The Vance Phile

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Hello, Vance Fans:

First thing I want to do is make an appeal: If any one of you, or anyone you know, owns signed copy number 1 (one) of ***Bad Ronald*** in the 1982 Underwood-Miller edition, please contact me!

This issue introduces a new feature to *The Vance Phile*, the marketplace. It's a way to find and sell Vance related items. I hope some of you will take advantage of this forum to fill your collections, or to help others do the same. See page 8 for ground rules.

Also starting in this issue is an update to ***The Work of Jack Vance***, by Jerry Hewett and Daryl F. Mallett. Jerry's interesting title is: *After the Fact! An Ongoing Bibliographical Update to* ***The Work of Jack Vance***. Those of you who don't own a copy of Jerry's book can see here the wealth of information he has made available to us all. I recommend this book whole-heartedly to any Vance fanatic. This periodic series means that I won't be doing more amateur bibliographies, or updates to them, in regular issues of the fanzine.

This issue finishes off those amateur bibliographies with the Spanish and Finnish, one from Francisco Romero Royo, and the other from Jussi T. Vainikainen. I probably don't need to say who supplied which.

I'd really really like to thank Asbjörn Nejman for pretty much filling in all the Swedish information missing from last issue. I put in the new information as he got it to me, so the general run printed issues, and the later sent electronic issues, have it more/all correct. If anyone wants the final version of the Swedish bibliography, let me know and I'll send you a copy of it.

Gabriel Stein has an interesting piece on parallels between Cadwal and ***Maske: Thaery***, Kevin D. Hardman and Hans Verkuil chime in with a few reviews, and last but certainly not least, Leon J. Janzen dazzles us with his next article in his *Elusive Volumes* series, this time the Hugo winning ***The Dragon Masters***! Are we privileged, or what?

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Now on to Vance news of note:

Chuck Miller hopes to complete a new edition of ***Emphyrio*** in April. It will only be available as a signed, numbered, slipcased edition, with art by Ned Dameron. The run will be limited to 500 copies and they will sell for $60.

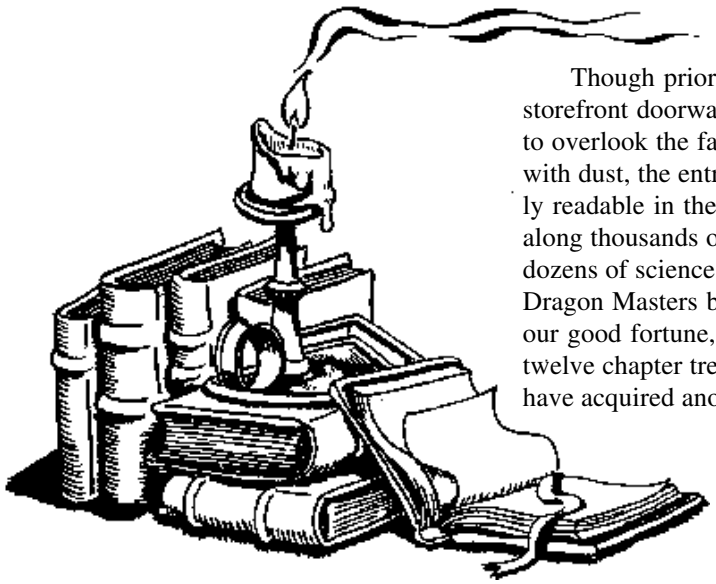
Tim Underwood is working on a combined ***Eyes of the Overworld/Cugel's Saga*** edition called ***The Laughing Magician***. It will also be a signed, numbered, slipcased edition, but with art taken from the older U-M editions, done by Stephen Fabian. Tentatively it will be ready in May at $75.

Patrick Neilsen Hayden informs me that there will be an Orb omnibus of the *Alastor Cluster* books, called ***Alastor*** out this fall.

Tim Underwood tells me that Vance has been working on ***Night Lamp***, but has not even started ***Ports of Call***, or the other book. All were sold based upon outlines and no actual writing had been done when the contract was signed with Tor last summer. So despite how glowing the comments of Mr Vicinanza to follow, we have a bit of a wait before any of these new works appear. Sorry to bring bad news.

From Phil Stephensen-Payne (These came from Ralph Vicinanza's *Rights Report*): "***Ports Of Call***: Vance is now polishing a new novel about a musical group touring the galaxy and encountering the strange inhabitants of a dozen worlds only Vance could create!" "***Nightlamp***: In this new novel, a young orphan boy named Jaro comes of age, while his dark past remains a mystery. The only clues are haunting voices that sound in his deepest memory and occasionally on the edges of his sleep. Jaro sets out to find the truth of his birth and of the strange "dark half" that calls to him in the night. His travels lead to the discovery of a long lost twin brother with whom he shares a powerful mental

(continued on page 7, colum 3).



Though prior visits were not fruitful, we again seek out the bookseller's storefront doorway, on a narrow street, in an older part of town. We choose to overlook the faded "Rare Books" sign, the panels of window glass opaque with dust, the entry bell muffled by crooked stacks of books, their titles barely readable in the dim amber light. Our path through the shop leads deeper along thousands of books in general, past hundreds of mysteries, to a shelf of dozens of science fiction ... where we quickly reach for a single fantasy: The Dragon Masters by Jack Vance. The disinterested proprietor, not perceiving our good fortune, accepts a few coins from our pockets in exchange for this twelve chapter treasure. Anxious to begin, we rush towards home, thrilled to have acquired another of...

THE ELUSIVE VOLUMES OF **JACK VANCE**

by Leon J. Janzen

Have you asked yourself which novel by Jack Vance is his best? Are you able to select from the stories you've read so often the one which best combines in one tale all the elements we appreciate as unique to Vance's writing? Would your first choice offer bizarre but believable environments and cultural structures ... the sense of great antiquity and vast distance of Vance's planets and periods ... a dark, often evil secret within the story which explosively explains puzzling events ... the oddly formal speech, ironic humor and amoral behavior of those who populate his villages ... the brilliant color, sensory detail and transient delicacy of their pageants, their mansions and marketplaces? These ingredients (and others) commingle in Vance's best stories like the burning words of a kind of spell. And like an adept magician with a mastery of the potent phrase, Vance directs these enchantments to the surface of the page ... where they become vicarious experiences of wonder, humor and adventure not found by the reader anywhere else. But which is his best?

