

= Galaxy Science Fiction =

Galaxy Science Fiction was an American digest @-@ size science fiction magazine , published from 1950 to 1980 . It was founded by an Italian company , World Editions , which was looking to break into the American market . World Editions hired as editor H. L. Gold , who rapidly made Galaxy the leading science fiction (sf) magazine of its time , focusing on stories about social issues rather than technology .

Gold published many notable stories during his tenure , including Ray Bradbury 's " The Fireman " , later expanded as Fahrenheit 451 ; Robert A. Heinlein 's The Puppet Masters ; and Alfred Bester 's The Demolished Man . In 1952 , the magazine was acquired by Robert Guinn , its printer . By the late 1950s , Frederik Pohl was helping Gold with most aspects of the magazine 's production . When Gold 's health worsened , Pohl took over as editor , starting officially at the end of 1961 , though he had been doing the majority of the production work for some time .

Under Pohl Galaxy had continued success , regularly publishing fiction by writers such as Cordwainer Smith , Jack Vance , Harlan Ellison , and Robert Silverberg . However , Pohl never won the annual Hugo Award for his stewardship of Galaxy , winning three Hugos instead for its sister magazine , If . In 1969 Guinn sold Galaxy to Universal Publishing and Distribution Corporation (UPD) and Pohl resigned , to be replaced by Ejler Jakobsson . Under Jakobsson the magazine declined in quality . It recovered under James Baen , who took over in mid @-@ 1974 , but when he left at the end of 1977 the deterioration resumed , and there were financial problems ? writers were not paid on time and the schedule became erratic . By the end of the 1970s the gaps between issues were lengthening , and the title was finally sold to Galileo publisher Vincent McCaffrey , who brought out only a single issue in 1980 . A brief revival as a semi @-@ professional magazine followed in 1994 , edited by H. L. Gold 's son , E. J. Gold ; this lasted for eight bimonthly issues .

At its peak , Galaxy greatly influenced the science fiction field . It was regarded as one of the leading sf magazines almost from the start , and its influence did not wane until Pohl 's departure in 1969 . Gold brought a " sophisticated intellectual subtlety " to magazine science fiction according to Pohl , who added that " after Galaxy it was impossible to go on being naive . " SF historian David Kyle agrees , commenting that " of all the editors in and out of the post @-@ war scene , the most influential beyond any doubt was H. L. Gold " . Kyle suggests that the new direction Gold set " inevitably " led to the experimental New Wave , the defining science fiction literary movement of the 1960s .

= = Publication history = =

The first science fiction magazine , Amazing Stories , appeared in 1926 . By the end of the 1930s , the genre was flourishing in the United States , but World War II and its attendant paper shortages led to the demise of several magazines . In the late 1940s , the market began to recover . From a low of eight active US magazines in 1946 , the field expanded to 20 just four years later . Galaxy 's appearance in 1950 was part of this boom . According to sf historian and critic Mike Ashley , its success was the main reason for a subsequent flood of new releases : 22 more science fiction magazines appeared by 1954 , when the market dipped again as a side effect of US Senate hearings into the putative connection between comic books and juvenile delinquency .

= = = Origins and 1950s = = =

H. L. Gold , Galaxy 's first editor , had worked at Standard Magazines in the early 1940s as an assistant editor , reading for Standard 's three science fiction pulps : Startling Stories , Thrilling Wonder , and Captain Future . With the advent of the war , Gold left publishing and went into the army , but in late 1949 he was approached by Vera Cerutti , who had once worked for him . Cerutti was now working for an Italian publisher , Edizione Mondiale , that had opened an office in New York as World Editions . She initially asked Gold for guidance on how to produce a magazine , which he provided . World Editions took a heavy loss on Fascination , its first attempt to launch a US

magazine , and Cerutti returned to Gold asking for recommendations for new titles . Gold knew about The Magazine of Fantasy & Science Fiction , a digest launched in the fall of 1949 , but felt that there was still room in the market for another serious science fiction magazine . He sent a prospectus to World Editions that included a proposal for a series of paperback sf novels as well as a periodical , and proposed paying three cents a word , an impressively high rate , given that most competing magazines were paying only one cent a word . World Editions agreed , hired Gold as the editor , and the first issue appeared in October 1950 . The novel series subsequently appeared as Galaxy Science Fiction Novels .

Gold initially suggested two titles for the magazine , If and Galaxy . Gold 's art director , Washington Irving van der Poel , mocked up multiple layouts and Gold invited hundreds of writers , editors , artists , and fans to view them and vote for their favorite ; the vote was strongly for Galaxy as the title . For the first issue , Gold obtained stories by several well @-@ known authors , including Isaac Asimov , Fritz Leiber , and Theodore Sturgeon , as well as part one of Time Quarry by Clifford D. Simak (later published in book form as Time and Again) . Along with an essay by Gold , Galaxy 's premiere issue introduced a book review column by anthologist Groff Conklin , which ran until 1955 , and a Willy Ley science column . Gold sought to implement high @-@ quality printing techniques , although the quality of the available paper was insufficient for the full benefits to be seen .

