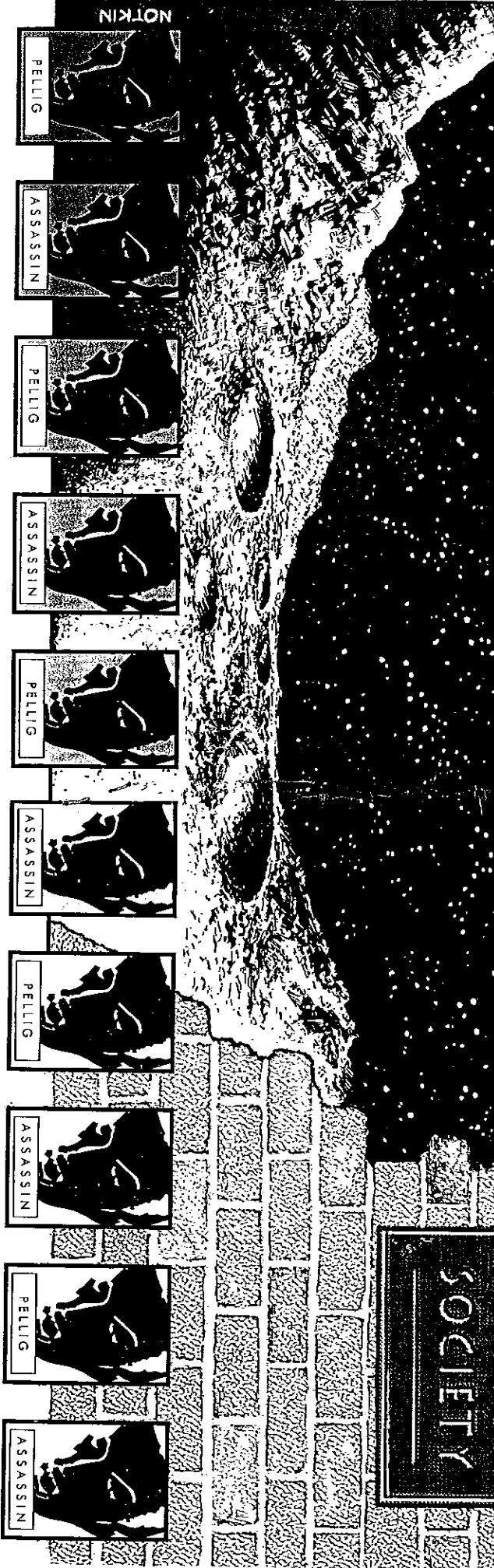
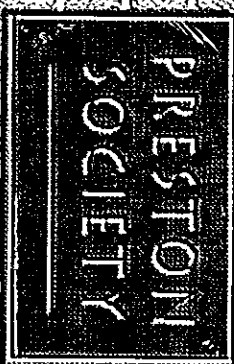
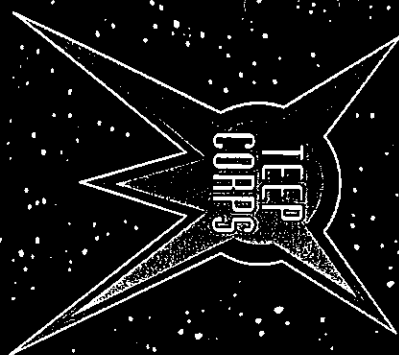


The "SOLAR LOTTERY" Issue

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FOR DICKHEADS ONLY



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GSM
Publishers

DAVE HYDE
Editor

**STANEGATE
STUDIOS**
Design

GEOFF NOTKIN
Cover Artist

JACQUELINE HO
Production

DEDICATION

This, the fourth issue of
For Dickheads Only,
is dedicated to Paul Williams
and his able staff at the
Philip K. Dick Society.

"No Terran is an Island"
Lord Running Clam

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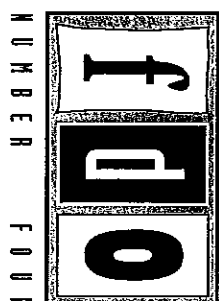
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INTRODUCTION



Your editor picked up a heap of letters, sat down on the sagging couch and spread them out on the table, after pushing aside a dog-eared copy of Philip K. Dick's first book, *SOLAR LOTTERY*. He opened a letter and removed a five dollar bill and a long note in a shaky handwriting. There were a few more microscopic contributions. Adding them up, he found the *Slime Mold* had received thirty dollars. Bills added up to over five hundred dollars ...

I just had to put that slightly modified quote from *WORLD OF CHANCE* in because Dick's description of Cartwright going through the Preston Society's mail struck me as amusingly apropos to the life of the 'zinester fairly contemplating the monthly haul. And it's a good way to remind you all, faithful readers, that this is already the fourth issue of *For Dickheads Only*. And you know what that means ...

But enough of vile money mongering. As I write this, this *FDO* is not yet all together so I cannot comment on the finished item but I would like to thank the contributors to this *FDO*. Geoff Notkin for the fantastic cover and help with the layout and copying and all the effort he's put into making this issue what it is today. Also: Scott Pohlenz for his two fine essays, J.R. McHone for the cartoon, Jim Steel for the British cover xeroxes, David Keller for the bookstore bit, Joe Nichol for the bit on PKD's grave, and Barb Mounning Child for her usual excellent essay. Also thanks are due to the many Dickheads who have written to us and sent us clippings, essays, etc. in this regard I must mention Dan Sutherland, David Jackson, King Crab, Simon Russell, Gary Sabot, Tony Plarier, D.J. Pass, David Keller, Howard Gyorgy, Chuck Ford, Greg Lee, Byron Coley, Thomas W. Cartwright, Sam Field, Simon Russell, Kys Jean-Mary Jr., Johnny Walsh, John Boonsra, Jason Peterson, Nick Buchanan, Perry Kuman for the Japanese cover, Matt Clark, Jim Thain, Arthur Hlavay, David Jackson, F.C. Bertrand and a special thanks to Chandler Dixon for helping me with how to do the references. Sorry if I missed someone.

We have also ordered some PKD material through the mail and of this I would like to mention the excellent photo of PKD taken by Nicole Painter, a print of which hangs inspiring over my monitor as I write. (Nicole Painter: PO Box 862, Venice CA 95442), and the audiotaped interview with PKD conducted by John Boonsra (50 Ledge Rd, Plainville, CT 06062). Comparing this interview with the one that constituted *PKDS* #10, it sounds like two completely different PKDs! A fascinating interview.

Before I forget, our address is:

GSM Productions, c/o: Dave Hyde
PO Box 112,
New Haven, IN 46774.

Subscription rates are \$5 for 4 issues. People in foreign lands please just write and we'll trade. We accept ads for PKD products but do not accept payment for this service to the Dickhead community. We are, as always, open to essays on PKD-related matters. The next *FDO* after this one will be on *EYE IN THE SKY*. And our favorite PKD novel horse race is still going on so send in your faves today. Now I know I've forgotten to mention something but it's been a long time getting this *FDO* out. But here it is at last, our "gala Christmas issue." — Dave Hyde ★

For Dickheads Only is published by Ganymede Slime Mold Productions

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FDO is an unofficial non-profit publication, and is in no way affiliated with the estate of the late Philip K. Dick. We welcome submissions from writers and artists, and are interested in material that pertains to science fiction and, in particular, to the life and work of Philip K. Dick.

Latest results! We last left the race with A SCANNER DARKLY speeding quickly into the lead followed closely by WE CAN BUILD YOU sturdily battling it out for second place with the CLANS OF THE ALPHANE MOON and THE THREE STIGMATA OF PALMER ELDITCH. Let's see how the things are now at the four furlong mark.

Bernie Kling, Temecula, CA

As to my three favorite PKD books, that, as you well know, is a tough call. At this odd hour of the morning I will vote for UBIK, the book I always come back to, seeking the ultimate meaning of Joe Chip's experiences. The book twists in on itself at the very end – which really is real? Who is alive and who is dead? We'll never really know, will we?

CONFESSIONS OF A CRAP ARTIST: I've been there, I am there. When Fay condemns "the luck of the schlimazel," she's talking about all of us who aren't yuppie perfect. If we aren't Jack Isidore, we are Charlie Hume or Nat Aniel. Alwe, but flawed. Not perfect. At the mercy of those who claim to be perfect. The book, of course, is also funny as hell.

VALIS: The crowning achievement of weirdness. Traces Orphica Scriptura indeed! Salvation found and lost, and then possibly found again. A surprisingly easy book to turn others onto PKD with. King Felix.

Deborah Eley, Baton Rouge, LA

My favorite three titles (at least for today) are CONFESSIONS, FLOW MY TEARS and VALIS. SCANNER DARKLY. No. VALIS. No. SCANNER. No. VALIS. VALIS it is (today). Briefly, I love them for these reasons: CONFESSIONS is funny. Isidore's lack of artifice points out just how artificial our constructed universes actually are. FLOW MY TEARS has the most touching, beautiful, needy, human, crazy kind of scene where Felix hugs a hapless stranger under the fluorescent lights of a gas station. Aren't we (really) all desperate to one degree or another for human connections? VALIS is a grand symbol for the mystery and madness that is back-ground to the question: What the hell are we doing here? Anyone with a passion for that question will get mystery and madness as a reward. (SCANNER DARKLY – I've been there. It's dead on). But God I love CLANS, MAN IN

THE HIGH CASTLE, CRACK etc., etc. Oh God UBIK I forgot UBIK

Eric Johnson, Washington D.C.

My three favorite PKD novels (since you asked via PKDS) are: 1. THE THREE STIGMATA OF PALMER ELDITCH 2. UBIK and 3. CONFESSIONS OF A CRAP ARTIST. Why? Because they reach into your brain, give it a twist, and after that you see everything from a new and different angle.

Byron Coley, Northampton, MA

As to three PKD books ... um ... UBIK. The first PKD book I read that really crushed my head. The exquisite handling of hallucinogens and all their manifestations will always have a special place in my heart.

MARY & THE GIANT. While perhaps not among his best books overall, the way he conjures up the spectre of pseudo-beatniks (esp. during the "party scene") is without peer.

CONFESSIONS. One of the best visions of suburban (exurban?) desolation ever.

We have a new leader! UBIK, having devolved the rest of the field back to the stone age, grabs the inside track going into the first turn with 18 points. But on it's heels is CRAP ARTIST having rolled a 17. Closest behind is SCANNER who lost the early lead by inexplicably veering into the rail and THREE STIGMATA who is battling it out with the CLANS OF THE ALPHANE MOON for the fifth spot. The rest of the field is strung out from there with WE CAN BUILD YOU and VALIS bumping their way forward in the pack.

On a 4 points for first, 3 points for second, 2 for third, and 1 for any other mention, the race now looks like this:

1 UBIK 2 CRAP ARTIST 3 A SCANNER DARKLY 4 THREE STIGMATA 5 CLANS 6 WE CAN BUILD YOU 7 VALIS 8 BUBBLE 9 MARY & THE GIANT 11 FLOW MY TEARS 12 GAME PLAYERS 13 TIME OUT OF JOINT 14 HIGH CASTLE 15 CRACK IN SPACE FIELD SLAM (Lew Shiner).

Stay tuned to this space for exciting updates on the race of the century!

Dear FDO:

Please forward a copy of your publication *For Dickheads Only* ... I hope that you keep the newsletter coming, because with the end of the *PKDS Newsletter* something will be needed to fill that void. I was glad to hear that there is another proposed newsletter, *Radio Free PKD*, being planned. The *PKDS Newsletter* was a useful tool for hearing about publications by and about PKD, especially the ones issued by the small presses which sometimes do not show up in bookstore catalogs or go out of print relatively quick. I might suggest that you invite your readers to list PKD books they might be looking for. Your newsletter could serve as a sort of "Trading Post" for readers to exchange books to complete a collection and acquire those PKD books which they might be missing. Most of us have duplicates of some of the older PKD paperbacks and it would be great to be able to send these along to other PKDS members especially overseas members where it is even more difficult to locate some of PKD's books. For my part I'm looking for a copy of the PKD bibliography put out by Underwood-Miller for a long time and the only copies I see advertised for sale are the signed limited hardcover editions which are out of my price range.

Thank You

Martin Borg, Lincoln Park, MI

Several readers of FDO have suggested the same thing. We are willing to list wants and what nots in future FDOs and will mention all the stuff that is available that comes to us. For example, for another bibliography you might try the one by Galactic Central (address later in this FDO), which is the only one we have. By now you will have received the first issue of Radio Free PKD – and maybe even the second – which, obviously, all readers of FDO will want to get if they don't already (see plug later on).

Dear FDO:

Thanks so much for the latest FDO #3 devoted to THE COSMIC PUPPETS. You have tackled a very obscure novel. So obscure, in fact, that I've never read it, or for that matter even seen a copy at my local used bookstore. But from your lucid presentation it does seem very interesting, and as soon as I can scare up a copy I'll definitely read it. Without even reading the book I can tell that you take some very interesting angles on it, and Barb, to say the least, is very thorough. In answer to your question, no I have not read Sun's SELECTIONS FROM THE EXEGESIS. But I do have the modestly priced paperback copy. That's really not true. I have read bits and pieces of it, and I do feel I know what Dick is driving at, but I have yet to sit down and crack the entire thing. But I have read MIND IN MOTION: THE FICTION OF PHILIP K. DICK, by Patricia S. Warrick, published by Illinois University Press. What a brilliant book I agree with the bulk of Ms. Warrick's thesis, in that PKD did write some really amazing novels, i.e., THE MAN IN THE HIGH CASTLE, UBIK, CLANS, etc. but that some of his books were really not very good at all. I said I agree with the bulk of her thesis, let me clarify that statement. I feel that any book that Dick wrote is worth reading because even the most ragged Dick book is better than over half of what's on the SF shelves at Walden's or Cole's. I would venture to say that everything that Dick wrote is beneficial to the SF community in some way. Ms. Warrick takes a harder line than I am willing to take. In essence, in her introduction, she dismisses everything Dick wrote but a handful of novels and short stories saying that the rest is unworthy of study. I cannot take that same stance. I can honestly say that out of the sixteen Dick books that I have read, I have enjoyed and gotten something out of each one. But, I do admit that some have been better than others. But, that is the topic for another letter.

After reading your essay on CLANS, I have to agree with your take on Malzberg's *Afterworld*. And I think that the root of the situation, as you point out, is the need for some SF writers to have mainstream acceptance. Personally I think that SF is perfectly legitimate, and it kind of annoys me to read about people downgrading it.

Keep up the great work with this project. I have a suggestion for your format. Possibly you could have an open letter forum (a couple pages) where people just write in letters saying what they liked or didn't like about the specific book for that issue; then, in the next issue you could

have rebuttals to those, if there are any. It would be kind of an active ping-pong effect. Just a thought.

Scott Pohlenz, Smithburg, MD

I also do not agree with Patricia Warrick's views on PKD's work. For me, all of his books are about the best things I ever read. I think sometimes that there is a general notion that some of PKD's early novels are not very good simply for the reason that the reviewers feel they must make a division in his work for the sake of contrasting the generally accepted great books of his with these 'minor' works. I don't know why they won't admit that stories like THE COSMIC PUPPETS and his other early novels are among the best SF written in their time and, indeed, of all time so far. As you can see, we have included a letters column (well, a couple of pages) in EDO starting this issue and we welcome any comments on any PKD-related matter. Argue with us if you want!

Dear FDO,

Many thanks for FDO #1 and #2 – just love those crazy colour covers! As for the contents, well... I've read most of Dick's stuff by now, and a fair amount of the criticism that's been written on it, but the pieces on CLANS OF THE ALPHANE MOON and THE WORLD JONES MADE both had me re-assessing the books. I'd always thought of JONES as enjoyable, but still a pretty minor work, so the material on it was especially eye-opening. And your article on your trip to Ft. Morgan could have come from one of Dick's own books. God knows what I'm going to do if you cover one of his books that I haven't read. It'll be bloody frustrating. I have read THE COSMIC PUPPETS, though, and am glad to see that you're doing it in #3. I've always felt that it was underrated. A bit of an anomaly as well – it seems to fit more with his mainstream novels than his SF novels of the time. Your opinion of A SCANNER DARKLY seems to agree with my own. I get really pissed when I see it dismissed as an anti-drugs novel (as in Stableford's entry on Dick in the Nicholl's ENCYCLOPEDIA OF SCIENCE FICTION, for example).

Keep up the good work – *For Dickheads Only* is one of the best magazines I've read all year.

Jim Steel, Glasgow, Scotland

Thanks for the nice comments on EDO, Jim. I think we'll have more to say about SCANNER when the time rolls around.

Dear FDO,

I really enjoyed the first two issues of FDO. With PKDS ceasing publication it's much needed. I hope you decide to keep going with it. I've read about 25 Dick novels, but not CLANS or JONES. You've got me really interested in them now. I notice that two of the ones I haven't read, THE BROKEN BUBBLE and CRAP ARTIST, were mentioned as Andy Watson's favorites. I'm still looking for a copy of CRAP ARTIST. I hope you'll consider including a book-trading section in your publication. Thanks very much for your efforts and best of luck.

Don Hunter, Gunter, TX

Yes, PKDS will be sorely missed. However, we'll keep plugging away as long as we can and I'm sure Greg Lee will do likewise with Radio Free PKD. Your best bet to find a copy of CONFESSIONS is to look for the Vintage edition trade paperback (\$10), which came out last year.

Dear FDO,

I'm writing in response to the blurb in the March 1992 issue of the PKDS Newsletter. Your publication sounds very interesting. I would be interested in helping you in any way possible. The article said you would be interested in acquiring some reading matter or weird videos. I do not have weird vids (whatever that may include) but I may be able to help with reading matter. Since I

do not know what you want a short list would be great. I've included my own short list of magazines that I am looking for. Hope you can help. I have been reading Philip Dick for a good many years now, at least 14 or 15.

I used to live in Greeley, Colorado, about 45 minutes from PKD's grave. I have been out to visit it twice. Once with my family, one wife and two dogs; another time with a brother who thinks I'm weird for going to graveyards but wanted to see what all the hubbub was about. He was not thrilled. Neither time did the heavens part nor was I pierced with a pink beam of light. Did get a red beam of light as I was stopped to check out my registration by local police. My license plate was so dirty that the cop could not read the month of expiration. Close, but not quite.