In the August 1962 issue of *Galaxy* Magazine there appeared a novel brief but rich in the qualities of strangeness and wonder ... ***The Dragon Masters*** ... a story with such a reasserting power over readers like me that I must recommend it as Vance's finest. One of his fastest paced adventures, full of unique and surprising concepts, its considerable action takes place in very credible other-world surroundings. Aerlith, one of those crowded Jack Vance planets where different species congregate, presents all this on the monochromatic, rocky "jambles" of its surface. Much Vancian color is found, however, in the subterranean world of the Sacerdotes, with their "Rationale" of conduct and their precious "Tand." *Galaxy*'s editors, no doubt made active by the novel's unprecedented palette of participants, rose to the occasion for this the first appearance of ***The Dragon Masters***. Science Fiction readers by the thousands must have been intrigued with the magazine's color cover (by *Galaxy* staff artist Gaughan) showing a sword-wielding Banbeck knight astride his "Spider", racing past a fierce and fully armed "Blue Horror" dragon. Inside the issue were found a series of unique and stylized illustrations. Here in black and white were the colorful "Dragons" and "Basics", "Sacerdotes" and men of extreme description all promising an adventure in fantasy beyond previous experience. What could we do but read on...?

On the far planet Aerlith, the last scattered remnants of mankind live a difficult and feudal existance, making war on each other with squads of human knights and armies of "dragons." These fierce six-legged creatures are raised from the eggs of alien Basics captured generations before by an audacious Banbeck ancestor, during an alien slave raid on the humans. Both Banbeck Vale and Happy Valley take militant pride in these scaled and vicious reptilian warriors, which are easily bred for size, armament, and specialized battle skills. Termagants and Fiends, Striding Murderers and Long-Horned Murderers, Blue Horrors and huge "splay-footed" Juggers bring individual and terrible skills into battle. These dragons, training daily in their pens, know nothing of the Basics from whom they are descended and serve the masters that feed and groom them.

Joaz Banbeck, leader of prosperous Banbeck Vale, is not content with conditions as they stand. His enemy Ervis Carcolo, abrasive and hostile ruler of nearby Happy Valley, breeds dragons to threaten the tranquillity of Banbeck Vale. The naked and philosophical Sacerdotes, earliest of the humans to find refuge on planet Aerlith, frustrate Banbeck's demand for a weapon which might counter the threat he alone believes imminent. Banbeck has studied ancient objects from mythical planet Eden and nervously anticipates the cyclical approach of the red star Coralyne. This recurring stellar event seems to align with prior slave raids, a hundred years apart, when huge alien ships descended from space on the valleys of helpless humans. Legend describes a frightening sequence of events as immense ships settled upon huts and fields, ports opened and down the ramps marched armed and armored warriors bred from true men into sub-human slaves by the Basics on Coralyne.

Arranged with precision before the ship were Trackers slender and keen, Weaponeers with three-wheeled energy projectors, stocky and numerous Heavy Troops and Giants tall and massive. Prancing behind came the aloof and dominant Basics, perched on mounts which were "creatures only remotely resembling men." With weapons of energy, their man-like soldiers unstoppable, they would assemble their human captives, then drive them up the ramps and carry them away to an unknowable fate.

Jack Vance has often made use of "shape changing" humans and other species to re-form and make them fascinating, but in ***The Dragon Masters*** the concept is mature. In ***The Star King*** Kirth Gersen first exposes, then disposes of Attel Malagate, a competitive alien who has adopted human form. In ***The Killing Machine*** he defeats the infamous Kokor Hekkus, a "hormagaunt" or faceless man who feeds on emotion and wears the skins of others. In the Planet of Adventure series, the fierce Dirdir are emulated by the sexually altered human Immaculates. In his trek across planet Tschai, Adam Reith encounters the Chaschmen, the Wankhmen and the Pnumekin all trying to appear like their alien masters in dress, diet and behavior. In ***Maske: Thaery*** the villainous Ramos Ymph must atone for his evil intentions by being planted and forced to take root. Vance introduces artificially created (and dreaded) "Roguskhoi" in the Durdane series and in ***Emphyrio***, the vat-grown Lords who control all the city's wealth. This very Vancian idea ... that flesh is flexible and can be shaped to one's use like wood or iron ... comes full circle in ***The Dragon Masters***, as Vance mirrors two armies of slaves, each derived and bred from the genes of their enemies, then sets them at each other in bloody combat.

The practice of slavery, one of mankind's larger and more realistic cruelties, serves Vance as a plot platform in many books, adding dimension to the choices made by his characters. In ***The Last Castle*** non-human Meks, enslaved for seven hundred years, rise up to destroy their human masters. In ***The Gray Prince*** the powerful and mysterious erjins do the same. In the vast tale of Lyonesse, the war-like and imperial Ska form their captives into labor gangs to further their domination of enemy territory. Slavery and like evils are not dwelled on in these stories, but serve as catalysts to action. While Vance may include long, warmly detailed paragraphs on the food and accommodations found at a nearby inn, he will likely mention an atrocity briefly, in passing. In chapter three of ***The Dragon Masters***, for instance, the practice of "child selling" between Happy Valley and Banbeck Vale is humorously discussed. Situations like this validate the question posed on the cover of the 1963 Ace paperback: "Which was master, which was monster?"

The first book appearance ***of The Dragon Masters*** was the Ace Double #F-185 (with ***The Five Gold Bands***) and the Gaughan cover was visually in series with his earlier *Galaxy* illustrations. Shown was an arrogant and alien Basic, his quirt at a jaunty angle, astride and surrounded by the de-humanized slaves which paid him homage. The magazine appearance of ***The Dragon Masters*** won the Hugo Award in 1963, and Ace issued it as a "double" in the same year. The novel became an immediate paperback favorite, and in 1965 the Ace typesetting was made available in a cloth-bound edition by Dobson Books Ltd, London. This smallish first edition was the first of the Dobson hardbound Vance books and its surrealistic cover artwork (soldiers in a row?) was representative of the series of Vance volumes to follow. The first American hardcover edition was offered in green cloth, no jacket, by Gregg Press in 1976. This volume included an enjoyable ten page definition of Vance by sci-fi author Norman Spinrad. If you've been unable to locate a hardbound version of this great Vance work, don't worry ... ***The Dragon Masters*** is best enjoyed in the form of its earliest appearance, with illustrations, in *Galaxy* Magazine.

