NOTICE!

To all Trade Papers and Trade Paper editors in the motion picture industry!

WARNING!

We advise you to have your printers set up in type and keep standing for emergency use the following head-lines:

"TARZAN, THE APE MAN" BREAKS ALL RECORDS AT (leave space for theatre name)

This advice is based on the fact that in its very first engagement, at the Stanley Theatre, Baltimore, against keenest competition (including Lent) TARZAN, THE APE MAN broke the opening day, Friday, matinee record, the Saturday matinee record with doors closed at 12:50 and 2000 on line stretching around the block! And as this is written, Monday is the best yet! It is smashing the totals of M-G-M's biggest hits, including "Mata Hari", "The Champ", "Emma" and others. Ask M-G-M for the sensational, showmanship campaign. Get ready, gentlemen, The Trader Horn of 1932 is here!
EASTMAN--A DISCIPLE OF DISCIPLINE

by TERRY RAMSAYE

M R. GEORGE EASTMAN, the most successful man in the world of the motion picture and a figure of great but unsought fame, has written "The End" and closed the Book of Life. His going was like his coming, of a piece with a calmly deliberate, relentless applied individual, executive program. His last decision, adequately understood by a knowledge and fair measure of his career and the many, many less decisions he had made before, must be taken with them, without need of tempering apology.

Comment exceedingly to the point is quoted from L. B. Jones, vice president of the Eastman Kodak Company, saying: "My anxiety is that he should not be misunderstood. George Eastman played the game to the last. By his own hand he lived his life and by his own hand he ended it."

It is not for us to consider with interest that life that he lived in the progressive unfurling attainment of achievement so far beyond the great human average. It is significant indeed that Mr. Eastman, as the creator and producer of the basic raw material of the motion picture industry, the film, should have built an institution comparable in scope with the whole of the screen's business and a personal dollar success manifold greater than any considerable group of the users of his wares.

Because of that challenging fact the motion picture world can well consider with avid interest the extraordinary adherence to program and principle, the deliberate, scientific caution and the firmness of decision which characterized Mr. Eastman's entire business career. These all pertain to or came as expressions of his most important gift, that gift of discipline and disciplined judgment.

Mr. Eastman through his practical creation of the photographic industry was a tremendous servant of the related and dependent arts. He was as a citizen a very considerable pattern of the arts. Yet there was not about him the slightest coloration of the artist, and no coloration of an art quality is to be found in any of the multiple expressions of his personality. Rather he placed the stamp of an astonishingly well ordered good taste upon all that he touched, and it is unlikely that in the whole field of world industry could be found his equal in the impression of personal taste and principle on widespread organization. To those who knew Mr. Eastman he and his personality could be seen in the constant effort in every art of mechanism, every art of literature or adventuring layout, every novel post or door-

Equally astonishing was this attainment of a crisp, comfortable, satisfying precision even in his home. It was said that he spent a million dollars building it, yet the visitor never thought of a dollar when once he entered. It was the place in which Mr. Eastman lived. He made it and maintained it handsomely, royally, but with such a poise of purpose that it was after all just a place to live in, not a show place or a play place for the consciousness of any extraneous fancies, hobbies or fancies. It contained a large array of beautiful things. It was profoundly precise as to appointment and schedule of operation. But so did each object and function relate to the other that there could be nothing conspicuous. It represented just George Eastman and was thoroughly his house.

The same atmosphere and spirit pervades his plant and all his business machinery. It has grown out of his stern adherence to what he deemed the proprieties and the right and correct, never permitting himself to be swayed in the least by the slightest element of emotionism or sentimentism, Mr. Eastman's business career, which comes near to having been the whole of his life, was committed to what appeared to him to be durable certainties. This surge and sweep of trends that swept through the industries of expression, which he served, flowed around the Eastman Kodak Company and all that pertained to it. There was no effort too great and no price too high for the maintenance or betterment of standards of his products, as measured by the needs of the consumer. Beyond that Mr. Eastman was unmoved, often appeared somewhat strangely immoveable from special points of view.

