
PKDS

newsletter no. 1

"Tomorrow morning, he decided, I'll begin clearing away the sand of fifty thousand centuries for my first vegetable garden. That's the initial step."

This is the first issue of the Newsletter of the Philip K. Dick Society, dated August 1983. Our address is: PKDS, Box 611, Glen Ellen, CA 95442 USA.

This newsletter is available only to members of the PKD Society (or subscribers, if you don't want to be called a member). Membership is \$5.00 per year, anywhere in the world; this includes at least four newsletters. Please make checks payable to Paul Williams (secretary of PKDS).

*Paid members are receiving along with this newsletter a 16-page pamphlet called "A Letter from Philip K. Dick," numbered first edition of 300 copies, published to commemorate the founding of the PKD Society. If you have received a sample copy of this newsletter, send your membership money promptly and we'll send you the pamphlet, which features an extraordinary letter Dick wrote in 1960 to an editor at Harcourt, Brace discussing his mainstream novels.

The Society is partially supported by the estate of Philip K. Dick. This issue of the newsletter is written and edited by Paul Williams, who has recently been named literary executor of the estate of Philip K. Dick. Russell Galen at the Scott Meredith Literary Agency continues as literary agent for Philip K. Dick and his estate. Laura Dick Coelho is the administrator of the estate; PKDS thanks her and the other heirs for their support of this project.

**Overseas members: membership is \$5. U.S. or the equivalent regardless of where you live in the world. This includes a surface mail subscription to the newsletters and PKDS pamphlets; air mail subscriptions/memberships are available for \$9. U.S. (We will accept checks in foreign currency, at whatever the rate of exchange is when you write the check.)

UK members: send 3.5 pounds (7 pounds for airmail subs) to "PKD Society," c/o Keith Bowden and Valerie Buckle, 47 Park Avenue, Barking, Essex IG11 8QU.

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INTRODUCING THE PHILIP K. DICK SOCIETY

Many people love Philip K. Dick's work in a very special way and want to see it get to more people. The purposes of the Philip K. Dick Society are: to maintain contact among those interested in the writings of Philip K. Dick; to serve as a conduit of information from and to the estate of Philip K. Dick; to encourage the continuing appearance around the world of materials by and about Philip K. Dick, including unpublished materials that may be made available by the estate; and to increase the recognition, reputation, and readership that Philip K. Dick's works deserve.

This society has just been formed, and to a large extent will be shaped by the response and suggestions of you the members. With that in mind, what follows is a discussion of some of the activities of the PKD Society as presently conceived.

The Newsletter. This newsletter will appear every three months, or perhaps more often if the quantity of news or publishable material received so warrants. I've had some offers of help with editing and publishing the newsletter, and fully intend to take advantage of these offers once things are off and rolling. I suspect there is no end to the amount of work that PKDS and the estate can generate, and so volunteers are most welcome. If you have volunteered and I'm slow to contact you, rest assured that I will, and I'm just trying to figure out the logistics of all this.

Contributions to the newsletter: are needed. First of all, please let me know of any "news" related to Philip K. Dick's work that you may become aware of, small or large. Secondly, bibliographic information is always welcome. We are trying to track any media mentions of PKD, past and present. Overseas readers could help us put together more complete lists of in-print and out-of-print PKD editions in countries other than the U.S., perhaps using the Daniel Levack bibliography (Underwood/Miller, 1981) as a take-off point and adding material as appropriate. Similarly, if you know of interviews, published letters, etc etc, not included in Levack, please let us know.

Thirdly, anecdotal material from people who met or had correspondence with PKD is potentially of interest to our readers. I'm also interested in stories of how PKD works are being taught in schools or universities, or marriages that have broken up because of arguments about VALIS, etc.

I'm willing to run a classified column if anyone's interested: let's say 5¢ a word for buy or sell ads, anything else we'll run free.

I don't want to run articles analyzing PKD's work. That's for some other forum, not this one. Letters pointing out specific things that may be of interest to PKD readers will be welcome, and may or may not be published. **Please, if you have questions that you think I or someone else might be able to answer, send them along and I'll publish 'em or answer 'em or both. For example, David Clark asks about the status of the VOICES FROM THE STREET manuscript, and says he's heard it was written around the time of A SCANNER DARKLY. And I reply that VOICES was written circa 1954, PKD's first mainstream novel and possibly his first novel (he couldn't remember whether it preceded his science fiction novels when we talked about it in 1974; I seem to recall he also said at the time that EYE IN THE SKY may have been written before SOLAR LOTTERY). It is Dick's longest novel. There are no specific plans for its publication right now, but I expect that we will see it available at least in a limited edition some time in the next ten years. SCANNER, of course, was written circa 1973-'74.

