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Wave 2 Shipping — Help Needed — News

The Wave Two books have arrived in Little Ferry, New Jersey! At very long last, the second half of the VIE sets destined for all non-European subscribers has come to the factory space of a VIE subscriber and supporter: Richard Factor.

Richard is a principal in the firm of Eventide, Inc. Eventide manufactures electronic equipment for the aviation industry, the music industry, and others. He has spare warehouse space at the factory, and for the second time has graciously made both his space and his dock equipment available to the VIE. Richard's good crew unloaded the books from the tractor trailer on which they are shipped from Milan (via ocean-going freighter) and the books are now waiting to make one more trip: via FedEx Ground to you if you live in the US, by USPS if you live elsewhere.

We have plenty of work to do, if you are in a position to volunteer to help us out next week in Little Ferry. Little Ferry is near New York City, just off a NJ Turnpike exit. If you can spare some time in the day time hours during the week of July 18–22. Drop a line to rc_lacovara@comcast.net, and we'll see if we can put you to useful (and not unpleasant) work.

The second printing Readers volumes are now completed and the Deluxe volumes are being finished. Packing and shipping are planned for September. The Ellery Queen volume is still being edited and will be printed later this fall.

— *Bob Lacovara*

So long and thanks for all the work!

by Hans van der Veeke

The job is done and we want to thank all the volunteers for their effort. There were many teams and many jobs done and here we present a compliment from several team-leaders, the board, Norma and John Vance and Jack Vance himself!

STEVE SHERMAN, leader of PreProofing and TI:

It was my privilege to have two team leadership assignments from the VIE: PreProofing (which I took over from Tim Stretton when he moved to Textual Integrity) and TI Assignment Administration (which I took over from Tim and Alun Hughes when their professional obligations hindered them from day-to-day involvement). Evidently I was a universal second choice.

The amount of work I presided over is dwarfed by PostProofing, which surely cost as many person hours as all other VIE work combined, and I want to join Chris Corley in thanking the PP teams, many of whose finds impacted my TI team. And I want to thank Chris specifically for the most amazing work, involving both coordination and judgment, that the VIE experienced, his consolidation of findings from every PP team.

To my PreProoferers: you took on assignments when we were still feeling our way. You frequently were uncertain whether a particular apparent bug needed flagging. But you displayed sharp eyes and a reverence for Jack's texts that proved to be an invaluable resource for the TI work that followed. I want to thank especially the Mentors, experienced PreProoferers who made themselves available to new prooferers, to answer questions about the texts, to provide guidance in dealing with the colossus MS Word, to offer pointers to the most frequently encountered problems with the scanned documents. Chris Corley especially provided an indispensable list of searchable scanos, which can be seen in Cosmopolis 8, and which informed the work of our most diligent prooferers. But his contribution, apart from this useful guide, was not greater than that of his fellow mentors, Dave Kennedy and Patrick Dusoulie. The measure of their contribution is that these Mentor-Proofer relationships have resulted in lasting friendships. All subscribers should thank Chris, Dave and Patrick, as I do.

To my TI team: what you accomplished is nothing less than the restoration of Vance's words for his readers. It is impossible to praise this achievement sufficiently. The voice of one of the 20th Century's greatest writers has been permitted to resound unencumbered by editorial down-dumbing. I am, predictably if immodestly, endlessly proud of my own work on Lyonesse, if only for the correct ordering of Chapters

25 and 26 in Suldrun's Garden, which is degraded in every edition but the very limited Underwood-Miller. But countless examples of similarly important restoration could be cited: my favourite is Ken Roberts' work on The House Lords, which has elevated the status of this story in my eyes to perhaps Vance's second rank (come on, it's still no Moon Moth).

The most difficult TI work was that done by the Seconds and Reviewers, who had to consider the evidence from the sources processed by the first-line workers and generate a final or nearly final reading. I know that even as a Second, I would often agonize over a reading, before finally coming to a recommendation. As a Reviewer, the agony was often even greater. When we had ms evidence, we knew what Jack wrote. But in too many cases we had only choices among published editions. Alun Hughes' essay in Volume 44 details these difficulties and concedes, as I would, that we might not have got it right every time. But if those of us who had to make the decisions got it wrong now and again, it was not because of the labours of the first line workers. My thanks, therefore, to every TI wallah. And my thanks to every Second and Reviewer who was ready to put his neck on the line: Tim Stretton, Alun Hughes, Paul Rhoads, Rob Friefeld, Patrick Dusoulie.

