

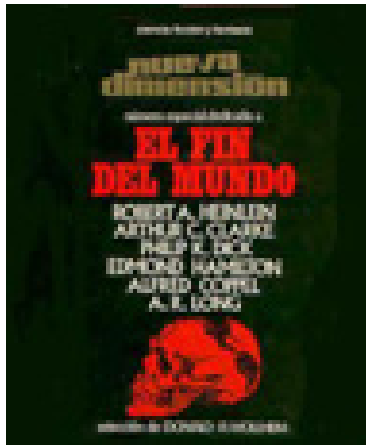
PKD OTAKU #5

Gerardo Acosta: PHILIP K. DICK IN SPANISH

PART 3. THE SEVENTIES (1970-1975)

In this part we focus more on discussing the different collections of science fiction, since the most important ones correspond to this period. In 1970 Rumeu Editor published a translation of the novel **Eye in the Sky**, under the title **Ojo Celeste**. I have no idea about the quality of the translation, the format of the book and the name of the translator. Nobody I know has a copy of it. I just know that this collection was published in Spain and that at <http://www.ciudadfutura.com/libroscf/rumeu.html> there is a list of 7 volumes from it. Perhaps those are the only numbers edited by Rumeu Editor.

In 1971 Editorial Dronite published in issue number 20 of the magazine **Nueva Dimensión**, a good translation of the anthology **The End of the World**, edited by Donald Wollhelm. The title was **El Fin del Mundo** and contains the story “*Impostor*” under the title “*Impostor*” (which is pronounced with an emphasis in the last vowel). At <http://www.ciudadfutura.com/libroscf/nd020.html> you can find more information about the content of this volume.



The main magazine of science fiction in Spanish is the late **Nueva Dimensión**. It started to appear in January 1968 under the direction of Domingo Santos (the most famous pseudonym of Pedro Domingo Mutiño), Luis Virgil and Sebastián Martínez. The collection consists of 148 volumes plus 13 special ones, called *Extras*. It was distributed practically each two months. Volume 20 is the first in which a story by Philip K. Dick appears. The magazine died in December 1983 “due to several financial problems and because the director of that time, Domingo Santos, was too tired”, according to Julián Díez.

Agustín Jaureguizar, the expert concerning the story of the science fiction in Spain, wrote an essay about the work by Domingo Santos. In it he said that “Editorial Dronite was created by Domingo, Luis and Sebastián with their own money ... The first volume

of the magazine mostly contains stories that were purchased to appear in the late magazine **Anticipación** [also directed by themselves]. The original name they wanted for this new magazine was **Sol 3**. However, there was a newspaper called **El Sol** whose rights were still valid. Among a long list of titles, they also proposed names as **Meteoritos** and **Territorio Incógnito** for the magazine. Finally the name was **Nueva Dimensión** ... Juan Manuel Vergara distributed it in South America. His condition for doing so was that it had to look as the French magazine **Planète**, in fashion in South America at that time. This is why the format is a trade paperback (of 200x170 mm) and with some green pages (instead of the yellow pages published in **Planète**) inserted in between.”

The fact that **Nueva Dimensión** had some green pages instead of yellow ones, was just because at that time no other color was available. Later the “green pages” were replaced by white pages printed in green ink and finally by white pages printed in black ink, just as the rest of the other pages. Agustín continued his essay saying that “the impact of the magazine **Nueva Dimensión** in the emerging fandom was unrepeatable. As others are called to the holy war, we felt called to the magazine’s holy mission that we acquired with piety and read with veneration”. No other magazine was able to have such faithful public (perhaps the second in this category was **Más Allá**). In Mexico the magazine was well distributed. It used to appear on time, but suddenly for an unknown reason, it ceased to appear.

The magazine contains stories, essays, news, comics, critics of books, illustrations, a mail section, etc. It was distributed in Spain, South America and Mexico. Issue number 14, published in March-April 1970 was censored due to the Law of Press (see Part II). The original issue that was only distributed to the subscribers contains the story “*Gu ta Gutarrak*” by the Argentinean Magdalena Mouján Otaño. It was then replaced by a comic. Number 49, published in August 1973, was dedicated to the magazine **Más Allá**, the one that published the work by Dick in Spanish for the first time. However, no story by Dick appears in this volume. The special volume 50 published the novel **To Your Scattered Bodys Go** and an essay about Philip Jose Farmer. An interview with Farmer and the novel **The Fabulous Riverboat** was published in the issue number 62 in January 1975. No special celebration was made during the publication of the issue number 100.

In volume 14 of the magazine **Gigamesh**, published on May 1998, there is an essay by Julián Díez about **Nueva Dimensión**. In it he said “the crisis started in issue number 87 [published in March 1977]. The publisher announced that **Nueva Dimensión** has suffered an editorial swindle and started “a rescue operation”, in which several readers subscribed vouchers for about 5,000 pesetas (of that time) to keep the magazine”. This was of big help, but after two years the crisis continued. The issue number 111, published in April 1979, presented a format of 200x135 mm that remained until the last volume. Also by this volume the magazine was only edited by Domingo Santos.

The penultimate volume was published in September 1982 after many financial problems. In December 1983 Domingo Santos tried to revive the magazine with the publication of the issue number 148. But this try failed and the magazine, together with the other publications by Editorial Dronte, disappeared. A list of the content of practically each issue can be find at <http://www.ciudadfutura.com/libroscf/nd.html>.

In 1971 Editorial Bruguera published in the fourth issue of its collection **Ciencia Ficción** (the Spanish name for the word Science Fiction), the first translation of the story “*We Can Remember It For You Wholesale*” under the title “*Usted lo Recordará Perfectamente*”. The anthology **Ciencia Ficción** is also important for Spanish speaking readers of science fiction. In 1971 Carlo Frabetti got the rights for publishing anything from **The Magazine of Fantasy and Science Fiction**, and directed this anthology. Instead of publishing one volume just as it was originally conceived, Carlo selected the stories according to a common topic. For example the topic of one volume was “against authority”. So Carlo selected what he considered the best stories from that US magazine according to this topic. Other topics were “science fiction and parapsychology” and “the strategy in science fiction”, for example. The topic of volume 4 was “science fiction and mythology” and the quality of the translation is good.

The collection **Ciencia Ficción** lasted 40 volumes, the last one published in August 1980. Nowadays one can still find practically all these volumes in second hand bookstores, at least in Mexico. I have not bought some of them since there are some topics that I don’t like. However I have some friends that would kill to have the whole 40 volumes. For some reasons, it is not easy to find such volumes that contain a story by Philip K. Dick. In the issue number 17 of the magazine **Gigamesh**, published in December 1998, there is an essay by Julián Díez about this collection. In it he said, “the selections [done for this collection] are terribly irregular and, it wasn’t until the publication of the last fifteen volumes that contemporary and interesting stories were published in a continuous way. Those last fifteen volumes, together with some others (like volume 10 and 20 [both containing stories by Dick, by the way]) are part of the best anthologies of science fiction ever published in Spain”.

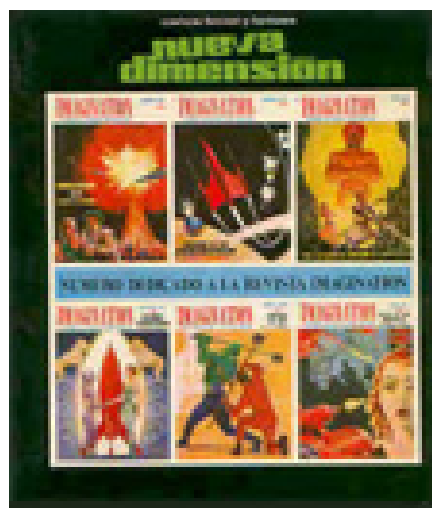
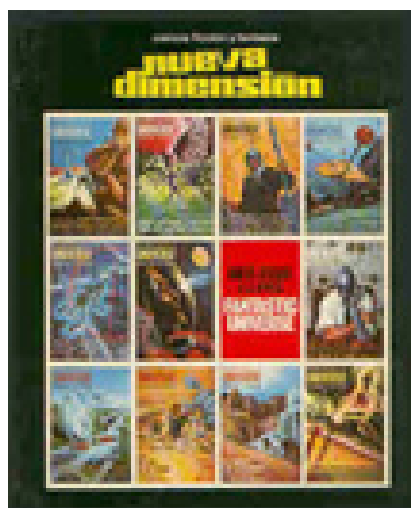
All the books in this collection are paperbacks. Some of them, especially volume 4, were reprinted as a hardcover. I think that the fourth edition of this volume, published in November 1976 is the only hardback and that this is the last edition of this volume. Before each story there is always a small introduction by Carlo Frabetti. I remember that the introduction to the story “*Usted lo Recordará Perfectamente*” starts saying something like “so few stories by Philip K. Dick have been translated to Spanish ...”. I think that he was incorrect. Maybe he should said something like “the stories by Philip K. Dick which have been translated to Spanish are very difficult to find, and now we publish for the first time another story that in five years will be hard to find”. There are other translations of the story “*We Can Remember It For You Wholesale*”, but I specially like the one from the collection **Ciencia Ficción**.

In 1972 Editorial Novaro published in Mexico City the translation of the anthology **The Metal Smile**, edited by Damon Knight, under the title **Pesadilla Número Tres**. It contains the story “*Impostor*”, translated with the same name. I originally read this story in this book, and the translation is good, although I think it contains some typographical mistakes. Editorial Novaro published the magazine **Ciencia y Fantasía** (translated as Science and Fantasy). The first issue appeared in September 1956. As in the case of the collection **Ciencia Ficción**, all the stories were taken from **The Magazine of Fantasy and Science Fiction**. The difference is that a volume of **Ciencia y Fantasía** is just the translation of a volume of that US magazine, including the introductions to the stories. It published 14 volumes and it is considered the most important Mexican collection of

science fiction. Luis Novaro was its publisher of although I don't know if he also edited the magazine. "The name of the editor was never printed in the magazine", according to Miguel Ángel Fernández-Delgado, the expert concerning the story of the science fiction in Mexico. Moreover, according to Michael Ashley "the collection **Ciencia y Fantasía** was well received at the beginning, but when the price got higher it wasn't accepted at all, until it disappeared in December 1957".

Editorial Novaro edited some other collections of science fiction. The first was called *Nova-Mex* and it ran from 1955 to 1964 approximately. Other collections are *Nova-Dell* and *Joyas de Bolsillo* both appearing from 1965 to 1974 approximately, and *Ciencia Ficción* that appears from 1975 to perhaps 1979. Then Editorial Novaro was more interested in publishing comics, including titles from DC and Marvel. Indeed it is considered the biggest publisher of comics published in Spanish. It finally died in 1985. I don't know if Editorial Novaro edited in Spanish the comic **Blade Runner**, originally published by Marvel. I don't even know if another company published such a comic. As far as I know the only thing related to Philip K. Dick that was published by this publisher was the book **Pesadilla Número Tres**. The anthology **The Metal Smile** was re-translated by Editorial Caralt in 1977 and published in Spain. The collection of science fiction by Editorial Novaro was not well distributed in Spain, as far as I know. On the other hand, practically all the science fiction collections from Spain and South America were distributed in Mexico. In my opinion this is why some people consider that the second translation of the story "*Impostor*" is the one by Editorial Caralt. Indeed this is the third translation.