It will be the policy of the newsletter to run some sort of previously unpublished PKD material in or with every issue. This time we have the letter/pamphlet; in the future we may have interviews, articles, novel or letter excerpts, a section of the Exegesis, and so forth.

Finally: if you know PKD fans, please let them know about the Society and the newsletter. Thanks. We especially need help spreading the word in countries other than the U.S.A.

The Hollywood Group. This is an idea I have that is still half-baked, but maybe with your help we can turn it into something real. The goal or purpose is to earn income for the estate (and thus support the estate's other, less lucrative activities) and get attention for PKD's work by selling more options for films based on PKD's writings.

What I need first of all is advice from anyone and everyone who has a sense of how story ideas get circulated and purchased in the motion picture industry. (I call the volunteer network I hope to form "The Hollywood Group," but of course we're ready to accept help and money from filmmakers anywhere in the world.) It seems to me we have a lot going: PKD's 35 novels and 110 short stories contain many times that many ideas and concepts that could well be springboards for film projects. Quite a few stories and novels have been optioned over the years; one major film has already been made (BLADERUNNER) and two other major film projects are in the "maybe" category (WE CAN REMEMBER IT FOR YOU WHOLESAL, as TOTAL RECALL, at Disney Studios, and SECOND VARIETY, as THE CLAW, at Capitol Pictures). The estate is well-represented by Scott Meredith Agency, and is easy to do business with. The universal interest in and respect for PKD's work helped BLADERUNNER get publicity, and it will help other PKD-based projects. (We even have, if I can find a copy of it, a complete screenplay PKD wrote for UBIK.)

Let's say, for example, that we think TIME OUT OF JOINT would make an excellent, and very filmable, movie (reality deconstructing around you--a good director could really have fun with that). What do we do? Circulate some copies of the book? To whom? What kind of package or presentation might help our case? Should we do a synopsis, a three-page treatment? Or...?

Suppose we want to offer some of PKD's early short stories as possible segments for some TV showcase (ideal if Twilight Zone ever starts again, for example)? What do we do?

I solicit your comments, information, advice. And then, if it turns out we do need synopses or treatments, I'll solicit your help in preparing these, for projects you'd like to see become a reality. Also, maybe someone knows what kind of a story about PKD we should plant in DAILY VARIETY or whatever, and how to do that.

Join the Hollywood Group. Send me your ideas, even if they're as half-baked as mine. Let's get something going here.

Interviews, Letters, Photographs. The estate is in the process of building as complete a collection of PKD material as we can. Someday this will all be in a library somewhere, in all likelihood, and most or all of it will be available for inspection by interested parties. Meanwhile, I am interested in receiving, for the estate, any of the following: xeroxes of letters to and from PKD. Duplicates of tapes or cassettes of interviews with PKD. Photographs of PKD. We'll pay for reasonable copying costs; if you prefer, you can send us what you have and we'll copy it and return the original. Let us know of any restrictions you wish to place on use of such material. So far, I am unclear as to whether the estate automatically has the right to use or publish letters written or interviews given by PKD. If you have information about legal precedents and standard practice in these areas, please tell me what you know, and cite sources... there's a lot to be learned around here, and we don't always know where to begin. Transcripts of interviews are especially welcome, along with duplicate tapes...and if you're a good transcriber and would be willing to do some transcription for us if we sent you a tape, let me know. Thanks.

Book Collectors, Bibliographers. I already mentioned we'd like bibliographic updating help, especially on non-U.S. stuff. Book collectors could also help keep us abreast of current values and unusual listings of PKD books & specialty items. Thanks.

The Unteleported Man. Berkley Books has just released (July 1983, paper, \$2.75) this new edition of one of PKD's mid-60s novels. It is twice as long as the original book, which was an Ace double novel; this means there are some 30,000 words of previously unpublished material. This may be the only sizable chunk of unpublished science fiction by PKD that will appear posthumously.

I haven't read the book yet in its new form; the first person I talked with who had was very enthusiastic. Since one purpose of the PKD Society is to encourage Dick's fans and friends to spread the word about him, I'd like to point out that the appearance of this book could be an opportunity for some of you to write reviews of it, which might also call attention to Dick's work as a whole. Certainly it's intriguing at this point to look at this 30,000-word description of an LSD adventure, written in 1964 or '65 when LSD use was still very private and mysterious. To what extent does the recently-published segment reflect the spirit of those times?

