

Dick (1)

1926	<i>Amazing Stories</i> begins publication
1928	Philip K. Dick b. Chicago; raised in SF Bay Area
1939	first World Science Fiction Convention (Nycon I) World War II begins
1942	Asimov, "Runaround"
1945	World War II ends
1947	Dick enrolls at UC Berkeley, drops out
1950	Turing, "Computing Machinery and Intelligence"
1952	Dick, "Beyond Lies the Wub," <i>Planet Stories</i> (July)
1962	SDS, Port Huron Statement
1962	Dick, <i>The Man in the High Castle</i> (New York: Putnam; Hugo Award, 1963)
1963	March on Washington for Jobs and Freedom (August) John F. Kennedy assassinated (November)
1964	Civil Rights Act passed (July) US troops deployed in Vietnam (August)
1965	Voting Rights Act passed
1966	Weizenbaum, "ELIZA" Timothy Leary: " Turn on, tune in, drop out " Dick drafts <i>Do Androids Dream?</i>
1968	Martin Luther King, Jr. assassinated Dick, <i>Do Androids Dream of Electric Sheep?</i> (New York: Doubleday, 1968)
1969	Richard Nixon becomes president
1982	Dick d. <i>Blade Runner</i> , dir. Ridley Scott
2007	Dick, <i>Four Novels of the 1960s</i> (New York: Library of America)

There is the usual fiction magazine, the love story and the sex-appeal type of magazine, the adventure type, and so on, but a magazine of “Scientifiction” is a pioneer in its field in America.

By “scientifiction” I mean the Jules Verne, H. G. Wells, and Edgar Allan Poe type of story—a charming romance intermingled with scientific fact and prophetic vision.

Hugo Gernsback, “A New Sort of Magazine,” *Amazing Stories* 1, no. 1 (April 1926): 3.

SF is, then[,] a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author’s empirical environment.

Darko Suvin, “[On the Poetics of the Science Fiction Genre](#),” *College English* 34, no. 3 (December, 1972): 375, [JSTOR](#).

SF has no essence, no single unifying characteristic, and no point of origin...

Pigeonholing a text as a member of this or that genre is much less useful than understanding the way it positions itself within a field of generic possibilities.

John Rieder, *Science Fiction and the Mass Cultural Genre System* (Middletown, CT: Wesleyan University Press, 2017), 16, 22, [Project Muse](#).