While other " new magazines ? and many of the old ? are dying of literary cirrhosis . The cause ? Poisoning due to decayed fiction " , Gold stated , Galaxy was profitable within five issues ; an " incredible " achievement , in his words . The outbreak of the Korean War led to paper shortages ? Gold wrote in a 1951 editorial that " buying paper these days is like being mugged on a dark street " ? that forced the magazine to find a new printer , Robert M. Guinn . The new paper was of even lower quality , a disappointment to Gold . That summer , disagreements within World Editions led to attempts to disrupt Galaxy 's distribution . According to Gold , the circulation director and the head of the American office stockpiled many issues instead of distributing them , and made sure that the ones that did get distributed went to areas of the United States , such as the South , where there was little or no audience for the magazine . The head of the French office of World Editions came to the United States to find out what the problem was , and recommended that the magazine be sold to the two Americans , for \$ 3 @,@ 000 ? a very low price . They tried to recruit Gold , but he contacted the Italian office , which rejected the sale and eventually agreed to sell Galaxy to the printer , Robert M. Guinn . It was only after the sale was complete that the sabotaged distribution came to light ; World Editions wanted to buy back the magazine , but Guinn quoted a price four times as high as he had paid . In Gold 's words , " he , Guinn , knew what he was buying , whereas World Editions hadn 't known what they were selling " .

Guinn 's new company was named Galaxy Publishing Corporation , and it took over beginning with the October 1951 issue . Gold remained as editor , but lost the assistance of staff at World Editions , relying instead on help from Jerome Bixby , Algis Budrys , Theodore Sturgeon , and Gold 's wife , Evelyn Paige . Science fiction author Frederik Pohl , then working as a literary agent , was also helpful in connecting writers with Gold .

By the late 1950s , the science fiction magazine boom was over , and the relatively low circulation of the magazines did not endear them to distributors , the middlemen who transported magazines from the publishers to the newsstands and other outlets . Gold changed the title from Galaxy Science Fiction to Galaxy Magazine with the September 1958 issue , commenting that the term science fiction " scares many people away from buying " . Galaxy 's circulation , at about 90 @,@ 000 , was the highest of the science fiction magazines , but Guinn decided to cut costs , and in 1959 raised the cover price and changed the magazine to a bimonthly schedule , while increasing the page count . Guinn also cut the rates paid to authors from three (and occasionally four) cents a word to one and a half cents a word . These changes saved Galaxy over \$ 12 @,@ 000 a year . The result was a fall in circulation to about 80 @,@ 000 within two years , but this was sustainable because of the savings from the fiction budget .

In his December 1958 editorial , Gold described the changes as resulting in " a new magazine " with " half again as more [pages than the 35 ¢ competition] for only 15 ¢ more " . He explained the bimonthly schedule as necessary to maintain " Galaxy quality " :

We kid you not at all ? really good science fiction is , from the editorial side of the desk , harder to come by than perfect diamonds . It has to be mined out of authors with patience and care and tact ? and blasting powder , when nothing else will work . We can fill 196 pages every other month with really good science fiction . We can 't do it on a monthly schedule . No one can .

== 1960s ==

Guinn acquired *If* , another science fiction magazine , in 1959 , and gave it to Gold to edit as well . The July 1959 issue of *If* was the first under Gold 's editorship . *Galaxy* 's shift to a bimonthly schedule had been intended to help reduce the workload on Gold , who was not in good health ; he was able to take on *If* as well because the two magazines alternated months of publication . Towards the end of the 1950s Frederik Pohl began to help Gold , occasionally to the extent of performing all the editorial duties , including writing the editorials and blurbs and working with the printer . Gold , who was agoraphobic , was making efforts at this time to leave his apartment , but in 1960 he was seriously injured in a taxi accident , and proved unable to continue as editor . Pohl took over at some point in early 1961 , though he was not listed on the masthead as editor until the December 1961 issue .

Pohl attempted to persuade Guinn to double the pay rate of one and a half cents a word back to the former level of three . Guinn refused , but Pohl was able to find enough material that he could purchase at a low rate to allow him to offer some authors three cents per word . The strategy was successful in improving circulation , and Guinn eventually acceded to the rate increase .

Pohl also tried hard to persuade Guinn and Sol Cohen , whom Guinn had hired to help with the publishing duties , to switch both *Galaxy* and *If* to monthly schedules . In late 1962 , they agreed , but soon changed their minds and decided to start a third science fiction magazine instead . This was *Worlds of Tomorrow* , which was launched in April 1963 and lasted until mid @-@ 1967 (it was briefly revived in 1970 ? 71) . Another companion magazine , *International Science Fiction* , was tried in late 1967 , but lasted only two issues ; it showcased stories translated from other languages , and sales were very weak . Finally , in 1968 Guinn launched *Worlds of Fantasy* , edited initially by Lester del Rey , *Galaxy* 's managing editor ; only four issues appeared . In the middle of 1968 , *Galaxy* was restored to a monthly schedule .

== 1970s and after ==

In 1969 , Guinn sold *Galaxy* to Universal Publishing and Distribution Corporation (UPD) . Pohl was in Rio de Janeiro at a World Science Fiction Symposium when the sale went through ; he heard the news when he returned to the *Galaxy* office afterwards and within a few days decided to resign . He remained on the masthead as " editor emeritus " , a post invented to keep Pohl from moving to one of the other sf magazines , and went back to his writing career . His place was taken by Ejler Jakobsson , who was working in UPD 's book department . Lester del Rey stayed on as features editor , and Judy @-@ Lynn Benjamin took his place as managing editor . Jack Gaughan was made art editor .

