MOTHER!

"California Syrup of Figs" Child's Best Laxative

Accept "California" Syrup of Figs only—look for the name California on the package, then you are sure your child is having the best and most harmless physic for the little stomach, liver and bowels. Children love its fruity taste. Full directions on each bottle. You must say "California."

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10c or 25c AK TABLETS FOR All Pain

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After you eat—always use EATONIC FOR YOUR STOMACH'S SAKE

—one or two tablets—eat like candy. Instantly relieves Heartburn, Bloated Gassy Feeling. Stops indigestion, food souring, repeating, headache and the many miseries caused by

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EATONIC is the best remedy, it takes the harmful acids and gases right out of the body and, of course, you get well. Tens of thousands wonderfully benefited. Guaranteed to satisfy or money refunded by your own druggist. Cost a trifle. Please try it!

The Current Week's Offerings at the Capital Theaters

POLI'S.

"Dodo" Proves Comedy Hit of Big Promise.

"Dodo," a production of George Marshall, of Washington, and Avery Hopwood, kept a large audience in an uproar last night at Poli's. The book is by Avery Hopwood and the lyrics and music are by B. F. Sylva.

THE CAST:

Lizette ..... Margaret Morris
Members of the Smart Set:
Florence Summers ..... Florence Bruce
Mildred Wilson ..... Hylah Reeder
Hylah Thomas ..... Alice Cavanagh
Grace Richards ..... Blanche Terrill
Blanche Brown ..... Eunice Sizer
Elsie Gershwin ..... Doris Marquette
Mary Mitchell ..... Ruth Shaw
Louise Raskin.
Tommy Belden ..... Donald McDohald
"Dodo" Warren ..... Juliette Day
Herb Warren ..... Ernest Glendenning
Dr. Elliott ..... Charles Hampden
"Bobo" Brown ..... Roland Young
Angie Martin ..... Hazel Turney
Mrs. Elliott ..... Marion Vantine
Francois ..... Robert Fischer

"Dodo," which as a farce was known to Washington as "I'll Say She Does," was very amusing. It has lost nothing as a comedy with music, in fact it has a much better ending than did the old farce.

Washington favorites quite ruled the bill last night. There was Ernest Glenndenning, and Juliette Day and Roland Young, who have been seen here in stage successes, and there was Donald MacDonald, who was one of the Garrickers of last summer. Each was given an unmistakable ovation on first appareance.

The play is all about a wife who has to have a half dozen men dance attendance on her, ranging from doctors to poets. Hubby persuades his friend "Dodo" Brown to invite his wife to an intimate little apartment supper, just so that he can assure himself that everything is always as it should be. "Dodo" does not like it at all; he would infinitely prefer to have his own fiance at the supper, and accordingly invites her.

At the apartment both girls appear, at different times of course, and to complicate matters, there appears the wife of "Dodo's" doctor, who is mistaken for a she-blackmailer. Then the fun begins. The French waiter with all the Gallic love of romance, "while all the city sleeps," is in ecstasies over the accomplishment of entertaining three women all at once. The real fun begins when the husbands begin to arrive on the scene. Of course it is all straightened out, and everything ends in a movie "clinch."

There is no gainsaying the fact that "Dodo" is quite naughty, but it is a delicious sort of naughtiness, nothing crudely vulgar about. Still, we would not present it at a church party given to raise funds to paint the steeple or something.

In addition to the members of the cast before mentioned, who acquitted themselves in manner most satisfying, there was Robert Fischer, who took the part of the expressive Francois. Mr. Fischer's work was finished and not at all overdone. 'Twas his acting that drew the heartiest laughter of the evening.

Charles Hampden as Dr. Eliot, Marion Vantine as the doctor's wife, and Hazel Turney as "Bobo's" fiancee were well chosen for their parts.

The songs were all rather tuneful, only the weakness of the singing preventing a more thorough enjoyment of them. "While the City Sleeps" was quite the best of them all. The chorus was clever, and were given more than the usual share of songs, and were on the job every minute. The scenic properties were above the average.

