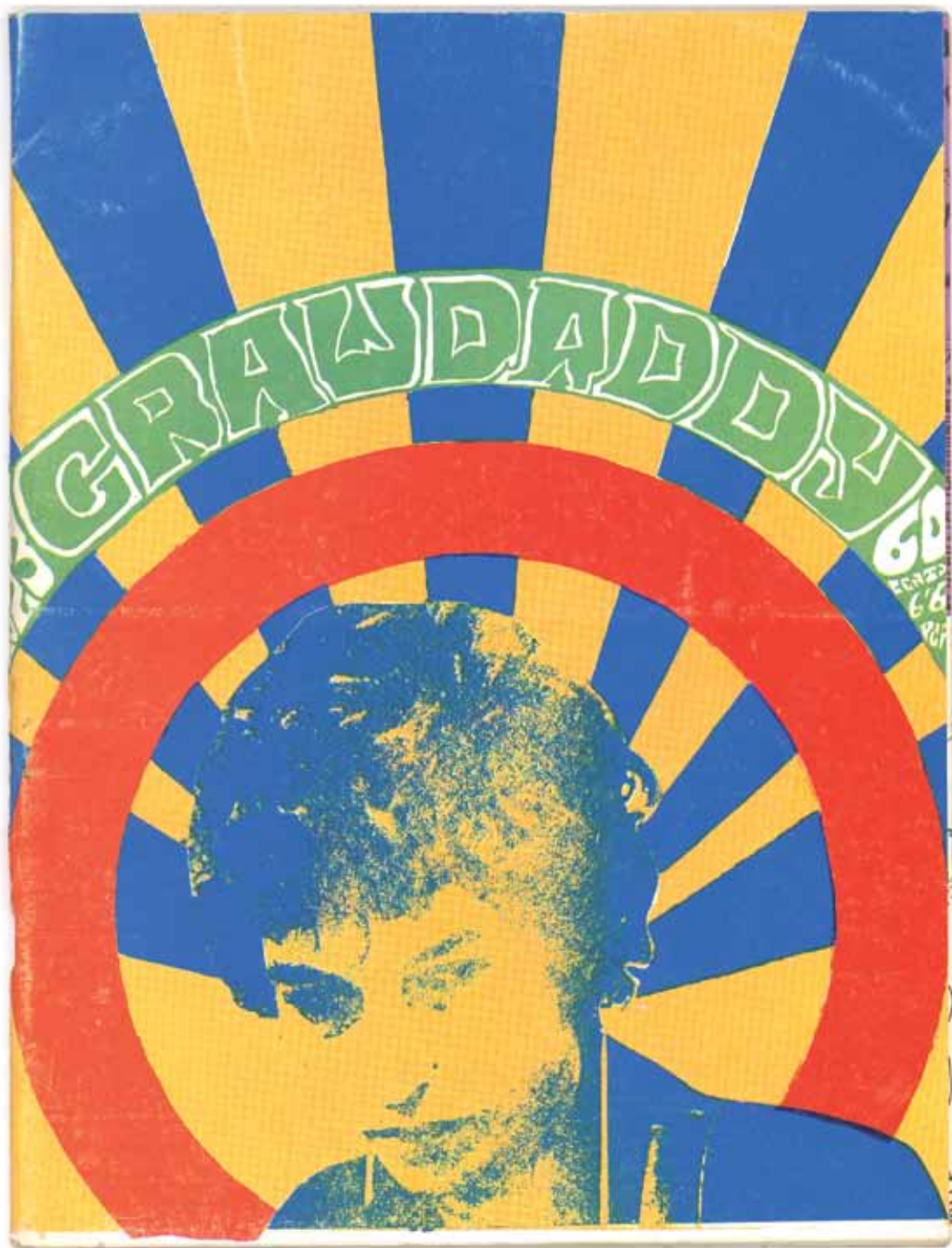


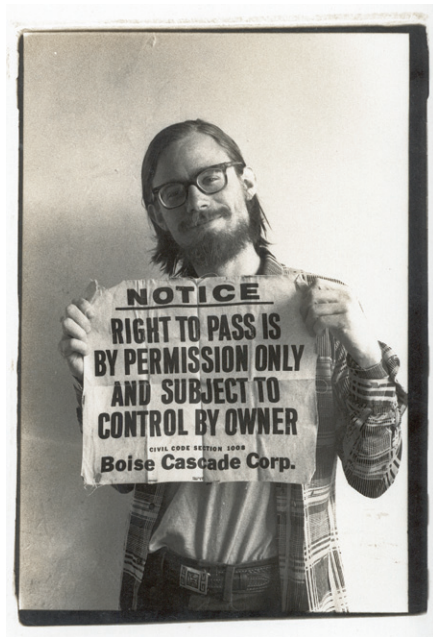


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the archive of paul williams



The Archive of Paul Williams



JAMES CUMMINS *bookseller*

The Archive of Paul Williams (1948-2013)

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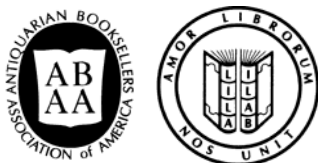
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ACKNOWLEDGMENTS:

With sincere thanks to Cindy Lee Berryhill, David G. Hartwell, Jonathan Lethem, and Samuel R. Delany.

Front cover portrait of Paul Williams, in the *Crawdaddy!* offices, March 1967, by David G. Hartwell. Collection of Cindy Lee Berryhill.

TERMS OF PAYMENT: All items, as usual, are guaranteed as described and are returnable within 10 days for any reason. All books are shipped UPS (please provide a street address) unless otherwise requested. Overseas orders should specify a shipping preference.