Like Kirth Gersen and Adam Reith, Joaz Banbeck is a practical, problem-solving leader. In this story he's trapped between pressures above and below, imposed on him by others ... the Basics who threaten from space, and the Sacerdotes in their secret caves and tunnels. As the story progresses, success for the fully prepared Joaz seems certain as he pits common sense against his various enemies. As with other Vance stories, all issues become resolved when the impending and ancient problem ripens. The pragmatic Banbeck sets the Basics against the uncooperative Sacerdotes. When all this dust finally clears, Joaz Banbeck and his people are left standing in the rubble of Banbeck Vale. His actions have destroyed his own community, the peaceful passiveness of the Sacerdotes, the stubborn opposition of Happy Valley, and the slave-taking power of the Basics. This is a classic Vance formula ... an ancient event, long in motion, descends through time to challenge a single competent man, who reacts without counting the cost ... and the cost (measured in lives, treasures and traditions) is always high.

Jack Vance avoids happy endings to stories like these, but he will sometimes extend a wistful hope ... Joaz Banbeck, pondering his future thinks aloud: "There must be an original world from which men came. Call it Earth, or Tempe or Eden - somewhere it exists ... perhaps we are the last men. But I shall go forth to look..." □

AFTER THE FACT! An ongoing Bibliographical Update for The Work of Jack Vance

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Welcome to what I hope is the first in a series of updates and companion pieces for ***The Work of Jack Vance***! Since the manuscript was handed over to the editors at The Borgo Press in December of 1992 there have been at least half a dozen new Vance novels and collections published, as well as innumerable changes and additions that I've been able to make to previously sparse entries in the novel and short-story sections of the bibliography. And since Jack seems to be as prolific as ever (three new novels are in the works!) it looks like there will be enough new material to keep both fans and bibliographers busy for some time to come!

At present I plan to issue addenda and corrections by title, so that the sheer size and volume of each update won't be quite so intimidating! And now that I'm finally back in action on Compuserve and the Internet I suspect that I'll receive enough prodding and nudging from other Vance fans to keep these addendums coming at fairly frequent intervals.

As usual, I'm always on the lookout for any relevant information and assistance regarding this project. Correspondence should be addressed to:

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Please remember to let me know how you want your name to appear in the introduction to the next edition (credit and acknowledgments always cheerfully given!), and an address (surface or electronic) where I can contact you if further clarification is required!

Jerry H. 28DEC94

THE WORD PROCESSOR DID IT!

Well, the software is actually blameless (and quite good!), but it sounded like a catchy heading to use! As I become aware of typos and other textual errors in the bibliography they will appear in this section of the update.

p. 16: Collation for entry (A5hb) should be listed as (A5h), not (A5g).

p. 127: Notes for the Underwood-Miller edition of ***The Face*** (A61c) should list the plates as coming from DAW UJ1498 (A61b), not (A62).

Due to a misunderstanding by the editors at The Borgo Press, the pagination information immediately following "COLLATION:" for all entries in the Novels section is incorrect. Fortunately, the astute bibliophile will be able to easily deduce the correct pagination by adding up the page numbers that appear between brackets (just the ones that appear as "[149-151]" — ignore the ones that say "[i.e., 5-244]" or something similar!) to ascertain whether the book they're purchasing has been altered (re-bound, ex-library) or is missing any pages.

THE GOOD STUFF!

A few initial snafu's to report; most of them due to me not owning a copy of the book and/or not being thorough enough when examining the edition while going through someone else's collection. I'm certain there are more — I just can't recall what they are off the top of my head!

Now that I finally have a few of the Canadian DAW's in my personal collection, I find that the differences between the U.S. and Canadian versions of the DAW editions are more substantial than I first believed! Since all eleven of the Canadian editions I received show identical changes to the title page, the copyright page, and the spine and cover of the book, I am now laboring under the assumption that the remaining DAW Canadian editions have similar changes. Unfortunately, I am unable to find out where the New American Library is based (unless they've moved Bergenfield, N.J. across the border while I wasn't looking), so for now I'll carry the city of publication as Canada.

An interesting aside from Jerry Hewett relating to ***The Work of Jack Vance***: "The numbers that I list for all the Underwood-Miller editions in the bibliography are the actual print runs for the editions. Tim spent almost four hours with me on the phone one morning, going through his entire invoice/shipping file and reading me the actual number of copies delivered from the printer! Took quite a while, since the printer could only bind a couple hundred or so copies at a time, due to other orders from other clients. An order of 800 copies of something usually ended up somewhere around 770, with the shipment spread over a couple of months!"

Correction:

COLLATION: [addition to existing title page] PUBLISHED BY / THE NEW AMERICAN LIBRARY / OF CANADA LIMITED, p. [3]; [replaces PRINTED IN U.S.A.] PRINTED IN CANADA / COVER PRINTED IN U.S.A., p. [4].

BINDING: [Canadian pricing replaces U.S. pricing on the spine and cover, and is in boldface print].

Applies To:

City of the Chasch. Canada: DAW Books (UE1461), May 1979, paper, $1.95 CN.
The Dirdir. Canada: DAW Books (UE1478), July 1979, paper, $1.95 CN.
Emphyrio. Canada: DAW Books (UE1504), December 1979, paper, $2.50 CN.
The Face. Canada: DAW Books (UJ1498), November 1979, paper, $2.25 CN.
The Five Gold Bands. Canada: DAW Books (UJ1518), February 1980, paper, $2.25 CN.
The Killing Machine. Canada: DAW Books (UE1409), October 1978, paper, $1.95 CN.
The Narrow Land. Canada: DAW Books (UE1747), July 1982, paper, $2.50 CN.
Nopalgarth. Canada: DAW Books (UE1563), September 1980, paper, $2.50 CN.
Servants of the Wankh. Canada: DAW Books (UE1467), June 1979, paper, $1.95 CN.
Star King. Canada: DAW Books (UE1402), September 1978, paper, $1.95 CN.
To Live Forever. Canada: DAW Books (UE1787), December 1982, paper, $2.95 CN.

Two of the above titles, ***The Narrow Land*** and ***To Live Forever***, are different enough to warrant particular attention; their appearance raises a few questions, and changes the order of publication in the bibliography!