C. A. LaB.

STRAND.

"The Luck of The Irish," Featuring James Kirkwood.

Wonders never cease in the art of motion pictures as was demonstrated yesterday at Moore's Strand Theater, where "The Luck of the Irish," Allan Dwan's most recent special production for the Mayflower Photoplay Corporation, made its premier bow for the approval of Washington motion picture patrons.

It seemed hardly probably that Harold MacGrath's thrilling novel of the same name from which the photoplay is adapted, would lend itself to visualization because the story transports one from New York to Gibraltar, Naples, Venice, Cairo, Singapore and Hong Kong; literally all around the world; and it is evident, even to the layman, that the enormous expense of sending a company of actors on such a long jaunt would make it prohibitive, yet how else could the picture be made and keep within the bounds of the story. Picture directors are the wizards of modern times however, and Allan Dwan certainly ranks high among these magicians, as he has transported all these cities to our shores. "The Luck of the Irish," is the evidence.

The adaption for the screen does not alter the story in the main and the added touches bring to the fore the true character of William Grogan, the plumber hero.

Arthur J. Manvell, conductor of the Strand orchestra has arranged a score which follows the theme of the story perfectly and greatly enhances the enjoyment of the presentation. Short subjects of an instructive and amusing nature close the bill.

PALACE.

Elaine Hammerstein in "The Woman Game."

Among the growing list of photoplay hits credited to the beautiful and charming Elaine Hammerstein, it is probable that few of such successes have embodied the thoughtful dramatic qualities to be found in "The Woman Game," the celluloid adaptation of a story by Frank Dazey and Leighton Osmun, which opened a week's run at Loew's Palace Theater yesterday afternoon.

"The Woman Game" draws its inspiration from the idea that woman in pursuing her business in life—matrimony—is entitled to use whatever weapons come handy, just as a man, in pursuing a successful business career, is accorded the same privilege by society at large. The story, in its development, attains a climax that is thoroughly romantic and at no time does it relax its tone of progressive story-telling.

Miss Hammerstetin is most capably supported by a cast that includes Jere Austin, Ida Darling and others and the direction by William P. S. Earle is quite noteworthy for its skill and accuracy.

METROPOLITAN.

Alice Joyce in "The Sporting Duchess."

Taut situations, picturesque environs, excellent character portrayals and a thrilling race track climax are a few of the elements of most immediate appeal in the pretentious picturization of "The Sporting Duchess," which was revealed for the first time in Washington before standing-room crowds at Crandall's Metropolitan Theater yesterday. In this camera version of the famous Drury Lane melodrama classic, Alice Joyce is filmed in the role originated in this country by Rose Coghlan, and brings to the screen the most finished impersonation she has contributed to silent drama.

"The Sporting Duchess," for the greater part of its length may be said to represent the apothesis of villainy. Not only the final scenes at the track, where is pictured a sensational running of the celebrated English Derby, does it become reasonably clear that virtue, after all, is to triumph. Between the introductory episodes on a fine old British estate, where are practiced all of the gentlemanly pastimes of the real aristocracy, and the concluding incidents amid the most enlivening surroundings that it is impossible for the screen to reflect are woven a series of thoroughly exciting events that are visualized by the stellar cast with extraordinary skill.

Supplementing the principal attraction for the week are shown a variety of abbreviated camera subjects. The program is agreeably rounded out by a skillfully selected orchestral accompaniment.

KNICKERBOCKER.

Alice Joyce in "The Sporting Duchess."

A contributory feature of one of the most interesting photoplay bills of the season at Crandall's Knickerbocker Theater yesterday was found in the short subject, "The Zero Hour in Art," which revealed an originality in conception and photographic treatment that raised it to the rank of a major feature among the film offerings of the day.

Another diverting interval was devoted to the scheening of the most recent news events as pictured by International. Both of these shorter products of the cinema were accentuated in appeal by excellent orchestral accompaniment under the direction of Mr. Sokolove.

