

TO THE READERS OF MUNSEY'S MAGAZINE

BY MR. MUNSEY.

A GREAT big change has happened to *THE SCRAP BOOK*. I want to tell you about it, and to explain my theory of issuing a magazine in two parts.

In a word, there isn't room enough within one cover to make a magazine big enough, and strong enough, to satisfy the reader of to-day. It doesn't afford quantity enough—doesn't afford variety enough. The Sunday papers give us such an enormous tonnage of reading that we have come to look for tonnage, and tonnage means variety, something for all tastes, and a good deal of it.

Now and again we wake up to the fact that we have outgrown old things. We are sweeping on at a tremendous pace. Our habits change, our tastes change. We demand more and always more. The best thing of yesterday is not good enough for to-day. This is the age of specialization, the hot-shot age, the fourteen-inch-gun age.

The conventional magazine, with its smattering of illustrations, its smattering of fiction, and its smattering of special articles, is about as much like the fourteen-inch gun as a cat is like a locomotive. There is not enough of any one thing to make it convincing. The All-Fiction Magazine has the conventional magazine beaten to a standstill. It is convincing. It is big and bulky and satisfying. The reader who wants fiction gets fiction, and enough of it. That is why he likes the All-Fiction Magazine.

It was ten years ago that I created the All-Fiction Magazine. Now I have created another distinct type, the All-Illustrated Magazine. There has never been an All-Illustrated Magazine brought out before; but there are a good many logical reasons which suggest that it may be as successful as the All-Fiction Magazine, and we all know that the All-Fiction Magazine has cut out a very big place for itself in the publishing world. And we know, too, that two strong magazines, each really strong in itself, necessarily help each other when joined together as a unit. Together they make something unique, invincible.

The two-section magazine idea is brand-new to the world. It is not quite new with me, however, as I have given it, at odd times, four or five years of thought. It first came to my mind in response to a desire to couple, in some way, the strength of the All-Fiction Magazine with the illustrated features of the conventional magazine. I also had the further desire *to meet the increased cost of magazine publishing with the least possible increase in price to the magazine-buyer.*

In order to give you a clear understanding of the situation, I must say something about the magazine business of the last dozen years. And in this glimpse of the work that has been done I must necessarily speak a

good deal of myself, for the reason that it happened to fall to me to do most of the new things which have contributed so largely to the tremendous upbuilding and wonderful expansion of magazine publishing.

THE BEGINNING OF REAL EXPANSION.

Real expansion in the magazine world had its beginning with the launching of the ten-cent magazine. That was thirteen years ago last October, and the initial plunge was made with *MUNSEY'S MAGAZINE*. At first the venture was not looked upon seriously by other publishers, by the various news companies and newsdealers, and by the public generally. No one believed it possible to issue successfully a first-rate magazine at such a ridiculous figure. It was two or three years before the advertisers of the country could be brought to recognize the merits of a magazine selling at this price. They fancied—or stubbornly maintained, at all events—that no publisher could issue a really good magazine at ten cents a copy, and furthermore, that the readers of such a magazine would not measure up to their requirements in culture and in cash of the realm.

THIS TEN-CENT PRICE HAS DONE A GREAT WORK IN THE WORLD. IT MAY BE, HOWEVER, THAT NOW ITS WORK IS WELL-NIGH FINISHED.

When the old prices of twenty-five cents and thirty-five cents for a magazine were smashed down to ten cents, there were probably about a quarter of a million regular magazine-buyers in the United States and Canada—not more, I should say. To-day there are well-nigh two million regular magazine-buyers—ten million readers—an empire created primarily by the ten-cent price.

But *MUNSEY'S MAGAZINE* not only smashed the price down to a popular figure, but it smashed conventionality in magazine-making as well. It came out as an entirely new type of magazine, a magazine of human interest, a magazine giving the people what the people wanted as closely as we could interpret their wants, instead of giving them, as had been the custom among magazine editors, what they themselves, the editors, thought the people should have.