Readers, Subscribers, we wish we had got everything right. We came damned close. You will never get a better Jack Vance than the VIE.

BOB LUCKIN, head of CVT:

The purpose of the Correction Validation Team is to verify that changes made to the texts as a result of issues raised by the CRT and PP teams are complete and consistent, and do not introduce new problems (which for example, sometimes happens when text reflows). The number of items which were caught and the resulting improvement in quality of the final texts is a testament to Robin Rouch's foresight in forming the team.

The above comment is in no way intended as a criticism of the composers, who although not members of the CV Team, are all due our thanks for their tireless efforts in both the initial composition and subsequent reworking of the texts - nearly always with extremely good grace! Since all the bis-files end up being channelled through CVT, I probably have a better idea than most people (other than the composers themselves) of the work they have done. Many is the time I thought to myself "rather than me" . . .

I must also thank John Schwab and Paul Rhoads, as the other folks with whom CVT interfaces directly; John for his distribution and receipt of the PDF- and bis-files in his indispensable role as VIE archivist (in addition to being a composer), and Paul as reviewer and arbiter of the CVT reports when tricky issues were raised and reference to a higher authority was necessary (and also eventually a composer himself).

I took over as Correction Validation Team leader from the inestimable Robin Rouch around the end of August 2003. Although the CV

Team is quite small, all the members have other significant VIE hats to wear, and so I have tried not to overburden them with assignments. The trickiest time was just after I had assumed my duties, when (a) I was still learning the ropes, and (b) a backlog had built up which needed to be cleared rapidly by the team. I am especially grateful for the team members' patience and forbearance during this time.

I know that as the original team leader, Robin would want to join me in thanking all the team members (including of course Robin herself) for their diligent and timely work, and the willing manner in which it was carried out. They certainly made my job easier – and pleasant to boot. (Not that I actually felt the urge to boot them very often...)

MARCEL VAN GENDEREN, leader of CRT:

When Robin asked me to take over her Composition Review Team (The few, the proud, the CRT!), I had already worked under her inspiring guidance for some time, and the machine was running smoothly. With the help of the team members during my stint (Karl Kellar, Brian Gharst, Chuck King, Bob Luckin, Mark Adams, and Chris Corley), we were able to give the distinctive CRT look to all newly composed documents: their overall layout, alignment, blank lines, the use of fonts, playthings, etc. And, despite the need for rapid turnarounds, we usually could not stop ourselves from reading the texts in detail, and producing lots of textual comments for Paul to think about. Later on, we also looked at the front matter of the volumes. Many thanks to all people who worked with incredible speed and clear eyes to make sure the work of Jack Vance now looks the best possible way on paper.

CHUCK KING, RTF-Diff team manager:

RTF-Diff may well be the most obscure task in the VIE flow chart.

Diffing is one of those computer-analysis-based tasks involving arcane processes conceived by the Laughing Mathematician (Koen Vyverman), by which an initial and a later version of a text are compared, and a chart is produced indicating the differences between the two, through word frequencies: words that appear in one but not the other are listed. The Differ's job is to interpret this table and determine, sometimes by cross-referencing the bis file, whether there have been any unintentional changes, or any undocumented loss or addition of text.

The work is meticulous, the results rarely dramatic, and the job somewhat invisible and, consequently (until now) somewhat thankless. Nevertheless, Diffing has provided peace of mind: it excludes the possibility that some unsuspected problem has resulted in text being lost. It is therefore appropriate and long overdue that the men and women of the RTF-Diff team receive well-deserved thanks for a job well done.

A number of people contributed to Diffing over the years, but I would like to recognize in particular the four stalwarts of the team: Bill Schaub, Patrick Dusoulier, Deborah Cohen, and Mark Bradford. Between them these four volunteers did a substantial majority of Diff-

ing jobs. Their consistent and professional work made Diffing the success that it was. Hats off to you, crew!