I'll be interested in hearing members' reactions to the book.

The advertisement in LOCUS mysteriously refers to the "original 1972 edition" (the book was first published in 1966). The claim in the ad and on the book cover that this book is "now uncensored for the first time" is somewhat disingenuous. It's dramatic, but in fact the 1966 Ace edition is the one that contains "the ending as it was originally written by the author." THE UNTELEPORTED MAN was originally written as a short novel, and appeared as such in Fantastic, December 1964. Terry Carr, who was PKD's editor at Ace at the time, recalls that Dick then added the additional material to make a full-length book of it, and that Ace subsequently decided they'd rather stick with the short version. This is substantiated by correspondence I've seen in which Dick talks about the need to expand THE UNTELEPORTED MAN, and wonders whether he should do it alone or in collaboration with Ray Nelson. I'd be interested to hear from Ray as to whether in fact he did have any input into what was eventually written, and has now at last been published.

None of this changes the fact that more than 50% of this just-published book is being made available for this first time, which is good news indeed. And it's only fair to note that there's no way either Berkley Books, or PKD's agent Russ Galen who wrote the short intro, or Mark Hurst, who conceived the idea of publishing the full-length version, could have known that this was a case of rejection of the add-on rather than censorship of the original (unless Phil told them, and apparently he chose not to).

At any rate, what we have here, at last, is certainly the book that Phil Dick wanted to be published in 1965.

If you don't have a copy of the Ace original at hand, you might like to know that the previously unpublished section begins on page 93 of the Berkley edition, after "the two drinks." Only three paragraphs were cut from the Ace edition--presumably by PKD, to make a better transition--as far as I can tell.

Biographies. I know of two biographies of Philip K. Dick now in progress. Maxim Jakubowski of London has a contract with a British publisher and some European publishers (more information in a future newsletter) to write a full-scale biography of PKD, for completion probably in 1985. Anne R. Dick, Phil Dick's third wife (they were married from 1958 to 1966, it says in Hazel Pierce's book, although I believe they stopped living together in 1964), is writing a "memoir-biography" about Dick; she has been writing and gathering material for almost a year already. In the July '83 LOCUS she has a letter asking people to send her "information you may have about his life" and notes that she is specifically trying to locate "Jack Newkom, Speed Gulyas, Joel Stine, and people who were in touch with Phil in 1970-71: Lauren Cabot, Kathy Demuelle, Stephanie, James, and Shelly." If you can help, contact Anne Dick at Box 459, Point Reyes Station, CA 94956.

At one point Gregg Rickman, a young writer whom Dick had encouraged (Dick thought Rickman's critical analysis of his work was very astute), was also planning a biography of Philip K. Dick. I don't know the present status of this project.

The Man Whose Teeth Were All Exactly Alike. An agreement has been made between the estate of Philip K. Dick and Ziesing Brothers Books, a small publisher in Connecticut, for publication of a hardcover edition of this previously unpublished mainstream novel by Philip K. Dick. THE MAN WHOSE TEETH was probably completed in early 1960, which means it was written after CONFESSIONS OF A CRAP ARTIST. As far as I know, no publication date has yet been set for the Ziesing Brothers edition. They are known for their work with Gene Wolfe. PKDS members will be notified when the book is available for ordering.

This brings up the subject of the mainstream (non-science-fiction) novels that PKD wrote in the 1950s and early 1960s. Until now, only CONFESSIONS had been published, and that was in 1975, sixteen years after the novel was written. In addition to TEETH and CONFESSIONS, manuscripts for six other mainstream novels are part of the collection at California State University, Fullerton (see next item). These are: VOICES FROM THE STREET (circa 1954), GATHER YOURSELVES TOGETHER (mid-50s), THE BROKEN BUBBLE OF THISBE HOLT (mid-50s), MARY AND THE GIANT (mid-50s), PUTTERING ABOUT IN A SMALL LAND (1957), and IN MILTON LUMKY TERRITORY (1958). A seventh novel, HUMPTY DUMPTY IN OAKLAND (circa 1963), is also in the estate's possession. The following novels are also believed to exist, and may or may not turn up as I go through PKD's papers: PILGRIM ON THE HILL (circa 1956), A TIME FOR GEORGE STAVROS (circa 1956), and NICHOLAS AND THE HIGGS (circa 1958). Any information regarding these "missing" novels will be especially appreciated. (The dates in parentheses are based on Scott Meredith Agency's records of when these

manuscripts were received, and on my notes from a conversation with PKD in 1974. They are only approximate.)

At present, it is the intention of the estate that most or all of these novels will eventually be published.

