

THE DEVIL'S WORK
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from Norm Metcalf, P.O. Box 1368, Boulder, Colorado
80302 USA. This will probably be in the Feb 1976 FAPA
mailing.

FAPA 150

SHADOW OF A FAN #11 - IRVIN KOCH

Klass' "Venus And the Seven Sexes" is from a 1951 Avon anthology and as you half suspected did not first appear in magazine form.

"Tomorrow's Children" was not Poul Anderson's first published story. "A Matter Of Relativity" preceded it (Sep 44 vs Mar 47).

SYNAPSE (for FAPA 150) - Jack SPEER

Which book by Haggard was too slow starting to keep you reading?

The Leiber who had New Purposes in the 46th FAPA mailing is Fritz Leiber, Jr..

PATTER - PAUL DOERR

The story you're looking for is Fredric Brown's "The Waveries" ASF Jan 45, since reprinted.

ERG #49 - Terry JEEVES

But "Black Destroyer" IS one of the stories included in The Voyage Of the Space Beagle.

Roger Pile: When commenting on Diaspar did you read Against the Fall Of Night or The City And the Stars? The earlier version was crude but it had a verve which the revision lost. I prefer the earlier version though I can appreciate the better writing of a few years later.

This symposium on Clarke seems to bring home the point that an author can achieve eminence in sf by persistence of material ranging from second-rate to very good without ever writing anything outstanding. Clarke's stories elicit such responses as imagery, detail, background all being good but bring negative responses to the characterization. In other words, Arthur C. Clarke is the very model of a model sf author, jg. I think that a pretty fair assessment of his work was made by the respondents.

ALLERLEI #?? Oct 74 - WALTER BREEN

As for recreating the rocket in Destination Moon the forms for it used to be on a shelf at the metal-spinning shop where I once worked. One of my fellow employees was a sf fan who started with "Television Hill" Amz Feb-Mar 31 and he was quite proud of having built the rocket for the picture.

HORIZONS #141 - HARRY WARNER, JR.

All this nonsense about profit-making fanzines being barred from winning Hugos makes me think that the award should be on the basis of photocopies of IRS reports, whoever has the biggest loss should automatically win the Hugo. It's an interesting commentary that so many people are worried about either a fanzine winning a Hugo or else that a good fanzine might win.

FAPA 151

PATTER - PAUL DOERR

I don't think a whole lot of your idea of having every writer select a framework at the beginning of his career and set all of his stories in it. Most of the writers in sf that have come closest to doing this are commonly called hacks -- Burroughs, Howard, etc. Unfortunately a great deal of sf's appeal comes from the backgrounds and many writers are unable to go far beyond the background to deal with the characters. Of course, with a common background they might be able to concentrate more fully on the characters. But it doesn't seem to work that way.

At least one other Mundy title than Jimgrim was altered in this country. The Universal edition of King Of the Khyber Rifles was impurgated. And, of course, FFM did its usual butchering.

AMOR #5 - SUSAN WOOD

That's a good point you make about any book being able to withstand eight careful readings and remain enjoyable has to be good. Now if you can only convince authors to read and re-read their stories eight times prior to submitting anything you would be doing readers a favor.

ERG #50 - Terry JEEVES

I'll tell you one reason that one faned doesn't use illoes -- unreliable artists. After waiting months and years and possibly forever for the illoes to come from various artists it becomes more important to be publishing the material than to wait for the illoes. And it is not hard to understand the artists' apparent hesitation, why bother doing something for minimal to no pay (but then why agree in the first place?). And it's not only fanzines but prozines that have had this problem. At the Pitcon Campbell made the same point with regard to a question on why he didn't use such artists as George Barr. Even with a six-month lead time and artists living in the vicinity of New York City he still had trouble, he said that he wouldn't ask for more trouble by using artists he couldn't visit in a day's work.

DAMBALLA #30 - Chuck HANSEN

Well, some authors begin writing because they feel that they can do better than what they are reading. And in one sense fans-turned-pro are rendering the ultimate homage (even if they don't submit to Ted White). But I think there will always be some sort of market for quality and that in the long run quality will win out.

LEATHER PILLOW F-1 - DAN GOODMAN

The Karen Anderson story you seem to be looking for was "The Piebald Hippogriff" Ftc May 62.

3-5-0-0 #Something - JERRY LAPIDUS

Hrmm, I wonder how many novels have been broken up to sell as shorter works? Farmer's original Riverworld novel was handled that way, Herbert's Dune is another example of sorts -- Campbell needed the portion which Herbert had finished (unusual for Campbell who was usually surfeited with novels). I wish Herbert had left well enough alone, "Dune World" is a fine story, "Prophet Of Dune" is a letdown.

THE BEST LINES ARE ON THE FLOOR - many

Grennell: Yep, "Babel II" by Damon Knight was a short story in the Jul 53 Beyond.

HORIZONS #142 - HARRY WARNER, JR.

Why should Ballantine receive a Hugo?