DAMIEN JONES, teamhead for Double-Digitizing, DD-Jockeying and Implementation:

I see the VIE as an extraordinary achievement, not only in terms of creating a definitive collection of Jack Vance's works, but also in terms of organization, will and spirit. I have great admiration and respect for the people that worked with me on Double-Digitization, Jockeying and Implementation. None of these tasks were glamorous and many of the readers of the texts will be unaware our efforts. Yet we who were involved know. We know of the weeks of silence broken by sudden calls to arms, we know the mind-numbing boredom of digitizing a text, the tedium of merging the results into a single copy and truly we know the pain of making changes required by the Textual Integrity team that were so obviously wrong. I jest, the TI people had few glaring mistakes, and if on occasion an enterprising Imp would find a less than obvious one TI was happy to attend to it. I believe this was one of the strengths of the system: the fact that at every level, not just DD, DDJ or Imp-ing, the texts were examined by the critical eyes of people with a keen desire to produce the best possible result and that if they discovered an error outside the purview of their assignment the system was flexible, and willing, enough to deal with it.

It has been interesting for me to work with so many 'faceless' people. I have in fact managed not to meet any of you, despite sharing a medium sized city with at least one of you for a time. Perhaps it is better this way, it is a sort of strange, anonymous, passing of ships in the night that will add a certain mystique to the experience in the future. So before I forget any of you, allow me to thank you all one more time. Thanks.

The words from the VIE BOARD OF DIRECTORS:

The VIE Board of Directors would like to thank everyone who was involved in making the Vance Integral Edition such a great success.

Our work as the Board was made remarkably easy by the dedication and hard work of everyone involved. The amount of effort it took to produce the 44-volume set and its adjuncts is staggering; all 130 stories had to be digitized, pre-proofed, proofed, checked for textual integrity, formatted, post-proofed, laid out, etc. Over 300 volunteers from all over the world worked diligently for over 5 years. Without them none of this would have been possible.

Special thanks to the VIE managers, who kept things so well organized, Stefania Zacco for her invaluable help getting the books printed and bound, Paul Rhoads for heading the project and making sure it came to fruition, and of course, Jack & Norma Vance for bringing us all together.

JOHN and NORMA VANCE:

The Vance Integral Edition project is almost complete, and we will heave a sigh of relief when the last books are shipped. But for many years the VIE has been a part of our lives, and the company has been good! It's a bittersweet prospect that our wonderful group will now split up. We do hope that our friends will stay in touch, and to reiterate Jack's invitation, will give us a call when they're in the Bay Area.

And finally JACK VANCE himself:

The VIE project is in its last stages — a prospect which is good, but also leaves me a trifle melancholy. Some of you may feel the same let-down — for want of a better word — as I do.

I am enormously honored that my literary efforts have occasioned so much effort on the part of so many intelligent, talented and — dare I hope? — perceptive people. I have enjoyed becoming acquainted with various participants in the project and if any of you chance to be in our neighborhood, I hope that we can make contact by telephone, and if feasible arrange a social occasion.

I confess that I am vain enough to be pleased with my mature output and, to say the least, I am gratified that the material has generated a resonance in so many high quality minds.

My best regards to all of you

A handwritten signature in dark ink, reading "Jack Vance". The signature is fluid and cursive, with the first name "Jack" and last name "Vance" clearly legible.

— ♦ —

The volunteers who did it all

Donna Adams	Charles Ashford	Brian Bieniowski	Chris Budgen
Mark Adams	Jason Attle	Alan Bird	Sean Butcher
Enrique Alcatena	John Audcent	Andreas Björklind	David Call
Olivier Allais	Michael Backes	Carina Björklind	Angus Campbell-Cann
Ian Allen	Michael Barrett	Arjan Bokx	Graziano Carlon
Keith Allen	Karl Barrus	George Bouchie	Jeremy Cavaterra
Joel Anderson	Peter Bayley	Malcolm Bowers	John H Chalmers
Kjel Anderson	Michel Bazin	John Boyce	Richard Chandler
Neil Anderson	Richard Behrens	Mark Bradford	Daniel Chang
Richard Anderson	Denis Bekaert	Ursula Brandt	Top Changwatchai
Steve Andrews	Ted Bell	Jeremy Britton	Ron Chernich
Linnéa Anglemark	Scott Benenati	Foppe Broksma	Jennifer Clarke-Joustra
Neville Angove	Sharon Bennett	Adam Brower	Chip Clemmons
Kristine Anstrats	Derek W Benson	Connie Brown	Robert Cocks
Sergio Antoniola	Joe Bergeron	Dominic Brown	Deborah Cohen
Brian Anzalone	Mike Berro	Lisa Brown	Phil Cohen
Erik Arendse	Danny Beukers	Bobby Bryant	Daniel Colburn