In 1972 Editorial Dronte published in the issue number 37 of the magazine **Nueva Dimensión** the story "*Planet For Transients*" under the title "*Visitantes en un Planeta Extraño*". I have this issue. However I simply do not remember the story, but the quality of the translation should be good. This volume was dedicated to the US magazine **Fantastic Universe**. At <http://www.ciudadfutura.com/libroscf/nd037.html> you can see the content of this volume. In the issue number 45 of the same magazine, published in 1973, there is a translation of the story "*The Crawlers*" under the title "*Los Reptadores*". This number was dedicated to the US magazine **Imagination** and more information about it is at <http://www.ciudadfutura.com/libroscf/nd045.html>. This is one of the essential volumes of the magazine **Nueva Dimensión**, according to Julián Díez.



Beginning around 1965 material in Spanish, dedicated to the Science Fiction as a genre, have been published either in book, magazine or fanzine format. Some are translations of other oeuvres while some others are Spanish originals. In the issue number 11 of the magazine **Gigamesh** published in December 1997, Julián Díez wrote a marvelous essay titled “*Ensayos Introdutorios a la CF en Castellano*” (Introductory essays to the science fiction in Spanish) in which he presented a big list of such material, including a description of all of them. It is hard to know which of them contain something related to Philip K. Dick. Of the 20 different text discussed by Julián, I only have four and I know that there is something about Phil in some of them.

The first mentioned work by Julián is the translation of the book **Science and Fiction** published in 1957 by Patrick Moore, under the title **Ciencia y Ficción**. It was published in Madrid, Spain in 1965. I doubt that Philip is mentioned in such a book. The second is the translation of the book **New Maps of Hell**, published in 1961 by Kingsley Amis, under the title **El Universo de la Ciencia Ficción**. It was edited in Madrid Spain in 1966. Philip K. Dick may be mentioned here, but I don't know. Following this list, in 1971 there is a translation of the book **Che Cosa E' La Fantascienza** by Franco Ferrini, originally published in 1970, and translated as **Qué Es Verdaderamente La Ciencia Ficción**. I have this book and as far as I remember Philip is not mentioned.

In 1972 Ediciones Siglo XXI presented the book **La Novela de Ciencia Ficción** by Juan Ignacio Ferreras. It was published in Madrid, Spain and according to Julián the essay presented in this book is heterodox although brilliant at some moments. Juan Ignacio presented praises to Van Vogt, Philip K. Dick and Robert Sheckley. So perhaps this is the first book published in Spanish and dedicated to the study of the Science Fiction, in which Dick is mentioned. I don't have a copy of this book, so at this moment I cannot translate what Juan Ignacio said about Phil. On February 12, 1972 the magazine **Triunfo** published in Madrid Spain, edited a volume dedicated to the science fiction. In it there are 13 essays about it. Maybe Dick is mentioned in at least one of them.

The next three works that appeared in the essay by Julián are: a translation of the book **Shto Takoie Fantastika?**, edited in 1974 by Yuli Kagarlitski, under the title **¿Qué Es La Ciencia Ficción?** (published in 1977 by Editorial Guadarrama). I'll be surprised if Philip K. Dick is mentioned here. Then the book **La Literatura de Ciencia Ficción** by Juan José Plans, published in 1975 by Editorial Prensa Española. The content is quite nasty and I think that Philip K. Dick is fortunately never mentioned. Then the translation of the book **Histoire de la Science-Fiction Moderne** by Jacques Sadoul, originally published in 1973. Editorial Plaza & Janés translated it in 1975 with the title **Historia de la Ciencia –Ficción Moderna**. Maybe Philip is mentioned here since he was so famous in France at that time.

Let us return to the story of the translations of the work by Philip K. Dick. In January 1974 Editorial Bruguera published in the issue number 10 of the collection **Ciencia Ficción** the translation of the story “*Cantata 140*” with the same title. The topic of this volume was “science fiction and the present”. The story by Dick opens the collection, from the first page until page number 100. The translation is of good quality. The novel **The Crack in Space**, based on this story, has not been translated to Spanish. As far as I know there is no hardback edition of volume 10, and since 1974 no other translation has been

made of this story. I don't remember how such special words as "nigger" were translated, perhaps as "*Negro*" in italics.

Also in 1974 Editorial Minotauro published the translation of the novel **The Man in the High Castle**, under the title **El Hombre en el Castillo**. The first collection of science fiction by Editorial Minotauro started to appear in 1955, under the name *Colección Otros Mundos*. Since then Francisco Porrúa has directed it. Since then the translations are of good quality. During the first 20 years the offices of this editorial were in Buenos Aires, Argentina. Then they moved to Barcelona, Spain and started to publish what until year 2001 is considered the second period of Editorial Minotauro.

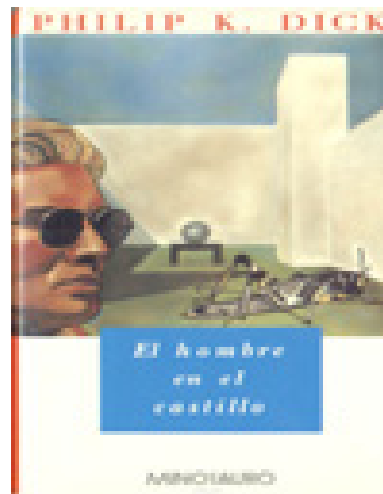
The covers of the books from the first period are very awful, the quality of the paper is too bad, but the translations are good with respect to other collections. In issue number 23 of the magazine **Gigamesh**, published in January 2000, there is an essay by Julián Díez about Editorial Minotauro. In it he said that "the format of the books were very deficient if we compare them with the actual ones (unbound trade paperback with illustrations that nowadays are definitely old fashion), but translations were so superior with respect to the standards. All the titles were rigorously selected". During the 50's and 60's the leading editorial houses were EDHASA and Minotauro. The main titles were always in dispute by them. Exclusively Editorial Minotauro published authors like Aldiss, Ballard, Bradbury, Delany, Le Guin, Lem and Stapledon.

In the same issue of the magazine **Gigamesh**, there is an interview with Francisco Porrúa directed by Julián Díez. In it Porrúa said, "Minotauro is an editorial of authors instead of titles. I think that once you compromise yourself with a title, you get a deep compromise with the author too". That's why in the first period there are 11 books by Bradbury and 7 by Ballard. Most of the classics science fiction novels were published in this period (**The Demolished Man, Martian Chronicles, Fahrenheit 451, Nova Express, Childhood's End, The Man in the High Castle, The Left Hand of the Darkness, Solaris, I'm Legend, The Space Merchants, The Dispossessed, City, The Day of the Triffids, More Than Human** and **The Clock-Work Orange** for example). Such novels were reprinted, sometimes with different covers, also very awful and keeping the bad quality of the paper.

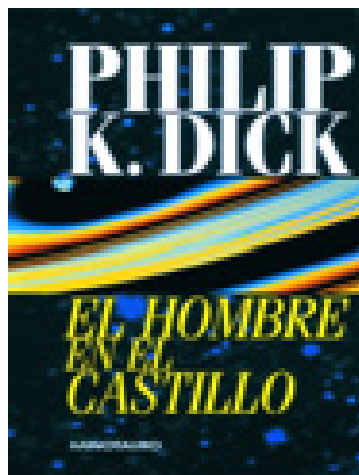
In connection with Dick, in the above-cited interview Francisco Porrúa said, "I think that the whole bunch of collections [of science fiction] that have disappeared have had as a first handicap, a wrong editorial policy in which science fiction is considered a minor genre that only attracts few fanatics. Bradbury, Aldiss, Ballard, Dick and many other authors of the genre are, before all, great authors with great titles, not insignificant writers that deserve [to be published in] second-rate papers".

The first edition of **El Hombre en el Castillo** has the image of Stalin in the cover together with some symbols from the I-Ching. I haven't seen any other cover of this novel that corresponds to the first period of Editorial Minotauro. In April 1986, during the second period, Editorial Minotauro published this novel with a different cover. This time in red and as far as I remember it contains the image of a castle, drawn in a funny way. The quality of the paper is much better this time. However the binding is not good. The third cover of this novel corresponds to the one published in March 1987 by Editorial Orbis. It is blue and contains the image of a man that resembles Christ, drawn as an android. There is another edition by Editorial Minotauro published in June 1993. The

next cover is a hardback published in September 1994 and contains a grasshopper together with the face of a man wearing sunglasses.

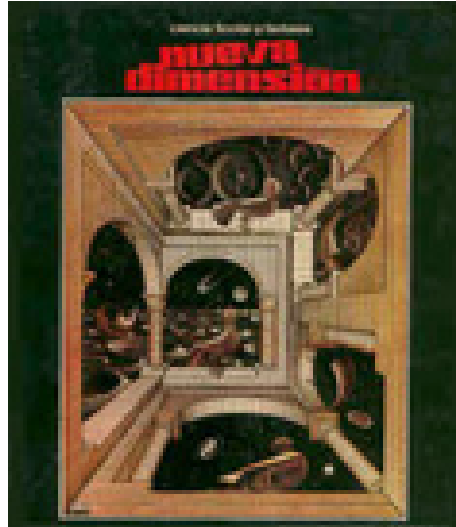


Finally, the last cover was published in 2001 as part of the collection *Biblioteca de Philip K. Dick* (The Philip K. Dick Library). It is also a hardback edition and is presented below. In all the cases the translator is Manuel Figueroa. Indeed, as far as I know there have been only reprints of this novel, perhaps some of them correct some typographical mistakes, but essentially the translation is the one we have had since 1974.



In the book **A Philip K. Dick Bibliography**, Daniel Levack mentions that Dick had another Spanish translation of **The Man in the High Castle**, one that he lost but he indicated in one of his papers. If the information is right then that edition is an unofficial one, since the other official editions of this novel appeared after Philip's death. I think that either Levack or Philip is wrong and that maybe the book in question is the edition by Rumeu Editor of the novel **Eye in the Sky**.

In February 1975 the magazine **Nueva Dimensión** published in its issue number 63 a translation of the story “*Colony*”, with the name “*Colonia*”. I think that the translation is good and definitely much better than the previous one published in 1953. There’s more information about it at <http://www.ciudadfutura.com/libroscf/nd063.html>.



Also in 1975 Editorial Emecé published a translation of the anthology **The Science Fiction Bestiary**, edited by Robert Silverberg. It was translated in issue number 11 of its collection named *Ciencia-Ficción*, under the title **Bestiario de Ciencia Ficción**. It contains the story “*The Preserving Machine*” translated as “*La Máquina Preservadora*”.