The Knickerbocker's bill is distinguished by the impressively proportioned film version of "The Sporting Duchess," a complete review of which will be found in connection with the Metropolitan Theater.

COLUMBIA.

Eugene O'Brien in "A Fool and His Money."

In "A Fool and His Money," Eugene O'Brien not only lives up fully to all expectations from his clientele, but he has as a starring production a photoplay adaptation of a story by no less a novelist than George Barr McCutcheon. It began a four-day run at Loew's Columbia yesterday.

"A Fool and His Money" is the story of a young American author who, in search of peace and quiet, purchases a castle on the Rhine, wherein to pursue, undisturbed, his literary labors. He d'scovers, very shortly, that his castle boasts what appears to be a ghost, but a little investigation reveals that the "ghost" is an American girl, former mistress of the castle, whose matrimonial venture with a dissolute nobleman has ended unhappily.

At this point in the narrative, romance enters softly and a gradual attachment springs up between the author and his alluring "spook." It is a romantic climax that eventuates from this situation, but it is a climax that is developed only after a long string of difficulties have been successfully surmounted and which prove, in the end, that the course of true love rarely runs smooth.

RIALTO.

"The Woman Gives," Featuring Norma Talmadge.

Norma Talmadge opened a week's engagement yesterday at Moore's Rialto Theater, in her latest First National production, entitled "The Woman Gives." The play is an adaptation of Owen Johnson's widely read novel of the same name and affords the star one of the strongest vehicles of her career.

The star appears in the role of Inga Sonderson, a model. She poses for her artist lover and the world looks on and smiles. When she poses for her benefactor—well, that is another matter, and from this situation a highly developed melodrama of rare order is built up, the girl sacrificing her love, her happiness, and her career to redeem the man who had been the first stepping sgtone to her success. She follows this man into the Street of a Thousand Sorrows to undergo an experience that has fallen to the lot of but few living women. She has courage and works out her salvation, the dramatic intensity of these experiences keeping an audience in a state of complete suspense. Few actresses could enact this character with sincerity.

Special mention is justly due the orchestral setting provided for the presentation by Daniel Breeskin, conductor of the Rialto Symphony Orchestra. The overture for the week is selections from "The Magic Melody. The subsidiary attractions for the week are exceptionally entertaining.

GARDEN.

"Why Change Your Wife?" Featuring Gloria Swanson.

Cecil B. DeNille's latest Paramount-Artcraft special production, "Why Change Your Wife," opened its fourth and final week of presentation at Moore's Garden Theater yesterday.

Mr. DeNille is noted for his photodramatic expositions of the various vital questions of married life, but never has he presented any one of the questions in a more entertaining manner than in his current release, which fact has been thoroughly evidenced by the continued demand for seats, last night's performance being attended by an audience which would have been a compliment to any premier showing in the city.

FOLLY.

"Sweet Sweetie Girls" Open Engagement.

The "Sweet Sweetie Girls" opened a week's engagement at the Folly Theater yesterday. The show is new in every detail and is the latest effort of Charles Baker, the well-known writer and producer. Max Field, the inimitable Hebrew comedian is seen at his best in two clever burlettas, while Frank Anderson proved himself to be a most capable foil. Forrest Wyre possesses a rich strong voice, which he used to advantage in a number of songs. Miss Stella Morissey headed the feninine portion of the cast, while others responsible for the success of the show are Anna Fink, Flossie Devere, and Charles Levine.

NATIONAL.

Ziegfeld Follies As Usual Delights Big Audience.

Mr. Ziegfeld's hired help stood out on the stage at the National Theater last night and gave a show. There was Mister Williams, and Mister LeMaire and Master Cantor, and them there now Dooleys, and a lot of Mr. Ziegfeld's girl friends and Messrs. Van and Schenck, and a lot of others. It was a good show and forsooth, a motley audience laughed itself silly, when it wasn't marvelling.

