matchless.

Amidst the conviviality, there were many important VIE achievements. *The Blue World*, *The Magnificent Showboats*, *Cugel: the Skybreak Spatterlight* and *Rhialto the Marvellous* were all signed off as 'blues-ready', meaning that only the final stage of the review process, GM4.2, remains before the books are ready for printing. *The World Thinker* and *Son of the Tree* await only verification of the credits, while *Space Opera* needs only credit verification and the incorporation of the findings from Post-Proofing. *The Killing Machine* is now ready subject to the incorporation of a few minor changes.

Volume 43, which comprises *Ports of Call* and *Lurulu*, has yet to be finished pending the finalisation of *Lurulu's* text, while the Addenda in Volume 44 is still being put together. The week saw much progress here, with my 'story of the project' essay being typeset, along with 'Introductions, Forewords and Afterwords'. Alun Hughes produced a first draft of the 'Chronological List', destined to be an invaluable bibliographical source for many years to come.

Special attention was lavished on *The Star King*, which searching analysis by Paul revealed to have a more complex and chequered textual history than was previously realised. Alun came up with a convincing theory for the problematic relationship between the magazine and book texts, but much hard work lies ahead in determining which reading best represents Jack's artistic intentions. Impassioned debates studded the course of the week, with levels of insight achieved in a way which would have been impossible using email alone.

During the week we were able to take advantage of the number of experienced volunteers on hand to incorporate the corrections arising from GM4.1. As a result, the eleven volumes making up the first half of Wave 2 are now ready for the printers: an exciting achievement which brings completion of the VIE palpably closer!

GM3.2 can be characterised as a resounding success. The participants all enjoyed themselves hugely, and set off on their varied routes home buoyed by the knowledge of a job well done.



## Work Tsar Status Report

as of September 26, 2004

There is one text remaining in TI: *The Star King*.

There is one text in composition review.

There are two texts in Post Proof and two texts in Post Proof composition updating and review.

Seven volumes of the last 11 have been completed at GM 3.2.

The first 11 volumes (GM 3.1) are being finalized with frontispiece work and will be ready for final printing in the next couple of weeks.



## Win 1 of 3 Original VIE Frontispiece Etchings!



— SEE PAGES 5, 14 AND 29 —



### Contents

GM3.2 Report .....	1
<i>Tim Stretton</i>	
Work Tsar Report .....	2
<i>Joel Riedesel</i>	
VIE Work Credits .....	3
<i>Compiled by Hans van der Veeke</i>	
Lurulu is Published! .....	8
VIE Subscription Deadline .....	8
38's Crucible .....	8
<i>Paul Rhoads</i>	
Letters .....	28
<i>Jonathon Clarke, Axel Roschinski</i>	
End Note .....	30
VIE Contacts .....	30

Last month:

- + In-TI: 2 texts (2.44%)
- + Post-TI: 14 texts (17.07%)
- + Volume Ready: 66 texts (80.49%)
- + Volumes Ready: 0 (0%)
- + Volumes Completed: 11 (50%)

This month:

- + In-TI: 1 text (1.2%)
- + Post-TI: 5 texts (6.1%)
- + Volume Ready: 76 texts (92.68%)
- + Volumes Ready: 7 (31.82%)
- + Volumes Completed: 11 (50%)

Joel Riedesel



## You have done it!

VIE work Credits

Compiled by Hans van der Veeke

Good news, this article has never been as big as this one! As much as 10 texts and 7 volumes were finished last month. I think that GM 3.2 has been a big boost to this, so I would like to thank all the volunteers who did their best that week. I am sure we will read about it in *Cosmopolis*.

Anyway, I will keep this part short because there is enough text as it is . . .

Please check the credits below. If your name is misspelled or missing; let me know at [hans@vie.tmfweb.nl](mailto:hans@vie.tmfweb.nl).

The credits of all finished (Wave 2) texts can also be found on the VIE site:

- go to [www.vanceintegral.com](http://www.vanceintegral.com)
- click on Editors only
- click on Volunteer Credits (second link from top)
- O.r go to the page directly: [www.vie-tracking.com/www/credits/](http://www.vie-tracking.com/www/credits/)

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### THE BLUE WORLD

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CUGEL : THE SKYBREAK

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THE MAGNIFICENT  
SHOWBOATS OF THE UPPER  
VISSEL RIVER, LUNE XXIII  
SOUTH, BIG PLANET

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THE MAGNIFICENT RED-HOT  
JAZZING SEVEN

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RHIALTO THE MARVELLOUS

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THE ABSENT MINDED  
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CRUSADE TO MAXUS

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PHALID'S FATE

Finished 25 September  
2004

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What is missing from this picture? This etching, in its 'second state', is a Wave 2 volume frontispiece. Be the first to identify the story illustrated, its VIE volume number, and name the missing element, to win a 'third state' print of this original etching. Contact [editor@vanceintegral.com](mailto:editor@vanceintegral.com) with your answer. (G3M.2 participants not eligible)

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Here is the credit list for  
VOLUME 2 which contains:

- A Practical Man’s Guide
- D.P.
- Dream Castle
- The Ten Books
- Noise
- Seven Exits from Bocz
- Telek
- The Absent Minded Professor
- The Devil On Salvation Bluff
- The God and the Temple Robber
- The House Lords
- The Phantom Milkman
- The Secret
- The World-Thinker
- Where Hesperus Falls

The realization of this volume was  
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VOLUME 5 which contains:

- Chateau d’If
- Crusade to Maxus
- Phalid’s Fate
- Shape-Up
- Son of the Tree
- The Augmented Agent
- Milton Hack from Zodiac

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VOLUME 19 which contains:

- The Magnificent Showboats of  
the Upper Vissel River, Lune  
XXIII South, Big Planet

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Rob Knight  
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- Rhialto the Marvellous

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- Cugel : The Skybreak  
Spatterlight

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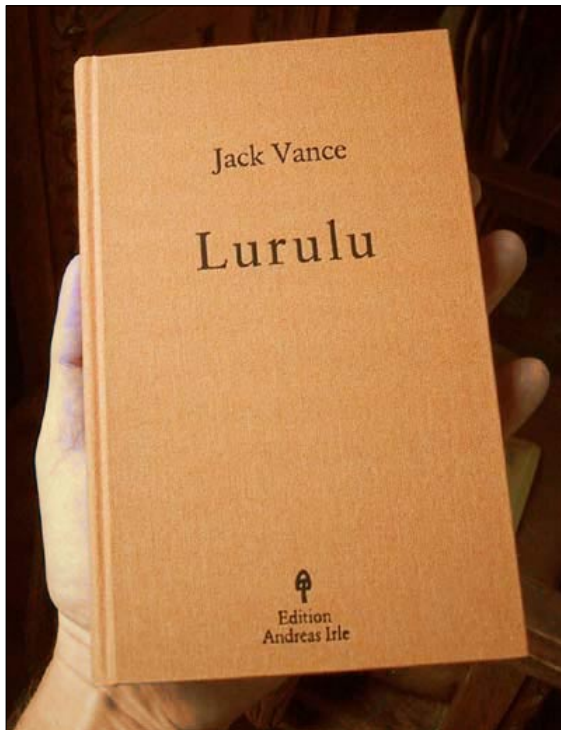
Donna Adams  
Joel Anderson  
Richard Chandler  
Ian Davies  
Patrick Dusoulier  
Rob Friefeld  
Marcel van Genderen  
Brian Gharst  
Ed Gooding  
Hervé Goubin  
Joel Hedlund  
Karl Kellar  
David A. Kennedy  
Joe Keyser  
Charles King  
Bob Luckin  
Robert Melson  
Jim Pattison  
Joel Riedesel  
Bill Schaub  
John A. Schwab  
Steve Sherman  
Tim Stretton  
Christopher Taylor-Davies  
Hans van der Veeke  
Fred Zoetemeyer



# LURULU IS PUBLISHED!

And by that most distinguished publishing house:  
Edition Andreas Irle.

This version of Lurulu is in German. Who translated it? Who else: ANDREAS IRLE. At GM3.2 we were proud to hold it in our hands. The Irle Editions, as has been mentioned, inspired the VIE, and VIE books are modeled on the Irle volumes. Andreas has been with the project from the beginning. He is a member of the very exclusive VIE Composition team.



First Edition ever of Lurulu. Photo by Koen Vyverman.

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## ATTENTION

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### VIE SUBSCRIPTIONS WILL SOON BE CLOSED

An exact date has not yet been set, but the provisional date is November 20, 2004.

[www.vanceintegral.com/home\\_order\\_books.htm](http://www.vanceintegral.com/home_order_books.htm)

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## 38's Crucible

### Post-Proofing Kudos

A special thanks to the *Spellers of Forlorn Encystment* for their particularly excellent work on *Phalid's Fate!*

The participating *Spellers* were:

Till Noever [Chief Speller]

Malcolm Bowers

Phil Cohen

Patrick Dusoulie

Harry Erwin

Rob Gerrand

Peter Ikin

Bob Moody

Axel Roschinski

Bill Sherman

Mark Shoulder

Rudi Staudinger

Dave Worden

- o -

### GM4.1

GM4.1 was the work of checking the blues of the 11 'wave 2 batch 1' books. TIM STRETTON has been administering the various wave 2 production meetings, and he sent in this report:

*The meeting to consider the reports by GM4.1 readers was held yesterday near Gatwick Airport, England. Three VIE managers — Alun Hughes, Steve Sherman, and me — spent the day going through the eleven volume reports.*

*47 issues requiring fixing were upheld. This is about half the number identified at the equivalent Wave 1 meeting. The error rate therefore remains largely constant, since GM4.1 considered only half the Wave 2 books.*

*37 out of the 47 fixes required relate to formatting, front matter issues, kerning and hyphenation. Only four clear-cut proofing errors were found in eleven volumes — an excellent rate. One of these ("oughty" instead of "doughty") was introduced during composition.*

*Thank you to everyone who helped put GM4.1 together. Apart from one administrative quirk (where Sfera sent a parcel intended for Vermont, USA to Enfield, UK, to languish for a month), matters proceeded very smoothly, and there were excellent spots by readers in every volume. I will be hoping to call on your expertise and enthusiasm once again when we get to GM4.2 in a few months!*

*Thanks again for your very professional efforts.*



## Very Important GM3.2 Preparations

Two activities occur at GM meetings: work on Vance books, and imbibement of quality libations. As with the former the latter require prior discussion and preparation:

*Suitable whisky will accompany us. I have difficulty spending money on anything other than Islay malts. . . .*

Alun Hughes

*I hope nobody will be disappointed, but in actuality I will be bringing a bottle of Old Potrero, a small-batch American whiskey distilled from a mash of 100% malted rye. It is an amazing whiskey and tastes like nothing else (in a good way). I waxed rhapsodic about it in my Cosmopolis series. And, I don't think it is available in Europe. Last I heard, even more prosaic rye whiskeys were not sold over there. While certainly there are few tipping experiences to equal a good Islay malt, Old Potrero is at least arguably one of them, and I wanted to provide you all with an experience you might not otherwise have. It sounds like Alun may be bringing an Islay so hopefully no one will go into withdrawal.*

*Of course, if this conference is anything like GM2, you guys will have run through everyone's initial offerings by the time we arrive, but at GM2 we discovered that the supermarket in Chinon had the United Distillers' Classic Malts range (which includes Lagavulin among other fine malts) so no doubt all will be well.*

*Sliante,*

Chuck King

*This may adversely affect my management procedures. While I have not yet had to shoot the feckless or drunken, I am sure the threat of a whiff of grapeshot has been instrumental in underpinning our previous high levels of productivity. Fortunately DAWn hangings from 'Chuck's tree' remain a noiseless option. Paul will perhaps ensure we have in a supply of stout cord against such a contingency.*

Tim Stretton



First Night Offerings. Photo: Bob Luckin

*Stick in the mud that I am, I love the Laphroaig 10 year old, wild and wooly compared to the sedate and smooth 15 year. I'll have a bottle of that. Looking forward to trying Old Potrero, too. I've circled around it at the store, but always been scared off by the price.*

Rob Friefeld

When it was suggested that we organize who brought what to avoid too many bottles of Old Potrero, one of these wags favored us with the following:

CONVERSATIONS WE'LL NEVER HEAR:

"Hey, I'm just back from GM 3.2!"