A4g. To Live Forever. Canada: DAW Books (UE1787), December 1982, paper.

COLLATION: p. 7 unnumbered + 185, as follows: excerpt, p. [1]; other titles, p. [2]; title page, p. [3]; COPYRIGHT ©, 1956, BY JACK VANCE. / All Rights Reserved. / Cover art by David B. Mattingly. / FIRST DAW PRINTING, DECEMBER 1982 / 2 3 4 5 6 7 8 9 / [publishers seal and trademark] / PRINTED IN CANADA / COVER PRINTED IN U.S.A. /, p. [4]; text, p. 1-185; other DAW titles, p. [190]; DAW catalog offer, p. [191]; other DAW titles, p. [192].

BINDING: 17.75 x 10.75 cms, with cover art by David B. Mattingly. Issued at $2.95 CN.

NOTES: Text offset from the Ballantine 167 plates (A4).

ERRATA: The previous entry for (A4g) now becomes (A4gb). Also note that the publication date is now in question, since the Canadian edition is a second printing while the U.S. edition is a third printing.

A67b. The Narrow Land. Canada: DAW Books (UE1747), July 1982, paper.

COLLATION: same as (A67), with changes as follows: [replaces line 13] 2 3 4 5 6 7 8 9 / PRINTED IN CANADA / COVER PRINTED IN U.S.A., p. [4].

BINDING: same as (A67). Issued at $2.50 CN.

ERRATA: The publication date of this edition is also questionable, but all dates might be correct since DAW seems to recognize prior U.S. publications in their edition numbering scheme; so even though the DAW Canadian edition follows the U.S. edition it is likely that both were printed within days of each other.

Is Cadwal what *Maske: Thaery* was intended to be?

by Gabriel Stein

We are all familiar with parallels or connections between different works by Jack Vance. It may be the same name cropping up for different things: apart from Shimrod the magician there is also a Shimrod forest. It may be objects, descriptions or titles: Miro Hetzel in ***The Galactic Effectuator*** spots a starmenter from the distant Alastor Cluster in *The Dogtown Tourist Agency*. In the same story he is addressed by the title Vv. (Viasvar), which also occurs in ***The Gray Prince*** as the normal honorific. Many more could be mentioned. I am not sure if Vance really means anything by these coincidences. It may be that he does wish to tantalise us, or it may simply be that he had a good idea once and sees no reason not to use it again. One such idea is the strange non-humans who roam the land, fighting eternal wars for reasons of their own; the Kokod Warriors in the Magnus Ridolph story of the same name, the Gomaz in *The Dogtown Tourist Agency* and the Banjee in ***Araminta Station***.

However, I believe that there are more obvious connections between two of his stories. Specifically, I feel that *The Cadwal Chronicles* is the finished masterpiece of which ***Maske: Thaery*** was a rough draft. Consider the obvious parallels:

In both cases we have a bucolic setting threatened by outside forces. The legitimate authorities are determined to preserve the setting, which in fact was the raison d'étre of the settlement in the first place. A young hero joins the police force/security agency (in both cases one of six departments; Bureau B on Cadwal, D3 in Thaery). By chance he discovers the outside threat. As part of his investigation he is forced to go off-planet. Eventually, the threat is averted. If you want to look for them, there are less significant parallels as well: Ramus Ymph wants to build a chain of tourist inns on Maske in order to earn enough money to buy a space yacht; Lewyn Barduys wants to build a chain of tourist inns on Cadwal, although for reasons that are entirely different. But I think that the main parallels are the ones mentioned.

There are, to be sure, substantial differences. Take the hero: Jubal Droad is an outsider in Thaeriot society. Although a noble in his own country, he is scorned in Thaery and not surprisingly carries a considerable chip on his shoulder. Glawen Clattuc, by contrast, is the quintessential insider, born to one of the six dominant families on Araminta Station. Once his agency status is satisfactory established he becomes a protegé of the head of Bureau B, whereas Jubal would be ill-advised to rely too much on the benevolence with Nai the Hever, the head of D3. Jubal is avaricious and prickly where Glawen is generous and tolerant. Glawen's love life plays an important point in the Cadwal Chronicles, while Jubal's is only hinted at. Finally, Glawen's life is essentially successful and happy with the exception of the abduction and death of Sessily Veder, whereas Jubal suffers a major catastrophe when his brother and nephew are murdered, a niece is blinded and their ancestral home is destroyed. Although ***Maske: Thaery*** is a more sombre book, one could also say that the evil and threat of evil in The Cadwal Chronicles is on a far larger scale. Another difference is the attitude of the societies. Thaery attempts to isolate itself from the rest of the universe and proscribes space travel, whereas Cadwal is very clearly part of humanity.

When I met Jack and Norma at the 1992 world sf con in Orlando, I mentioned this idea to them. Jack, as we know, doesn't like to discuss his books. Norma said that she definitely did not agree with my thesis. The parallels may not have been intentional. But to my mind, they are certainly numerous and clear enough to argue that *The Cadwal Chronicles* are the mature version of which ***Maske: Thaery*** was. □

Reviews

Bird Isle
Take My Face
by Hans Verkuil

These two mysteries are the first mysteries Vance ever published. ***Isle of Peril*** (later reprinted as ***Bird Isle***) was published in 1957 under the pseudonym Alan Wade. ***Take My Face*** was also published in 1957, but this time the pseudonym Peter Held was used. Both were reprinted in 1988 by Underwood-Miller under Vance's 'normal' pseudonym Jack Vance and this review is based on these editions. As Underwood-Miller used the original Mystery House hardcover plates for both reprints, the header at the top of each page of ***Bird Isle*** is the original title ***Isle of Peril***. Does anyone know why Underwood-Miller nevertheless decided to change the title to ***Bird Isle***?

It is quite obvious that these two novels are from the dawn of Vance's career as a mystery writer. They lack the polish of his later work and are somewhat stilted. ***Take My Face*** reminded me at times of ***Bad Ronald***, although ***Take My Face*** is by no means as bleak as that novel.

Robert Struve, aged 13, was hit by a car driven by little Julie Hovard sitting between her fathers legs. His face was ruined by burning gasoline and needed a lot of plastic surgery. However, notwithstanding the fact that Julie's father was guilty by letting his daughter steer, Robert and his mother received no more than a token sum of money, insufficient for the necessary operations.

