The Rise of the Pulps (1900s-1930s)

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1. The Science Fiction Pulp Magazine in Britain

The development of English science fiction in magazines first began in Britain in the hands of Sir Arthur Canon Doyle, Grant Allen, George Griffith and H. G. Wells. These writers published their stories in weekly and monthly magazines. Doyle's stories were mostly composed of a pseudo-scientific element such as mesmerism or telepathy. For example, his "John Barrington Cowles" (1886) portrays a girl who has the power to will people to death, and in "The Great Keinplatz Experiment" (1919) people's personalities are exchanged between their bodies (cf. Ashley, Time Machines 9). Among the early British writers, H. G. Wells was the most famous and prolific writer of early or proto-science fiction in Britain (cf. Stableford). He greatly contributed to the 'future war story' as a significant sub-genre of pulp science fiction. Examples are *The War of the Worlds* (*Pearson's Magazine*, Apr-Dec 1897; in book form 1898) and *The War in the Air* (*Pall Mall Magazine*, Jan-Dec 1908, in book form 1908). Wells's stories showed a great interest in the details of the process of discovery (cf. Ashley, *Time Machines* 9).

Some critics think that early British pulp science fiction was less known compared with American pulps (ibid. 10). The fact is that science fiction appearing in British magazines was not sufficiently recognized as a distinct genre partly because it was not articulated as such and partly because most of it was not re-printed in book form. Some of the British SF writers besides Doyle and Wells were M. P. Shiel, William Hope Hodgson, George C. Wallis, Donovan Bayley, James Barr, A. E. Ashford, Coutts Brisbane, Owen Oliver, Barry Pain and Sax Rohmer. Among these, Wallis had the longest career in proto-SF working from 1890s to the 1940s. Two of his best stories are "The Last Days of Earth" (July 1901) and "The Great Sacrifice" (July 1903). His stories are comparable to the material published in Gernsback's *Amazing Stories* and O'Conor's *Astounding Stories* (cf. Ashley, *Time Machines* 11).

The first genuine British science fiction magazine was *Pears' Annual* (1919) which contained both articles and fiction. Most of the material in this magazine focused on predictions for future life and its contributors were A. A. Milne, G. K. Chesterton, W. L. George, F. Britten Austin and Mary Cholmondeley (ibid. 13).

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After 1919, British science fiction occupied a trivial portion of British magazines while, contrarily, the beginning of the 20th century, particularly the 1920s and 1930s, was a formative period for pulp science fiction in America.

2. SF Pulp Magazines in the US and Gernsback's Editorship

The pulp magazine was introduced in America by Frank A. Munsey who converted his own dime novel series, *The Golden Argosy*, into an all-fiction pulp magazine retitled as *The Argosy* in 1896. Magazines such as this were to be the home of adventure writers like Edgar Rice Burroughs, whose stories would usually beset in exotic locales, making his Mars adventure proto-forms of SF (cf. Ashley, "Science Fiction Magazines" 61).

American pulps, particularly pulp SF, a unique cultural phenomenon peculiar to the first half of the 20th century, were sold in "between forty and fifty thousand newsstands, drugstores, and tobacconists" (Bleiler and Bleiler vii). America was then "a net importer of linen rags for papermaking" and the high cost of paper was a major publishing problem. With the invention of wood pulp paper, the expansion of the railways, and cheap mail for publications, public access to inexpensive magazines became possible (cf. Mendlesohn 52). The proliferation of the industry of publication caused "speciation" both in American fiction and magazines in the early twentieth century, the result being the emergence of "genre fiction" and "genre magazines" (ibid.). The first example of this "speciation" was *Detective Monthly Magazine* (October 1915).

A concern with science and science fiction in pulp magazines seemed odd, because such magazines often addressed common people but, as Ashley proposes, the only reason for the appearance of a science fiction magazine was that it "aimed at a very specialist market" after magazine "speciation." An SF pulp magazine was not so much purchased by the general public – "whose interest was satiated enough by the stories in the existing magazines" – as it was by experimenters and inventors (cf. Ashley, "Science Fiction Magazines" 61). Though launched by inventor Hugo Gernsback for the first time in 1926, the SF pulp magazine began to address the general public and make still more odd claims:

> It claimed paternity from science […] and […] promised […] to influence and possibly to create the future. As one of the curiosities of history, Hugo Gernsback […] advanced a theory whereby science-fiction displaces and offers an enlarging and emending critique of science and technology, creating a new synthesis, a statement very suggestive of Jacques Derrida's *supplement*. This is, of course, farfetched and somewhat incredible, but it embodies the messianic thought accompanying early genre science-fiction. (Bleiler and Bleiler vii).