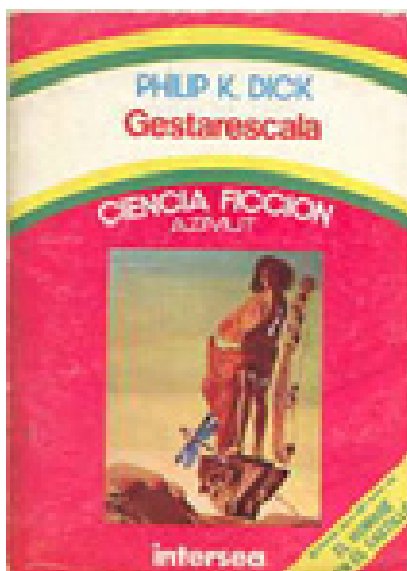
This collection, printed in Buenos Aires, Argentina, published 28 volumes. At <http://www.ciudadfutura.com/libroscf/emecf.html> you can see a list of all of them. I don’t know who edited it nor how long it lasted. I also don’t know about the quality of the

translations. I have volume 11, but I haven't read it. I read the story "*The Preserving Machine*" for the first time from another translation.

In 1975 Editorial Dronte published a translation of the anthology **World's Best SF 1965** edited by D. A. Wollhelm and Terry Carr. This translation was edited for the first time in 1966 by Editorial Géminis, that disappeared around 1969 after the failed attempt to publish the novel **Stranger in the Strange Land** (see Part II). Now Editorial Dronte translated it with the title **La Mejor Ciencia Ficción de los Años 60**. The story by Phil is "*Oh, To Be a Blobel!*" under the title "*¡Oh, ser un Blobel!*" I have this book, although I haven't read it since I originally read the story from another translation. Anyway, in general terms, Editorial Dronte has a good reputation concerning the quality of its translations.

The anthology in question was edited in a weak collection named *Colección Moebius*, directed by Domingo Santos, Luis Virgil and Sebastián Martínez. I don't know how many volumes were published in this collection besides this anthology and the novels **The Stars My Destination**, **Bill The Galactic Hero** and **Alas Babylon** (which presumably is a non-authorized edition). Editorial Dronte published another collection called *Libros Nueva Dimensión*. The first volume was printed in January 1976 and the last one in 1978. A list of the 27 volumes published in this collection can be found at <http://www.ciudadfutura.com/libroscf/libnd.html>. The format of each book is a paperback with a poor quality of printing. In this case the translations are of bad quality. In 1982 Editorial Dronte published its last collection of stories of science fiction, named *Biblioteca Básica de Ciencia Ficción* (Basic Science Fiction Library). I think that all the stories were taken from the magazine **Nueva Dimensión**, but organized by topics as in the case of the collection **Ciencia Ficción** (indeed I think that Carlo Fabreti collaborated in organizing these topics). At <http://www.ttrantor.org/edi/d/e0000980.html> there is a list of the 12 volumes published in this collection. There is a link to the content of each of them. By the way, volume 10 contains the story "*Visitantes en un Planeta Extraño*", originally published in the issue number 37 of the magazine **Nueva Dimensión**. It is a pity that in 1982 the editorial had so many financial problems and that the collection died at the same time as the magazine **Nueva Dimensión**.

In 1975 Editorial Intersea translated, in its collection called *Azimuth*, the novel **Galactic Pot-Healer** under the title **Gestarescala**. There is more information about this book at <http://www.ciudadfutura.com/libroscf/azimut01.html>. A list of 12 of the titles published in this collection is at <http://www.ciudadfutura.com/libroscf/azimut.html>. I am not sure if those are all. I think that Andrés Esteban Machalski directed and translated most of the titles. I also think that this collection lasted from 1975 to 1976. It was printed in Buenos Aires, Argentina. The format of all these volumes are trade paperbacks containing an introduction to the novel or anthology in question. The binding was of bad quality. Nowadays some of these volumes can be found in second hand bookstores, at least in Mexico. However it is very hard to find a copy of **Gestarescala**. By the way this novel is the only Spanish edition of **Galactic Pot-Healer**.



When I read this novel, I like it a lot. It was the first novel by Dick in which I found the topic of the rise of the poor worker. I found this book during a day of depression looking at a second hand bookstore, to avoid thinking in something else. Some scenes trapped me, and turned my mood much better. There are several typographical mistakes although, in general terms, I think the translation is acceptable. It will be a pity to discover that some paragraphs were mutilated. Since then, no other editorial has considered a new translation of this novel. Maybe Editorial Minotauro will do it in 2003.

In December 21, 1975 Elvio E. Gandonfo published in the Argentinean newspaper *La Opinión Cultural* his essay called “*El Libretista de los Simulacros*” (Simulacra’s Bookseller). This is perhaps the first essay dedicated to Philip K. Dick published in Spanish. Elvio is in my opinion the strongest dickian fan in the Spanish community. In one volume of the **Philip K. Dick Newsletter** there is a list of the number of subscribers, divided by its nationality. In the list I remember that there is only one subscriber of Spanish speaking language, from Argentina (no one from Spain or Mexico, despite the fact that Paco Ignacio Taibo II is one of the oldest Mexican fans of Dick, and that the same can be said of Domingo Santos from Spain). I could swear that it was Elvio. His love of Dick was reflected in 1979, as we will see later. He wrote the story “*El Terrón Disolvente*” as a tribute to Dick. However I don’t know where and when it was published. I don’t know what the above-mentioned essay was about. Perhaps it describes the work of Dick at that time.

The period from 1970 to 1975 is summarized in the following table.

Ojo Celeste (Eye in the Sky, 1957)	Rumeu Editor No. 5. Published in Barcelona, Spain, 1970. Probably a PB.
“Impostor” (“ <i>Impostor</i> ”, June 1953)	In the magazine <i>Nueva Dimensión</i> No. 20 (anthology <i>El Fin del Mundo</i> [The End of The World, 1956] edited by D. A. Wollhelm). Editorial Dronte. Published in Barcelona,

	Spain. March 1971, TP.
“Usted lo Recordará Perfectamente” (“We Can Remember It For You Wholesale”, April 1966)	In the anthology <i>Ciencia Ficción</i> No. 4. Editorial Brugera, Libro Amigo No. 199. Published in Barcelona, Spain, 1971. PB, HB.
“Impostor” (“Impostor”, June 1953)	In the anthology <i>Pesadilla Número Tres</i> [The Metal Smile, 1968] edited by Damon Knight. Editorial Novaro. Published in Mexico City, June 1972. TP. Second Translation.
“Visitantes en un Planeta Extraño” (“Planet For Transients”, October-November 1953)	In the magazine <i>Nueva Dimensión</i> No. 37. Editorial Dronte. Published in Barcelona, Spain. October 1972. TP.
“Los Reptadores” (“The Crawlers”, July 1954)	In the magazine <i>Nueva Dimensión</i> No. 45, Editorial Dronte. Published in Barcelona, Spain. April 1973. TP.
“Cantata 140” (“Cantata 140”, July 1964)	In the anthology <i>Ciencia Ficción</i> No. 10. Editorial Bruguera, Libro Amigo No. 257. Published in Barcelona, Spain. January 1974. PB. Translated by C. Alemán, I. Roger and R. García.
El Hombre En El Castillo (The Man in the High Castle, 1962)	Editorial Minotauro, <i>Colección Otros Mundos</i> . Published in Buenos Aires, Argentina, 1974. TP. Translated by Manuel Figueroa.
“Colonia” (“Colony”, June 1953)	In the magazine <i>Nueva Dimensión</i> No. 63. Editorial Dronte. Published in Barcelona, Spain. February, 1975. TP. Translated by José Manuel Álvarez Flórez. Second Translation.
“La Máquina Preservadora” (“The Preserving Machine”, June 1953)	In the anthology <i>Bestiario de Ciencia Ficción</i> [The Science Fiction Bestiary, 1972] edited by Robert Silverberg. Editorial Emecé, <i>Colección Ciencia- Ficción</i> No. 11. Published in Buenos Aires, Argentina 1975. PB. Translated by Thamara Hormaechea.
“¡Oh, ser un Blobel!” (“Oh, To Be a Blobel!”, February 1964)	In the anthology <i>La Mejor Ciencia Ficción de los Años 60</i> [World’s Best SF 1965] edited by D. A. Wollheim and Terry Carr. Editorial Dronte, <i>Colección Moebius</i> . Published in Buenos Aires, Argentina, 1975. PB. Third Translation.
Gestarescala (Galactic Pot-Healer, 1969)	Editorial Interzea, <i>Colección Azimut</i> . Published in Buenos Aires, Argentina, 1975. PB. Introduction and translation by Andrés Esteban Machalski.
“El Libretista de los Simulacros”	Essay by Elvio E. Gandolfo. Published in the Newspaper <i>La Opinión Pública</i> . Buenos Aires, Argentina. December 21, 1975.

(1976)

Perhaps 1976 was Dick's year for Spanish speaking readers. In January Editorial Bruguera published in the issue number 20 of its collection **Ciencia Ficción** the story "*The Electric Ant*" under the title "*La Hormiga Eléctrica*". The topic of this volume was "progress and the quality of life". I read the story from this translation and it is of good quality. I don't know if there is a hardback edition of this volume. I think that most of the stories from this volume are taken from the 20th anniversary's edition of **The Magazine of Fantasy and Science Fiction**. "*The Electric Ant*" is one of my favorite of Dick's short stories. It was translated again in 1992 and then in 1994. In both cases the translation was published in either a magazine or a fanzine. In 2001 an anthology of stories by Dick, called **La Mente Alien**, was published and contains this story. There is also an unofficial copy of it that can be downloaded from the Internet.

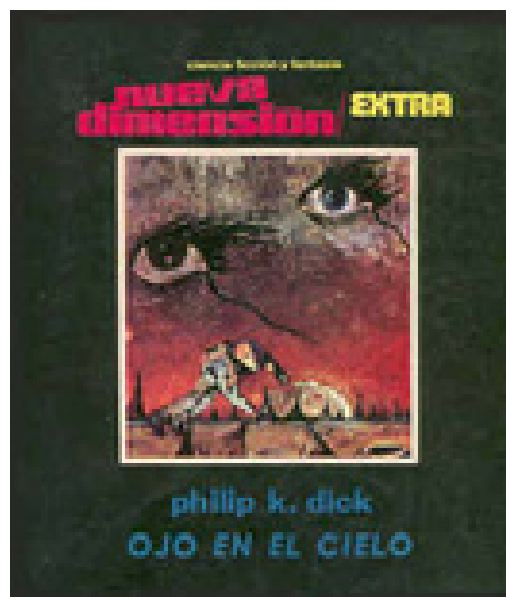
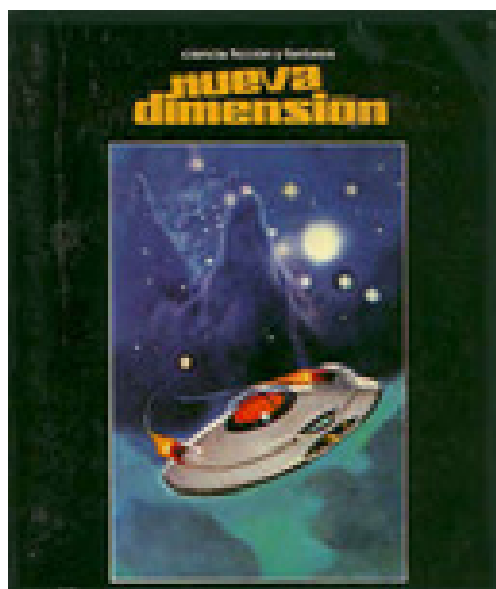
In issue number 65 of the magazine **Nueva Dimensión** that corresponds to April-May there is an essay by Jaime Rosal del Castillo named "*La Cosa es Así*" (The Stuff is Like This). In it he gives a description of some things that happened during the HispaCon 75 (the most important science fiction convention for people from Spain). In particular Jaime mentioned two things. First the people from the government prohibited the talk "*Science Fiction and Evasion*" by Carlo Frabetti (remember that during this time the Law of Press was still in vogue, although I don't know if this is why the talk was canceled). Second, during a discussion on the subject of utopias, anti-utopias and time-slips, someone talked about the novel **El Hombre en el Castillo**. Then someone else elaborated a bloody critique of this novel by Dick and said that it is full of holes that the author just left throughout. Later someone else observed that Dick was addicted to LSD and that his oeuvre has to be considered from this point of view. Then another one commented that novels like **El Hombre en el Castillo** are merely garbage. The moderator, in a diplomatic way, finished the round table meeting and everybody left the room for lunch.