Years later, one of the girls that taunted and humiliated him during his school years is found dead, her face cut up...

Robert's character and that of his mother bears a certain resemblance to ***Bad Ronald***, although the second part of ***Take My Face*** is radically different from Bad Ronald.

Take My Face is not outstanding. A pleasant read, but not memorable. It lacks most of Vance's humor and his flair for descriptions and the plot as it unfolds is not very convincing.

On the other hand, ***Bird Isle*** rectifies part of the problems in ***Take My Face***, but at the cost of the plot: especially the conclusion of the novel doesn't convince at all.

Mr. Coves, our hero, runs a hotel on an island. However, he has insufficient funds to turn the hotel into a place he could advertise as:

"Gayety, laughter, romance, in an atmosphere of sumptuous luxury! Exquisite appointments, continental cuisine, the most fashionable watering place this side of the Biarritz! Thrill to the glamour of a vacation at exciting Bird Island Hotel!"

So he decides to sell off parts of the island. As time goes by it becomes apparent that one of the new owners is trying to scare off the others and wants to take over the island.

Bird Isle is full of humor as some of the new owners are rather eccentric to say the least. ***Bird Isle*** also features an increasingly confused hotel cat called Rexie; shows that in 1957 whales were still meant to be butchered and sold; and tells you why you shouldn't grow ginseng roots. All in all, ***Bird Isle*** is a humorous romp with vivid descriptions of the island. It bears the Vance stamp much more heavily than ***Take My Face***, and it is too bad that the promising plot is executed rather poorly.

Both ***Take My Face*** and ***Bird Isle*** are of interest only to the avid Vance collectors. In my opinion, the plots just do not convince. Of the two, ***Bird Isle*** will probably appeal the most to Vance lovers. □

The Eyes of the Overworld
Cugel's Saga
by Kevin D. Hardman

My introduction to the wide and wonderful world of Jack Vance began with ***Cugel's Saga***, the third novel in his *Dying Earth* series. One of my older brothers, a SF enthusiast for years, became convinced that he had found a novel worth its weight in gold and insisted that I read it. I acquiesced and, needless to say, found myself totally enthralled. This series, and this book in particular, is now my favorite of all Vance's work, and with good reason.

Picture if you will the Earth, billions of years in the future. The sun is now a red, bloated mass of gases about to sputter out. Against this background, Vance creates a world of Machiavellian sorcery and intrigue, where duplicity, cunning, and deceit are the norms of human existance rather than the exceptions.

Enter Cugel, aka Cugel the Clever, a devilish rogue of arrogant demeanor, considerable acumen, and monstrous ego. First encountered in ***The Eyes of the Overworld***, Cugel is flung half-way around the world by Iucounu, the Laughing Magician, and set an impossible task. Braving dangers both unknown and undreamt, Cugel must accomplish his mission and make his way back home by the light of a dying sun.

In ***Cugel's Saga***, our protagonist once again finds himself stranded on the other side of the Earth by his archenemy, Iucounu. Once more, Cugel must make the perilous trek back to his homeland of Almery - "A far way to go, with curious sights at every step and many a danger as well."

Both books are a joy to read and quite capable of standing alone, as are most Vance novels. What makes these books stand far and above many others is the characterization of Cugel and the world in which he lives. He is not the typical hero of old. He is a robber, a thief, and a con-artist, although he can be amiable when it suits his purposes. One of the most daunting (and humorous) encounters in literature occurs when Cugel meets Faucelme, a magician of equal cunning and extreme malevolence, from whom Cugel barely escapes with his life. It is harrowing and unforgettable - and undeniably Cugel!

Irascible and egocentric, many readers may find it difficult to empathize with Cugel. What must be understood, however, is that the world and society that Vance has created here is one in which morals are archaic nuances of human behavior. The value of human life respect for property and person - has been cheapened and demeaned. In a world such as this, cunning and caution, not virtue and diligence, are the only means of securing a comfortable life (or life at all) for oneself. This can be seen when Cugel, questioned on the difference between altruist and adversary, casually remarks that it is not an important distinction. Like many of his contemporaries, Cugel finds that only one thing merits having value placed on it: himself. But while others rely on magic to protect them, Cugel relies on his cunning and wits (which makes these novels so adventurous), and usually (though not always, and not always unscathed) succeeds. And he does it with the style, grace, and punctilio that one expects only from Jack Vance. □

ON:
Take My Face
Bird Isle
The Man in the Cage

It was pointed out to me recently by Gaines A. Coleman that, since ***Take My Face*** and ***Bird Isle*** had been written by Jack Vance, and published in 1957 under pseudonyms, he was actually not eligible for the Edgar Award he was given for ***The Man in the Cage*** in 1961. That award is for the best first mystery novel from the previous year.

Gaines doesn't recall the mystery reference in which he first came across this. If anyone else has seen a reference to this, drop me a line. □

(Cont'd from page 1)

link. But there are more family secrets that Jaro doesn't know, and the reunion is not as pleasant as he expects."

From Hans Verkuil (the day after I heard from Phil): The November issue of Locus has some Vance news, I quote: "Jack Vance's next two novels, ***Nightlamp*** and ***Ports of Call*** — sold earlier to Tor, along with a third unnamed SF novel still unsold in the US — have gone to HarperCollins UK, via agent Ralph Vicinanza."

If anyone's heard from/of Kurt Cockrum, Martha Koester, or Dan Levack, since *Honor to Finuka* and ***Fantasms II***, please let me know. I'm on the path to reprint rights.

Well, that's all from me for now. Dive in and enjoy the fanzine. □

The Vance Phile Marketplace

DEALERS

Chris Drumm, Books
P.O. Box 445
Polk City, IA 50226
(515) 984-6749

Totally mail order book dealer, mainly SF/Fantasy/Horror, but some mystery. He's been the source of much of my Vance collection (among other books) over the last five years. His catalog 77 (from last spring) listed about 20 hardcover Vance titles.

Chris Ryan
Alphanor Booksellers
231 Blue Hill Ave
Milton, MA 02186
(617) 696-3701

Carries U/M editions, other Vance hardcovers, paperbacks, and magazine appearances; as well as some King, Ellison, Herbert, and others from various small presses (Phantasia, Grant, etc.). He does take wish lists, and many of his U/M editions are still at new prices. Only pleasant surprises when I've ordered from him.