Perhaps most significant of all to this industry of the screen, was Mr. Eastman's tempered, accurate measure of the public, its needs and desires. He had a measure of the simplicity, the impatience, and the inertia of the public with what appears to have been greater accuracy than to be observed in the patience of any comparable enterprise. He was much too wise to use the word "foolproof," but he utilized the principle with amazing effectiveness. He did not write, talk or build down to his public. He wrote, talked and built for it with a lucid plainness of purpose and service. Despite the fact that he in effect founded a new industry, that of making photography an activity of and for the masses, never, most remarkably, seems to have made the mistake of offering departures before the market was ready--and this in a field of endeavor in which a growing technology was bringing constant change.

George Eastman was a great exemplar of temperate determination.
WHAT THE PRESS SAYS

FOREIGN

Says the NEWS of SAN FRANCISCO in CALIFORNIA regarding Congressman Dickstein's bill to bar foreign stars of the cinema from America:

"If Congressman Dickstein's bill to bar foreign movie stars from America were only a vote of American movie audiences, there is no question what their answer would be.

"Greta Garbo's fans draw packed houses everywhere. Even Mary Pickford was born in Canada. We are a very large part of the improvement in picture drama during the past 10 years has been the work of foreign directors and actors.

"Today Hollywood needs foreign actors as never before. The same films written here with American actors are released in foreign countries with dialogue in the language of the country, spoken by foreign actors who never appear on the screen.

"We don't blame New York's unemployed actors for demanding the same policy applied to them that has enriched our tariff-protected industries. But if their bill passed it might easily lead to fewer jobs for Americans in Hollywood than there are now.

VALEDICTORY

Quality entertainment is the first prerequisite for any return of vaudeville to the theatre in Columbus, Ohio, says the DISPATCH in that city, thus:

"Vaudeville's exit from the Palace theater leaves Columbus without this form of entertainment unless, by a long stretch of the imagination, the stage presentances at another chain house can be called that. It is useless to protest, of course, against the effect of the moguls in favor New York, but there is no law against feeling sad about it.

"There was considerable rejoicing among the thousands of local variety fans when vaudeville was reinstated in the Broad street playhouse after a long absence, for it is an old institution here. At that time, we expressed the hope that its come-back would be glorious and permanent and the opinion that it would be, if given a fair chance.

"But did it have a fair chance? Frankly, we do not believe it did. In more prosperous times, the people might have paid liberally at the box office for the sort of entertainment that was offered; but in these days when they are for recreation are more careful of their means, greater consideration is given to quality. The recent vaudeville fare was not very tempting.

"Changes in the amusement field, due partly to the depression and partly to the sudden appearance of the talking picture, have completely altered many of the old vaudeville to other fields. As a result, good acts unadubitably are scarce. But to attempt to bring back vaudeville without first recruiting suitable talent is an insurmountable blunder. As the result of this blunder, the local house now turns a number of employees out of their jobs and removes a part of the little relief from an enforced tailspin that the public now has.

"But it has not been proved that Columbus does not want "guss" entertainment. We believe it does, but it is too sophisticated to buy the "turkey" variety. 

UNJUST

It's "spontaneous," says the NEWS from HAYS in KANSAS, of those "forever lambasting me in the making of motion pictures," adding:

"Despite the adverse conditions that have existed, producers time and again have made pictures of a class they knew would be money-losers but trusting, by degrees, to elevate the public taste to a higher standard of cinema production. . . . No business can be conducted indifferently at a loss, it goes without saying. The big film companies cannot justify the expense of such a failure to go to the producer's efforts to improve the quality of their product.

This Week

Industry must correct bias from within, NOW, cooperation demands. George Eastman, the master, passes; began motion picture industry. Industry in 1928 enjoyed profit, 1929 is expected to show a loss. Allied States Association members return house after convention to high on prospects retail business. Louis Wing of New York, Times urges them standards, restraint, because the industry's image at MEPTO conventions in Washington. Broadway stage — from Camera Eye by Benjamin DeCuir's over the town. The Box Office Champions for February

FEATURES

Editorial... What the Press Says... The Career Reports... Advertisement... Arlene and Betty... J. C. Jenkins—Nic Cohn... Your Publisher—B. K. C. McDonald

DEPARTMENTS

Box Office Reports... Paving in Review... Manager Round Table... Short Features... Chicago... Music and Pictol... Technological... The Motion Chart... Voice of the Industry... Challenged Advertising

CRITICS

The JOURNAL-POST of KANSAS CITY in MISSOURI cites the popularity of the motion picture and "the high cost of legitimate productions" as the prime reason for the difficulties of the stage, thus:

"If the average critic really believed that he could make or break a play or revue he would have an invaluable asset. Some of them are cowed but by temperament, not because they feel that the public faithfully follows their advice on the drama. The most humbling blow that the critics have received since the war was the success of "Albin's Irish Boys."