"Oh, how was it?"

"It was okay, but there was too much Old Potrero among the whiskey offerings."



Chuck King after dinner at GM3.2, behind a bottle of Australian Shiraz, brought by Koen Vyverman. Photo by Koen Vyverman.

## GM3.2 Report

We had a good turn-out for the September work conference, for putting 'batch 2' volumes (second 11 of 'wave 2') in final form. Particularly nice was the above average

attendance of female girls, even if Robin Rouch and Deborah Cohen\* both canceled, to everyone's disappointment. ALUN HUGHES graced the company with his world-class cheffery on two nights, but VIE culinary standards were not scamped on the others.

TIM STRETTON managed the work, and everyone labored with 'Alexandrine fortitude', BOB LUCKIN and Andreas, in particular, who never seemed to leave their posts.

There were a certain amount of comings and goings; head of Composition Review, Dutchman MARCEL VAN GENDEREN, was on hand for the first few days only. ALUN left on Wednesday, but returned on Thursday. CHUCK didn't show up until Wednesday but stayed an extra day to make up for it. I am particularly grateful to BOB LACOVARA who stayed on until Monday to help me disassemble the computer network and generally clean up the place.

Next VIE rendezvous: Milan, Italy! Bring your special book-packing hat, and a hollow leg.



Left to right: Bob 'Hatchet-man' Lacovara, Andreas 'Edition Andreas Irlé' Irlé, Steve 'TI Administrative head' Sherman, Bob 'Composition Review Verification Team Head' Luckin.

Photo by Paul Rhoads



Marcel van Genderen, head of Composition Review.



Tim Stretton, our leader, puzzling over yet another *Star King* enigma.

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\* Robin's husband, Joel Riedesel, also cancelled. But, not being a female girl, he rates only a footnote. Another non-qualifier, Joel Anderson, also failed to arrive.



## Stemma Dilemma

### THE PROBLEM WITH *Star King*\*

In the v-text notes of *Star King*, note number 1416 well expresses the feelings of those of us who have been wrestling with this monster:

Text:

*But, REVERED, it is known that other worlds demonstrate this fact of Life<sup>1416</sup>. I allude to the jewels of Olam, as well as the folk of the Chthonian Bog.*

1416

TI-ISSUE 655; *Life/LIFE/LIFE, Vol. II, by Unspiek, Baron Bodissey*

TI-COMMENT 655; both pulp and Berkley have *LIFE*. No source references the Baron. It was a joke. Hang in there, the end is in sight.

TI-PROPOSITION 655; *Life/LIFE*

IMP

This text has proven one of the most laborious, difficult, controversial, and interesting, of all the restoration work undertaken by the VIE. TI is currently close to a common view on the outstanding questions, close enough for the text to proceed into Composition, which it did on September 28.

Those interested in VIE textual restorations will be interested in its story.

### GALAXY PULP AND BERKLEY BOOK:

The v-text was digitized in December of 1999, by EVERT JAN DE GROOT, from the DAW edition. But we could locate no manuscript evidence for *Star King*. Because of this weak evidential status TI proper did not begin until November of 2003, with CHUCK KING as Wallah. DAW turned out to be a slightly degraded version of the original Berkley book publication, from 1963. Berkley came out a few months after the ‘pulp’ magazine edition, published in two consecutive editions of *Galaxy Magazine*—chapters 1-7 in the first, and 8-12 in the second. All book editions descend from the Berkley text, and the Galaxy text has many significant differences. To begin with it is some 1500 words shorter.

TI work on *The Killing Machine*, second in the demon prince series, was undertaken prior to *Star King* in order to accumulate any collateral information which might shed light on *Star King*. CHUCK KING, by design, was Wallah

for both texts. *The Killing Machine* was first published in 1964 but a *Killing Machine* manuscript exists in the Mugar Library. In this *Killing Machine* manuscript, as in the Galaxy version of *Star King*, ‘Malagate the Woe’ is called ‘Grendel the Monster’.

At first glance the problem seemed fairly simple: the Galaxy ‘pulp’ version is simply an earlier version, completely supplanted by the ‘book’ text published by Berkley. The pulp text, furthermore, has characteristic pulpish traces. Pulp magazines use narrow columns, which, without the addition of numerous text-breaks and paragraph indents, would often result in apparently formidable unrelieved blocks of text. For this reason, by comparison with the book text, the pulp has 40 extra text breaks—‘blank lines’ to use VIE lingo—and some 140 more paragraph breaks. Pulp editors also seem to disapprove of long sentences; many hundred semi-colons and commas in the book, are periods in the pulp. These are aspects of pulp formatting and editing which we have seen again and again, including in *Galaxy Magazine*. Concerning these elements, in almost all cases, when the Galaxy text differs from the Berkley text we can confidently take Berkley as the correct reading.

The 1565 notes, for the most part, detail differences between pulp and book. The pulp formatting issues, mentioned above, are trivial and easy to correct; they account for under half the notes. Most of the remaining differences are other types of punctuation and word changes. These fall into several categories. There are punctuation changes other than the insertion of periods in pulp. From long familiarity with Vance manuscripts we recognize with confidence aspects of vancian usage which inspire book editors in particular to ‘vassarization’; comma splices, use of ‘!’ and ‘?’ as non-full stops (i.e. followed by a word beginning with a lower case letter), removal of hyphens, etc. In almost all such cases the pulp text is unambiguously more reliable. With other cases of punctuation change, less easy to identify as vancian preferences, it none-the-less seemed to both Chuck and ROB FRIEFELD, his ‘TI Second’, that the pulp was, more often than the book, the more ‘vancian’\*. This follows a pattern that ALUN HUGHES predicted in January of 2000. For physical, economic and cultural reasons pulp magazine editions, besides systematic formatting and certain punctuational style changes, as well as cuts for length,

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\* I use the word ‘vancian’ to mean simply ‘vance-like’, not actually written by Vance. A certain use of colons, for example, is ‘vancian’. This does not mean that a given use of a colon in that manner is in fact not due to editorial intervention.

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\* This matter was briefly mentioned in *Cosmopolis* 52.

would be more reliable than book editions because book editors would tend to be more interventionist in matters concerning words.

Regarding word changes this pattern would seem to hold true in certain respects for *Star King*. At least with respect to changes involving one or two words only TI strongly tended to prefer the pulp readings. For example, where the book uses 'that' the pulp often has 'which'. We recognize this as a typical 'vassarization'.\* The pulp 'which' can be confidently restored.

Other cases are less clear cut. For example the book has this line:

*At the bottom of the crater Dasce had made a careless attempt at landscaping.*

where the pulp has:

*At the bottom of the crater Dasce had made a careless gesture at landscaping.*

Such a case cannot be treated systematically, but in this particular case we have no trouble agreeing that Vance did not write 'attempt'. That a word is more unusual in context does not prove that Vance did not change it himself (in this case, make the change from 'gesture' to 'attempt'). But cases like this, where an unusual word is unproblematic — except for being unusual in context — and given our familiarity with Vance's way of revising his own work (namely that he does not waste time fussing around with stuff that is perfectly good already) we are confident that the change gesture/attempt, in this case, is editorial.

The sorts of problems detailed above account for most of the differences between pulp and book, and most were decided in favor of the pulp, prior to imping. There remained, however, a mass of very significant differences between pulp and book, most of them involving whole phrases or even paragraphs. In almost all these cases TI assumed, either that the text in question had been *added to the book by Vance* in association with changing 'Grendel the Monster' to 'Malagate the Woe', or that it had been *removed from the pulp by Galaxy* for reasons of space. The result was to bring the VIE text into conformity with the Berkley book text in almost all these cases.

It should be mentioned that both Galaxy and Berkley include a certain number of what appear to be simple setting goofs, where text seems to have been dropped by mistake; this is also the case with DAW and Underwood-Miller. It may also be mentioned that, in a few cases,

\* 'vassarization': preferences of a commercial copy-editor, or publisher, for a standard style, or systematic rejection of what we call 'vancianisms'.

the pulp text is longer than the book text; I give one example.

Book:

*Çersen found Ira Bugloss, or Pankarow, to be a burly, hearty man, egg-bald, his skin dyed lemon-yellow, his mustachios wide, black and luxuriant.*

Pulp:

*Çersen found Ira Bugloss, or Pankarow, to be a burly hearty man, egg-bald, his skin dyed lemon-yellow with mustachios which were wide, black and luxuriant.*

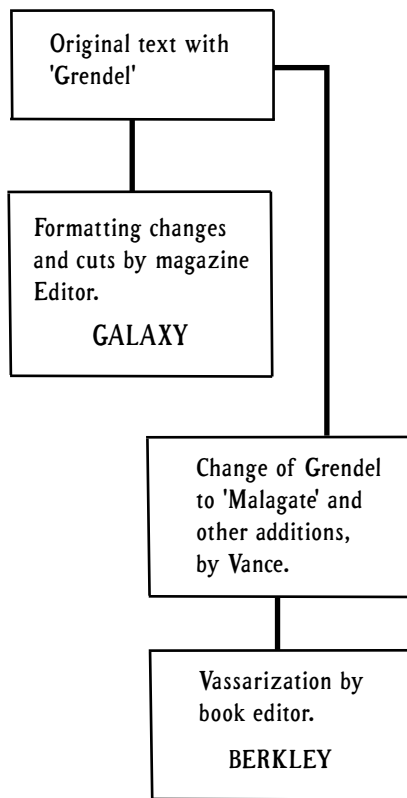
But in almost all cases involving phrases it is the book text which is longer.

Our view of the nature of these differences has undergone much evolution and some of the problems are yet to be resolved. I will therefore try to recount the process of our shifting and contradictory views rather than anticipating a final account. Since it is probably not realistic to hope for true confidence concerning the textual history and resolution of *Star King*, this story may have to remain provisional.

#### THE FIRST STEMMA THEORY

In the beginning it was felt by the Wallah, the Second, and TIM STRETTON, the Reviewer, that the differences between pulp and book were explained by the following stemma: an original version was delivered to Galaxy. This text was adjusted for pulp formatting by Galaxy, including many cuts for space. The book text, published only a few months later, began with the same original but was modified by the author in two significant ways: the name 'Grendel' was changed to 'Malagate', and with this a certain amount of material was added, and a story element, the 'Pallis Recovery' episode, was altered, changing the account of what happens to Pallis Atwrode after her ordeal at Thumbnail Gulch. In addition to this the book text was subjected to the usual vassarization including the occasional cut.