This "messianic thought" is reminiscent of the frontiers' 'creation' or 'foundation' stories. The American frontier tradition was narrated by early settlers who had moved into the wilderness to create a better Christian community than that in Britain. They had begun to interpret their situation in Biblical terms, and considered themselves a new chosen people blessed with a new Promised Land. Such convictions were carried over into stories where, entering an undeveloped region devoid of technology, characters deployed their technology to transform the region and gradually expand their settlement.

In these stories, land values increased on new settlers' arrival and the original landscape succumbed to a second creation under the influence of technology. This progressive cycle was recapitulated with the settlers' departure for new regions (Nye 122). Often focusing on progress rather than character and style, foundation stories inculcated the culture of progress into the national mind with implications such as optimism, national transformation, and public-oriented rather than state-oriented triumphs (ibid. 122-23). The point is that the technology deployed in such stories improved rather than exploited nature (ibid. 135).

These inclinations along with stylistic features of the early foundation stories, lacking from British culture, continued into the 20th century American ideology and SF magazines with certain degrees of variation. Thus, despite Bleiler and Bleiler's argument that "much of the world of the 1920s and 1930s," particularly the "Great Depression and its concomitants" (xiv) were absent in the Gernsback-era SF stories, one should notice that the pulp science fiction of that period drew heavily on thematic and stylistic features of foundation stories as a forerunner.

For a long time, pulp SF did not enjoy a good reputation, because it was viewed as a "popular genre, ghettoized in pulp magazines" and read "almost exclusively by a minority audience" chiefly comprising "adolescent males" who hated literature (Fiedler 1). Instead of reading classics of English literature, these audiences read science fiction "written by hacks, unpretentious professionals who laid no claim to being artists, and possessed neither authorial pride nor the proprietary sense characteristic of aspirations to high art in the age of modernism" (ibid.). These hacks, based on Fiedler's account, usually wrote under several pseudonyms and, in competition with their fellow writers, "ripped off from each other […] plots, gimmicks, devices," and "even basic assumptions about what constituted a story" (ibid.).

In addition, at this time, most pulp readers scorned early pulp SF stories as "crazy stuff," "impossible" and "undesirable" (Bleiler and Bleiler xxviii). These stories were generally isolated from the mainstream literature, because they formed a "small counterculture" against "intense social realism in literature and general thought" (ibid. xxix) in the 1920s and 1930s. Furthermore, pulp SF magazines, including *Science Wonder Stories*, *Amazing Stories*, and *Astounding*

Stories largely advocated technophilia by demonstrating an "uncritical enthusiasm for science and technology" (Wolmark 157). In fine, adopting Jameson's argument, one may suggest that these stories disguised the "shameful and private activity" of their authors' imagination or "primal wish-fulfillment" in "aesthetic or artistic decoration" (Jameson 47).

Though these claims are true to a large extent, one should bear in mind that respectable science fiction grew precisely out of this melting pot. Despite their incredible, vulgar, and naive nature, SF stories of the 1920s and 1930s were capable of evoking "a sense of wonder, rupture," and "magic" which was alien to "much of the polite literature of the same period" (Fiedler 9). However, in line with Roger Luckhurst, we should remark that American pulp SF of the 1920s and 1930s has largely been "ignored, ridiculed or undervalued" by genre historians and SF critics (9).

The 1920s and 1930s American pulp SF could not emerge but at the time it was born and with the quality it was written by the American pulp authors, because the backdrop which shaped this new genre in the United States contained all the various but related factors for giving birth to it. One may refer to a set of sporadic science-fictional or pseudo-scientific texts produced in diverse epochs, like *Epic of Gilgamesh* (c. 2000 BC), Lucian's *Icaromenippus* (c. 180 AD), Kepler's *Somnium* (1634), Cyrano de Bergerac's *Voyages to the Moon and Sun* (1656), and Mary Shelley's *Frankenstein* (1818). But none of these gained enough momentum in their own time to systematically induce a homogeneous corpus to be called science fiction (Jannessari_Ladani 116f).

