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Record Time

By Carol Dwelley

Be it known to all who read these lines that we consider "Twilight In Turkey," played for Victor by Tommy Dorsey and his Clambake Seven, the record of the week. One H. Smith reams most of the laurels for the unusual piano work he does, especially in the beginning. You'll find enough trick rhythm and those discords which make you shiver, to make you verra verra happee—and for a long time, too. The other side of this is "The Milkman's Matinee." Are we hillbillies, or what? Think of it—we'd never heard Edith Wright sing before—and she does such a job in this one, too. The horn work is nice, but whenever we think of that record, we can only sigh blissfully and think that E. Wright is all right.

Decca's Glen Gray has learned some new tricks, to decidedly improve his music. "Love Is Good For Anything That Ails You" hasn't a moment of let-down all through it—an effect which a few of the most popular bands would do well to try to achieve. Watch for the original hot licks on the trumpet between lines of the vocal, and incidentally, see if you don't think the singer imitates Crosby—and well, too. The popular "Was It Rain" makes the other side go 'round, and our feelings will be oh so wounded if you don't think it's smooth. A slow sweet number like that is a boon to listen or to dance to in weather like this, say what you like about it.

And now our pattering little feet take us to the Collapsible Carrguard Department. Or if you don't get it, here comes for the society of good bands who've recorded "The Merry-Go-Round Broke Down." We hoped that last week's review of it would suffice, but not after hearing Jimmie Lunceford, Decca's (and our) own pride and joy. James actually makes the dazzling thing not only sound genuine, but swingy. And in our own senile way we found the calliope imitations, first with instruments and then with voices, hilariously funny. Give it a trial, anyway. And on the other side Lunceford, the old slave to fashion digs out an old number, dusts it off and sends it right to town in the modern manner. You'll recognize "I'll See You In My Dreams," but you'll think, "My, what a big beautiful tune you've grown up to be, sonny."

Shep Field's broken merry-go-round is for Bluebird. You'll like his silly accordion effects, and the fretful wail on the li'l cheeild who couldn't finish his ride. And if you can definitely tell whether the accordion suddenly changes into a harmonica or not, please notify us. We couldn't. "That's When Your Heartaches Begin," on the other side, gives us an awful feeling that there's something up somebody's sleeve. You know Skinny Ennis hasn't sung for a long time, and this Bob Goday gets it all. The lad's improving, so much so in fact that we fear he's going to usurp S. E. entirely. He's even putting a long-drawn-out H in front of every word and where I comes from they should smile when they do that. Oh well—perhaps it's enough that in inocuous tune is richened by good playing, and that the familiar Field's bubbling beginning and interludes are given full play.

STATE OF MICHIGAN—The Probate Court for the County of Oakland.

At a session of said Court, held at the Probate Office in the City of Pontiac, in said County on the 8th day of July, A. D. 1937.

Present, Hon. James H. Lynch, Judge of Probate.

In the Matter of the Estate of Burt McHenry, Deceased.

Gertrude McHenry Beach having filed in said court a petition praying that the administration of said estate be granted to P. G. Burnett or to some other suitable person.

It is Ordered, That the 9th day of August, A. D. 1937 at nine o'clock in the forenoon, at said probate office, be and is hereby appointed for hearing said petition;

It is Further Ordered, That public notice thereof be given by publication of a copy of this order once each week for three successive weeks previous to said day of hearing, in the Birmingham Eccentric, a newspaper printed and circulated in said county.

JAMES H. LYNCH, Judge of Probate.

A True Copy.
FLORENCE DOTY,
Register of Probate. 15-16-17

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Hauptmann's Son Visits Germany

Little Mannfried Hauptmann, son of the Lindbergh baby kidnaper, is shown here on board the S. S. Bremen during a recent crossing to Germany which he made with his mother. Only 10 months old at the time his father was arrested for the crime, in September, 1934, Mannfried is now almost 4.