Anyway, gotta go. I think the idea of a forum to discuss the works of PKD would be great. This would give people a chance to reinterpret his works in possibly a new light that they may not have thought of before. Most of his novels could be seen many different ways. An open discussion could facilitate this. Personally I would also be interested in something concerning his short stories. They are all but ignored and I have a hard time coming up with much information that has been written about them.

Jeff Young, Fremont, CA

We like to receive reading matter – old PKD-related stuff is nice – or 'weird' videos in exchange for FDO. We run a weekly TV show on Public Access here in Ft. Wayne called "Garrymadden Shme Mold Presents" on which we present all kinds of stuff, some we produce, some produced by others. We're always looking for videos to plunk in the time slot because we can't produce that many new ones ourselves. We hope FDO, like Radio Free PKD will become a forum for discussion of PKD's work. As for his short stories, if anyone would like to write something on one, some or all of them, we'd be happy to publish it in EDO. Any takers?

Dear FDO,

Thanks for the first two issues of FDO – I enjoyed them immensely! The material on JONES was quite impressive. I have to show Barb's article in particular to a friend of mine who has a passing familiarity with the Kabala. As I mentioned before, CLANS OF THE ALPHANE MOON is one of my second tier favorite PKD novels, and certainly in the top three funniest (along with THE GAME PLAYERS OF TITAN – I've known too many Vugs and I desperately need to spot them and laugh at them – and CONFESSIONS OF A CRAP ARTIST). As for Andy Watson's top three, I'm glad to see another vote for CRAP ARTIST, which probably says more about the tragically hilarious "look and feel" of modern life than any other book I've read. I really hadn't considered THE BROKEN BUBBLE – I'll keep his comments in mind when I get around to rereading it – but there's a lot to be said for Andy's case for WE CAN BUILD YOU. With the emphasis much more heavily on the tragic than the hilarious, it might even be my fourth favorite PKD book. I customarily read the book during involuntary career changes and other episodes of wrenching personal change in order to scramble my brains more thoroughly and to improve my sense of perspective. Prit's key line in Chapter 7 (p. 59 of the DAW paperback) says it all: "That's why their (spiders) lives are worse than ours; they can't give up and die – they have to go on." I always try to think of myself as a spider at such times.

I enjoyed the story about the attempted pilgrimage to PKD's penultimate resting place. Our own attempt, unfortunately, fizzled before it really got off the ground due to corporate madness, drunk and disorderly behaviour we were ultimately forced to participate in out of simple self-defense, and a strange little book I found through Mark Ziesing's catalogue, MY COUSIN, MY GASTROENTEROLOGIST by Mark Leyner, a book I strongly recommend as one of the most hilarious reads of recent years. Anyway, keep up the good work, amigo! I am really looking forward to seeing future balloons on the PKD top three. Also, I admire your attempt to tackle each of PKD's novels at essay length. It is something I have always dreamed of doing and will probably never accomplish. Maybe I'm afraid that, as in the "Ten Billion Names Of God," the universe will self-terminate

if I complete the intellectual catalogue. Still, your idea of keeping the issues open-ended is neat. Maybe it will force me to tackle one or two of my favorites, if only to find out what I really think about them. Nothing like committing your thoughts to paper (and, hopefully, to be read) to flush out mushy thinking and half-baked ideas. Or at least to help you discover new, inventive, and hopefully entertaining half-baked ideas (a poor man's EXERGESIS). King Felix

Bernie Kling, Temecula, CA

We did finally make it to PKD's grave last summer after missing it the year before. I was gonna write another article about it but in our recent move I've lost the rubbings I took from the gravestone and, in this issue - apart from these letters - Dickhead Joe Nicholl has written up his visit for us and sent along a photo of the grave. We hope to print his map of the gravestone next issue. And, yes, I take keenly to heart your thoughts on 'mushy thinking.'

Dear FDO,

I LIKE it! I LIKE it! From the obvious, corny pun of the title to the most obscure and esoteric of Barb's religious/philosophical references, I like it.

There are two genuine, living breathing PEOPLE behind these pages, and I think I like them too. In conversation, I'd likely be more comfortable with Dave than with Barbara - my tendency is more toward, "Oh Jones is supposed to symbolize the Nazis" than to say, "Obviously Jones represents the Fourth Level of the Qabalistic Tree of Life," or whatever. It's not necessarily a matter of INTELLIGENCE. I think, so much as it is a matter of what one is interested in and the reading they have done. I also note that, best as I can tell, you have NO TYPOS in any of the first three issues of FDO. (Now, whether there's factual errors such as "Ft. Morgan" versus "Ft. Collins," I'm not that sure). As one who served as editor/typist on a small press SF/fantasy 'zine in the early 80s, I can appreciate the work that goes into a typo-free 'zine.

Your paragraph at the beginning of #1, regarding the PKDS Newsletter as "letters from a friend" is precisely on the mark. And I already feel that FDO is a series of letters from a couple of new friends. Hope this is the beginning of a long-lasting friendship. As to the specific titles covered in FDO 1, 2 and 3, I have not read any of them recently, though am slowly working on a re-read all PKD project. Having your essays/commentaries in mind when I DO get around to GLANS, PUPPETS and THE WORLD JONES MADE, will enrich my enjoyment of them, I'm sure. Some free advice, and well worth it: I would suggest you hold off doing a VALIS issue for a while, and invite reader contributions to a discussion of this novel. It is just too BIG to be limited to two writers, ANY two writers, trying to handle it. I'd be interested to read other people's review/commentary/essay/interpretation of VALIS. Announce "Special VALIS issue" early and often, and when enough good material has come in, publish a King (Felix?) Size Special Issue. I might even work up a couple well-chosen words myself.

Enclosed, at least for your own amusement, and possibly for reprint in a future FDO: "If Phillip K. Dick Had Written Peanuts." I created this by cut and pasting individual *Peanuts* panels on the page, and wrote the text on a Mac. Am not sure whether using Schultz's drawings is a copyright violation or not. Your call whether you want to run it. Looking forward to more news and reviews in *For Dickheads Only*.

J.R. McHone, Charlotte, NC

Thanks for the PEANUTS cartoon, J.R., you'll find it in this gala issue of FDO. I'm sure Charles Schultz won't mind. Also glad you like FDO.

We try:

As we're now going more or less chronologically through PKD's SF novels it will be a while before we get to VALIS. But, still, a good idea to be thinking about it.

The next FDO will be on EYE IN THE SKY and JAPED after that, so that's something to go on as we're open to essays, etc. on these two novels in the near future.

Dear FDO,

I like the idea of having cover repros included - it adds a nice touch. Interesting essays, as always. I hope you do at least some of the mainstream novels. Speaking of which, I still have a few PKD books to read, namely, MILTON LUMKY, BROKEN BUBBLE, HUMPTY DUMPTY, and the British LIES INC.

I just picked up a copy of IN PURSUIT OF VALIS. SELECTIONS FROM THE EXERGESIS and just started reading SELECTED LETTERS: 1974. Fascinating stuff. I went to the Southern California Book Fair a week and a half ago to do some research on Dick values and to talk to my editors at *Firsts Magazine*. The article will most likely be in the October 1993 issue (their annual SF issue). Also, there may be a "book into film" article on ANDROIDS/BLADE RUNNER in the same issue. It seems Robin Swicord is a big BLADE RUNNER fan. I am glad for the delay, since it will not only give me time to read the books I haven't got to yet (and maybe reread a few). It also will allow me to include the PKD books to be published in the interim, i.e., GATHER YOURSELVES TOGETHER and the next couple of books in the LETTERS from Underwood-Miller. I will be mentioning PKDS and also FDO and *Radio Free PKD* in the article. Hopefully I will be able to include addresses as well. I will get some info on ordering copies of the issue itself to you for any of your interested readers.

Chuck Ford, Whittier, CA

Chuck, please be sure and tell us more about the Firsts Magazine issue when it gets closer to the publishing date as I'm sure all fans of PKD will want to order a copy. I will ask Andy Watson, who's publishing GATHER YOURSELVES TOGETHER to tell us about the availability of that last-to-be-published novel when he is close to bringing it out. I know we're all looking forward to that one.

And that's it for letters this time. We thank everyone for writing on in even though not all our letters are reproduced here. We like to read all your letters, it's a part of the fun of putting out the 'zine. If I sometimes write long, weird - what is the word 'zany,' that's it - letters in reply, please feel free to ignore them. So, till next issue on EYE IN THE SKY (get those essays in!) we remain your humble servant in PKD. Dave Hyde for GSM 4-15-93

★

NEWS, INC.

New Stuff and what's available locally.

We just got in the Underwood/Miller catalogue (708 Westover Dr. Lancaster, PA 17601) which has the first four volumes of the SELECTED LETTERS in it. VOL. 1, 1974 (which I'm in the middle of right now), VOL. 2, 1975-76, VOL. 3, 1977-79 and VOL. 4, 1972-73. These are \$39.95. Fancy limited editions are also available. The Feb 1993 issue of *Cinefantastique* has a two-page spread on the new BLADE RUNNER, plus mentioning the film in regards to the new *Babylon 5* TV show. And one more for the BLADE RUNNER nuts. The Marvel Comics issue found in the comic stores, cheap. THE GROLLER ENCYCLOPEDIA OF KNOWLEDGE, 1992, (vols. 5 & 16) has an entry on Phillip K. Dick, and in the article on Science Fiction mentions Dick and has a miniaturized color reproduction of the Feb 1953 *Galaxy*, which has an illustration for PKD's "The Defenders" on the cover. These were on sale locally at the Kroger's Supermarket for \$5.99 (or \$4.99 if you had a coupon). As to what's on the shelves locally (not much now since I cleaned it all out). I've found 2 copies of the paperback IN PURSUIT OF VALIS for \$14.95, one at B. Dalton's and one at The Little Professor. A handful of the Vintage editions of PKD's SF novels plus CONFESSIONS. Collier-Nileus EYE IN THE SKY. SOLAR LOTTERY. Nothing at all at Walden's! One of the Carroll & Graf THE ZAP GUN. One DO ANDROIDS DREAM (zillionth printing of BLADE RUNNER). Three volumes of THE COLLECTED SHORT STORIES. And that's it for the big book stores.

In the used book stores there is nothing left as I grabbed it all already. BROKEN BUB-

BLE is now out of print according to the Little Professor ordering dept. And I cannot find a NICK & THE GLIMMING or IN MILTON LUMKY TERRITORY. Have received a HUMPTY DUMPTY IN OAKLAND from: Books Fantastique, 7043 Greenleaf Ave., Whittier, CA 90602. Ph: (310)693-4408. Haven't read it yet.

We have got in the Galactic Central BIBLIOGRAPHY OF PHILIP K. DICK (3rd revised edition, Feb 1990) - \$6.50/14 from: Gordon Benson, Jr. PO Box 40494, Albuquerque, NM 87196, or: Phil Stephenson-Payne, 'Inladrts', 25A Copgrove Rd., Leeds, LS8 2SP, England. This is very handy, the first PKD bibliography we have. It's fun to dig through it and there's even a sly joke in there, which is pretty amazing in a bibliography. Format is 8 1/2" X 11" in 2 flat, 3-ring binders.

We're looking for any sort of MAN WHO JAPED's and the ACE EYE IN THE SKY (d-211, h-39, 22386, 22387) also Arrow 00510-9 (UK Aug 1971), 920760-5, 1979 and 1987.

Also received from Bahall Pubs: Box 1114, 221-04 Lund, Sweden. Ph: +46 - 46126599 - their paperback editions of UBK and COUNTER-CLOCK WORLD. These are priced at 95 Krona(?) and 105 Krona(?). I'm not sure what the equivalent British or American money would be. But if you write to them I'm sure something can be worked out. These two books are a nice addition to any PKD collection (even if you can't read Swedish). Bahall's catalog is also very nice, having in it an overview of PKD's work by Johan Frick, photos of PKD by Panter and Roman, and a sketch of their cover of COUNTER-CLOCK WORLD as well as a bibliography of PKD works. Besides PKD, Bahall sells books on a smorgasbord of modern writers from poet Rafael Alberti through Ginsberg, Kafka and on to J.D. Salinger and Colin Wilson.

Have also received from our friendly neighbors in Terre Haute, Indiana a copy of their book ON PKD: 40 ESSAYS FROM SCIENCE FICTION STUDIES. This, though I haven't read it all yet, is chock full of academic-type writing on PKD's work. It includes a bibliography and a listing of all the PKD stuff in the files at California State University at Fullerton as well as an interesting introduction by Istan Ciscery-Ronay, Jr. that tries to place Dick in some sort of critical context. There's also letters and

arguments and a look at PKD's popularity in France, plus Stanislaw Lem's "Visionary Amongst the Charlatans" and Brian Aldiss on MARTIAN TIME SLIP and a letter from PKD and his *Introduction* to THE PRESERVING MACHINE and enough speculation and insights by the vanguard of academia to keep a Dickhead happy for many months to come. In a sense this book is a milestone on the road to a future historical understanding of Philip K. Dick's work. In that happy far off day when PKD is finally nailed down to everyone's satisfaction ON PKD will be seen as the first wild thumb-smashing hammer blow towards getting the job done. Write to: Arthur B. Evans, East College, DePaul University, Greencastle, IN 46135-0037. Price: \$16.45 pb/\$26.95 hb. Everything on Dick published in *Science Fiction Studies*, 1975-1992, 320 pp.

(Note: Although ON PKD purports to include everything written on PKD that appeared in the pages of *Science Fiction Studies*, there is at least one missing item. According to the Galactic Central bibliography, section L53, a review of SOLAR LOTTERY by R.D. Mullen appeared in SFS in November 1976. This is not in ON PKD. I will write to SFS and see if they can make this review available, perhaps even here in the pages of FDO.)

One last item: A knife catalog put out by a company called The Edge in Vermont has an advertisement for a neat looking push dagger that is officially licensed from Carotco who put out the movie TOTAL RECALL. This is a TOTAL RECALL dagger with "Over seven inches of hoar frosted double-edge stainless steel, with a full 3" blood groove. The encapsulated hard rubber grip flows into your hand like you were born to hold it. Call now." This is item #1485 at a cost of \$42.95. Address of The Edge: PO Box 826, Brattleboro, VT 05302-9937. Or call (24 hrs): 1-800-732-9976. The Edge accepts Credit Cards. So, order today! I don't think this one will be around for much longer, if it's not already too late.

We do now have a copy of the first edition NICK AND THE GLIMMING and I have just read it. A great story that shows well PKD's love of cats. Thanks to David Keller for getting us that one. A book dealer who has been most helpful to us in acquiring more PKD is David Jackson,

450 S. Normandie #102, Los Angeles, CA 90020. Write to David and ask for his PKD listing. Don't forget the signed, limited edition photos of PKD from Nicole Panter and the cassette interviews from John Boonstra I guess I should mention it here as I've written to Greg Lee at RFPD about it, that we - The Ganymedean Sline Mold - are one of the inventors of the term 'Dickhead' as applied to fans of PKD. Our very own Rev. Dr. X came up with it in early

1985. For an explanation and interesting history of GSM send us \$5 for our 1990 zine *Dick And The Dead*, 36pp, illustrated. One last one, just for you guys who like to go the long way about getting your PKD: Adder's Choice, Perron 55, CH-1196 Gland, Switzerland (c/o: Joel Margot), is a bookstore dealing in SF and Fantasy (specializing in PKD, of course). These are American as well as Foreign editions. Send for their catalog! ★

CAPITIVE MARHET

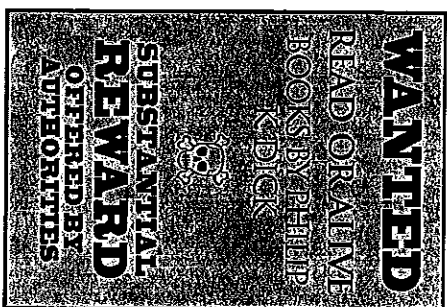
Let's face it (as Fay Hume would say), we all want all the PKD books, articles, items of clothing, etcetera that are available anywhere in the world. And as many copies as possible too so we can give them to our friends. But ... where is it and how much is it gonna cost? Most of us wouldn't mind paying the cover price of any new item plus handling charge. Some of us must have certain

Amazing; Dec 1966, June 1967. *Eternity SF*; #1, July 1972 *Famous SF*; Summer 1968 *Fantastic Universe*; July 1955 *F & SF*; July 1953, Aug 1968 *Galactic Outpost*; #2, Spring 1964 *Lighthouse*; #11, Nov 1964; #14 (unsure of date) *Most Thrilling SF Ever Told*; #9, Summer 1968, #13, Summer 1969 *New Worlds* (UK); #89, Dec 1959; #90, Jan 1960; #91, Feb 1960 *Nielas*; #9, 1964 *Orbit*; #5, Nov-Dec 1954 *Planet Stories*; May 1953, May 1954 *The Real World*; #5, Feb-Mar 1976 *Rolling Stone College Papers*; #1 Fall 1979 *Thrilling Wonder Stories*; Winter 1954 *Yuba City High Times*; 20 Feb 1981

items the lack of which leave gaping holes in one's collection and would be willing to pay a great price for these items. This is a matter between buyer and seller. But we are willing to list snuff in FDO.

So, if you've got something you'd like to trade or sell, let us know. Remember, though, that by the time anything gets listed herein many moons may have passed. If you are a professional publisher of PKD stuff we will gladly accept ads to liven up the zine (and if you send us a copy of your product we'll happily review it for free).

So ... GSM is looking for a copy of IN MILTON LUMKY TERRITORY, THE BROKEN BUBBLE, Greg Rickman's THE LAST TESTAMENT, and a whole lot of stuff that would take up too much room to mention.



Let me know if you have any of these and I'll contact Jeff.

David Keller, 1605 N. Parton, Santa Ana, CA 92706, is looking for the following PKD books: WE CAN BUILD YOU, THE GANYMEDE TAKEOVER (with Ray Nelson), VOLCANO'S HAMMER, NOW WAIT FOR LAST YEAR, THE COSMIC PUPPETS, THE MAN WHO JAPED, LIES, INC., THE UNTELEPORTED MAN (Long version).

