

= Fantastic ( magazine ) =

Fantastic was an American digest size fantasy and science fiction magazine , published from 1952 to 1980 . It was founded by Ziff Davis as a fantasy companion to Amazing Stories . Early sales were good , and Ziff Davis quickly decided to switch Amazing from pulp format to digest , and to cease publication of their other science fiction pulp , Fantastic Adventures . Within a few years sales fell , and Howard Browne , the editor , was forced to switch the focus to science fiction rather than fantasy . Browne lost interest in the magazine as a result and the magazine generally ran poor quality fiction in the mid @-@ 1950s , under Browne and his successor , Paul W. Fairman .

At the end of the 1950s Cele Goldsmith took over as editor of both Fantastic and Amazing , and quickly invigorated the magazines , bringing in many new writers and making them , in the words of one science fiction historian , the " best @-@ looking and brightest " magazines in the field . She helped to nurture the early careers of writers such as Roger Zelazny and Ursula K. Le Guin , but was unable to increase circulation , and in 1965 the magazines were sold to Sol Cohen , who hired Joseph Wrzos as editor and switched to a reprint @-@ only policy . This was financially successful , but brought Cohen into conflict with the newly formed Science Fiction Writers of America . After a turbulent period at the end of the 1960s , Ted White became editor and the reprints were phased out .

White worked hard to make the magazine successful , introducing artwork from artists who had made their names in comics , and working with new authors such as Gordon Eklund . His budget for fiction was low , but he was occasionally able to find good stories from well @-@ known writers which had been rejected by the other markets . Circulation continued to decline and in 1978 Cohen sold out his half of the business to his partner , Arthur Bernhard . White resigned shortly afterwards , and was replaced by Elinor Mavor , but within two years Bernhard decided to close down Fantastic , merging it with Amazing , which had always had slightly higher circulation .

= = Publishing history = =

In 1938 , Ziff @-@ Davis , a Chicago @-@ based publisher looking to expand into the pulp magazine market , acquired Amazing Stories . The number of science fiction magazines grew quickly ; several new titles appeared over the next few years , including Fantastic Adventures , which was launched by Ziff @-@ Davis in 1939 as a companion to Amazing . Under the editorship of Raymond Palmer the magazines were reasonably successful but published poor quality work , and when Howard Browne took over as editor of Amazing in January 1950 he decided to try to move the magazine upmarket . Ziff @-@ Davis agreed to back the new magazine , and Browne put together a sample copy , but when the Korean War broke out Ziff @-@ Davis cut their budgets and the project was abandoned . Browne did not give up , and in 1952 received the go @-@ ahead to try a new magazine instead , focused on high @-@ quality fantasy , a genre which had recently become more popular . The first issue of Fantastic , dated Summer 1952 , appeared on March 21 of that year .

= = = Early years = = =

Sales were very good , and Ziff @-@ Davis was sufficiently impressed to move the magazine from a quarterly to a bimonthly schedule after only two issues , and to switch Amazing from pulp format to digest @-@ size to match Fantastic . Shortly afterwards the decision was taken to eliminate Fantastic Adventures : the March 1953 issue was the last , and the May ? June 1953 issue of Fantastic added a mention of Fantastic Adventures to the masthead , though this disappeared with the following issue . Payment started at two cents per word for all rights , but could go up to ten cents at the editor 's discretion ; this put Fantastic in the second echelon of magazines , behind markets such as Astounding and Galaxy . The experiment with quality fiction did not last ; circulation dropped , which led to budget cuts , and in turn the quality of the fiction fell . Browne had wanted to separate Fantastic from Amazing 's pulp roots , but now found he had to print more science fiction (

sf ) and less fantasy in order to attract Amazing 's readers to its sister magazine . Fantastic 's poor results were probably a consequence of the overloaded sf magazine market ; far more magazines appeared in the early 1950s than the market was able to support . Ziff @-@ Davis sales staff were able to help sell Fantastic and Amazing along with the technical magazines that it published , and the availability of a national sales network , even though it was not focused solely on Fantastic , undoubtedly helped the magazine to survive .