Though many there were who opined that Mr. Ziegfeld's this-year's show wasn't as good as his last year's, nevertheless rest yourselves assured that this here now Follies is a seemly entertainment, and in quantity and variety, fully worth the four dollars per seat, not counting the recent well-known war's tax.

Of course, you wordly-wise ones who know the Follies know all about this show, because it's just like all the other Follies—no plot, much music, some dancing, liberal dashes of comedy of more or less power, considerable beauty of setting and costume—and girls. But Mr. Ziegfeld must have had astignatism this time—he didn't pick quite as nifty a chorus as we've been used to. To be sure, there were some quite exceptions—quite! But they were only some of the chorus, not all, as they should be. (You understand, we hope, that we've been discussing faces—as for the rest of the dear things, they were ALL there!)

One misses Mr. William Rogers, this year. And also Mrs. Fields, whose comedy was the brightest spot of last year's show. But last night, Eddie Cantor and George LeMaire performed antics in a scene in an osteopath's office that was easily the comedy hit of the evening. For highly distilled roughhouse, this scene finishes easy winner.

The comedy honors are also highly due to the duly-appreciated Dooleys, Johnnie and Ray, whose clumsy grace and graceful clumsiness kept the house in periodic roars of laughter. One chap across the aisle from us laughed so hard he sprung his collar button. Of course, Eddie Cantor and Bert Williams, with their distinctive brands of singing, were much of the show, although Bert could easily have done better had he had a more, sort-of, well, kind o' better song or two.

Marilynn Miller's grace, youthfulness and beauty were as usual outstanding features of the performance. She's as lovely a sprite as ever, and her dancing was just as warmly received as in previous years.

Van and Schenck's singing was even better than on the vaudeville stage or the Victrola records, while John Steele's lovely tenor voice was heard to great advantage in some particularly appealing numbers, of which the best was "A Pretty Girl Is Like a Melody."

There were several tableaux by Ben Haggin which were beautiful to an extreme. Prohibition was vigorously rapped by the performers during the entire sceond half of the revue, which included the funeral of Al Cohol. A scene that came in for much applause was the ministrel set which ended the first act, a truly elaborate scene.

Well, there you are. Only we might mention for the benefit of those who feel that way about it, that the girls wear considerably more than in years gone by.

"That's all there is; there isn't any more."

CRANDALL'S.

Mary MacLaren in "The Road to Divorce."

It sometimes takes the roar of the breakers to awaken a man to a realization that he is drifting in dangerous waters. It took a near-tragedy to make Dr. Myron Shaw see that he was drifting away from the woman of his heart. Because the mother of his children was so busy with her babies that she occasionally seemed to neglect him, he began to think that he had ceased to love her and to feel a rather too keen interest in her fashionably gowned and unencumbered school friend, Pauline Dallas.

Upon this condition is predicated the intensely interesting story of "The Road To Divorce," a Universal special production starring Mary MacLaren, which began a three-day engagement in Crandall's Theater before capacity audiences yesterday.

Supplementing the major offering of the early-week bill is shown one of the most laughable two-reel comedies of recent release, 'Squeaks and Squawks," in which Jimmie Aubrey achieves one of his customary personal successes.

STARTS CHILD THEATER.

Rachel Barton Butler, author of the comedy, "Mamma's Affair," winner of first prize in the Harvard contest, inaugurated a Children's Theater in New York last week with a stage version of "Alice in Wonderland," which she arranged for dramatic production. The success achieved by her with this venture has aroused interest in a series of musical plays which will probably fall within the scope of the activities of Miss Butler.

24,000 TO BE EMPLOYED AT GRAPHOPHONE PLANT

Columbia Company Is Erecting Big Plant at Orangeville—200 Engineers Busy On Plans.

BALTIMORE, April 26.—George C. Smith, secretary of the industrial board of trade, has announced that the Columbia Graphophone Company will employ 24,000 men and women in its Orangeville plant when it is completed.