In the first issue of the collection *Antología de Ciencia Ficción*, Editorial A.T.E translated the anthology **Other Worlds, Other Times**, edited by Sam Moskowitz and Roger Elwood, under the title **Otros Mundos, Otros Tiempos**. It contains the story "*Piper in the Woods*" translated as "*Flautistas en el Bosque*". There is a list of the issues published by this collection at <http://www.ciudadfutura.com/libroscf/ate.html>. I think that all such volumes were anthologies of stories. I have a very few of them and I think that the translations are acceptable. There is no table of content in the book **Otros Mundos, Otros Tiempos**. When I found it I started to leaf through it and I saw the story by Dick by accident. Then I kept it with me and I bought it immediately.

Another anthology, translated in this collection, was called **Maestros de la Ciencia Ficción** (Science Fiction Master's) and consists of 6 volumes. I'm almost sure that one of them contains a story of Dick, perhaps "*Impostor*". Once I saw it but I decided not to buy it since I already had a translation of the story by Phil in it. Some weeks later I returned to this second hand bookstore, but the book was sold. I haven't seen another copy of it since then.



In May Editorial Dronte published in the issue number 77 of the magazine **Nueva Dimensión**, a translation of the story “*Upon the Dull Earth*” under the title “*Sobre la Melancólica Tierra*”. At <http://www.ciudadfutura.com/libroscf/nd077.html> you can find more information about this book. I read this story from another translation. I’d like to read it again from this translation. However I don’t have this volume.



In June Editorial Dronte published in the issue number 11 of the magazine **Nueva Dimensión Extra**, a translation of the novel **Eye in the Sky**, under the title **Ojo en el Cielo**. At <http://www.ciudadfutura.com/libroscf/ndextra11.html> there is more information about this book. A list of the 13 volumes published in this collection can be found at

<http://www.ciudadfutura.com/libroscf/ndextra.html>. There is also a link to the content of each volume.

In 1985 Editorial Orbis published this novel with the same translation. Although I have this edition, I haven't read it since I originally found the translation by Editorial EDHASA in the collection *Clásicos Nebulae*. This is the one I read for the first time. Later I found a copy of the edition by Editorial Orbis that has been in my bookshelf for about two years. I haven't seen a copy of the edition by Editorial Dronte.

In July Editorial Ultramar published another translation of the anthology **The Science Fiction Bestiary**, edited by Robert Silverberg, under the name **Bestiario de Ciencia Ficción**. It contains the story "*The Preserving Machine*" translated as "*La Máquina Preservadora*". This book was edited in a collection called *Maestros de la Ciencia Ficción*, the same name of the 6 issues published by Editorial A. T. E. I think that this collection is the first published by Editorial Ultramar and that Emili Teixidor directed it from 1976 to 1978. Some volumes of this collection can be found at <http://www.ciudadfutura.com/libroscf/maescf.html>.



I haven't read the story "*La Máquina Preservadora*" from this translation. I read it from another one. However I guess that it is of good quality. It may contain some typographical mistakes, as in the case of other collections by this editorial. I think that this translation is better than the one by Editorial Emecé since, in general terms, Editorial Ultramar has a good reputation concerning the quality of its translations.

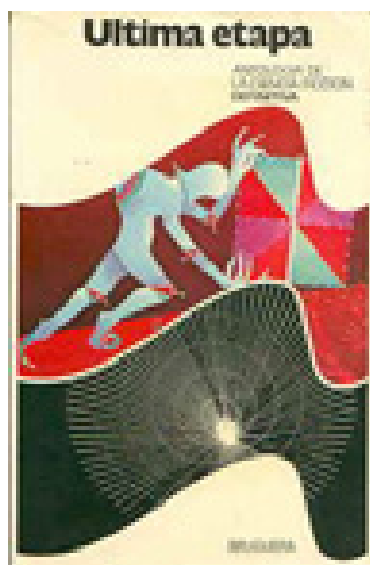
In one of the collections named *Infinitum*, Producciones Editoriales published an anthology called **El Tiempo No es Tan Simple** (*Time Is Not So Simple*). I don't know if this anthology was initially edited in English, I think it is a Spanish original. It contains a translation of the story "*The Commuter*" under the title "*El Abonado*". It seems that this book was printed as a hardcover edition. I don't know who edited this collection, how long it lasted and how many volumes were published in the two collections named *Infinitum* (in one of them the books were paperbacks and hardbacks in the other). At <http://www.ciudadfutura.com/libroscf/infintu.html>, there is a list of the hardbacks and at

<http://www.ciudadfutura.com/libroscf/infant.html>, a list of the paperbacks. The only volume I have from this collection is **Slan**. The translation is good, but this doesn't imply that the translations of the others are good too.

Editorial Bruguera published in the issue number 25 of the collection **Ciencia Ficción** some stories from the 25th anniversary's edition of the **Magazine of Fantasy and Science Fiction**. In particular the story "*The Pre-Persons*", translated as "*Las Prepersonas*". I read this story for the first time from this translation, which is pretty good. Nowadays it is not easy to find a copy of this volume, and as far as I know there is no hardback edition of it. The cover shows some volumes from that US magazine, just in the same way it was originally published. The second translation of the story "*The Pre-Persons*" was published in 2001 in the anthology **La Mente Alien**. No other story by Dick was published in the collection **Ciencia Ficción** from volume 25.

Editorial Caralt published a translation of the anthology **The Best Science Fiction of the Year No. 5**, edited by Terry Carr, under the title **Viajeros en el Tiempo**. This anthology contains the story "*A Little Something For Us Tempunauts*", translated as "*Ligeras Acotaciones Sobre Los Temponautas*". This book is the third issue of the anthology *Ciencia Ficción*. The fourth issue was published in October, so perhaps the third was published in September. Luis de Caralt edited this collection from 1976 to 1981, publishing a total of 35 issues. A list of all of them can be found at <http://www.ciudadfutura.com/libroscf/antolo.html>. All volumes are translations of anthologies originally published in English. I don't know much about the quality of the translation. I guess it is more less acceptable. The format and the quality of the paper are not good. Nowadays it is possible to find some volumes from this collection, but not the ones containing a story by Phil.

Also in September Editorial Bruguera published a translation of the anthology **Final Stage**, edited by E. L. Ferman and Barry N. Malzberg, under the title **Última Etapa**. It contains the story "*A Little Something For Us Tempunauts*", translated as "*Algo Para Nosotros, Temponautas*". I read this story from this translation, which is pretty good. In the address <http://www.ciudadfutura.com/libroscf/novabr01.html> there is a list of the content of this anthology.



Editorial Bruguera edited the collection **Ciencia Ficción**, which is part of a biggest collection named **Libro Amigo** (Friendly Book). In this collection there are both novels and anthologies of stories of science fiction, fantasy and mystery. A sub-collection of **Libro Amigo** consists of four books with stories of fantasy. Another consists of stories by Isaac Asimov together with the **Foundation** saga. One list of the volumes of this big collection can be found at <http://www.ciudadfutura.com/libroscf/lamigo.html> and another at <http://www.ttrantor.org/edi/b/e0000510.html>. I'm not so sure if Carlo Frabetti directed all volumes from the collection **Libro Amigo** that lasted from 1971 to 1986.

Besides the collection **Libro Amigo**, Editorial Bruguera published another collection named *Colección Nova*. Carlo Frabetti directed it from 1976 to 1979. The first volume of this collection is precisely the book **Última Etapa** and the last was published in March 1979. While all the volumes from the collection **Libro Amigo** are paperbacks, the ones from the *Colección Nova* are trade paperbacks, and with nicer covers. The translations are pretty acceptable.

All the books from the *Colección Nova* starts with an introduction by Carlo, then the novel or anthology was presented and sometimes finished with a small bibliography of the author. The collection published exhaustively novels by Stanislaw Lem (according to Julián Díez this was its principal merit). At <http://www.ciudadfutura.com/libroscf/novabr.html> there is a list of all the 25 issues published.

Another collection was named *Colección Naranja* (The Orange Collection). It published some novels by Frederick Pohl (**Gateway** and **Homo Plus**), Paul Anderson, Robert Silverberg, Fredric Brown and Ursula K. Le Guin among others. It lasted only 17 numbers. None of them contains a story or a novel by Dick. Carlo Fabretti also directed it from January 1981 to October 1983. A list of the volumes published in this collection can be found in the address <http://www.ciudadfutura.com/libroscf/naranj.html>.

The collection by Editorial Bruguera has an important place in the Spanish literature of science fiction. Some novels or stories can only be found in this collection. Nowadays it is not difficult to find some volumes in second hand bookstores. In general terms, this collection is indispensably for any Spanish speaking science fiction readers, despite the fact that so little by Dick was published (5 stories and one novel). At some moment Editorial Bruguera stopped the publication of the collection **Libro Amigo**. Some of the volumes from this collection were later reprinted by Ediciones B, in a new collection called **Libro Amigo**, directed since then by Miguel Barceló. I'll talk about this collection later.

As we have seen Editorial Minotauro and Editorial EDHASA dominated the period from the 50's to the 60's followed by Editorial Cénit and Editorial Vértice. During the 70's the situation was different. The period from 1974 to 1976 was one in which many editors were interested in publishing science fiction. For example, Editorial Acervo started a collection of novels in 1974 (the collection **Antología de Novelas de Anticipación** lasted from 1969 to 1974). Editorial EDHASA started its second period in 1975. Editorial Minotauro started its second period too and moved their offices to Spain. Editorial Bruguera started its *Colección Nova* in 1976. Minor publishers like Caralt, A.T.E and Edaf also started in 1976. Editorial Ultamar published novels of science fiction during 1976, although perhaps the first collection started in October 1975 with the publication of **Rendezvous With Rama** by Arthur C. Clarke. Producciones Editoriales

also started in 1975 with its collection *Infinitum*. In Argentina the collection by Editorial Intersea started in 1975 and around the same year the collections by Editorial Emecé and Editorial Andrómeda started. In Mexico Editorial Novaro started the publication of its collection *Ciencia Ficción* in 1975. This period was simply the boom of the science fiction in Spanish. The main titles were in most of the cases published by Editorial EDHASA and Editorial Acervo. Indeed such collections were so important that other editorials, like Caralt, A.T.E and Producciones Editoriales, couldn't compete with them and finished out on a limb or were restricted to publish anthologies of stories.