COAS/My Bookstore
317 N. Main
Las Cruces, NM 88001
(505) 524-8471

The largest used book store in New Mexico, they have a good selection of Science Fiction, and they take wish lists. If you order from there remember to state whether you are looking for 'collectible' books, or just reading copies. Shipping charges (as of September 1994) run $1.50 for the first book in a package, then $0.50 per additional hardcover and $0.25 per additional paperback. If you call, ask for Margaret Hoyt or John Hanson, they're the most interested in the SF section. Right now neither work on Tuesdays. I've never ordered from here myself, so I don't have a personal impression of their grading of books.

The Ground Rules

Here in the Marketplace I list some book stores through which SF in general, and Vance in particular, can be ordered. None of these places has paid me anything to list them here, though I have asked their permission to do so.

Vance fans who have an extra edition or so that they wish to sell, or who have Vance books, anthologies, or magazines for which they are looking, may also send me lists for this section. Please include your address for the listing, and please do not send huge lists. I don't want to become a clearing house for someone seeking profit, or a broker for large quantities of books, but I do want to help Vance fans buy and sell Vance material to each other in an informal way.

I will always state whether I have done business with anyone listed in this section, but this shouldn't be taken as a guarantee of reliability. My ideas of adequate service and quality aren't necessarily those of others. If I have had any bad experience with any dealer or individual, I will not list them. □

WISH LISTS

Chris Ryan (address and phone in dealer listing) is looking for the following:

Malcolm's Mystery Magazine, March 1954
Rhodomagnetic Digest #2, 1952
New Worlds #150, 5/65 (British)
To Live Forever, 1956, Ballantine, hardcover
Take My Face, 1957, Mystery House, hardcover
Light from a Lone Star, 1985, NESFA, signed, slipcased
Demon Prince, by Jack Rawlins, Borgo Press, hardcover

Any early British editions published by Robert Hale

Jerry Hewett (address on page 4) is looking for the following:

Take My Face, 1958, Pyramid, paperback, VF only
A Room to Die In, Pocket Books #35067, 1st paperback, (35¢ on cover not 50¢), VF only

FOR SALE

Finnish bibliography

Year	ISBN	Original Title	Translated Title	Translator/Publisher
1954		***Vandals of the Void***	***Avaruuden rosvot***	Hugo L. Mäkinen/Tammi
1958		***Vandals of the Void***	***Avaruusrosvot***	Jyrki Ora/Mikrokirjat
1988	951-26-3144-X	***The Dying Earth***	***Iltaruskon Maa***	Juhani Koskinen/Kirjayhtymä
	Contains:	*Turjan of Miir*	*Turjan, Miirin valtias*	
		Mazirian the Magician	*Mazirian Maagikko*	
		T'sais	*T'Sais*	
		Liane the Wayfarer	*Liane Maankiertäjä*	
		Ulan Dhor Ends a Dream	*Ulan Dhor*	
		Guyal of Sfere	*Guyal Sfereläinen*	
Short stories				
1991	951-8954-63-1	***Pimeyden Linnake***		/Jalava
	Contains:	*The Pilgrims*	*Pyhiinvaeltajat*	

Spanish bibliography

Because of the large amount of 'other information' included, I felt it would be better to leave the Spanish bibliography in pretty much the format I received it. I did reorder the information, since I at least wanted to make sure the series ordering matched the way it was done for the other bibliographies. [GTP]

The following Jack Vance Works have been awarded with the Spanish Gigamesh award to the best novel published in Spain in a year: ***La saga de Cugel*** (Fantasy Gigamesh, 1988), ***Los Principes Demonio I*** (Science-Fiction Gigamesh, 1989) and ***La perla verde*** (Fantasy Gigamesh, 1991).

The following comment was listed under 'other information' for one of the books, but I felt it best mentioned here up front. It was of a rather general nature and didn't seem appropriate to me to be with specific books:

The publisher Editorial Bruguera disappeared some years ago. Almost all of their line has since appeared from Ediciones B, so perhaps some other books published by Ediciones B were also previously published by Bruguera.

Original title:	***The Dying Earth***
Original copyright date:	1950
Spanish title:	***La tierra moribunda***
Spanish publication date:	1986
Publisher:	Ultramar Editores
Series:	Grandes exitos bolsillo
Number in the series:	?
Translator:	Domingo Santos?
ISBN:	?
Other information:	Soft cover.

Original title:	***Cugel's Saga***
Original copyright date:	1983
Spanish title:	***La saga de Cugel***
Spanish publication date:	1987
Publisher:	Ultramar Editores
Series:	Grandes exitos bolsillo
Number in the series:	?
Translator:	Domingo Santos?
ISBN:	?
Other information:	Soft cover.

Original title:	***The Eyes of the Overworld***
Original copyright date:	1966
Spanish title:	***Los ojos del sobremundo***
Spanish publication date:	dec. 1986 (1st edition), nov. 1989 (2nd edition)
Publisher:	Ultramar Editores
Series:	Grandes exitos bolsillo
Number in the series:	?
Translator:	Domingo Santos
ISBN:	84-7386-417-4
Other information:	Soft cover.

Original title:	***Rhialto the Marvellous***
Original copyright date:	1985
Spanish title:	***Rhialto el prodigioso***
Spanish publication date:	1987
Publisher:	Ultramar Editores
Series:	Grandes exitos bolsillo
Number in the series:	?
Translator:	Domingo Santos?
ISBN:	?
Other information:	Soft cover.

Original title:	***Big Planet***
Original copyright date:	1957
Spanish title:	***Planeta gigante***
Spanish publication date:	Oct. 1990
Publisher:	Ediciones Tridente
Series:	Pulsar ficcion
Number in the series:	2
Translator:	Jose Maria Cruz
ISBN:	84-87698-01-8
Other information:	(first published in *Transito 15* fanzine, Barcelona 1987. Same translation?) Soft cover. Includes an introduction by Sebastian Bosch.