This seemed a reasonable scheme. On the one hand an early text, as modified and cut for formatting and space by a pulp magazine, and on the other an authorially expanded and somewhat modified version, vassarized by the book editor. The TI solution therefore seemed obvious: retain the new material in book but adjust the text, per pulp, where book was vassarized. This work was done. The text was implemented, or 'Imped' — meaning that the 'v-text' was adjusted according to the TI propositions, as accepted or rejected by the Reviewer. In the next step I received the text for 'Security Check'.



TI Stemma

I must now confess to a natural prejudice; my initial reaction to any choice between a shorter and a longer text is always preference for the longer. The reason is easy to understand: gluttony. I do not want to be stinted a single word of Vance. My reaction to the TI propositions, as impeded in 'cor-b3', was initially, therefore, favorable. However, after 4 years of working with Vance's texts I am familiar with his way of revising himself.\* It has two characteristics:

1) Vance cuts his prose ruthlessly and wisely. If his cuts can sometimes seem too deep, tending to a dryness which can seem arid in some cases, mostly, when considered carefully, they make his stories more 'vancian'. By this I mean that they increase their power in a characteristic manner. By making them more allusive in a certain way Vance manages to tune the obscure artistic mechanisms whereby a story leaps into life in the reader's imagination. This is not about 'less being more' or making the reader 'work harder' by saying everything in hints. It is like balancing the triggers of a chemical process or establishing conditions favorable to a given event. A seed,

\* This subject has been treated in 'Vance Versus Vance', in *Cosmopolis* Number 33, December, 2002.

subjected to the correct mineral, hydraulic and solar influences, will sprout. A reader's inner eye and inner voice, subjected to certain verbal constructions, will generate organized color and sound.

2) When Vance adds or alters something it is for a reason. It is not, as I like to put it, 'fuss'. His changes accomplish something; they strengthen the telling of the story in a way that can be analyzed. They do not merely shuffle words for no comprehensible reason. From another point of view they do not flatfootedly provide explanation and detail which was never wanted in the first place. When such changes occur we have caught an editor with a red pencil in his hand. I have found that the question: 'why was this change made?' is useful. Editorial changes reveal themselves when the motivation is to elucidate, usually by repetition, some more or less insignificant fact, or correct some more or less imaginary, alleged, or trivial 'problem'. The unimaginative editor seems to feel that readers require extra help. They have less confidence in readers than Vance does, and a poor understanding of what Vance is doing. When, as in the case of *Star King*, there are few certainties to be had, such analytical tools take on more importance.

As I reviewed the text in Security Check it began to occur to me that the cuts in the pulp text consistently had the characteristics of 'vancian cuts'. I therefore became impatient with the idea that the Galaxy editor had made these cuts for space. Here I must make a further confession. Security Check is a rough and ready, somewhat mechanical process, of comparing an early v-text against the Imped text to make sure nothing has been left out or added by mistake. It is not usually a requirement for doing Security Check that the details of stemmology be understood. So, before I started getting deeply into the text I had failed to fully understand the state of the evidence, as then understood. In particular, and partly because of how the Grendel issue happened to have been noted, I mistakenly got the impression that 'Grendel' did not appear in Galaxy, but in a manuscript (which I failed to understand did not exist). I thought the Galaxy text also used 'Malagate'. Based on this misapprehension, as well as the information that the book was published only a few months after the pulp, and having learnt from Alun that book publishing lead-times are greater than pulp lead-times, I wondered if the pulp text was not, in fact, posterior to the book text; according to this stemma theory of mine the base text would have been the one delivered to Berkley, and then, subsequently, revised by the author, mostly with cuts, for the pulp. However, as I went along

I was discussing these issues with Chuck, Rob, Tim and STEVE SHERMAN (administrative head of TI), so that I came to understand the true state of affairs: that 'Grendel' was in the pulp text. That alone proved that the pulp text, in some manner or another, was prior to the book text. But by that time I was too convinced that the cuts in the pulp were vancian to let go of the idea.

During these discussions another issue was hotly debated. Because the 'pulp cuts' seemed so vancian to me, I could not accept the theory that they were made by an editor, much less a typesetter, for mere reasons of space. Why, I wondered, did these cuts so uniformly adhere to characteristics of vancian revision? After all, if one is determined to cut 1500 words from a text of approximately 57,500, there are many ways to do it; so why were the actual cuts exactly what one would expect to see in a case where Vance himself had removed material, not in an effort to cut, but to perfect, his own work? Furthermore, leaving aside the Galaxy editorial interventions that posed no interpretive problem (the addition of blank lines and so on), TI and I agreed on the great majority of all the issues which, as related above, had been decided in favor of the pulp. The pulp, in most cases, we all agreed, was clearly more reliable. Of course there was the change of 'Grendel' to 'Malagate', and the phrases clearly associated with them, but on these we were also in agreement. This left something under 200 significant differences, mostly

phrases longer in book, or which failed to appear at all in pulp.

Our discussions were complicated by desire to find a philosopher's-stone solution. If the pulp text were not the result of 'editorial meddling' or 'cutting for space', how could it be explained? If the pulp text predated the book text, why did the latter not also include the vancian cuts? I advanced various theories. Perhaps Berkley, whose first Vance publication indeed turned out to be *Star King*, had received an early draft of the text, which they eventually accepted for publication. Vance, meanwhile, had altered the text, including the cuts in question, and sent the new version to both Galaxy and Berkley, but the latter, preferring elements of the earlier version, had restored them. Or perhaps the Berkley editor had simply added text on his own initiative. But we had never seen such extensive interventionism. An added phrase here or there, a changed ending tagged on, a section cut away, a good deal of general degradation to the warp and woof; all this, yes. But a thorough-going and deliberate revision of the text, in detail, across all the chapters: never.

As I clung to my sense that something was wrong and thrashed around trying to find an explanation it was complained that I was ignoring what was referred to as 'the evidence' and proceeding according to my personal tastes. To these objections I replied that our accumulated understanding of how Vance writes, and how he revises his own work, though taking advantage of it involves discernment, should not be demoted to a 'matter of pure personal taste'.

By now I had gotten through the text, and Steve Sherman reviewed my notes. The results were predictable: as usual, Steve was convinced by many of my points and I was convinced by many of Steve's objections. This has been our universal experience, and here was one more endorsement of our fraternal processes, our willingness to confront our ideas in mutual respect and self-doubt. If Steve was now more interested in some of my points, he had also obliged me to revise many of my ideas and choices.

The pulp formatting changes and book vassarizations we all easily recognize. The Grendel/Malagate changes also seem obviously to be Vance's doing and to be clear improvements. Here is one example:

*What story is illustrated by this frontispiece? To win a free print of this etching be the first to: name the story, name the VIE volume # in which it will appear, and identify the phrase illustrated, which will be used as the caption. Hint: this phrase does not describe the scene; it is 11 words from a 19 word sentence. Be the first to contact [editor@vanceintegral.com](mailto:editor@vanceintegral.com) with the correct, or closest, answer to win. (GM3.2 participants not eligible)*



Pulp:

*"You must know of Grendel?"*

*Gersen controlled his expression. "Grendel the Monster, so-called? I know his reputation."*

*"Whatever you may have heard, I assure you, it is flattery."*

Book:

*"The name Malagate is known to you? Attel Malagate?"*

*For a second time Gersen was startled; for a second time the reaction failed to reach his face. After another slight pause, he asked casually, "Malagate the Woe, so-called?"*

*"Yes. Malagate the Woe. You are acquainted with him?" And Lugo Teehalt peered at Gersen through eyes which had suddenly gone leaden, as if the mere act of naming the possibility had renewed his suspicion.*

*"Only by reputation," said Gersen, with a bleak twitch of a smile. Teehalt leaned forward with great earnestness.*

But the other differences: what accounted for them? Either the pulp editor had made the cuts, or the pulp version had been edited by Vance, and either the book editor had added text or Vance had added the material in question to the book version. I liked the 'pulp cuts', and did not like the 'non-Malagate-name-change' book additions, but there was no hard evidence such as a setting copy marked up by an editor, on which to base our choices. I then decided to stop speculating and confusing myself with more or less speculative theories, and to proceed on the basis of literary analysis alone. The differences between the pulp and the book were clearly the result of something. We did not know what, but the text had its own story to tell.

All this would be of merely formal interest if the differences were not as significant as they are.

#### RESTRAINED PULP VERSUS LURID BOOK

While the controversial differences run through the whole text, the most significant ones are concentrated in chapters 1 and 10 through 12. They involve the initial scene at Smade's tavern, and Gersen's raid on Thumbnail Gulch and Pallis Atwrode's subsequent recovery. These changes, however, have more than one characteristic. On the one hand they look like the stuff Vance habitually removes when he revises: description of inner states—or, as I characterize many of the book passages, 'one dimensional accounts of inner states'. In chapter 1 of the book, for example, we find the phrase: 'Gersen, vastly touched, wondered'. In its place the pulp has, simply, 'Gersen wondered'. Why would a pulp editor remove these words?

Here is the whole phrase, as presented in the book:

*Teehalt sat looking into the fire. Gersen, vastly touched, wondered if he intended to say more.*

*At last Teehalt spoke.*

This phrase might be shortened in many ways. For example, it seems likely to me that a pulp magazine editor would shorten it as follows:

*Teehalt looked into the fire. Gersen, vastly touched, wondered if he intended to say more.*

*Teehalt spoke.*

Or, if he really needed to cut for space he could have made both these cuts and also cut 'vastly touched'. Whatever one thinks of this particular example, the exercise could be renewed in each and every paragraph; the text can be shortened in a great number of ways, including removal of whole sections (in fact there are some sections, not present in pulp and not obviously part of the Grendel/Malagate book additions, which might fall into this category). So why are the 'removals' of such a consistent character? Here are two more, not present in pulp, from the same section:

*-Suddenly all his doubts and exasperations were gone; he was a whole man.*

*-breathing heavily, crawling internally with his frustrated need for action.*

These phrases are both 'American tough guy', yet flaccid, 'hemingwayesque' yet prolix. They do not show us anything in the vancian manner, but simply list inner states. They are, relatively speaking, stylistically weak. If Vance did write them, which is not impossible, they are exactly the sort of thing he would cut. I cannot believe he would ever add them. From the same section of text here are phrases present in pulp (and book) descriptive of inner-states:

*-the reaction failed to reach his face. After another slight pause, he asked casually,*

*-said Gersen, with a bleak twitch of a smile.*

*-Teehalt leaned forward with great earnestness.*

These are stronger and more vancian manner, because they both describe and advance the action while defining or suggesting inner states. This is the characteristic vancian manner, more allusive and powerful.

Furthermore, if the Galaxy editor were so keen on shortening the text, why add all those blank lines and

paragraphs indents? To this objection it was advanced that these formatting changes were formal requirements, as would be a text of a requisite number of words. However, many of the cuts labeled as ‘pulp cuts’ involve only a word or two. To justify the idea that such cuts were made for space it was argued that they could be accounted for by study of the actual pulp page, where the need to cut even a single word for space was sometimes clear to see. When I got the opportunity to study some of these pulp pages I was unable to see this. In any case, assuming this page by page cutting procedure did take place, it was being contended that the pulp cuts were made not by an editor but by a typesetter. Their consistently vancian characteristics were a further argument against this, since now we would have to assume that the typesetter was not only an extremely capable editor but one who worked in an amazingly vancian spirit.