The early Hornblower stories were reprinted in Argosy, but Forester did achieve higher-- paying markets by selling the series to the Saturday Evening Post. I can still remember impatiently waiting for all the instalments to arrive so that I could read each of the novels. Nowadays I'm so far behind that many sequels are sometimes out before I've read the first story in a series.

I'm rather curious about your idea that in general the prozines favored by fans have survived while those that ignored fans have died. Analog is still with us despite winning few Hugos and being better than those that have won. Of course F&SF is still around with its coterie of admirers. Where are Unknown, Startling, Planet, Wonder Stories, etc. all of which were praised by various fans (in some cases I suspect for printing their letters, not for the quality of the fiction)? If Campbell had catered to his critics Analog would probably be long since gone.

TWENTIETH CENTURY UNLIMITED #11 - ANDREW PORTER

Richard Powers' probably first appearance in sf was in the Dec 51 Galaxy.

AMBLESNYDE & TIDDLEYCOVER R. R. GAZETTE #3 - JOHN TRIMBLE

Bjo: I enjoyed your remarks about having specialized cons for specialized groups. And yes, I'll bite; please tell us more about your experiences in running various cons.

Some more suggestions for your list of sf books on themes used by Star Trek as per your summary outline:

THE ALTERNATIVE FACTOR - The Ransom trilogy by C. S. Lewis
The Nine Unknown, The Devil's Guard & Jimgrim all by
Talbot Mundy

THE CHANGELING - "Vault Of the Beast" by A. E. van Vogt

CONSCIENCE OF THE KING - The Man From Morocco (U. S. title is The Black) by Edgar
Wallace [not sf]

DEVIL IN THE DARK - The War Against the Rull - A. E. van Vogt
 "That Only A Mother" - Josephine Grossman
 THE DOOMSDAY MACHINE - "Troubled Star" - George O. Smith
 The Man Who Rocked the Earth - Robert Wood & Arthur
 Train
 DAGGER OF THE MIND - The Ball And the Cross - G. K. Chesterton
 THE ENEMY WITHIN - "Who Goes There?" - John W. Campbell, Jr.
 FRIDAY'S CHILD - Trial Of Terra - John Williamson
 FOR THE WORLD IS HOLLOW & I HAVE TOUCHED THE SKY - "The Cometeers" - John S.
 Williamson
 & a version in reverse When Worlds Collide & After Worlds Collide - Edwin
 Balmer & Philip Wylie
 IS THERE IN TRUTH NO BEAUTY - "That Only A Mother" - Josephine Grossman
 LET THIS BE YOUR LAST BATTLEFIELD - "Dark Interlude" - Fredric Brown & Dallas Rey-
 nolds
 THE NAKED TIME - "The Hibited Man" - L. Sprague de Camp
 SPOCK'S BRAIN - World Without Men - David McIlwain
 THE SAVAGE CURTAIN - Seven Out Of Time - Arthur Leo Zagat
 SPACE SEED - Out Of the Silence - Erle Cox
 When the World Shook - H. Rider Haggard
 THE TROUBLE WITH TRIBBLES - The Day Of the Triffids - John Harris
 TOMORROW IS YESTERDAY - "Other Tracks" - William Sell
 THAT WHICH SURVIVES - "The Sentinel" - Arthur C. Clarke
 THE ULTIMATE COMPUTER - Robots Have No Tails - "Lewis Padgett"
 WINK OF AN EYE - "The Waitabits" - Eric Frank Russell
 WOLF IN THE FOLD - "Who Goes There?" - John W. Campbell, Jr.
 WHOM GODS DESTROY - The Ball And the Cross - G. K. Chesterton

Since I've genuinely not watched Star Trek (I don't even have a TV set even though Gernsback did forecast their utilization) I may be off-base in suggesting titles, but these are what come to mind from your synopses, though many are not exactly parallel in theme.

It's also interesting that so many readers are so concerned with theme, many sf stories have little else to recommend them.

AMOR #6 - SUSAN WOOD

Sure, people will buy poor-quality sf, but they'll also buy good-quality sf -- it just takes longer. And the authors are partially to blame, after all they wrote all the bad material.

FAPA 152

THE RAMBLING FAP #70 - Gregg CALKINS

Silverberg: I'm sorry to hear that you've become discouraged about writing remaindered sf books. When I can catch up to your last few years of writing I understand that I have a treat coming. Now I won't be able to prolong this treat for years to come.

DESCANT #24 - NORM CLARKE

Laurence Janifer is/was a semi-pro of modest achievements.

MAYBE #42 - IRVIN KOCH

Marion Zimmer Bradley: "Falcons of Narabedia" and some of your other Darkover stories were published in novelette lengths (though billed as novels). What happened to your novel-length versions?

After selling all those stories to Wollheim it seems appropriate that after injuring your knee you should wear for four years an Ace bandage.

I enjoyed reading your account of your writing career, an insider's view of creation interests me. (Has anyone been able to commission a similar account from God on writing the Bible?)