T. C. Roberts, general superintendent of the Columbia Company's plant at Bridgeport, Conn., was in Baltimore recently and outlined to J. Carey Martien just what an enormous scope the company had planned. Mr. Roberts told Mr. Martien that the company has already engaged 200 engineers alone to work on the plans, and that when the plant is completed by the unit program of construction the complete graphophone could be turned out here.

The program for further expansion of the plant has not been made public, but according to what was learned from Mr. Roberts' visit dry kilns for conversion of raw materials, shops for making mechanical devices, needles and other essentials will be erected on a schedule of a unit at a time, each unit drawing further upon the enormous army of employes who will eventually make up the force.

The first unit of the big plant at Orangeville is well under way. The frame and forms for concrete construction work are up and almost ready for application of the concrete.

The home plant in Bridgeport, Conn., employs only 6,000 persons. This would indicate that the company intends to make the Orangeville plant its largest enterprise.

TELEPHONE GIRL SLAIN; BODY IS LEFT ON PORCH

PONTIAC, Mich., April 26.—The police and a detail from the Detroit detective bureau were today engaged in the investigation of the death of Miss Vera Schneider, a telephone supervisor, whose body was found on the porch of a dwelling in one of the city's best residential sections.

The girl, twenty years old, and whose home was at Elkton, Mich., had been choked to death. The ground surrounding the porch was torn up in places, indicating a struggle.

Miss Schneider, according to some of her friends, worked until late Saturday night and was seen in the company of a strange man about midnight.

Sanitary Shaving:

Dear Sir:

Do you shave yourself, or do you have your barber to shave you? This doesn't matter, however, as it is only a question I am asking which relates to the importance of sanitary shaving. It is your duty, as well as that of your barber, to adopt every possible means of thorough sterilization at this time when infectious diseases are so prevalent. The perfect sterilizer for shaving purposes should be a liquid. Its sterilizing power should be guaranteed by an authorized bacteriological test. At the same time it should be pleasant and agreeable to use, and should be so cheap in price and so simple in preparation as to enable its being used freely.

Tyree's Antiseptic Powder

—for this special purpose we believe is now considered the most modern remedial agent and fully meets all of these requirements. A large teaspoonful in a pint of water makes a solution which will not cost you more than two and one-half cents and will last from thirty to sixty days. Use the solution liberally before and after shaving. Its effects are indeed very pleasant. We will mail you enough to make one pint of this solution free if you will drop us a postal card with your name and address. For sale at all drug and department stores in the States and South America. J. S. Tyree, Chemist, Inc.

To stop the pain of Corns, Bunions, Callouses, Blisters, Tired, Aching, Swollen, Tender Feet, USE ALLEN'S FOOT-EASE

The Antiseptic, Healing Powder to Shake Into Your Shoes and sprinkle in the Foot-bath.

Sold everywhere. Be sure to get this package.

THIS BUTTON is the emblem of a desire for American citizenship. WEAR IT

D. C. SUFFRAGE LEAGUE, 1400 Pennsylvania Ave.

O'Sullivan's Heels SAVE 45c by driving in 12 nails. MEN'S, ...80c LADIES' ..25c Nails included. CAPITAL SHOE FINDINGS CO. 627 F. Open Evenings.

Shave, Bathe and Shampoo with one Soap.— Cuticura

Cuticura Soap is the favorite for safety razor shaving.

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NEW REMEDY FOR UGLY HUSBANDS

A Calotab at Bedtime With a Swallow of Water—That's All. No Salts, No Taste, No Danger, Nor the Slightest Unpleasantness—Wake Up in the Morning Feeling Fine.

When your hubby gets cross, mean, ugly, nasty—a chronic grouch, simply give him one of the nauseless Calonel tablets, the kind that do the work without the slightest unpleasantness. The next morning he will be the kind of husband he promised to be. Honest! I am not joking, it beats anything you ever saw for taking the meanness (billiousness) out of men and women, too. The next time you feel lazy, mean, blue, headachy or discouraged take a Calotab. One tablet at bedtime, with a swallow of water—that's all. No taste, no griping, no salts, no sickening aftereffects. You wake up in the morning feeling fine, your liver clean, your system purified with a hearty appetite for breakfast. Eat what you please and go about your business—no danger.