Original titles:	***Star King*** ***The Killing Machine*** ***The Palace of Love***
Original copyright date:	1964, 1964, 1967
Spanish title:	***Los principes demonio*** (***El rey estelar***, ***La maquina de matar***, & ***El palacio del amor***)
Spanish publication date:	1988
Publisher:	Ediciones Martinez Roca
Series:	Gran Super Ficcion
Number in the series:	-
Translator:	Eduardo G. Murillo Francisco Blanco
ISBN:	84-270-1221-7
Other information:	Includes biographical and bibliographical notes, like some other books by this publisher. Soft cover.

Original titles:	***The Face*** ***The Book of Dreams***
Original copyright date:	1979, 1981
Spanish title:	***Los principes demonio 2*** (***El rostro*** & ***El libro de los sueños***)
Spanish publication date:	1989
Publisher:	Ediciones Martinez Roca
Series:	Gran Super Ficcion
Number in the series:	-
Translator:	Eduardo G. Murillo
ISBN:	84-270-1309-4
Other Information:	Soft cover.

Original title:	***City of the Chasch***
Original copyright date:	1968
Spanish title:	***Los Chasch***
Spanish publication date:	mar. 1986 (1st edition)
Publisher:	Ultramar Editores
Series:	Grandes exitos bolsillo
Number in the series:	B-95, ciencia-ficcion-25
Translator:	Domingo Santos
ISBN:	84-7386-380-1
Other information:	Soft cover.

Original title:	***Servants of the Wankh***
Original copyright date:	1969
Spanish title:	***Los Wankh***
Spanish publication date:	apr. 1986 (1st edition) feb. 1988 (2nd edition)
Publisher:	Ultramar Editores
Series:	Grandes exitos bolsillo
Number in the series:	B-96, ciencia-ficcion-26
Translator:	Domingo Santos
ISBN:	84-7386-391-7
Other information:	Soft cover.

Original title:	***The Dirdir***
Original copyright date:	1969
Spanish title:	***Los Dirdir***
Spanish publication date:	may 1986 (1st edition) mar. 1988 (2nd edition)
Publisher:	Ultramar Editores
Series:	Grandes exitos bolsillo
Number in the series:	B-97, ciencia-ficcion-27
Translator:	Domingo Santos
ISBN:	84-7386-394-1
Other information:	Soft cover.

Original title:	***The Pnume***
Original copyright date:	1970
Spanish title:	***Los Pnume***
Spanish publication date:	jun. 1986 (1st edition) apr. 1988 (2nd edition)
Publisher:	Ultramar Editores
Series:	Grandes exitos bolsillo
Number in the series:	B-98, ciencia-ficcion-28
Translator:	Domingo Santos
ISBN:	84-7386-385-2
Other information:	Soft cover.

Original title: ***The Faceless Man***
Original copyright date: 1971
Spanish title: ***El hombre sin rostro***
Spanish publication date: sep. 1987
First publication 1976.
Publisher: Ediciones B
Series: Libro Amigo ciencia-ficcion
Number in the series: 25
Translator: M. Gimenez-Sales
ISBN: 84-7735-274-7
Other information: This translation appeared in "Selecciones de ciencia-ficcion", published by Editorial Bruguera, with a different cover. The translation is from the magazine version. (This information is from the bibliographic notes in ***los principes demonio***.) Includes an introduction by Miquel Barcelo and biographical an bibliographical notes about Jack Vance. Soft cover.

Original title: ***The Brave Free Men***
Original copyright date: 1972
Spanish title: ***Los valerosos hombres libres***
Spanish publication date: 1987
Publisher: Ediciones B
Series: Libro amigo ciencia-ficcion
Number in the series: 42
Translator: Jose Maria Pomares
ISBN: 84-7735-420-0
Other information: See ***El hombre sin rostro***. Soft cover.

Original title: ***The Brave Free Men***
Original copyright date: 1972
Spanish title: ***Los Hombres Libres***
Spanish publication date: ?
Publisher: Edaf
Series: -
Number in the series: ?
Translator: ?
ISBN: ?
Other information: A different translation from the one by Editorial Bruguera, probably worse. Soft cover.

Original title: ***The Asutra***
Original copyright date: 1973
Spanish title: ***Los Asutra***
Spanish publication date: 1988
Publisher: Ediciones B
Series: Libro amigo ciencia-ficcion
Number in the series: 59
Translator: Jose Maria Pomares
ISBN: 84-7735-692-0
Other information: See ***El hombre sin rostro***. Soft cover.

Original titles: ***Trullion: Alastor 2262***
Marune: Alastor 933
Wyst: Alastor 1716
Original copyright date: 1973, 1975, 1978
Spanish title: ***Alastor***
Spanish publication date: 1990
Publisher: Ediciones Martinez Roca
Series: Gran Super Ficcion
Number in the series: -
Translator: Eduardo G. Murillo
ISBN: 84-270-1445-7
Other information: Soft cover. Includes biographical and bibliographical notes.

Original title: ***Lyonesse: Suldrun's Garden***
Original copyright date: 1983
Spanish title: ***Lyonesse I: El jardin de Suldrun***
Spanish publication date: 1989 (1st edition)
Publisher: Ediciones B
Series: Nova Fantasia
Number in the series: 1
Translator: Carlos Gardini
ISBN: 84-406-0753-9
Other information: Nice cover with an illustration by Juan Gimenez. Includes an interesting introduction by Miquel Barcelo and some biographical and bibliographical notes (like all the books from this publisher in the "Nova" series). Soft cover.

Original title: ***Lyonesse II: The Green Pearl***
Original copyright date: 1985
Spanish title: ***Lyonesse II: La perla verde***
Spanish publication date: 1990 (1st edition)
Publisher: Ediciones B
Series: Nova Fantasia
Number in the series: 9
Translator: Carlos Gardini
ISBN: 84-406-1251-6
Other information: See ***Lyonesse: Suldrun's Garden***. Hard cover.

Original title: ***Lyonesse III: Madouc***
Original copyright date: 1990
Spanish title: ***Lyonesse III: Madouc***
Spanish publication date: feb. 1992
Publisher: Ediciones B
Series: Nova Fantasia
Number in the series: 24
Translator: Carlos Gardini
ISBN: 84-406-2423-3
Other information: See ***Lyonesse: Suldrun's Garden***. Hard cover.

Original title: ***Araminta Station***
Original copyright date: 1988
Spanish title: ***Estacion Araminta 1***
Spanish publication date: 1993
Publisher: Ediciones Martinez Roca
Series: Gran Super Ficcion
Number in the series: -
Translator: Eduardo G. Murillo
ISBN: 84-270-1800-2
Other information: Published in two books, this one and ***Estacion Araminta 2***. Includes biographical and bibliographical notes. Soft cover.