Be this as it may, the controversial differences between the pulp and the book, in my view, have the following qualities: the pulp is better; it has the restrained and powerful vancian style, where the book additions are overheated, not to say ‘lurid’, flaccid and wordy. The most blatant examples are the ‘luridifications’ of chapter 10. Here they are in detail:

Book: *Off to the side, down on the plain which continued on and on indefinitely, was the most welcome sight of Çersen's experience, a sight which brought tears of sheer savage heart-rending joy to his eyes:*

Pulp: *Off to the side, down on the plain which continued on and on indefinitely, was the most welcome sight of Çersen's experience:*

Book: *Çersen landed the platform and continued on foot, taking advantage of all possible cover, avoiding approaches where detectors would be most likely, even though caution seemed no more than a formality. Destiny could not bring him this far only to deal him failure!*

Pulp: *Çersen landed the platform and continued on foot, taking advantage of all possible cover, avoiding approaches where detectors would be most likely.*

Book: *There were a pond of brackish water, a clump of palm trees, a tangle of rank vines. Çersen looked an implacable god, a god of vengeance. [¶] In the center of the crater was a cage,*

Pulp: *There were a pond of brackish water, a clump of palm trees, a tangle of rank vines. [¶] In the center of the crater was a cage,*

Book: *Out from one of the tents charged Hildemar Dasce. Çersen saw him with savage delight. He wore loose white pantaloons and no more. His torso, stained a faded purple, was ribbed with muscle.*

Pulp: *Then out from one of the tents charged Hildemar Dasce. He wore only loose white pantaloons. His torso, stained a faded purple, was ribbed with muscle.*

Book: *Çersen was out of sight behind a jut of rock, grinning in a kind of mad glee*

Pulp: *Çersen was out of sight behind a jut of rock.*

Book: *Çersen laughed to see the loose pale mouth open in startlement, and then he struck.*

Pulp: *Çersen saw the loose pale mouth open in startlement, and then he struck.*

Book: *"We renew our acquaintance," said Çersen in a voice of hushed, reverent joy.*

Pulp: *"We renew our acquaintance," said Çersen in a pleasant voice.*

Book: *The prisoner looked at him with astounded, unbelieving eyes.*

Pulp: *The prisoner looked after him with unbelieving eyes.*

Book: *Çersen touched her on the shoulder, and fascinatedly watched her flesh crawl. His exultation became mingled with horror, to produce a queer stomach-twisting emotion such as he had never before even imagined. "Pallis," he said, "Pallis — it's Kirth Çersen."*

Pulp: *Çersen touched her on the shoulder, and fascinatedly watched her flesh crawl. "Pallis," he said, "Pallis — it's Kirth Çersen."*

The pulp text is clearly vancian. Are the book ‘additions’ written by Vance? If so, the least that can be said is that they are the sort of thing Vance removes in revision. On the other hand if these lurid book phrases are removed is Çersen reduced to a colorless mechanical character? Here is just one phrase common to both book and pulp (though in the book ‘Çersen’ is vassarized to ‘he’):

*Surfeited with hate and grief and misery, Çersen went to the car in the now empty parking area.*

Many such examples could be given. The color of Çersen’s personality may be less garish in the pulp but it is colorful enough.

Another consideration is that the book text fails to be consistent. In the context of the chapter 10 passages, quoted above, both book and pulp use the following line:

*"Nice place you've got here, Dasce," said Çersen in a conversational tone. "A little hard to find when your friends want to drop in."*

Can these be the words of the same ‘implacable god of vengeance’ who, just moments before, was using *a voice of hushed, reverent joy*, experiencing sentiments of *savage delight*, *grinning in a kind of mad glee* and shedding tears of *sheer savage*



*heart-rending joy*? The pulp text, by contrast, is internally consistent. The removal of these phrases, in my opinion, not only fails to harm the text, it is a clear improvement. This is not because a cooler treatment happens to accord with my personal tastes but that the emotional result is, in fact, more intense. Rather than flatly, or one-dimensionally, stating such things as that Gersen's *exultation became mingled with horror, to produce a queer stomach-twisting emotion such as he had never before even imagined*, the pulp version, in context, inspires the reader—this reader anyway—in spite of himself, to feel that Gersen must feel something like this. The effect is stronger with a strength I recognize as vancian.

If most of these chapter 10 examples are blatantly lurid, it seems to me that the non-presence in the pulp of less blatantly lurid phrases also shows the vancian tendency to usefully trim one-dimensional description of inner states. An example from chapter 9 would be:

Book: *Gersen lay back, sick with apprehension*

Pulp: *Gersen lay back fretfully.*

The word 'fretfully' shows how Gersen lay back. The phrase 'sick with apprehension' *shows* you nothing; it flatly recounts a fact of Gersen's inner state for the reader to ingurgitate whole. In pulp Gersen laying back in a certain manner indicates, through the character of the action, Gersen's inner state which, for not being detailed, is more powerfully expressed. This is an example of Vance leveraging a verbal construction in order to open the mind's eye to a larger picture. The longer phrase, at first, may seem more telling but, in context, the pulp version is an aspect of a more enthralling experience for the reader.

If many of the controversial passages do not deal with inner states, almost all the pulp versions, in my opinion, are more vancian. Among the changed passages not dealing with inner states, here is an example, also taken from chapter 1:

Pulp:

*Then one morning, as Teehalt contemplated a group of dryads standing immobile in the marshy meadow, a large winged hawk-like creature swooped down, buffeted one of the dryads to the side. As it toppled Teehalt glimpsed two white shafts, or prongs, extending from the supple gray legs into the ground, which at once retracted. The hawk creature ignored the toppled dryad, but scratched and tore at the marsh and unearthed an enormous white grub.*

What is wrong with this passage? The hawk creature buffets the dryad which topples allowing Teehalt to see

white shafts extending from the legs into the ground. These shafts retract as the dryad falls. This seems perfectly clear. Why would Vance have changed 'which at once retracted' to the more cumbersome book version?

Book:

*Then, one morning, as Teehalt contemplated a group of dryads standing immobile in the marshy meadow, a large winged hawk-like creature swooped down, buffeted one of the dryads to the side. As it toppled Teehalt glimpsed two white shafts, or prongs, extending from the supple gray legs into the ground. The shafts at once retracted when the dryad fell. The hawk creature ignored the toppled dryad, but scratched and tore at the marsh and unearthed an enormous white grub.*

The shorter text already contains two references to the dryad falling, and the word 'dryad' is used 3 times rather than the book's wordy four. The book version is a classic example of fuss. One can imagine the thinking process involved: the sentence; '*As it toppled Teehalt glimpsed two white shafts, or prongs, extending from the supple gray legs into the ground, which at once retracted.*', strictly speaking is 'not well constructed' because the final dependant clause, 'which at once retracted' not only strings the sentence out but, according to a strict parsing, might seem to refer to the 'ground', or the 'legs' rather than the 'shafts or prongs'. The 'solution', however, is no improvement, because the 'problems' fail to exist. The book text 'correction' reveals just how excellent the pulp text is in fact, because its very 'breathless' structure enhances the sense of quick and chaotic action proper to the scene.

Now, from the same section, a 'vancian cut':

Book:

*Were they intelligent? Teehalt never answered the question to his own satisfaction. They were wise, certainly — he made this particular distinction.*

Teehalt could not decide if they were intelligent or not, but he did feel they were wise. In other words there is a distinction between 'intelligent' and 'wise' which Teehalt is making; the book, laboriously, spells this out. In the pulp text this somewhat hidden redundancy is absent:

Pulp:

*Were they intelligent? Teehalt never answered the question to his own satisfaction. If not intelligent, he thought, surely they were wise.*

The reader needs no help understanding that Teehalt is making a distinction between the concept of 'intelligence' and 'wisdom'. The pulp presentation does not contain less

information than the book. The difference between the two passages is that the pulp shows, where the book tells. Since a picture is worth a thousand words, the 'vancian cut', if it is not an editorial addition, leverages the text. Not only that, the pulp text ending with the word 'wise' is more striking.

All this is well and good, but how to explain that the 'cut' version, the pulp, is the 'early' text? Meanwhile the changes concerning the Pallis Recovery were causing an even deeper perplexity; I will detail them below.

#### ALUN'S THEORY

At GM3.2 we hashed out these problems at a formal meeting, as well as in informal conversations, and on Thursday Alun Hughes had a new idea. Alun, though not having been involved in the detailed work on this text, had rejected my proliferation of stemma theories on the ground they resembled a pre-Copernican elaboration of demi-cycles; too complex to be convincing. But he was struck by the chapter 10 phases presented above. We had never seen such a thing as the interpolation of so many phrases of such a character but they were of a piece, out of sync with the rest of the text, and what one might expect a genre editor in 1963 to prefer; it seemed to Alun that the book editor, wanting to spice up a narrative he found too restrained, might well be the culprit. Alun researched our Chronological list and discovered notes I had made, in Oakland in January of 2000, to the effect that *Star King* had been submitted to a publisher in February of 1961. This meant that the text was written in 1960. From the Chronological list we also learn that *The Killing Machine* was first submitted to a publisher in September of 1964, the year it was published. These facts, with the actual first-publication dates (end of 1962, beginning of 1963 for the Galaxy magazines, early 1963 for the Berkley book) and knowledge of authorial and editorial publication practices of the time, gave rise in Alun's mind to a new theory.

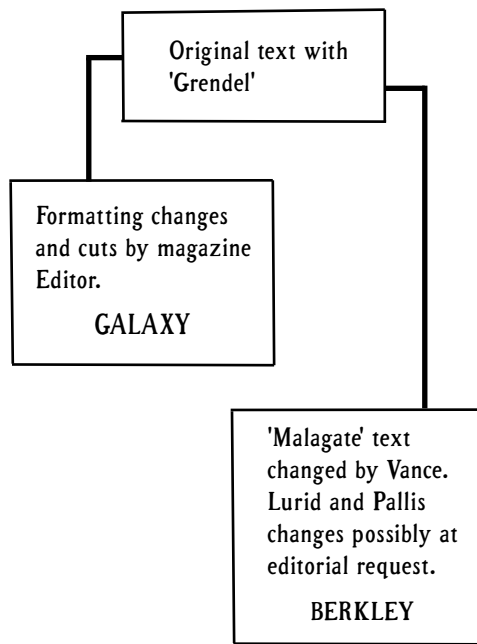
Vance wrote *Star King* in 1960; in spite of finding no publisher he went on to write *The Killing Machine*, perhaps in 1961 or 1962. The *Killing Machine* manuscript in the Mugar Library has 'Grendel' rather than 'Malagate', but otherwise mirrors the 1964 *Killing Machine* book publication version—less the usual vassarizations. Since *Star King* was published at the end of 1962 it is not unreasonable to suppose that Galaxy agreed to publish *Star King* in early-mid 1962. So it seems likely that, at this point in time, the name Malagate had not yet been conceived. It is also not unreasonable to imagine that the Galaxy

pulp magazine wanted the text shortened to fit a previously fixed slot. The text size demanded might have been 56,000, a nice round number equal to about 57,500 less about 1,500—rough numbers I have calculated from the incomplete materials I have in hand.

Alun also explained that authorial practice at the time would probably have been such that, at the moment Galaxy accepted the text, there were probably two extant copies only of what was, at that point, the 'final' draft—a text much like the pulp without the cuts. This would have been a 'third draft' manuscript, typed by Norma Vance with a 'top-copy' and a carbon copy created simultaneously. The manuscripts had, so far, been rejected by whomever it had been sent to, first in 1961, and others as well. Eventually Galaxy had been sent, say, the carbon, probably in early 1962.