However, 1920s and 1930s America provided such a momentum. Here, Luckhurst identifies four conditions for the emergence of science fiction: first of all, literacy and primary education were extended to the majority of the population, including the middle class, in America. Second, new cheap magazine formats influencing the invention of modern genre categories like SF superseded the older forms of mass literature such as the "penny dreadful" and the "dime novel." Then, the constitution of scientific and technical institutions which facilitated the training of the "lower-middle-class generation" as "scientific workers, teachers, and engineers" challenged the traditional cultural authority. Finally, techno-scientific innovations substantially transformed the American cultural context and saturated "everyday life experience" with "Mechanism" (Luckhurst 16f). In this way, new conditions for the developing of technology converged at this historical juncture and directly led to the production of science fiction.

Thus, even the most unreal pulp SF stories were the direct result of the gigantism and sublimity embedded in the American view of science, technology and progress. A good representative of this sublimity is the early American electric landscape which "like any sublime," left the "subject with a feeling of weakness

and insignificance before the power of an immense and powerful object" (Nye 197). To Lewis Mumford and Ezra Pound, this landscape was the source of "superior self-worth" and promised "abundance and personal fulfillment" (ibid.). Another case is the aviation industry which became a source of inspiration for many of the space operas of the 1920s and 1930s. Purcell declares that, between 1914 and 1927, the number of aircraft manufacturers in America rose from sixteen to sixty one, which produced up to 1,888 airplanes per annum (236).

In addition, up to 10.1 percent of the American population possessed radio sets between 1922 and 1925, that is, prior to the government's monopolization of the radio industry (Purcell 236f). Further, the automobile industry played a similar and even more prosperous role in the life of the Americans. General Motors and Ford had manufactured almost half a million cars by 1908 (ibid. 239). In fine, in America, a nation increasingly under the domination of

> large, liberal corporations that were effectively harnessing science and technology to achieve their goals of growth, stability, and market share, governments served as the focus of efforts to socialize the administration and expense of rationalizing the technological environment. Almost exclusively, governments serviced rather than challenged this corporate hegemony. The cornucopia of consumer goods developed […] produced, and made available to the American public by these corporations was truly astonishing. (Purcell 238)

Along these lines, technology had a substantial role in the formation of "American Nationhood" (Marx 207) which was, in turn, reflected in the American pulp SF.

For example, *Amazing Stories* was published in 1926 and sold out 100,000 copies (cf. Ashley, "Amazing Stories" 15). Ashley argues that this great hit had much to do with the Depression era when the Americans gladly escaped in dreams of "alien worlds, lost lands or the future" (ibid. 18). This, nonetheless, did not last long for *Amazing Stories* fell out of Gernsback's hands in 1929 due to "his financial mismanagement" and his "habit of not paying debts until he had to" (ibid. 22). Still, the fact remains that Gernsback succeeded in establishing the first science fiction magazine which pioneered the professional publication and criticism of science fiction. *Amazing Stories*, in its first three years, played a significant role in discovering new authors.

This magazine, according to Gernsback's editorial in the April 1926 issue of *Amazing Stories*, was the first of its own kind, that is, it was totally different from a sea of pulp magazines with 'love', 'sex,' and adventure orientations. Gernsback claimed that *Amazing Stories* would publish "scientifiction"[1] of the Jules

1 According to Andrews and Rennison, experts discovered that a poetry critic had used the term earlier, but that it was Gernsback who deserved credit as "the first editor to label his publications" (xx) as such. Later, when Gernsback published *Wonder Stories*, he finally decided on 'Science Fiction' due to the trademarked use of the previous coinage at *Amazing*.

Verne, H. G. Wells, and Edgar Allan Poe type, "a charming romance intermingled with scientific fact and prophetic vision" ("New Sort" 3). Moreover, this type of fiction would furnish a "tremendous amount of scientific education" and fire "the reader's imagination more perhaps than anything else of which we know" (Gernsback, "Lure" 195).