All postage is extra.

New clients are requested to send remittance with orders. Libraries may apply for deferred billing. All New York and New Jersey residents must add the appropriate sales tax.

We accept American Express, Master Card, and Visa.

Paul Williams

I think of Paul as a wonderful boy — the seventeen-, eighteen-, and nineteen-year-old, who edited *Crawdaddy!* and came over to my house and sat in the corner on the floor and asked me to write for it; and I did, and enjoyed it, and learned and grew because of it.

I think of Paul as a wonderful man — the adult who had an encyclopedic knowledge of pop-music and culture, and who became a prime force in the posthumous career of Philip K. Dick and then the editor of the monumental complete short stories of Theodore Sturgeon, in thirteen volumes, with ancillary projects such as Sturgeon's *Argyll, A Memoir* and Paul's own 1976 biographical profile, "Theodore Sturgeon," written for *Rolling Stone* but only published in 1981 in the *Berkley Showcase*, Vol. 3.

All in all — among the most intelligent writers on Dylan, Dick, among the best reporters on Woodstock; the father, the dinner companion, the friend, Paul (as I think of him) was just wonderful ...!

— SAMUEL R. DELANY

“Paul Williams was a creative, knowledgeable and beloved pioneer of rock journalism. He evolved along with us, and was our trusted mirror, helping to define if not magnify who we were and what rock and roll was to become.”

— PATTI SMITH

“Paul showed those who would write about rock and roll how to respond to the power of the music, illuminating it from within. His approach was always from his own emotional measure, and he communicated it in a way that matched the music’s influence and inspiration.”

— LENNY KAYE

“Paul Williams was just a kid when he came to my house when I was making *Smile*. We talked a lot and I played him acetates of my new music. He really dug it and I’ll always remember that. He started *Crawdaddy!* and wrote a lot of great books.”

— BRIAN WILSON

“Paul Williams was the ’60’s counterculture’s exemplary genius-of-enthusiasm, a Zelig of subtle influence and a beneficent tutor to countless writers and musicians.”

— JONATHAN LETHEM

“Paul and I spent an enormous amount of time together ... by the time Paul wrote of my debut album (in his 13th issue), he had helped validate the efforts of many who brought new emphasis on the song-form’s political potency in their lyrics.

“It’s quite true that Paul precedes Jann Wenner in all of this. I remember Jann’s coming to my office at Warner Brothers, seeking advertising revenue ... I remember speaking with Wenner about my regard for Paul, and cautioned Wenner: ‘... and in your next issue, Jann, it’d be a good idea to staple your pages somehow, like Paul does.’”

— VAN DYKE PARKS

ARCHIVE OF A MAJOR FIGURE IN THE AMERICAN COUNTER CULTURE

Paul Williams founded *Crawdaddy!* in January 1966. He was seventeen years old, and a science fiction fan, and had just invented the field of serious rock and roll journalism. “I wanted to share my excitement.” That excitement was the pulse of a new movement and his writings — on Bob Dylan, the Beach Boys, the Doors, Simon and Garfunkel, Neil Young, Lou Reed, and countless others — chronicled and shaped American popular culture in the Sixties and Seventies and beyond. *Outlaw Blues* and *Pushing Upward* collect some of these early writings. He left *Crawdaddy!* at the end of 1968, after which *Crawdaddy!* was continued in newspaper and then magazine form into the mid-1970s. Others such as Jann Wenner (who published the first issue of *Rolling Stone* in November 1967) proved more interested in tapping the business potential of this new field, and Paul went on to be a freelance writer, an occasional contributor to *Rolling Stone*.

Paul was a life-long seeker after deeper insights, willing to experiment in living: on communes in Mendocino and Galley Bay, British Columbia, and in the Fort Hill community in Boston. He wrote clear-eyed accounts of his quests, struggles, and the failures encountered; and what he came to call “practical philosophy.” *Das Energi*, first published by Elektra Records, sold hundreds of thousands of copies and was translated into Japanese, German, Dutch, and Hebrew. When printers rejected as obscene his account of Mendocino commune life, he and David G. Hartwell published *Time Between* under the Entwistle Books imprint.

In 1975, his profile of his friend Philip K. Dick in *Rolling Stone* launched P.K.D. to a national audience. Paul’s later work as literary executor set the stage for Dick’s spectacular posthumous career. Paul’s 1986 book, *Only Apparently Real*, remains a landmark work on P.K.D. He also assembled and edited the *Collected Stories of Theodore Sturgeon*, a project with its roots in the 1970s that saw publication in thirteen volumes, 1994-2010.

Paul’s writings on Bob Dylan over a forty-year period represent an amazing body of work. His interviews with David Anderle in 1967 and beyond helped keep alive the possibility of releasing Brian Wilson’s lost masterpiece, *Smile*. It won a Grammy in 2012.

The Archive of Paul Williams documents his remarkable life and friendships, and his work as author, editor, and small press publisher in a period of profound social change.

CRAWDADDY!

"There is no musical paper scene out there like there is in England. The trades are strictly for the business side of the business and the only things left are the fan awarines that do mostly the "what colour socks my idol wears" bit."