With respect to all this Julián Díez wrote, in the issue number 19 of the magazine **Gigamesh** published in April 1999, “another editorial started to publish a collection of science fiction in 1976. The novels were considered “minor ones” ... However the price of a volume was cheap (the format was a trade paperback, the binding was of very bad quality, the covers were black and with kitsch illustrations) and it survived [although in the opinion of some people including myself, the novels were not as minor as other critics assumed]. It wasn't condemned to the limb”. Indeed there are two periods of this collection (and in the second the quality of the collection was much better). We are talking about the collection *Super Ficción* published by Editorial Martínez Roca. The first period was directed Gabriel Salas, Domingo Santos and Eduardo Goligorsky and the second by Alejo Cuervo. The first volume was the novel **Our Children's Children** by Clifford D. Simak, and the second the novel **The Penultimate Truth** by Philip K. Dick, translated as **La Penúltima Verdad** in 1976. In the number 13 the novel **Ubik** was translated with the same name.

The quality of the translations of **La Penúltima Verdad** and **Ubik** are acceptable, although the covers are horrible. I had to read them carefully because of the binding. If you open the book with too much freedom, then it will turn into a bunch of cards. The same happens with mainly any book from the first period. The novel **Ubik** has been reprinted. Nowadays it is easy to find it. This is not the case for the novel **The Penultimate Truth**, since the edition by Martínez Roca is the only one we have until now, and it is very difficult to find it. As I mentioned before, Editorial Minotauro will publish all the novels by Philip K. Dick. However, recently this publishing house was sold to Editorial Planeta. As far as I know, one of the conditions in this transaction was that Editorial Planeta must publish the novels by Dick, since Editorial Minotauro paid a lot of money for the rights of translation. We will see.

About the quality of the translations of the work by Dick, in the essay *Philip K. Dick: Las Otras Realidades* (Philip K. Dick: The Other Realities) published in the volume number 145 of the magazine **Nueva Dimensión**, Joan Carles Planells said: “the fact that Dick writes in a simple and clear style implies in principle that he is not an author particularly difficult to translate. The complexity of his subjects has its compensation in the clarity of his phrases and in its simple literary construction, none-the-less effective because of that of course but, on the contrary: such simplicity results in his most overwhelming effectiveness, since it is done without embellishments or exercise of style. Translators should not have, in theory, difficulties with Dick”.

Joan Carles continue his essay saying “I particularly consider very fortunate the translations by Manuel Espín of **Ubik** and Antonio Ribera (a well known personality) of **La Penúltima Verdad**. Jordi Arbonés did a good job too with the translation of **Los Tres Estigmas de Palmer Eldritch** [published in 1979]. Arbonés is a translator who

specialized in difficult writers, like Henry Miller among others, and circulate the work of many important novelists of that century. On the other hand we must qualify the bad translation of **Muñecos Cósicos** by the late F. M. Sesén. But that in *Galaxia* [the collection published by Editorial Vértice] was a common problem.”

In number 19 of the magazine **Gigamesh**, Julián Díez said that the collection “*Super Ficción*” was mainly specialized in three topics, considered at a first glance as secondary: unquestionable re-editions, unknown authors and anthologies”. Concerning re-editions Editorial Martínez Roca published, from Editorial Dronte **The Stars My Destination** by Alfred Bester; from Editorial Géminis **Starship Troopers** by Heinlein. From Editorial Cénit they published the novel **Double Star** (also published by Editorial EDHASA I) by Heinlein. From Editorial EDHASA I they published: **The Puppet Master** (also published by Editorial Verón in the collection *Erus* and then by Editorial Dronte), **Methuselah’s Children**, **The Star Beast** and **The Door Into Summer** by Heinlein (that indeed was published for the first time in Mexico, serialized in the collection **Ciencia y Fantasía**); **Way Station** by Clifford D. Simak; **Martians Go Home!** by Fredric Brown; **The Stars Like Dust**, **The Naked Sun**, **The End of Eternity**, **Nine Tomorrows**, and **Earth is Room Enough** by Isaac Asimov. From an extinct collection named *Fantaciencia*, published by Muchnick Editor from 1956 to 1961, Editorial Martínez Roca published the novels **The Time Masters** by Wilson Tucker, **The Haploids** by Jerry Soul, **Dragon’s Island** by Jack Williamson and **Pebble in the Sky** by Isaac Asimov. Not all the publications by Martínez Roca of these novels are re-editions but new translations, as far as I know.

With respect to publication of less known authors, Editorial Martínez Roca edited some novels by Keith Laumer, Gordon Dickson, John Boyd and Jerry Sohl among others. Some of these novels are of poor quality. This is why some critics consider that the collection *Super Ficción* is of much less quality than the ones by Editorial Vértice and Editorial EDHASA in its second period. With respect to the anthologies of stories, around 39 of the 100 volumes are in this category. Some of them are **The Best From Fantasy And Science Fiction 25th Anniversary** by Edward L. Ferman; **Before the Golden Age** by Isaac Asimov; **The Best of Stanley G. Weinbaum** by Stanley G. Weinbaum; **Dangerous Visions** by Harlan Ellison and **The Persistence of Vision** by John Varley. At <http://www.ciudadfutura.com/libroscf/supfic.html> there is a list of all the volumes published during the first period. The ones that contain either the letter “R” in the left column or the word “Relatos” in the right column are the collections of stories. The last volume of the first period was edited with many financial problems in 1986. I will talk later about the second period of this editorial house.

Editorial Acervo published in the volume number 11 of its collection to science fiction, a translation of the novel **Flow My Tears, The Policeman Said** under the title **Fluyan Mis Lágrimas, Dijo El Policía**. As it was said before, the first number of this collection appeared in 1974. The collection consists of 101 volumes and from volume 84 some of the novels are of science fiction while most of them are of fantasy. The last volume was published in June 1994. Domingo Santos directed it until volume 43. Some of the best titles were published in this collection. For example by Daniel Keys the novel **Flowers For Algernon** (the first volume of the collection). By Robert A. Heinlein: **The Moon Is A Harsh Mistress**. By A. E. van Vogt: **The World of Null-A** and **The Players of Null-A**. By Frank Herbert: **Dune**, **Dune Messiah** and **Children of Dune**. By John

Brunner: **Stand of Zanzibar**. By Philip Jose Farmer: **The Lovers, Dare and Night of Light**. By Norman Spinrad: **Bug Jack Barron** and by Gene Wolfe: **The Fifth Head of Cerberus**.

In general terms the volumes of this collection are well translated. However, in the essay dedicated to this collection, published in issue number 20 of the magazine **Gigamesh** (June 1999) Julián Díez said that there was self-censorship in this publishing house (during the days of the Law of Press, self-censorship was indeed harder than the censoring from the people of the government). They used to cut erotic scenes. An example of this can be seen in the translation of the novel **Bug Jack Barron** that is much longer in its original edition. This also happened in the novels **Golconda** by Gabriel Bermúdez Castillo, and possibly in **Dare, Night of Light** and **The Lovers** by Philip Jose Farmer (I think that the Mexican edition of the novel **Night of Light**, published before by Editorial Novaro, does not contain similar cuts). Julián also said that the edition of **Dare** is “merely understandable”.

At <http://www.ciudadfutura.com/libroscf/acercf.html> there is a list of all the volumes published in this collection. All of them were hard covers, cloth binding. The first 40 volumes from this collection can be considered by themselves to be serious candidates for the title of all time best collection of science fiction, according to Julián Díez. In 1982 the relations between Ana María Perales the owner of the Editorial Acervo, and Domingo Santos went from bad to worse so Domingo gave up and left the direction of the collection. I think that Ana María directed the rest of the volumes. The selection is irregular, although there are some good titles.

The translation of **Fluyan Mis Lágrimas, Dijo El Policía** (*Flow My Tears, The Policeman Said*) is acceptable. There are very minor typographical mistakes. In the essay *Philip K. Dick: Las Otras Realidades* Joan Carles Plannels said “it must be said the there is a very serious mistake in the translation of **Fluyan Mis Lágrimas, Dijo El Policía** that although it comes signed by Domingo Santos, it was really alternatively done by three different translators. On page 46 of the edition by Acervo, the third paragraph said: “Sobre una mesa de mimbre, un ejemplar de *Recuerdos de Cosas Pasadas*, de Proust”. This phrase, in its right translation into Spanish should really say: “Sobre una mesa de mimbre, un ejemplar de *En Busca del Tiempo Perdido*, de Proust” since this is the novel the character in question is reading. The translator literally poured the English title of the immortal Proustian work, which is “*Remembers of Past Things*” against the original French title, which is “*A la Recherche du Temps Perdu*” translated in Spain as “*En Busca del Tiempo Perdido*” by poet Pedro Salinas”.



Nowadays it is very hard to find a copy of it. In issue number 80 of the magazine **Nueva Dimensión**, published in August this novel is reviewed by Jaime Rosal del Castillo. Editorial Acervo translated the novels **Dr. Bloodmoney** and **A Scanner Darkly**. Together with the novel **Flow My Tears, The Policeman Said**, this is all the Dick published in this collection by Editorial Acervo. The novel **Dr. Bloodmoney** was later retranslated by Editorial EDHASA in the collection *Clásicos Nebulae*. In issue number 20 of the magazine **Gigamesh** Julián Díez said that the other two novels by Dick have never been reprinted. This is half true. As we will see later, the novel **Flow My Tears, The Policeman Said** was reprinted and indeed freely distributed by the Government of Mexico, with a different cover. So formally there are only two editions of the novel **Flow My Tears, The Policeman Said**.

In this year Timerman Editores published in Buenos Aires, Argentina the book **Ciencia-Ficción, La Otra Respuesta Al Destino Del Hombre** (Science-Fiction, The Other Answer to Man's Destiny). It contains a collection of essays, some about the oeuvre of a writer, some about some topics of the science fiction, etc. In this book, Robert Louit said, "the oeuvre by Philip K. Dick forms the most coherent and impressive collection of the modern science fiction". Following the list presented by Julián Díez in the issue number 11 of the magazine **Gigamesh**, it appears the translation of the book **New Worlds For Old** by David Kettener, originally published in 1974. Ediciones Las Paralelas published it in Buenos Aires, Argentina in 1976 with the name **Apocalipsis, Utopía, Ciencia Ficción**. I have this book and I think that Philip is never mentioned in it.

