

possible. Sometimes they overstep this theoretical limit: Result—the motor literally tears the boat apart. Water friction sent Sir Henry Seagrave to his death at Lake Windemere, when the bottom plates of his boat were ripped out by sheer speed. The floating branch rumor was a myth.

Don will use Seagrave's ill-fated craft, Miss England II. She was salvaged, reconditioned, and buttressed below the water line to endure a greater stress but American boat builders consider her vulnerable except in extremely smooth water. Miss England II is thirty-eight and one-half feet long, weighs 9000 pounds, and is driven by twin Rolls-Royce engines similar to those employed in Britain's Schneider Cup sea planes. They are a military secret, closely guarded from prying eyes. These motors develop 4100 horse power. Gar Wood's Miss America IX is only twenty-eight feet long, weighs 8000 pounds, and is powered by Packard engines rated at 2120 horse power. The recent installation of super-chargers is expected to increase their effectiveness. Don has the faster boat. If this contest called for a series of tests over a measured mile he would almost surely win.

Nevertheless, the cards are stacked against the invader. Don's boat is not suited to the Detroit River course, with its comparatively sharp turns and wind-churned water. Miss England's record was made along a straightaway, on a calm, sheltered lake. Harmsworth Cup conditions call for the best two out of the three heats over a thirty-mile course featuring hairpin curves. Wood expects to gain more on the turns than he loses on the straightaways. His craft is fitted with two propellers. By slowing down the inside screw he can negotiate curves at terrific speed. Miss England is driven by a single propeller.

Numbers as well as course conditions are against Kaye Don. He will be opposed by at least two and possibly three American defenders. Gar Wood's brother, George, will pilot Miss America VIII. If they resort to questionable tactics, they may pocket Miss England.

Furthermore, the harsh Harmsworth code calls for the permanent disqualification of any contestant who is forced to withdraw from a heat. A mechanical breakdown may thus eliminate a boat from further competition no matter whether repairs can be made later. With only one boat against two or three, Kaye Don faces desperate accident odds. Wood seems to have the joker up his sleeve.

GEORGE TREVOR.

## ▷▷ The Week in Business ◁◁



### ▷▷ One More Inch

**A**LTHOUGH retail trade was a bit unsteady, particularly in the grain states, enough favorable factors developed in production and in wholesale distribution to make the net result for the week a slight gain.

Steel manufacture slipped back a point and the motors continued quiet, but the textile and shoe plants forged ahead and a new industry (automobile tires) worked its way up into the active list. A number of southern cities and the entire state of Texas reported retail sales considerably better than the average for the rest of the country.

The grain states have had to suffer a double handicap—unseasonably cold weather in certain sections and the marketing of farm products at the lowest levels ever recorded. There appears to be a widespread tendency to blame all of the rural troubles, including the bad weather, on the Federal Farm Board, but as this issue goes to press there has been no definite action on the suggestion made by the *New Yorker* that every third member of the Board be plowed under.

Factors which helped to hold the in-



### INDICES

(A two-minute summary)

**Commodity Prices** (Fisher's Index—1926=100) August 27—68.9. (Crump's British Index—1926=100) August 27—61.3.

**Car Loadings** (American Railway Assn.) Week ended August 15—742,736 cars (increase of 7,956 over preceding week; reduction of 180,987 under same week of 1930).

**Steel Ingot Production** Week ended August 22—32% of capacity (reduction of 1% under preceding week and of 26% under same week of 1930).

**Crude Oil Production** Week ended August 22—daily average gross 2,608,250 barrels (increase of 109,750 over preceding week and of 137,750 over same week of 1930).

**Bank Clearings** (as reported to Bradstreet's) Week ended August 27—\$5,804,644,000 (reduction of 15.3% under preceding week and of 22.3% under same week of 1930).

**Failures** (as reported to R. G. Dun & Co.) Week ended August 27—436 (reduction of 8 under preceding week and of 35 under same week of 1930).

vestment markets fairly steady were the generally favorable reaction to the Franco-American \$400,000,000 loan to support sterling, the continuation of progress toward rationalization of the petroleum industry, and evidence of harmonious relations between the management and the organized labor of the railroads. Psychologically there is no little advantage in the fact that August is gone and September is here. This month has an R in it, which we hope stands for Revival.

### ▷▷ Dough-X

**AT THE START** of our dash for the Battery to see "DO-X" come in from Norfolk, we were buttonholed by a friend who asked, "What has that flying whale to do with business?" There was no time for an adequate reply. All we could do was to answer "Plenty!" and rush on.

But as we milled about with the thousands of people in Battery Park and finally saw the world's largest heavier-than-air flying machine come up the bay, pay its graceful tribute to Miss Liberty and later taxi to its parking place not far out from the Aquarium, we felt certain that we were witnessing the beginning of a revolution in ocean travel.

Granted that on this particular trip the Dornier ship had its troubles, and plenty of them—fire, storm, fog, rain, tropic heat and bitter cold—but the fact remains that it got here. That is a fact of tremendous economic importance.

What has the airplane to do with business? More and more, every day. Ask the National Foreign Trade Council, which recently reported on the amazing growth of air contacts with Latin America and asserted that "American planes provide an indispensable means of trade recovery." Ask those banks in Omaha which were saved by the arrival of \$3,000,000 in currency by airplane after a series of runs. Especially ask the



owners and managers of the ocean steamship lines. They know what it means to them—that they must build better, faster ships if they are to hold their own, even for a time. And out of it all business is going to get the most effective ocean transportation the world has ever seen.