Fullerton. On July 14, 1983, the estate of Philip K. Dick sued the State of California, and particular the Special Collections Library at California State University at Fullerton, for return of all of the materials that Philip K. Dick had loaned the Special Collections Library during his lifetime; that is, all of the Philip K. Dick materials in the Special Collections Library. As of this writing, there has not yet been a response from the University.

Bluejay Books. A series of Philip K. Dick reissues is planned by a new publisher, Bluejay Books, edited by James Frenkel in New York and distributed by St. Martin's Press. This series is particularly interesting because the books will be large-format trade paperbacks, the first time that any of Dick's books have appeared in trade paperback (with the exception of the Entwhistle Books edition of CONFESSIONS OF A CRAP ARTIST). This means the books will have the potential to reach a new audience, will stay in print longer (the short life-span of mass market books has made it difficult for any PKD book other than MAN IN THE HIGH CASTLE to be adapted for high school and college courses), and will be better produced. According to a flyer handed out at the booksellers' convention in June, Bluejay Books will have sewn bindings, acid-free paper, and extra-heavy, coated cover stock. Some of the books will be illustrated; I don't know if this applies to any PKD titles. And the flyer promises advertising, promotion, and publicity support for every title published.

Five PKD titles have been purchased by Bluejay. THE PENULTIMATE TRUTH is scheduled to be published in January, 1984, followed later in the year by CLANS OF THE ALPHANE MOON, DR. BLOODMONEY, TIME OUT OF JOINT, and THE ZAP GUN. Bluejay is also publishing Dr. Adder, by K.W. Jeter, a book that Philip K. Dick had long championed. Jeter was the model for Kevin in VALIS.

The Bluejay series may be an indication that Philip Dick's work is finally getting some of the respectability and prestige treatment in the United States that it has long been accorded in Europe. Note: the launching of this series in January will present another opportunity for press coverage of Philip K. Dick's work. Write to Bluejay at 130 W. 42nd St, suite 514, New York, NY 10036 if you would like to request review copies.

DAW Books. Donald Wollheim, PKD's first publisher (when he was running Ace Books' science fiction line) and strongest supporter in the 1950s and 1960s, has been quietly building up a very impressive series of Philip K. Dick reissues at DAW Books. DAW has more PKD in print than any other paperback publisher, does a better-than-average job of keeping the books in print, and the DAW series includes many of PKD's best novels. DAW has five PKD novels currently in print (FLOW MY TEARS, THE POLICEMAN SAID; NOW WAIT FOR LAST YEAR; WE CAN BUILD YOU; THE THREE STIGMATA OF PALMER ELDRITCH; and A MAZE OF DEATH) and two forthcoming: UBIK in September 1983, and A SCANNER DARKLY in April 1984. DAW also published a short story collection, THE BOOK OF PHILIP K. DICK, currently out of print. A MAZE OF DEATH was published as DAW's lead title in June, which means more copies get into the stores. DAW's recent PKD titles feature the cover line, "The Blade Runner Novelist," which is unsettling but perhaps draws in some new readers.

Books about PKD. A couple of critical works on Dick have recently been published in the U.S. One is Philip K. Dick, edited by Martin Harry Greenberg and Joseph D. Olander; this is part of the "Writers of the 21st Century" series, published by Taplinger (256 pp, \$12.95 hardcover, \$5.95 paperback, May 1983). The other, oddly enough, has the same title: Philip K. Dick, by Hazel Pierce, Starport Reader's Guide 12 (64 pp, \$4.95 paper, Sept. 1982--there is apparently a hardcover, but I don't know the price). In addition, Anthony Wolk says he is writing the Borgo Press volume on Philip K. Dick, and expects to complete it this summer. The Greenberg/Olander book is an anthology, and includes two of the Gregg Press introductions (Bishop on UBIK and Disch on SOLAR LOTTERY), three pieces that appeared in the Science-Fiction Studies special issue on Dick (Suvin, Aldiss, Fitting), PKD's intro to THE GOLDEN MAN, an introduction by Barry Malzberg, and five other essays, two by Patricia Warrick and one each by N.B. Hayles, Hazel Pierce, and Eugene Warren. The biographical note incorrectly spells Dick's middle name: the correct spelling is Kindred, not Kendred. It's his mother's maiden name.

Opera? A French composer is negotiating to obtain the right to make an opera out of VALIS. More news on this as it develops. Meanwhile, the book is doing well in the U.S.; Bantam has just gone back to press for a fifth printing, for a total of 152,000 copies. Timescape, unfortunately, seems to have let THE DIVINE INVASION and CONFESSIONS OF A CRAP ARTIST go out of print, at least for now.