In the issue number 75 of the magazine **Nueva Dimensión** there is a translation of the book **Science Fiction: Från Begynnelsen Till Våra Dagar** by Sam J. Lundwall, originally published in 1969. It was published in March with the title **Historia de la Ciencia Ficción**. I don't know if Philip is mentioned in it. The book is part of the above mentioned list of Julián Díez.

This year is summarized in the following table.

<p>“La Hormiga Eléctrica” (“The Electric Ant”, January 1969)</p>	<p>In the anthology <i>Ciencia Ficción</i> No. 20. Editorial Bruguera, Libro Amigo No. 355. Published in Barcelona, Spain. January 1976, PB. Translated by Miguel Jiménez Sales.</p>
<p>“Flautistas en el Bosque” (“Piper in the Woods”, February 1953)</p>	<p>In the anthology <i>Otros Mundos, Otros Tiempos</i> [Other Worlds, Other Times, 1975] edited by Sam Moskowitz and Roger Elwood. Editorial A.T.E. <i>Antología de Ciencia Ficción</i> No. 1. Published in Barcelona, Spain, 1976. TP.</p>
<p>“Sobre la Melancólica Tierra” (“Upon The Dull Earth”, December 1954)</p>	<p>In the magazine <i>Nueva Dimensión</i> No. 77. Editorial Dronte. Published in Barcelona, Spain. May 1976. TP. Translated by Genoveva Madoz.</p>
<p>Ojo En El Cielo (Eye in the Sky, 1957)</p>	<p>Editorial Dronte, <i>Nueva Dimensión Extra</i> No. 11. Published in Buenos Aires, Argentina, June 1976. TP. Translated by Miguel Blanco. Second Translation.</p>
<p>“La Máquina Preservadora” (“The Preserving Machine”, June 1953)</p>	<p>In the anthology <i>Bestiario de Ciencia Ficción</i> [The Science Fiction Bestiary, 1972] edited by Robert Silverberg. Editorial Ultramar. <i>Colección de Masestros de la Ciencia Ficción</i>. Published in Madrid, Spain. July 1976. TP. Translated by Augusto Martínez Torres. Second Translation.</p>
<p>“El Abonado” (“The Commuter”, September 1953)</p>	<p>In the anthology <i>El Tiempo no es tan Simple</i>. Producciones Editoriales. <i>Colección Infinitum</i>. Published in Barcelona, Spain. Perhaps HB. 1976. PB. Second Translation.</p>
<p>“Las Prepersonas” (“The Pre-persons”, October 1974)</p>	<p>In the anthology <i>Ciencia Ficción</i> No. 25. Editorial Bruguera, Libro Amigo No. 438. Published in Barcelona, Spain, 1976. PB.</p>
<p>“Ligeras Acotaciones sobre los Temponautas” (“A Little Something For Us Tempunauts”, 1974)</p>	<p>In the anthology <i>Viajeros en el Tiempo</i> [The Best Science Fiction of the Year No. 5, 1975] by Terry Carr. Editoria Caralt. <i>Colección Ciencia Ficción</i> No. 3. Published in Barcelona, Spain. 1976, Perhaps in September. PB.</p>
<p>“Algo para Nosotros, Temponautas” (“A Little Something For Us Tempunauts”, 1974)</p>	<p>In the anthology <i>Última Etapa</i> [Final Stage, 1974] edited by E. L. Ferman and Barry N. Malzberg. Editorial Bruguera, <i>Colección Nova</i> No. 1. Published in Barcelona, Spain, September 1976. TP. Translated by Ignacio Rived and José Luis Yarza.</p>
<p>La Penúltima Verdad (The Penultimate Truth, 1964)</p>	<p>Editorial Martínez Roca, <i>Colección Super Ficción</i> No. 2. Published in Barcelona, Spain, 1976. TP. Translated by Antonio Ribera.</p>

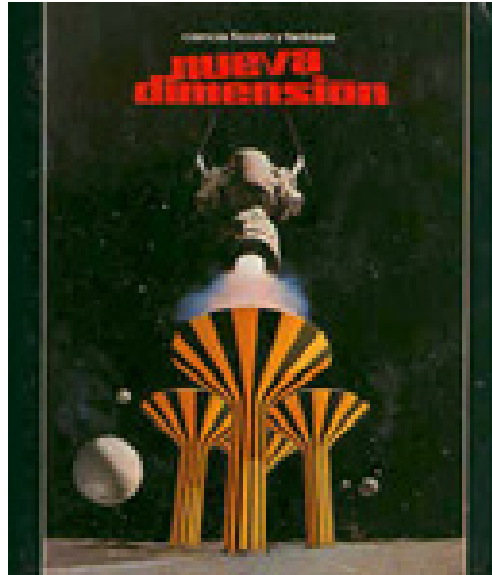
Ubik (Ubik, 1969)	Editorial Martínez Roca. <i>Colección Super Ficción</i> No. 13. Published in Barcelona, Spain, 1976. TP. Translated by Manuel Espín.
Fluyan Mis Lágrimas, Dijo El Policía. (Flow My Tears, The Policeman Said, 1976)	Editorial Acervo, <i>Colección Ciencia Ficción</i> No. 11. Published in Barcelona, Spain. August 1976. TP. Translated by Domingo Santos.

1977-1979

In January 1977 Editorial Dronte published in issue number 85 of the magazine **Nueva Dimensión** a translation of the story “*The Waterspider*” under the title “*Araña Acuática*”. I don’t have a copy of it but I guess that the translation is of good quality. By the way, since then this story has not been reprinted or re-translated. A list of the contents of this volume is at <http://www.ciudadfutura.com/libroscf/nd085.html>.

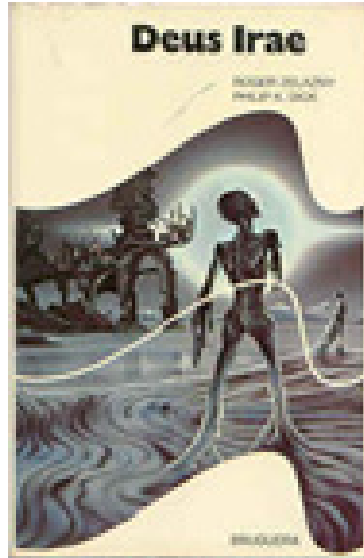


In March 1977 Editorial Dronte translated in the issue number 87 of the same magazine the story “*We Can Remember It For You Wholesale*” under the title “*Podemos Recordarlo Todo Para Usted*”. Editorial Bruguera previously translated it in 1971. I think that this is a new translation whose quality is as good as the previous one. This story has been re-translated at least four more times and nowadays it is easy to find it in the edition by Editorial Alfaguara. However a collector may prefer to have a translation from either Editorial Bruguera or Editorial Dronte. There is more information about the contents of volume 87 at <http://www.ciudadfutura.com/libroscf/nd087.html>.



Another collection of novels by Editorial Acervo was named *Colección Gaudeamus*. In the volume 5, published in 1977, there is an anthology called **Cuatro Pasos Al Futuro** (Four Steps to the Future) by Domingo Santos. It contains a good translation of the story “*Second Variety*” under the title “*La Segunda Variedad*”. This translation is definitely much better than the first, published in 1967. I think that Domingo Santos directed the *Colección Gaudeamus* that lasted perhaps from 1976 to 1978, publishing not only novels of science fiction. At <http://www.ciudadfutura.com/libroscf/gaudea.html> there is a list of the novels of science fiction published in this collection. Some of this, especially the novel **The Tenth Victim** by Robert Sheckley, can be found in second-hand bookstores.

In the issue number 12 of the *Colección Nova* by Editorial Bruguera, published on May 1977, the novel **Deus Irae** was translated with the same title. This is the only novel by Philip K. Dick (and Roger Zelazny) published in this collection and together with the story “*A Little Something For Us Tempunauts*” it is all by Dick published in the *Colección Nova*. In the book by Levack previously cited, one can find the covers of the first Spanish editions of the novels: **The Man in the High Castle**, **Ubik** and **Deus Irae**. The cover of **Deus Irae** is lean and one of my favorites, from all the covers by *Colección Nova*. In my opinion the translation is acceptable, although I remember once I read an essay about this novel, and it seemed that in such it is said that the translation is not really good. Although the book was reprinted in 1987 and then around 1989 by Ediciones B, nowadays is very difficult to find a copy of it. The book starts with an introduction by Carlo Frabetti.



In October 1977 Editorial Caralt translated the anthology **The Metal Smile**, edited by Damon Knight, under the title **Sonrisas de Metal**. It contains the story “*Impostor*” with the same title. Editorial Novaro previously translated this anthology in Mexico City in 1972 under the title **Pesadilla Número Tres**. I don’t know about the quality of the translation. These together with the story “*Ligeras Acotaciones Sobre los Temponautas*” are the only things related to Dick published by Editorial Caralt.

In 1977 Editorial EDHASA published in the issue number 23 of its *Colección Nebulae II*, a translation of the anthology **The Preserving Machine**. This is formally the second anthology of Philip K. Dick’s stories that is translated into Spanish. The first was the anthology **The Variable Man and Other Stories** translated first by Editorial Cénit and then by Editorial EDHASA, *Colección Nebulae I* and divided in two parts (see Part I and II, respectively). The anthology **The Preserving Machine** was also divided in two parts. The first called **La Máquina Preservadora** contains the stories “*The Preserving Machine*”, “*War Veteran*”, “*War Game*”, “*Stand-By*”, “*If There Were No Benny Cemoli*”, “*Beyond Lies The Wub*”, “*Roog*” and “*We Can Remember It For You Wholesale*” under the titles “*La Máquina Preservadora*”, “*Veterano de Guerra*”, “*Juego de Guerra*”, “*Cargo De Suplente Máximo*”, “*Si No Existiera Benny Cemoli*”, “*Más Allá Yace el Wub*”, “*Rug*” and “*Recuerdos Al Por Mayor*”, respectively. With the exception of “*La Máquina Preservadora*” and “*Recuerdos Al Por Mayor*”, which appear here for the third time, the rest of the stories appear for the first time in Spanish. The second part was published in 1978.

As we mentioned in Part II, the first collection by Editorial EDHASA lasted from 1954 to 1969. Six years later Francisco Porrúa, the man in charge of Editorial Minotauro, directed the second period of this editorial, from 1975 to 1987, keeping the name *Nebulae* for this collection. The best titles of science fiction together with the favorite authors of Francisco Porrúa, were published in Editorial Minotauro, but the second best titles and his second best authors were published in Editorial EDHASA. The authors that most

constantly appeared in the *Colección Nebulae II* were Brian W. Aldiss (7 titles), Arthur C. Clarke (5 titles), Philip K. Dick (5 titles), Robert Sheckley (4 titles), Joe Haldeman (4 titles), and Joan D. Vinge (3 titles).