Galaxy 's circulation had held relatively steady in the mid @-@ 1960s , ranging between 73 @,@ 000 and 78 @,@ 000 , but the UPD acquisition coincided with a precipitous drop ? from 75 @,@ 300 for the year ended October 1968 , circulation fell to 51 @,@ 479 just one year later . Difficulties with distribution also cut into income , and Arnold Abramson , UPD 's owner , decided to cut costs and maximize profits . *Galaxy* went bimonthly in August 1970 , ending a two @-@ year spell of monthly scheduling (though a couple of months had been missed) . The page count , which had been cut from 196 to 160 when UPD bought it , was increased again , and the price was raised from 60 cents to 75 cents . A British edition began in May 1972 , published by Tandem Books , which was owned by UPD . The net effect of all these changes was a substantial increase in profitability . Circulation in 1972 also rose by about 6 @,@ 000 issues , though it is possible that this was solely due to the new British edition .

UPD began to have financial difficulties in the early 1970s , and when Judy @-@ Lynn del Rey (

formerly Judy @-@ Lynn Benjamin) left in May 1973 to work at Ballantine Books , Jakobsson 's workload increased greatly . He resigned less than a year later , citing overwork and other issues , and was replaced by James Baen , who took over with the June 1974 issue after Pohl declined the post . Baen also took over the editorship of If , but rising paper costs forced the closure of If at the end of 1974 , and the title was merged with Galaxy . The magazine had returned to a monthly schedule in September 1973 , but it was only patchily adhered to , with at least a couple of issues missed every year except 1974 . Baen was successful at increasing circulation again , bringing it from 47 @,@ 789 when he took over to 81 @,@ 035 when he left . The magazine was profitable for UPD , but the financial pressure on the parent company took its toll and Baen left in late 1977 to work for Ace Books ? the October issue was his last .

Baen was replaced by John J. Pierce , but the situation only worsened . Pierce resigned within a year : the company was in increasing debt , and his office assistant recalls that the office appeared inefficiently run , though he commented that Pierce " clearly loved what he did and knew what he was talking about " . Pierce 's replacement was Hank Stine , who took over in late 1978 , though because of Galaxy 's irregular schedule Pierce 's last issue was March ? April 1979 . Stine managed to produce only two more issues , June ? July 1979 and September ? October 1979 , before UPD 's financial problems spelled the end . Rights to the title were transferred to a new company , Galaxy Magazine , Inc . , owned by Vincent McCaffrey , proprietor of Avenue Victor Hugo , a second @-@ hand book store in Boston ; UPD retained a ten percent interest in order to receive income from future sales to pay off their debts . Stine had compiled two more issues , but neither ever appeared ; McCaffrey , who had also launched a separate magazine , Galileo , had cash @-@ flow problems that prevented him from distributing the magazine as he had planned . One more issue did finally appear from McCaffrey , in July 1980 , in a large format ; it was edited by Floyd Kemske . A subsequent issue , to be dated October 1980 , was assembled , but never distributed .

The last few years of Galaxy 's life were marked by stories of unpaid contributors . John Varley , for example , reported that he was still owed money for his stories five years after they appeared . Submissions from well @-@ known writers fell away , and the lack of financial support from UPD meant that the pay rate was an unattractive one cent per word . Higher postal rates , higher paper costs , and continuing competition from the paperback science fiction market all added to the pressure on Galaxy . These problems were not resolved by the sale to McCaffrey , who did not even have enough money to pay for circulation postage , with the result that not every Galaxy subscriber received a copy of the final issue . Frederik Pohl places the blame for Galaxy 's demise on Arnie Abramson , who , Pohl contends , " simply did not perform [the] basic functions of a publisher " : paying the authors , ensuring subscribers received copies , and meeting other obligations .

In 1994 , the magazine reappeared briefly as a semi @-@ professional publication under the editorship of E. J. Gold , son of H. L. Gold . E. J. Gold produced eight issues on a regular bimonthly schedule , starting with the January ? February 1994 issue , and ending with March ? April 1995 .

= = Contents and reception = =

= = = Early years = = =

Gold intended Galaxy to publish stories of sufficient literary quality to attract readers of the slick magazines , as well as those who came to Galaxy already familiar with genre science fiction . His editorial policy was broader than that of John W. Campbell , the editor of the leading magazine in the field , Astounding Science Fiction : Gold was interested in sociology , psychology , and other " soft " sciences , and was also willing to publish humorous and satirical stories . Gold managed to persuade the publisher to let him offer three to four cents a word , which exceeded the highest rates paid in the field at that time . In addition to the high rates , Galaxy was an attractive market for writers because Gold bought only first magazine rights , unlike the other leading magazines . Galaxy was quickly established as one of the three leading science fiction magazines , along with Campbell 's Astounding and The Magazine of Fantasy and Science Fiction (usually abbreviated to F & SF) .

Campbell had been enormously influential over the previous decade , but the appearance of Galaxy and F & SF , launched just a year before , marked the end of his dominance of the genre .

