



Carpets

Our immense business in floor coverings gives us such an advantage in buying that we are able to offer in the regular way pieces as low as those featured as "special bargains" in many cash stores. A careful examination of qualities is all we ask when you make a comparison of prices.

Such an examination and comparison will show you that our marked prices are as low as you can find; then we want to remind you that we save you all the cost of making, lining, laying, and the waste of cutting to match figures.

In other stores you will find that an extra 15c to 25c per yard are added to the marked prices for this service.

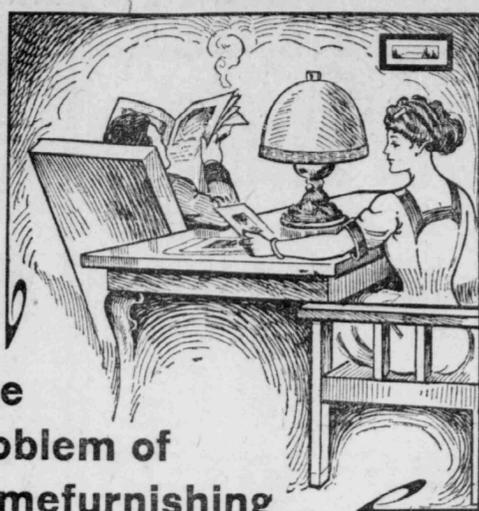
About prices in general

Throughout our entire stock the above argument will hold good in regard to prices.

The very volume of business that comes from our method of selling enables us to place orders of such size with the manufacturers that we can command their lowest possible prices.

There is no guesswork in our buying for we know what reliable qualities are worth and what they must bring the retailer. For this reason we ask you to see that values are equal to ours, when you make the price comparison, for with value matched against value we know that the cash stores will not undersell our credit prices.

Your eyes are better than all the arguments we might present—we simply ask you to use them.



The problem of homefurnishing

In a lifetime you may furnish one home, or possibly you have furnished several, but remember that we have the experience gained from furnishing thousands and thousands.

The benefit from this experience is at the disposal of our customers. We are in position to give you valuable advice in buying. We can suggest the lines of furniture and carpets which will show you the greatest amount of value for the amount of money you wish to invest.

Now, here is a most important point in buying, which we urge you to give careful consideration. Naturally, you look for the store where you can find the lowest prices. We lay the price proposition wide open before you by marking our credit price on every article in figures that you can read.

You come into our store and select everything you wish, knowing from these figures just what the price will be to you—just what they would be to any other customer. How and when you want to do the paying does not make the slightest difference, for you have done the buying and learned the prices before any reference is made to what you may desire in the matter of terms.

It is the strongest guaranty we can give you that our prices are reliable—that you are not being charged an extra penny for any privilege or accommodation that is granted in connection with an open account.

The help given our customers

For years it has been our constant endeavor to impress upon furniture buyers the great benefit to be derived from using their credit to advantage.

To overcome the objections which formerly existed we have completely done away with all the old-fashioned ideas and methods, giving your use of credit with its same dignity as that of the man who deals in millions.

We allow you to have all purchases charged on an open account, which may be added to at any time. You sign no notes and pay no interest. It is just such an account as you have with your grocer, except that we arrange its settlement in divided payments at intervals that will suit your circumstances.

Finally, we can promise you that these payments will be made smaller than would be granted in any other store in Washington.



Furniture

The quality of our furniture and the size of our different lines are matters of pride with us.

In buying from the manufacturer we do not attempt to reach the lowest possible prices when it must be done at the expense of the values. We

pay a fair price and then insist that the quality be all that the price can justify.

We do not ask you to depend upon the manufacturer for reliability, but give you our personal guaranty that any purchase from our store shall be absolutely satisfactory after you have tested it with actual use.

This guaranty means that if any article does not prove exactly as represented the deficiency will be remedied to your satisfaction or the article replaced without question.

Peter Grogan & Sons Co.

NEW YORK THEATERS

A Lot of Successes Have Been Produced.

