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We are selling a line of quality candies at surprisingly low prices. For instance, we have delicious Assorted Chocolates, regular 60c quality, at 37c per lb. Stop in one of our Stores today and get some—if you appreciate quality in candy, you will surely enjoy these.

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Tempting Meat of Chicken prepared in spotless kitchens and packed in sanitary tins, ready for use.

The first product of its kind. Standard for 50 years.

For home use; for campers; for picnickers.

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TRIMO ECONOMIES

A Trimo Pipe Wrench has several distinctive features that make it a very desirable wrench.

STEEL FRAMES do not break, so save loss of time and expense.

The NUT GUARDS save time because they keep the wrench in adjustment. When working in close quarters they prevent accidental turning of the adjustment nut.

SPIRAL SPRING that does not break and is always in place.

The INSERTED FIXED JAW in the handle can be removed when worn, saving the handle.

Narrow Jaw Trimo Pipe Wrenches and Narrow Jaw Trimo Nut Wrenches are made suitable for Automobile uses and for all close quarter work.

The TRIMO WRENCH has other good points—it is strong and well made and manufactured out of material suitable for the use that is made of them.

Buy of your dealer or write
Trimo Manufacturing Company
 Ramsey (Boston), Mass.

RADIO IN THE HOME
 By HENRY M. NEELY



Different sized waves in a pond will affect different sized sticks. The ether is like a pond. Lightning or "static" or "atmospherics" are like a carload of different sized rock dumped into a pond. They make all sizes of waves and rock all sizes of sticks. In other words, static interferes with receiving, no matter what wave length your set is tuned to.

No. 5. Can I Always Get the Broadcasts?

There's one thing about a phonograph that is decidedly in its favor. It's a dependable machine. You know that, if the weather is bad outdoors and you decide to spend a comfortable evening at home, you will have to do is wind up the machine, put on a record, start it and the music will come forth. And it will do it not once in a while, but 305 days and nights in a year.

And, from that very fact, it leaves nothing to the imagination, there is no element of gambling, of skill, of your machine accomplishing something that Jim Smith's couldn't do. There's nothing in it for you to be particularly proud of and enthuse over.

It must be confessed that, at the present stage of development, radio is not reached this point of dependability. But, for that precise reason, its status today gives it that element of a game of chance that promotes the keenest kind of rivalry and makes for an enthusiasm that is half the fun of it.

Get two radio friends together and you'll hear, you ought to have heard me bring in BVD last night. Got him like a ton of bricks. And after he was through I monkeyed around a bit, and what do you think?

And the second friend will ask somewhat grudgingly: "Dunno; what?"

"There was HSVF clear as a bell. What d'ya know about that? One thousand two hundred and fifty miles away and you might have thought he was in the next room. That's a great little book up I'm using. You ought to try it."

This undependability is due to many different reasons, not one of which is sufficiently well understood yet to permit of a solution of the problem.

First there is that bugbear of all radio men, static—atmospherics—strays. These are three names for the same thing. They refer to the discharge of electricity in the air or the clouds. Lightning is a violent and concentrated form of static. But there can be most annoying static without the least sign of weather trouble. Down in tropic waters, from March on through the summer months, I have frequently been unable to read a message because of the continual crashing and sizzling and "frying" in my phones. And this with the sky guileless of a cloud and the moon and stars fairly blazing in crystal brilliancy.

We have already referred, in these articles, to the radio waves in the ether being like ordinary waves in a pond of water. There are waves of different sizes and shapes and we can tune our receiving instruments to respond to only one size and shape. The ether may be likened to a placid pond. Our transmitting instrument is the means by which we throw a pebble into the pond and start a series of waves out in all directions.

A discharge of static might be likened to dumping a carload of quarry refuse into the pond. There are pieces of stone of all sizes—big and little and medium and tiny and huge. The result is a great splash which sends out waves of all sizes, and no matter how the receiving instrument is tuned, there is a wave of the size and shape to cause it to respond. So that, if the receiver happened to be getting an intended series of waves, the similar waves coming from the carload would interfere and make it impossible to tell which was which.

That will give you a rough idea of what static is.

Static is usually of little trouble in winter in the northern hemisphere and becomes more and more troublesome as summer advances. And, though there have been several so-called "static eliminators" invented, static is still a nuisance and only smiles at our present methods of opposition.

