

DUNCAN AND JOHNSON IN PLAYING IT WILD

(VITAGRAPH)

shing, romantic Western tale
several good character stud-
including that of the hero,
acted. A story of small
n politics in which the crooked
nent is routed by the fearless
ch hand. Written by G. Gra-
Baker, and directed by Wil-
Duncan. Length 5,400 feet.

opening reel of this Western
y-drama is somewhat unpromising
considerable footage to intro-
characters at a ranch wedding,
are afterward dropped and never
introduced. The conventional be-
g leads further to a conventional
of a bad Sheriff, running for re-
n, a fearless cowboy who deter-
to help the townspeople whip the
, and a pleasing though somewhat
yed love story.

ever, the treatment given this ma-
is excellent and it works up to a
climax of the Western type. The
is very good and the work of
n as the cowboy hero is consid-
above the average. Edith Johnson
daughter of the editor, is well cast,
Francis Bowers, as Old Man Webb,
typical small town newspaper man.
d Cobb played Sheriff Gideon, and
Weed was Bill Rucker, his rival
office.

y Hoskins, a genial ne'er-do-well,
his job on a ranch when he plays
k on the rancher's son, who is
to be married. He rides into Hub
where they are about to elect a new
f. The local paper is controlled by
f Gideon, but when Jerry wins the
at a game of cards, he changes its
. To stimulate interest for the can-
for office, Jerry disguises himself
highwayman and furnishes excite-
and "copy" for his paper. The
ed Sheriff is defeated and the edi-
daughter spurns the Sheriff's son
has been courting her, and falls in
with Jerry.

THE BIG SHOW

(PATHE)

se "Our Gang" comedies are getting
and better. This one for instance
the McVicker's theatre, Chicago,
nce in an uproar the day this re-
r saw it. There is a real place for
subjects of this type. It is full of
clean comedy of the type enjoyed
ownups as well as youngsters.
gang, after seeing some circus po-
perform, decide to give a regular cir-
All sorts of domestic animals are
ed and boxed up, after being suit-
decorated, to represent denizens of
forest. A disgruntled youngster
them all lose, however, and breaks
e show. The diminutive policeman
he other youthful characters were es-
sly well directed in this comedy.

Manage Exposition

(Special to Exhibitors Herald)

OS ANGELES, May 1.—R. H.
side of the New York Hippodrome
been engaged to handle the motion
re exposition which the producers
stage in connection with the Amer-
Historical Review and Motion Pic-
Exposition.

SPECIAL CAST IN WHAT WIVES WANT

(UNIVERSAL)

This story is based on the more or
less familiar situation of the
ideally mated couple who come to
a misunderstanding through the
husband's close attention to busi-
ness. While conventional in theme
and not at all unusual, is very
well presented with an all-star
cast. Written by Edward T.
Lowe. Directed by Jack Conway.
Five reels.

Although the theme of this story is an
old one, the skilful handling of the fa-
miliar situations, perfection of technique
and excellence of settings, makes it first-
rate entertainment. It is a well told domestic
drama, acted with the proper restraint
by a special cast of players num-
bering such well known actors as Vernon
Steele, Ramsay Wallace, Ethel Grey
Terry, Niles Welsh, Margaret Landis,
Lila Leslie and Harry A. Burrows.