--The Fortunes,
Music Echo, 1/29/66

Crawdaddy! no. 1

Biographical Note

Paul Williams grew up near Boston. He was a precocious teenager, perhaps a genius, and a reader of science fiction. He published his first fanzine, *Within*, in 1962, and was invited to speak to library school students on science fiction for young adult audiences at the Boston Public Library, where his mentor was Jane Manthorne, the distinguished librarian. The Boston folk music scene and science fiction were circles that overlapped. At fifteen, he became a Bob Dylan fan the moment he heard *Freewheelin'*, and saw Bob Dylan perform at the Newport Folk Festival in 1965. After his first semester at Swarthmore College, while on semester break in January 1966, he hitchhiked to New York City and typed up the mimeo stencils of the first issue of *Crawdaddy!* on the typewriter of his friend David Hartwell. He ran off 500 copies on Ted White's mimeo machine, like a science fiction fanzine, and sent them to the musicians and record companies he had written about. A second mimeo issue appeared a week later, and a third issue soon followed. "I think #3 would have been the last issue had it not been for my excitement about Bob Dylan's new album, *Blonde on Blonde*." Dylan was on the cover of #4. Paul and friends went to the Newport Folk Festival and sold more than 400 copies. He had by this time dropped out of college, and *Crawdaddy!* was his big adventure for the next year and a half. "I wanted communication between readers and writers in love with the same music." The list of contributors to *Crawdaddy!* grew, along with its circulation. Writers included Jon Landau and the young Samuel R. Delany.

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THE
MAGAZINE
OF ROCK 'N' ROLL

CRAWDADDY!



**REVOLVER
REVIEWED**

**BYRDS / TEMPTATIONS
ANIMALS / REMAINS**

Crawdaddy! no. 5

‘The password was “LOVE” and it was sung, chanted, painted across foreheads, and spelled out on costumes’

— Don McNeill, *The Village Voice*

On 26 March 1967, 10,000 people gathered for the Central Park Be-In. It was the east coast spark of the Summer of Love. Paul was one of the prime organizers. Among his friends from the science fiction scene was Chester Anderson, who moved to San Francisco and bought a Gestetner printing press with the advance from his novel *The Butterfly Kid* (1967). Anderson founded the communications company and was the printer to Haight Ashbury and the Summer of Love. Anderson was the one Joan Didion was looking for in *Slouching towards Bethlehem*; she never found him. He succeeded Paul as editor of *Crawdaddy!*

In the summer of 1968, Paul’s friend Don McNeill, a talented young writer for the *Village Voice*, drowned. Don’s death was a major factor in Paul’s decision to leave New York and move to a commune in Mendocino county, California. He moved frequently during the next few years, but music and science fiction, writing and publishing, were the fixed points of his existence.

In 1968, Entwhistle Books was founded by Paul Williams, David Hartwell, Chester Anderson, and Joel Hack. Its first book was *How to Commit Revolution in America* by G. William Domhoff (1968); it called itself “a project of the communications company.” In 1969, Dutton published *Outlaw Blues*, collecting Paul’s early writings on rock and roll, and he put together another collection, *Pushing Upward* (published in 1973). *Rolling Stone* commissioned Paul to interview Timothy Leary in February 1969. Paul was on the video with John and Yoko in their hotel room during the famous recording of “Give Peace a Chance.” Paul wrote the introductory Welcome for the Woodstock program guide. His report on the festival, commissioned by *Playboy*, was spiked (he later wrote of how far apart his philosophy was from the *Playboy* philosophy).

The only sin is self-hatred.
It is the act of negation.
Its opposite is faith.
There is no such thing as evil.
The concept of evil is a crutch.
We will not heal until we toss away the crutch.
To heal is to become healthier.
To become healthier is to enjoy a freer flow
of energy.
It is the flow of energy that gets us high.

To perceive something as "evil" is to
imagine that that object, that person, is not
a part of me.
He's something else.
To perceive "evil" is to attempt to deny that
we are all one.
We have a myth that relates to this.

From the manuscript of *Das Energi*

We are on the verge of a new age, a whole new world.
Mankind's consciousness, our mutual awareness, is going to make
a quantum leap.
Everything will change. You will never be the same.
All this will happen just as soon as you're ready.

— *Das Energi*

In early 1970, Paul moved to a wilderness commune in Galley Bay, British Columbia, where he wrote *Das Energi* and started work on *Apple Bay or Life on the Planet*. In the summer of 1971, Paul lived for a time at Mel Lyman's Fort Hill community in Boston. Tensions grew in his relations there and he fled in haste for New York City. In early 1972, he travelled to Japan with Raymond Mungo, one of "Whitman's wild children," co-founder of the Liberation News Service and author of *Total Loss Farm* (1970). Paul's review of Neil Young's *Harvest* was written in Japan the week the album appeared. He married Sachiko Kanenobu in July 1972 (they had two sons together, born in 1973 and 1975). Elektra published *Das Energi* in the spring of 1973. It was intended as a modern-day alternative to Marx's *Das Kapital* — "Energy is what fills the universe ... Consciousness is what defines the energy" — and was a surprise best seller. *Apple Bay* was "the sequel to *Das Energi*; not another book of philosophy, but a book of experience." It describes living off the land and learning to get along with people in a tiny communal group. "Paradise is harder to reach than I thought, but it does exist."

ROLLING STONE

625 Third Street San Francisco California 94107 (415) 362-4730

September 11, 1974

Dear Paul:

Thanks for your letter and your kind words about Rolling Stone. It's gotten immense since I last saw you at our old printing plant/offices in San Francisco, but not much different, as I am typing this letter to you at six o'clock in the morning, just finishing up the final galleys on HST's 20,000 word deadline opus on Resignation & Pardon...

Anyway, I think a profile of Dick would be a fine idea. In the neighborhood of five to six thousand words would be good. You know what our requirements are; I'll be looking forward to seeing it. Let me know when to expect it.