Then there is the phenomenon of "fading signals." You will tune in to get the concert from PDQ and he will start in very QSA, as the wireless bugs say when they mean "strong and clear." Then, without any change in the adjustment of your instrument, he will fade away until you have lost him entirely, and no matter how much readjusting you may do, you will not get him back. And later, perhaps, he will gradually come in again until he is as QSA as any one would wish. Nobody knows why and nobody knows what to do about it.

Monday night you may get the concert from KVV as though you were under the shadow of his aerial. You will make notes of the exact adjustment of your set, and when you sit in Tuesday night you will turn every knob and dial to the place it was the night before. And you may hear just a whisper. You try other adjustments but there is no use. You tune him and that is all. Again nobody knows why and nobody knows what to do about it. And Wednesday night he may be louder and clearer than he was Monday.

I am speaking now of distant stations. If you are located only five or ten miles from a powerful broadcaster, you won't be troubled so much. You can pretty nearly depend on getting it satisfactorily—if static isn't in season and working overtime.

But that is really half the fun of the game. It gives you a most interesting subject of conversation with your friends, just as the golf bug or the baseball fan or the motorcar enthusiast can talk enjoyably for hours and say nothing of any importance.

This isn't intended to be discouraging. Nine nights out of ten you will get satisfactory results on your receiver, but if you don't, you can compare notes next day with your friends.

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ROCKEFELLER was a clerk, Carnegie a telegraph operator, Hill a day laborer. Their great fortunes started with small savings. Thrift was their watchword. Let it be yours.

Make your money make more money through interest here.

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35 cents buys a bottle of "Danderine" at any drug store. After one application of this delightful tonic you cannot find a particle of dandruff or a falling hair. Besides, every hair shows new life, vigor, brightness, more color and abundance.—Advt.

Today's Programs

Philadelphia Station (WPT)
 (Strawbridge & Clothier)

1:15 P. M.—Late news items from the Plaza Tavern.

Afternoon concert, beginning at 4 o'clock, by the Plaza orchestra, of Camden. Vocal solo by Ethel Lewis, tenor, and Paul Engle, baritone.

Evening program, beginning at 7:30 o'clock—Short talk, telephone, Lewis F. Kendall, Jr., soprano solo by Elizabeth Morrow (Mrs. K. M. by Mrs. Lewis), "As Thru the Street," organ, piano solo by Ann M. Thompson; tenor solo by Harold Valerius (You Give a Man a Horse He Can Ride, the "Yesterday and Today," the "If You Ain't").

Philadelphia Station (WAP)
 (Gimbel Brothers)

1:05 P. M.—Selections, Gimbel Orchestra, Raymond Green, director; piano, Raymond Green; violin, Jacob Thi. cello, George D'Annunzio; saxophone, Vincent Galante.

7:30—Violin solo, Jacob Thi. accompanist, Raymond Green.

8:00—Solo, Charles S. Halsall.

8:30—Baritone solo, Charles S. Halsall.

9:15—Piano solo, Charles S. Halsall.

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Sports Suits
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This is just an idea of the styles you will find here—but there are hundreds of different styles, patterns, colorings and materials for choosing. Nothing any man could want—but he is sure of finding it here. Every man can be fitted no matter what his size—and

The Stout Men will find an unusual assortment in a special department we have created just to fit the man that is hard to fit.

IF YOU WANT MEN'S TROUSERS—
 You Must Come to Philadelphia's Largest Department

Tweeds in all colors, fancy cassimeres, worsteds, pin stripes, blue and gray serges, brown, blue and green flannels.

We can fit any man—all lengths up to 37-inch inseam and all waist measurements up to 54 inches.

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Boys' One and Two Pair of Pants Suits Reefers and Topcoats—In a Great Sale

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Mr. Hill has ordered reductions on all boys' clothing, too—and, parents, here is OPPORTUNITY! Thousands of garments—the largest BOYS' DEPARTMENT IN THE CITY—embracing every style—plenty of SPORTS SUITS in tweeds and homespun, too—as well as every other material, pattern and coloring. Every boy can be fitted up to 18 years—and STOUT BOYS, TOO!

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