Gold believed that " science fiction should present possible developments based on present tendencies or trends , to answer in dramatic terms the unstated question : ' What would happen if ? ? ' " An advertisement for the magazine in the first issue compared a science @-@ fiction story and a western . After showing that the latter used the same plot as the former " transplanted to some alien and impossible planet " , the advertisement stated " YOU 'LL NEVER FIND IT IN GALAXY ! " , promising " the finest science fiction . . . authentic , plausible , thoughtful . . . written by authors who do not automatically switch over from crime waves to Earth invasions " . The advertisement drew much attention , though James Blish commented that Galaxy did not always avoid printing the kind of fiction it parodied .

Gold disliked other magazines ' use of covers with what he described as " shapely female endomorphs with bronze bras , embattled male mesomorphs clad in muscle , and frightful alien monsters in search of a human meal " . The cover for the first issue was by David Stone , depicting a scene from Simak 's Time Quarry . The image was muted , in contrast to the sensational art typically found on the covers of the sf pulps ; the intention was that Galaxy should look like an sf magazine , but one " that you were not embarrassed to hold " , in the words of Mike Ashley . The early artwork was generally unremarkable , though Ed Emshwiller 's humorous cover for the June 1951 issue , his first professional sale as an artist , was a positive sign . " Emsh " , as he was known to science fiction readers , soon became a regular contributor . The relatively expensive production processes that Gold had insisted on enabled more sophisticated internal artwork , which could be integrated with type in ways not possible with cheaper letterpress printing .

Gold hoped to print stories that were superior to what he described as " flakes of literary dandruff " about " thinking machines that go insane when asked to solve the problem of man 's survival ... humorless wisecrackers , hard @-@ lipped Space Patrolmen , nymphomaniacal heroines who are snowy pure " that Galaxy usually received . War and apocalyptic disaster was an especially common theme ; Gold reported that " Over 90 % of stories submitted still nag away at [the subject] ... If it weren 't so tiresome , it might be funny to see our transitory political rivalries carried into the remotest futures " . He told prospective authors , " To save their time and ours , here is a partial list of overworked ideas that should be strenuously avoided " :

Fictional warnings of nuclear and biological destruction , the post @-@ atomic world , reversion to barbarism , mutant children slain because they have only ten toes and fingers instead of twelve , absurdly planned and preposterously successful revolts against dictatorships , problems of survival wearily turned over to women , war between groups , nations , worlds and solar systems .

Flying Saucers , cops and robbers or cowboys and Indians in space , the duel between the good guy and the bad guy alone on an asteroid , the bright revelation that the characters we have been reading about are Adam and Eve or Jesus , the creation of a miniature universe in a laboratory by a scientist whose name turns out to be an anagram of Jehovah , the alien eater of life force in the Andes whose menu consists exclusively of pretty virgins .

" No day 's mail is free " of such submissions to Galaxy , Gold wrote , but sometimes " a find " like Edgar Pangborn 's " Angel 's Egg " arrived ; Gold advised other authors , " Why not buck up and see the positive trends as well as the harrowing ones ? " and " who said writing is easy ? " He wrote in the 12th issue that the magazine had published about over 750 @,@ 000 words in about 60 stories , chosen from 3 @,@ 000 submissions totaling more than 25 million words , and that more than half of the stories would appear in anthologies . He reported that circulation had risen by 5 % each issue , and claimed that " according to the best available information , GALAXY has several times as many subs as any other science fiction magazine ! "

In the first issue , Gold asked for reader feedback on what should be included in the magazine ? letters , editorials , book reviews , or other features . The response was against a letter column , but the readers wanted editorials , and short book reviews with recommendations that would help them identify what books to buy , as opposed to in @-@ depth criticism . Gold was also concerned that harsh critical reviews would scare away new authors who might otherwise submit their work . Groff Conklin began a book review column , called " Galaxy 's Five Star Shelf " , in the first issue ; Floyd

Gale took it over with the November 1955 issue ? Gale was in fact Gold 's brother , using a slightly modified surname . The inaugural issue also included a competition for readers to explain UFOs in under 200 words , the first of many contests Gold would run .

The first six issues contained stories by well @-@ known authors , including some that became highly regarded such as Fritz Leiber 's " Coming Attraction " , Damon Knight 's " To Serve Man " , and Ray Bradbury 's " The Fireman " , later expanded as Fahrenheit 451 . Gold , however , considered these early issues exploratory , and some of the material by major names was clearly lesser work . With its second volume , beginning in April 1951 , Galaxy achieved consistently high quality , with virtually every issue featuring a story that would have a lasting reputation , including C. M. Kornbluth 's The Marching Morons , Wyman Guin 's Beyond Bedlam , and Robert Heinlein 's The Puppet Masters , whose serialization overlapped volumes 2 and 3 . Early feedback from readers had been opposed to serialized novels , but here Gold did not follow their opinion , and Galaxy is remembered for featuring some very successful serials . A contemporary anthology of science fiction stories , E. F. Bleiler and T. E. Dikty 's The Best Science Fiction Stories : 1951 , commented in an editorial that Gold 's work " will succeed in placing science @-@ fiction on an equal basis with any other field of modern literature " . With a circulation of over 100 @,@ 000 in its second year , Galaxy surpassed Astounding .