"Every critic has a following that depends upon his reports, but that following is a small minority of the theatre patrons. In the long run all that the critics do is to keep up a discussion of the theatre. What makes or breaks a given production is word-of-mouth advertising.

"Members of the house committee on patents, by reflecting on their own theatre going habits, ought to realize that the success of the high cost of legitimate productions is chiefly responsible for the woes of the legitimate theatre.

"However, chairman Sirowith is the author of a play and the majority of playwrights, unwilling to blame themselves or their material for the failure of plays. The chairman has a chance to seal out the critics publicly and it is only human for him to want to take advantage of the opportunity.

"If he gets the critics before him he need not doubt he has a great deal of satisfaction in telling them what he thinks of them, but his denunciations will not save the theatre. That is up to the producers."

THE CAUSE

An editorial writer in the TIMES of HAMMOND, INDIANA rated the question whether censorship action overseas against American pictures is prompted by their successful competition with homeland productions, putting it this way:

"The fact that there is today less interference with the public's reading, thinking and entertainment in the United States than in some of the European countries that have been most critical of us...

"The experience of the American movie audience has been that the European film is mostly 'heavy' in subject matter than the domestic product.

"There is a suspicion, not without foundation, that some American films are banned, not because they offend the moral sentiments of the European censor, but because they compete too insistently with the film industry in the country barring them.
CONSISTENCY MADE LIFETIME POLICY

(Continued from preceding page)

they left sentiment out,” he remarked, meaning, of course, not sentiment but romance.

Looking again at the pictures of his mother on the mantle, he remarked: “I wish now that I had changed my name and signature to ‘George Kilburn Eastman.’”

The stamp of Kilburn was strong upon this Eastman. It made the letter “K” a mark and symbol in all his life and works. It meant all of sentiment and strength to him. It ordained the word “Kodak,” the synthetic trade name that has been many years ago gone into the orthodoxy lexicons, with a whole conjugation and a sappo of endless derivatives.

We prowled about his workshop with his carpenter’s bench and great array of exquisitely perfect tools, all stowed neatly in cases, and the darkroom where he now and then indulged in the laboratory processes of his still quite amateur photography. It was a material fact that Mr. Eastman never had quite enough faith in the sunshine and tended to overexpose all his films.

“Cut!”

“Cut!”

And in fact Mr. Eastman was with a certain moderation considerably given to the pleasures of the table. He was exciting about the menu and its quality, and on occasion could go into the kitchen and demonstrate. With no outward flourish of gesticulation, he would make another better cake than most housewives.

Among the several greenhouses of the city estate was one devoted almost entirely to orchids, with only two or three types represented:

“Is it a curiosity collection, with such a narrow range of variety in so many plants?” I inquired.

“That is no collection at all,” Mr. Eastman replied. “It is an orchid farm. I do not care so much for them. I like roses and carnations better. The worst of orchids seems to like orchids, so I have plenty of them.”

A bit of whistling at a stick brought us, like a pair of schoolboys, to comparing pocket knives and Mr. Eastman to the remark that it was becoming such a rarity, in this automatic machine age of ready-made things, for a man to carry a knife, that a friend of his in the cutlery business was experiencing difficulties.

That tendency was capitalized in your Kodak slogan, “You push the button, we do the rest.” I remarked. And so we were around to business again.

“Yes, and until anything is that simple,” observed Mr. Eastman, “it is not a success, for the public.”

He was not to be drawn into remarks, however, about the simplicity of the motion picture public, or any opinion of the screen, save by induction. A comment was offered when it came to important encouragement and patronage of the arts, he had elected music.

“Our machine age gives the workers a great deal of leisure to spend,” he answered, “and I favor music as something that cannot readily be abused or led astray.”

It is to be recorded that Mr. Eastman’s adventures and endeavors in making motion pictures had been limited entirely to considerations of utility, pictures of scientific record, especially in medicine and surgery, and teaching films intended for the classroom. His concern with the motion picture as an art has been solely in the evolution and making of the basic photosensitive materials and chemicals for laboratory processes.