PKD Papers. All the personal papers that were in Philip K. Dick's possession at the time of his death have been saved by the estate. These include a large volume of correspondence, including many carbons of letters sent by PKD. Also included is the "exegesis" referred to in VALIS: seven years' worth of holographic notes (handwritten, in other words) elaborating on the theme of Dick's (or Horselover Fat's) 1974 encounter with God. The Exegesis is clearly the most sustained literary effort of Dick's lifetime.

"I started my first novel when I was thirteen years old. That's the honest-to-God truth. I taught myself to type and started my first novel when I was in the eighth grade. It was called RETURN TO LILLIPUT.

"I made my first sale in November of 1951, and my first stories were published in 1952. At the time I graduated from high school I was writing regularly, one novel after another. None of which, of course, sold. I was living in Berkeley, and all the milieu-reinforcement there was for the literary stuff. I knew all kinds of people who were doing literary-type novels. And I knew some of the very fine avant-garde poets in the Bay Area--Robert Duncan, Jack Spicer, Philip Lamantia, that whole crowd. They all encouraged me to write, but there was no encouragement to write science fiction and no encouragement to sell anything. But I wanted to sell, and I also wanted to do science fiction. My ultimate dream was to be able to do both literary stuff and science fiction.

"Well, it didn't work out that way. I was reading a lot of philosophy at that time. My wife came home one day from school and said, 'What is it you're reading again?'

"I said, 'Moses Maimonides' Guide for the Perplexed.'

"She said, 'Yeah, I mentioned that to my instructor. He says you're probably the only human being on the face of the earth who at this moment is reading Moses Maimonides.' I was just sitting there eating a ham sandwich and reading it. It didn't strike me as odd."

--Philip K. Dick, *Twilight Zone* interview with John Boostro, 1982 (item 260)

"Though it is not in any real sense sf, THE TRANSMIGRATION OF TIMOTHY ARCHER is concerned, sometimes centrally, sometimes peripherally, with many of the same issues that preoccupied Dick in his fables of androids and extraterrestrial invaders. What is real, he asks, and what is illusion? Where does one put the boundary between schizophrenia and divine inspiration? What is the relation, if any, of the divine to the mortal? And--the primary question that any major writer asks, I think: What is it all about, anyway? Why are we here, where are we going?

"...Dick illuminates. He casts light, he gives off a radiance. Ideas and names tumble past--Wallenstein, Schiller, Humboldt, Heidegger, Goethe, St. Paul, not merely decorations but intrinsic parts of the plot. In an era where a majority of American citizens has only the faintest idea what the last president's name was or where Bolivia is, Dick's erudition is audacious--a tremendous risk. He builds his story out of theological technicalities, never boring, often enormously funny (he was one of the wildest comic geniuses of our time, though hardly anyone knew it except his readers and his friends) and constantly forges onward toward a vision that both confirms and transcends the premises of his plot. A plot, by the way, that dares to turn on the question of whether Jesus was actually God Incarnate--an issue relatively remote from the secularized minds of Dick's sf constituency, but apparently of surpassing importance to the latter-day Dick."

--Robert Silverberg, *Washington Post Book World*, 5/23/82 (item 310)

"A year ago, when I first met Phil, he said he was dying. Why he thought so was nearly a Philip K. Dick story in itself. There was something his doctor had told him that he wouldn't discuss, but that was the least of it. A psychic named Francie Steiger had called with a grave medical warning (Steiger terms Phil one of the "star people" in her book by that name). Most important, he just knew he was finished--and after eagerly telling a new friend of his suicide attempts, his five marriages, and his troubles with drugs, money, and the government, he might have been disappointed not to be able to top all that with the ultimate complaint."

--Gregory Sandow, *Village Voice*, 8/82 (item 290)

"It has long been clear that there are some people who can read sf and some who as a rule cannot, and that this distinction has nothing to do with literacy, numeracy or intelligence; I would suggest that at least one factor is a conscious preparedness on the part of the sf audience to tolerate as a model of truth whatever the author tells us, for the duration of his or her tale. ...Much of the revolution in sf in the 1960s took the form of wrenching round the genre's vocabulary of props and matters so that they could serve as the scaffolding of a confessional literature. Philip K. Dick (who died suddenly of a stroke last spring) produced a body of work that unites the complex intrigues and drastic reversals of 1950s' paperback sf with exploration of the important factors in his own life--bouts of madness, political paranoia, periods of drug dependency, an eclectic love of music, misogyny and a rather strange personal religion. Part of what made it possible for him to get published so vast an output of science fiction--some 33 novels--and only one of his non-sf works--a number remain in manuscript--were the crude commercial demands of the publishing industry; part also was the fact that his interests and obsessions could be embodied, his muscular but limited talents deployed, most effectively in a genre where he could unite obsessional metaphors with the literal details of plot, where an incompassionate woman can turn out to be a machine, a programmed taxicab offer good advice, or the wastelands of depression be the deserts of Mars or the rubble of a war-smashed California. The preparedness of his sf audience to take some of this for granted meant that Dick was able in sf not only to find his own voice and create his own world, but actually to say something as well."