I had strenuously argued that the cuts were not Galaxy's, and also that they were not for space. But Alun emphasized that space considerations were an important aspect of pulp magazine publishing: magazines like *Galaxy* still paid authors by the word, and they planned their publications in advance with fixed length constraints. Furthermore, why should they take the trouble to do the cutting themselves when they could get the author to do it? So the carbon was returned to Vance with an instruction to shorten it, which Vance did. He then returned the corrected carbon to Galaxy. Galaxy added their text breaks and paragraphings, replaced a slew of semi-colons with periods and made some other minor adjustments, but otherwise left the text essentially as received. This would have occurred in the spring or summer of 1962.

Vance, meanwhile, was still working on *The Killing Machine*, and now, after having sent in the corrected carbon copy to Galaxy, decided that he wanted to change 'Grendel' to 'Malagate'. Around this time Berkley, which had been considering the other copy of *Star King*, the 'top-copy', also agreed to publish. But just as Galaxy wanted changes, so did Berkley. Berkley wanted the text spiced-up with more emotion, and the story of Pallis Atwrode should end happily. Berkley returned the top-copy to Vance for these changes, but now the author had no record of the cuts he had made for Galaxy. Too bad. He conscientiously made his Malagate changes and, as for what Berkley wanted—as has been seen in other instances—he fulfilled the demands in a minimal, or even slap-dash manner. Alun, who has studied letters between Vance and publishers in the Mugar, with corresponding manuscripts, maintains that, when Vance is not interested in the changes demanded by publishers, he complies but in a minimal or even careless manner.



Alun's Stemma

Like the previous stemma Alun's diverges from an original manuscript—which would look something like the pulp without its cuts or the book less the Malagate name change, luridifications and the new Pallis Recovery treatment. But the Pallis change does not appear particularly slap-dash. It seems Vance made it with more care. Perhaps he even agreed that it was a good idea. Perhaps he even decided to make the change on his own? Whatever the case, he sent in the altered manuscript with a note, which appears in the Berkley edition, to the effect that the text had been previously published in a 'slightly different form'. Of these various possibilities, Alun felt that the 'lurid' additions were either editorial or made unwillingly by Vance, while the Pallis change was either made willingly, or perhaps was Vance's own idea.

We all found Alun's hypothesis impressive, and I, for one, find it convincing.\*>>\*It might, at this point, be asked: why not just ask the Vances? This was attempted, with no proper result. 1962 is 42 years gone, and a period in which Vance's writing style and career were developing and evolving fast. Meanwhile he was still working as a carpenter. It is not amazing that no information is forthcoming from Oakland.<< But it does not resolve our basic problems in detail. According to Alun's scenario the alterations in both texts are probably due to Vance himself—except, possibly, the luridifications, which, if not editorial, were almost certainly done at an editor's request in a get-it-over-with-as-quickly-as-possible mode. This,

Alun claims from his study of manuscripts in the Mugar, is something we have seen before. That Vance is responsible for all the book additions is supported by two considerations. First: we have never seen this degree of editorial interpolation. Second: if we would rather not believe that Vance penned the words: '*Çersen looked an implacable god, a god of vengeance*', and while this line, for contextual reasons at least, is plausibly editorial, we have no actual proof that Vance did not write it (such as a setting copy with the words added in an editor's hand).

All very well: we know, or think we know, what happened—at least a little better. The question now becomes, as it always was: what text should the VIE publish?

#### THE PALLIS RECOVERY PROBLEM

On the basis of Alun's theory we came into better accord about how many of the outstanding issues should be handled. If the 'lurid' changes are editorial, or seem more than likely to be, or were only made by Vance under protest, we need have no qualms at striking them. That was fine with me: I was eager to remove them in any case because of my clear sense that they confused the text and degraded the reading experience. Alun felt that a clear distinction might be made between 'lurid' changes and others, but I was not so sure.

Our differences of approach crystallized around the Pallis Recovery issue. Here we were not dealing with clear 'luridification', which, per a strict interpretation, would restrict editorial interpolations (or possibly material added with great unwillingness by Vance) to overheated phases struck in more or less at random. These, only, it was advanced, were suspect.

I was doubtful about this approach; the controversial book additions, as a group, seemed to me to be of a piece. The 'vengeful god' type phrases, if they represented an extreme, shared qualities and overlapping characteristics with the others. For example, the additions appear, in my opinion, in patterns and groups; they often deal with inner emotional matters even if not always 'lurid'; and they share other characteristics of vancian-cut candidate phrases. Drawing a clear line of separation between 'lurid' and 'non-lurid' would not, I claimed, be evident. In my view the key point was that the book version of the Pallis stuff was not good, while the pulp version was great. What I wanted to do was articulate this difference and, if I could convince others that the pulp was indeed better, that we reject the book reading; or, to the contrary, once we were convinced that the opposite was true, that the book read-

ing was better, retain the book reading. It was objected that this would be a sterile exercise of personal opinions, that our solutions should be based on 'evidence'.

But since, in fact, we have no evidence—beyond the pulp and book texts themselves and Alun's stemma theory—it was not really evidence that was being appealed to, but a principle: since Jack wrote it, and since he wrote it last, it is the 'last word' and therefore the VIE must publish it.

But can the matter really be left there? If Vance probably wrote the book version of the Pallis Recovery, probably at the request of an editor, even our most brilliant stemma speculations cannot exclude, on the one hand, that Jack decided to change the Pallis Recovery all on his own because he wanted to, or on the other, that he protested with all his might against the change.

There is more to be said on this score, but first we must look at the text itself. Aside from a few trivial changes, about 6 passages, in chapters 10 through 12, are in question. These cannot be properly appreciated out of context but they none-the-less must first be studied in detail:

Change 1: Pallis has been rescued from Dasce, and they are now on their way to Teehalt's planet. In the book Pallis is put immediately on the road to recovery. In the pulp she seems definitively traumatized.

Pulp:

*As for Pallis Atwrode, her detachment, if anything, became profound. For hours she would sit, looking out at the passing stars. At times she ate, slowly, hesitantly, without hunger; she slept for hours on end, curled into as tight a ball as possible. She spoke to no one, and submitted without protest to the ministrations of Gersen and Rampold.*

*More time passed.*

but Book:

*As for Pallis Atwrode, her detachment at first was profound. For hours she sat, looking out at the passing stars. She ate, slowly, hesitantly, without hunger; she slept for hours on end, curled into as tight a ball as possible. Then gradually she returned to the present, and at times became something like the carefree Pallis Atwrode of old.*

*The overcrowded confines of the ship made it impossible for Gersen to talk to her in private, which, in his estimation, was as well. The situation, with Dasce in the hold and Attel Malagate in the forward cabin, was already strained to an almost unbearable degree of tautness.*

*More time passed.*

Change 2: We are now on Teehalt's planet, and the

book marches resolutely towards the 'happy ending'.

Pulp:

*Pallis Atwrode, sitting on the turf, rose to her feet as Gersen approached. She came over to him, took his arm, smiled up into his face.*

*"Kirth, I like it here, don't you?"*

but Book:

*Pallis Atwrode, sitting on the turf, rose to her feet as Gersen approached. She seemed not so much oblivious to the events of the past few minutes as uninterested, unconcerned. She came over to him, took his arm, smiled up into his face. Her own face was once again vital and fresh*

*"Kirth, I like it here, don't you?"*

Change 3: 'in a hushed voice' is no formidable change, but it does veer toward the emotive which, eventually, shades into the 'lurid'. The pulp version has the character of a 'vancian cut'.

Pulp:

*"Imagine!" said Pallis. "A pretty house up there on the hill, like Old Sir Morton Hodenfroe's house on Blackstone Edge.*

Book:

*"Imagine!" said Pallis in a hushed voice. "A pretty house up there on the hill. Old Sir Morton Hodenfroe had a beautiful house up along Blackstone Edge.*

Change 4: This section, according to Alun's theory, would seem to be an authorial addition, but it has all the characteristics of a candidate for the vancian black pen. I struggle to imagine Vance adding it, rather than subtracting it. If accusations of 'romantic soupiness' are to be aimed, as they were at first against the pulp, this book passage would seem their most appropriate target.

Pulp:

*"Very well, Kirth. . . Do you know, I've had the most horrible dream." She sobbed, clutched at him. He put his arms around her, patted her head and shoulders.*

Book:

*"Very well, Kirth." She hesitated, then put her arms up to his shoulders, wistfully searched his face. "Do you still. . . are you still — interested in me? After what happened?"*

*"Of course." Gersen's eyes felt moist. "What fault was it of yours?"*

*"None. . . But at home, in Lantango, men are very jealous."*

*Gersen could think of nothing to say. He kissed her forehead, patted her shoulders.*

Change 5: In both pulp and book Pallis' trauma is 'all over', but book goes further; it is *as if it never happened*.

Pulp:

*She was watching him. "Was it real, Kirth? What happened?"*

*"Yes. But it's all over."*

*"I've been. . ." She hesitated, frowned. "I don't remember too much."*

*"Just as well."*

*"Look, Kirth; what are those beautiful creatures?"*

*"Dryads."*

*"What are they doing?"*

Book:

*She took a deep breath. "I can't believe this is real."*

*"It's real. But it's also a dream."*

*"All the rest seems a dream too. A terrible dream."*

*"It's over now. As if it had never happened."*

*"I've been. . ." She hesitated, frowned. "I don't remember too much."*

*"Just as well."*

*Pallis pointed across the meadow. "Look, Kirth; what are those beautiful creatures?"*

*"Dryads."*

*"What are they doing out there?"*

Change 6: The happy ending is driven home. Pallis is now not merely cheerful, she is *very cheerful*. The finishing touch is effected by 33,333.00 SVU.

Pulp:

*"That is what I wish to do myself," said Çersen.*

*"Can we build a house, Kirth?" said Pallis Atwrode. "A pretty little house with steep gables?"*

*"If you like."*

[text break]

*A year later Kirth Çersen returned alone to Teehalt's planet*

Book:

*"One further condition," said Çersen. "A third of the funds in escrow were deposited by Attel Malagate. I suggest that they be transferred to Miss Atwrode's account, as some measure of compensation for the wrongs done her at Malagate's orders."*

*Neither Kelle nor Detteras made objection. Pallis protested halfheartedly, then acquiesced, and presently became very cheerful.*

*And astern the yellow-white star became one with the multitude, and presently vanished.*

[text break]

*A year later Kirth Çersen returned alone to Teehalt's planet*

At first glance the difference between the two versions is that the book is always longer. Plot-wise the differ-

ence is this: after being kidnapped and carried to a far star, where she becomes sex-slave to a murderous pervert, rather than being seriously traumatized Pallis starts snapping out of it almost immediately. At the end she is totally cured. Broadly stated, a 'happy ending' replaces an ambiguously hopeful one which emerges only in the last minutes. Furthermore, though it was complained in early TI work that the pulp Pallis Recovery was 'insipidly romantic', it seems to me that book is more worthy of this accusation, assuming it has any justification at all.