As in the case of Editorial Martínez Roca, Editorial EDHASA published some authors for the first time, and also reprinted some classic novels. In the issue dedicated to this collection, published in the issue number 18 of the magazine **Gigamesh** (in February 1999) Julián Díez said, “the percentage of deceptions offered by Nebulae is perhaps the lowest ever presented by a collection of science fiction [in Spanish]”. He also quoted a curious fact. For Spanish speaking science fiction readers “the novel **Dying of the Light** by George R. Martin is an essential title. It is indeed one of the three or four most expensive titles in the second hand market [its price is around the 5,000 pesetas. The edition of the novel **Slan** by Editorial EDHASA, *Colección Nebulae I* is also very expensive]. However this novel does not have the same credit in US”. The first edition of this novel was published in 1979, and until this year it was re-translated by Editorial Gigamesh.

Most of the volumes of *Colección Nebulae II* were reprinted with different covers and different quality of paper (each time better). I have seen three different covers of the anthology **La Máquina Preservadora**. Two of them by Editorial EDHADA, the second one was published in July 1989, while the third by Editorial Sudamericana. I have the first edition by Editorial EDHASA and the one by Editorial Sudamericana. The cover of the first edition is white and it only contains the title of the anthology, in yellow letters perhaps. As far as I remember, no special drawing is on it. The second edition by Editorial EDHASA is expensive in Mexico, and very difficult to find. Its cover is given below.



In general terms, the quality of the translations of the *Colección Nebulae II* is very good. Now there are not “slight cuts” as in the first period by Editorial EDHASA (see Part II). However it seems that there was still a limitation with respect to the number of pages they were allowed to print. Anthologies like **The Best of Henry Kuttner**, **Nine Hundred Grandmothers** by R. A. Lafferty, **The Many Worlds of Paul Anderson**, **The**

Wind's Twelve Quarters by Ursula K. Le Guin and **The Preserving Machine** by Philip K. Dick were divided in two parts.

As we mentioned before the collection died in 1987, although some re-impressions appeared in 1989. It consists of 71 titles and a list of all of them can be found at <http://www.ciudadfutura.com/libroscf/nebu2a.html>.

In 1978 Editorial EDHASA published in the issue number 24 of the *Colección Nebulae II*, a translation of the novel **Martian Time-Slip** under the title **Tiempo de Marte**. Editorial Vértice originally translated this novel in 1967. This time the translation is much better although it contains some typographical mistakes. As we mentioned in Part II, this edition starts with the essay **Dick's Maledictory Web: Around and About Martian Time-Slip**, by Brian W. Aldiss, although in no part of the translation does the name appear. Indeed the translation was taken from the UK hardback edition of **Martian Time-Slip** edited in 1976 by New English Library. The cover of this new Spanish edition is red and contains the funny van Vogt's clock. As far as I know this novel has not been reprinted by Editorial EDHASA with a different cover.

Also in 1978 Editorial EDHASA published in the issue number 26 of the *Colección Nebulae II*, a translation of the second part of the anthology **The Preserving Machine**, under the title **En La Tierra Sombría**. It contains the stories "Upon The Dull Earth", "Oh, To Be A Bloble!", "Captive Market", "What The Dead Men Say", "Retreat Syndrome", "Pay For The Printer" and "The Crawlers" translated as "En La Tierra Sombría", "¡Quién Fuera Medubel!", "El Cliente Perfecto", "Lo Que Dicen Los Muertos", "Síndrome De Retirada", "El Precio De La Imitación" and "Los Reptiles", respectively. Of all the anthologies by Philip K. Dick that have been translated into Spanish, this is my favorite. It is a big pity that it has not been reprinted. It is very hard to find a copy of it. Some of the stories, like "Oh, To Be A Bloble!" were previously edited but in this anthology the stories "Captive Market", "What The Dead Men Say" and "Retreat Syndrome" appear for the first and last time. Until now no other editorial has re-translated such stories.

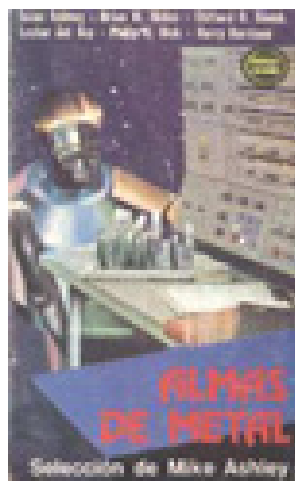
The cover of this book, designed by Nelson Leiva, is blue and contains a dull tree that resembles the skeleton of a person. After three titles by Dick published more or less one after the other, I could swear that more than one reader, knowing that Francisco Porrúa is more a director of authors than of titles, expected more titles by Dick in the near following issues by *Colección Nebulae II*. There was more indeed, but not until volume 53 published in 1981. I will talk about this in the next section.

The *Colección Nebulae* was so popular that in Argentina Editorial Sudamericana presented a collection with the same name. However I will name it *Nebulae Sudamericana*. The collection consists of 23 volumes publishing the first in 1977 and the last in 1979. At <http://www.ciudadfutura.com/libroscf/nebusud.html> there is a list of all these volumes, with links to the covers of practically all of them. Comparing both collections we can say the following: (a) *Nebulae Sudamericana* edited with a different order the first 25 volumes of *Nebulae*, with the exception of volumes 2 and 3 of *Nebulae*; (b) the translations are just the same in both cases; (c) the format of the book is different. The ones by *Nebulae Sudamericana* are pulps while the others are paperbacks printed in a paper of good quality. Also the design of the covers is different. The ones by *Nebulae Sudamericana* are so poor, just like the covers by the first period of Editorial Minotauro, really awful. The covers by *Nebulae* are nicer.



In 1979 Nebulae Sudamericana published in the issue number 18 the novel **Tiempo de Marte** and in the issue number 22 the anthology **La Máquina Preservadora**. I think that number 24 of this collection was designated to the anthology **En La Tierra Sombría**, but for some unknown reason to me, the collection died just at this moment. A new edition of the novel **Martian Time-Slip** appeared on June 2002, by Editorial Planeta who bought Editorial Minotauro together with the right of publication of all of its books. But, from 1979 to 2001, this novel remained in the status of “a very hard to find” book. The stories “*War Game*”, “*Stand-By*” and “*If There Were No Benny Cemoli*” have not been reprinted or retranslated since 1979.

In the volume 5 of the collection of science fiction and fantasy published by Editorial Lidium in 1979, there is a translation of the anthology **Souls in Metal** edited by Mike Ashley, under the title **Almas de Metal** and contains the story “*Impostor*” translated with the same name. At <http://www.ciudadfutura.com/libroscf/fancie05.html> there is more information about this book.



Editorial Lidium is one of the minor editorials that appeared during the boom of the science fiction. I don't know who directed this collection. I think that all the stories were published in Argentina with a very bad quality of paper. I don't know about the quality of the translations. As far as I know "*Impostor*" is the only work by Dick published by Editorial Lidium. The collection consists of 14 volumes published from 1979 to 1981 and at <http://www.ciudadfutura.com/libroscf/fancie.html> there is a list of all of them.

In the volume number 43 of the collection *Super Ficción* by Editorial Martínez Roca there is a translation of the novel **The Three Stigmata of Palmer Eldritch**. The title in the cover of the book is **Los Tres Estigmas de Palmer Eldritch** and in the interior of the book the title is written as **Los Tres Estigmas de Palmer Eldritch** as it has to be. The translation is good. However I have to declare that I had to read the book more than once. Not because of the translation, but because of such reality cracks in the novel. The cover of this book is the one I like the most, from practically all the covers by *Super Ficción*. It contains the hand of Palmer Eldritch and his three stigmata. Although there is more by Dick published by Editorial Martínez Roca, no other novel by him appears during the first period of the collection *Super Ficción*.

It is a pity that since 1979 this novel has not been either reprinted or re-translated. The good news is that perhaps Editorial Editorial Planeta will do it this year. As with the other titles in this collection it is extremely hard to find a copy of this novel. Once I found a copy of it before I went to a congress of science fiction in Mexico. I showed it to some friend and he wanted to buy it immediately. He was so excited. Then others started to hear about it and ask if I really have a copy of this novel with me. I had to say that it wasn't true, sorry.



In the issue number 115 of the magazine **Nueva Dimensión**, published in September 1979, Emilio Sierra commented on this novel.

In the volume 43 of the collection of science fiction by Editorial Acervo the novel **Dr. Bloodmoney or How We Got Along After The Bomb** was translated in 1979 under the title **Dr. Bloodmoney, O Como Nos Las Apañosamos Después De La Bomba**. This translation corresponds to the original edition of the novel, before it was revised by Dick in 1980 (where he included an afterword). I haven't read this translation. Once I found it, in 2001, in a second hand bookstore, so hidden that I don't know how I recognized it being quite far from it. Then I said that I wanted to buy it. There was no price in the book and because of this the girl in charge said that she cannot sell it. After talking with the owner of the library, and waiting for more than half an hour, he put a price in it and then I bought it. However I haven't read it since years before I found the other translation of this novel, published in 1988. This is the one I read and the quality of it is very good. I assume that the translation of the edition by Editorial Acervo is also good. The cover is the same as the 1976 cover by Ace. Indeed I think that Acervo translated this novel from precisely this US edition.

In the volume number 9 of the collection of science fiction published in November 1979, Editorial Adiax published the anthology called *Fénix I*, edited by Jorge Antonio Sánchez. In the issue number 29 of the magazine **Gigamesh**, published in March 2001, Julián Díez said that Jorge Antonio is one of the most interesting experts in fantastic literature that have directed collections for the Hispanic language. Jorge Antonio is from Argentina and in that country he started the direction of the collections *Más Allá Ciencia Ficción* and *El Golem Literatura Fantástica* in 1975, both published by Editorial Andrómeda. The format of such books is a trade paperback with a very bad quality on the binding. Such collections are considered minor ones. They are not even mentioned in the essay *La Ciencia Ficción en la Literatura Argentina* published by Luis Pestarini in the issue number 28 of the magazine **Gigamesh** (December 2000). Julián Díez dedicates only one line to this collection. Twelve of the fourteen titles edited in the collection *Más Allá Ciencia Ficción* are anthologies of stories. The most interesting ones are the anthologies **Strange Relations** edited by Philip Jose Farmer and **Universe** 1, 2 and 3 edited by Terry Carr. At <http://www.ciudadfutura.com/libroscf/masall.html> there is a list of the volumes from this collection..

In the collection *El Golem Literatura Fantástica* the title **Flatland** by Edwing A. Abott appeared in 1977. For a long time this was the only edition in Spanish of this book, until it was re-translated in 2001. A list of 8 titles published in this collection, can be found at <http://www.ciudadfutura.com/libroscf/golem.html>. One of these titles is the anthology **New Worlds of Fantasy** edited by Terry Carr. Both collections by Editorial Andrómeda died in 1978. In 1979 Jorge Antonio Sánchez started the direction of the collection *Fénix* edited by Editorial Adiax. In a sense this collection is a continuation of the previous ones. Indeed the first volumes are the anthologies **New Worlds of Fantasy** 1, 2 and 3 edited by Terry Carr. Parts 4 and 5 of the anthology **Universe** by Terry Carr were edited in this collection in 1982. The anthology **Strange Relations** was also reprinted here.