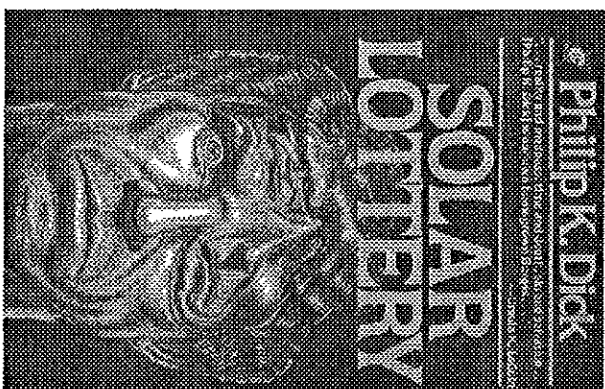
Don Hunter is looking for a copy of GRAP ARTIST. Jeff L. Young is looking for the following magazines, they must be in 'Very Good' condition:

There's more I should list here but I won't. With the next issue everyone send their requirements in and I'll start over and list them all there. ★

MEDITATIONS ON PHILIP K. DICK'S SOLAR LOTTERY

by Scott Pohlenz

Philip K. Dick. It's just a name. Philip Kindred Dick. He was born in Chicago in 1928, and he died in Santa Ana in 1982. He was just a man. I started reading Dick's novels about five years ago when I started college. A unique freshman English professor turned me on to Dick's work, he looked



me in the eye, lowered his voice and said, "Scott, read PKD. Start with these." He opened his faded yellow briefcase and extracted THE MAN IN THE HIGH CASTLE, URBIK, NOW WAIT FOR LAST YEAR, and DO ANDROIDS DREAM OF ELECTRIC SHEEP? By the mysterious actions of this guy when he was speaking of PKD, I assumed that PKD was some great American secret. And you know what? I was right. (To this day the only person I can carry on a decent conversation about PKD with is my former college professor who introduced me to PKD. That's sad. More people should be reading Dick's work now. I feel he is a major voice of the twentieth century. But only future generations will be able to judge his literary impact.)

After devouring those four original novels, I quickly went in search of others. Waldenbooks was the first place I tried; that was my first mistake. I must have spent hours combing their shelves for anything PKD-related. The only thing I managed to come up with was a reprint of BLADE RUNNER, which by the way was not a bad film. (More on that later.) Soon I entered my next phase of education. My professor looked at me seriously and said, "Scott, let's go to a used bookstore." My life changed profoundly from that moment on. (To be continued.)

Now on to the book in question: SOLAR LOTTERY. I just read it for the first time about a month ago, with hopes of writing something for FDO #4. I found SOLAR LOTTERY enlightening in many ways. Most importantly, I see it as a logical springboard for Dick's other work. Three passages in SOLAR LOTTERY really struck me as particularly powerful, and/or influential. The first is "The Reality Switch" (SL 67-69). This passage is vintage PKD. On the level of plot, Benteley passes out only to wake up inside the body of the Keith Pelling machine. Dick pulls off beautifully the structural and psychological disorientation which Benteley experiences. These few pages are, to me, Dick's "testing the water" of reality in his fiction. The second and third are cyberpunk images: "The girl lowered her portable TV lenses, blinded in the sudden glare of natural sunlight, and glanced in confusion out the window." (SL 94); and, "The official glanced briefly at the papers and then compared the identification tabs with the markings seared deep in the flesh of Cartwright's forearm." (SL 24). These are very striking, futuristic images; very cyberpunk images. In reading about the girl on page 94, I am reminded of Mollie Millions in William Gibson's NEUROMANCER (1984). She has mirrored lenses embedded in her skin which act as TV lenses, among other things. And the second image, the searing of Cartwright's forearm with an ID number, reminded me of a recent article I read in which Gibson discussed his screenplay for ALIENS III (which incidentally was never used); he said the only thing that they kept in the film from him were the ID codes on the prisoner's arms. Was Dick a cyberpunk? Who knows? Obviously he influenced them. Perhaps this issue will be examined in more detail in the future.

Scott Pohlenz, Sept 1992, Smithsburg, MD

THE QUEST FOR TRUTH AND CORRUPTING THE INCORRUPTIBLE IN PHILIP K. DICK'S SOLAR LOTTERY

by Scott Pohlenz

"I heard a singer on the radio, late last night. He said he's gonna kick the darkness, till it bleeds daylight." — Bono.

Dick's first novel, SOLAR LOTTERY published by Ace in 1955, received little critical recognition when it was first published; to this day, it remains one of Dick's lesser-known works. Looking back and relating this first novel to Dick's work as a whole, I feel it harbours the greatness which Dick came to infuse into his writing. In SOLAR LOTTERY, Dick explores what has become one of his trademarks — the technique of character development on a multi-plot level; this early development rivals his later successes, including DO ANDROIDS DREAM OF ELECTRIC SHEEP?, URBIK, and the Hugo Award-winning THE MAN IN THE HIGH CASTLE, among others.

Also, in this first novel, Dick begins to experiment with themes that he is destined in later books to master — themes such as rebirth, reality, corruption, and the quest for truth. It is this last theme, the quest for truth, which for me is the essence of Dick's world in SOLAR LOTTERY. Ted Benteley, one of Dick's leading protagonists, encompasses this thematic quest for truth. Dick further emphasizes Benteley's quest for truth through the use of a symbolic subplot, another common Dickian device. The second significant theme to me, and perhaps the more impressive of the two from its sheer subtlety, is Dick's development of the theme of corruption. Through the actions of two primary characters, Leon Cartwright and Reese Verrick, Dick emphasizes the moral and social values of the entire universe of SOLAR LOTTERY. Thus, SOLAR LOTTERY is the chronological and critical epicenter of Dick's work thematically and structurally.

from the board the moment he spotted it. As he walked down the hall to his office he quietly tore the notice to pieces and dropped the bits down a disposal slot. His reaction to dismissal was intense, overpowering, and immediate. It differed from the reaction of those around him in one significant respect: he was glad to have his oath severed. For thirteen years he had been trying every legal stratagem to break his fealty oath with Oiseau-Lyre." (SL 4-5)

From the opening paragraphs, Dick presents his protagonist as a moral individual out to better himself. This passage clearly demonstrates the puppet-like view of the world in SOLAR LOTTERY. Here we have Benteley, who is glad the oath is severed so he can start fresh, removing himself from under the oppressive foot of the Oiseau-Lyre corporation. In contrast, Benteley's coworkers are shattered when their oaths are severed. Dick portrays Benteley as a symbolic Everyman, an individual who has finally taken as much as he can take and finally does something about it. The second point that lends credence to the morality of Benteley in the beginning of his quest for truth is the phrase "legal stratagem." Here we have Benteley, a character who could easily break his fealty oath like one would break a twig, but to Benteley that twig is a symbol of honour and trust. He will not compromise himself, at this point, for his own personal gains.

Dick eloquently weaves a sub-plot which parallels and reinforces the main plot: Benteley's quest for truth. The sub-plot is the quest of the space crew to find John Preston's legendary Flame Disc, the utopian vision in this wildly chaotic universe. "A bewildering variety of people crowded anxiously around him: Mexican laborers... A hard-faced urban couple, a jet stoker, Japanese optical workmen, a red-lipped bed girl... a cook, a nurse, a carpenter. All of them were perceiving, showing, listening, watching intently." (SL 22) Benteley represents Everyman; these solar emigrants are in reality Everyman/Everywoman. Dick's choice of individuals in this passage is extremely eclectic; he touches upon at least three nationalities and seven professions. "This is what we've worked for," Cartwright continued. "This is the moment our money and time have gone to." (SL 23). As with Benteley, the emigrants on the space ship have worked very hard

THE SYMBOLIC EVERYMAN AND THE QUEST FOR TRUTH

ONE

"Ted Benteley yanked his dismissal notice

their entire lives. Once they are given this opportunity to better themselves, they immediately take it. In the opening of the novel, Dick quickly establishes the thematic quest for truth through his initial characterizations of Benteley and the crew of the spaceship.

TWO ADVERSITY AND THE QUEST FOR TRUTH

On the level of plot, once Benteley leaves the Oiseau-Lyre corporation he pledges his oath to Verrick, whom he believes to be the present Quizmaster; through his relationship with Verrick, Benteley comes up against one of Verrick's more snubborn employees — Herb Moore.

Moore poses a challenge to Benteley because he is in total control of the world around him. Verrick allows him freedom to do as he wishes because of his unique gift. Moore is an electronics genius. When Verrick first introduces Moore and Benteley, Moore is not happy about having competition.

"We don't need any more 8-8's!" (Moore's) face glowed an ugly yellow.

"Benteley? You're someone Oiseau-Lyre tossed out. A derelict."

"That's right," Benteley said evenly. "And I came directly here."

"Why?"

"I'm interested in what you're doing."

"What I am doing is none of your business! ... Nobody gets in the project but me!" Hatted, fear, and professional jealousy blazed on Moore's face. "If he can't hang on at a third-rate Hill like Oiseau-Lyre, he isn't good enough to —"

"We'll see," Benteley said coolly. (SL 90)

Moore is the real and symbolic adversity that Benteley has to face. He challenges Benteley's character and moral fiber from the very beginning, by saying that he was "tossed out" of Oiseau-Lyre. Moore symbolizes the rigorous structure of SOLAR LOTTERY; he is the corporation and the corruption that Benteley has to face. Moore is Benteley's worst nightmare.

Benteley faces Moore's challenge with moxie and coolness. His character is not flustered.

tered. Dick develops the supporting plot-line of the ship to emphasize the adversity that Benteley faces in Moore. The adversity that the people on the ship face is a moral adversity. It is a question of the unknown.

"A number of the group want to go back," Groves said. "They realise they're leaving the known system. This is their last chance to jump ship; if they don't do it now, they're stuck to the end."

"How many would jump if they could?"

"Perhaps ten. Or more."

"Can you go on without them?"

"We'll have more food-stuffs and supplies. Konklin and his girl Mary are staying. The old carpenter, Jeret. The Japanese optical workers, our jet stoker ... I think we can make it." (SL 86-87)

The adversity that the people on the ship face is abstract; it is a fear within themselves.

"Maybe what Preston saw was an extra-large space serpent," Mary suggested half-humorously, half-wanly. "Maybe it'll devour us, like in the stories people tell." (SL 88)

The climax of this confrontation with the unexplained comes half way through the novel with the "Unknown voice" that resonates inside their heads.

"This is beyond your system," the voice echoed through his crushed brain. "You have gone outside. Do you understand that? This is the middle of space, the emptiness between your system and mine ... Fragile Earthmen, venturing out here, go back to your own system! Go back to your orderly little universe, your strict civilization. Stay away from the regions you do not know! Stay away from darkness and monsters!" (SL 90)

Half of the people on the ship end up jumping. These people that jump are mere fragments. Dick does not name them or give any description to clear the obscurity. In the main plot, Benteley's adversity is very real; it is Herb Moore. The reader is given names and detailed descriptions. In the sub-plot, the ship's adversity is more vague and abstract; it is the fear of the unknown that the occupants face. In adopting this stratagem at this point in the novel, Dick further emphasizes the symbolic (or shadowed) nature of the sub-plot, and its reinforcing nature to the fully realized and detailed main plot.

THREE THE QUIZMASTERSHIP, PRESTON'S DEATH AND THE QUEST FOR TRUTH

"I want to obey the laws! I want to respect them. I want to respect the people around me." (SL 151)

I do not believe this is too much for Benteley to ask. He resides in a tremendously corrupt world in which he is attempting to do the right thing. After the trial in which Benteley is found innocent of breaking his fealty oath to Verrick, he reflects:

"I haven't really done anything. I thought it was the Hills, but Wakenan was right. It isn't the Hills — it's the whole society. The stench is everywhere. Getting away from the Hill system doesn't help me or anybody else." He pushed his drink angrily away. "I could simply hold my nose and pretend it isn't there. But that isn't enough. Something has to be done about it. The whole weak, bright thing has to be pulled down. It's rotten, corrupt ... it's ready to fall on its face. But something has to go up in its place; something has to be built. Tearing down isn't enough. I've got to help build up the new. It has to be different for other people. I'd like to do something that really alters things. I have to do something that alters things." (SL 166)

This is the point in the novel at which Benteley is at his emotional nadir. He feels totally dejected. "The stench is everywhere." The judge found him innocent but he feels totally ineffective and helpless as a human being — another common Dickens motif, one which was especially effective in Dick's TIME OUT OF JOINT in his depiction of Ragle Gumm. For Benteley, the most meaningful change in his life comes when Cartwright gives him the Quizmastership — total power over everyone else in the entire world. As soon as he is the Quizmaster, Benteley will finally be able "to do something that alters things." This is what he has been waiting for his entire life. Cartwright sees Benteley's honorable intentions for what they are, so he does not have any problem giving over the Quizmastership. Gaining the Quizmastership is the final stage in Benteley's quest for truth.

Continuing with its symbolic and abstract nature, Dick's supporting plot-line of the ship

ends on a more nebulous note:

"It was a building, a structure of some kind, resting on the smooth surface ahead. It was a sphere of some dull metal, without features or ornaments. Green crystals of frozen gas drifted and blew around them as they apprehensively approached the sphere ..."

"Welcome," a dry, dusty voice said mildly. They spun quickly, the weapon high.

"Don't be afraid," the old man continued. "I'm only another human being like yourself."

Konklin and Groves stood rooted to the metal floor. "Good God," Groves said thickly. "But I thought —"

"I," the old man said, "am John Preston." (SL 184-5)

Upon reaching their destination, the crew of the space ship investigate and find the venerable John Preston. Their search (quest for truth) has finally come to an end.

"Preston," Konklin shouted wildly. "What's the sum of two and two?"

"I know nothing about you," the relentless whisper continued.

"Repeat after me!" Konklin shouted. "Mary had a little lamb, its fleece was white as snow!"

"Stop it," Groves snarled, on the verge of hysteria. "Have you gone crazy?"

"The search has been long," Preston's withered whisper rasped on monotonously. "And it has brought me nothing. Nothing at all."

Konklin sagged. He moved away, back toward the rent they had cut. "It's not alive. That isn't a nourishing bath. That's some kind of volatile substance on which a vid image is being projected. Vid and and tapes synchronized to form a replica. He's been dead a hundred and fifty years." (SL 186-7)

Dick uses John Preston as a symbol of the unknown; Preston is a "vid projection". In essence, what the men and women on the ship have been chasing is a myth. The reality of their predicament and its turmoil hits very hard for a few moments, but it passes. The importance of the mission remains. As Groves says, "It's only the physical part of John Preston that's dead, and that part isn't really important." (SL 187)

I feel Dick is making a profound statement in this passage. The "reality" is that Preston is dead, but their mission is still the

same. The essence of Preston and the reason they made the journey have not changed. These people grasp the significance of this concept. The ship's occupants do not actually achieve what they set out to do – find the Flame Disc. They find an outpost. It could be the Flame Disc, but they are not sure. But for Dick, this is not important. What is important, I feel, is that these few individuals have banded together and done what everyone thought was impossible – make a journey across the stars to an unknown land. Whether they actually reach the Flame Disc at this point is irrelevant on the thematic level. Dick, in intentionally leaving the ending of SOLAR LOTTERY up in the air, reinforces this point. The people on board the ship have made their journey – their quest for truth. In Dick's supporting sub-plot line of the ship, the people have not reached their final destination. Unlike Ted Benteley, the people on ship are not in a position, by the end of the novel, to make a significant change in the world around them. It will take them years to set up any kind of working society. But they have made the first step, the symbolic first step. Within the world of SOLAR LOTTERY, Dick conjures a world of desolation in which two shining stars briefly rise. Ted Benteley and the crew in search of the Flame Disc engage in personal and symbolic quests for truth.

FOUR CORRUPTING THE INCORRUPTIBLE

The world of SOLAR LOTTERY is a game. Every aspect of the world is random – from selecting the Quizmaster to selecting the Quizmaster's assassin. Dick, in his structuring of the plot and development of major characters, develops a significant theme in the novel: corruption. What is so significant about this is that at an almost subconscious level the whole randomness of the world of SOLAR LOTTERY is undermined by significant actions of two principal characters: Reese Verrick and Leon Cartwright. Verrick is the present Quizmaster in exile. His plan is to take back the "throne," by any means possible:

"You're violating the Challenge Convention rules ... You can only send one assassin at a time. This thing of yours is rigged so it looks like one ... You're going to slam a dozen

high-grade minds into it and head it for Batavia. Cartwright will be dead, you'll incinerate the Pellig-thing, and nobody'll know. You'll pay off your minds and send them back to their workbenches." (SL 72)

In the above passage, Benteley is conversing with Moore, one of Verrick's minions. Verrick has given Moore total authority with Pellig, the synthetic who was chosen to murder the present Quizmaster, Cartwright. Verrick, in using Pellig to gain the Quizmastership, is "violating the challenge convention rules," rules which are inviolable in this society, because everything is random. Dick uses Verrick to subtly develop his theme of corruption. In a telling scene, Benteley converses with Eleanor, Verrick's personal secretary, and learns a sliver of the true nature of Reese Verrick:

"Verrick isn't loyal," Benteley said carefully. He tried to measure the girl's reaction; her face was stunned and colourless. "It isn't Moore; don't blame him. He's out for what he can get. So is everybody else. So is Reese Verrick. And any of them would throw away his oath to get hold of a little more loot, a little more pull. It's one big scramble for the top. They're all struggling to get up there – and nothing is going to stand in their way. When all the cards are turned up, you'll see how little loyalty counts." (SL 82)

In this passage, Dick is presenting the moral and social values of SOLAR LOTTERY. "Everybody" in the world "would throw away" their "oath" (morality) just to get "a little more loot." The world of SOLAR LOTTERY is a world of corruption where oaths are sold to the highest bidder just for more power. Through Eleanor's dialogue, Dick enforces his theme of corruption; and through the actions of Leon Cartwright, the Quizmaster for the majority of the novel. Cartwright, like Verrick, is a character who in this random world manages to corrupt the incorruptible system:

"What I did," Cartwright admitted, "was tamper with the bottle machinery. During my lifetime I've had access to Geneva a thousand times. I threw a bias on it. I can't predict what it's going to do, so I did the next best thing. I set up the numbers of the power cards I had been able to buy, in such a way that they constitute the next nine twitches. If you think a minute, I got to be Quizmaster on my own

power card, not one I bought. I should have worked that out better; that gives me away, if anybody stops long enough to analyze it." (SL 177)

Dick reinforces his theme of corruption: Cartwright "threw a bias on" a system which takes great pains to be incorruptible. The world of SOLAR LOTTERY is a random matrix of events; it is based on pure chance. The Quizmaster is an individual who is picked at random from the milieu of people in the world; however, the past Quizmaster and the present Quizmaster are two people who have used corrupt means to attain their positions. Verrick is stacking the deck with Pellig the synthetic, and Cartwright, in rigging the "bottle machinery."

