

family is a weird social organism without parallel in any other part of the world. It isn't, it appears, so vastly different from the family that lives next door.

Rooney's Role

NEXT to their homeliness, the best thing about these stories is the performance of Mickey Rooney as the son of the family. His portrayal of precocious adolescence is, to my mind, too amusing and too real to be annoying (though I know there are people who disagree with that view). Mickey's perpetual state of calf-love may be shocking to some, but it is not, I suggest, very far from life.

Cecilia Parker makes the daughter seem a thoroughly nice and natural girl, and there is the same simple honesty about Fay Holden as the mother.

Same Plots

THE plots are all more or less variations on the same theme. Daughter, engaged to be married, becomes innocently involved with some other, less worthy, fellow; young son loses his heart to some schoolgirl, who keeps him busy for the rest of the picture; father has to straighten out all these domestic tangles, and at the same time prevent the family from losing the



Watch for this one—it's the Ernst Lubitsch production for Paramount of "Bluebeard's Eighth Wife," co-starring Gary Cooper and Claudette Colbert.

"BUCCANEER'S" BATTLE

A Defeat But Not A Disaster

WHEN Cecil B. De Mille's "The Buccaneer" was reviewed in the "Record" a few weeks ago, you may remember that special reference was made of the sequence about the Battle of New Orleans in which Scottish regiments were being shown shot down by the American troops and Jean Lafitte's pirates. I mentioned that there was a good deal of apprehension among theatre executives about the way in which this sequence was likely to be received in patriotic British communities.

Personally, I thought that De Mille had rather gone out of his way to avoid treading on sensitive British toes; but apparently Paramount were taking no risks of offending our touchy national pride. When "The Buccaneer" was publicly released in New Zealand recently, cuts had been made in the battle sequence. The British are still beaten, but not nearly as badly as they were before.

old homestead. Either he has mortgaged it to help a friend or else he has become involved with crooked politics. In "You're Only Young Once" the family goes on vacation to Santa Catalina Island ("That's so far away, I'd just as soon go to New Zealand," protests mother). In "Judge Hardy's Children" they encounter the pitfalls of high life in Washington.

Lewis Stone is exceedingly good as the omniscient judge who always manages to pull a winning card out of his

sleeve just as the family faces bleak disaster. But one could wish that Judge Hardy wasn't quite so infallible. I'd like to see him kick over the traces himself a bit in his next picture.

["You're Only Young Once" and "Judge Hardy's Children." M.-G.-M. Directed by George B. Seitz. Starring Lewis Stone, Mickey Rooney. First release: "You're Only Young Once." Wellington, June 24.]

A Nurse, A Crook. And a Cop

Crime Doesn't Pay

ACCORDING to the press-sheet for Universal's "Nurse from Brooklyn," one of the facts graphically brought out in the picture is that the average criminal's income is only 650 dollars a year. I didn't notice it when I saw the show, but still it's nice to know. I think I'll stick to film reviewing, which is slightly less dangerous.

In "Nurse From Brooklyn," Sally Eilers is the nurse, Larry Blake the criminal whom crime doesn't pay, and Paul Kelly the cop who cuts off the villain's income in the last reel. Mr. Kelly is rather an unusual policeman. His romantic saletalk to the heroine includes quotations from a book with a name that sounded to me, the way he pronounced it, like "The Ruby Hat." I thought for a moment he was all mixed with something written by a Mr. Michael Arlen, and was wondering how a nice girl like Miss Eilers was going to take that sort of wooing. But my mind was set at rest when I heard the actual quotation from "The Ruby Hat," and realised that it was

just old Omar Khayyam being put to work again.

Fast Action

ANOTHER remarkable aspect of Mr. Kelly's cop is that, having been shot in the hip and walking with a limp for most of the picture, he manages in the final chase after the crooks to leap down about 20 feet from a roof and run off sound in wind and limb.

Such occasional oddities, however, don't prevent "Nurse From Brooklyn" being satisfactory action fare. Larry Blake, the crook who shoots the heroine's brother and then puts the blame on the policeman so that Sally Eilers will have to hate the man she can't help loving, is the best of the cast. Mr. Blake has apparently been elected as Universal's villain-in-chief. This

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