Some titles of this collection were edited in Argentina, while others in Spain. I think that the only title published in 1979 was the anthology *Fénix I*. In the introduction of it Jorge Antonio Sánchez said that the purpose of this anthology is to present stories by authors from English and Spanish speaking countries. Jorge Antonio also said that in each volume there is going to be a special section, dedicated to a particular author or

personality. However presumably there are only three books named *Fénix*. The anthology *Fénix II* was dedicated to Albert Einstein and among a series of irregular stories it presented an essay by Guillermo Boido dedicated to Einstein. I am not sure if the anthology *Fénix III* was published and if so, to whom it was dedicated. The anthology *Fénix I* is much better. It presents two good stories, one by Frederick Pohl and Cyril Kornbluth and the other by Silverberg. There is also a story by Angelica Gorodisher (representing the Spanish speaking part) and a special section, organized by Elvio E. Gandolfo, *dedicated to Philip K. Dick*.

Fénix I is formally the first anthology dedicated to Philip K. Dick, for the Spanish speaking community. The special section starts with a picture of Dick followed by a small biography in which his full name is written as Philip Kendred Dick, instead of Philip Kindred Dick. Then there is an essay named “*La Voz de Dick*” (Dick’s Voice) compiled by Elvio E. Gandolfo. It presents for the first time parts of the following:



1. The interview to Phil directed by Arthur Byron and originally published in **Vertex** No. 6, 1974.
2. The interview to Phil directed by Patrice Duvic and originally published in **Magazine Littéraire**, 1973.
3. The part named **Afterthoughts by the Author**, written by Dick and originally published in the anthology **The Best of Philip K. Dick**, 1977.
4. The interview with Phil directed by Daniel De Prez originally published in **The Science Fiction Review** No. 19, 1976.

Elvio took the information from the previous cited sources and organized it as an essay. One indeed has the impression that Philip is speaking all the time. Only part of the

interview by Duvic appears in this essay, for example. The same is applied to the other information. The way it was organized is very well done and it describes in detail the way Philip used to write his novels. It is a pity that this essay has not been reprinted.

After the essay comes a second one, also by Elvio E. Gandolfo and called “*Doce Miradas Al Mundo De Dick*” (Twelve Sights to the World of Philip K. Dick). Elvio describes in detail the main dickian elements and it is by itself one of the most serious essays about Phil I’ve ever read (of the ones written by Spanish speaking people). It motivated me to read more about Phil and keep searching for his books at second hand bookstores. It is also a pity that this essay has not been reprinted since then.

The special section on Dick does not finish there. After these two essays there is a big Bibliography of Dick, presenting both the English and Spanish editions. This list helped me a lot for the creation of this essay. Elvio E. Gandolfo and Juan Carlos Prieto Cané organized this Bibliography, and the part in Spanish is, as far as I know, the first one made. Is very well organized although incomplete. Some anthologies by Dick published in English are not included in this Bibliography. The book **World of Chance** is not there too. The English part is mainly directed to the first editions of the novels. The Spanish part is practically complete, although among a few things it doesn’t include some Mexican editions previously cited here. I think that 90% or 95% of the information presented in the summary tables from this essay comes from this Bibliography.

The list presented in this essay, from 1953 to 1979, may be incomplete too. Concerning the novels and stories I think that it is 99% complete. But concerning the essays either originally written by Spanish speaking people or translated from other languages, this list is far from being complete. Perhaps this essay may help to have a better list in both directions, for a future edition of it. So if you know something that has to do with Phil, corresponding to this period, which is not mentioned here, please let me know. Please also let me know if you have the answer of one of the many expressions of the form “I don’t know” that I mention in this essay. Feel free to e-mail me either at gacosta@matem.unam.mx or at acostagera@hotmail.com.

The anthology *Fénix I* finishes with the first Spanish translation of the story “*Faith of Our Fathers*”, under the title “*La Fe de Nuestros Padres*”. It was well translated by Elvio E. Gandolfo. Editorial Martínez Roca published this story in 1983. In 1986 it was reprinted by Editorial Orbis. This was, for a long time the last edition of the story, until it appears again in the anthology **La Mente Alien**, in 2001, published in Argentina. Later it appears in the magazine **VALIS**, published in Spain during the same year. So nowadays Spanish speaking science fiction readers can enjoy reading this great story by Phil. For personal (say nostalgic) reasons I prefer the translation by Elvio.

From the list by Julián Díez published in the issue number 11 of the magazine **Gigamesh**, the next in question is the book **Guía Para el Lector de Ciencia Ficción** (Guide for the Science Fiction Lector). Aníbal M. Vinelly wrote it and it was published in 1977 by Editorial Convergencia in Buenos Aires, Argentina. I think that Philip K. Dick is not mentioned in this book, since after a brief historical view of the science fiction as a genre, Aníbal concentrates on the science fiction from Argentina, Spain, France and Russia.

The period 1977-1979 is summarized in the following table.

<p>“Araña Acuática” (The Waterspider, January 1964)</p>	<p>In the magazine <i>Nueva Dimensión</i> No. 85. Editorial Dronte. Published in Barcelona, Spain. January 1977. TP. Translated by José Manuel Álvarez Flórez.</p>
<p>“Podemos Recordarlo Todo Para Usted” (“We Can Remember It For You Wholesale, April 1966)</p>	<p>In the magazine <i>Nueva Dimensión</i> No. 87. Editorial Dronte. Published in Barcelona, Spain. March 1977. TP. Translated by José Manuel Álvarez Flórez. Second Translation.</p>
<p>“Segunda Variedad” (“Second Variety”, May 1953)</p>	<p>In the anthology <i>Cuatro Pasos Al Futuro</i>, edited by Domingo Santos. Editorial Acervo, <i>Colección Gaudeamus</i> No. 5. Published in Barcelona, Spain, 1977. PB. Translated by José Manuel Álvarez Flórez. Second Translation.</p>
<p>Deus Irae (Deus Irae, 1976) Written with Roger Zelazny</p>	<p>Editorial Bruguera, <i>Colección Nova</i> No. 12. Published in Barcelona, Spain. May 1977. Introduction by Carlo Fabretti. TP. Translated by Beatriz Podestá.</p>
<p>“Impostor” (“Impostor”, June 1953)</p>	<p>In the anthology <i>Sonrisas de Metal</i> [The Metal Smile, 1968] edited by Damon Knight. Editorial Caralt. <i>Colección Ciencia Ficción</i> No. 15. Published in Barcelona, Spain. October 1977. PB. Translated by Màrius Lleget. Third translation.</p>
<p>La Máquina Preservadora (The Preserving Machine, 1969)</p>	<p>Editorial EDHASA, <i>Colección Nebulae II</i>, No. 23. Published in Barcelona, Spain, 1977, PB. Translated by Norma B. de López. It contains the stories</p> <p>“<i>La Máquina Preservadora</i>” (“The Preserving Machine”). Third Translation.</p> <p>“<i>Veterano De Guerra</i>” (“War Veteran”).</p> <p>“<i>Juego De Guerra</i>” (“War Game”).</p> <p>“<i>Cargo De Suplente Máximo</i>” (“Stand-By”).</p> <p>“<i>Si No Existiera Benny Cemoli</i>” (“If There Were No Benny Cemoli”).</p> <p>“<i>Más Allá Yace el Wub</i>” (“Beyond Lies The Wub”).</p> <p>“<i>Rug</i>” (“Roog”).</p> <p>“<i>Recuerdos Al Por Mayor</i>” (“We Can Remember It For You Wholesale”). Third Translation.</p>
<p>Tiempo de Marte (Martian Time Slip, 1964)</p>	<p>Editorial EDHASA, <i>Colección Nebulae II</i>, No. 24. Published in Barcelona, Spain, 1978. PB.</p>

	Translated by Norma B. de López. It contains the essay Dick's Maledictory Web: Around and About <i>Martian Time-Slip</i> , by Brian W. Aldiss. Second Translation.
En La Tierra Sombría. (The Preserving Machine, 1969)	Editorial EDHASA, <i>Colección Nebulae II</i> , No. 26. Published in Barcelona, Spain, 1978. PB. Translated by Norma B. de López. It contains the Stories <i>"En La Tierra Sombría"</i> ("Upon The Dull Earth"). Second Translation. <i>"¡Quién Fuera Medubel!"</i> ("Oh, To Be A Blobel!"). Forth Translation. <i>"El Cliente Perfecto"</i> ("Captive Market") <i>"Lo Que Dicen Los Muertos"</i> ("What The Dead Men Say"). Second Translation. <i>"Síndrome De Retirada"</i> ("Retreat Syndrome") <i>"El Precio De La Imitación"</i> ("Pay For The Printer") <i>"Los Reptiles"</i> ("The Crawlers"). Second Translation.
Tiempo de Marte (Martian Time Slip, 1964)	Editorial Sudamericana, <i>Colección Nebulae</i> No. 18. Published in Buenos Aires, Argentina, 1979. PB. Translated by Norma B. de López. It contains the essay Dick's Maledictory Web: Around and About <i>Martian Time-Slip</i> , by Brian W. Aldiss. Third Translation.
La Máquina Preservadora (The Preserving Machine, 1969)	Editorial Sudamericana, <i>Colección Nebulae</i> No. 22. Published in Buenos Aires, Argentina, 1979. PB. Translated by Norma B. de López. It contains the same stories as before. Second Translation.
"Impostor" (<i>"Impostor"</i> , June 1953)	In the anthology <i>Almas de Metal</i> [Souls in Metal, 1977], edited by Mike Ashley. Editorial Lidium, <i>Colección de Ciencia Ficción</i> No. 5. Published in July 1979. Translated by Roberto César Rosaspini. This is, perhaps, an edition from Buenos Aires, Argentina. Forth Translation.
Los Tres Estigmas de Palmer Eldritch. (The Three Stigmata of Palmer Eldritch, 1964)	Editorial Martínez Roca. <i>Colección Super Ficción</i> No. 43. Published in Barcelona, Spain 1979. TP. Translated by Jordi Arbonés.
Dr. Bloodmoney, O Como Nos Las Apañosamos Después de la Bomba (Dr. Bloodmoney of How We Got	Editorial Acervo, <i>Colección Ciencia Ficción</i> No. 34. Published in Barcelona, 1979. TP. Translated by Domingo Santos.

Along After The Bomb, 1965)	
Fénix I (Dedicated to Philip K. Dick)	Anthology edited by by Jorge A. Sánchez. Editorial Adiax No. 9. Published in Buenos Aires, Argentina. November 1979, PB. The section dedicated to Phil, organized by Elvio E. Gandolfo, contains: A Small Biography of Philip K. Dick The essay " <i>La Voz de Dick</i> ", The essay " <i>Doce Miradas al Mundo de Dick</i> ", A Bibliography of Philip K. Dick The story " <i>La Fe de Nuestros Padres</i> " ("Faith Of Our Fathers")

Patrick: "Editorial"

Beginning with the next issue, *PKD Otaku* will be completely revamped. Thanks to Frank Bertrand's urging and considerable design work, this zine should look a whole lot better and have a number of new voices. Stay tuned!