In May 1956 Browne left Ziff @-@ Davis to become a screenwriter . Paul W. Fairman took over as editor of both Fantastic and Amazing . In 1957 Bernard Davis left Ziff @-@ Davis ; it had been Davis who had suggested the acquisition of Amazing in 1939 , and he had stayed involved with the sf magazines throughout the time he spent there . With his departure Amazing and Fantastic stagnated ; they remained monthly but drew no attention from Ziff @-@ Davis 's management .

= = = Mid @-@ 1950s to late 1960s = = =

In November 1955 , Ziff @-@ Davis hired an assistant , Cele Goldsmith , who began by helping with two new magazines under development , Dream World and Pen Pals . She also read the slush piles for all the magazines , and was quickly given more responsibility . In 1957 she was made managing editor of both Amazing and Fantastic , doing the administrative chores and reading unsolicited manuscripts ; and at the end of 1958 she became editor , replacing Fairman , who left to edit Ellery Queen 's Mystery Magazine . Goldsmith ( who became Cele Lalli when she married in 1964 ) stayed as editor for six and a half years .

Circulation dropped for both Amazing and Fantastic ; in 1964 Fantastic had a paid circulation of only 27 @,@ 000 . In 1965 Sol Cohen , who at that time was Galaxy 's publisher , set up his own publishing company , Ultimate Publishing , and bought both Amazing and Fantastic from Ziff @-@ Davis . Cohen had decided to make the magazines as profitable as possible by filling them only with reprints . This was possible because Ziff @-@ Davis had acquired second serial rights for all stories they had published , and since Cohen had bought the backfile of stories he was able to reprint them using these rights . Using reprints in this way saved Cohen about \$ 8 @,@ 000 a year between the two magazines . Lalli decided that she did not want to work for Cohen , and stayed with Ziff @-@ Davis . Her last issue was June 1965 . Cohen replaced Lalli with Joseph Wrzos , who used the name " Joseph Ross " on the magazines . Cohen had met Wrzos at the Galaxy offices not long before ; Wrzos was teaching English full @-@ time , but had worked for Gnome Press as an assistant editor in 1953 ? 1954 .

Cohen also launched a series of reprint magazines , drawing from the backfile of both Amazing and Fantastic , again using the second serial rights he had acquired from Ziff @-@ Davis . The first reprint magazine was Great Science Fiction ; the first issue , titled Great Science Fiction from Amazing , appeared in August 1965 . By early 1967 this had been joined by The Most Thrilling Science Fiction Ever Told and Science Fiction Classics . These increased the workload on Wrzos , though Cohen made the selection of stories , and Wrzos found himself able to work on Fantastic and Amazing only part @-@ time . Cohen hired Herb Lehrman to help with the other magazines .

Although Cohen felt that his deal with Ziff @-@ Davis gave him the reprint rights he needed , the newly formed Science Fiction Writers of America ( SFWA ) received complaints about Cohen 's refusal to pay anything for the reprints . He was also reportedly not responding to requests for reassignment of copyright . SFWA organized a boycott of Cohen 's magazines ; after a year Cohen agreed to pay a flat fee for the reprints , and in August 1967 he agreed to a graduated scale of payments , and the boycott was withdrawn .

Harry Harrison had been involved in the negotiations between SFWA and Cohen , and when the agreement was reached in 1967 Cohen asked Harrison if he would take over as editor of both magazines . Harrison was available because SF Impulse , which he had been editing , had ceased publication in early 1967 . Cohen agreed to phase out the reprints by the end of the year , and Harrison took the job . Cohen added Harrison 's name to the masthead of two issues of Great Science Fiction , although Harrison had had nothing to do with that magazine , but the reprints in Fantastic and Amazing continued and Harrison decided to quit in February 1968 . He recommended

Barry Malzberg as his replacement . Cohen had worked with Malzberg at the Scott Meredith Literary Agency , and felt Malzberg would be more cooperative than Harrison . Malzberg , however , turned out to be just as unwilling as Harrison to work with Cohen if the reprints continued , and soon regretted taking the job . In October 1968 Cohen refused to pay for a cover that Malzberg had commissioned ; Malzberg insisted , threatening to resign if Cohen did not agree . Cohen contacted Robert Silverberg , then the president of SFWA , and told him ( falsely ) that Malzberg had actually resigned . Silverberg recommended Ted White as a replacement . Cohen secured White 's agreement and then fired Malzberg ; White took over in October 1968 , but because there was a backlog of stories Malzberg had acquired , the first issue on which he was credited as editor was the June 1969 issue .