To redress the lack of good fiction in *Amazing Stories*, Gernsback resorted to reprints from Edgar Allan Poe, Jules Verne, H. G. Wells, and some of the more recent authors who had previously proved popular in Gernsback's science magazines. The first issue of *Amazing Stories* included Verne's "Off on a Comet, or Hector Servadec",[2] Wells' "The New Accelerator", Poe's "The Facts in the Case of Mr. Valdemar", sixteen-year-old G. Peyton Wertenbaker's "The Man From the Atom", George Allen England's "The Thing From Outside", and Austin Hall's "The Man Who Saved the Earth". Wells' reprint was the ideal Gernsback story in many respects and described a new drug that quickened people's perceptions. The story was both scientific and "charming" (Ashley, *Time Machines* 51). The Poe selection, a gothic story by today's standards, contained a scientific base and represented the possibility that a hypnotized mind might stay alive even after the death of the body. The rest of the stories were contemporary reprints.

During the first year of *Amazing Stories*, Gernsback mostly published reprints, but from his readers' correspondence, he learned that Edgar Rice Burroughs and Abraham Merritt, not Verne and Wells, were the most popular writers. However, the Burroughsian and the Merrittesque fiction Gernsback published verged on the fantastic rather than on science and invention. To justify this deviation from his maxims, Gernsback brought excuses and explained away the dilemma. Still, Gernsback sought for authors whose stories were technically better and more imaginative: G. Peyton Wertenbaker, Miles J. Breuer, David H. Keller,[3] Bob Olson, Francis Flagg, Fletcher Pratt, Edward E. Smith,[4] Harl Vincent, Stanton

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2 The story, nonetheless, was totally implausible from a scientific point of view.

3 Keller's stories focused on the social implications of technology rather than on the invention: his "The Revolt of the Pedestrians" (February 1928) is about a time in future when automobiles takes over and the last pedestrians are treated like animals; "The Psychophonic Nurse" (November 1928) recounts a future in which mothers leave their children to robot nurses; and "A Biological Experiment" (June 1928) is about the urge of parenthood still extant in a future world with sterile men and women (all in *Amazing Stories*).

4 E. E. Smith (or 'Doc' Smith) was one of the most influential of Gernsback writers. His "The Skylark of Space" (serialized in three parts from August 1928; book form 1946), a seminal space opera, recounts the story of Richard Seaton, a super-scientist, in search of his betrothed kidnapped by Dr. Marc 'Blackie' DuQuesne. Seaton explores the entire universe in his spaceship, "Skylark", and encounters strange aliens.

Coblentz, R. F. Starzl, Jack Williamson[5] and S. P. Meek. Unfortunately, most of these writers are not even remembered today.

After the Experimenter Publishing Company's bankruptcy, Gernsback started Stellar Publishing with the first issue of *Science Wonder Stories* on 3 May 1929, dated June 1929. He changed the title of the new magazine to *Wonder Stories* for he believed that the term "Science" implied a scientific rather than a fiction periodical, thus hampering the progress of the magazine (Ewald and Ashley 746). *Wonder Stories* was followed by *Wonder Stories Quarterly* and *Air Wonder Stories*, the former serializing scientific novels, the latter publishing aviation stories.

Gernsback brought his former policies to the new magazine group and employed David Lasser as editor. Lasser was an influential force behind and the first president of the formation of the American Rocket Society in March 1930. He brought vitality and commitment to *Wonder Stories*, elements which *Amazing Stories* lacked. Lasser's skill and engineering background were great assets to Gernsback. He quickly responded to and encouraged authors through lengthy and detailed feedback on their stories in the letter column of the magazine. Lasser's great contribution to pulp SF was his emphasis on the development of realistic plots and strong characterization in the composition of fiction.

Lasser's editorship changed the quality of fiction published in *Wonder Stories* during 1931 and 1932. While under Gernsback, the magazine printed significant authors and stories including, among others, Edmond Hamilton's "The Man who Evolved" (*Wonder Stories*, April 1931),[6] Don Mark Lemon's "The Scarlet Planet" (*Wonder Stories Quarterly*, Winter 1931),[7] Clifford D. Simak's "The Voice in the Void" (*Wonder Stories*, Spring 1932), John Benyon Harris's

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5 Williamson produced high quality science fiction for over seventy years; among his works, one may refer to "The Metal Man" (December 1928) and "The Alien Intelligence" which ran as a serial in *Science Wonder Stories*, July-August 1929.

6 Hamilton put aside space opera to explore more original notions, e.g. "The Man who Evolved" featured a "cosmic-ray machine, accelerated time-scales, and the (d)evolution of the human species" (*The Wesleyan Anthology of Science Fiction* 79).