Best,

Jann Wenner

Paul Williams
454 Fort Washington Ave.
New York, NY 10033

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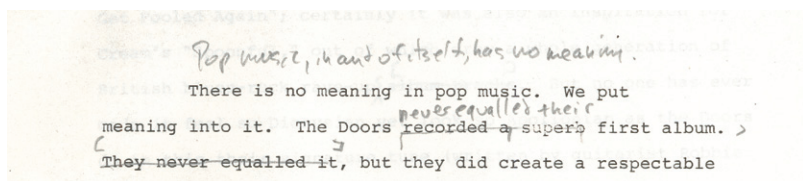
Jean Pierre
GORM
bbk theater
french underground

14-person intvw wanted?
(air fare) -
out of LA
SE
discuss page w/ Susan
212-541-4972

Typed Letter, signed, from Jann Wenner to Paul Williams, 1974

'Herman Melville is alive and well in the 20th Century ... but now he lives near Disneyland and writes science fiction novels.'

In September 1974, Paul wrote Jann Wenner suggesting a profile of his friend Philip K. Dick, who had been publishing prolifically since the mid-1950s but was largely unknown outside science fiction circles. He interviewed Dick in October 1974, intensifying a friendship that would last until Dick's death. Enthwhistle Books prepared to publish the first of Dick's mainstream novels (written during the later 1950s). *Confessions of a Crap Artist* appeared the following summer. Paul's article on Philip K. Dick appeared in the *Rolling Stone* issue for 6 November 1975 and propelled Dick into the spotlight. Paul wrote other profiles of science fiction authors Theodore Sturgeon and Robert Heinlein for *Rolling Stone* but they were never published in that magazine. Paul was a frequent correspondent of Sturgeon and his family, and later edited the *Collected Stories of Theodore Sturgeon*.



Paul had never stopped writing on Bob Dylan and other rock and roll musicians. He had a long-running column in the *Soho Weekly News* alternative newspaper in the mid-1970s. In early November 1979, while attending Dylan concerts in San Francisco, he began to write about the music and Dylan's conversion to Christianity. *Dylan — What Happened?* was written in three weeks, appeared in early December, and went into many printings. Beginning in 1986, Paul wrote a multi-volume work *Performing Artist, The Music of Bob Dylan* (3 vols., 1992-2004, a fourth vol. was unfinished). *The Map, Rediscovering Rock and Roll (a Journey)*, another book-length reflection on music, was published in 1988.

After the death of Philip K. Dick in 1982, Paul was named literary executor by the Dick estate. His work included the preparation of the five-volume *Collected Stories* (1987) and securing publication of the unknown early works. Dick's posthumous reputation was assured and the way opened for the tremendous successes in Hollywood (*Total Recall*, *Minority Report*, *A Scanner Darkly*, etc.). Paul founded the Philip K. Dick Society and ran it for ten years, producing thirty issues of a newsletter. Jonathan Lethem (among others) was a volunteer worker for the P.K.D. Society. Paul was divorced from Sachiko and married Donna Nasser.

In 1992, Paul met singer songwriter Cindy Lee Berryhill. He published a compendium of short essays, *Rock and Roll: The 100 Best Singles* (1993), inscribing a copy of the typescript "To Cindy Lee, # 101." They later married and had a son, Alexander. During this time, Paul was greatly impressed by Thich Nhat Hahn, and went on several Buddhist retreats.

In 1995, Paul suffered a nearly fatal accident while bicycling. This left him partially disabled, and the costs of medical care and nursing proved catastrophic. Initially, he made a remarkable recovery, and for several years he continued to write and publish the revived *Crawdaddy!* as a newsletter, and to edit the *Sturgeon Collected Stories*. *The 20th Century's Greatest Hits* (2000) is a series of essays on defining events in world culture. *Bob Dylan, Watching the River Flow* (1996), *Brian Wilson and The Beach Boys, How Deep Is The Ocean?* (1997), and *Neil Young, Love to Burn* (2011) collect years of writings on these favorite musicians. The recovery was short-lived, and in 2004 he began exhibiting symptoms of early-onset dementia as a result of the brain trauma. His legacy is to be found in his writings.

REFERENCES:

Cindy Lee Berryhill, personal communications, and *Beloved Stranger*, her blog at <http://www.cindyleeberryhill.com/blog/>.

John Clute. Entry in the *Encyclopedia of Science Fiction*, http://sf-encyclopedia.com/entry/williams_paul.

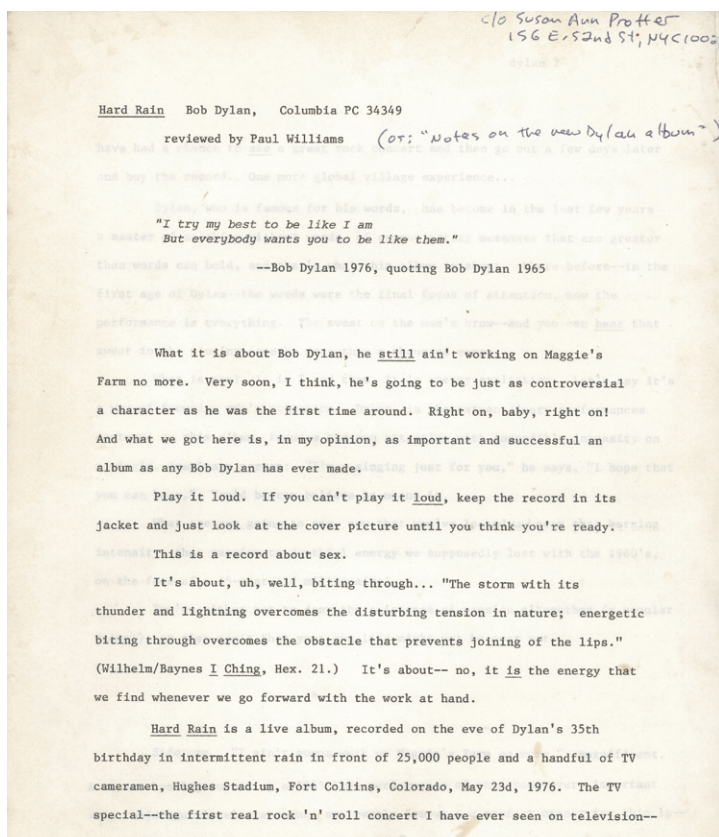
David G. Hartwell, personal communications.