New York, Oct. 15.—Another madame has followed "Madame X" at the Lyric Theater. The new arrival is "Madame Troubadour," a Viennese operetta, and a novelty, inasmuch as it dispenses with chorus girls. The piece, which comes with a record of success in Europe, tells of a husband who nearly loses his wife through his devotion to a history he is writing of the ancient troubadours. The present version was made by Joseph Herbert, who has also staged the production. Felix Albini, a Viennese composer, wrote the music, which is charming throughout and is certain to become popular. The Shuberts have furnished a good cast, including Georgia Caine, Grace La Rue, Edgar Norton, Van Rensselaer Wheeler, Doris Goodwin, Anna Wheaton, and Charles Angelo. The performance seemed to please the audience immensely. This particular madame will probably stay in town for some time to come. That Marie Cahill is a favorite here is demonstrated nightly at the big Broadway Theater, for that playhouse is not large enough to hold all who wish to welcome the return to our city of this remarkably clever comedienne. She is this season appearing in a farce with music called "Judy Forget." The new offering is on the same old lines, but that doesn't matter, for Miss Cahill is the whole show. Moreover, it is worth the money to see her in anything. She has two or three capital songs, which she sings with delightful humor. There are other good things in the piece; but what's the use? Marie is "it," first, last, and all the time. The supporting cast is a competent one. Manager Daniel V. Arthur has staged the piece with handsome scenery and costumes, not forgetting the usual bunch of pretty chorus girls. "Judy Forget" is a merry entertainment. In the world of the theater burlesque is the sincerest flattery. Since Paul Armstrong's play, "Alias Jimmy Valentine," was first produced at Wallack's Theater burlesques of the drama have been introduced into no fewer than seven musical comedies, among them "Up and Down Broadway," "Girles," and "The Follies of 1880." Now "Jimmy Valentine" has found its way into vaudeville. Mr. Gus Edwards having written a parody on that title, and introduced a parody on the play into one of his vaudeville sketches. If this keeps up we shall have Jimmy Valentine cigars, Jimmy Valentine hats, and Jimmy Valentine toothbrushes. In the meantime this wonderfully successful drama continues to fill Wallack's Theater to the doors at every performance, and the end is not yet in sight. "Rebecca of Sunnybrook Farm" is on for a long run at the Republic Theater. This play breathes the air of new-moon days and carries one back to the good old times of long ago, and recalls to the grown-ups the days of their childhood on the old farm. Those who admired the heroine of Mrs. Wiggins's story are pretty certain to love her upon the stage as represented by Edith Tallaferrro, and a winsome little creature she is. There is shown Rebecca's arrival at the home of her aunts in a real stage coach driven by Jeremiah Cobb. She meets the village boys and girls, and gets a chilling reception from her aunts. Then there is Rebecca's night through the thunder storm to the friendly home of the Cobbs. The kindly stage driver comforts Rebecca and

COMING ATTRACTIONS.

James T. Powers and the Messrs. Shubert's Casino Theater company of over 100 people in "Havana," the musical play which enjoyed a tremendous vogue in London, will be shown at the Belasco Theater next week. The parentage of "Havana," if one may refer to the author in such a manner, is gilt-edged. Leslie Stuart, who wrote the score of "Florodora," composed the music of "Havana," and, although funny enough in England, Mr. Powers himself has revised the book for this country. Scientifically the play is a marvel of beauty. Likewise, the care has been bestowed upon the costumes, and that there were innumerable opportunities for the display of originality, may be judged from the fact that all of the scenes are laid in Cuba. Seven years before the story begins, Samuel Nix, bosun of the yacht "Wasp," has visited this port, where he marries a Cuban belle. He deserts her a few hours after the ceremony. The "Wasp" returns to this harbor, and it is with fear and trepidation that Nix enters the town. His strange actions cause him to be mistaken by a party of revolutionists as one of their secret counsils. While in attendance upon this meeting the police break in and arrest him as the ringleader, and he is sentenced to be shot. Meanwhile his wife has discovered an old law which says that if a husband desert his wife for a period of seven years he may be declared dead. Therefore, as Nix has been away for this period, he is legally defunct and cannot be shot. In this manner his wife wins him back, greatly to the surprise and amusement of Nix. The role of Nix gives Mr. Powers wide range for his abilities as a clever entertainer, so it may be assumed that the fun is well looked after. Then there are the captivating little "Hello People," girls who create such furores wherever they go. At the Columbia Theater, following "The Third Degree," a week from tomorrow night, there will be produced a decided novelty in the way of theatrical offerings, entitled "The Iron King." It is an absorbing heart story of a millionaire's adventures in the homes of his workmen, with a background flashing the varied interesting lights of the iron and steel industries as they exist in our modern life of to-day. The theme is most delightful, as it is principally comedy and music, dealing with a descendant of an old Irish family of steel workers, Nell O'Donnell by name, who is visiting his mill interests at Pittsburg, and his conversion through the rights and privileges due those whom he employs, which he has discovered not in the palaces of the mighty but in the lowly homes of those who toil in the grime of the world's daily work. The phases of life thus unfolded breathe the atmosphere of the present, and shown in such an attractive manner does not fail to enthuse the onlookers with a sense of enjoyment and keen appreciation of the cleverest singing play of the season. Interspersed throughout are a number of songs that thrill and delight in their melodious setting rendered by superior artists as to vocal ability, thus offering a musical diversion of rare merit. Frank Adair, known so well in European circles as a premier Irish barytone, is the principal of the cast. His success has been fully demonstrated by his rendering of many of the gems, entitled "Heart Strings," "When She Walks with Me," "The Star Spangled Erin

NOTED LEADING MAN.