7 Lemon's story broke social taboos and caused a great sensation with its attack on male-oriented society. Narrating the sexual adventures of spacemen on a planet occupied by women, the story became a model for other writers to explore the role of men and women, other worlds or future societies. For instance, Richard Vaughn's "The Woman from Space" (*Wonder Stories Quarterly*, Spring 1932) represented destruction brought about by men in a relentless war, and the role of women to establish utopia. Thomas S. Gardner took the opposite approach in "The Last Woman" (*Wonder Stories*, April 1932), a story where the last women were kept in a museum while men continued to breed on themselves.

"The Venus Adventure" (*Wonder Stories*, May 1932),[8] Eric Temple Bell's "The Time Stream" (under the pseudonym of John Taine, *Wonder Stories*, December 1931), Stanley G. Weinbaum's "A Martian Odyssey" (*Wonder Stories*, July 1934), and Earl and Otto Binder's "The Spore Doom" (*Wonder Stories*, February 1934).[9] Although Gernsback's pulp science fiction business did not last longer than a decade, it influenced the evolution of science fiction as a genre. His magazines created a cult of technology, even technological fetishism,[10] leading to the production of more refined forms such as hard science fiction in the Campbell-era pulp SF.

3. Stanley G. Weinbaum: Successful Pulp Science Fiction Writer

Weinbaum's "A Martian Odyssey" (1934) was a blockbuster when it was published. So Gernsback asked Weinbaum to write a sequel to it and that came out under the title of "Valley of Dreams" (*Wonder Stories*, November 1934). The stories deal with a group of scientists' exploration of Mars where they experience new ecosystems to which they have to adapt. They encounter a number of aliens and creatures. The most attractive, jovial, and sympathetic alien ever portrayed in early American science fiction is Weinbaum's Tweel who communicates with men and shows them the Martian culture and civilization. The significant point about Weinbaum's stories is that his style is free from "excess verbiage" and benefits from "direct approach" and "simplicity" (Harris 13). In an endeavor to achieve realistic dialogue, he wrote of ordinary people similar and apprehensible to most of his readers: that is, he wrote about "ordinary" characters in "extraordinary circumstances", unlike the many "extraordinary people" in "extraordinary circumstances" (Kay 6) of other science fiction writers. Alva Rogers reports that Weinbaum's stories were "models of accuracy in fact and logic and reason in extrapolation" (34).

American pulp-era authors had employed codes, which served as established standards for later science fiction writing. These were plots and stock settings introduced by, for instance, Edgar Rice Burroughs's Martian "exotic, semi-barbaric

8 These two stories explored religious themes, the former considering the discovery of a sacred Martian tomb supposed to hold Messiah's relics, the latter, representing the corruption of the Venusian natives by Puritans.

9 This is a tale about the Earth trapped in biological warfare in 1957 the consequence of which is the unleashing of a new fungus which contaminates the whole planet.

10 Roger Luckhurst makes use of a similar phrase ("technical fetishism") while referring to the expected outcome of the serial fiction inserted into *Modern Electrics* by Gernsback (*Science Fiction* 60).

cultures", George Allan England's "post holocaust stories", and A. Merritt's "lost races." Burroughs was one of the first American pulp writers who took astronomy and astronomical potentials seriously in the writing of science fiction, but many of his imitators exhausted the Burroughsian tradition of "swashbuckling swordsmanship and derring-do" in space instead of improving the trend he had created. Still, others imitated Doc Smith's tradition of super-scientific space opera with Tom Edison-characters making spaceships, communicators, mechanical mind readers, atomic bombs, and fourth-dimensional translators to dominate other galaxies (cf. Pohl).

Weinbaum's departure from the pulp-SF tradition of his predecessors did not merely stop at his introduction of new characters and techniques into the genre. What made Weinbaum swim against the grain was his entirely different apprehension of science and its application in science fiction. Weinbaum diagnosed one "general weakness and one universal fallacy" in the material published at the time: science was deemed to be a "savior, a guide to the ultimate hope of mankind" (Palmer 142). Weinbaum personally believed that science was "impersonal", never pointing "a way", nor "interested in either the salvation or destruction of the human race." Indeed, science indicated the road, but "ethics" chose whether it was "to be followed or not" (ibid.). In Weinbaum's theory, although science was impersonal, science fiction *was able* to "criticize", for it was not science, but a branch of literature capable of arguing, rejecting, presenting a thesis, proselytizing, criticizing, or performing other ethical functions (cf. ibid.). With this non-pulpist (non-standard) principle, Weinbaum deliberately unveiled his epistemology through a "veiled but radical dissidence" (Suvin 239).