Original title: ***Araminta Station***
Original copyright date: 1988
Spanish title: ***Estacion Araminta 2***
Spanish publication date: 1993
Publisher: Ediciones Martinez Roca
Series: Gran Super Ficcion
Number in the series: -
Translator: Eduardo G. Murillo
ISBN: 84-270-1821-5
Other information: Published in two books, this one and ***Estacion Araminta 1***. Includes biographical and bibliographical notes. Soft cover.

Original title: ***Ecce and Old Earth***
Original copyright date: 1991
Spanish title: ***Ecce y la vieja tierra***
Spanish publication date: 1994
Publisher: Ediciones Martinez Roca
Series: Gran Super Ficcion
Number in the series: -
Translator: Eduardo G. Murillo
ISBN: 84-270-1833-9
Other information: Includes biographical and bibliographical notes. Soft cover.

Original title: ***Throy***
Original copyright date: 1992
Spanish title: ***Throy***
Spanish publication date: 1994
Publisher: Ediciones Martinez Roca
Series: Gran Super Ficcion
Number in the series: -
Translator: Eduardo G. Murillo
ISBN: 84-270-1882-7
Other information: Includes biographical and bibliographical notes. Soft cover.

Original title: ***The Dragon Masters***
Original copyright date: 1962
Spanish title: ***Hombres y Dragones***
Spanish publication date: 1987
Publisher: Ediciones Martinez Roca
Series: Gran Super Ficcion
Number in the series: -
Translator: Miguel Jimenez and C. Gelabert
ISBN: 84-270-1122-9
Other information: In the compilation ***The Hugo Winners*** (***Los premios Hugo. 1962-1967***), presented by Isaac Asimov. Soft cover.

Original title: ***Emphyrio***
Original copyright date: 1969
Spanish title: ***Emphyrio***
Spanish publication date: 1988
Publisher: Miraguano ediciones
Series: Futuropolis
Number in the series: 6
Translator: Francisco Arellano
ISBN: 84-7813-007-1
Other information: Soft cover.

Original title: ***The Gray Prince***
Original copyright date: 1974
Spanish title: ***El principe gris***
Spanish publication date: 1992
Publisher: Ediciones Grijalbo
Series: La puerta de plata
Number in the series: -
Translator: Maria Vidal
ISBN: 84-253-2412-2
Other information: Soft (and really ugly) cover.

Original title: ***The Languages of Pao***
Original copyright date: 1958
Spanish title: ***Los lenguajes de Pao***
Spanish publication date: 1987
Publisher: Ediciones B
Series: Libro amigo ciencia-ficcion
Number in the series: 10
Translator: Cesar Terron
ISBN: 84-7735-048-5
Other information: Intoduction by Miquel Barcelo. Includes biographical and bibliographical notes. Soft cover.

Original title: ***The Last Castle***
Original copyright date: 1966
Spanish title: ***El ultimo castillo***
Spanish publication date: 1987
Publisher: Ediciones Martinez Roca
Series: Gran Super Ficcion
Number in the series: -
Translator: Miguel Jimenez and C. Gelabert
ISBN: 84-270-1122-9
Other information: In the compilation ***The Hugo Winners*** (***Los premios Hugo. 1962-1967***), presented by Isaac Asimov. Soft cover.

Original title: ***The Last Castle***
Original copyright date: 1972
Spanish title: ***Hombres y dragones***
Spanish publication date: 1986
Publisher: Orbis
Series: Biblioteca de Ciencia Ficcion
Number in the series: 68
Translator: ?
ISBN: ?
Other information: This appears to be the two stories ***The Last Castle*** & ***The Dragon Masters*** which were included in ***Los premios Hugo. 1962-1967***, and probably in the same translation, because Orbis published many books previously published by Martinez Roca in the "Biblioteca de Ciencia Ficcion" series . Soft cover.

Original title: ***Future Tense***
Original copyright date: 1964
Spanish title: ***Tiempo futuro***
Spanish publication date: 1967
Publisher: Ediciones Diana
Series: Halcon
Number in the series: 80
Translator: ?
ISBN: ?
Other information: This is a Mexican publisher.
Contains:

Dodkin's Job
The Gift of Gab
Sail 25
Ullward's Retreat

Original title: ***The Worlds of Jack Vance***
Original copyright date: 1973
Spanish title: ***Los mundos de Jack Vance***
Spanish publication date: 1982
Publisher: Ediciones Martinez Roca
Series: Super Ficcion (1a. epoca)
Number in the series: 69
Translator: Carlos Peralta
ISBN: 84-270-0704-3
Other information: Soft cover. This translation may have also been published by Orbis in the "biblioteca de ciencia-ficcion" series.
Contains:

The World Between	*El mundo intermedio*
The Moon Moth	*La polilla lunar*
The Brain of the Galaxy	*El cerebro de la galaxia*
The Devil on Salvation Bluff	*El diablo e Salvation Bluff*
The Men Return	*Los hombres regresan*
The King of Thieves	*El rey de los ladrones*
Coup de Grace	*Golpe de gracia*
The Brains of Earth	*Cerebros de la tierra*

Original title: ***The Best of Jack Vance***
Original copyright date: 1977
Spanish title: ***Lo mejor de Jack Vance***
Spanish publication date: 1977
Publisher: Editorial Bruguera
Series: Libro amigo
Number in the series: 515
Translator: ?
ISBN: ?
Other information: Published in two books, this one and ***Estacion Abercrombie***. Soft cover.

Original title: ***The Best of Jack Vance***
Original copyright date: 1977
Spanish title: ***Estacion Abercrombie***
Spanish publication date: 1977
Publisher: Editorial Bruguera
Series: Libro amigo
Number in the series: 547
Translator: ?
ISBN: ?
Other information: Published in two books, this one and ***Lo mejor de Jack Vance***. Soft cover.

Original title: ***The Four Johns***
Original copyright date: 1964
Spanish title: ***Los cuatro Johns***
Spanish publication date: 1975
Publisher: Ediciones Picazo
Series: Polismen
Number in the series: 32
Translator: ?
ISBN: ?
Other information: Author "Ellery Queen"