Hence, Dick presents some very definite attitudes towards corruption. Namely, nowhere is there a place that cannot be corrupted, even in a place that claims incorruptibility. Secondly, there will always be the "Verricks" and "Cartwrights" of the world waiting for us to drop our collective guard so they can put their own "spin on the bottle." ★

Scott Pollenz, MD September 1992

The Collier Books Edition of SOLAR LOTTERY, first published in 1990, was used as the textual source for this essay.
(The page numbers are the same as for any of the editions based on the original Ace pagination – ed)



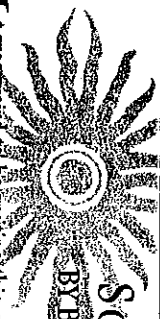
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Solar Lottery

BY BARB MOURNING CHILD

It was weird to be writing this critique of SOLAR LOTTERY during the presidential election of 1992. The reality of the book seemed to be happening in real life. Bush got quacked after twelve years of the Reagan-Bush regime, and by a twitch of the bottle Clinton was made the new Quizmaster. The image Clinton gave of himself to the public during the election was somewhat like a hippie-turned-Yuppie-JFK-clone. We are lead to believe that the reign of the Baby Boomers has begun! Now we have our own John Fitzgerald Kennedy in the White House. JFK: the Cartwright of the 60s, the one who was assassinated.

Clinton appears to be like the character Cartwright in SOLAR LOTTERY. What remains to be seen is whether Clinton will prove to be a true Cartwright — a saviour of the masses. Is Clinton able to live up to this virtuous legacy? Don't count on it.

The question in my mind is the same as it was in the book. Will Clinton make it through his first term alive? As I watch him jogging the streets of D.C., smiling and waving, I expect to hear a gunshot ring out and see him crumple dead on the pavement. I imagine all the Teeps, the Secret Servicemen with their dark glasses, scanning the crowd in search of the potential assassin. And — we know one is out there somewhere. Unless Clinton has sold out. If he hasn't he must be one nervous bastard. He looks tall and confident like he owns D.C., and the people are singing "Power to the People" once again. I hope he lives up to their expectations.

The threat of assassination is real and I'm sure Clinton is aware of it. George Bush has been linked to the assassination of JFK through his CIA background (see *The Realist*, 1992) and he became the president. Clinton probably feels much the same as Cartwright did when he became Quizmaster, trembling in his shoes and looking over his shoulder most of the time to see if an assassin is stalking him.

Cartwright was a devoted Prestonie until he got in power and the threat to his life became a real possibility. After that his only

thought was of survival. He was sincere in his beliefs but when his life was at stake all he could think about was his impending doom. The fear of death controlled his thoughts. Will this happen to Clinton?

Just like the loyalty of the Teeps in SOLAR LOTTERY, the CIA and the FBI may have misplaced loyalties because they've been following Bush's orders and protecting his interests for so long. Some of them may feel an allegiance to the man rather than to the political ideology. To them this is just a myth used to control the masses.

Once again Philip K. Dick has precooled our reality. He even has our current social trends worked into the book's setting. He has the New Agers with their superstitions, stoic ideals, good-luck charms, crystals and taboos. Then there're the lotteries which are a big part of our lives today, nearly everyone buys a chance at the jackpot and are looking for sure-fire methods to help them win. He even added the 'scum' or 'grunge' element of society as a food source called 'proline'.

In SOLAR LOTTERY Dick has described our reality at this point in time and space with remarkable clarity. Will things turn out the way they did in the book? Will there be a structural change for the good in our society? Will the people take control of their own government? Dick made a statement at the beginning of the book where he admitted he had used the mechanics of the Games Theory as the structure for the reality of the book. He stated that this strategy was used in World War 2, the Korean Conflict, and is being used by politicians even today.

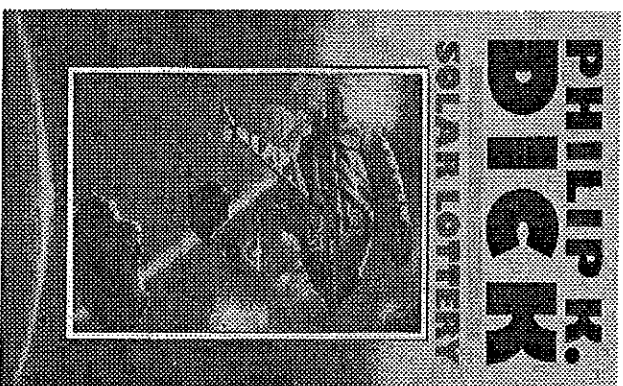
How is the minimax theory used in today's political arena? The answer came to me when I was switching through channels trying to pick up on news of the election. I came upon a news program where a reporter was interviewing a campaign contributor at a fund-raising dinner. The contributor was explaining that he had donated large sums of money to both political parties. This he had done just to perpetuate the current political system. In other words, he was

buying the political system. He didn't support either man running for office. In this man's mind it didn't matter who was elected just as long as the election took place. The electoral process validates the existing political structure as a legitimate form of government.

Our political system is bought and paid for by Big Business. It serves the interest of Business, not the interests of the masses, the uniks. The average person could not get through the door to these fund-raising dinners. The reporter complained about how difficult it was for her to get inside. Even the Press had been turned out. Let's look at how the minimax theory is being applied here. The acting players — the ones playing the game — are the power elite who create and maintain the facade that the political system is valid and that the elections are fair and democratic. Anyone can grow up to be president of the USA. But the fact is that the political system is just an extension of Big Business where democracy is becoming a myth and only the rich become president. Big Business doesn't want us to find this fact out because it puts them at an advantage for the general public to believe this myth. So they finance the elections to perpetuate and control the existing political system. There is an illusion of random chance: When the people get suspicious of one Administration a new, more promising president can be elected. But is there any real difference between Administrations? The overall game remains the same.

The political system in SOLAR LOTTERY, the Classification System, is much like our own. It has one man at the top, the Quizmaster, and is supported by the industrial corporate structure called the Five Hills. Everyone gets a 'P-card' at birth which theoretically gives them a chance to become the Quizmaster. But at some point in their lives the

P-card is taken away either as fealty token to one of the Five Hills or sold for a few dollars on the street. There is actually little chance that the ordinary unik could be twitched and become the Quizmaster. The P-card is virtually worthless, the odds are so minute. The probability of becoming the Quizmaster is greater for the heads of the corporations, the ones having the most P-cards. The Quizmaster is in control of everything. He is the unopposed administrator of the random bottle structure which is the vast apparatus of classification, quizzes, lotteries and training schools. The rules of the game are quite aggressive because the power and prestige of being the Quizmaster is absolute. It is the major goal of the game. Assassination is one means to that goal.



Dick knew that even though the idea of assassinating a world leader is politically immoral, assassination is one option our government frequently and covertly uses in world politics. In SOLAR LOTTERY it is an accepted rule of the game. The Challenge Convention is televised; the public can watch as the assassin is being chosen. The rules for the assassin are few: Only one can be stalking the Quizmaster at a time and the assassin can act on his own behalf or in fealty to a corporation. Usually the assassin is hired by one of the Hills in the first place. The political system in SOLAR LOTTERY, according to its rules and regulations, seemed legitimate and fair. In actuality it was controlled and manipulated by the Five Hills who made it their policy to bend the rules. There is a point in the book where Dick describes how this society has come to its apathetically stagnant condition: "The disintegration of the social and economic system had been slow, gradual, and profound. It went so deep that people lost faith in natural law itself. Nothing seemed stable or fixed; the universe was a sliding

flux. Nobody knew what came next. Nobody could count on anything. Statistical prediction became popular ... the very concept of cause and effect died out. People lost faith in the belief that they could control their environment; all that remained was probable sequence: good odds in a universe of random chance." (SL 20)

The average M-Game player lived life in stoic withdrawal, being a non-participant and non-committed. Everyone sought to hoard his own pot, outlast the other players and wait for the game to end. In this section, Dick marks the death of the concept of cause and effect as the turning point for the society in SOLAR LOTTERY. In our reality, this change of thought occurred back in the mid-1700s and was fathered by the empiricist philosopher David Hume. Hume argued that belief in a necessary connection between cause and effect is based on habit and custom rather than reason or observation. Logically, the concept of cause and effect is a circular argument – a tautology – and therefore an invalid system of analysis. Although his writings encouraged the development of the scientific method which would ultimately lead to the rounding down of all knowledge to the basic scientific language of numbers and statistics, Hume's writings were originally a criticism of the failing power elite of his time – the crumbling European aristocracy.

In "Enquiry Concerning Human Understanding," Hume criticises the popular philosophers of his era who were members of this aristocracy. This whole document was an attack on the metaphysical thought which dominated ideological discussions of the time due to the combined effort of the Church and the feudal state to impose their philosophical ideals as reality. Both Church and State did their utmost to restrict the great scientific thinkers who threatened the Catholic theology and, thus, their power to rule. It was the time when one form of social structure was throwing over another form of social structure: capitalism overthrew feudalism.

Hume attacked the medieval superstitions and customs of the feudal social order with the ideology of reason. He argued that we should not accept something as true just because it was the custom to believe it. He was trying to change the mind-set of the thinkers of his day,

to broaden their horizons and consider a different reality.

Upon reading this work of Hume's it seemed to me that he was writing from a time period much like our own and the one in SOLAR LOTTERY. He described the prevailing philosophy as stoicism refined to selfishness, with virtue and social enjoyment reasoned out of existence with "thoughts turned towards the empty and transitory nature of riches and honors ..." (ECHU 36). He saw his society as a product of the human imagination which is biased by the predominate customs and superstitions.

Strangely, Hume dispels the idea of chance in his section on probability where he flatly states that: "Though there be no such thing as chance in the world; our ignorance of the real cause of any event has the same influence on the understanding, and begets a like species of belief or opinion." (ECHU 52). He goes on to explain, by example of a die toss, "that if a greater number of sides concur in one event rather than another, the mind is carried more frequently to that event and meets it oftener. This concurrence of several views in one particular event begets immediately, by an inexplicable contrivance of nature, the sentiment of belief and gives that event the advantage over its antagonist, which is supported by a smaller number of views, and recurs less frequently to the mind ... The concurrence of these several views or glimpses implants the idea more strongly on the imagination, gives it superior force and vigor; renders its influence on the passions and affections more sensible; and, in a word, begets that reliance or security, which constitutes the nature of belief and opinion." (Hume 53)

In other words, Hume was saying that the human mind is more likely to believe something as being true or real if the norms, traditions and customs of society reinforce these conceptions of reality as being true.

Unfortunately, his argument was so good it quickly became the ideology embraced by the newly emerging capitalist society; became the underlying blueprint for the Games Theory because it shows us how to play the game. Dick has shown us this in SOLAR LOTTERY where rationalism has reached a point of stagnation, floundering in its own superstitions and limited

ideology. In the opening quote from John MacDonald's STRATEGY IN POKER, BUSINESS AND WAR, Dick sets it out: "Good strategy requires the use of the principle of 'Minimax,' that is, a policy in which a range of possible high and low gains is adopted on the assumption that one might be found out. But to avoid being found out one obscures the specific pattern of play by randomizing the strategy with chance plays." (SL from papers, not in all editions)

What exactly does this describe? It implies that the person playing the game is concealing something in order to gain something. To avoid being found out the player builds up an illusion to obscure his motives; "randomizing the strategy with chance plays" explains how to do it. This theory is the strategy! The players have to lie. Their support for the belief in chance is the shield which creates the illusion. It's a knowing belief. Only the participating players know that chance has been omitted, because the odds are stacked heavily in their favor and remain that way as long as the collective consciousness believes in the illusion of the game.

In SOLAR LOTTERY Dick showed us empiricism as a corrupt institution that has its own centralised power groups and has dehumanised humanity. The people believe that nothing is real unless it can be proven with statistical evidence obtained by use of the scientific method. The average person cannot imagine or even hope to control his own reality or destiny. Every person is just a number, a random chance in a chaotic world. This is the ultimate perversion of Hume's theory, as feudalism was stressed that although geometry expresses the accuracy of reason and assists in the application of the laws of physics, it owes the discovery of these laws to experience. Experience is a factor which the society of SOLAR LOTTERY had discarded when it had done away with the belief in cause and effect.

Philip K. Dick used Marxism in this book

*Some people had
become dissatisfied
and became
Prestonites.
In Marxist terms
these people had
acquired class
consciousness*

as part of the structure. But whether he did so intentionally or not could be argued forever in Academia. Dick admitted himself that the Marxist sociological view of capitalism as negative is there in the book. (POV 175)

What some have failed to see is that the Marxist slant isn't exactly a subtle part of the structure of the book, it is part of the social structure in the story along with capitalism. I bet Dick wondered when

someone would finally realise this particular revelation. He probably found it quite amusing that the academics were searching so hard for SOLAR LOTTERY's Marxist qualities by examining the setting and tone of the book for communist propaganda, when the main reference to Marxism is right under their noses. The Prestonites are Marxists! They have all the attributes of Marxists. The members of the Preston Society are laborers or the working class proles who have class-consciousness. They have underground presses and mail literature to attract new members and are striving toward a new world. Preston wrote THE FLAME DISK describing his new world, Marx wrote DAS KAPITAL explaining his new society. Dick's idea of Marxism is quite clear in his description of John Preston's body: "She could see his dark, ill-formed body suspended within the yellowed, fly-specked plastic cube, hands folded over his bird-like chest, eyes shut, glasses eternally superfluous. Small hands, crippled with arthritis, a hunched-over near-sighted creature." (SL 27)

Dick saw Marxism as an old, ill-formed ideology, short sighted and impotent. Dick explained that the first sign of corruption in the political and economic systems in the book was the burning of commodities. The law of supply and demand no longer applied because it was no longer economically feasible. The supply of commodities was more than the number of people who could afford them. The products could not be given away for free because the open market would be subverted and the whole

idea of capitalism is to gain surplus value, make a profit. The economy was then propped up by an elaborate give-away that dispensed merchandise through quizzes. Eventually these quizzes grew from winning material commodities to winning power and prestige with the jackpot being the office of Quinmaster and control of everything.

This burning of the commodities in SOLAR LOTTERY represents an important idea in Marx's revolution theory and is probably the reason academics believe he was writing from a Marxist perspective. Marx predicted that the social revolution would occur at this point in the capitalist progression. He explained that the crisis inherent in a capitalist society is reached when the growing supply would lower the surplus value of commodities until they balanced out equal. When the production catches up with the profit, when supply equals demand, there will be no more capitalism.

But Dick did not agree with Marx. He points out that the capitalists have an answer to everything; Marx didn't fully understand the way to play the game. In his righteous indignation over the atrocities of industrial capitalism, he failed to realise that the capitalists would

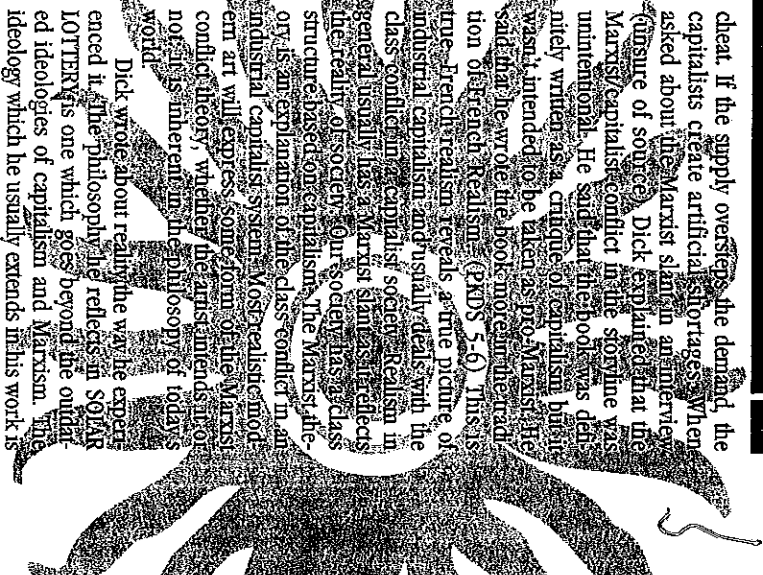


cheat. If the supply oversteps the demand, the capitalists create artificial shortages. When asked about the Marxist slant in an interview (measure of source), Dick explained that the Marxist/capitalist conflict in the storyline was unintentional. He said that the book was densely written as a critique of capitalist bureaucracy intended to be taken as pro-Marxist. He said that he wrote the book more in the tradition of French Realism (PKDS 5-6). This is

the true French realism, reveals a true picture of industrial capitalism and usually deals with the class conflict in a capitalist society. Realism in general usually has a Marxist slant, it reflects the reality of society. Our society has a class structure based on capitalism. The Marxist theory is an explanation of the class conflict in an industrial capitalist system. Most realistic modern art will express some form of the Marxist conflict theory, whether the artist intends it or not. It is inherent in the philosophy of today's world.

Dick wrote about reality the way he experienced it. The philosophy he reflects in SOLAR LOTTERY is one which goes beyond the outdated ideologies of capitalism and Marxism. The ideology which he usually extends in his work is that we can create a more harmonious society by using human ingenuity — gained by experience — to transcend the limits of old ideologies. He uses the same argument that Hume put forth when capitalism replaced feudalism, indicating the need for a change in consciousness again.