= = = 1970s to Present = = =

Like his immediate predecessors , White took the job on condition that the reprints would be phased out . It was some time before this was achieved : there was at least one reprinted story in every issue until the end of 1971 . The February 1972 issue contained some artwork reprinted from 1939 , and after that the reprints ceased .

Fantastic 's circulation was about 37 @, @ 000 when White took over ; only about 4 percent of this was subscription sales . Cohen 's wife filled the subscriptions from their garage , and according to White , Cohen regarded this as a burden , and never tried to increase the subscription base . Despite White 's efforts , Fantastic 's circulation fell , from almost 37 @, @ 000 when he took over as editor to less than 24 @, @ 000 in the summer of 1975 . Cohen was rumored to be interested in selling both Fantastic and Amazing ; among other possibilities , both Roger Elwood , at that time an active science fiction anthology editor , and Edward Ferman , the editor of The Magazine of Fantasy & Science Fiction , approached Cohen with a view to acquiring the titles . Nothing came of it , however , and White was not aware of the possible sales . He was working at a low salary , with unpaid help from friends to read unsolicited submissions ? at one point he introduced a 25 @-@ cent reading fee for manuscripts from unpublished writers ; the fee would be refunded if White bought the story . White sometimes found himself at odds with Cohen 's business partner , Arthur Bernhard , due to their different political views . White 's unhappiness with his working conditions culminated in his resignation after Cohen refused his proposal to publish Fantastic as a slick magazine , with larger pages and higher quality paper . White commented in an article in Science Fiction Review that he had brought to the magazines " a lot of energy and enthusiasm and a great many ideas for their improvement ... Well , I have put into effect nearly every idea which I was allowed to follow through on ... and have spent most of my energy and enthusiasm . " Cohen was able to persuade him to stay for another year ; in the event White stayed for another three .

White was unable to completely halt the slide in circulation , though it rose a little in 1977 . That year Cohen lost \$ 15 @, @ 000 dollars on the magazines , and decided to sell . He spent some time looking for a new publisher ? editor Roy Torgeson was one of those interested ? but on September 15 , 1978 , he sold his half of the business to Arthur Bernhard , his partner . White renewed his suggestions for improving the format of the magazine : he wanted to make Fantastic the same size as Time , and believed he could avoid the mistakes that had been made by other sf magazines that had tried that approach . White also proposed an increase in the budget and asked for a raise . Bernhard not only turned down White 's ideas , but also stopped paying him : White responded by resigning . His last official day as editor was November 9 ; the last issue of Fantastic under his control was the January 1979 issue . He returned all submissions to their authors , saying that he had been told to do so by Bernhard ; Bernhard denied this .

Bernhard brought in Elinor Mavor to edit both Amazing and Fantastic . Mavor had previously edited Bill of Fare , a restaurant trade journal , and was a long @-@ time science fiction reader , but she had little knowledge of the history of the magazines . She was unaware , for example , that she was not the first woman to edit them , and so adopted a male pseudonym ? " Omar Gohagen " ? for a while . She suggested a campaign to increase circulation , and went so far as to gather information about costs while on a trip to New York in 1979 . Bernhard decided instead to merge the two

magazines . Circulation was continuing to drop ; the figures for the last two years are not available , but sf historian Mike Ashley estimates that Fantastic paid circulation may have been as low as 13 @, @ 000 . Bernhard felt that since Fantastic had never been profitable , whereas Amazing had made money , it was best to keep Amazing . Until the March 1985 issue , Amazing included a mention of Fantastic on the spine and on the contents page . In 1999 , the fiction magazine formerly known as Pirate Writings revived the Fantastic title and Cele Goldsmith @-@ era logotype for several issues , ultimately unsuccessfully , though this was not intended as a continuation of the original magazine .