= = = Mid- and late 1950s = = =

Gold maintained Galaxy 's high standards for most of the 1950s . Alfred Bester 's The Demolished Man ? according to critic Peter Nicholls , " among the few genuine classics of genre sf " ? was serialized in early 1952 . Pohl and Kornbluth 's The Space Merchants followed a few months later , serialized as Gravy Planet ; Brian Aldiss , in his critical genre study Trillion Year Spree , calls it " one of the most famous books in SF " . James Blish 's " Surface Tension " and Theodore Sturgeon 's " Baby is Three " , both widely acclaimed , also appeared in 1952 . Readers had expressed support for science articles , and in March 1952 , Willy Ley , who had contributed occasional essays since the first issue , began a column , " For Your Information " , in which he replied to readers ' scientific questions . Running uninterrupted until Ley 's death in 1969 , Frederik Pohl describes it as " the most popular single feature Galaxy ever had " . The Hugo Awards were inaugurated the following year : The Demolished Man won the first Hugo for Best Novel and Galaxy shared the first Hugo for Best Magazine with Astounding .

While Gold published a wide range of material , Galaxy became known in particular for irony and satire ; the work of authors able to adopt the wry style he favored , such as Knight and Robert Sheckley , appeared regularly in the magazine . In 1953 , with McCarthyism at its height , Gold refused to publish " The Liberation of Earth " , a story by William Tenn satirizing both the Russian and American sides in the Korean War . Tenn quotes Gold , an ex @-@ radical , as saying the idea made him " sweat green " , though the year before he had published Isaac Asimov 's " The Martian Way " , a thinly veiled anti @-@ McCarthy story .

L. Sprague de Camp commented that Gold " sets an extremely high standard of literary excellence for his writers " , and observed that he often demanded multiple revisions and rewrites . Gold was also infamous for making sweeping changes to the stories he printed . In meetings and in phone calls he became well known as a difficult editor whose determination to achieve perfection sometimes alienated his writers . He was unapologetic , declaring , " I worked hard with writers , and they didn 't always enjoy it " . The results were often very positive : some successful stories are said to have begun with an idea he provided to one of his authors . In the case of The Demolished Man , his involvement extended almost to the point of collaboration . Gold was agoraphobic , and rarely left his apartment , but writers often visited him , and he held regular parties and weekly poker games ; in addition to the members of the science fiction community , the avant @-@ garde composer John Cage often attended .

In March 1953 Gold announced a novel @-@ writing contest , but it failed to attract any usable submissions . He asked Pohl and Kornbluth if they would be willing to allow him to print Gladiator @-@ at @-@ Law , which they had just completed , under a pseudonym , so he could claim that the

contest had found a new talent . They refused , but shortly afterwards Pohl and Lester del Rey agreed to let Gold take their recently completed novel Preferred Risk and publish it as the winner , under the pseudonym Edson McCann . Pohl and del Rey constructed a fake identity for McCann , but the news leaked out and Gold never ran another fiction competition . In July 1953 , he launched a companion magazine , Beyond Fantasy Fiction , dedicated to fantasy material , which Galaxy 's editorial policy did not favor . It lasted for ten bimonthly issues , with the final one appearing in January 1955 . After it failed , Gold opened Galaxy to more fantasy , publishing writers such as Cordwainer Smith .

The ABC radio series Tales of Tomorrow , which began in 1952 as an offshoot of the TV series of the same name , used stories from Galaxy ; the connection was announced at the start of each of its fifteen episodes . On April 24 , 1955 , another radio series , NBC 's X Minus One , started a much longer run of 125 episodes , lasting until January 1958 . From February 1956 onwards the scripts were adapted exclusively from stories in Galaxy , and from the April 1956 issue Galaxy ran advertisements for the series , which included work by Pohl , Sturgeon , and Philip K. Dick .

Through the 1950s , Galaxy 's contributors routinely dominated the Hugo ballots , but neither the magazine nor the fiction it published won many awards , despite what sf historians Marshall Tymn and Mike Ashley describe as its " deserved reputation for excellence " . After several years of being shut out of the Hugos , Galaxy published two works in 1958 that won the honor : Fritz Leiber 's novel The Big Time and Avram Davidson 's short story " Or All the Seas with Oysters " .

= = = 1960s = = =

When Pohl took over as editor in 1961 , he broadened the magazine 's scope , including more fantasy material . Regular contributors in the 1960s included Jack Vance , Larry Niven , Frank Herbert , Robert Silverberg , and Cordwainer Smith . Galaxy stories from this era that won awards include Vance 's The Dragon Masters and " The Last Castle " ; Clifford Simak 's Way Station , serialized as Here Gather the Stars ; Harlan Ellison 's " ' Repent , Harlequin , ' Said the Ticktockman " and " The Beast That Shouted Love at the Heart of the World " ; and Silverberg 's " Nightwings " . Pohl never succeeded in winning a Hugo Award as editor of Galaxy , although he won the award three consecutive times from 1966 to 1968 as editor of If , Galaxy 's sister magazine , and in theory the junior of the two publications .