Don McNeill. Be-In, Be-In, Being. *The Village Voice*, 30 March 1967.

Paul Vitello. Paul Williams, Father of Rock Criticism, Is Dead at 64. *New York Times* obituary, 1 April 2013.

Paul Williams. *A Brief History of Crawdaddy! (even America has samizdat)*. *Crawdaddy!* new #12, spring 1996.

Paul Williams, ed. *The Crawdaddy! Book. Writings (and Images) from the Magazine of Rock*. Hal Leonard, [2002].



Hard Rain review typescript, 1976

Chapter Eleven

There's work to be done. That awareness is unavoidable most of the time at Apple Bay, which is one reason we all find it difficult to live there. It's also one of the great attractions of the place — thank God for ~~the~~ work that's right in front of us, something to do that's immediate and satisfying and engages the body and ~~the~~ spirit as well as the mind. My body goes crazy in the city, though my mind dribbles on and on.

Mind is a tyrant. Mind ~~leaves~~ nothing for the needs of spirit, the needs of body, the needs of heart. Mind is on a power trip; mind must be kept in its place. People with ordered, repetitive lives sometimes let their minds grow soft. We who live by our wits have other problems — we ~~let~~ let our bodies ~~soften~~ soften ~~we~~ ~~let~~ we let our hearts ^{grow} ~~hard~~ hard.

~~Body, mind, spirit, heart, ^{grow} hard.~~

Hearts gotta be open for life to flow. ~~Keep~~ Care of the heart is part of the work to be done.

I came to ~~hate~~ hate Hank because I liked him so much and couldn't tell him

Overview of the Archive of Paul Williams

MANUSCRIPTS OF BOOK-LENGTH WORKS

1969. Pushing Upward, duplicated typescript, "This book should not be read in a hurry," title leaf signed PW 6/27/69, with two copies of long galleys. Published 1973; Japanese edition as New York Blues.

1969-1970. Time Between, original camera-ready pages from typewritten and autograph pages. Published 1973; reprinted 2000.

1970. Das Energi, original autograph MS, 161 pp. Published 1973; frequently reprinted; editions in Dutch, German, Hebrew, Japanese, Spanish.

1971. Apple Bay, "earliest complete manuscript plus 1975 chapters," initially titled Galley Bay; duplicated typescript, with corrections (see also Notebooks). Published 1976.

1971. Right to Pass, holograph manuscript in bound notebook; with original canvas sign found on a walk with R.F. Mungo; and first edition of story (printed in Thailand, in green wrappers). Right to Pass and Other True Stories published in 1977.

1977. Coming, camera-ready pages.

1977-1978. Heart of Gold, original master typescript, 111 pp. Published 1991.

1984. Waking Up Together, original typescript, extensively corrected, 264 pp. plus additions; camera-ready pages.

1986. Only Apparently Real, duplicated typescript, 210 pp., on Philip K. Dick, expanded from 1975 article.

1987. Remember Your Essence, duplicated typescript, 161 pp.; proof sheets.

1988. The Map, Rediscovering Rock and Roll (a Journey), original working typescript, marked, 252 pp.; with introduction by Patrick Nielsen Hayden, xiii pp.

1991. Energi Inscriptions, master typescript.

1991 Fear of Truth, original final typescript 130 pp.; with camera-ready pages.

1992. Rock and Roll: The 100 Best Singles, original typescript, 290 pp.; copy-edited typescript; another copy, inscribed to "Cindy Lee #101." Published 1993.

The 20th Century's Greatest Hits (2000), digital output typescript; copy edited typescript.

OTHER WRITINGS IN MANUSCRIPT (SELECTED):

1969. Woodstock: Article commissioned by Playboy, not published, photocopy typescripts, marked and ordered for proposed publication (later, 1989?).

1971. Mel Lyman, original typescript, 37 pp., July 1971, some pages on verso

of Wayne Hansen letterhead.

1976. Another Bloody Week with Robert A. Heinlein: article for Rolling Stone, with notes from interview at 1976 Kansas City Worldcon, related correspondence (including T.N.s. "RAH" 1 Aug. 1976); typescript introduction to Gregg Press edition of *I Will Fear No Evil*.

1970s-1980s. Let There Be Hydrogen, file of typescript and autograph writings on music.

1970s (mid). Soho Weekly News, thick file of clippings, Heart of Gold (column), with business correspondence and tally of unpaid contributors, list of pieces written; numerous loose issues, mid-1970s.

1972. Harvest, original typescript, review of Neil Young album.

1972. Science Fiction, original typescript, 11 pp., while in Japan, 1972.

1974. Lou Reed Is Not a Nice Boy, typescript article and notes, drafts, on Lou Reed and the Velvet Underground (pub. Gallery Aug. 1974).