Matthew Colburn	Linda Escher	Amy Harlib	David A Kennedy
Darrow Cole	Richard Factor	Kurt Harriman	Joe Keyser
Robert Collins	Jacob Farber	Gilbert Harrus	A G Kimlin
Jeff Cook	Jim Flavin	John Hawes	Charles King
Christian J Corley	Dan Fleming	Charles Haynes	Dennis King
Chris Coulter	John Foley	Linda Heaphy	Per Kjellberg
John Councill	Fred Ford	Craig Heartwell	John Kleeman
Francois Court	Steve Frame	David Hecht	Dan Kloke
Cullen Crispin	Josh Freeman	Joel Hedlund	Rob Knight
Alex Crowther	Rob Friefeld	David Hendrix	Brian Koning
Frank Dalton	Miguel Garcia	Mark Henricks	Marcel Koopman
Jean-Marc Dardier	James Gary	Wayne Henry	Derek Kruizenga
Owen Davidson	Nils Geenen	Marc Herant	Brian Kurrle
Christopher Davies	Josh Geller	Brent Heustess	R C Lacovara
Ian Davies	Marcel van Genderen	Michael Hill	Pat Ladd
Nicola de Angeli	Rob Gerrand	Helmut Hlavacs	Chris LaHatte
Maik de Feijter	Nicholas Gevers	Mike Holcomb	Gabriel Landon
Marcus de Figueiredo	Brian Gharst	Patrick Hudson	Frans Langelaan
Remco de Jong	Peter Gleeson	Alun Hughes	Jeffry Larson
Chris Dearmitt	Steve Godersky	Jon Hunt	Menno van der Leden
Vlad Degen	Carl Goldman	Ruth Hunter	Stephen Lee
Greg Delson	Ed Gooding	Peter Ikin	Stephane Leibovitsch
Bill Dennehy	David Gor	Andreas Irle	Lyman Leong
Mike Dennison	David Gorbet	Ludovic Isnard	Ray Leung
Richard Develyn	A K Gosling	Jason Ives	Lee Lewis
Jurgen Devriese	Herve Goubin	Ian Jackson	Rolf Lindgren
Huy Dinh	Yannick Gour	Rob Jansen	Thomas Lindgren
Christine Doiron	Tony Graham	Paul Janssen	Richard Linton
Antonio Duarte	Edward Gray	Ralph Jas	Alan Liu
Dirk-Jan van der Duim	Martin Green	John Jenkins Jr	Tonio Loewald
Michael Duncan	Erec Grim	Damien G Jones	George Logan
Patrick Dusoulier	Jasper Groen	Lucie Jones	Bob Luckin
Patrick Dymond	Evert Jan de Groot	Roger Jordan	John Ludley
Eric Easterly	Jon Guppy	Jurriaan Kalkman	Mark Luetschwager
Andrew Edlin	John Hamilton	Kapp Kapter	Roderick MacBeath
Nick Edwards	Scott Hamman	Jason Kauffeld	John MacDougall
Patrick van Efferen	Stuart Hammond	Karl Kellar	Fernando Maldonado
Kimmo Eriksson	Cheryl Hanna	Ken Kellett	S A Manning
Harry Erwin	Charles Hardin	Jody Kelly	Betty Mayfield