This comparison of today's capitalist society with the feudal society is clearly shown in the decor of SOLAR LOTTERY. The reality of capitalism is exhibited as Verrick's domain, the medieval castle, an ancient ghoulish reality crumbling into dust. "The chamber was high-ceilinged, done in ancient wood panels, probably from some ancient monastery. The whole structure was much like a church, domed and ribbed, its upper limits dissolving in amber gloom, thick beams charred and hard-smoked from countless fires roaring in the stone fireplace below. Everything was massive and heavy ... "This wood," Verrick said, noticing Bentley, "is from a medieval bawdy house." (SL 54) According to Dick, capitalism is deteriorating quickly. He compares it here to the feudal era of serfs and aristocrats from which capitalism once emerged. He depicts Marxism as



the antithesis to capitalism with Cartwright's domain. He describes it as old-fashioned and obsolete, Marxism being behind the times and fake or false. Preston is like a false prophet, he isn't real. He had a fake corpse on earth and was a simulacrum in space.

It seemed strange to me that the battle between Moore as the assassin Pellig, and Preston, the simulacrum was given so little emphasis in the book. It was almost as though Dick felt it was irrelevant. We're left wondering about it, sensing that there must be some significance to the battle but we shrug it off. Then it realised that the battle being fought by Moore and Preston was the battle between the defunct ideology of our rational capitalist society and the crudely simulated ideology of Marxism.

Both ideologies are man-made, non-living, defined by theoretical constructions. Neither one can win. They aren't real and alive, they are only the theories of dead men assimilated into the structure of our society as ideas and common beliefs. Dick clearly believed that the end of corruption and the dehumanisation of our society could only be accomplished by real human beings, people who think beyond the boundaries of the existing social customs, traditions and norms. In SOLAR LOTTERY he tells us to transcend the old philosophies and create a new one which would allow us to control our environment, our government and our lives.

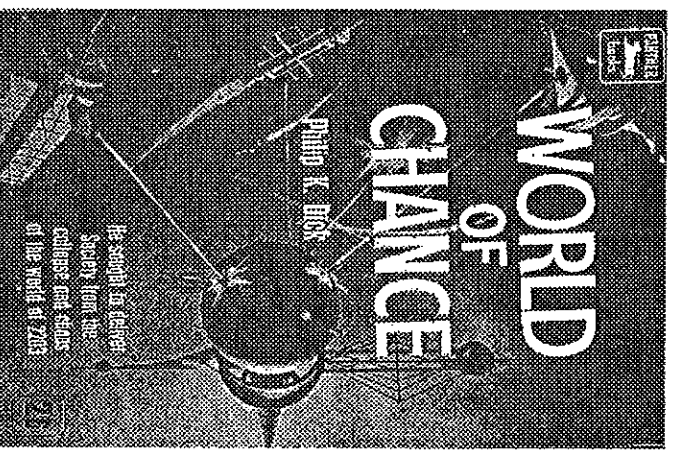
Most of the trouble with the book is derived from the publishers insistence on cutting it down. In WORLD OF CHANCE, Dick chose to cut whole passages rather than both-ering with cutting adjectives and adverbs which would undermine his style of writing (See PKDS 21). He must have thought these passages that were cut were not that important to the story as a whole. This decision shows how insignificant Dick felt Marxism to be to the big picture. He probably felt that the Prestonite's journey to the Flame Disk as a subplot was nothing in comparison to the actual game being played on earth in the major plot. The most significant part of the text that was omitted from SOLAR LOTTERY was in chapter 6 on board the rocket heading to the Flame Disk, when the turmoil among the colonists comes to a boil. This passage is important because it links the Prestonites with the Marxists as it portrays the nature of the communist party. It shows how

most members come to adopt the communist ideology as true to their experience, and it stresses how there are conflicting opinions on how to achieve the final result of a new social order.

Many of the Prestonites became disillusioned by the existing social structure when the commodities were burned. When this happened in SOLAR LOTTERY the system didn't change, the capital was not redistributed. Some people had become dissatisfied and became Prestonites. In Marxist terms these people had acquired class consciousness. In this section Dick makes much use of the terms us and them, these are the terms that signify class consciousness.

On the ship the Prestonites were split into two factions: those who wanted to go back to earth and those who wanted to continue on to the Flame Disk. Marxists are similarly split into two factions. There are those who believe they can work through the existing system and those who believe they must go all the way to the final goal, a new society.

On board ship, Cartwright served the same purpose for these people as Clinton does for the working class today. He gave them hope

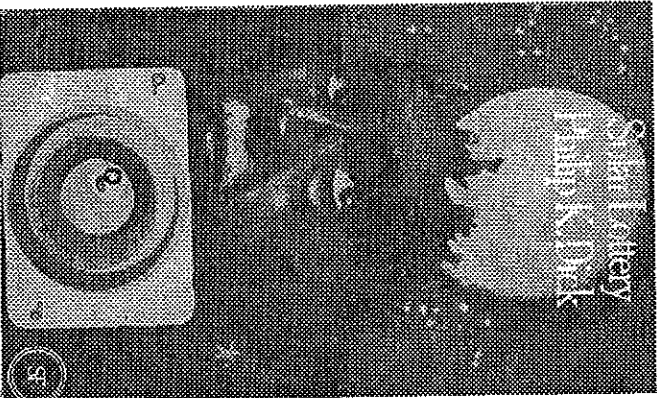


that they could make improvements through the existing system. But, as Dick points out in Chapter 8 in another passage cut from SOLAR LOTTERY, that the notorious proposition to return to earth and work within the system was suggested by Dr. Flood who was a spy for Verriek planted within the Preston Society. This shows that Dick was perhaps a little ambivalent about working within the system as he questions the credibility of this idea.

If SOLAR LOTTERY reflects PKD's attitude toward Marxism then he sees it as just another dimension to our reality. Insignificant to the big picture which is capitalism in transition. Dick was optimistic and believed in humanity, our basic belief in good. He argued that the state of humanity has reached an apex where we have control of so much knowledge that it's time that the collective consciousness caught up to the ominous power we can collectively manipulate. It's time to show some responsibility for our creations.

But a critique of SOLAR LOTTERY cannot be complete without analyzing it from a metaphysical standpoint because this is the way Philip K.

Dick must've looked at reality, it was evidently how he experienced it. I must admit strange metaphysical things happened to me while I was preparing this essay. One day I was trying to figure out exactly what PKD was getting at in SOLAR LOTTERY when he discussed the downfall of civilization in the book; the death of cause and effect. (SL 20) I had just read those pages and was scratching my head shuffling off to the bathroom, wondering how the death of the concept of cause and effect could cause the disintegration of a society. I reached into the drawer in the bathroom - I keep it stocked with interesting reading material - and pulled out a copy of Kant's PROLEGOMENA TO ANY



FUTURE METAPHYSICS. I opened the book at random to page 5 of the introduction and began to read. It was all about Hume and his battle against the most important metaphysical concept: Cause and effect! Or, as Hume called it, "a priori reason ... a bastard of imagination, impregnated by experience." (PFAEM 7(258)). Kant critiqued Hume's idea because in essence it discarded the idea of God as the ultimate causal agent in nature. When society discarded imagination and experience for empiricism it became

corrupt and lifeless. What a coincidence that I just happened to turn to that particular page in that particular book for what I needed! Later on, as I was doing some more reading in Mouni Sadhu's THE TAROT, I decided to check out the numbers which ranked the characters in SOLAR LOTTERY as compared to the Major Arcanum. This led me to some interesting ideas. Dick tells us that Cartwright's birthday is October 5, 2140. He is a Libra. Referring to Sadhu's book I found that Libra is the Hanged Man, number 12 in the Major Arcanum. In a previous essay on THE COSMIC PUPPETS I had noticed

that Dick had used the same symbol of the Hanged Man when Ahtrinan picked Ted Barton up by the heel and turned him upside down at the climax of the battle between Good and Evil. The Hanged Man is named 'Sacrifice' and also 'Caritas,' a virtue that Dick came back to in his later works. (TI 278). This is the character of Cartwright; he was willing to sacrifice his life to bring about the creation of a new world.

Cartwright represented what Dick felt was needed to bring about the change. This man jimmied with the mechanism of the bottle. He knew what numbers were going to be twichet! He gained control of the game. Once he'd taken control he had to be willing to make the

sacrifice, to put his life on the line for what he believed in. He took the step, became the Hanged Man. The Hanged Man also represents the descension of spirit into matter - what was needed - an idea that Dick emphasized in many of his books. When I tried to do a numerological analysis of the Hanged Man as shown in the book, it wasn't easy to figure out. Dick didn't give Cartwright a rank by numbers because Cartwright was an unk, an unclassified. So I used the numbers Dick did give: "born October 5, 2140." (SL 36) 5, 2, 4, 1, 0. These add to 12 which would represent the victory of the subtle over the dense. Verriek "was already a 6-3" when he became Quizmaster. (SL 13) This reduces to a 9. In the tarot trumps the number 9 is the Hermit. The old Hermit can use the mental, astral and physical planes consciously but only under the condition of karmic prosperity in the mundane world. Stagnation at this point is impossible. Since Verriek represents the collapsing existing social structure of capitalism in SOLAR LOTTERY, then the Hermit represents the same thing: the society of SOLAR LOTTERY had reached a point of maturity where it had control of the three planes of thought, the metaphysical, psychological and empirical. At this point it can no longer remain retarded by superstition, prejudice and ignorance. This is the point of change. The old ideology had turned into a superstitious, shaggy restraint which delayed manifestations of independent thinking; it must be discarded.

Moore and Benteley are both class 8-8's. This reduced to 16, the Tower. Another name for the Tower is *Elementio Logica* or deduction. This card represents the necessity of logic as used for building theses. The dual symbolism of Moore and Benteley shows that logic is in itself neutral but can be used in different ways. Moore is the cold empiricist using science for power and prestige while Benteley, who is also a scientist, wants some sort of aesthetic reward for his work, more in the tradition of Socrates.

The Tower also represents Hegel's concept of thesis, antithesis and synthesis. It is the confirmation of one thesis with the logical exclusion of all others which creates a metaphysical reaction in basic laws of thinking. It represents stressed bonds which confirm one form as it destroys another. Fate with the help

of physical stress preserves some forms while it destroys others, causing a physical destruction. The lightning strikes the Tower and both the nobleman and the peasant fall. The destruction is blind to the rank, power and prestige of man. All of this is represented by the interaction between Moore and Benteley.

The Tower is also being represented in Chapter 6, in Verriek's castle. Here Benteley clashes with Moore, his equal opponent, in an outright brawl. The struggle is Good against Evil. The lightning flashes! Benteley awakens:

"The room was deadly cold. Nothing stirred. There was no sound, no life. He struggled stiffly up, bewildered, his mind broken in vague fragments. Through the open window grey early-morning light filtered, and a cold ominous wind whipped icily around him. ... Figures lay sprawled out ... in heaps here and there. He stumbled between outstretched limbs, half-covered arms, stark-white legs that shocked and horrified him." (SL 67)

This is of course the moment when Benteley is first in the Pelliging. He sees himself as one of them, dead and ghoulish. The lightning flash has snapped the bonds. Benteley has realized his true self and the consciousness of his reality. He has been enlightened. Numerologically the class '8-8' indicates the liberation of one thesis fighting with the liberation of another. It is the conditional domination of a certain conception in the fight against another's conception. The Tower represents Benteley and Moore as two opposing scientific theses combating to form a synthesis. It shows the transition of social thought as experienced by Hume when empiricism overthrew feudalism and became synthesized into capitalism.

In conclusion, SOLAR LOTTERY shows a comparison of our modern capitalist society as analogous to the feudal society of medieval Europe while it was going through the transition to capitalism. Dick examines the dynamics of this transition and concludes that, for our post-capitalistic society to get through the present transition, we must realize that reality is controlled by certain habits of thought and we must change these preconceptions and discard those that are retardatory. The method he recommends is to tinker with the machinery and to use our imagination to create a new world more suitable to the needs of humanity. ★

ANAMNESIS: PKD AND THE NONSPECIALTY BOOKSTORE

by David Keller

Philip K. Dick books have been getting little or no shelf space in recent years in the bookstores where most people buy books and would be most likely to be introduced to his writings. You can do something to change this. Buy PKD paperbacks from non-specialty stores that have them in stock and order PKD paperbacks from stores that don't have them in stock. This will help stimulate large scale republication and sale of his work. Concentrate on chain bookstores where this will have the most impact (but don't ignore independent and non-specialty shops — they deserve your continued support and will sometimes special order books when chain stores won't).

Shelf space is possibly the most important asset bookstores have and they try to devote this limited asset to books that sell in quantities. When it is time to order, a store's buyer largely bases decisions on recent sales, which means that he or she doesn't normally order anything that wasn't in stock unless it is a new release. Maybe a hundred people would have bought some book if it had been on the shelf but the buyer can't take that into consideration when ordering unless customers have been asking for that book. If a chain store doesn't have what you want by PKD ask an employee to look him up in the store's copy of BOOKS IN PRINT and try to place an order. Some chains won't special order, ask to speak to the manager and politely inform him or her you are going to make your purchase elsewhere because of this policy. Some chains won't order less than ten copies of a book; if your budget allows or some friends will split an order with you, do it. You probably won't want ten copies, but you can give extras as Christmas or birthday presents or donate them to some worthy organization such as a local library or Friends of the Library and an order of this size has a good chance of causing the buyer to order several more copies to put on the shelf.

If a chain bookstore does have some PKD

on the shelf you've got no problem except parting with the cash. In locating these stores you can save gas and make more shops conscious of PKD by telephoning around. One reason for targeting chain stores is that good sales in some stores may result in other stores in the same chain placing orders. This is especially important if you live in NYC, LA County or Orange County because sales in these areas have a disproportionate effect on the decisions of the upper management of bookstore chains, bookstore owners in general, distributors, and publishers. This is partly due to the population density of the areas and partly due to an attitude about these areas within the trade. Some of this is due to a rather self-fulfilling belief that these areas are trend setters and indicators and some is apparently due to no rational cause. But sales anywhere are inherently useful and discourage ideas that the interest is only regional.

To some FDO readers this proposal may seem like a betrayal of specialty shops. My essential counters to this are that the more PKD is available the more, and longer, specialty shops can sell it, and many areas of the country don't have the necessary population to support local specialty shops and, finally, specialty shops cater to the converted while "mainstream" shops will introduce or keep PKD available to the general reading public. I think I was a Philip K. Dick fan for a decade or more before I even saw a science fiction specialty shop and certainly wouldn't have been helped by not reading him until then. The opportunity to read PKD should be available to as many people as possible as soon as possible. A membership for FDO and/or Radio Free PKD would also be a good present for PKD fans.

Ed's note: Dave, I always shop for PKD at the Biggies for the same reason you pointed out (plus there's no specialty sf bookstores in Ft. Wayne other than a few used-book stores). They opened a brand new little Professor store here in town a couple of weeks ago. I went down there to clean out the PKD. I got lost trying to find it but finally made it. I bought the Collier-Nucleus SOLAR LOTTERY and EYE IN THE SKY, they had some other stuff, all of which I already had. Anyway, as I was wandering around I asked

this clerk if they had the SELECTED LETTERS. 1974. He snorted, "Who would want to read the letters of Philip Dick? Snore." This took me aback, didn't he know who he was dealing with? "I wouldn't," I said. And then he went into some strange sf rap I couldn't follow. But I had him order the book anyway. Then, when I went to pay for my purchases, he approached me and told me that they had the collected stories, 5 volumes, on the shelf. Yes, I told him, I know that. I have them already. Then he said, "What is it with Philip Dick, some Del Rey thing? Put science fiction back in the gutter where it belongs?" I could only look at him and say rather loudly, "Philip K. Dick is a genius. I beg to differ with you." And I walked out. David Keller has the last word.

That Little Professor clerk sounds like an asshole with a two digit IQ. But like a real asshole he seems to have performed a useful func-

ANOTHER MAZE OF DEATH

by Joe Nicholl

I just received my first issues of RDO. I enjoyed reading the CLANS OF THE ALPHANE MOON review. Very enjoyable, thanks a lot, and I'm looking forward to reading your other reviews.