The rise of George Eastman, and every step and development, has been conditioned by a carefully, deliberately considered policy. Probably in no other career of a great American business man has the quality of consistency been so demonstrated throughout an entire lifetime. It may be said of Mr. Eastman that he never “just took a chance,” that he leftnothing whatsoever to the casual processes of nature, time and propinquity, from the day of his first job to the instant of his death. He attended to everything.

The building of the Eastman fortune, which including all of his vast gifts to education, music and science, can be estimated at in the vicinity of a hundred and fifty millions of dollars, was by the consistent working out of a policy and principle, until, as he once remarked in a trade controversy, “there is at least a quarter of an inch of ice over the hottest part of the hottest region mentioned in religious history.”

He came into the world in an era when people old things for themselves and he came of the resourceful Yankee stock which had made a country out of bleak New England, a culture out of a soil of weeds. He was born at Waterville, New York, July 12, 1854. His father was an expert printer and tried to operate a business college for a time. The next venture was a nursery business in Rochester. While George Eastman was a small boy his father died and the mother, Maria Kilbourn Eastman, opened a boarding house, sending her children to school the while, and rearing them in the stern New England tradition.

It was while his mother was still operating the boarding house that the boy George came home from school one bitter winter afternoon and found his mother sitting by the kitchen stove with her head wrapped in a shawl, fighting softly against pain. She had had seven teeth extracted in that day before dental anesthesia. And that incident explains why in years after George Eastman gave millions to medical and dental institutions and research.

When Eastman left school he went into clerical jobs, first in insurance and then in accounting. He saved money every week, and kept methodical accounts which still survive. In time, it was in the days of General Grant’s administration, the young man thought he might afford the extravagance of a long vacation trip and decided to go to San Domingo, where the government was projecting an important naval base. A friend at the next door suggested that he take a camera along. This introduced Eastman to photography, which immediately became so much a hobby to him that the vacation trip was forgotten while he wrestled with the camera and the old tedious “wet plate” process.

From his amateur experience, Eastman evolved a process of making dry plates, and presently became a manufacturer of them. His difficulties were many and the entire product of his first winter’s work was spoiled with the coming of the warm summer. He called in all the product and started over. From that defeat and the reversal of it came all the success of the years that followed.

Eastman had an apparently intuitive
GAVE MANY MILLIONS

(Continued from preceding page)

understanding of the habits of the human average. He deliberately set about the evolution of photographic instruments and materials which would make the camera as handy and facile as "a pencil." He invented "roll film" photography and brought forth the "Kodak" which was loaded at the factory, with a roll of negative paper for some fifty exposures. The camera, when the pictures had been exposed, was mailed back to the Rochester plant and there by a complex process the thin negative emulsion was developed, transferred from the paper to glass and the pictures printed. This was the complicated Eastman process and at last in 1889 attained a flexible, transparent base to take the place of the paper and simplify the process so any amateur could develop and print his own pictures. That was film, a nitro-cellulose compound not unlike celluloid.

Meanwhile, as has been amply related in screen history, Thomas A. Edison had completed an adequate mechanism for the motion picture and lacked only the proper vehicle or medium to carry the pictures. He heard of Eastman's film, before he had reached the market and sent for a sample, paying $2.50 for a strip one inch wide and fifty feet long. That strip of film proved the motion picture machine and began motion picture history.

Markets broadened in many directions for Eastman products, here and abroad, and the company grew tremendously and continuously, reaching at last the proportions of a billion-dollar enterprise, with branches over the world and products distributed to the utmost extremities of the earth. During those years, Mr. Eastman had first clear cash million in profit, apart from the business in the middle reaches, and hurried home from London to tell his mother about it.

"That's nice, George," remarked Maria Kilbourn Eastman, who never again said a word about it. "That," observed Mr. Eastman, relating the matter years after, "made me think not so much about it either.

"Is there," I asked Mr. Eastman, "any important difference between having a million or two and having a hundred million or two?"

"No," he replied, "there is not, except that the hundred millions bring with them a great deal of responsibility to the fortunes of other persons."

The early motion picture film product was sold exclusively to the members of the Motion Picture Patents Company. Mr. Eastman, a New York dealer in photographic supplies, who negotiated with Mr. Eastman and at last was able to make it possible to supply Eastman film to the rising independent producers, conspicuous among them Carl Laemmle's "Imp" and related projects. It was not until the independents, in about 1912, got Eastman film that they were able to compete with the Patents Company producers on equal terms of picture quality. Thus the connection between the photographers and the studios itself became.