In August 2014 , Warren Lapine , former editor of Absolute Magnitude , Realms of Fantasy , and Weird Tales , revived the Fantastic logotype of Fantastic Stories of the Imagination as a free webzine .

= = Contents and reception = =

= = = Browne and Fairman = = =

The first issue of Fantastic was impressive , with a cover that sf historian Mike Ashley has described as " one of the most captivating of all first issues " ; the painting , by Barye Phillips and Leo Summers , illustrated Kris Neville 's " The Opal Necklace " . The fiction included some stories by well known names ; in particular , Raymond Chandler 's " Professor Bingo 's Snuff " would have caught readers ' eyes ? the story had appeared the year before in Park East magazine , but would have been new to most readers . It was a short mystery in which the fantasy element was invisibility , achieved by magical snuff . Isaac Asimov and Ray Bradbury also contributed stories , and the issue led with " Six and Ten Are Johnny " , by Walter M. Miller . The rear cover reprinted Pierre Roy 's painting " Danger on the Stairs " , which depicted a snake on a staircase ; it was an odd choice , but subsequent back covers were more natural fits for a fantasy magazine . The quality of the fiction continued to be high for the first year ; sf historian Mike Ashley comments that almost every story in the first seven issues was of high quality , and historian David Kyle regards it as an " outstandingly successful experiment " . Science fiction bibliographer Donald Tuck dissents , however , regarding the first few years as containing " little of note " , and James Blish wrote a contemporary review of the second issue which found it lacking : Blish dismissed three of the seven stories in the Fall 1952 issue as being essentially crime stories written for the sf market , and commented that of the remaining four , only two were " reasonably competent and craftsmanlike " .

Other well @-@ known writers appeared in the early issues , including Shirley Jackson , B. Traven , Truman Capote and Evelyn Waugh . Mickey Spillane had written a story called " The Woman With Green Skin " , but had been unable to sell it ; Browne offered to buy it on condition that he had permission to rewrite it as he wished . This was agreed and Browne scrapped Spillane 's text completely , writing a new story called " The Veiled Woman " and publishing it as by Spillane in the November ? December 1952 issue . The issue sold so well it was reprinted , with over 300 @, @ 000 copies sold .

The emphasis was on fantasy , and much of it was " slick " fantasy ? the sort of genre fiction that the upmarket slick magazines , such as The Saturday Evening Post , were willing to buy . Some science fiction appeared as well in the first couple of years , including Isaac Asimov 's " Sally " , which portrays a world in which cars have been given robotic brains and are intelligent . In 1955 it was decided to move the focus from fantasy to sf : in Browne 's words , " Stories of straight fantasy were largely eliminated and straight science @-@ fiction substituted , cover subject matter became of a scientific nature , the words " science fiction " appeared under the title , interior artwork was tightened up to replace the loose , ' arty ' kind of drawing we had been using . " Sales rose 17 % within two issues . Browne was uninterested in science fiction , however , and the quality of the fiction soon dropped , with a small stable of writers producing much of Fantastic 's fiction under house names over the next couple of years . By the start of 1956 the fiction in Fantastic was , in the opinion of sf historian Mike Ashley , " [ in ] a trough of hack predictability " , but there was some

inventiveness evident from newer writers such as Robert Silverberg , Harlan Ellison and Randall Garrett .

Although Browne had been unable to make *Fantastic* successful by specializing in fantasy , he was still interested in the fantasy genre , and experimented in the December 1955 issue with the theme of wish fulfilment . He dropped the words " Science Fiction " from the cover , and published five stories , all of which dealt with male fantasies in one form or another . The cover showed a man walking through a wall to find a woman undressing ; the art was by Ed Valigursky and illustrated Paul Fairman 's " All Walls Were Mist " . Reader reaction , according to Browne , was almost entirely favorable , and he continued to publish occasional stories on the wish @-@ fulfilment theme . The experiment was repeated with the October 1956 issue , which again ran without " Science Fiction " on the cover , and contained stories on the theme of " Incredible Powers " . Once again the cover illustrated a male fantasy : this time it showed a man materializing in a bath house where women were showering . Browne had left Ziff @-@ Davis by the time this issue appeared , but Browne 's plans for a magazine around these themes were well advanced , and Fairman , who by this time was editing both *Fantastic* and *Amazing* , was given *Dream World* to edit as well . It ran for three quarterly issues , starting in February 1957 , but proved too narrow a market to succeed .