Anyways, I grew up in Denver and have visited PKD's grave. In fact I think I was one of the first tourist/seeker types to search out his grave, but I'll explain this later. My trip to his grave was also a strange one. First of all PKD is buried in Fort Morgan, not Fort Collins. But anyways, in '88 I went back to Denver from Salt Lake to see my Dad, some old friends, and to visit PKD's grave. The night before I went up to Ft. Morgan I visited a friend of mine and we proceeded to get wildly drunk. Well one thing led to another and we managed to get in a little friendly fight out in his front yard at 3 A.M. I woke up the next morning bleary eyed with a split lip and a scraped mouse on my cheek. Great! So all hung over I drove up to Ft. Morgan. I found the town cemetery, which is

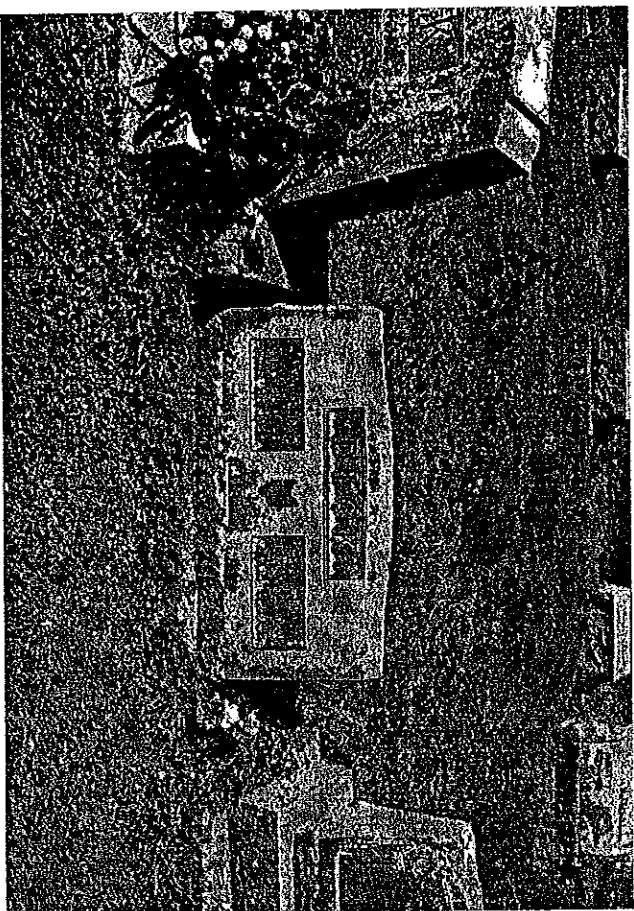
ton; how could a story like that occur without one. When he'd already made the *%@*% remarks illustrating his attitude towards SF and customer courtesy but then chased after you to tell you about some other PKD books he could make some money selling to you he definitely showed something important about what my article is trying to get across. Most bookstores don't stock or will not stock Philip K. Dick, Danielle Steele, Paul Bowles, Agatha Christie or other authors based on whether the manager likes or dislikes the author. The decisions are based on whether those authors help the store make a profit. I think it's important that people keep buying the Del Rey books. Sales of regular paperbacks may be more important in the long run than sales of trade paperbacks. Not to discourage sales of Trades by any means but they are a bit of a specialty item in the US and a lot of stores semi-segregate them because they don't fit in the regular shelvespaces. ★

MISSIONS OF GRAVITY

kind of large, and approached the sexton and his crew who were having lunch. I said hello and asked if they knew where the famous science fiction writer PKD was buried. They all looked at each other, then at me and said, "Ain't nobody famous buried here." Then this grave digger said, "Boy, looks like somebody walloped you a good one!" And they all stared at my bruised face. Next the sexton asked me, "You say this guy wrote sci-fi?" I said yes, so he grabs his 8" X 5" files and looks up Dick. He found a card neatly typed up on his twin sister, but nothing on Phil. He said, "Nope, he ain't buried here." Then I mentioned they were buried in the same plot. He said it would have been recorded. I asked to look at the card. He showed it to me and I saw in one corner, in lightly faded pencil, Philip, like notation someone scribbled. There wasn't even a card made out on him! So I pointed this out to the sexton and he agreed to help me find the grave. Sure enough, there was the stone with Jane & Philip. The sexton then started questioning me about Phil's writings. It turned out his teenage son was wheelchair bound and was an avid sci-fi reader, so he wanted to find out some info. He

added he had been a big Heinlein fan when he was younger (at this point I think I heard Phil roll over in his grave). He was pleased that someone famous was buried in his cemetery and promised to fill out a card on him. So I

They all looked at each other, then at me and said, "Ain't nobody famous buried here." Then this grave digger said, "Boy, looks like somebody walloped you a good one!"



took some pictures and as I left he told me to be careful and get that face of mine headed up.

Next I went to the Ft. Morgan library to see if the local newspaper had any write-up on his burial. The librarian looked at me suspiciously and steered me to the microfiche. Nothing was listed, no obit, no burial news, no write-up on the famous sci-fi writer, ZER0! I explained to the librarian who was buried in her town, but she didn't seem to care. As I left she said the library manager and town historical curator had just returned from lunch and she pointed to a man getting out of his car. I went out to introduce myself to the guy and I noticed as I walked up to him that he had a real pissed off look to him. I started to talk to him telling him about PKD and all but he just stared at my face, said, "Is that so, I'm sorry I'm very busy" and away he went into the library. All I could think of was: Wow, this is weird. What's real and what isn't real? What was real was these people had a great writer resting in their town, and they didn't give a shit. And what wasn't real was their suspicions of me being some whacko wasted beatup transient. A PKDisim had struck me and my visit to PKD's grave. So, back to Denver, picked up my gear, and back to saner Utah. ★

SOLAR LOTTERY

by Dave Hyde

ONE

OURS NOT TO REASON WHY

In my reading while getting ready to write something on SOLAR LOTTERY for this *PDO* I ended up with the question of why Philip K. Dick wrote SOLAR LOTTERY. I'm not sure I have it all – almost certainly not, as we lack many important reference works here at GSM HQ – but I will cough up what I learned in the following.

Why did Philip K. Dick write SOLAR LOTTERY? Many influences can be abstracted from the ambience of PKD in the early 50s. We can mention the work of his contemporaries in the science fiction field; in particular A.E. Van Vogt (*THE WORLD OF NULL-A*), Alfred Bester (*THE DEMOLISHED MAN*), and Kurt Vonnegut (*PLAYER PLANO*), as well as the intellectual effect of living in Berkeley on our young author's mind. But the two factors which bear most directly on Dick's deciding to write an sf novel are his own dissatisfaction with the quality of his short stories and a dawning awareness of the economics of the sf field: short stories, no matter how many he cranked out, just didn't pay enough. Couple this all together with his sense of finding "something mysterious" in science fiction and we have pretty much the whole story. PKD tells it in his 1968 *Self Portrait*:

"In 1953 I sold stories to fifteen different magazines; in one month, June, I had stories in seven magazines on the stands at once. I turned out story after story, and they all were bought. And yet – With only a few exceptions, my magazine-length stories were second rate. Standards were low in the early 50s. I did not know many technical skills in writing which are essential ... the viewpoint problem, for example. Yet, I was selling. I was making a good living, and at the 1954 Science Fiction World Convention I

was very readily recognized and singled out ... I recall someone taking a photograph of A.E. Van Vogt and me and someone saying, "The old and the new." But what a miserable excuse for the "new"! And how much the field was losing by Van Vogt's leaving it! I knew that I was in serious trouble. For example, Van Vogt in such works as *THE WORLD OF NULL-A*, wrote novels, I did not. Maybe that was it, maybe I should try an sf novel. For months I prepared carefully. I assembled characters and plots, several plots all woven together, and then wrote everything into the book that I could think of. It was bought by Don Wollheim at Ace Books and titled *SOLAR LOTTERY* ... Standing there at that point I did some deep thinking. It seemed to me that magazine-length writing was going downhill – and not paying very much. You might get \$20 for a story and \$4000 for a novel. So I decided to bet everything on the novel ..." (*Self Portrait*, 1968; *PKDS* 2-12)

I have quoted this passage exactly as it appears in *PKDS* 2 because, besides telling the main story, it also brings up a common habit of PKD's: the telling of his personal history in a way that makes the best story. This sometimes results in a little bending of what actually happened. In this case, his attributing the decision to write a science fiction novel to his meeting with A.E. Van Vogt at the 1954 World Con in San Francisco. But as both Paul Williams and Lawrence Sutin point out Dick had written *SOLAR LOTTERY* before he attended the 1954 World Con in San Francisco: as evidenced by the files of the Scott Meredith Literary Agency which list the manuscript for *SOLAR LOTTERY* as having arrived in March 1954 while the World Con was held in August. This is an important point – one that caused me no end of trouble anyhow – for it makes one wonder exactly how the widely remarked influence of Van Vogt motivated Dick to write *SOLAR LOTTERY*. Is it all in hindsight only? Did PKD's meeting with Van Vogt at the World Con retroactively drag him into the scene? What is the extent of Van Vogt's influence on PKD?

PKD himself has this to say in conversation with Greg Rickman:

"When I wrote *SOLAR LOTTERY* I modelled it on A.E. Van Vogt, and I modelled it deliberately on Van Vogt, and I have no shame, because he was my hero as a writer and as a

person. I wrote a Van Vogtian novel. I was not an original writer at that time. I was a very derivative type of writer. I had heroes and I tried to write like they wrote. He was my *idéal fixe* as far as a writer. So it does resemble a Van Vogt novel, which Damon Knight pointed out. When you read it now – when Tom Disch did the Gregg Press novel, he really couldn't see anything good in this novel. But Tom is forgetting the time in which it was written ... 1954. Well, shut. There was nothing good then. There was one novel, one science fiction novel that had been written that was good. And that was Bester's *THE DEMOLISHED MAN* (1952). And I cribbed from that, the Telepathic Corps." (HOW 112) Which seems clear enough, as well as introducing another of the influences on SOLAR LOTTERY.

So then, we have seen that Van Vogt was a major influence on Dick's deciding to write a sf novel. But in what way? Dick says he "wrote a Van Vogtian novel", but what does that mean? Commonly it is understood as referring to the convoluted plotting of *THE WORLD OF NULL-A*. John Huntington in his essay, "Philip K. Dick: Authenticity and Insincerity" (ON PKD 170ff), while noting that there is no direct acknowledgment by PKD of his use of Van Vogt's idea, borrowed from John W. Galsworthy's book *THE ONLY TWO WAYS TO WRITE A SHORT STORY*, of "writing a story in scenes of about 800 words, and each scene has five steps in it. If all those steps aren't there in their proper way, then there's something wrong with that scene. First, you let the reader know where this is taking place. Then you establish the purpose of the main character or the purpose of that scene. Then you have the interaction of his trying to accomplish that purpose. The fourth step is, make it clear: did he or did he not accomplish that purpose? Then the fifth step is that, in all the early scenes, no matter whether he achieves that purpose or not, things are going to get worse." (TDM 134) Huntington nevertheless goes on to assume the application of this 800-word rule in Dick's work, notably *DO ANDROIDS DREAM OF ELECTRIC SHEEP*, *THE THREE STIGMATA OF PALMER ELDritch*, *UBIK* and *VALIS*. He makes interesting use of this assumption when discussing Dick's writing, we might even agree that it is valid but, without a direct acknowledgement by PKD to

Van Vogt's 800-word rule or a complete mechanical analysis of these novels, we can only say that SOLAR LOTTERY does reflect this intricacy. Our opinion – in agreement with Huntington – is that Dick was influenced by the effects of Van Vogt's method without realising its mechanical nature. Yet there is more to it than that.

Something else, Dick to Charles Platt: "A point came when I began to feel that science fiction was very important. Van Vogt's *THE WORLD OF NULL-A* – there was something about that which absolutely fascinated me. It had a mysterious quality, it alluded to things unseen, there were puzzles presented which were never adequately explained. I found in it a numinous quality, I began to get an idea of a mysterious quality in the universe which could be dealt with in science fiction. I realise now that what I was sensing was a kind of metaphysical world, an invisible realm of things half seen, essentially what medieval people sensed as the transcendent world, the next world." (TDM 147)

Now whether this is the normal amazed bafflement felt by any reader of *THE WORLD OF NULL-A* remains to be seen. For, surely, we must look to find this "numinous quality" in *THE WORLD OF NULL-A* that sparked Dick's interest. What could it be?

Gilbert Gosselyn, the never-say-die hero of *THE WORLD OF NULL-A* and the subsequent *NULL-A* books, has many charms that might have caught Dick's attention. For starters he doesn't know who he is, where he is or where he's going, and then pretty soon he's dead. And then he's alive again in a different body which is no different from the previous one. Now this might seem like a good deal to you or me but for Gosselyn it's driving him nuts. He is completely baffled, driven by his desire to find out – what? I don't know, and I'm not sure Gosselyn does either. No doubt something mysterious, numinous.

Well I shan't dismiss *THE WORLD OF NULL-A* so quickly. In a sense this novel was the first Philip Dickian sf novel in that it was the first one to effectively open up questions in the readers' minds that were never adequately explained in the text. The reader reads, on caught in the tale, driven as is Gosselyn towards some vast inevitable but unknown revelation

that has to come. But when it does we're not sure if we missed it or not. The result: Betwixt and between. I think a prime Van Vogtian influence on PKD. Why? Because the reader doesn't actually mind that s/he can't figure it out. For these questions, they're the kind we like to figure out for ourselves. The joy of reading a Van Vogt novel – or a Dick novel – for many, lies in the mind-expanding, revelatory nature of the story as it unfolds in our imagination. Sure we like answers and it's the novelists' job to give them to us but it's not necessary that a good story makes sense. It's enough that it holds us enthralled for however long it takes us to read it.

Perhaps what we're dealing with, to some extent, is the quality of the reader's imagination. Some people cannot appreciate Dick or Van Vogt, to them it's all garbage; their minds, one might speculate, are attuned to a different level, a dogmatic level where in an Aristotelian universe B necessarily follows A. But Van Vogt fails to deliver this logicality in his *THE WORLD OF NULL-A*, instead he leaves his protagonist and the reader in confusion. The only thing we can return to, to make sense of the novel is this idea of

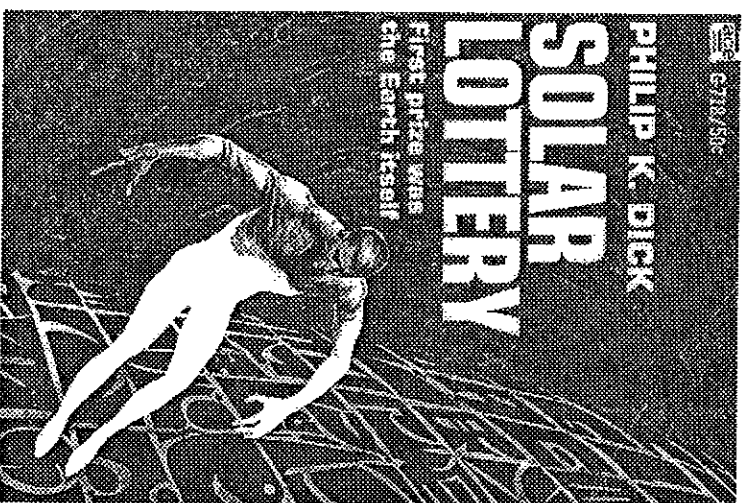
non-Aristotelian logic, this theory of General Semantics by that vaguely heard of semanticist Alfred Korzybski that Van Vogt props his story on. Maybe in light of that theory it makes sense or, rather, non-sense – in a non-Aristotelian sense, of course.

And what we gather from the novel is that this non-A logic has distinct possibilities for a radical change in thinking that, though unclear,

leads to – what? Immortality? Psi powers? At the very least Van Vogt's premising his novel on this vague system of non-A logic leaves the reader wanting to know more about it. And the more imaginative the reader the more the connotations of an alternate way of thinking feed that imagination. Perhaps this is what Dick saw as the mysterious quality in *THE WORLD OF NULL-A*.

So, on the transcendental level, we can see the influence of Van Vogt here. We have above mentioned how Van Vogt's 'complex plotting' influenced how SOLAR LOTTERY was written. But, as we might have guessed, it wasn't the sole

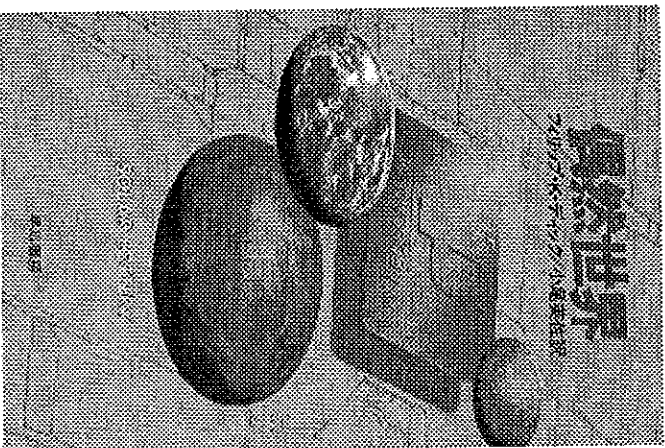
influence. We have already noted Dick's remarks on *THE DEMOLISHED MAN* and will now note also that he said of Kurt Vonnegut's debut *PLAYER PLANO* (1952) that it was a "masterpiece." Rickman notices the influence of this novel on SOLAR LOTTERY (THC 286). All this being predatory to the fact that on two occasions at least Dick denied that Van Vogt was his model for SOLAR LOTTERY, saying instead "what I really based it on was the French realistic novels I was reading, and Man- passant, the short stories, and not on sf at all ..." (THC 286f) And again: "I wasn't writing novels when I started out. I was writing stories. But the second I switched to novels, this inner template based on the French realistic novels just turned on like a circuit board. You can see that SOLAR LOTTERY, my first novel, is literally like the French novels in that respect: all manner of people in all walks of life ... portrayed as best I could" (PKDS 5:6)



Which of course countermands his 1968 *Self Portrait* quoted earlier. I think a blend of the two occurred. Van Vogt supplying the plot line and the Realists the scope and manifold characterology that enlivens the structure — all those people running around at all levels of society. Verrick and his cronies on the Hills, Benteley and the technicians, Cartwright and the seekers after the Flame Disk, the ever-present unks. I see this as a successful influence for SOLAR LOTTERY, with its realistic portrayal of a complete society, is well drawn. Coherent. We can see how Dick pulls this off with a masterful economy in connection with the unks. In the first chapter Dick mentions the "unclassified masses" and, later, "people hurried everywhere. The air buzzed with a constant murmur of excitement ... hurrying throngs ... tight packed crowd ... the rows of waiting people ...". Everywhere in the early part of this book there are crowds of people, they press everywhere, they cannot be avoided. Having set this busy ambience Dick, in chapter 2, defines it with the brilliant neologism "unks." Who can forget that startling word? It underpins the whole tale. For ever afterward the unks are there, ever-present.

This example serves for me to show how Dick was influenced by the realists. He wanted to create a complete social world but for him that doesn't mean a concentration on circumstantial detail, such as is found in Balzac, but a more sophisticated realism: a realism by suggestion, by the telling stroke, the encompassing neologisms that are henceforth a significant characteristic of his writing. In effect Dick connects with the lives of his readers through the evocation of a daily life that parallels their own. His writing is an advancement on realism. Influenced by his reading of Balzac, Flaubert, Maupassant, Dostoyevsky, Turgenyev and all the realist writers of the past one hundred years, Dick smelts it all down into an essential ingot of reality: the pure metal of shared existence which, when struck by the flint of his imagination, sparks into quick flame in the minds of his readers. I can only sit here and marvel at it all; at the numinous quality Dick himself brings to science fiction. In SOLAR LOTTERY it takes a realist form resulting in a world so familiar yet so fantastically real that we take it for granted, forgetting the skill

involved in its creation. Only in later novels when Dick adds a metaphysical dimension to his realities, do we really notice what is going on. By then Dick is so far ahead of us we don't understand and are left, as am I in regards to SOLAR LOTTERY, with a sense of wonder and excitement that sets my mind on fire.