The quality of fiction in Galaxy had dipped towards the end of Gold 's editorship , and Pohl worked hard to restore the magazine 's high standards . Gold 's difficult editorial personality had driven away some of his contributors , but Pohl , who had worked as an agent in the 1950s , was a central figure in the sf community and was able to attract submissions from the star writers of his day . In the case of one of these stars , he offered an unusual arrangement : Robert Silverberg could write whatever he wished and Pohl promised that he would almost invariably buy it . Silverberg , who had been a high @-@ volume producer of competent but unremarkable science fiction , began writing more ambitious work as a result , much of which was published in Galaxy throughout the 1960s .

In February 1965 , Pohl brought in Algis Budrys as book reviewer , after a year in which no review column had appeared . Budrys 's insightful reviews drew much praise , and editor David Hartwell has ranked him as one of the best sf critics of his generation .

The difference between Pohl 's approach and Gold 's was apparent in the editorials Pohl wrote , which were informal , entertaining , and rooted in his deep familiarity with the genre . With Pohl at the helm , Galaxy moved back toward the knowledgeable science fiction fan , and away from the mainstream market that Gold had targeted .

= = = 1970s = = =

Ejler Jakobsson 's tenure began with a large backlog of stories that Pohl had acquired , but within a year or two substantial changes were apparent . In the early 1970s , Jakobsson attempted to update Galaxy 's image , adding a comic strip , " Sunpot " , by Vaughn Bodé , for example . Theodore Sturgeon took over from Budrys as the regular book reviewer in January 1972 and held the post

until mid @-@ 1975 . Jakobsson did not manage to give Galaxy a new and distinctive character : " Sunpot " lasted only four issues , Sturgeon 's reviews were undistinguished , and many of the new authors he published have been , in the words of Mike Ashley , " mercifully unknown ever since " . The paper quality and printing quality also dropped , and early cover designs were very weak . Jakobsson initially printed guest editorials rather than writing his own ; when he took over the editorial page his work was unremarkable . However , he did manage to attract some of the new writers who were just becoming well known in the sf scene , including George R.R. Martin , Joe Haldeman , and Joanna Russ . Three novels published in Jakobsson 's Galaxy won awards : Isaac Asimov 's The Gods Themselves and Arthur C. Clarke 's Rendezvous with Rama each won both the Hugo and Nebula awards , in 1972 and 1973 respectively , and Robert Silverberg 's A Time of Changes won the Nebula in 1971 . Sturgeon 's short story " Slow Sculpture " won both the Hugo and the Nebula in 1970 .

A letter column was added at the end of 1971 ; this was the first time Galaxy had published reader 's letters . Galaxy 's long @-@ time science columnist , Willy Ley , died in 1969 , and was replaced by Donald Menzel . He was replaced in turn by Jerry Pournelle in April 1974 .

Jakobsson 's successor , James Baen , was able to publish some high @-@ quality fiction , including material by Roger Zelazny , John Varley , Larry Niven , and Pohl , whose novel , Gateway , won both the Hugo and Nebula awards . Baen raised the level of the magazine substantially , and Ashley refers to his editorship as Galaxy 's " Indian summer " . Under Baen the review columnist was Spider Robinson , who won a Locus Award in 1977 , primarily for his work in Galaxy . Baen also published a series of essays by authors discussing their own work . Apart from Gateway , Baen published only one award @-@ winning story : Ursula K. Le Guin 's " The Day Before the Revolution " , which appeared in August 1974 and won the Nebula .

Baen 's successors , Pierce , Stine , and Kemske , were unable to maintain his standard . Pohl remained loyal to the magazine , but the serialization of his novel Jem exemplified Galaxy 's growing problems . Due to the magazine 's increasingly erratic schedule , the serialization stretched from the last issue of 1978 into 1980 , well after it had appeared in book form . In November 1977 , Paul Walker took over the book column from Spider Robinson , and Jerry Pournelle left the science column at the end of 1978 . The artwork quality dropped to an amateurish level , and despite the appearance of a few successful stories and novels , such as C. J. Cherryh 's The Faded Sun : Kesrith , the overall quality was dramatically worse than it had been under Baen . Galaxy 's deterioration was largely due to the financial troubles of the publisher , Arnold Abramson , who reduced the pay rate (at a time of high inflation) to a penny a word . Even that low rate did not guarantee timely disbursement , and many writers stopped submitting because of Galaxy 's reputation for paying slowly , if at all . Costs were increasing for paper , postage , and production , and the paperback anthology market was booming , adding to the competition that Galaxy faced . Floyd Kemske 's only issue never received newsstand distribution , doomed by the financial troubles of the magazine 's publisher , Vincent McCaffrey .

= = = Cover layout and artwork = = =

Galaxy had a characteristic cover style in the 1950s with an inverted white " L " shape (Greek gamma) framing the cover art ; this style was copied by several magazines , including Authentic Science Fiction and Startling Stories . When Astounding followed suit in late 1951 , Gold commented sarcastically in an editorial that Galaxy " would like to know when we may have it [the format] back again " . The first variation came with the September 1956 issue , which widened the left hand strip of white to allow room to print story titles and author names . The December 1961 issue was the first to eliminate the strip on the left , and until July 1969 the magazine varied between this layout , the inverted " L " , and a version with no white at all , first used on the August 1965 issue . Another change visible in that issue is the reversal of the title coloring to white lettering on a block of red ; this was used from August 1963 to December 1965 . In August 1969 the title was enlarged to fill the width of the magazine ; this issue had the white inverted " L " , but it was the last one to do so till 1980 . After August 1969 the cover paintings spanned the entire cover , though with some

minor variations in layout such as can be seen in the October 1976 issue . Then in September 1978 (undated on the cover , but numbered vol . 39 no . 7) the original typeface for " Galaxy " was abandoned for the last few issues . The final issue , edited by Kemske , returned to the previous layout and typeface , although with a magazine twice the size of the original digest . When E. J. Gold revived Galaxy in 1994 , he restored the inverted " L " and employed a predominantly black @-@ and @-@ white look for the eight issues he published .