Fairman devoted the July 1958 issue of *Fantastic* to the Shaver Mystery ? a lurid set of beliefs propounded by Richard Shaver in the late 1940s that told of " detrimental robots " , or " deros " , who were behind many of the disasters that befell humanity . Most of these stories had run in *Amazing* , though the editor at that time , Ray Palmer , had been forced to drop Shaver by Ziff @-@ Davis when the stories began to attract ridicule in the press . *Fantastic* 's readers were no kinder , complaining vigorously .

= = = Goldsmith = = =

When Goldsmith took over as editor , there was some concern at Ziff @-@ Davis that she might not be able to handle the job . A consultant , Norman Lobsenz , was brought in to help her ; Lobsenz 's title was " editorial director " , but in fact Goldsmith made the story selections . Lobsenz provided blurbs and editorials , read the stories Goldsmith bought , and met with Goldsmith every week or so . Goldsmith was not a long @-@ time sf reader , and knew little about the field ; she simply looked for good quality fiction and bought what she liked . In Mike Ashley 's words , " the result , between 1961 and 1964 , was the two most exciting and original magazines in the field " . New writers whose first story appeared in *Fantastic* during this period included Phyllis Gotlieb , Larry Eisenberg , Ursula K. Le Guin , Thomas M. Disch , and Piers Anthony . The November 1959 issue was dedicated to Fritz Leiber ; it included " Lean Times in Lankhmar " , one of Leiber 's Fafhrd and the Gray Mouser stories . Goldsmith published another half @-@ dozen stories in the series over the next six years , along with other similar ( and sometimes imitative ) fiction such as early work by Michael Moorcock , and John Jakes ' early stories of Brak the Barbarian . This helped to invigorate the nascent sword and sorcery subgenre . Goldsmith obtained an early story by Cordwainer Smith , " The Fife of Bodidharma " , which ran in the June 1959 issue , but shortly thereafter Pohl at *Galaxy* reached an agreement to get first refusal on all Smith 's work .

During the early 1960s Goldsmith managed to make *Fantastic* and *Amazing* , in the words of Mike Ashley , " the best @-@ looking and brightest " magazines around . This applied both to the covers , where Goldsmith used artists such as Alex Schomburg and Leo Summers , and the content . Ashley also describes *Fantastic* as the " premier fantasy magazine " during Goldsmith 's tenure ? at that time the only other magazine focused specifically on fantasy fiction was the *British Science Fantasy* .

Goldsmith 's tastes were too diverse for *Fantastic* to be limited to genre fantasy , however , and her willingness to buy fiction she liked , regardless of genre expectations , allowed many new writers to flourish on the pages of both *Amazing* and *Fantastic* . Writers such as Ursula K. Le Guin , Roger Zelazny and Thomas M. Disch sold regularly to her at the start of their careers Le Guin later commented that Goldsmith was " as enterprising and perceptive an editor as the science fiction magazines ever had " . Not all Goldsmith 's choices were universally popular with the magazine 's

subscribers : she regularly published fiction by David R. Bunch , for example , to mixed reviews from the readership .

= = = Reprint era = = =

Wrzos persuaded Cohen that both Amazing and Fantastic should carry a new story in every issue , rather than running nothing but reprints ; Goldsmith had left a backlog of unpublished stories , and Wrzos was able to stretch these out for some time . One such story was Fritz Leiber 's " Stardock " , another Fafhrd and Gray Mouser story , which appeared in the September 1965 issue ; it was subsequently nominated for a Hugo Award . The reprints were well received by the fans , because Wrzos was able to find good quality stories that were unavailable except in the original magazines , meaning that to many of Fantastic 's readers they were fresh material . Wrzos also reprinted " The People of the Black Circle " , a Robert E. Howard story from Weird Tales , in 1967 , when Howard 's Conan stories were becoming popular .

