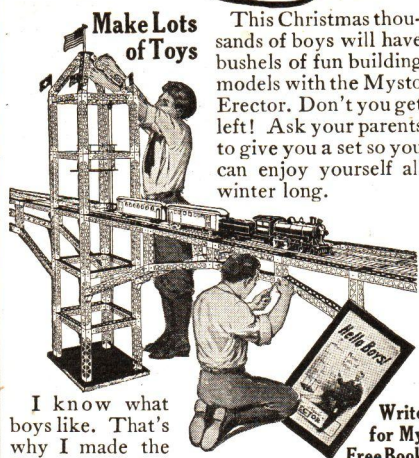


## Hello Boys!



**Make Lots of Toys** This Christmas thousands of boys will have bushels of fun building models with the Mysto Erector. Don't you get left! Ask your parents to give you a set so you can enjoy yourself all winter long.

I know what boys like. That's why I made the Erector girders with turned-over edges so your boy could build big, strong models that look exactly like real steel construction.

He can build easily and quickly. And he can make over 300 models—battleships, aeroplanes, derricks, traveling cranes, elevators, bridges, wagons. It's great fun!

## The Mysto ERECTOR

### The Toy with Girders like Structural Steel

It's by far the most interesting and instructive Christmas gift you can find anywhere. It is so fascinating that every member of the family will enjoy watching and helping the boy construct the 300 and more models.

With all sets over \$3 I give, without extra charge, an electric motor that runs many of the models—elevators, third rail cars, work-shops with cute little band saws, power presses, lathes, etc., that really go. The Erector develops the boy's mechanical skill—teaches him the principles of engineering and electricity.

### Write for My Free Book

It's printed in colors and filled with pictures and descriptions of Erector models. I'll also mail you a free copy of my boys' magazine, *Erector Tips*, which contains my prize offer for new models; tells how your boy can win a prize.

Toy dealers sell the Erector, \$1 to \$25. If your dealer hasn't it, or you cannot conveniently get it from him in time for Christmas, send remittance direct to us and we will ship prepaid. \$1 set builds 88 models; \$2 set builds 120 models; \$3 set builds 176 models; \$5 set builds 207 models and includes electric motor. Big manual of instructions free with every set.

A. C. GILBERT, President

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It is a book to arouse and startle to action. It will stimulate the man who vacillates—who lacks the deciding power and the go-ahead courage so necessary for success. At stores, or mailed for 90c and your address on margin of this adv.

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is universally proclaimed a work of genius. Says the *Washington Times*: "Since Emerson, nobody has gone so straight to the point, in a manner so free from personal prejudice and vanity." There is a great deal of the practical in his philosophy which every man can take unto himself and use.

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let, still in pajamas, leaps from his bed and changes the pins on the map. The map must be kept up to the minute. General Joffre must be able to look at it any time of the day or night.

As far as possible, through information brought in by spies or aviators, the forces of the enemy are kept track of in the same manner. No detail that is of use is overlooked. The pins indicate even the size of the guns, the kind of ammunition they use, and so on *ad infinitum*.

### THE REAL PERILS OF PEARL WHITE

PEARL WHITE appears on the screen as the inextinguishable and, apparently, immortal *Pauline* of the movies, the apotheosis of the old-time melodrama heroine. Twenty years and less ago the heroine of melodrama was content to be pursued through five vivid acts and thirteen scenes by a villain whose villainy was displayed at its utmost in the saw-mill scene in the fourth act. But the villain of the ten-twenty-thirty days is pale and ineffectual beside the corps of villains in the movie. And the fair heroine of the old familiar one-night-stand tank drama would perish ignominiously if faced by half the perils that surround her more advanced sister of the screen. According to an interview published in the October *Photoplay*, the perilous *Pauline* is, in private life, a most human and engaging young lady who harbors something of a grievance because the real perils that she incurs in professional life are rarely appreciated by the audiences to whom her adventures are familiar. The perils they see are those carefully rehearsed, acts of which the producers are certain, otherwise the picture would never be shown. The real ones, into which real danger enters, appear only on the film that is thrown away, if photographed at all. There was, for example, the "yellow peril." Miss White tells the story in her own words:

A real peril that wasn't filmed was the time we were taking pictures in Chinatown. Chinamen, even when they have the most commonplace things to say, cause excitement enough saying them; but on this occasion there was real excitement. One Chinese restaurant-keeper had promised the use of his restaurant for taking exterior scenes. But when we got down there he had changed his mind about it, so the director went ahead and prepared to take the picture anyway. And it took real policemen to quell the riot.

The director had asked if I minded getting in the scene he intended to take, whether Mr. Chinaman liked it or not; I didn't mind. It wasn't any more risky than the other perils; so when the policemen were called I was right in the midst of the excitement; my cape was torn almost off me; I had a really nice gown on and it shared in the damage. I myself wasn't hurt a bit, tho some of the men were.

The interior scenes of that episode were taken in the studio, so we transplanted some Chinamen for the occasion. They had never worked before the camera and



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