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NATIONAL NOTES ON REAL ESTATE

Most severe month to month drop in construction volume we have known since the two great slides of 1931 is shown in the current index of construction of new family accommodations compiled for the National Association of Real Estate Boards. The index covers a representative group of major metropolitan areas from coast to coast.

The drop for May, most recent month for which figures are available, came almost on the heels of an equally rapid rise in volume which we experienced at the opening of the year. The drop has been exactly enough to wipe out the effect of the earliest rise. In other words, after the sharpest up spurt in more than five years, the current slide puts our activity quotient back to where it was when the year began.

Production rate of new family accommodations for May was at 41.4% of the level prevailing in the year 1926, the Association's reports show. May showed a drop from April of 11.4 index points. This is a reduction of more than 21% from the preceding month's volume. The index figure is adjusted to eliminate seasonal variations.

The drop is particularly interesting if we take it in connection with corresponding figures as to the two great primary factors affecting construction volume. These, undoubtedly, are: (1) the level of building earnings, which is roughly measurable by the rent level; (2) the level of construction costs. We cannot afford to lose sight of the primary inter-relationship of building earnings, costs, and construction volume. Construction does not proceed at a great pace unless we come into a situation in which people have made up their minds that the returns they may expect from new structures are greater than the cost of building them.

Building earnings are coming back to something like normality. For that matter, earnings for office buildings are only now beginning to rise from depression bottoms. Business structures got an earlier start. Their up movement began more than a year ago. But single family houses for more than three solid years have been the bell-weather recovery group. Rents for detached houses are now back to about 97% of the 1926 level. Reason enough for the first-of-the-year spurt of construction. Apartment rents are still at only 65% of the level prevailing in the year 1926. Recent rise in construction costs has been more rapid than the movement for rent recovery. Enough so to bring the set-back to new home production.

Building material prices for the first two weeks of June do, however, show a very slight drop from the May figure. They are now just 1½ points under the 1926 level, one of the highest cost years in the history of American home building.

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The BOOK SHELF

Late Book Reviews *and* Literary Criticism

by Doris Flint

"THE AMERICAN LANGUAGE"
H. L. Mencken

Mencken's revised edition of "The American Language" is the kind of book everyone wants on his reference shelf. When he first published it back in 1919, it was an immediate success and has remained so ever since. He brought out a revised and enlarged edition in 1921 and a third in 1923. The present edition, the fourth, is much larger. Mencken, like many another author appreciates our pure American words.

American speech has been slowly breaking away from the English for the past 300 years and instead of deploring the fact many of our American geniuses actually encourage it in spite of what the schoolma'm and other self-appointed guardians of our culture have to say.

Emerson loved what he called the speech of the people and he never tired of arguing that it is stronger than the speech of the scholars. Mark Twain too, possessed a rich vocabulary of homely Americanisms but his wife usually saw to it that most of them were cut out of the manuscript before it got to the publisher. Walt Whitman, entirely free from all "petticoat censorship" wrote with a free hand and a freer use of words and consequently his works are really pure American. He went a step farther than most writers and declared that the names of our cities and states, rivers, etc. should be American. He loved the names of Ottawa, Mississippi and Monongahela; hated St. Paul, St. Louis and New York.

In fact America's foremost writers have usually stood for the greatest possible freedom in the use of words and very often have used them before they have been recognized by the lexicographers.

Mencken's book is a scientific treatise on the development of this new American-English and contains over 800 pages. No other work on the subject comes anywhere near it in scope and value. He traces to the origin, such American verbs as, to corner (i. e., to market), to lynch, to boom, to boost, to kick (to protest), to splurge, to bulldoze. From these verbs many nouns were derived, e. g., boomer, boom-town, bouncer (new since 1932), kicker, lynching-bee and roller-coaster.

He also traces such phrases as, gan out, to strike it rich, to pull up stakes, to rope in and to do a land-office business. The American flavor is no less apparent in such phrases as, to kick the bucket, to crack up, to do up brown, to play possum and to bark up the wrong tree. You'll never in a million years find such expressions as these in the Oxford Dictionary and to use another slang phrase, who cares?

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