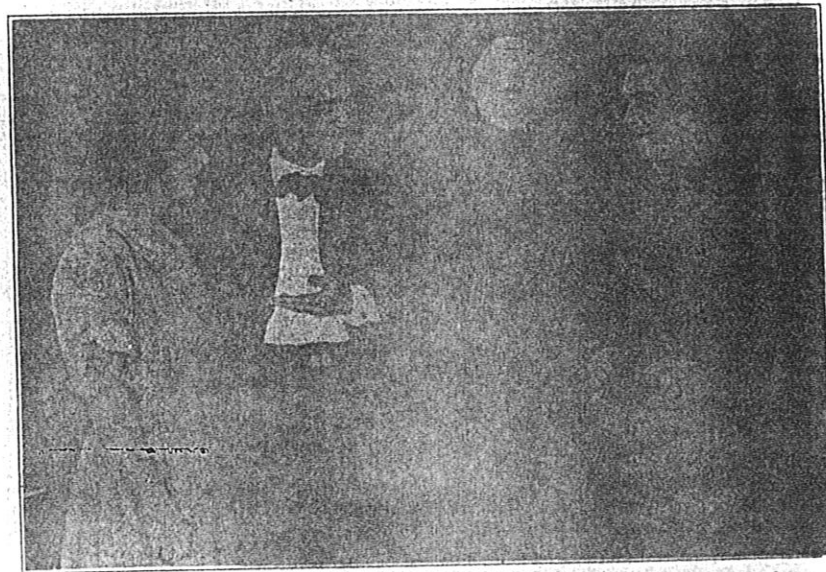
SPECIAL CAST IN YOU CAN'T FOOL YOUR WIFE

(PARAMOUNT)

A first-rate domestic drama, society
type, with a melodramatic ending.
An admirable production that
should succeed in giving excellent
satisfaction wherever shown. In
six reels, directed by George Mel-
ford from a story by Waldemar
Young.

This is better, much better, than "The
Snow Bride" and other Paramounts re-
cently reviewed. It's got a better story,
better told, and a better cast, more deftly
directed. It has fine settings and its con-
tinuity promotes and sustains interest. It
is just about the picture the word Para-
mount is supposed to imply.

Lewis Stone and Leatrice Joy have the
leading roles, that of man and wife, and
Pauline Garon is as good as either, which



William Duncan and Edith Johnson in a scene from their latest Vitagraph production, "Playing It Wild."

Charles Kaufman photographed it and
made an excellent job of his part.

The locale is any metropolitan city and
the story concerns Alice Loring and
Claire Howard, married sisters. Alice
and her husband come to visit Claire, and
Alice learns that Claire's husband is so
engrossed in business affairs he has neg-
lected his wife. Claire seeks attention
and finds it in Newhart, a scalawag, who
is a business associate of Mr. Howard's.
The big moment comes when Claire keeps
an appointment with Newhart, at his cot-
tage. Alice goes to the cottage to per-
suade Claire to keep away from Newhart
and while there Howard arrives to con-
sult him on special business. Compromis-
ing herself to save her sister, she is
distrusted by her own husband who has
accompanied Howard. However, it all
ends happily when the two husbands
realize they have been neglecting their
wives and there is the usual happy ending.

Ethel Grey Terry was splendid in the
role of Claire Howard, as was Margaret
Landis as Alice Loring. Vernon Steele
played Austin Howard convincingly and
Niles Welsh was good as David Loring.
Harry Burrows played Newhart.

is excellent, as a sophisticated flapper.
Nita Naldi as a quasi-vamp, Thomas
Carrigan as a plotter who appears briefly,
and Julia Swayne Gordon and John Mur-
phy, who carry comedy relief, all fit into
the scheme of things with utter nicety.

The story is of a wealthy man's fasci-
nation for the wife of another, induced
by the latter as a means of furthering the
professional success of her doctor-hus-
band through social conquest, and the
complications that arise from his attempt
to carry on an affair of the heart with-
out his wife's knowledge. Nobody does
that sort of thing better than Lewis
Stone; nobody plays that sort of wife
better than Leatrice Joy (unless it be
Irene Rich), and nobody does the "other
woman" more efficiently than Nita Naldi.

The action begins in New York and
moves to Miami, thence back to the city
for the melodramatic ending, a brief but
important stop-over occurring in Cuba.
There are many scenes rich in colorful
detail and the whole production holds the
eye unremittingly from beginning to end.
It is the kind of picture that may be put
on and advertised with full confidence
that it will give what is expected of it.