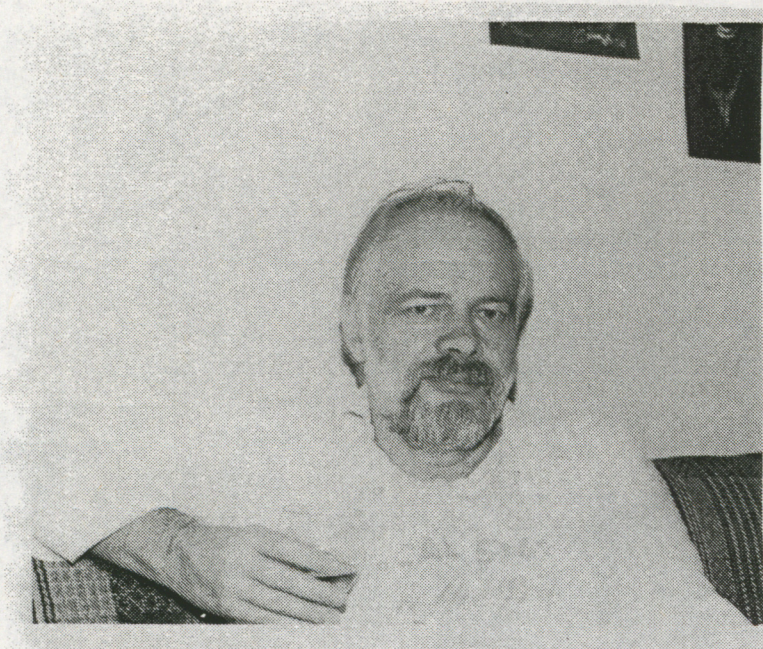
--Roz Kaveny, unidentified publication, 1982 (item 280)

MEDIA STORIES ABOUT PKD, 1982--AN INCOMPLETE LISTING

(Readers are requested to send information about additional items--and send Xeroxes if possible--and to correct or complete information presented here. Thank you. Items are listed by "10"s for easier addition of new items. Also, please report any new media mentions, small or large, as they occur.)