The changes to the climax must be studied in context:

Book:

*They returned slowly to the ship. Pallis Atwrode, sitting on the turf, rose to her feet as Çersen approached. She seemed not so much oblivious to the events of the past few minutes as uninterested, unconcerned. She came over*

*to him, took his arm, smiled up into his face. Her own face was once again vital and fresh.*

*"Kirth, I like it here, don't you?"*

*"Yes, Pallis, very much."*

*"Imagine!" said Pallis in a hushed voice. "A pretty house up there on the hill. Old Sir Morton Hodenfroe had a beautiful house up along Blackstone Edge. Wouldn't that be nice, Kirth? I wonder. I wonder. . ."*

*"First we must return to Alphanor, Pallis. Then we'll talk about coming back."*

*"Very well, Kirth." She hesitated, then put her arms up to his shoulders, wistfully searched his face. "Do you still. . . are you still — interested in me? After what happened?"*

*"Of course." Çersen's eyes felt moist. "What fault was it of yours?"*

*"None. . . But at home, in Lantango, men are very jealous."*

*Çersen could think of nothing to say. He kissed her forehead, patted her shoulders.*

*Detteras said gruffly, "Well, Çersen. . ."*

*. . . Çersen looked up the valley to where Hildemar Dasce, wearing only soiled white pantaloons, lurked in the forest like a raging, desperate beast. He looked down the valley, far down over the hazy plain, then back to the*

*swampy meadow, under which crawled Malagate the Woe. He looked down into the face of Pallis Atwrode.*

*She took a deep breath. "I can't believe this is real."*

*"It's real. But it's also a dream."*

*"All the rest seems a dream too. A terrible dream."*

*"It's over now. As if it had never happened."*

*"I've been. . ." She hesitated, frowned. "I don't remember too much."*

"Just as well."  
 Pallis pointed across the meadow. "Look, Kirth; what are those beautiful creatures?"  
 "Dryads."  
 "What are they doing out there?"  
 . . .  
 "Yes," said Kelle tonelessly. "By a roundabout method you have fulfilled the terms of your agreement; the money is yours."  
 Çersen shook his head. "I don't want the money. I suggest that we keep the existence of this planet secret, to preserve it from what could only be desecration."  
 "Very well," said Kelle. "I'm agreed."  
 "I agree," said Detteras, "providing that I may return another time, under more relaxing circumstances."  
 "One further condition," said Çersen. "A third of the funds in escrow were deposited by Attel Malagate. I suggest that they be transferred to Miss Atwrode's account, as some measure of compensation for the wrongs done her at Malagate's orders."  
 Neither Kelle nor Detteras made objection. Pallis protested half-heartedly, then acquiesced, and presently became very cheerful. And astern the yellow-white star became one with the multitude, and presently vanished.

*A year later Kirth Çersen returned alone to Teehalt's planet . . .*

Pulp:

They returned slowly to the ship. Pallis Atwrode, sitting on the turf, rose to her feet as Çersen approached. She came over to him, took his arm, smiled up into his face.  
 "Kirth, I like it here, don't you?"  
 "Yes, Pallis, very much."  
 "Imagine!" said Pallis. "A pretty house up there on the hill, like Old Sir Morton Hodenfroe's house on Blackstone Edge. Wouldn't that be nice, Kirth? I wonder. I wonder . . ."  
 "First we must return to Alphanor, Pallis. Then we'll talk about coming back."  
 "Very well, Kirth. . . Do you know, I've had the most horrible dream." She sobbed, clutched at him. He put his arms around her, patted her head and shoulders.  
 Detteras said gruffly, "Well, Çersen . . ."  
 . . .  
 Çersen looked up the valley to where Hildemar Dasce, wearing only soiled white pantaloons, lurked in the forest like a raging desperate beast. He looked down the valley, far down over the hazy plain, then back to the swampy meadow, under which crawled Malagate the Woe. He looked down into the face of Pallis Atwrode. She was watching him. "Was it real, Kirth? What happened?"

She took a deep breath. "I can't believe this is real."  
 "Yes. But it's all over."  
 "I've been . . ." She hesitated, frowned. "I don't remember too much."  
 "Just as well."  
 "Look, Kirth, what are those beautiful creatures?"  
 "Dryads."  
 "What are they doing?"  
 . . .  
 "Yes," said Kelle tonelessly. "By a roundabout method you have fulfilled the terms of your agreement with us; the money is yours."  
 Çersen shook his head. "I don't want the money. I suggest that we keep the existence of this planet secret, to preserve it from what could only be desecration."  
 "Very well," said Kelle. "I'm agreed."  
 "I agree," said Detteras, "provided that I may return another time, under more relaxing circumstances."  
 "That is what I wish to do myself," said Çersen.  
 "Can we build a house, Kirth?" said Pallis Atwrode. "A pretty little house with steep gables?"  
 "If you like."

*A year later Kirth Çersen returned alone to Teehalt's planet . . .*

After long consideration, and after starting out preferring the longer book version, I have come to a distinct preference for the pulp. For quite a while I was alone in this opinion and as of this writing it is not shared by all my colleagues. The reasons for my preference are distinct; I will detail them shortly. But at GM3.2 discussions of this matter turned not on the intrinsic merits of the two versions. Consideration of merits was effectively rejected as a methodology. Ironically it was also objected, by some, that they preferred the book version. When I called for a defense of this preference the response, for the most part, was that since such things could not be explained and in any case had no significance; what counted was 'evidence'. But what does evidence tell us in this case? Even accepting Alun's theory, even accepting that Vance made the change, we have no way of proving whether he made it at his own initiative, or willingly and happily at the suggestion of an editor, or more or less reluctantly under threat of non-publication.

Even assuming it was done under authorial duress, Alun argued, with the weight of contemporary literary theory to back him up, that such author-editor interaction is, a) a legitimate process and, b) a universal practice particularly in 1960's genre publishing. He therefore felt that, whatever our 'subjective reaction' to the change, the book text is 'legitimate'; even if Vance objected he had gone

ahead and written the new ending.

The *Gold and Iron* ending is a similar case. Some TI folk now feel that the 'marriage ending', which has been struck from the VIE text, was, despite Vance's own claims, in fact written by him. Some even feel that, because they are sure this is true, the VIE erred in striking it. To me this is formalistic nonsense. Even assuming the speculations are correct—and, as with *Star King*, there is no hard evidence—that Vance did indeed pen the marriage ending, no one dares dispute that, at best, it was done under publisher duress. Since the change clearly violates Vance's conception of the story, as he unequivocally stated in January 2000, what possible artistic legitimacy does it have?

Regarding the Pallis Recovery I objected that such author-publisher process is not 'legitimate', it is merely a fact; as such it has no special 'legitimacy'. What should interest us is the art of Jack Vance. We should be an ideal publisher devoting ourselves to the essence of Vance's art. Such a publisher perhaps never was, but it should have been. We now have the opportunity to be that publisher, at least to some extent, and we should not throw it away for the sake of conformity to an intellectualized approach which allows more weight to context and process than to art itself. If the context and the process degrades the art: phooey on it!

This sort of argument, if not fashionable, cannot fail to touch serious Vance readers. We are attached to this author by a link of pleasure. An effort was therefore made to argue that Vance preferred the book version. It was pointed out that the changes are done with care. They are structured and directed; signs of not only authorial intent but, assuming the new plan was proposed by an editor, fundamental authorial acquiescence, tantamount to authorial preference.

I have not studied the examples said to be in the Mugar, but I am unconvinced by the idea that Vance effectuates publisher dictates he does not like in a slapdash manner. Vance is a great artist. I do not claim he never nods, but the occasions are rare. He achieves his wonderful results because he is a master of his art. This mastery is no instinctive knack. Vance's mature work is greatly developed compared to his early work. When asked to carry out changes of which he disapproves, it cannot be assumed, in my view, that he carries them out unconsciously. An artist of Vance's stature cannot be assumed to neglect, at least in the act of creation, the higher interests of his own art. I do not deny that such a thing may have happened; but that is no proof it happened in this case. Furthermore it is also pretended that the 'lurid' changes

may be editorial because they are disconnected or slapdash. In this case how could they be distinguished from alleged slap-dash authorial changes, and should they also, on that basis, be retained?

Eventually some reasons were offered why the book version might be preferred. For one thing it was advanced that book explains what happens to the escrow account, which in turn helps explain why Gersen is not rich at the beginning of *The Killing Machine*, since this escrow money would presumably come to him. Vance was simultaneously writing or revising the latter text, and this detail would have occurred to him as a useful change to go back and make. But I cannot imagine Vance damaging the wonderfully strong ending of the *Star King* pulp version for the sake of such a fussy little caseloose-engage-tie-up. In any case this argument is not pertinent. Gersen is trying to identify Malagate. He comes into possession of the filament. This filament is in fact the property of the Sea Province University. Rather than return their property Gersen interests them in the planet and, strong in his control of the filament, negotiates a price of 100,000 SVU. This sum is 'deposited in escrow', 'conditional upon a list of provisos relating to the physical characteristics of the world'. If Gersen is a scrupulously honest man he will not insist upon fulfillment of the contract, and that is exactly what occurs in the pulp:

*"Yes," said Kelle tonelessly. "By a roundabout method you have fulfilled the terms of your agreement with us; the money is yours."*

*Gersen shook his head. "I don't want the money. I suggest that we keep the existence of this planet secret, to preserve it from what could only be desecration."*

Is this absurd? How can Gersen afford to refuse 100,000 SVU? The book version is no help; it is identical to the pulp except for the following addition:

*"One further condition," said Gersen. "A third of the funds in escrow were deposited by Attel Malagate. I suggest that they be transferred to Miss Atwrode's account, as some measure of compensation for the wrongs done her at Malagate's orders."*

So Gersen's economic situation is the same in either case. Now, it is very nice that Pallis should collect Malagate's money, but the pulp text does not exclude the eventuality, which is implicit, or at least latent, in the pulp text and exactly the sort of thing 'clever' editors, who have no respect for the reader's intelligence, like to shove in. In any case Pallis' psychic health is worth infinitely more than any sum of money. If she is emotionally

crippled for the rest of her life, the 33,333 SVU is no more than a sour note.

It was also suggested that Pallis, snapping out of her trauma as the shekels chink into her pouch, is a typically vancian bit of cynicism. But if this sort of thing might be appropriate to Cugel, the cynical mode is no vancian constant. Vance is fundamentally motivated not by some particular interpretive mode, such as cynicism, but uses whatever mode is most appropriate to the circumstances. The treatment of Alusz Iphigenia, or Jerdian Chanseth, has no hint of such cynicism. If Lully Inkelstaff is bump-tious and silly, there is no cynicism in Vance's treatment of her. She remains believably human. If we feel sorry for whomever she will eventually marry, we can still sympathize with her; she has her hopes and dreams, however shabby around the edges. The pulp Pallis is not only convincing but conserves her appeal. In the book she is, at best, unbelievable; at worst, absurd. In any case the money does not seem so cynical to me, just fussy and demeaning. I don't mean that it is demeaning that she should collect Malagaté's money—that seems only natural—but the book text has always left this reader out of sympathy with her as a character and puzzled by the construction that led to this outcome. If the nightmare she has lived can be eradicated in a few days, by topping off a cure, which seems already to be on automatic, with a pile of gold, either the nightmare wasn't much, or Pallis isn't much.

The pulp is radically different. Pallis Atwrote, after all, is not a nobody. She had the gumption to leave her home planet when its customs repulsed her, and make a new life on Alphanor. She is a modest person but, in the vancian manner, one feels her fizzing inner aspirations. She may be a bit of a flibbertigibbet, with her Northanger Abbeyesque taste for the gothic, but that is part of her innocent charm. If she has a soul, and she does, the mechanism of its recovery must be more convincing. In the pulp there seems little hope for Pallis. Only at the last minute, under the influence of Teehalt's planet, does she begin to emerge. This not only respects her humanity, it is one of those wonderful symphonic effects which Vance so artfully conceals.