TWO

A ROSE BY ANY OTHER NAME

Philip K. Dick's first science fiction novel has a complicated publishing history, appearing in two versions; one called SOLAR LOTTERY in the United States and one called WORLD OF CHANCE in the United Kingdom. Originally Dick had named the novel QUITMASTER TAKE ALL, but this was changed by Ace. Well, let's trace the history out.

The manuscript of QUITMASTER TAKE ALL reached the Scott Meredith Literary Agency on March 23, 1954. An employee of SMLA wrote on the Agency's record card that "I had the author do some rewriting to give it depth."

(PKDS 21:4) The original manuscript, at 63,000 words, was then revised by Dick: "... I had about 45 characters in the original version. My agent made me throw most of them out."

(THHC 286ff) On its return to SMLA the revised manuscript was sent to Ballantine Books, the top-of-the-line sf paperback publishing house, where it was rejected, as it was at two other publishers before the Agency sent it to Ace Books. Don Wollheim, editor at Ace, liked it. But he wanted some changes and sent it back to Dick for what PKD called "major revisions." Dick told Rickman that "Ace doubles were very very precise as to how long these books were ... It had to be exactly 6,000 lines long. That was a marketing thing and I understood that." (THHC 289) But, in the same passage in which this quote was found in TO THE HIGH CASTLE, Wollheim says to that: "Bullshit! Balloney. That was never true of us. We had a certain page range — 320 pages to begin with. You knew lengths by rule of thumb." (THHC 289)

According to SMLA's file the revision that was sent to Ace in December 1954 was "cut to 60,000 words." But whether this revision was the first one requested by the Agency employee or that by Wollheim is not clear. Wollheim himself doesn't remember asking for a rewrite. (THHC 290) Nevertheless, Ace published the newly retitled SOLAR LOTTERY in May 1955 as one half of an Ace double. Presumably the decision to change the title from Dick's QUITMASTER TAKE ALL was made sometime after January 10, 1955 when the *Oakland Tribune* noted that PKD had a "forthcoming pocket book novel, QUITMASTER TAKE ALL," readied for Fall U.S. publication." (PKDS 2:6)

The decision to change the title was made by A.A. Wyn, publisher of Ace Books. Wollheim: "Wyn insisted on doing the titling. He had a pulp mind, so I gave him a whole long list of titles and he picked that one (SOLAR LOTTERY)." (THHC 290) Wollheim says he himself wrote "most all" of Ace's ad copy. First Prize was Earth itself" was the line used for SOLAR LOTTERY. (THHC 291) He also instructed the art director in the matter of the cover art: "The covers are definitely supposed to illustrate the book. Wyn personally supervised them." (THHC 291) Dick was promptly paid by Ace. Wollheim: "We paid \$1500 for a Double, split in half. The author got \$750 and half of the

royalties ..." (THHC 291) Dick was grateful for this, crediting Wollheim with his continuing as a sf novelist after Wollheim's acceptance of SOLAR LOTTERY: "Don was the only editor who risked buying SOLAR LOTTERY; no one else would take it, and if Don hadn't, you wouldn't have been able to identify me as a novelist at all. Had SOLAR LOTTERY not sold, I would have abandoned the attempts to write novels, and would have gone back to the stories." (THHC 289)

And now this publishing saga gets even more complicated. During the SMLA's dealings with Ballantine, the other publishers and Ace, a copy of the original manuscript was sent to England where it was picked up by Rich & Cowan, a hardcover sf publisher. Dick had worked with Rich & Cowan before when they published his first anthology, A HANDFUL OF DARKNESS. But before Rich & Cowan were ready to publish it they wrote to SMLA asking for a rewrite. But Dick, having gone over the manuscript twice already and not wanting to do it again, wrote to Scott Meredith on May 16, 1955 that, "they can have a copy of the Ace edition, which will be out in a day or so. They can print from that." (PKDS 21:5) (THHC 291) Apparently though, from Rickman's research, they didn't. Rickman believes that they edited down the original first manuscript of QUITMASTER TAKE ALL themselves, butchered it in the process (PKDS 21:5) But this may not be correct. In an interview with Richard Lupoff Dick says: "They bought SOLAR LOTTERY, my first novel, and brought it out as WORLD OF CHANCE. But they brought it out in a truncated form. They insisted that a great deal be deleted from it. I did, in fact, make a different version of SOLAR LOTTERY for them. It's quite different from the U.S. version." (SF EYE 48)

So anyway you look at it we cannot be sure at the moment which draft was used for WORLD OF CHANCE and who, if anyone other than Dick, did the butchering. As to exactly how this was done we must now refer the reader to PKDS 21: "What The Quizmaster Took," by Gregg Rickman. In this special issue of the *Philip K. Dick Society Newsletter* Rickman does an involved study of the differences between the British WORLD OF CHANCE — for such did Rich & Cowan title it on its publication in 1956 — and the Ace SOLAR LOTTERY. These

differences are sometimes extensive as well as significant.

In America the Ace edition, according to Wollheim, "sold very well. We printed 100,000 or more... SOLAR LOTTERY or something like that sold 85,000 - 90,000 copies." (TTHC 291) To which Lawrence Sutin in *DIVINE INVASIONS* adds: "Until DO ANDROIDS DREAM OF ELECTRIC SHEEP, retitle BLADE RUNNER, was reissued as a tie-in to the movie, SOLAR LOTTERY - at over 300,000 - was Phil's biggest seller." (DI 292) This is supported by PKD who says: "SOLAR LOTTERY alone had sold 300,000 copies in 1955." (TZ 51) And Paul Williams finds the apt phrase in his store of PKD memories: "figures are not available on SOLAR LOTTERY, but Phil used to say it had sold over 150,000 copies, which then allowed him to say that his first book was his most successful and it had been downhill from there." (PKDS 4/8)

Dick, in 1968, was also happy at the critical reception of this his first published novel: "Tony Boucher reviewed it well in the *New York Herald-Tribune*; the review in *Astounding* was favorable, and in *Infinity* Damon Knight devoted his entire column to it - and all in praise." (PKDS 2:12) And, in his "Notes Made Late At Night By A Weary SF Writer" (1977), Phil again is happy: "Ah, 1954. I wrote my first novel, SOLAR LOTTERY; it sold 150,000 copies of itself and then vanished, only to reappear a few years ago. It was reviewed well except in *Galaxy*. Tony Boucher liked it, so did Damon Knight..." (PKDS 22:19)

Gaunymedean Slime Mold has none of these reviews to hand. We do have a copy of Thomas Disch's "Toward The Transcendent" which deals with SOLAR LOTTERY and appeared as the introduction to the Gregg Press edition. But in our recent move we've managed to lose it somewhere in our 'files' - either that or the dog ate it. So we cannot comment on any of the reviews of SOLAR LOTTERY. We do know, thanks to Rickman quoting from Disch's essay that Disch thought that the Games Theory angle to SOLAR LOTTERY was unimportant: "a bit of ledgerdemain calculated to give the guileless reader a sense that the book is about Something Important." (TTHC 287) But, like Rickman, I tend to think there's more to it than that. From what we've seen in our earlier look at THE WORLD JONES MADE and THE COSMIC

PUPPETS (see FDO #2 and #3), it seems Dick in these early novels liked to have some sort of external structure that he could import wholesale and work from there - perhaps a "template" as Dick called it above as to why Dick considered Games Theory as a likely 'template'; we have his comment to Paul Williams that he'd read an article on it "and I thought, that'd make a neat novel." (TTHC 287)

THREE

THE MARXIST BENT

In a critical note, Thomas M. Disch in his *Introduction* to the Gregg Press hardcover (1977), considered SOLAR LOTTERY as somehow Marxist: "SOLAR LOTTERY, along with most of its successors... may be read as self-consistent social allegories of a more-or-less Marxist bent." (TTHC 297) To which assessment PKD agreed: "Glanced over SOLAR LOTTERY & Tom Disch's intro; he's right. I was/am the sole Marxist S-F writer. I may not have been/am CP, but the basic Marxist sociological view of capitalism - negative - is there. Good. But after glancing at it I feel the old fear - like c. 1971/73. When the blow fell. Glancing at SOLAR LOTTERY I can see that it had to, eventually, & that I knew it. If I just hadn't passed over into the dope stuff I'd have ceased to be relevant, & been safe but noooo. I got caught up in the 60s, & stayed on to 7/4 & TEARS." (c. 1978) (IPOV 175)

Dick was to return to this supposed Marxist bent in his work while discussing his novel THE MAN WHO JAPED: "anyone who understands... MAN WHO JAPED would never make the error of thinking that I was a Communist or Marxist. Because this is a very, very sincere attempt to show the very dangerous trends in Communism, the communist state." (TTHC 297) And in another conversation with Rickman he says, "In many ways I was an anti-capitalist, but that doesn't make me a marxist. I was very, very suspicious, terribly suspicious of totalitarian states, whether right or left wing. I would say the real enemy, the enemy which to me is the paradigm of evil, is the totalitarian state... My real stance was opposing authority.

And I opposed the Communist authorities as much as I opposed the American authorities." (HOW 121)

It's an argument that can go on. But I prefer to see in these two early novels more the sense of a blossoming metaphysical realisation on his part, sparked by A.E. Van Vogt's THE WORLD OF NULL-A as I've noted above. What's interesting for me is to see how Dick built the worlds that present his metaphysical speculations. SOLAR LOTTERY, his first true science fiction novel is a good place to start.

FOUR

EXCITED NEWSMACHINES

With my essay on this novel I wish to focus on the skill with which Philip K. Dick prepares his world, that is, the setting of SOLAR LOTTERY and how it is constructed. Here are the opening two paragraphs of SOLAR LOTTERY, reproduced for convenience:

"There had been harbingers. Early in May of 2203, newsmachines were excited by a flight of white crows over Sweden. A series of unexpected fires demolished half the Oiseau-Lyre Hill, a basic industrial pivot of the system. Small round stones fell near work-camp installations on Mars. At Batavia, the Directorate of the nine-planet Federation, a two-headed Jersey calf was born: a certain sign that something of incredible magnitude was brewing.

Everybody interpreted these signs according to his own formula; speculation on what the random forces of nature intended was a favorite pastime. Everybody guessed, consulted, and argued about the bottle - the socialized instrument of chance. Directorate fortune tellers were booked up weeks in advance." (SL 5)

With these two paragraphs Dick effectively sets up the world of his novel and its chief dynamic. The story takes place two hundred and fifty years in the future. It concerns solar-system wide events: mention of Mars, the nine-planet Federation. And those foreign terms, Batavia, Oiseau-Lyre, Jersey, reinforce this sense of space. We know, one paragraph into the book, that this story is set in a great phys-

cal space.

Coupled with this sense of space, intertwined in it, we find the mode of life of the people. They respond to events in a superstitious manner. By his clever choice of words - harbinger, a flock of white crows, small round stones, two-headed calf - Dick imparts a Biblical feel, a whiff of Old Testament fire and brimstone, to the human space of this nine-planet Federation. He places his characters in the mind set of the religious past. As we read we absorb this contrast of a future interplanetary society whose inhabitants live in an almost medieval mental space. And when this anachronism is supported in the third paragraph by mention of the seering of fealty oaths and, a little later on, the word 'serf' is actually used, we're ready to accept almost any conjunction of ideas and devices. The later explanation of the 'bottle', for example, doesn't disturb us. In a superstitious world the bottle is easily seen as, for instance, the direct analog of the Loto America machine of today: it's presence known, its workings unseen but yet susceptible to the action of lucky charms.

One would next expect Dick to further deepen this contrast for his readers, perhaps by showing the situation of one or more of the 'little guys', the inhabitants of this world. Move from the general to the particular in recommended literary fashion. This he does by introducing Ted Benteley who has just been dissolved of his fealty oath to the Oiseau-Lyre Hill - a basic industrial pivot of the system we immediately remember - along with a "variety of trained research technicians... tossed out. Out adrift... lost among the unclassified masses." (SL 5)

Thus we have the deepening of events while the medieval/humintistic contrast is made more particular with the use of the word 'fealty'. And with the lot of the discarded technicians who, from this point on, with the exception of Ted Benteley, are tossed into limbo by Dick as he moves the story to his protagonist, we begin the realisation of a curiously familiar world, the evocation of unemployment once again anchoring the story in our everyday life.

But the setting would not be complete without the mundane interactions between the physical world and its inhabitants. We have the macrocosm of the novel and how the charac-

ters respond to it. Now we must look to see how Dick creates the microcosm, the everyday reality, for his characters. He has created a future world, he must now make it internally real.

Dick accomplishes this by his selection of illustrative objects; his choice of words: news-machines, industrial pivot, work camp installations, the bottle – the socialized instrument of chance. Evidently this world of 2203 is a crudely technological one: machine, industrial, pivot, installation, instrument. Terms that could come from a mechanical engineering handbook of this or the last century. Words unerringly chosen precisely for their anachronistic effect.

Words that conjure in the alert readers mind the London or Manchester of Marx and Engels time, if not the near future that is coming into focus now.

Thus Dick gives us the world of SOLAR LOTTERY: A vast, interplanetary system operating at a curiously antiquated level and inhabited by unclassified masses of a superstitious if not yet Marxist bent. Like the sketch artist, the master of line, like Degas or Roualt, who with a few quick strokes produce a familiar portrait, Dick with a few well-chosen words creates his world. We recognize it.

So we have seen how with his choice of words Philip K. Dick quickly establishes his world in the mind of the reader. He sets up a resonance with us, a chain of association in which we do most of the work. We know – we think we know – the meaning of 'superstition'. By giving us this familiar aspect of his world, we feel we understand the whole: nine-planet Federations swallowed along with fortune tellers. Even Directorate fortune tellers. It's an old writer's trick, especially important in science fiction where believability is a problem, to mix the seemingly familiar with the unknown to lead the reader down the garden path.

However, there is a criticism of this way of writing – a criticism, I suppose, in favor of the

slow accretion of detail in exposition – that has it that the narrative sketch artist has us do too much. Such critics complain that such worlds do not hold together; they fall apart three days later. The argument is between a stolid realism and a quick impressionism. It's an old argument, one that's been fought in one form or another for many years. But Dick is not a realist like a Larry Niven or Gregory Benford. So what if his worlds fall apart? That is only so in hindsight and has meaning only after the novel has been read. The critical reader must always remember the first time they read a SOLAR LOTTERY, when they were zipping along in the spell of the novel, building the world in their head.

Still, it might be interesting to see how exactly such worlds fall apart.

Dick, in 1968, was also happy at the critical reception of this his first published novel.

*"Tony Boucher
reviewed it well in
the New York Herald-
Tribune ..."*

The immediate problem with SOLAR LOTTERY is not, as might be thought, one of anachronisms. Dick asks for a lot in the way of acceptance from his readers, but once he gets us thinking along his lines we follow along quite freely and happily. The only possible complaint is brought up by the question: How is it that this futuristic world can be so futuristic if its socio-technological level is so backward?

But, really, to my mind this is not a complaint aimed at SOLAR LOTTERY but one directed more to Dick's work at large. It recalls the problems Dick had with his early fantasy stories, particularly with Judith Merrill who refused to anthropomorphize his short story "Roog" because of a fixed adherence to a specialised definition of 'fantasy'. One that did not include garbagemen with thin necks and wobbly heads. But behind this question is the grumbling by the hard science fiction fans that Dick's extrapolations don't extrapolate too well. With a future technological society, even a decadent one, you would not have a medieval mindset. And what's behind this complaint, to get down to it, is the hard-sf adherence – analogous to Merrill's – to a 'hard' definition of science fiction based on the principle of scientific post-

ivism: Science fiction, the hard-sfers aver, should consist of carefully worked out technological extrapolation. Only then can science fiction fulfill its historic mission as handmaid to Progress and thus save the world.

Which brings into question the purpose of science fiction itself – if it has any other than escapist entertainment. Should it be positivist, which basically means acceptance of the real world with its faith in scientific progress? Or should it show and question the tenets that uphold this faith? Should it, in other words, perpetuate the system or seek to find a new humanism hidden – suppressed! – in the Imperialistic Dogma of the Capitalistic Warring State?

Philip K. Dick clearly belongs in the latter camp. Not for him the reasoned exposition of scientific principles. These he takes for granted. News-machines jabbering excitedly at passers-by are just there, atomic lightbulbs glow feebly in the homes of the unks, and MacMillan robots wander clumsily around because they are necessary to support the science fiction. And the science fiction itself, the genre, supports – enables, in fact – the meta-physical speculation that Dick wishes to explore. We, from our position looking back, can see what becomes of Dick's work when the sf trappings are absent. He gives us CONFESSIONS OF A CRAP ARTIST, THE MAN WHOSE TEETH WERE ALL EXACTLY ALIKE, PUTTERING ABOUT IN A SMALL LAND and the others of his 'straight' novels. All excellent books, good exciting reads, but not science fiction.

Without the support of the sf genre Dick's works lose their universal appeal, their "numinous quality" of metaphysical mystery that Dick alluded to above in connection with Van Vogt's THE WORLD OF NULL-A. They become, at their best, as in CRAP ARTIST, personal, particular, individual in scope, more powerful perhaps than SOLAR LOTTERY but lacking the scope of that and the other sf novels. And despite Dick's attempts in CONFESSIONS OF A CRAP ARTIST and THE BROKEN BUBBLE, for example, to somehow stretch them into a sf mode with the incorporation of Jack Isidore's collection of Fortean facts, the UFO cult, and the science fiction fan club of BUBBLE, these novels, chilling in their social realism, miss the sweeping possibilities of the sf novels. They miss the freedom

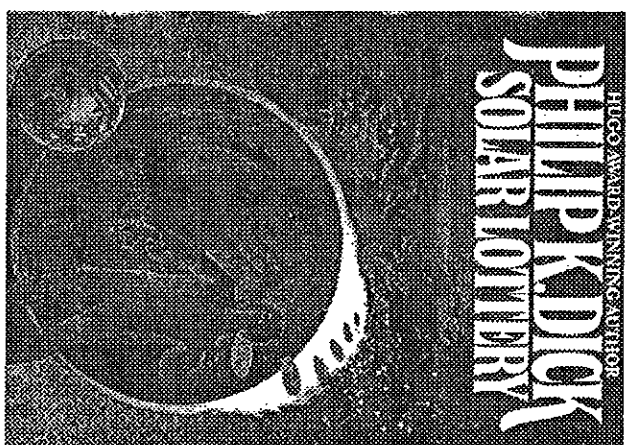
the loose structure of science fiction lends.