10. Asahi Evening News, Japan, date & page uncertain, obituary, from the Associated Press.
20. Chicago Magazine, date uncertain, two-page review of VALIS and PKD: A BIBLIOGRAPHY, reviewed by David Standish.
30. Heavy Metal, May (?) 1982, p. 4, full-page obituary with photo, written by Lou Stathis.
40. Heavy Metal, July (?) '82, page uncertain, PKD: A BIBLIO reviewed by Timothy R. Lucas and THE TRANSMIGRATION OF TIMOTHY ARCHER reviewed by Jay Kinney.
50. Horizon, July/Aug '82, page uncertain, article on PKD by Charles Platt.
60. Horizon, Dec '82, p. 12, letter from Anne Dick.
70. Koinos Kosmos no. 2, June 1982, Danish fanzine primarily about PKD. 24 pp, in English. Includes Frank Bertrand's translations of two Polish reviews of UBIK. \$1. from Klaus Johansen, Godthabsgade 61/st.tv., DK-5000 Odense C, Denmark.
80. Locus, 3/82. Cover story about BLADE RUNNER, with photo of PKD and Ridley Scott, headlined, "Philip K. Dick Movie Nears Completion."
90. Locus, 4/82. Obituary with photo on cover, written by Charles N. Brown.
100. Locus, 5/82 pp. 11-15, appreciations of PKD by Le Guin, Aldiss, Pohl, Brunner, Zelazny, Silverberg et al. Also, p. 9, review of TIMOTHY ARCHER by Debbie Notkin.
110. Los Angeles Times, 3/9/82, obituary, 2 columns, "Novelist Looked at Inner, Outer Space" (kicker: "Science Fiction Satirist"), with photo, written by Paul Wong.
130. Nouvelle Observateur, date and page unknown, short review of 3 PKD books acknowledging his death, by "J.-C.Z."
120. New York Times, 3/3/82, obituary, "Philip K. Dick, Won Awards For Science-Fiction Works."
140. Publishers Weekly, 3/26/82, pp. 67-68, TIMOTHY ARCHER review.
150. Publishers Weekly, 6/18/82, p. 53, "The Word According to Dick," write-up on Dick's refusal to novelize BLADE RUNNER, in Rights & Permissions column by Paul S. Nathan.
160. Reader (Chicago?), 9/17/82, pp. 10 & 36, "Reading: Requiem for a Crap Artist," by Lee Sandlin.
170. San Francisco Chronicle, date uncrtn (probably 3/3/82), obituary (2 columns), from United Press.
180. San Francisco Chronicle, Review section, 9/26/82, full-page review of TIMOTHY ARCHER by Elizabeth A. Lynn.
190. Science Fiction Chronicle, 5/82, pp. 1, 18-20, obituary and appreciations by Spinrad, Galen, and Williams.
200. Science Fiction Studies, Volume 9, 1982, pp. 227-8, "In Memory of Philip K. Dick," by Patricia Warrick.
210. Starlog, 2/82, pp 19-22, Philip K. Dick on BLADE RUNNER, interview by James Van Hise.
220. Starlog, 5/82, answer to PKD interview: interview with the authors of BLADE RUNNER screenplay.
230. Starlog Japan, 6/82, PKD/BLADE RUNNER material from Starlog U.S., plus appreciation by Paul Williams.
240. Surrealist Exchange, date & page uncrtn, letter from Rev. K. G. Trego about PKD as a saint of the A-1 Church of Eric Clapton.
250. Tappen #4, 6/82, pp. 4-12, "Philip K. Dick--A Cowardly Memoir," by Peter Nicholls. (reprinted in Science Fiction Review, date uncertain)
260. Twilight Zone, June (?) '82, Interview with PKD by John Boonstra, pp. 47-52. Also p. 53, PKD discussed on first page of BLADE RUNNER feature.
270. Uncle Jam International (Long Beach, CA), 5/82, "Philip K. Dick's Last Interview," by Gregg Rickman. (Future installments are promised; I don't know if they appeared. Reference is also made to another interview by GR with PKD that appeared in UJ in 7/81.)
280. Unidentified highbrow British mag, date & page uncrtn, "Space to Believe, Time to Confess," by Roz Kaveny, includes reviews in depth of VALIS & DIVINE INVASION.
290. Village Voice, Voice Literary Supplement, 8/82, p. 5, "The Transmigration of Philip K. Dick," by Gregory Sandow, very interesting full-page article, recommended. Occasionally snide about PKD's personal life; Sandow stops just short of acknowledging the nature of his personal connection to PKD.
300. Wall Street Journal, 7/8/82, editorial page, The Bookshelf, "The Provocative Adventures of A Major Sci-Fi Writer," by Peter C. Du Bois, foreign editor of Barron's.
310. Washington Post Book World, 5/23/82, pp 10-11; review of TIMOTHY ARCHER by Robert Silverberg; "Ode on the Death of Philip K. Dick" (poem) by Tom Disch.
320. Washington Post Book World, 5/30/82, summary of TIMOTHY ARCHER review, restated, in "Current & Choice" section.
330. Wing Window, fanzine published by John D. Berry, date uncertain, pp. 5-6, "Some Blues for Horselover Fat," by William Gibson.

(That's it. Please send additions. So far for 1983 I have almost nothing--the July '83 Heavy Metal has an interview with Dan O'Bannon, who talks about writing screenplays of two PKD stories, and various issues of Locus with articles on the PKD Awards, the estate, a review of the Taplinger book, etc. We must not let PKD vanish from the public eye! PKDS readers are urged to dream up story angles & get the media machine rolling again.)