This new-priced new type of magazine instantly swept into an enormous success, its circulation bounding forward by forty and fifty thousand, and sometimes a hundred thousand gain one number over another. Then came competition, old magazines coming down to the new price, and new magazines created everywhere.

AND NOW ANOTHER EPOCH.

It was about ten years ago, three years after *MUNSEY'S MAGAZINE* began its pioneering, that I worked out the idea of an entirely new type of magazine—an All-Fiction Magazine, which should be free from illustrations and so big that it would carry an enormous cargo of stories. I tested the idea on *THE ARGOSY*, which immediately began to plunge forward in circulation. But the magazine was so utterly different from anything that had hitherto been issued that other publishers looked upon it for a number of years as a joke. In fact, *THE ARGOSY* had the field to itself for four or five years before competition appeared. During this time it was the common belief and oft-repeated statement

that I was constantly losing money on THE ARGOSY, but that I kept it up merely out of pride.

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These are the two chief epochs in magazine-making in the last dozen years—the launching of MUNSEY'S MAGAZINE at its new price and on its new lines, and the creation of THE ARGOSY on its new lines. MUNSEY'S MAGAZINE, both in price and in character and get-up, has been copied all over the world. And THE ARGOSY likewise has become a model for a good many publishers, just how many I don't know. This is the age of specialization. It is the fourteen-inch gun that does the work. The piece that scatters is no longer effective. The ARGOSY type of magazine—the All-Fiction Magazine, is the fourteen-inch gun.

The standard magazines composed of illustrations and articles and fiction haven't the striking force of the ARGOSY type. The All-Fiction Magazine, strangely enough, is sufficient unto itself. It is independent of illustrations. Its pictures are word pictures, and they get a hold on the reader which is never equaled by the artists of the brush or of the camera. The standard magazine, on the other hand, is not independent of the fiction element. Its very existence, judging from the records up to date, rests largely upon the fiction that it carries. BUT AN ALL-ILLUSTRATED MAGAZINE, IF BIG ENOUGH AND GOOD ENOUGH, MIGHT WELL PROVE TO BE A HANDSOME SUCCESS. The idea has never been tried. It is being pretty thoroughly tried now, however, in the first section of THE SCRAP BOOK for July, which is now on sale.

STILL ANOTHER EPOCH.

And now we have reached another epoch, if really an epoch it be—the epoch of issuing magazines in sections. An All-Fiction Magazine, as such, has little standing in the community or in the magazine world, for the reason that it means entertainment alone. It is the magazine with important articles, illustrated or unillustrated—articles on current topics, or on events in the world's history—which attracts recognition and represents something more than mere entertainment. And it is the illustrated magazine which appeals most strongly to the advertiser, who not only helps to furnish sinews of war, but who presents, from month to month, facts which are most valuable, and I believe most interesting, to the reader.

Moreover, the constant demands for a better, and better, and yet better magazine have carried the grade up so high, and increased the cost so heavily, that most publishers have already raised their price to fifteen cents a number, finding it impossible to do business successfully at the old figure of ten cents a copy.

This change has been brought about not only by a great increase in the merit of publications themselves, but by the tremendous increase in the cost of magazine-making and of the general conduct of business. The price of labor has well-nigh doubled in a dozen years, and in the business office, in the editorial rooms, in the art department, and in fact everywhere, prices have also about doubled. As a result, an advance in selling prices seems to have become a necessity.

With our system of money there is no stopping-place between ten cents and fifteen cents, and fifteen cents is akin to a way-station. Ten cents and twenty-five cents are express stations. And so I have fixed

upon what in fact amounts to an advance of only two and a half cents a copy for THE SCRAP BOOK, instead of the advance of five cents a copy which has been put in force by most other publishers. By issuing two magazines as a unit, and selling the two at twenty-five cents—which means twelve and a half cents a copy—we are making the slightest possible increase, half that of publishers who have advanced to fifteen cents a copy.