Perhaps it is not generally known that the debonair William Courtenay, who plays the title role in the detective-thief play, "Arsene Lupin," is known out on the Pacific Coast and the Northwest as one of the cleverest "amateur" detectives in the country, but, nevertheless, it is a fact. Mr. Courtenay, through his keen intellect and study of the methods of criminals, has been responsible for the arrest of several noted thieves, including a notorious bank robber who is now serving a twenty-year sentence in Joliet. Mr. Courtenay can relate many interesting experiences while hunting criminals in the Western country. The actor, who spent several years in the West, was often consulted by professional detectives and police chiefs, especially when the sleuths had a particularly difficult case to handle. "Ever since I can remember I have had the 'detective sense,'" said Mr. Courtenay the other day. "For years I have studied criminology and the methods of noted thieves. I have been on thief hunts in Paris and London, and on sev-

PHILHARMONIC ORCHESTRA.

The famous Philharmonic Orchestra which T. Arthur Smith has secured for a series of three Washington concerts to be given at the New National Theater this season is known the world over. In this country it is looked upon as the dean of American orchestras, while its brilliant conductor, Gustav Mahler, is one of the greatest musicians of the present day and generation. The Philharmonic Society's proud record extends over sixty-nine years of continuous achievement. In the course of its long career the most distinguished conductors of succeeding generations have served as its conductor. The Philharmonic Society was organized in 1840 by U. C. Hill, its first leader, who was followed in turn by Carl Bergmann, Adolph Neumann, Dr. Frank Dammrosch, Theodore Thomas, Anton Seidl, Emil Paur, and Walter Damrosch. Then came three years of "guest conductors," such as distinguished musicians as Felix Weingartner, Wassily Salomeff, Colonne, Henry Wood, Victor Herbert, August Kogel, and Richard Strauss. Salomeff returned for a period of three years, and then, in 1898, came the present world-famous leader, Mahler, now entering upon his second season. A move no less important than the acquisition of the great Mahler, was the complete reorganization of the orchestra on a permanent basis, a step followed recently by placing it under the experienced professional management of London Charlton. An immediate result of the new policy is an extension of the orchestra's field of usefulness to neighboring cities. Washington will be one of the first to share in the benefits. The dates of the Washington concerts are Tuesday, afternoons, January 24, February 28, and March 28. Henrietta Crosman Coming. Henrietta Crosman will be seen at the National Theater during the week of October 31 in her brilliant comedy, "Anti-Matrimony," from the Garrick Theater in New York. This satirical burlesque has been the means of making the New York critics acknowledge Miss Crosman the greatest living actress on the English-speaking stage to-day. In this there has not been one dissenting voice, and Miss Crosman has at last got her just deserts. MacKaye wrote "Anti-Matrimony" to make people laugh, and the audiences were convulsed with laughter every night at the Garrick Theater. New Plays Under Way. October 17—Blanche Bates in "Nobody's Widow," Nixon Theater, Pittsburg. October 17—Mrs. Bumpstead-Leigh and "The Shadow of the Glen," Grand Opera House, Chicago. October 17—"The Rosary," at the Garden Theater. October 17—"New York," at the Bijou Theater. October 17—Return of "The Dollar Princess" to the New York Theater. October 17—Kylie Bellew in "The Scandal" at the Garrick. October 22—"A Message from Reno," at the Opera-House, Poughkeepsie, N. Y. October 23—"The Other Mary," at Daly's Theater.



WILLIAM COURTENAY.

eral occasions I have accompanied Scotland Yard men in their pursuit of some criminal. When I was in the West I unraveled several crimes that the police had given up, and on one occasion I ran down a murderer that the police had given up hope of ever finding. For this arrest I was given a reward of \$50. "Yes, I have been up against several 'bad men,' and on one occasion several years ago while I, accompanied by four professional detectives, was running down a band of train robbers, who had held up and plundered a train near Vancouver, two men sprang out from ambush and began firing upon us. A bullet struck me in the shoulder, causing a wound that had me up for several weeks. "All this experience I have found to be of much value to me in my stage work, especially in my impersonation of 'Arsene Lupin,' who I consider one of the cleverest and most daring thieves of fiction, not excepting even Sherlock Holmes or Raffles." Willard Holcomb's dramatization of Augusta J. Evans Wilson's great novel, "St. Elmo," will also be seen at the Academy shortly.