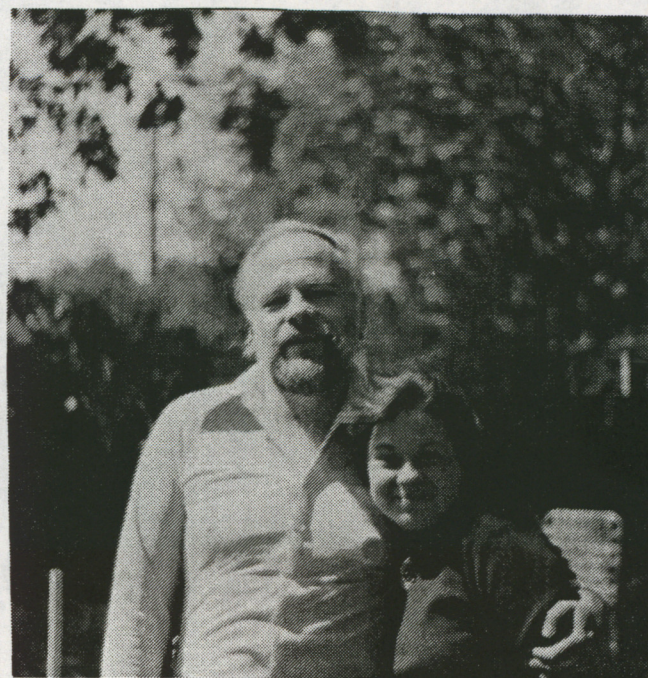
PKD circa 2/81; photo by Tessa Dick,
copyright © 1981 by Tessa B. Dick.



PKD at age 7; photo courtesy Tessa B. Dick



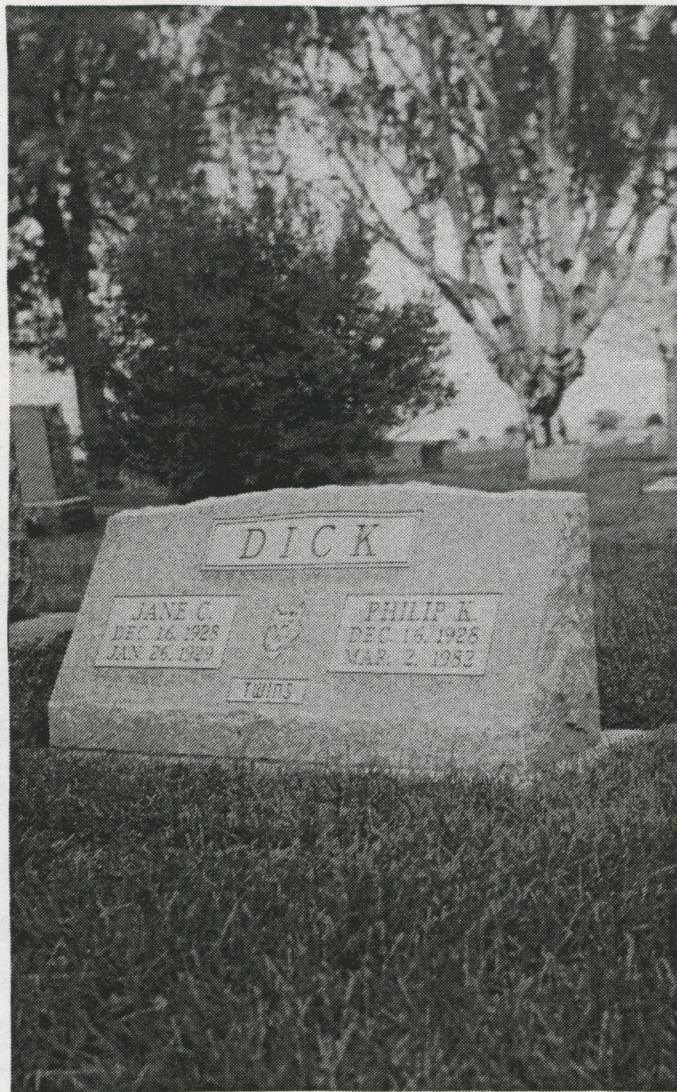
PKD, Christopher Dick, and Paul Williams,
Fullerton, 10/74; photo by Tessa Dick,
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PKD and Loren Cavit, Fullerton, spring '74;
photo by Tessa Dick, copyright © 1974 by
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"I see a golden morning for you, lying ahead.
I see wild forests full of loving people holding out
their arms to you, people smiling with their eyes
shining out of love for you, knowing you and
appreciating you, just wanting to be able to be with
you. I see them waiting. But I also see that
they're already there. The people who love you and
appreciate you exist now, but so many of them you
haven't met, yet; they wait along the path, and
they're as impatient as you. I see a great silver
owl rising up flurring its wings, the owl of wisdom,
in which everything is understood and makes sense
and is reasonable."

--Philip K. Dick, from THE DARK-HAIRED
GIRL, unpublished epistolary manuscript,
1972



Philip K. Dick's grave in Fort Morgan, Colorado.
Photo courtesy of Edgar Dick. The left-hand plaque reads:
"Jane C. Dec. 16, 1928 Jan. 26, 1929". The right-hand
plaque reads: "Philip K. Dec. 16, 1928 Mar. 2, 1982".
The bottom plaque reads "Twins". Above is a cat's head.