Every new idea is an experiment until it has been tried. And it is to try this idea, and try it right, that I am making THE SCRAP BOOK the standard-bearer, with which I have combined three other magazines—WOMAN, and two magazines on which the creative work had already been done, but which had not yet taken concrete shape. The experiment will cost perhaps half a million dollars. If it proves as successful as I think it should, it may well be worth to me many times five hundred thousand dollars—perhaps five or ten millions of dollars.

This statement will make it pretty clear to you that I thoroughly believe in the idea. There is only one weak spot in it, and that is the price—the psychological effect on the buyer of twenty-five cents at a throw. It may well be that two magazines, with independent names, costing fifteen cents each—a total of thirty cents—would seem to certain buyers to cost less than two magazines under one name at twenty-five cents. The mind sometimes gets mixed up with an erroneous impression from which it is difficult to disentangle it.

It is just this psychological effect on the mind that may wreck the idea, but I don't believe it will. I am satisfied that with a population of nearly one hundred millions in the United States and Canada, out of which there are two million regular magazine-buyers, most of whom buy anywhere from two to a dozen magazines—I am satisfied, I say, that there are among us mathematicians enough, wise heads enough, to realize that buying two magazines as a unit for twenty-five cents means buying them at twelve and a half cents each, instead of buying them at thirty cents when issued under different names.

These two magazines, under the title of THE SCRAP BOOK, are, in character and contents, as wide apart as any two magazines in the world. Except in name, and except that they sell as a unit, they are two distinct, independent magazines, each with its own table of contents and its own cover. Moreover, they are very big magazines. The illustrated section starts off with nearly three times the quantity of purely illustrated articles that can be found in any other magazine anywhere. And the fiction section consists of at least one hundred and sixty pages of fiction, all fiction, not an illustration in it, not an article in it, nothing but stories—a complete novel, four or five or half a dozen serial stories, and a dozen or so short stories.

THIS NEW SCRAP BOOK IS A VERY WONDERFUL MAGAZINE. I AM GOING TO ASK YOU TO DO ME THE FAVOR TO BUY THE JULY NUMBER AND SEE FOR YOURSELF WHAT IT IS LIKE. I BELIEVE THAT ONCE IN YOUR HOME, IT WILL BE A CONSTANT MONTHLY VISITOR THERE. AND I AM GOING TO VENTURE THE HOPE THAT YOU WILL HELP ME TO MAKE IT A GREAT BIG SUCCESS. I ASK YOU NOT ONLY TO HELP ME INDIVIDUALLY BUT TO HELP ME BY TELLING YOUR FRIENDS ABOUT THE SCRAP BOOK—THIS NEW CREATION IN MAGAZINE-MAKING.

NOW READY ON ALL NEWS-STANDS.

QUEBEC—A LAND WITHOUT TRUSTS

BY HERBERT N. CASSON

THE VAST UNDEVELOPED RESOURCES OF THE PROVINCE THAT STRETCHES FROM THE ST. LAWRENCE VALLEY NORTHWARD TO ST. JAMES BAY—ITS FARM-LANDS, FORESTS, AND MINES, ITS INDUSTRIAL AND COMMERCIAL POSSIBILITIES, AND ITS FUTURE AS A GREAT AMERICAN PLAYGROUND

IN that picturesque Canadian country called Quebec there are practically no trusts. It is a land without a Carnegie, a Rockefeller, a Morgan, or a Harriman. It is the idyllic home of the small farm and the small factory. The railway octopus has practically no grip on this northern Eden. In natural wealth it surpasses New England. Its

hills are packed with buried treasure; and its boundless forests reach to Labrador and Hudson Bay.

Yet—such is the riddle which I am about to write—this land of freedom and equality is one of the least developed regions in the world. The mass of its people are poor. In their little independent factories they are earning, on



WINTER TRAVEL IN QUEBEC—A TYPICAL FRENCH-CANADIAN FARMER DRIVING HIS WOODEN SLEIGH HOME FROM MARKET