Some commentators on pictorial affairs have made much of the long situation between the Eastman Kodak Company and heirs, successors and assigns of the late Rawdon Hamilton Goodwin of Newark and Brooklyn, claimant to invention of film. It is a long, involved story, in which many viewers have never been. Most of them have included in their own history of the transformations and perhaps the price at which any amateur could develop and print his own pictures. That was film, a nitro-cellulose compound not unlike celluloid.

Meanwhile, as has been amply related in screen history, Thomas A. Edison had completed an adequate mechanism for the motion picture and lacked only the proper vehicle or medium to carry the pictures. He heard of Eastman's film, before he had reached the market and sent for a sample, paying $2.50 for a strip one inch wide and fifty feet long. That strip of film proved the motion picture machine and began motion picture history.

Markets broadened in many directions for Eastman products, here and abroad, and the company grew tremendously and continuously, reaching at last the proportions of a billion-dollar enterprise, with branches over the world and products distributed to the utmost extremities of the earth. During those years, Mr. Eastman had first clear cash million in profit, apart from the business in the middle reaches, and hurried home from London to tell his mother about it.

"That's nice, George," remarked Maria Kilbourn Eastman, who never again said a word about it. "That," observed Mr. Eastman, relating the matter years after, "made me think not so much about it either.

"Is there," I asked Mr. Eastman, "any important difference between having a million or two and having a hundred million or two?"

"No," he replied, "there is not, except that the hundred millions bring with them a great deal of responsibility to the fortunes of other persons."

The early motion picture film product was sold exclusively to the members of the Motion Picture Patents Company. Mr. Eastman, a New York dealer in photographic supplies, who negotiated with Mr. Eastman and at last was able to make it possible to supply Eastman film to the rising independent producers, conspicuous among them Carl Laemmle's "Imp" and related projects. It was not until the independents, in about 1912, got Eastman film that they were able to compete with the Patents Company producers on equal terms of picture quality. Thus the connection between the photographers and the studios itself became.

Some commentators on pictorial affairs have made much of the long situation between the Eastman Kodak Company and heirs, successors and assigns of the late Rawdon Hamilton Goodwin of Newark and Brooklyn, claimant to invention of film. It is a long, involved story, in which many viewers have never been. Most of them have included in their own history of the transformations and perhaps the price at which any amateur could develop and print his own pictures. That was film, a nitro-cellulose compound not unlike celluloid.

Meanwhile, as has been amply related in screen history, Thomas A. Edison had completed an adequate mechanism for the motion picture and lacked only the proper vehicle or medium to carry the pictures. He heard of Eastman's film, before he had reached the market and sent for a sample, paying $2.50 for a strip one inch wide and fifty feet long. That strip of film proved the motion picture machine and began motion picture history.

Markets broadened in many directions for Eastman products, here and abroad, and the company grew tremendously and continuously, reaching at last the proportions of a billion-dollar enterprise, with branches over the world and products distributed to the utmost extremities of the earth. During those years, Mr. Eastman had first clear cash million in profit, apart from the business in the middle reaches, and hurried home from London to tell his mother about it.

"That's nice, George," remarked Maria Kilbourn Eastman, who never again said a word about it. "That," observed Mr. Eastman, relating the matter years after, "made me think not so much about it either.

"Is there," I asked Mr. Eastman, "any important difference between having a million or two and having a hundred million or two?"

"No," he replied, "there is not, except that the hundred millions bring with them a great deal of responsibility to the fortunes of other persons."

The early motion picture film product was sold exclusively to the members of the Motion Picture Patents Company. Mr. Eastman, a New York dealer in photographic supplies, who negotiated with Mr. Eastman and at last was able to make it possible to supply Eastman film to the rising independent producers, conspicuous among them Carl Laemmle's "Imp" and related projects. It was not until the independents, in about 1912, got Eastman film that they were able to compete with the Patents Company producers on equal terms of picture quality. Thus the connection between the photographers and the studios itself became.