1975. Won't You Come Home, Bruce Springsteen, thick file with drafts and notes (pub. Gallery, 1975).

1975. Leonard Cohen, original typescript, 17 pp., marked RS (pub. Crawdaddy!, 1975).

1975. Delta Tea Delta T apa, original typescript, 42 pp.

1976. Hard Rain, original typescript, review of Bob Dylan album. Published 1996.

1981. The Doors, original typescript of essay, corrected, published in Rolling Stone.

1999. How to Become Fabulously Wealthy, "Tyrone Slothrop" ed., master file.

NOTEBOOKS

More than 125 notebooks, ca. 1970 to 2005, various formats, ranging from spiral-bound pads (large and small) and yearly pocket diaries to thick hardcover volumes, containing records of daily life, travels and expenses, reading logs, records of I Ching consultations and interpretations, aphorisms, and drafts of essays and books, including: Apple Bay notebooks (with detailed chronology 1969 to 1972); substantial unpublished account of life at Fort Hill and afterwards, summer 1971 (Paul was quoted extensively by David Felton in the Rolling Stone articles on the Lyman Family, Nov.-Dec. 1971), travels in Japan (with Neil Young review), and notes on the Philip K. Dick profile, etc.

PUSHING UPWARD

part of a novel by Paul Williams

This book should not be read in a hurry.

This is #5 of a first printing of five copies
(manuscript and four xeroxes) numbered and signed
root-naturedly by the author:

Paul Williams

6-27-69

Pushing Upward, 1969

CRAWDADDY! AND OTHER EARLY PUBLICATIONS

Crawdaddy! File of original issues, # 1-23 (some duplicates); various later issues; and New Series 1-30 (1993-2003), master copies and some duplicates.

Bound volume of 'zines and other early publications: Within (Belmont, Mass., 5 issues, 1962-63); friends and neighbors (Mendocino, 5 issues, 1969); There Must Be Some Way Out of Here (Mendocino, 2 issues, 1969. With multiple loose copies of these issues).

Avatar/Boston Avatar/ New York Avatar/American Avatar/Mel Lyman issue of L.A. Free Press (extensive file, broadsheet and tabloid formats, 1968-69, with some duplicates). Williams & Hartwell columns in New York Avatar.

New Babylon Times/Green Mountain Press, 4 issues.

Rallying Point, prospectus, etc., issues 0 and 1, magazine "died a-borning," 1973.

Small publication, 'zine, 3 issues, 1977.

PHILIP K. DICK

A. Original audio cassette tapes of the 1974 PKD interview (5 cassettes).

(Note: a selection of these tapes was produced as PKDS Newsletter issue 8/9, multiple copies present).

B. Rolling Stone profile: correspondence with Jann Wenner, editors at Rolling Stone, and others; expense records; notes of telephone conversations and manuscript drafts of the article

C. Typescript of Rolling Stone article, with numerous corrections and revisions.

D. Confessions of a Crap Artist: Entwhistle edition (1975), publishing and production correspondence (PSW, Hartwell, Russ Galen), 1975-1987.

E. Obituary of P.K.D. for Science Fiction Chronicle, typescript

F. Estate: extensive correspondence with Dick family members and literary agents for the estate; copyright renewal reports, business and publicity matters; photocopies of P.K.D. letters for Selected Letters project.

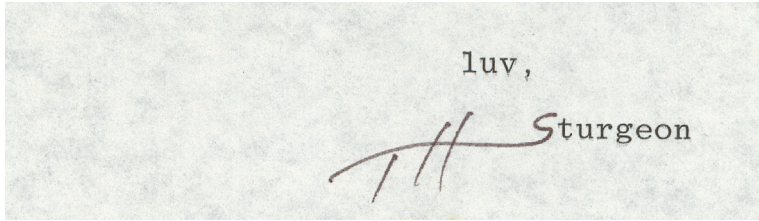
G. Introduction to Gregg Press edition of The Three Stigmata of Palmer Eldritch, typescript and extensive notes.

H. P.K.D. Society: extensive correspondence and files, with a nearly complete run of the newsletter.

BOB DYLAN

Paul first saw Dylan perform at the seminal Newport Folk Festival in 1965 and started writing about Dylan in 1966. Over a forty-year period, Paul attended more than 120 Dylan concerts. Watching the River Flow (1996) collects these individual essays and reviews. The Archive contains Paul's working files on Dylan, clippings, essays, typescripts, and files, from the

1960s on (chiefly from the 1980s and 1990s), including the preparations for the three published volumes of Bob Dylan, *Performing Artist: Early Years, Middle Years, and Mind out of Time*; contracts and publishing correspondence; portions of the fourth volume (never completed) are also preserved. The files include folders on Dylan tape traders of the early 1980s and other arcana from the pre-digital age, and move into a time when a world network of fans sent Paul digital files of Dylan concerts (later 1990s) on CDs.



THEODORE STURGEON

- A. Correspondence with Theodore Sturgeon (1918-1985) on *Venus Plus X* and other matters; extended correspondence with Jayne and Noel Sturgeon on copyright, business, and editorial matters.
- B. Rolling Stone profile: original notes and drafts, typescript, long galleys (folded), expense records and correspondence, including request to cut from Jann Wenner, kill letter from RS editor. Samuel R. Delany called this profile “one of Paul’s finest pieces.”
- C. Typescripts of introductions to Gregg Press editions of *Venus Plus X* and *The Dreaming Jewels*.
- D. Argyll, *A Memoir*, 1993. Paste-up master copy (posthumous publication).
- E. Short Story and Letters: photocopy files.

CORRESPONDENCE AND PUBLISHING

Chester Anderson (1932-1991)

- A. Correspondence: more than 90 letters (autograph and typed), 1970s to later 1980s
- B. Typescripts and photocopy typescripts, 1960s to 1980s, including: novel, *Too Many Redheads*; diary excerpts and instalments of *Puppies*; writings on the I Ching and occult, etc.
- C. Paul Williams typescript introduction to Gregg Press edition of *The Butterfly Kid*, interview and related materials.
- D. *Puppies*: publishing files (including contracts, correspondence, autograph blurbs from Allen Ginsberg and Samuel R. Delany, reviews); complete original camera-ready pages for production.