In addition to the backlog of new stories from the Ziff @-@ Davis era , Wrzos was able to acquire some new material . He was especially glad to acquire " For a Breath I Tarry " , by Roger Zelazny ; however , he had to wait for Cohen 's approval for his acquisitions . Cohen , perhaps uncertain because of the story 's originality , delayed until it appeared in the British magazine New Worlds before agreeing to publish it . Wrzos commented years later that he would " never forgive him [ Cohen ] his timidity at that time " . Wrzos bought Doris Piserchia 's first story , " Rocket to Gehenna " , and was the first editor to acquire a story by Dean Koontz . He had to work with Koontz to improve it , and the delay this caused , in addition to the slow publishing schedule for new material , meant that Koontz appeared in print with " Soft Come the Dragons " , in the August 1967 Fantasy & Science Fiction , before " A Darkness in My Soul " appeared in the January 1968 Fantastic .

After Wrzos 's departure , Harrison and Malzberg had little opportunity to reshape the magazine as between them they only took responsibility for a handful of issues before Ted White took over . However , Harrison did print James Tiptree 's first sale , " Fault " , in the August 1968 issue ; again the slow schedule meant that this was not Tiptree 's first appearance in print . Harrison added a science column by Leon Stover , but was unable to change Cohen 's position on the reprints , and so could not print much new fiction . When Malzberg took over from Harrison he published John Sladek , Thomas M. Disch , and James Sallis , all of whom were associated with New Wave science fiction , but his tenure was too short for him to have a significant impact on the magazine .

= = = White and Mavor = = =

White was only able to offer his writers one cent per word , which was substantially lower than the leading magazines in the field ? Analog Science Fiction and Fact paid five cents , and Galaxy and Fantasy & Science Fiction paid three . Most stories would only be submitted to White once the higher @-@ paying markets had rejected them , but among the rejects White was sometimes able to find experimental material that he liked . For example , Piers Anthony had been unable to sell an early fantasy novel , Hasan ; White saw a review of the manuscript and promptly acquired it for Fantastic , where it was serialized starting in the December 1969 issue . White also took care to establish relationships with newer writers . White bought Gordon Eklund 's first story , " Dear Aunt Annie " , it appeared in the April 1970 issue and was nominated for a Nebula award . Eklund was unwilling to become a full @-@ time writer , despite this success , because of the financial risks , so White agreed to buy anything Eklund wrote , on condition that Eklund himself believed it was a good story . The result was that much of Eklund 's fiction appeared in Amazing and Fantastic over the next few years . In addition to experimental work , White was able to obtain material by some of the leading sf writers of the day , including Brian Aldiss and John Brunner . White also acquired some early work by writers who became better known in other fields : Roger Ebert sold two stories in the early 1970s to Fantastic ; the first , " After the Last Mass " , appeared in the February 1972 issue ; and in 1975 White bought Ian McEwan 's second story , " Solid Geometry " . It was included in First Love , Last Rites , McEwan 's first short story collection , which won the Somerset Maugham Award

in 1976 .

White had been an active science fiction fan before he became professionally involved in the field , and although he estimated that only 1 in 30 readers were active sf fans , he tried to use this fan base to help by urging the readership to give him feedback and to help with distribution by checking local newsstands for the magazines . White wanted to introduce established artists from outside the sf field , such as Jeff Jones , Vaughn Bodé , and Steve Hickman ; however , the company was saddled with cheap artwork acquired from European magazines to be used for the cover and he was instructed to make use of them . He commissioned a comic strip from Vaughn Bodé , but was outbid by Judy @-@ Lynn Benjamin at Galaxy ; he subsequently told his readers that he 'd signed up Bodé again for interior artwork , but this never materialized . Instead a four @-@ page comic strip by Jay Kinney appeared in December 1970 ; a second strip , by Art Spiegelman , was planned , but never published . Eventually White was allowed to commission original cover art ; he published early work by Mike Hinge , and Mike Kaluta made his first professional sale to Fantastic . He tried to hire Hinge as art director , but this fell through and White filled the role himself , sometimes using the pseudonym " J. Edwards " .