Kyle McAbee	Jeremy Pick	Chris Ryan	Andrew Thompson
Graham McCann	Matt Picone	Thomas Rydbeck	Anthony Thompson
Chris McCormick	David Pierce	Nicole Saunier	Cam Thornley
John McDonough	Richard Platt	Pankaj Saxena	Willem Timmer
Lawrence McKay Jr	Geoff Poingdestre	Bill Schaub	David Turney
Andrew McMurry	Jesse Polhemus	Lawrence Schick	Michael Turpin
David Mead	Guido Posthumus	Michael Schilling	Joost van der Eijk
Dustin Meano	Mark Preslar	Bill Schmaltz	Arjan van der Leden
Jean-Pierre Melaye	Chris Prior	Luk Schoonaert	Sjoerd van der Zee
Robert Melson	Karl Radtke	John A Schwab	Johan Van Gijsegem
Cormac Miller	Sean Rainey	D Dawson Scott	John van Hal
Michael Miller	Quentin Rakestraw	Dennis Sheridan	John Vance
Michael Mitchell	Michael Rathbun	Bill Sherman	Norma Vance
Wiley Mittenberg	Glenn Raye	Jay Sherman	Hans van der Veeke
Anders Monsen	Martin Read	Steve Sherman	John Velonis
Bob Moody	Simon Read	Anton Sherwood	Dirk Jan Verlinde
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Phil Moyes	Nick Redding	Lyall Simmons	Marc Volovic
Gene Muehlbauer	Chris Reid	Brant Smith	Koen Vyverman
Mike Myers	David Reitsema	Michael J Smith	Eric Walker
Andres Nasser	Errico Rescigno	Josh Snyder	Kelly Walker
Eric Newsom	VP Research	Carl Spalletta	Harrison Watson Jr
Phil Nicholas	Paul Rhoads	Gan Uesli Starling	Billy Webb
Till Noever	Ian Richardson	Rudi Staudinger	Gale Webb
Michael Nolan	John Rick	A Daniel Stedman	Paul Wedderien
Turlough O'Connor	Joel Riedesel	Ivo Steijn	Matt Westwood
Sean O'Sullivan	Julia Riley	Gabriel Stein	David White
Donn Olmsted	Kenneth Roberts	Jack Stephens	Richard White
Joseph Ormond	John Robinson Jr	Mark J Straka	Tom Whitmore
Mark Packer	Jack Robson	Tim Stretton	Russ Wilcox
Jim Pattison	Axel Roschinski	Peter Strickland	Douglas Wilson
Sara Pearson	David Rose	Per Sundfeldt	Ed Winskill
Dave Peters	Robin L Rouch	Ben Tamlyn	David Worden
Eric Petersen	Christopher Rowe	Christopher Taylor-Davies	Suan Hsi Yong
Lee Petersen	Jeffrey Ruszczyk	Theo Tervoort	Fred Zoetemeyer
Linda Petersen	Jeff Rutherford	Byron Tetrick	



About Paul Rhoads

Bob Lacovara

It was December of 1999, and I was bored at work. I remembered, with the relief of sudden inspiration, something that I had intended to do for some time, and that was to search the 'net for a bibliography of Jack Vance. My search hit on some folks trying to put together a complete set of Vance. I had found the bait, walked into the trap.

Really, really: I just wanted a bibliography. In fact, I got the bibliography, and the books as well. And along the way, a number of Jack's books in various languages which I don't speak; old scripts and outlines; all sorts of detritus of the printing process. It happens that it took five years, and I had to do a lot of it myself.

To get the bibliography, I had to jump through a number of hoops. Let's see: I proposed and first edited *Cosmopolis*. I devised the end-note process for our editors. I calmed down any number of people when Amiante was first proposed. I helped people jump on; I told people where to jump off when they became impossible. I enticed a few in, with an absolute minimum of deceit. I got grey hair working on our budget, and more grey hair when the euro climbed. That, plus only \$2, gets me on the New York Subway.

I watched the VIE set appear, magically, from data passing across the Internet.

I think I used the pronoun "I" seventeen times above. I could have done a few more: I am the sort of person who, confronted with the banality that "there's no 'I' in 'team'" responds, "yeah, but there's a 'me'".

Despite this, I wanted to spend a few paragraphs not on myself or on all of the other essential folks who made the VIE work—they are acknowledged within the books and on these pages—but on the other person whose "I" would swamp out mine.