Ruth Berman: As for ordinary heroes in sf, how about Schwartz in Pebble In the Sky? I consider that to be one of Asimov's best works and largely because of Schwartz trying to understand the far future Earth. Asimov wrote closed to stock sf than W. H. Hudson's version of the same in A Crystal Age in which less overt action happens but which is probably better written. The hero of S. Fowler Wright's The World Below is basically ordinary, the extraordinary thing about him is that he survived in the far future. The protagonists in Chesterton's The Ball And the Cross are ordinary except in their faith -- one refuses to believe in God and the other refuses to believe in Satan. The events conjured by Chesterton are extraordinary but the protagonists are basically ordinary.

Irvin Koch: If you wish to read stories in which villainy and heroism are realistic try the stories of Eugene Manlove Rhodes. Erie Patterson in The Trusty Knaves does have redeeming qualities, the villain in "The Bells of Saint Clemens" (Reprinted in West Is West) does good deeds, the villain in "The Fool's Heart" dies for a deed which he did not commit while not implicating the actual culprit (who also died for a deed he did not commit), etc., etc. The hero of Good Men and True and The Little Eohippus robbed a post office, hassled Federal officers, etc., etc.

Thanks for including the Thomas Burnett Swann listing.

THE HOG ON ICE #5 - CREATH THORNE

As for Heller's Catch-22 the people I know who think it's funny haven't served in the military. Those of us who have don't think it's funny. Artistically I thought it was a bad book.

If there aren't any classic textbooks in any fields, just let Asimov know. He'll write them.

I WATCHED A WILD HOG DEVOUR MY BABY - BOB VARDEMAN

Sure, a lot of Zagat's writing was bad; I could never understand why Campbell accepted "Slaves Of the Lamp". But Seven Out Of Time was pretty good. And ask Tackett about the Tomorrow series, Roy says they're good. His best sf appears to have been published in Argosy. With many authors their best sf was in the sf magazines, their second-rate material appeared elsewhere.

Your mention of the nominator of Dhalgren as greatest sf when he hadn't read the work seems to be an example of the Bulk Mentality, an ally of the Magazine Mentality. The Bigger it is the Better it has to be. The more Issues it has the Better it has to be. The more Pages per Issue it has the Better it has to be. It seems to be the same sort of reaction which makes readers nominate various pb lines Best Ever on the percentage of their output being sf (DAW Books should be a Shoo-In) rather than on any intrinsic merit or sustained intrinsic quality.

A CANTICLE FOR P. SCHUYLER MILLER - SAM MOSKOWITZ

Sam, thanks for spotlighting Miller's earlier writing career. And as both you and Harry Warner, Jr. have said, it's too bad more of this isn't done for living authors.

THE BEST LINES ARE STILL (Yet, Again) ON THE FLOOR: various

Willmorth: Your comments about liking van Vogt for his "scope and inner feeling" makes me wish that you'd elaborate with a full-length article. I'd like to hear more. van Vogt is one author who really extrapolates his technology and science, you can't disprove him. Twenty-eight years after reading The World Of Null-A, The Weapon Makers and various short stories such as "Far Centaurus" the events and the backgrounds are still fairly vivid. The characters are not. Robert Hedrock is little more than a name and a prime mover (and how!) of events in the Isher Empire, Gilbert Gosseyn a focal point of events and what the names of the characters in "Far Centaurus" were I don't recall. But Slan was different. Jommy Cross mattered, events transpired and he strove to understand just as we strove to understand through him what was happening, and what had happened. What van Vogt offered to me was an alien future which was not obviously extrapolated from the present. What do you see of value in his writings?

ERG #51 Jul 75 - Terry JEEVES

Alan Burns: I'm surprised that you consider that Asimov will be remembered for the humanity of his stories. His stories don't strike me as inhuman, merely as putting individuals in second place to the sweep of the story, the pageant of the future. Humanity triumphs, aliens are rare, robots are common, but most of the individuals don't stand out. One of the points of the Foundation sub-series was that individuals don't matter, the broad course of events would negate any efforts (such as the Mule's) to alter history. But Asimov contradicted himself since Hari Seldon did alter the course of history by developing psycho-history.

HORIZONS #143 - HARRY WARNER, JR.

Nominating Ray Palmer as being more influential than either Campbell or Gernsback is certainly an interesting form of negative thinking. Ed Wood and I were trying to work out the actual comparative sales of Astounding and Amazing during Palmer's editorship and apparently Astounding was actually ahead, despite Palmer's claims. Palmer's figures were the total print run -- which by means of the rebindings into pseudo-quarterlies meant that the total sales were about the same as Astounding's, but over a four-month or longer period (some issues were thus on sale for up to eight months). And in one of his moments of candor Palmer argued with Gold that his sf was certainly bad, but that it was honest, unlike the contents of Galaxy under Gold.

But your point that Palmer was a negative influence of large proportions is well taken.