Some commentators on pictorial affairs have made much of the long situation between the Eastman Kodak Company and heirs, successors and assigns of the late Rawdon Hamilton Goodwin of Newark and Brooklyn, claimant to invention of film. It is a long, involved story, in which many viewers have never been. Most of them have included in their own history of the transformations and perhaps the price at which any amateur could develop and print his own pictures. That was film, a nitro-cellulose compound not unlike celluloid.

Meanwhile, as has been amply related in screen history, Thomas A. Edison had completed an adequate mechanism for the motion picture and lacked only the proper vehicle or medium to carry the pictures. He heard of Eastman's film, before he had reached the market and sent for a sample, paying $2.50 for a strip one inch wide and fifty feet long. That strip of film proved the motion picture machine and began motion picture history.

Markets broadened in many directions for Eastman products, here and abroad, and the company grew tremendously and continuously, reaching at last the proportions of a billion-dollar enterprise, with branches over the world and products distributed to the utmost extremities of the earth. During those years, Mr. Eastman had first clear cash million in profit, apart from the business in the middle reaches, and hurried home from London to tell his mother about it.

"That's nice, George," remarked Maria Kilbourn Eastman, who never again said a word about it. "That," observed Mr. Eastman, relating the matter years after, "made me think not so much about it either.

"Is there," I asked Mr. Eastman, "any important difference between having a million or two and having a hundred million or two?"

"No," he replied, "there is not, except that the hundred millions bring with them a great deal of responsibility to the fortunes of other persons."

The early motion picture film product was sold exclusively to the members of the Motion Picture Patents Company. Mr. Eastman, a New York dealer in photographic supplies, who negotiated with Mr. Eastman and at last was able to make it possible to supply Eastman film to the rising independent producers, conspicuous among them Carl Laemmle's "Imp" and related projects. It was not until the independents, in about 1912, got Eastman film that they were able to compete with the Patents Company producers on equal terms of picture quality. Thus the connection between the photographers and the studios itself became.

Some commentators on pictorial affairs have made much of the long situation between the Eastman Kodak Company and heirs, successors and assigns of the late Rawdon Hamilton Goodwin of Newark and Brooklyn, claimant to invention of film. It is a long, involved story, in which many viewers have never been. Most of them have included in their own history of the transformations and perhaps the price at which any amateur could develop and print his own pictures. That was film, a nitro-cellulose compound not unlike celluloid.

Meanwhile, as has been amply related in screen history, Thomas A. Edison had completed an adequate mechanism for the motion picture and lacked only the proper vehicle or medium to carry the pictures. He heard of Eastman's film, before he had reached the market and sent for a sample, paying $2.50 for a strip one inch wide and fifty feet long. That strip of film proved the motion picture machine and began motion picture history.

Markets broadened in many directions for Eastman products, here and abroad, and the company grew tremendously and continuously, reaching at last the proportions of a billion-dollar enterprise, with branches over the world and products distributed to the utmost extremities of the earth. During those years, Mr. Eastman had first clear cash million in profit, apart from the business in the middle reaches, and hurried home from London to tell his mother about it.

"That's nice, George," remarked Maria Kilbourn Eastman, who never again said a word about it. "That," observed Mr. Eastman, relating the matter years after, "made me think not so much about it either.

"Is there," I asked Mr. Eastman, "any important difference between having a million or two and having a hundred million or two?"

"No," he replied, "there is not, except that the hundred millions bring with them a great deal of responsibility to the fortunes of other persons."

The early motion picture film product was sold exclusively to the members of the Motion Picture Patents Company. Mr. Eastman, a New York dealer in photographic supplies, who negotiated with Mr. Eastman and at last was able to make it possible to supply Eastman film to the rising independent producers, conspicuous among them Carl Laemmle's "Imp" and related projects. It was not until the independents, in about 1912, got Eastman film that they were able to compete with the Patents Company producers on equal terms of picture quality. Thus the connection between the photographers and the studios itself became.

Some commentators on pictorial affairs have made much of the long situation between the Eastman Kodak Company and heirs, successors and assigns of the late Rawdon Hamilton Goodwin of Newark and Brooklyn, claimant to invention of film. It is a long, involved story, in which many viewers have never been. Most of them have included in their own history of the transformations and perhaps the price at which any amateur could develop and print his own pictures. That was film, a nitro-cellulose compound not unlike celluloid.
INDUSTRY FIGHTING TO RAISE EXEMPTION FROM 24 TO 50 CENTS

Representative McCormick, Member of Ways and Means Committee, Would Have Assessment Start at 51 Cents

By F. L. BURT, Washington

With a battle cry of "60 cents or bust," leaders of the motion picture industry and exhibitors everywhere have launched a campaign for amendment of the pending federal revenue bill to provide exemption for admissions of 24 cents or under. The pending measure would tax admissions starting at 25 cents or over.