Paul Rhoads appears, at first glance, to be a somewhat retiring, slightly eccentric individual, perhaps of just-greater-than average height, of casual attire and grooming. If you were told that he was an artist by trade, you would probably nod—or if cynical, smile—in agreement. If you were to see his paintings, particularly his still-lives, you would probably raise your eyebrows in astonishment: Paul's work is a throwback. A throwback to the serious paintings by which, in the words of a well-known British critic, "all modern art is condemned". (Paul's wife's paintings have been compared, by knowledgeable folk who have seen her

work but have not met her, to the Impressionist masters. To hear Paul and his "better half" quarrel, gently, on the best type of varnish for a painting is an education in itself.)

Paul cannot be relied upon for careful bookkeeping, advanced math, or the easy familiarity with computers which is so often mistaken for technical sophistication. Despite this, interested readers may contact me to learn how one NASA rocket scientist was "caught looking" by Paul over a question of counting pages and book thickness. I am extremely reluctant to mention this otherwise brilliant person's name, as he still looks up to the right and smiles an embarrassed smile when his logical gaffe is brought to his attention.

Many years ago, Paul became the friend of Jack and Norma Vance. Paul came to regard Jack's work as unique and uniquely valuable: he lamented the fact that all of Jack's work was not in print, or even available on the used book market. Someplace along the line, he and a few other people conceived the notion of bringing all of Jack's work out in a single edition, with the support and assistance of the Vance family. Some discussions were made; some web pages began to bruit the idea about.

This is where I came in. (And there's that pesky personal pronoun again. Oh well.)

At our first meeting in Oakland, in January of 2000, it was clear that Paul was besieged. Any number of earnest people had earnest ideas and earnest agendas. I had had my own experiences with volunteer groups. I could read these people pretty well, chapter and verse. Some I liked, some I didn't. Some were a bit foolish, and others quite sharp. These categories blurred and mixed. I knew that a hatchet man would eventually be needed; in the meanwhile, someone had to fan away smoke if only to see where the hatchet might be applied usefully. I had not met Paul except by e-mail, but on that basis, and our first meeting, I decided to adopt my favorite role: second-in-advice. Later, when Paul had become Editor-in-Chief of the VIE, I remained in that position, solving such problems which I could wrestle with any chance of success as came my way.

Paul provided the vision and insight. Now, these terms are used to the point of inanity by the press and fools. (But, as Mark Twain said, I repeat myself. These terms are cousins to "thinking outside the box", a phrase most used by people who could not reliably tell you the number of sides on a cube.) But vision is a real artist's stock in trade. At least, if he does not have it, he's going to be Jackson Pollock, and not Van Gogh. And insight—well, that comes from experience, does it not?

"Artistic direction" is rather a sexless description, but that is another ingredient which was needed. If anyone reading this article has not by now read the apparently endless discussion of esthetic issues involved in the creation of fonts, layout, cover design, front matter designs and the like in *Cosmopolis*, then take my word for it: you need artistic direction. Coherent, focused, informed, and experienced artistic direction. Gobs of it. Call it "vision" if you like.

So. We have this individual. He has the attributes and skills needed of an Editor-in-Chief. What other ingredient is needed? Endless, bottomless, encompassing *energy*.

Recall that the work was done by volunteers. Controlling volunteers is rather like dumping ball bearings on a table top, and trying to corral them into some semblance of pattern, using soup spoons. (Sometimes it seems that you must use the convex side of the spoon, for added interest.) Paul had to sell his ideas, find the right people to help implement them: sometimes we had too many, sometimes none. Sometimes someone with the exact professional skills we needed would show up and say, "is there anything I can do?". Then, having selected a crew, Paul would get out his soup spoons.

Occasionally, someone would suggest that an open issue be settled by vote. This, while impossible if one really wanted a distinctive product, was at least better than "settling" an issue by endless discussion. I don't know how many times Paul observed that the VIE wasn't a democracy. It was a sort of volunteer totalitarian state. This would bother some people, of course, with this effect: Sometimes the ball bearings fell off the table, onto the floor, and were lost. Why? Because there were only two choices for the ball bearings, in the end. One could come to the choices by either honey or vinegar, but here they were: you could agree with Paul, for the good of the project, or you could bail out. At least a half a dozen good people, solid, professional sorts, whom I liked and admired, finally threw in the towel. I miss them, even the ones who no longer speak to me.