### ▷▷ Zircon in Your Home

IF YOU were interested in “cactizona” and “hipernik” you might take a look at “zircon,” the new gem which has given a fillip to the jewelry trade at a time when most of us have gotten out of the habit of buying luxuries.

Zircon, which has an exceptionally high refractive index, is one of the most brilliant of the precious stones. The supply comes chiefly from Bangkok in Siam and Colombo in Ceylon, and in smaller quantities from India. Some of the stones are colorless, and after cutting can be distinguished from the diamond only by experts. Other zircons are blue (christened “Starlite” by Dr. Kunz of Tiffany’s), leaf-green, red or golden yellow.

From E. P. Youngman of the United States Bureau of Mines we learn that the first allotment of zircons to enter the United States was obtained in 1921 from Siam for scientific and museum purposes and that the stone was not handled by the jewelers of this country until about 1926. One form, “Starlite,” is now sold over the entire world, having had the benefit of a well organized publicity campaign.

### ▷▷ Big Business

DR. HARRY W. LAIDLER, executive director of the League for Industrial Democracy and president of the National Bureau of Economic Research, has done for the post-war concentration of business what John Moody did for the early twentieth century industrial scene. In *Concentration of Control in American Industry* (Thomas Y. Crowell, \$3.75) he has given a descriptive rather than an analytical or theoretical study of industrial trends.

Dr. Laidler’s book appeals to reader interest in many ways, but two points deserve particular recognition. He presents 500 pages of factual material that no student of business can afford to miss. And he steers clear of specific prophecy. That way wisdom lies. The immediate future of big business is too uncertain to predict and too important to guess about.

FRANK A. FALL.

## ▷▷ The New Movies ◁◁



### ▷▷ “Street Scene”

**K**ING VIDOR’S first important film since *Hallelujah* is a skilfully directed edition of Elmer Rice’s drama of life and death in a swarming brownstone tenement in New York’s upper west side. None of the play’s dramatic power has been lost in the process. Mr. Vidor has followed Elmer Rice’s Pulitzer Prize play in all its essentials, omitting only the “damns,” the “hells”



### Worth Seeing

**Bad Girl:** A story of commonplace people falling in love and getting married, well enough done to be interesting and even exciting.

**Miracle Woman:** Barbara Stanwyck as a lady evangelist—based on Aimee McPherson’s life and times.

**Rebound:** Civilized and witty dialogue by Donald Ogden Stewart and a grand performance by Ina Claire.

**Smart Money:** Edward G. Robinson portrays a big time gambler.

**Smiling Lieutenant:** Maurice Chevalier, Strauss waltzes and two beautiful ladies.

**Star Witness:** An ordinary American family’s reaction to gang murders, as grandpa says, “by them danged dirty furiners.”

**Transatlantic:** Melodrama aboard a big ocean liner with Edmund Lowe, Myrna Loy, Greta Nissen and Lois Moran.



and the character of the unpleasant charity worker.\* In Mr. Rice’s tenement life moves with a terrible swiftness. A baby is born, a man shoots his wife and her lover, and the daughter (Sylvia Sidney) returns home to see “Pop” hunted like a rabbit and finally led away to prison and the electric chair. Among the other characters are a gossipy neighbor woman, a Jewish school teacher and her young brother who would rather marry Sylvia Sidney than go on with his career, and Miss Sidney’s married boss who is trying to set her up somewhere in a little apartment. As in the play, the entire action is in the street. The camera never goes into the house or behind those terrible drawn shades—terrible because of Mr. Vidor’s superlative direction. One or two scenes in which the camera floats grad-

\*At the suggestion of the Will Hays office she was altered in the film. See Elmer Rice’s indignant article in the Nation for June 10, 1931.

ually skyward until the street and its noises are oddly remote and impersonal, are superior to the play.

On the whole, however, I believe that *Street Scene* was better as a play. The continued closeups, while occasionally brilliant, do not give you a feeling of the street as a whole. You are not in a roaring city, you are examining one individual face. Also missing in the film is the subdued hum and roar of street traffic which was so perfectly reproduced in the original stage version.

### ▷▷ “Women Go On Forever”

Clara Kimball Young—who has not been seen or heard from since 1925—comes back with considerable success as Daisy Bowman, the imperturbable boarding house mistress in *Women Go On Forever*. The film is taken from Daniel N. Rubin’s excellent play of some years ago. In Daisy’s boarding house life much resembles that in *Street Scene*. Murder, childbirth, attempted seduction and endless quarreling go on almost simultaneously and almost continuously. Only Daisy Bowman is forever undamaged either physically or emotionally. She is a sort of invulnerable umpire in a cheap New York boarding house. It is true that when she takes an especial fancy to a gentleman she gives him the room next to hers rent free—but when he is shot she placidly puts the “Room for Rent” sign in the window and takes up with the next healthy stranger who appears. And yet she is rather a grand character—with sufficient decent emotions to gain your respect as well as your breathless attention. Clara Kimball Young (who started with Vitagraph in 1912) has now been away so long that hers is almost a new face—but an extremely welcome one. She has character and strength and none of the prettiness of such players as Constance Bennett. *Women Go On Forever* was directed by Walter Lang for James Cruze, now an independent producer.

CREIGHTON PEET.