Meanwhile, the book text cannot escape the charge of sloppiness: how do we go from: '*Gersen touched her on the shoulder, and fascinatedly watched her flesh crawl*' to '*Pallis . . . became very cheerful*', in the space of a few days? It is a jarring discontinuity which wrecks the believability of an important secondary character, because we can no longer feel her humanity.

The above considerations would be more than enough to convince me, but there is more; a set of vancian stylistic events so exciting that, for me, the book version of the Pallis Recovery must be rejected emphatically. The book plot is structured as follows: rescued from Dasce, Pallis half-recovers on the trip to Teehalt's planet, with full recovery when she is bankrolled. The company then leaves Teehalt's planet, and: *astern the yellow-white star became one with the multitude, and presently vanished*. That's that. There follows a text break. Then the narrative starts up again: '*A year later Kirth Gersen returned alone to Teehalt's planet . . .*' To state this Firstanother way: first this happens, then that happens, then, a year latter, Gersen returns to Teehalt's planet. It is also mentioned that he returned 'alone'. But why bother to mention that? Is anything lost in the following text?:

*Neither Kelle nor Detteras made objection. Pallis protested half-heartedly, then acquiesced, and presently became very cheerful. And astern the yellow-white star became one with the multitude, and presently vanished.*

*A year later Kirth Gersen returned to Teehalt's planet . . .*

The pulp text, by contrast, is a breath-taking example of Vance's multi-dimensional style, of his amazing capacity to leverage words. The central theme of the book is rape of beauty. Teehalt dies because he cannot bear to abandon to soulless degradation a symbol of all that is most dear to the human heart. Pallis herself represents another kind of dear and fond beauty. One might say that Pallis is to Gersen what the planet is to Teehalt. An exaggeration?

Teehalt abandons the planet:

*The world was too beautiful to leave; far too beautiful to remain upon. It worked on something deep inside him, aroused a queer tumult which he could not understand. There was a constant force from somewhere to run from the ship, to discard his clothes, his weapons, to merge, to envelop and become enveloped, to immolate himself in an ecstasy of identification with beauty and grandeur . . .*

Likewise Gersen: *. . . wondered about his resolve to avoid emotional involvements . . . if the night brought them to closer intimacy, what then. Gersen thrust aside his qualms . . . His grandfather had been old and parched . . .*

Pallis touches a deep place in Gersen, setting off a series of problematic associations.

[He watches] *her in fascination . . .* [She] *looked up with an eager expectancy Gersen found very appealing . . . There was the heart-bumping anticipation of an evening with a pretty girl, a*



sensation he had not known for years. There was the melancholy normally induced by sunset — and now the sunset was beautiful indeed; the sky glowed mauve and green-blue around a great bank of persimmon-orange clouds stranded with magenta. It was not the beauty which brought on melancholy, mused Gersen, but rather the quiet halcyon light and its fading . . . And there was another melancholy — different yet somehow similar — which came to Gersen as he watched the debonair folk about him. They were all graceful and easy, untouched by the toil and pain and terror that existed on remote worlds . . . Gersen was charmed by her talk. He had never known anyone so artless . . . What a warm-hearted gay creature, he thought, without a trace of malice or acerbity . . . He caught her under the arms, bent forward, but his daring waned . . .

Just as Teehalt fears to *immolate himself in an ecstasy of identification with beauty and grandeur*, if Gersen gets involved with Pallis, so much for his mission. And just as Teehalt hesitates to turn the planet over to Malagate, so Gersen, after she is kidnapped, repeats ‘Poor Pallis, poor Pallis’. Teehalt’s planet is saved, but Pallis is raped, totally traumatized — as Teehalt’s planet would have become a Magarak, totally desecrated by Malagate’s factories and slave pens. But, in the pulp version, Pallis will be redeemed. By what? By the beauty of Teehalt’s planet, for which he sacrificed himself, a symbol of the fondest, more profound, human associations. Her violated soul is touched with renewed life. It is the call of the ultimate sanctum, the home of homes, the dearly beloved paradise at the foundation of our being, that expression of the limits of our aspirations and desires.

A cup of coffee is no way to start such a cure, and a stack of SVUs no way to end it. In the pulp we remain in the realm of the soul.

In the pulp text Pallis’ cure begins when salvific beauty touches her tortured soul. How does it end? Touched by the world, she emerges, but only a tiny bit. Saved from a nightmare she returns not to reality but the beautiful dream that lit her life prior to the trauma. The horror of rape is replaced not by normalcy of some kind, but obliterated by the dream of, let us say, marriage to Gersen. How is Gersen supposed to react? He may be a trained killer but he is no brute:

*“Can we build a house, Kirth?” said Pallis Atwrode. “A pretty little house with steep gables?”*

*“If you like.”*

*A year later Kirth Gersen returned alone to Teehalt’s planet . . .*

And now the word ‘alone’ glows into a thousand meanings! Gersen and Pallis return to Alphanor; a year goes

by; what transpires? Whatever it is, at the end of that period Gersen returns, *alone*, to Teehalt’s planet.

In the book this word means nothing. In the pulp it not only means ‘without Pallis’ it tells a whole new story. Fill it out as you like. Perhaps Pallis collapsed back into trauma, and Gersen, after having torn himself from his mission for Pallis’ sake, can do no better than escort her to a mad house. I see it this way: they become involved; it became complicated — a drama halfway between the wistful frustration of Alusz Iphigenia and the buffoonery of Lully Inkelstaff — and Gersen slinks off, more or less ashamed of himself.

#### HAPPY ENDINGS AND ATMOSPHERE

ROB FRIEFELD asks: ‘why should any objection be made to the pulp ending in the first place?’ Rob, who sees the pulp text as more hard hitting than the book, wonders if the editor might have thought it:

*‘too brutal? Does it divert the reader’s attention to a relatively unimportant character? I suspect the objection is that it leaves Gersen a less admirable person. For the sake of some understandable glandular titillation, he pulls this innocent into a deadly game and she pays the price, not him. This kind of “collateral damage”, unlike with Panbarow’s family, is beyond the moral justification of vengeance.’*

Were editors — even genre editors, who would certainly be that soft-headed today — so soft-headed in 1962? May not a ‘god of vengeance’, a ‘nemesis’ (another book interpolation) wreak collateral damage as part of his divine mandate? My assumption, so far, has been that the Pallis change is about tidy minds lusting for ‘closure’, uncomfortable with an important character ‘just fading away’ — as a reader insensible to the vancian essence might see it. The editorial directive would have been that the final Pallis stuff should be ‘filled out’; she should collect Malagate’s 33,333 SVU and exit with no hanging connection to Gersen so that all the story lines would be neatly tied off with a little bow.

But Rob set me thinking. Rather than queasiness about collateral damage it might have been the heebie-jeebies about masculine turpitude. If Wodehouse were writing *Star King* and Bertie Wooster were Gersen, he would have considered himself honor bound to marry Pallis. Jeeves would have saved the situation by maneuvering Pallis to reject him in disgust, without Gersen actually acting the cad. But there is no Jeeves in *Star King* and Gersen is condemned to dastardliness. When you come up squarely

against it—like pulp-version *Star King* readers when they hit the word ‘alone’—it may cut too close to the quick for the would-be Flash Gordons of the golden age.

Compare the typical American hero and typical Vance hero. If the latter displays less vulgar brawn, both are equally resourceful, persistent and indomitable. But when you compare, say, Gersen to John D. Macdonald’s McGee, the former, with his abortive love affairs, is light-years from McGee’s industrialized sexuality, almost a public service for women-kind in general—something the virtual Flash Gordons can live with. Rob is right: the pulp text is too brutal. Gersen’s mission is worthy, but no more worthy than devoting oneself to the happiness of a ‘delightful spark of life’ such as Pallis Atwrode. By casting her aside, which it would seem he did in the blank line between ‘if you like’ and ‘alone’, he throws further weight on the psychic burden he, even if unintentionally, helped to heap upon her. Worst of all—if the code of the Woosters means anything to you—he rejects her appeal. She asks, metaphorically: ‘will you love me?’, and he, so it would seem, replies: ‘no’. In the day of the greatest generation honest men just didn’t do that.

‘Atmosphere’ in literature is supposed to mean giving a sense of place and time. But it is not possible to give a sense of place without giving the sense of a particular place. The power of conveying atmosphere is not really about convincingly describing particularities. Literary atmosphere, as such, is not about the particular in particular things; things. It is about conveying a sense of the being-ness of those things. If it is necessarily expressed through particulars, it is not, in itself, about them, but about what underlies them, namely the feeling of place and time. To state this another way, Vance is convincing about reality because our sense of being is not abstract. One does not sense reality ‘in general’ or in the ‘abstract’, because being is always particular. There is no ‘being in general’, at least not in the reality we are condemned to live in. Vance is artistically powerful because he makes us feel the reality of reality.

How is a ‘sense of reality’ conveyed? It is not accomplished by laborious description and exactitude. It is a trick played on the reader’s mind, a sleight which kindles some subtle organ of sensibility in the mind. The pulp Pallis Atwrode is a perfect example. Vance inspires his readers to fill-out her story for themselves, a filling-fill-ing-out which occurs with no effort. The words, just lying there on the page, do everything. Pallis and Gersen go back to Alphanor in a certain state of tension. A year later that tension is resolved, in their separation. The reader

has no need to specify to himself what might have happened, it is enough to sense that something did happen, and that sense is forced upon the reader, the attentive reader, in the pulp version. A nimbus of undefined but perceived-story- unfold-story-spaces is generated by Vance, enlarging the story-space which thus unfolds ubiquitously into both outer and inner space.

This is the essential mark of the vancian style. With Vance it is enough to name a planet to make us keen to visit it. Life is about awareness that we are alive, that we *exist* at the center of an infinite matrix of reality. Great art is a conversation about that awareness.

#### ‘AND,’ PERIOD

Another controversy, which burned hot at GM3.2, but may seem rather dry to *Cosmopolis* readers, concerned the word ‘and’. Pulp and book are different in the case of many ‘and’s, the word appearing in one but not the other, in many phrases. I felt, based on experience and familiarity with Vance’s taste for a ‘telegraphic’ style, that any and all versions of a phrase without ‘and’ must be the true version because editors are notorious for replacing commas with ‘and’s, particularly in certain cases. A typical example:

Pulp:

*Tristano joined them, the three walked to the spaceport.*

But in Book we have:

*Tristano joined them and the three walked to the spaceport.*

In a case like this it is almost certain that the book editor added an ‘and’. There are several reasons for this confidence.

-No one at GM3.2 could recall a single instance of an editor removing an ‘and’ of this type, only of editors adding them.

-Adding such ‘and’s is a typical ‘vassarization’ because the ‘and’-less phrase is somewhat unusual, even though it is redolent of a certain literary chic of the 1940’s and 50’s.

-Given his enthusiasm for such ‘and’-less phrases it is not credible that Vance would have added an ‘and’ to this particular sentence having once written it without.