E. Fox and Hare: publishing correspondence (superb letter from Frank M. Robinson), notes on staging and original set of slides of images used by Charles Stevenson for illustration, signed prints of Stevenson art; camera-ready pages for production.

F. Extensive file of photocopies of publications of the communications company (1967), including sales receipt for Gestetner printing machine.

David G. Hartwell (born 1941), lifelong friend of PSW from the early Sixties, co-founder of Entwhistle Books, science fiction editor.

A. Extensive correspondence from 1970s onward, including discussions of Paul's works in progress (e.g., *Time Between*, *Apple Bay*), business matters, loans, publishing projects, etc.

B. *Science Fiction for Outsiders*: collaborative book project, discussed from early 1970s, essay by PSW written in Vancouver 1971; correspondence and business papers, book contracted for in 1978, eventually published by Hartwell as *Age of Wonders*, 1985.

ENTWHISTLE BOOKS

Following publication of *Confessions of a Crap Artist*, Entwhistle Book was run by Paul as a sole proprietorship from 1977, with David Hartwell continuing to act in an advisory role, sometimes also taking a financial stake. In addition to the works by Chester Anderson and editions of Paul's books, Entwhistle also published the first book edition in English of *The International Bill of Human Rights* (1981); *The Dance of the Wild Mouse* by Daniel Panger (1979); *The Cultivator: A Love Story*, by Bill English (1985); *The Book of Houses* by Robert Cole (1980); and a fine punk rock novel, *Twisted Kicks* by Tom Carson (1981), much praised by Greil Marcus and Robert Palmer.

Publishing and production records, business correspondence including repayments to creditors, files on sales, overseas editions of *Das Energi*, fan letters and letters from readers, loans and repayments (1982-1988), etc.

OTHER CORRESPONDENTS

Don McNeill (correspondence with family members and efforts to get a posthumous collection published, *Moving through Here*, 1970).

Susan Ann Protter (literary agent: large file).

Julian Moody (friend and backer of Entwhistle edition of *Das Energi*: large file, with typescripts).

Raymond F. Mungo (author and one of the founders of the *Liberation News Service*, active in the Sixties alternative press: large file of correspondence, 1970s and 1980s; original typescript of Mungo's *Return to Sender*, as a letter to PSW).

Arlan Hurwitz, Jonathan Lethem, Patrick Nielsen Hayden, Thomas M. Disch, Bernard Kamaroff, Don Herron, Grania Davis, Paul Di Filippo, Greg Rickman, Judith Schüpfer (arranged German tour in the 1980s, large file, 1982-3), Larry Beckett (with several self-produced books), James Sallis, Gordon Van Gelder, Alexei Panshin, Howard Waldrop (with review of Apple Bay), Judy Merrill, Steve Rostkoski, Robert Lichtman, Masaki Yoshihiro, Leslie Luttrell (thick folder), Fax Goodlife, Robert Silverberg, Gene Wolfe, Virginia Kidd, Harlan Ellison, Kirby McAuley, Jennifer Ransom, Kris Raiman, and many others.

The Archive also includes PSW school records, some correspondence with Cindy Lee Berryhill, and earlier correspondence with parents and grandparents (his grandfather provided loans to underwrite the production of *Coming*), Sachiko Kanenobu, and Donna Nassar, as well as photographs and memorabilia.

A BRIEF SELECTION OF ASSOCIATION COPIES AND INSCRIBED BOOKS

Outlaw Blues, inscr. to R.W. Williams; another copy inscr. to his mother (Janet Williams).

Time Between, 1973, original ed., inscr. PSW to Dad.

Remember Your Essence, inscr. PSW to Dad & Erica.

New York Blues (Japanese translation of *Pushing Upward*), inscribed to PSW by the translator.

David Hartwell. *Age of Wonders*, 1985, inscr. DGH to "Paul, this book has always been ours, not mine, and always will be, Dave."

Robert Bloch. *The Eighth Stage of Fandom*, inscr. Bloch to Theodore Sturgeon, "one of the rulers in the kingdom of Imagination, in which I function as court jester."

Rick Fields. *Fuck You Cancer*, 1997, inscr. to PSW "a Rallying Point to my spirit" (Fields, who also inscribed for Paul a copy of *When the Swans Came to the Lake*, had been managing editor of the 1973 magazine project).

Jerry Prochnicky. *Break on Through, The Life of Jim Morrison*, inscr. to PSW.

Sandy Troy. *Captain Trips. A Biography of Jerry Garcia*, inscr. to PSW.

Wavy Gravy. *Something Good for a Change*, inscr. to PSW.

The Exegesis of Philip K. Dick, inscr. by Jonathan Lethem to PSW, "this unique copy ..."