4. John W. Campbell and Science Fiction Editorship

From the time Gernsback launched his science fiction magazines till Campbell became the editor of *Astounding Stories*, other major editors were active in the field of pulp SF magazine editorship as well: namely, T. O'Conor Sloane (*Amazing Stories*, 1926-1938), Harry Bates (*Astounding Stories*, 1930-1933), F. Orlin Tremaine (*Astounding Stories*, 1933-1937), Mort Weisinger (*Thrilling Wonder Stories*, 1936-1941), and Ray Palmer (*Amazing Stories*, 1938-1949). According to Gary Westfahl, Sloane deemphasized Gernsback's discipline of science fiction "prediction" and its inspirational power to influence actual inventions in future. On the other hand, Bates, Weisinger, and Palmer deemphasized "scientific explanations" and their educative value. As for Tremaine, he approved of all Gernsbackian theories but did not improve them. Instead, he "offered a modified

version" of SF audience and improved the literary quality of SF stories he published (cf. Westfahl 175f.).

None of the above editors significantly challenged or improved Gernsback's SF theories. Campbell, however, did so. Influenced by Gernsback, though he denied the influence, Campbell tried to repair Gernsback's science fiction formulae.

Campbell agreed with Gernsback that science fiction should entertain, educate, and stimulate new scientific ideas (ibid. 187-89). However, he accentuated the literary quality and realistic characterization in the fiction of his writers (ibid. 182). He emphasized the avoidance of the Gernsbackian incorporation of lengthy scientific explanations and intrusive lectures on the part of the writer. Furthermore, advocating a scientific way of thinking, Campbell expected his writers not simply to predict inventions but consider the effects of the invention on man's social life (cf. "Introduction" 5).

The significant point about his SF theory is that - unlike Gernsback who had considered SF for all men, including common people - Campbell introduced the science fiction readership as a distinguished group: "No average mind can either understand or enjoy science-fiction" ("Science Fiction" 47). Put differently, professionals and scientifically educated readers comprised Campbell's SF magazine audience, i.e. an elite group.

By raising the payment for writers of his magazine, Campbell attracted better writers while simultaneously increasing the magazine's prestige. *Astounding* kept paying the highest rates in the field for many years, even through the war years when many magazines folded. Besides, Campbell developed a new stable of writers, while retaining sufficiently skilful and adaptable authors from Tremaine's stable who could produce stories assigned. Campbell's authors were required to avoid hackneyed plots and to nourish innovative ideas in their work. Furthermore, Campbell was "looking for […] stories that get in and really twist things in the reader […and] shock him out of a lifetime pattern, and change him for the rest of his natural existence" (cited in Adkisson 24). Thus, as "a proactive editor, with very definitive ideas of what constituted a good story," Campbell was "unafraid to press authors into revisions, to revise their work himself without their say-so, or often simply to reject, in the service of a Platonic ideal SF story" (Roberts 195).

The difference between Campbellian stories and other pulp stories was in the fact that he wanted his authors to produce "hard(core)" SF; these stories dealt with hard sciences such as physics, chemistry, and biology, and showed little inclination toward "softer" sciences such as psychology and sociology (cf. Mann 15). Campbell's early authors included Robert Moor Williams, Lester del Rey, L. Sprague de Camp, Jack Williamson, Clifford D. Simak, L. Ron Hubbard, Malcolm Jameson, and Henry Kuttner.

A devoted editor, Campbell also revolutionized the notion of SF editorship. All editors read stories and made corrections or suggestions, and discovered new talents in the pile of stories sent to them. But his zeal to educate new writers, and his discussion of their stories with them over luncheons in a friendly but strident way is well-remembered. Many of the writers nurtured under Campbell won awards: for instance, Mark Clifton and Frank Riley's "They'd Rather Be Right" (1954), Eric Frank Russell with "Allamagoosa" (1955), Clifford Simak with "The Big Front Yard" (1959), and Frank Herbert with "The Prophet of the Dune" (1965). And even though at times his over-editing of stories led those same talented writers he was so good at discovering to move away from his magazine, his efforts in effect rang in the Golden Age of science fiction magazines in the 1940s and 1950s.

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