Notable artists who contributed regularly to Galaxy included Ed Emshwiller , who won several Hugo Awards for his work , Hugo nominee Wallace Wood , and Jack Gaughan , who won three Hugos in the late 1960s , partly for his work in Galaxy . Gaughan was commissioned by Pohl to provide the cover and interior art for Jack Vance 's The Dragon Masters in 1962 ; the resulting illustrations made Gaughan immediately famous in the science fiction field . In the 1950s and 1960s , Galaxy retained the original artwork sent in by its artists , though Emshwiller , much of whose best color work appeared there , was able to negotiate an exception to this rule , retaining the art for his portfolios . In 1972 much of this artwork ? including both interior and cover illustrations ? was sold off by Robert Guinn , who had kept it when he sold Galaxy to UPD in 1969 .

= = = Influence on the field = = =

Science fiction historian and critic Mike Ashley regards Galaxy 's success as the main reason for the subsequent boom in science fiction magazines , commenting that it " revolutionized the field overnight " . Under Gold Galaxy provided a market for social science fiction stories that might not have been accepted by Astounding and Fantasy & Science Fiction , the other leading magazines . Pohl regards Galaxy as the place where " the stunning new kinds of science fiction ... flowered , and changed everything in science fiction " . In his opinion , Gold 's innovation was to ask writers to consider not just new technology , but the subsequent impact of that technology on society . He adds , " What Galaxy brought to magazine science fiction was a kind of sophisticated intellectual subtlety After Galaxy it was impossible to go on being naive . " Science fiction author Brian Stableford argues that Galaxy quickly usurped Astounding 's position as " pioneer of hardcore sf 's progress " because it " embraced and gleefully pursued a new series of challenges to moral orthodoxy . " Isaac Asimov , in his memoirs , recalled being deeply impressed by the first issue , adding that many fans , including himself , felt that Galaxy became the field 's leader almost immediately . In critic John Clute 's assessment , Galaxy indeed swiftly supplanted Astounding and remained the leading magazine in the field until Pohl resigned as editor in 1969 .

SF historian David Kyle ascribes Galaxy 's influence specifically to Gold , saying that " of all the editors in and out of the post @-@ war scene , the most influential beyond any doubt was H. L. Gold " and that the new direction he set led , " inevitably " , to the New Wave , the celebrated science fiction literary movement of the 1960s . Kyle 's assessment of Gold is echoed by writer Barry Malzberg , who calls Gold " perhaps the greatest editor in the history of all fields for the first half of his tenure " . SF authors and historians Brian Aldiss and David Wingrove summarize Galaxy 's history by saying that it lasted for " thirty mainly glorious years " : it " brought into the sunlight a number of excellent satirists , comedians and ironists " and , through the influence of its reduced focus on technology , played an important role in attracting women to write science fiction .

= = Publication details = =

= = = Editors = = =

The list below , and the charts above , follow the mastheads in the magazines . However , because of Gold 's poor health , Pohl was acting as editor for some time before he officially took over the role at the end of 1961 .

H. L. Gold (October 1950 ? October 1961)

Frederik Pohl (December 1961 ? May 1969)

Ejler Jakobsson (July 1969 ? May 1974)
James Baen (June 1974 ? October 1977)
John J. Pierce (November 1977 ? March ? April 1979)
Hank Stine (June ? July 1979 ? September ? October 1979)
Floyd Kemske (Summer 1980)

= = = Overseas editions = = =

Galaxy had multiple foreign editions . This was in part because the original publisher , World Editions , had a European base , which Gold had planned to take advantage of when the magazine launched . Overseas editions included :

Argentina . Two magazines , Más Allá (June 1953 ? June 1957) and Geminis (July 1965 ? August 1965) , reprinted stories primarily from Galaxy , though they also published some original material and some stories reprinted from other sources .

Finland . Aikamme tieteslukemisto (August 1958 ? December 1958) was a Finnish edition of Galaxy , edited by Mary A. Wuorio and published by Viikkosanomat Oy .

France . There were two separate French editions of Galaxy , both titled Galaxie . The first ran from November 1953 to April 1959 (a total of 65 issues) , and was published by Editions OPTA , Paris . The first 11 issues were edited by Irina Orloff , the next 16 by Jacqueline Boissy , and the remainder by Jeannine Courtillet . The stories were badly translated , and printed in shortened form . Poor sales led to the cancellation of this version . The second version ran for 158 issues , from May 1964 to August ? September 1977 , and was also published by Editions OPTA . The editor was Alain Dorémieux for the first 67 issues , and Michel Demuth thereafter . This version , which contained original French stories as well as translated material from Galaxy , was much more successful and for a time outsold Fiction , the leading French science fiction magazine . From November 1974 , more French authors were included , but publication ceased three years later when sales fell .

