

THE DEVIL'S WORK
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80302 USA. This is intended for the August, 1974 FAPA
mailing.

THE FANTASY AMATEUR #147

Boggs: If NAPA could have a history published (which it did) then certainly a higher-- quality mundane apa such as FAPA should have its history written (and even published). As an interesting facet of amateur journalism FAPA deserves examination.

PHILOSOPHICAL GAS #26 - JOHN BANGSUND

Walt Willis: That's a nice comment you made about van Vogt's "creative imagination". van Vogt has never worried about present-day conceptions of science, but blithely creates his own versions, each unto the need of the story. But he doesn't contradict present-day knowledge, rather he transcends our shibboleths. Jack Vance does somewhat the same with magic blending into science, but I can't recall van Vogt ever stepping over the border.

I presume you classify James Stephens as among the "Anglo-Irish" authors who you say haven't written the real article.

PHILISTINE QUARTERLY Volume 1, Number 1 - DON MARKSTEIN

As for Richard Powers' ability to draw human beings I recall that he had some at least passable humans in an edition of Joseph Conrad published in the mid-fifties. My copy is in storage (sans death certificate) so I can't verify my recollection. Most of his color work for sf I consider to have missed the mark, but some of his black and white work showed more reliance on drawing and less on garishness to disguise the lack of content.

STAR TRAIL TO GLORY #1 - SETH McEVOY

As for Phil Dick's "style" I haven't noticed any particular style in his works in the sense of immediately recognizing an excerpted passage as his writing. (I can do this with Poul Anderson, Clifford Simak, John Baxter and Ed Cox in the sf field, and some others outside of sf.) Perhaps I'm blind to Dick's style. What is apparent to me in many of his works since 1960 is the sense of an alien viewpoint looking at "conventional-wisdom" reality. In The World Jones Made, Time Out of Joint, etc. things seemed daffy, but there was an explanation to hand. In many of his more recent stories not only events but also the characters are daffy, and there is no plausible explanation. If he did contrive any actual explanation it would ruin the effect. (And if I'd read all of Dick's works I might not have the above opinion.)

DAMBALLA #26 - CHUCK HANSEN

Congratulations on your nice obituary of Stan Mullen. From my limited contact with him he was a fine gentleman. And he wrote some good stories, that I concur with.

ERG #46 - Terry JEEVES

Recovering sound and/or vision from inanimate objects is an old idea. Your nomination

from the Dec 33 Astounding may be the earliest. But quality is far more important than priority. Martin Gompertz' Walls Have Eyes, Hodder & Stoughton, nd [early 30's] is a so-so work. Eric Bell's Before the Dawn used it as a frame for a dinosaur story which didn't really come off.

PATTER - PAUL DEORR (ps of PAUL DOERR)

Talbot Mundy for a time was a Theosophist. He did publish a book on his philosophy called I Say Sunrise. Theosophy apparently provided many of his ideas for his sf novels. I went through an incomplete run of a Theosophy magazine published at Point Loma when he was there without finding anything under his byline. Reg Bretnor knew him at the time. Charlie Brown, Bill Clark, Chuck Hansen and I are all Mundy fans. And I think he was one of the 20th Century's better authors. Brad Day published a botched-up bibliography while Clark keeps talking about publishing a far more thorough and far more accurate bibliography one of these days. If you wish to read Jimgrim (King Of the World) either read the serial in Adventure or the English editions. The American hardcover and paperback versions have been butchered.

HORIZONS #138 - HARRY WARNER, JR.

Fitz James O'Brien's "The Diamond Lens" did not use the Bohr atom for its microscopic cosmology. So the question of the first sf story to use the Bohr atom is still open.