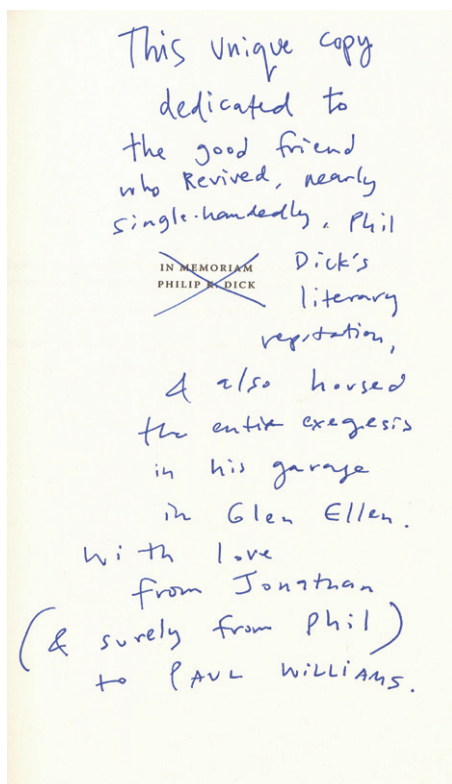
MEDIA & LIBRARY

Paul was a reader of supremely wide-ranging tastes, and in addition to science fiction (books, 'zines, critical publications) and music (shelves of secondary material on Bob Dylan, books and magazines), his library included

poetry, the Annotated Alice by Martin Gardner, biographies of Picasso and other artists, mystery novels, music zines, numerous works by Thich Nhat Hahn and Takeo Doi, and a supremely battered copy of the Wilhelm I Ching. Many of the recent volumes were presentations from friends or advance copies. His musical tastes were even more diverse, spanning the entire spectrum from classical and Japanese music to Om Kalthoum to artists of sub-Saharan Africa.

The core of the Archive occupies 40 file boxes, approx. 75 linear feet; with additional 40 boxes of books and media: association copies and signed books (5 boxes); books on PKD and Sturgeon (10 boxes); books and periodicals on Bob Dylan, and miscellaneous books (10 boxes); and recorded music (15 boxes: albums, 45s, cassettes, commercial CDs; and Dylan concert recordings from late 1980s to 2000 on informal CD). A detailed listing of the archive is available upon request.

Note: a commune fire in Mendocino in January 1972 destroyed a small quantity of early papers; the Archive does not include the letters from P.K.D. to Paul Williams; these were sold in the late 1980s and early 1990s; books inscribed from P.K.D. to him were also sold when need pressed.



The Exegesis of Philip K. Dick, inscribed by Jonathan Lethem

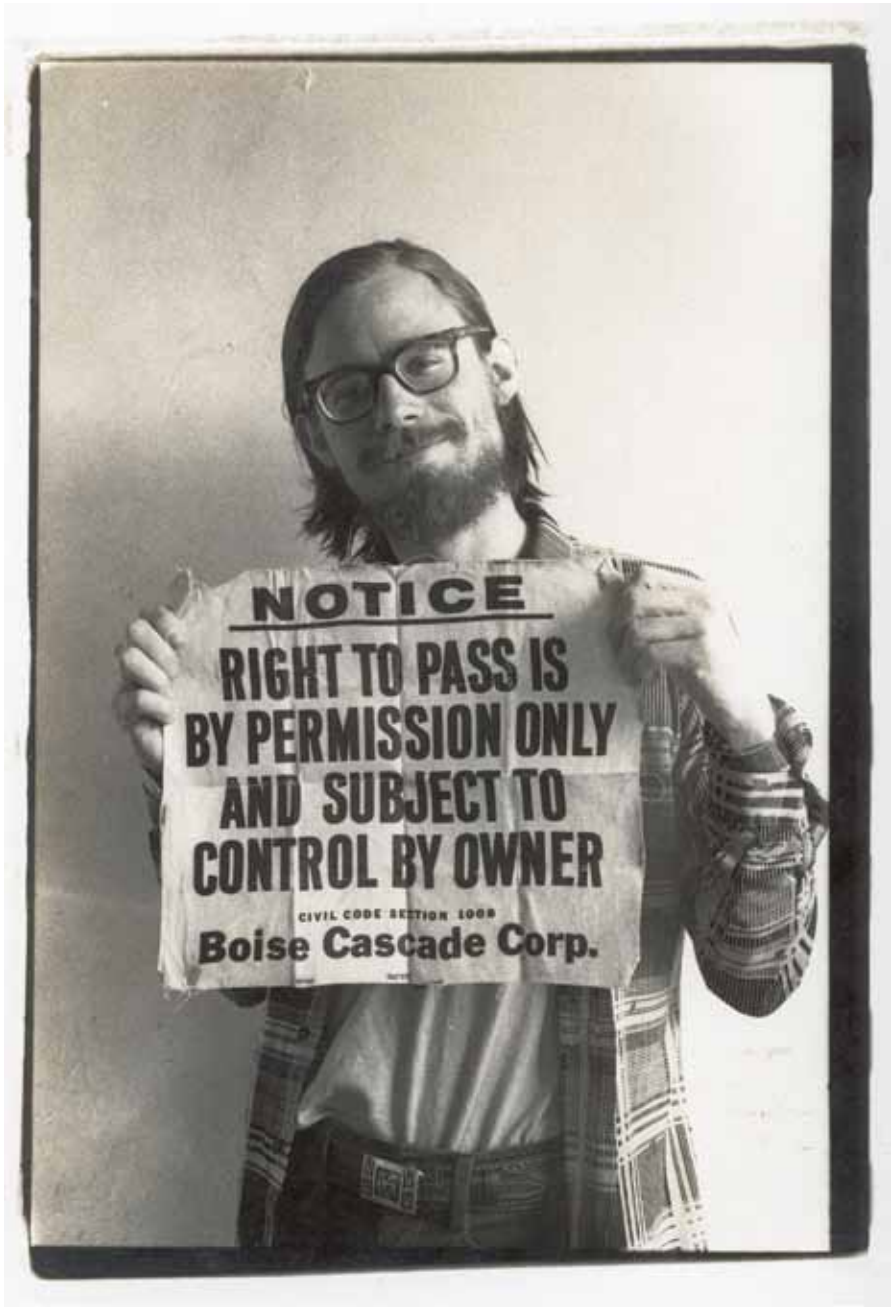
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