Because of poor distribution , Fantastic was never able to benefit from the increasing popularity of the fantasy genre , though White was able to publish several stories by well @-@ known writers in the field , including a sword and sorcery novella by Dean R. Koontz , which appeared in the October 1970 issue , and an Elric story by Michael Moorcock in February 1972 . A revival of Robert E. Howard 's character Conan , in stories by L. Sprague de Camp and Lin Carter , was successful at increasing sales ; the first of these stories appeared in August 1972 , and White reported that sales of that issue were higher than for any other issue of Amazing or Fantastic that year . Each Conan story , according to White , increased sales of that issue by 10 @,@ 000 copies . White also published several of Fritz Leiber 's Fafhrd and the Gray Mouser stories , and added " Sword and Sorcery " to the cover in 1975 . In the same year a companion magazine , Sword & Sorcery Annual , was launched , but the first issue was the only one to appear .

The quality of the magazine remained high even as the financial stress was mounting in the late 1970s . White acquired cover artwork by Stephen Fabian and Douglas Beekman , and stories by some of the new generation of sf writers , such as George R. R. Martin and Charles Sheffield . White departed in November 1978 , but the first issue of Fantastic under Elinor Mavor 's editorial control was April 1979 . Because White had returned unsold stories she had very little to work with and was forced to fill the magazine with reprints . This led to renewed conflict with the sf community , which she did her best to defuse . At a convention in 1979 she met Harlan Ellison , who complained about the reprint policy ; she explained that it was temporary and was able to get him to agree to contribute stories , publishing two pieces by him in Amazing over the next three years . The January 1980 issue of Fantastic ( Mavor 's fourth issue ) was the last to contain reprinted stories . Once the reprints had been phased out , Mavor was able to find new writers to work with , including Brad Linaweaver and John E. Stith , both of whom sold their first stories to Fantastic . The last year of Fantastic showed " a steady improvement in content " , according to Mike Ashley , who cites in particular Daemon , a serialized graphic story , illustrated by Stephen Fabian . However , at the end of 1980 Fantastic 's independent existence ceased , and it was merged with Amazing .

= = Publication details = =

= = = Editors = = =

The list below gives the person who was acting as editor . In some cases , such as at the start of Cele Goldsmith 's stint , the official editor was not the same person ; details are given above .

Howard Browne ( Summer 1952 ? August 1956 ) .

Paul Fairman ( October 1956 ? November 1958 ) .

Cele Goldsmith ( December 1958 ? June 1965 ) . Goldsmith used her married name , Cele G. Lalli , from July 1964 .

Joseph Ross ( September 1965 ? November 1967 ) .  
Harry Harrison ( January 1968 ? October 1968 ) .  
Barry N. Malzberg ( December 1968 ? April 1969 ) .  
Ted White ( June 1969 ? January 1979 )  
Elinor Mavor ( April 1979 ? October 1980 )

= = = Other bibliographic details = = =

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

The following table shows which issues appeared from which publisher .

A British edition published by Thorpe & Porter ran for eight bimonthly issues from December 1953 to February 1955 ; the issues were not dated on the cover . These correspond to the US issues from September / October 1953 to December 1954 , and were numbered volume 1 , numbers 1 through 8 .

Fantastic was digest @-@ sized throughout its life . The page count began at 160 but dropped to 144 with the September / October 1953 issue , and then again to 128 pages with the very next issue , November / December 1953 . The July 1960 issue had 144 pages , but apart from that one issue the page count stayed at 128 until September 1965 , when it increased to 160 . In January 1968 it went back down to 144 pages , and it dropped to 128 pages from February 1971 through the end of its run . The first issue was priced at 35 cents ; thereafter the price went up as follows : 50 cents in May 1963 , 60 cents in December 1969 , 75 cents in July 1974 , \$ 1 @.@ 00 in October 1975 , \$ 1 @.@ 25 in April 1978 , and finally \$ 1 @.@ 50 from April 1979 until the last issue .

= = = Derivative anthologies = = =

Three anthologies of stories from Fantastic have been published . Note that Time Untamed contains stories that were published in Fantastic during its reprint years , but which did not necessarily first appear there .