Germany . Fifteen issues of a German version , titled Galaxis , was released from March 1958 to May 1959 by Moewig Verlag , Munich . The editor was Lothar Heinecke . Fourteen numbered paperbacks titled Galaxy appeared between 1965 and 1970 , published by Heyne Verlag , Munich . The editor was Walter Ernsting , with Thomas Schlück as co @-@ editor for the last five issues . The contents were reprints from the American edition .

Italy . An Italian reprint edition titled Galaxy ran from June 1958 to May 1964 ; there were 70 physical issues , with two issues containing double numbers , so that the last issue was numbered 72 . The publisher was Editrice Due Mondi , Milan , for the first ten issues ; the remaining issues were published by Casa Editrice La Tribuna , Piacenza . The editors were R. Valente (issues 1 ? 26 / 27) , Mario Vitali (28 / 29 ? 39) , and Lella Pollini Rambelli (40 ? 72) . The magazine included some stories by Italian authors in addition to translated material .

Netherlands . Five issues , titled Galaxis , appeared from October 1966 to February 1967 , from Vector , Dordrecht . The editor was Theo Kemp . The translations were of poor quality .

Norway . The Norwegian magazine Tempo @-@ Magasinet , published by Greens Forlag , printed translations from US science fiction , mostly from Galaxy . It lasted for five issues , from November 1953 to March 1954 . The editor was Arne Ernst .

Sweden . A Swedish edition , titled Galaxy , appeared from September 1958 to June 1960 (19 issues) ; the publisher is unknown , though it is known to be the same company that published the Swedish edition of Mad . This version , which included some original Swedish stories , was edited by Henrik Rabe .

UK . Several British editions of Galaxy were produced . From 1953 to 1962 Strato Publications published 94 numbered issues . The early issues were labeled vol . 3 no . 1 to no . 12 . With the 13th issue the " vol . 3 " was dropped . Until issue 72 (February 1959) they were shortened versions of the US edition , with one or more stories or features being cut . From no . 72 Strato reprinted the full US issue with a different title page , and from issue 80 the US edition was used with a variant cover . In 1967 a British edition appeared from Gold Star Publications ; there were five bimonthly issues , identical to the US edition dated six months previously . The British issues were

dated January ? February 1967 through September ? October 1967 ; the corresponding US issues were June , August , October , and December 1966 , and February 1967 . Universal @-@ Tandem Publishing Co Ltd published 25 issues of Galaxy in the UK ; the original US issues were May ? June 1972 to January 1975 . These were re @-@ covered for UK distribution . The numbering was erratic : it ran 1 ? 10 , then 11 , 11 , 12 , 12 , 12 , 14 , and finally 17 ? 25 .

= = = Other bibliographic details = = =

The following table shows which issues appeared from which publisher .

The title changed multiple times , and was frequently inconsistently given between the cover , spine , indicia , and masthead .

Galaxy remained a digest @-@ sized magazine from the beginning until 1979 ; the very last issue was published in pulp format , as were the semi @-@ professional issues produced by E. J. Gold . The page count began at 160 ; it dropped to 144 in January 1955 , but went up to 192 in February 1959 . In July 1969 the count went back down to 160 ; it returned to 192 pages with the August ? September 1970 issue and stayed there till May ? June 1971 , when it dropped to 176 . From June 1974 to June ? July 1979 it was back at 160 pages , and then went to 128 pages for the final digest issue , September ? October 1979 . The single 1980 issue was 72 pages long . The eight issues published in the 1990s all had 96 pages , except the first , January ? February 1994 , which had 56 pages . The initial price was 25 cents . Price changes were as follows : 35 cents from May 1958 ; 50 cents from February 1959 ; 60 cents from December 1964 ; 75 cents from August ? September 1970 ; \$ 1 @. @ 00 from April 1975 ; 79 cents for the August 1975 issue ; 95 cents from September 1975 ; \$ 1 @. @ 00 from May 1976 ; \$ 1 @. @ 25 from June 1977 , and \$ 1 @. @ 50 for the final professional issue in 1980 .

= = = Derivative anthologies = = =

Several anthologies of stories from Galaxy have been published . The following list does not include reprint editions though in some cases these varied in contents , as for example with the UK editions of some of the early volumes .

= = Related publications = =

Two series of companion novels were issued by the publishers . The first series , Galaxy Science Fiction Novels , began in 1950 with Eric Frank Russell 's Sinister Barrier ; seven titles were released by World Editions , and a further twenty @-@ eight by Guinn 's Galaxy Publishing Corporation . The books were initially in digest format but this was changed to a standard paperback format for the last four titles . In 1959 the line was sold to Beacon Books , which produced another 11 volumes . Beacon specialized in softcore pornography , and changed the titles of most of the books they published to be more suggestive . The last title , Sin in Space (originally Outpost Mars) , by Cyril Judd (a pseudonym for Cyril Kornbluth and Judith Merrill) appeared in 1961 . Two years later a second series , Galaxy Magabooks , appeared ; each of these consisted of two short novels , both by the same author , published in a single volume . Only three were released ; the last , And My Fear Is Great / Baby Is Three by Theodore Sturgeon , appeared in 1964 .