However: many more people said to themselves: I don't agree with this lunatic, but I can see that at least he knows where he is leading this project, so I'm going along with it, misgivings and all. Two individuals come to mind, and I hope that they will not mind being mentioned in this context. Both are, in the VIE pantheon, second-tier gods.

Suan Yong took over and operated our website, and maintained our (extensive) databases. Tirelessly, on a 24/7 basis, for years. All the while working on his graduate degree. On several occasions, Suan was ready to fall on

the floor. He and I had several long chats, and much e-mail, and I fancy that I convinced him not that Paul was always right, but that you could follow such a leader even if you were convinced that he was wrong: because this seemed the best way, overall, to get the job done. And if nothing else, Suan heard at least that much from me: that getting the job done was more important than his opinion or mine.

John Schwab. Hmm. Well. When we started the VIE, we gave each other various nicknames with appropriate connotations. Over the years, these all vanished. Except John Schwab's: Hercules. John is the VIE archivist, and one of our composers. A professional, he organized the backup and storage of our extensive data files. (Trust me: it's gigabytes, not megabytes.) I would call, and say, "Herc, you know, I was thinking. We need geographic dispersion of our files." John would say, "Yeah. Right. Already done." I would say, "our file names can't be random." John would say, "I devised a system, here it is: . . .". If you need someone with these skills, hire John Schwab, and give him twice what he's earning now, because whatever it is, he's cheap at twice the price. A real pro. But John and Paul have had some divergences of opinion, and as a monument to the professionalism of these two, and their commitment to bringing the Work out, I had to find out by round-about means: their disagreement never floated to the surface.

I could give other stories, these two suffice. For each person who couldn't follow (or keep up with) Paul, four more put shoulder to the grindstone, and heaved. Perhaps one day a very good history of our historic effort will be written. But if not *by* Paul Rhoads, under his aegis.

And what is the result?

This is the result: You have the books because of Paul. I did all sorts of good things, and many other people did even brilliant things, but basically, it would all have petered away to nothing except for: Paul. He drove, he implored, he kidded, he convinced, but come Hell or high water, he drove the VIE to complete its task.

Enjoy your volumes. Thank Paul.



Post Facto Extemporisation

The Laughing Mathematician

Some of the *Cosmopolis* readership may have scratched their heads—or various other parts of their anatomies—as they unwittingly stumbled upon the reprint of my recent publication “Publishing Jack Vance: the SAS System as a Tool for Literary Analysis” in the previous issue. It came somewhat out of the blue, since I didn’t have the time to provide some accompanying notes. So here goes, if after the fact . . .

Those who’ve been reading *Cosmopolis* since its modest beginnings, may remember the odd article wherein I present some database development or other within the context of the VIE. Over the years, this VIE textual database—which was dubbed ‘TOTALITY’ early on—has been growing steadily; not only in terms of the kind of data it contains, but also regarding the specific reporting functionality that I kept adding to it as required by the different work-phases that the project rolled into over time.

As a professional SAS consultant and developer, I’ve already generated a good deal of useful spin-off from my VIE-related developments, in the form of a series of technical papers presented at the annual worldwide SAS developers’ conferences from 2001 onward. In these papers I made some of the technical aspects involved in my TOTALITY work more generally applicable, and threw them out there so that other SAS programmers might benefit from them.

At last year’s conference, I happened to be carrying along my VIE Wave 1 *Emphyrio* volume, which I was reading at the time. Pete Lund, one of the conference’s Section

Chairs, spotted me and inquired about the beautifully bound leather volume I had my nose buried in. I explained about my life-long fascination with Jack’s writings, the VIE, my own involvement, and all that had led to so far. Pete seemed genuinely impressed, and invited me to contribute a paper to this year’s conference. Not just another run-of-the-mill technical presentation, but one with sufficient background detail about the VIE to make it an intriguing story about a topic that had thus far been absent from the usual conference schedule: literature!