Representative McCormick of Massachusetts, a member of the House ways and means committee, is one of those actively endeavoring to obtain an increase of the exemption to include 39 cents. Under his plan, which is receiving the support of the industry, the tax would begin at 51 cents, which, if it is believed in Washington circles, would eliminate all but the excuse houses.

War of Closed Theatres

A tremendous volume of communications has been received by members of Congress opposing the 24-cent exemption. Theatre owners from all sections of the country are protesting that this would give them no leeway whatever and that imposition of the tax on this basis would danke a large number of houses.

Efforts are being made this week, during consideration of the measure in the House, to obtain adoption of the 50-cent exemption, with good possibilities of success. If, however, the move fails, the fight will be carried to the Senate and a bill will be laid before the Senate finance committee during its hearings on the bill. "We will not quit until the bill is killed," the theatre men declared.

Working among the members of the House, representatives of the exhibitors have pointed out that it is literally "50 cents or bust" (for thousands of houses). Considerable sentiment already has been aroused, as indicated by general debate last week when several Congressmen took issue with the Treasury's estimates that a 50-cent exemption would give only $33,000,000 revenue. "If it would raise at least $60,000,000." The 24-cent exemption carried in the pending bill would be useless to the task of the houses, it was declared, and the $90,000,000, which the tax is expected to raise might fall far short of accomplishment, as houses in all sections of the country might find it impossible to continue.

Not the Only Burden

The admission tax is not the only burden upon the exhibitors, it is pointed out. The manufacturers' sales tax of 24 per cent would have to be paid. The tax on electricity would apply to theatres, extensive use of current everything the theatre buys, leases or men will be taxed, equipment included.

At the moment, the members of the House are dividing up into the groups which will wage the fight for and against the measure.

NO DEAL HAS BEEN CLOSED, SAYS KENT

My deal for his services has been closed as yet, Sidney R. Kent declared in a statement issued in midweek on his return from Washington, where he addressed the convention of the Motion Picture Theatre Owners of America.

Commenting on a reported connection with Fox, Kent said, "I have had several talks with Mr. Edward R. Tinkham, but we have closed no deal." He admitted that a deal is now in the works but it will not be connected with Fox in the capacity of a vice-president, with Tinkham continuing as president. Kent denied responsibility for statements attacking significant to companies in which he has participated with Roy J. Pomeroy, Hollywood production executive, at Florida and in New York. "Press information emanating from Pomeroy's Hollywood office advised that the latter was planning a cooperative producing and distributing organization in which "Kent and several other prominent film personalities were interested."

"Mr. Pomeroy, did it come from Florida to see me," Kent said, "and I have talked to him here in New York, but all we have done so far is to discuss the independent producing situation on the Coast—nothing more definite than that."

William Fox Fights

Suit for $692,821

General denial has been entered by William Fox to a suit charging fraudulent representations and asking $692,821 damages. The suit was filed in Supreme Court, New York this week, by Louis and Morris Gold, who identified themselves as "stock owners in Fox Theatres Corporation."

The Golden, who was examination of Fox before trial was closed, charged that they informed them that the U. S. attorney general had approved a proposed Fox-Lason merger, thereby inducing them to retain Fox Theatres stock and to buy additional stock. On Fox's advice, they said, they purchased at various times 10,000 shares of Fox Theatre stock at $25.00 a share, and 500 shares of additional stock at $25.75 a share, 500 shares of additional stock at $200,000, $1,000 for $25,000, and 2,000 for $31,337.
EASTMAN, THE MASTER, PASSES; BEGAN MOTION PICTURE HISTORY

Founder of Photographic Industry Writes "My Work Is Done" After Dominating a World Business Fifty Years

By TERRY RAMSAYE

A hush has fallen on the great mansion at 2083 East Avenue in Rochester which was the home of George Eastman, the master of the photographic industry and the weaver of the world's magic carpet, the motion picture film.