Now it may be true that SOLAR LOTTERY could have been written as a straight novel, of the type, perhaps, of George Orwell's 1984, but where then would be the fun of it? Where would be the excited news-machines, the Flame Disc, the climactic battle in space between the android-inhabited-by-a-madman Keith Pellings body and the simulacrum of a long dead astronomer?

It's a matter of reality. To Dick in the late 50s it was something he had to deal with, hence the straight novels, but I see it as too confining for him. He could not open it up to his speculative gaze. He needed the junk of science fiction to get outside of the mundane world, to grasp and enclose it with his futuristic devices, to get a better understanding of it as he went about building worlds that were always secondary to his unfettered quest for the ultimate reality. Sure these worlds fall apart 3 days later, they are but the vehicle of Dick's inspiring intellect and as we are caught up in the spell of their construction on the page, they are worlds that we might wish for, worlds that we would have if we had to live there, but worlds the like of which we will never see again.

And that's a damn pity.

Dave Hyde, 11-92



COMMENT ON DISCH'S INTRODUCTION TO SOLAR LOTTERY

I found the copy of Thomas M. Disch's essay on SOLAR LOTTERY mentioned above. Rather than incorporate my comments on it into the above essay, I'll set them out here.

I find I am in agreement with Disch's main points concerning Dick's work overall, although I differ with some of what he says about SOLAR LOTTERY. We agree that Philip K. Dick's stories are a litmus test for where anyone's head is at—science fiction or otherwise. But I am not in complete agreement with Disch's statement that in relation to a set-piece definition of literature, Dick "is just too nakedly a hack, capable of whole chapters of turgid prose..."

I would prefer to look at this accepted idea of literary art with a heavily jaundiced eye a little more, before I'd make the negative comparisons in favor of PKD. I think too many of us feel somehow pressured to accept these old standards of art as immutable. Those writers who made the breakthroughs in the past that, after 50 or 100 years or so, came to be accepted as defining art end up cast in concrete, as it were, for the wrong reasons. Art is a process not a thing. Charles Dickens, for example, has been solidified as a journalist of the Victorian age, remembered for his exposés of contemporary life. But he is more than that. His art is in his exposition, his evocation of Victorian life, the very life of his words as we read them. The scope of what he was doing in characterization, setting, theme, relevance to his times, is what set the new definition of the English novel at the start of the 20th century. And although, like the early Dick, he is constrained by the expectations of the literary audience, he nevertheless greatly broadened that audience's minds.

Charles Dickens was a genius. He took a small world and made it bigger. Dickens should be remembered for this and not for his utility to some facile scheme of literary history wherein form is elevated over experience and the only things of importance all happened in the past. Some, like Dickens, are destined to break the plastic models of reality that produce this formal idea of literature. Destined to re-

gate it, in turn, to the past. Dick is another who goes to the heart of the matter. An artist, and unconcerned with the dictates of literary history as such, he goes directly to the Master Model of Reality for his sallies, attacking in SOLAR LOTTERY the reality that was somehow pressuring his young mind to go out and get a real job and put all that science fiction nonsense aside. For that, really, is what he's doing in SOLAR LOTTERY.

One can imagine how Dick felt as he prepared for SOLAR LOTTERY, the grudge against the system for its conforming pressures, when all he wanted to do was write science fiction. The sense he must have had to do it right, and latching onto A.E. van Vogt as the handiest model hatched in his feverish mind. But Dick also, as Disch avows, is a genius. And akin to Dickens in the way of his genius. While Dickens made plain the inequalities inherent in the system of his time, thus exposing that system, Dick in a similar way exposes the contemporary system. Only the system is different now, more sophisticated (though perhaps not).

With his delvings into what is reality, Dick would naturally first have to face that which sits like a huge mountain in the foreground of his vision—the normal world. He must scale its heights to see what's beyond. Or, he can dig a tunnel through the bottom of it, like Dickens, and likewise come to the other side. It has to be dealt with one way or another anyway you look at it. I believe that Dick in his stories, just as Dickens did in his, made a fundamental exposé of normal reality, one that will eventually, when literary history catches up with the emerging reality, be seen as a major contribution to the new and future way of life.

Then it will be said of Philip K. Dick—in the world of 2203—what Ifor Evans said of Charles Dickens:

"Like all great artists he saw the world as if it was an entirely fresh experience seen for the first time, and he had an extraordinary range of language, from comic invention to great eloquence. He invented character and situation with a range that had been unequalled since Shakespeare. So deeply did he affect his audiences that the view of life behind his novels has entered into the English tradition. Reason and theory he distrusted, but compassion and cheerfulness of heart he elevated into the

supreme virtues. He knew in his more reflective moments that cheerfulness alone will not destroy the Coketowns of the world. This reflection he kept mainly to himself, and his intense emotionalism helped him to obscure it. When Dickens died in 1870 something had gone out of English life that was irreplaceable, a bright light that had shone upon the drab commercialism of the century, calling men back to laughter and kindness, and the disruption of the cruelties in which they were entangling themselves." (SHEL 240)

In such a future context any 'literary' quibbles Thomas M. Disch or I come up with fade into irrelevance. Sure SOLAR LOTTERY is a first novel, a diamond in the rough. And, okay, it's hastily modelled on A.E. van Vogt and constrained by the genre and acceptance of the times but, as Disch cleverly notes, "in a sense, SOLAR LOTTERY is Van Vogt's best novel" (TTT 20). It's also one of PKD's best to my mind. Let's stop and take a peek at what it is we're dealing with here: Recall the one scene in *WORD OF CHANCE* which was unfortunately cut from the U.S. edition of SOLAR LOTTERY but which can be found in *PKDS 21*. The scene where the Keith Pelling android-inhabited-by-the-madman-Herb Moore meets with the sum-lacrum of John Preston in outer space. Stop and consider the utter madness of this situation. An electronic image meets a dead man, they converse, each thinking the other a human being, before they are destroyed in an explosion: Philip K. Dick taking care of his supporting characters in spectacular fashion. But was it necessary? No, of course not, Van Vogt would have done it only at his best, as in SOLAR LOTTERY. Very few other writers even approach

Van Vogt at his ordinary, none at his best as when written by PKD. Only Simak comes to mind, notably in his *TIME IS THE SIMPLEST THING* to challenge PKD in the sheer weirdness of science fictional imagination.

Yes, Van Vogt and Dick, the old and the new as that wag observed at the 1954 Worldcon. Here we have in microcosm a contemporary example of Literary History in action. What Dick did with Van Vogt is what Dickens did with the world of Queen Victoria and what Dick is presently doing to the whole edifice of literary history. Shaking it up, expanding it, superceding it, barging it aside to make make room for him.

So, then, unlike Disch, I feel SOLAR LOTTERY is a good place to start with a reading of Philip K. Dick. Certainly he surpasses it in many of his later works but the essence is here in this early novel, fettered perhaps but definitely breaking free.

Like his heroes, Philip K. Dick is a craftsman with one eye on the marketplace, his finished work is sometimes a rough artifact, showing the deep cuts and scratches of an artist who works fast, sometimes a whole arm will be inadvertently sliced off in the rush to get the job done, but, nevertheless, the finished novel is never anything less than a masterpiece. Sometimes it's a David or a Sistine chapel ceiling, as with a *SCANNER DARKLY* or *VALIS*, never is it less than a Venus de Milo as with SOLAR LOTTERY. That's the way it is with genius: their magic imbues whatever they do. So, then overall I have no differences with Thomas M. Disch on this novel. Like me I think he clumsily shows his appreciation. ★

Dave Hyde 12-20-92

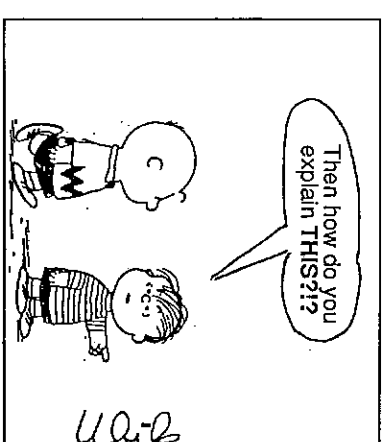
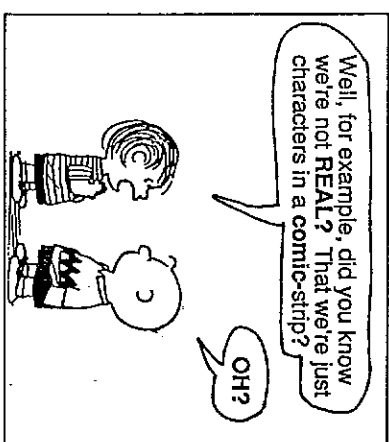
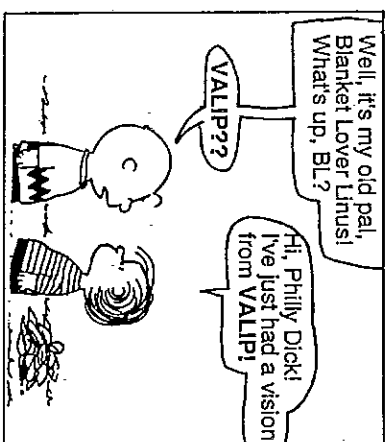
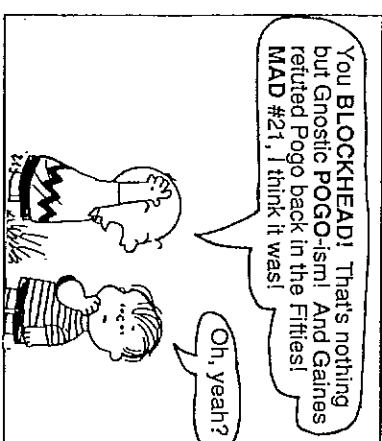
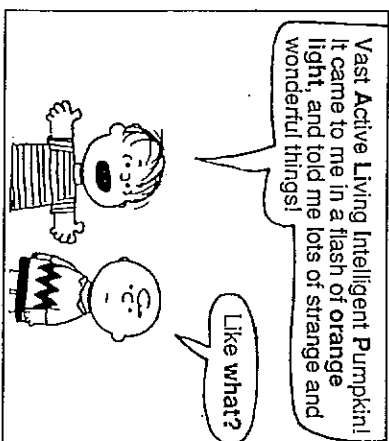
PAU FOR THE PRINTER

Our readers will notice quite a change in this, the fourth issue of *PDO*. It was designed and produced by Dickhead Geoff Notkin, at Stangate Studios in New York, using Quark Xpress and Photoshop, on a Macintosh IIfx computer, with a Scanjet color scanner, and a QMS 2260 printer. Geoff's commitments may make it difficult for him to continue doing all the design work, although he plans, at least, to keep illustrating our covers. He would like to hear from any Mac-literate Dickheads with design experience, who may be interested in helping, or even taking over design chores in the future. He can be reached at the following address:

Geoff Notkin c/o Stangate Studios
PO Box 3, Hoboken, NJ 07030-0003

He's also interested in hearing any comments you might have on the magazine's new look. ★

If Philip K. Dick had written "Peanuts"



J.R. McHOME (THANKS TO C. SHOLE)

It's alive

10-10-92

Chinese scientists

announced that they have "captured" a sample of a rare and gooey creature called slime mold from a river in Shaanxi province.

Slime mold is a kind of fungus, and usually found in cool, moist and dark places such as grasslands, rotten logs and piles of withered leaves. It can even move across the ground very slowly on its own. A similar sample was found in Dallas

in 1973, but died within a week of its discovery. Specialists at the biology department of Northwest University in Xi'an say that their fungus is still alive, and has grown by almost a third since being pulled from the river in August. It's 30 inches (75 cm) long and 20 inches (50 cm) wide, and weighs approximately 80 pounds (35 kg).

LORD RUNNING CLAM
Office of Our Lowness' Embassy to Earth
NEW HAVEN, INDIANA, EARTH

To: Premier Deng Xiao Ping,
Beijing, People's Republic of China

Mr. Premier,

I write to you in haste on behalf of our poor sister, Lady Slithers With Lice, who, as the accompanying news clipping informs me, is presently undergoing vicious torture and unwholesome testing at the hands of your lackeys at Northwest University in the city of Xi'an.

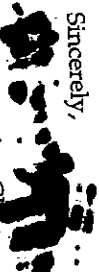
I demand, sir, as the legitimate representative of Our Lowness on Earth, that you immediately release our sister and return her to her home in Shaanxi Province, and refrain in future from 'capturing' slime moulds wherever you might find them going about their unusual business.

Our lowness has instructed me to tell you that we will not tolerate such interruptions of our legitimate migratory rights. And I must also inform you that the *Treaty of Jupiter* - to be negotiated between our moon and your planet in 1997 - specifically insists on our unlimited freedom to bubble and flow as we please.

Sir, we of Ganymede are a peace-loving fungus, yet our patience has an end. Must I remind you of the disgraced American President Nixon once we had discovered, to our disgust, the unsporting death of our brother, Lord Snuffles for Truffles, in Dallas in 1973?

Release our sister immediately, or suffer the consequences. On the matter I have the full backing of the Nine Moons Federation.

Sincerely,



Lord Running Clam
Embassy of Our Ganymedean Lowness on Earth

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ADDER'S CHOICE

Science Fiction & Fantasy
New & Used Books

Joel Margot
Perron 55, CH-1196 Gland
Switzerland

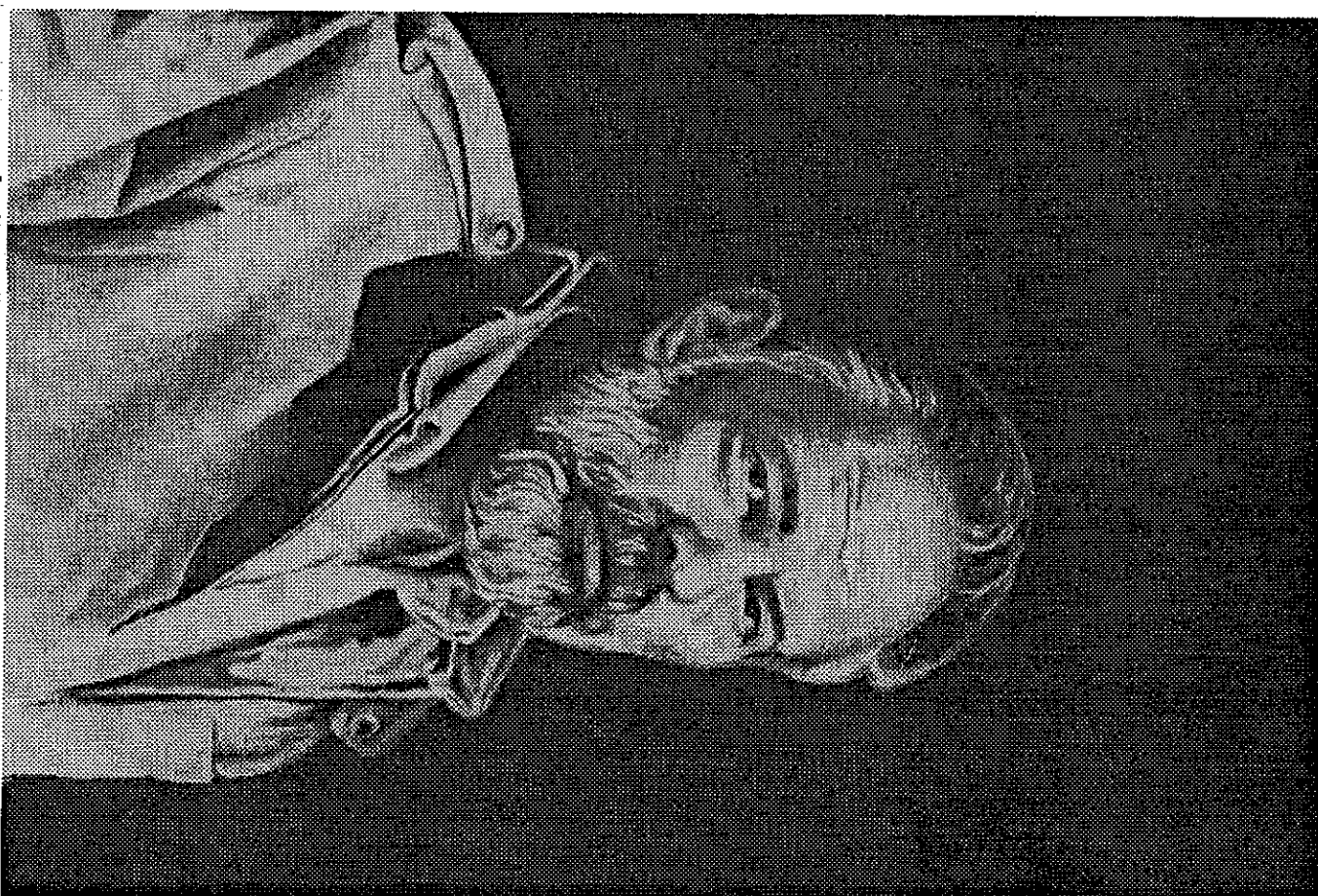
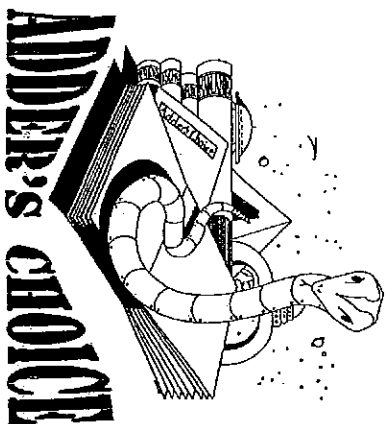
e-mail: jimargot@di.epfl.ch

*Science fiction and fantasy books in French

*Philip K. Dick books

*Science fiction and collectibles in English

PLEASE WRITE FOR OUR CATALOG



Painting by Jacqueline Ho