In preparing the paper, I freely scavenged material from my own previous *Cosmopolis* contributions, and in terms of background information about Jack and the VIE, the VIE management graciously granted me the permission to use bits and pieces of texts that have been published, for example in the Frankfurt Book Fair brochure of 2001. All in all, the paper has become a quite comprehensive recounting of the various technical challenges I’ve been facing these past five years, without skimping on the contextual aspects of project work!

Pre-conference feedback from my colleagues of the SAS technical proofreading team was extremely positive. They claimed they had never seen such an unusual and fascinating piece before—their words, not mine. For the actual presentation last April at the Pennsylvania Convention Centre, Bob Lacovara came over from New Jersey to witness the show. I didn’t see any of the audience scuttle off mid-way through my talk, so I think it went down quite well. After all was said and done, I was left with a satisfied feeling of a job well done. Nonetheless, VIE work continues for me, since all of the Wave 2 texts still have to be processed for TextPort!



— End Note —

‘Endings’ are things which most of us are not very good at. Maybe we were never taught quite how to go about it; maybe endings are too emotional for us to comfortably think about, things which are better avoided. But, there are some conventions in society which help with the process and saying ‘Thank you’ is one of them.

The ‘thank you’s’ in this issue of *Cosmopolis* reflect the genuine appreciation for the contributions of each VIE volunteer. Most of them are volunteers thanking other volunteers and expressing gratitude for their mutual help in completing the project. This sense of fraternity which underlay the entire project grew over time into significant personal relationships.

The VIE as a legal entity will continue to administer the volunteers’ work-product. This will include assisting publishers in producing new editions of Jack Vance’s works. It is already occurring with VIE volumes having appeared in English, German and French language editions. More volumes and in more languages will appear in the future. The VIE is still in the process of editing and printing the Ellery Queen volume, which is expected to be shipped later this fall. It also is finalizing the last of the printing and shipping details of the remaining subscribers’ full set orders.

No doubt some have wondered why Jack Vance himself was not more visibly involved in this project. Jack has stated that he purposely stayed at arms-length to allow the project to do its work independently and without interference. He was well aware of what was being done with his works. Jack wanted the VIE volunteers to accomplish the VIE's stated purpose of republishing his works as they were originally written. He was not interested in editing what he had previously written. Jack's deep appreciation of the volunteers' efforts is expressed in this issue of *Cosmopolis*.

Thus, to each VIE volunteer, 'THANK YOU'. Without you, it would not have been possible!

COSMOPOLIS MAGAZINE ABOUT TO BE SOLD

FAMOUS OLD JOURNAL FACES EXTINCTION

DIRECTORS MAKE LAST-DITCH EFFORTS AT SALVAGE

Having read this headline, "Gerson looked up, smiled. His mood had changed. He had come alive." [*The Palace of Love*] *Cosmopolis* has affected many people many ways. Koen Vyverman's 'Incredible String Retriever' indicates that the word 'Cosmopolis' is used 71 times in Jack Vance's books including *Star King*, *The Book of Dreams*, *The Face*, *The Killing Machine* and *The Palace of Love*. It was described as "a journal of news, photographs and short essays. The magazine's contents, sometimes profound, often dramatic or even sentimental, were directed to the attention of intelligent middle-class folk . . ." What happened to *Cosmopolis* subsequent to Gerson's disposition of the various villains is unknown, but owning it helped him achieve his purpose.

Cosmopolis was fundamental to the VIE's achieving its goal. It has served as a communication tool for the volunteers, informing them of the progress of the project, responsibilities and rules for the various areas of activity, and upcoming management functions. Sometimes profound, often dramatic or even sentimental, it also allowed volunteers to exchange ideas and opinions, and the articles and letters submitted for publication reflected the significant insight and creativity which the volunteers collectively possessed.

Thanks to proofreaders *Steve Sherman*, *Rob Friefeld* and *Jim Pattison* and to *Joel Anderson* for his composition work on this issue. And to all who contributed to *Cosmopolis* over the years—the editors, the proofers, composers, and those who contributed the many wonderful articles and letters—thank you.

Hopefully, an End Note advising that COSMOPOLIS MAGAZINE ABOUT TO CEASE PUBLICATION, will cause you, too, to 'look up, smile'.

David Reitsema, Editor