Calotabs are sold only in original, sealed packages, price thirty-five cents. We have authorized your druggist to refund the price, if you are not perfectly delighted with Calotabs.

POLI'S THEATRES SHUBERT ATTRACTIONS Tonight 8:20 Mat. Thur. & Sat.

A. H. Woods Presents George Marshall and Avery Hopwood's Production,

"DODO"

A new musical novelty, with Roland Young, Juliet Day, Ernest Glendenning and the Smartest Girls in the World.

One Night Only, Mon. Evening, May 3d. Seats Tomorrow.

THE MASK AND WIG CLUB Of the University of Pennsylvania, Presents Its Thirty-second Annual Production.

DON QUIXOTE, ESQ.

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A Musical Extravaganza in Two Acts. Cast and Chorus of One Hundred.

BEGINNING TUESDAY NIGHT MAY 4; ENGAGEMENT ENDS SUNDAY NIGHT, MAY 9.

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With BESSIE McCOY DAVIS

Frank Fay—Winona Winter—Felix Adler—Jay Gould—Kyra, the dancer—Annette Bade—White Way Trio—Daisy DeWitt—May Hennessey—Kathryn Hatfield—Bettina Allen.

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Seats on Sale Tuesday.

SHUBERT-BELASCO Direction Messrs. Shubert. Tonight, 8:20—Mat. Wed., 2:20.

ROBERT MILTON Presents "THE CHARM SCHOOL"

A comedy by Alice Duer Miller & Robert Milton, with a bit of music by Jerome Kern

NEXT WEEK—SEATS THURS. SAN CARLO GRAND OPERA

Mon. "Rigoletto," Tues. "Aida," Wed. Mat. "Faust," Night "Madam Butterfly," Thurs. "La Forza Del Destino," Fri. "Cavalleria Rusticana" and "Pagliacci," Sat. Mat. "Carmen," Night "Il Trovatore."

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Reg. Tonight, 8:30. $1 Mat. Thursday

WILLIAM MORRIS Introduces DOROTHY DIXIE LEE

With EDITH TALIAFERRO, GEORGE MARION, Others.

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Continuous, 10:30 a. m.—11 p. m.

TODAY AND ALL WEEK

ELAINE HAMMERSTEIN IN THE WOMAN GAME

Overture—"La Feria"

LOEW'S COLUMBIA

Continuous 10:30 a. m.—11 p. m.

TODAY—TOMORROW—WED.

EUGENE O'BRIEN In "A Fool and His Money"

Thursday TAYLOR HOLMES In "The Very Idea"

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WITH A BRILLIANT CAST IN THE FAMOUS DRURY LANE MELODRAMA "THE SPORTING DUCHESS"

SPECIAL MUSICAL SCORE—DE LUXE ADDED ATTRACTIONS

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Season Beginning Monday, May 3.

The First Attraction Is "I LOVE YOU" with EARLE FOXE

And Other Favorites.

Get Tickets Early at Shubert-Garrick Theater or at Affleck's, Fifteenth and F Streets.

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NORMA TALMADGE In an Adaptation of Owen Johnson's Popular Novel THE WOMAN GIVES

A FIRST NATIONAL ATTRACTION

Overture—"The Magic Melody."

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Jesse L. Lasky Presents CECIL B. DE MILLE'S Super-Production The Talk of Washington WHY CHANGE YOUR WIFE?

Featuring GLORIA SWANSON & THOMAS MEIGHAN

A Paramount Artcraft Special

Moore's STRAND Theater NINTH AT D 11 A. M.—ALL WEEK—11 P. M.

Realart Pictures Present ALLAN DWAN'S Mayflower Photoplays Production THE LUCK OF THE IRISH

Featuring ANNA Q. NILSSON & JAMES KIRKWOOD

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Produced by Hassard Short

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