These considerations, however, do not exhaust the question. Vance is perfectly capable of using the word ‘and’. When looking at ‘and’ problems, both context and verbal music should be taken into consideration. Here are some ‘and’s casually culled from near the beginning of chapter 4. It is easy to imagine Vance using commas or semi-colons instead but these ‘and’s appear in both pulp

and book and were certainly written by Vance. If he had not the pulp or book editor might have shoved one in:

*Çersen gathered his small packet of belongings AND departed the tavern, declining the twelve-year-old boy's proffer of assistance.*

AND *Çersen had a new thought.*

*Only one of the worlds was accompanied by a satellite, described in the dispatch as "an eccentric, tumbling, odd-shaped fragment of chondritic pumice," AND this Roger Pilgham named "Sir Julian".*

*The clerk, Roger Pilgham, presently returns to the obscurity from which he sprang, AND there is no record of his conduct or state of mind as Sir Julian's return became imminent.*

*Suthiro's skin was untuned pallid ivory, his hair was a glossy black pelt, AND he wore tattooed on his right cheek the small Maltese cross of the Sarkoy hetman.*

As mentioned above the pulp editor seems to have often broken up the sentences, replacing Vance's run-on commas, and semi-colons with periods. But I had become impressed with the idea that the book editor was word-interventionist while the pulp editor seemed more respectful in this regard. I therefore began to look more carefully at places where a period in pulp is replaced by a word change. For example:

Book:

*There was a majesty, a clarity, a transcendental quality to the planet, which affected him with an almost religious awe, and presently he came to understand that he must leave shortly or succumb psychically, give himself completely to the world.*

This reading was initially preferred by TI because the pulp used a period:

Pulp:

*There was a majesty, a clarity, a transcendental quality to the planet which affected him with an almost religious awe. Presently he came to understand that he must leave shortly or succumb psychically, give himself completely to the world.*

The initial ruling contradicted the blanket ban on 'and's in favor of suspicion of pulpish periods. But it seems clear that the pulp text, once again, is more genuine; just prior to the previous phrase we have another, and related, 'and' problem:

Book:

*He remembered the days which followed as idyllic, utterly calm.*

This phrase is totally plausible. The and-less contraction is 'typically vancian'. Despite this, pulp is almost

certainly correct, not only because of the vassarized 'he' (editors demure at Vance's taste for proper nouns) but the 'and' difference seems to be a 'switcheroo' between the two phrases. This is a frequent editorial-fuss trick; mindless shuffling of words. Here is the whole passage, in the pulp version:

*Teehalt remembered the days which followed as idyllic and utterly calm. There was a majesty, a clarity, a transcendental quality to the planet which affected him with an almost religious awe. Presently he came to understand that he must leave shortly or succumb psychically, give himself completely to the world. The knowledge afflicted him with an almost unbearable sadness, for he knew that he would never return.*

The book's '*. . . idyllic, utterly calm. There was a majesty, a clarity, a transcendental quality*' coupled with the breathless and replacing the period before *Presently* breaks up the more truly vancian symphonic tranquility of the pulp version.

Based on considerations like this, Rob Friefeld and I made a further pass though the 1565 notes, and recommended a number of 'and' changes. Sometimes, as above, we recommend taking them out, sometimes putting them back. In our pass we also propose to remove most of the controversial book readings. The net score of our 'props' comes to about 800 fewer words and about 6 more 'and's. In our opinion, at least, the text is greatly strengthened.

These propositions remain provisional. The final adjustment will be made in coming weeks.



Rob, Steve and Paul puzzling though *Star King*.  
Photo by Tim Stretton.

## CONCLUSION

The VIE *Star King*, a combination of the pulp text, with its somewhat mysterious 'cuts', and the 'Malagate' amendments and additions to the book text—as well as a few choices which fail to fit neatly into any evidential scheme so far evolved—might be called 'a text Vance never wrote', by someone willing to exaggerate maximally to make a point. But what is the alternative? The pulp text lacks Malagate and several hundred words of pure Vance. The book text is degraded by several hundred words like guano maculating a convertible parked under a tree. The history of this text is what it is. Perhaps another history would have been even less lucky, though

*. . . where the luck lies, that I don't know. I'm sure of nothing. Good luck looks to be bad luck, disappointment seems happier than success. . . But then, bad luck I would never have recognized as good luck, and called it bad luck still, and who can confuse disappointment with success?*

In a few months the VIE will be part of this text's history. I'm betting it will be the best part.



## 760's Cauldron?

Volunteer/Subscriber Richard Heaps contacted me last month with the following letter:

*I hope the censors and backbiters are losing steam.*

*Excitement about Wave 2 is reaching a fever pitch in Arizona.*

*I saw a curious thing on TV last night; thought it might be of minor interest to you. It was a commercial for a cops and robbers farce called "Reno 911". A bizarrely dressed man was telling a cop "I am immune to all forms of wizard's prismatic spray." The cop sprays him in the face with Mace and says "Are you immune to this?"*

*Wizard's prismatic spray! Does not the Excellent Prismatic Spray leap to mind? I have never heard a reference to prismatic spray outside of Vance. He invented the term!*

*I believe I have detected the insidious influence of Jack Vance on mainstream, network TV. Perhaps the man is not as obscure as we feared. Actual "Vancianisms" on TV!*

*My feeble thanks for your gargantuan, continuing efforts on the VIE.*

Richard also threatens to liven up *Cosmopolis* with some competition. He plans to publicize his effort with the following announcement:

*Introducing 760's Cauldron! 760 is exactly 20 times 38, thereby proving that my ravings will be 20 times more interesting than that nasty old 38's Crucible.*

Which, if my calculation is not in error, will make *Cosmopolis*, if not two times more interesting, at least two times longer.



## Letters

### MORE ACCURATE MARS SOCIETY INFORMATION:

I discovered your excellent web site and journal while surfing the web. While I found much of value to ponder, I was bemused by a comment by Paul Rhoads in *Cosmopolis* 23 (p.3-4) from February 2002. In it he commented on a TV program about the Mars Society and that he suspected it as being a "Greenpeace type, crypto anti-western propaganda organization" whose leaders are not actually interested in Mars colonization but in "converting Earth's population to their fanatical, moribund and absurd religion of post-communist anti-capitalism."

Whether or not the article is an accurate reflection of the TV program I cannot say. But I will say that it is not an accurate reflection of the Mars Society, which is a collection of affiliated groups in more than a dozen countries and made up of scientists, engineers, and ordinary people who are interested in the Mars as a focus of human endeavour. The goals of the Society include public education about past present and future Mars exploration through web pages, conferences, and publications, research into strategies for exploring and living on Mars, and funding instruments and, ultimately actual spacecraft for missions to the Red Planet. The Society is funded largely by subscription and sponsorship but works closely with a range of universities and space agencies. There are a range of technical projects including rovers, suits, balloons, and data loggers and several series of ongoing expeditions. The Society's web page [marsociety.org.au](http://marsociety.org.au) is a good place to start to find out more about these projects. I was coordinator of our recent research expedition to Arkaroola in South Australia (<http://chapters.marsociety.org/canada/expedition-mars.org/ExpeditionTwo/journals/>).

The Mars Society is not crypto anti-western, is not in any way associated with or resembling Greenpeace, nor does it hold to post-communist anti-capitalism political viewpoints. The Society is however enthusiastic, committed, and eager for members who can contribute to its goals.

I would like to think that those whose interest in speculative fiction, such as the writings of JACK VANCE, a writer which I read and enjoy, are especially well placed to explore a diverse range of issues associated with chal-

lence of humans traveling to, exploring and, perhaps, settling Mars.

Sincerely

*Jonathan Clarke*

*Director, Mars Society of Australia*



#### THE VIE'S FAME HAS BEEN OVERSTATED!

In response to Hans van der Veeke's article in *Cosmopolis* 53 with the Mercedes and the German VIE license plate:

I'm awfully sorry to burst Hans' bubble—the German VIE license plates simply denote the administrative district ("Landkreis", somewhat equivalent to a U.S. county) in which the car is registered; by law this would be the area where the car's owner resides. In this case, VIE means the district of Viersen, which is next to the Netherlands' border just south of Venlo. Please check this link to see a map of Germany and the districts: <http://www.kennzeichen.org/k13.htm>

There are close to zero "vanity" plates in Germany (except temporary ones for advertising or representative purposes), normally the codes on the plates are as follows:

XXX - YY 1234

^^^ ^ ^^^^

- c) 1-2 letters, one space and 1-4 digits; registration code.
- b) separation (administrative stickers are placed here, optionally you also have a dash)
- a) group of 1-3 letters; district

so for example my license plate looks like this:

PLÖ - JP 69

which tells anyone that this car is from the district of Plön, near Kiel at the Baltic Sea.

If you have a friendly official at the office distributing the registrations, you sometimes have a little influence over the two letters and maybe even the digits of the reg. code. For example my friend has "KI - AK 47" (for Kiel) as registration, and yes: he likes Russian guns (his initials are also A.K., so maybe the official didn't get the one about the gun . . . who knows?); some people of the Segeberg area try to get a single X for the registration letter, because then their plates read "SE - X 1234" and so on . . .

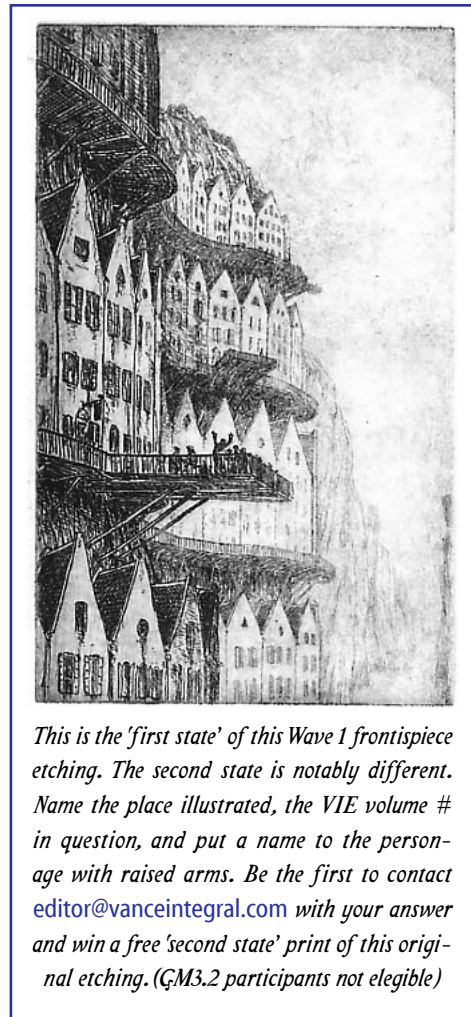
Hope this helps. 😊

Cheers

*Axel Roschinski*

*VIE Volunteer 550*

Axel lives in Laboe, a village close to Kiel on the Baltic coast in Germany, and suggests you check out this link to see the English language homepage of Laboe: [http://www.laboe.de/englisch/index\\_1000.html](http://www.laboe.de/englisch/index_1000.html)



*This is the 'first state' of this Wave 1 frontispiece etching. The second state is notably different. Name the place illustrated, the VIE volume # in question, and put a name to the personage with raised arms. Be the first to contact [editor@vanceintegral.com](mailto:editor@vanceintegral.com) with your answer and win a free 'second state' print of this original etching. (CM3.2 participants not eligible)*

## End Note

David Reitsema, Editor, *Cosmopolis*

Thanks to proofreaders Steve Sherman, Rob Friefeld and Jim Pattison and to Joel Anderson for his composition work.

**COSMOPOLIS SUBMISSIONS:** when preparing articles for *Cosmopolis*, please refrain from fancy formatting. Send raw text. For *Cosmopolis* 55, please submit articles and letters-to-the-editor to David Reitsema: [Editor@vanceintegral.com](mailto:Editor@vanceintegral.com).

Deadline for submissions is October 31, 2004.

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