The quiet rhythmical routine of the methodical mechanism of that remarkable household has come to an abrupt stop after these many years. The inscrutable pipe organ which announced each day at 7 o'clock and broke into a program of rippling morning melody for the breakfast hour in the flower bowed conservatory breakfast room at 8 is still. Today there is no George Eastman. He planned and willed it so, with the will that built and dominated a world industry for half a century.

Thursday afternoon brought the ritual of a funeral at St. Paul's Episcopal Church. In Rochester, wherever Mr. Eastman had occasionally attended services, and after that cremation.

It is the complete and final dissolution that George Eastman sought and forecast a few years ago when, retiring from the presidency of the Eastman Kodak Company, he sought the chairmanship of the board of directors. He observed: "I am in the process of making a fade-out."

The only poignant drama of Mr. Eastman's life, the only flaws of high color in his seventy-eight years of unparalleled achievement of fortune and fame, came with the striking of the lights of that last scene. For some months Mr. Eastman's health had been failing. Last week he called attorneys and witnesses to his home and wrote a codicil to his will. He was in a gay mood and joked with the lawyers. Last Monday shortly after noon he was chatting with his personal physician, Dr. Audley W. Stewart, and his nurse, when he abruptly remarked: "I have a note to write," and asked them to leave.

Then Mr. Eastman drew up a bit of note paper and wrote: "To my Friends: My work is done. Why work?" - G. E."

Next he carefully extinguished his cigarette and replaced the cap on his fountain pen.

Outside in an adjacent room Dr. Stewart and the nurse heard the reverberation of a shot. They rushed into the room and found Mr. Eastman dead with a bullet through his heart.

By the dead man's side was a heavy 9mm. calibre Luger automatic pistol of the German military type, from the collection of firearms in the gun and trophy room on the top floor of the mansion.

So within the twelvemonth I have come to the recording of the passing of three of the vitally important founders of this industry of the motion picture, Mr. George Kline, the organizer and merchandiser, Mr. Thomas Alva Edison, the maker of the basic mechanisms, and George Eastman, who evolved the material which empowered that mechanism as the new machine tool of the art of expression and the business of entertainment.

Not so long ago I strolled about that gun and trophy room with Mr. Eastman, as we hunted and sighted guns and rocks and talked of the hunts and safaris with which he was filling the playtime of his fade-out years. The Luger was there then, in the pistol rack near by the case that held the big elephant gun for Africa and the sporting rifles for Alaska.

It was one of Mr. Eastman's most idle carefree days, with time to let thoughts and words play about. Down in the expansive living room he built a fire of hard maple on the hearth, with a philosophical word for the notion of the festivity which makes us admire an open fire in the house where electricity and a thermostat guard the temperature within a range of a degree in every room.

And so there was talk, too, of the pioneers and the hardy Yankees stock from which he sprang, and that Roger Eastman, a young carpenter of Waltham, who came over the Atlantic on the confidence in 1638 to the Massachusetts Bay colony, first of the American family.

On the mental over the maple fire was a row of seven pictures of Maria Kilbourn Eastman, Mr. Eastman's mother, and one of his father, George Washington Eastman. Maria Kilbourn, his mother, was the only woman of importance in George Eastman's life. Kayserling's book on marriage was there on a reading table, and we talked about women, too, for a moment. It was not much of a subject with Mr. Eastman:

"You see, when they put me together,
Kodak Works Bulletin

In Memoriam

A very impressive ceremony took place at Harrow, on Saturday, September 15th, at 11 a.m., when Mr. Mathison, assisted by Mr. Bent, unveiled a bronze plaque dedicated to the memory of Mr. George Eastman. The proceedings were carried out in splendid weather in view of the whole of the Harrow staff, including also a large number from Kingsway.

The assembly were deeply moved by the recollection of the many fine deeds and examples set by their late master and friend—Mr. George Eastman—for no one took a keener interest in the business and welfare of its employees than he. The loss is not ours alone, but the whole world has lost a benefactor as is evidenced by the colossal use made of the dental clinics provided by the late Mr. George Eastman in various parts of the world. Mr. Mathison’s fine speech printed below recalls other noble actions that portrays the character of this great gentleman.

The bronze plaque with head and shoulders mounted on the right, is set in the stonework of the approach to the offices and factory (as shown by the photograph on the front page of this issue), and bears the following inscription:

GEORGE EASTMAN
July 12th, 1854—March 14th, 1932
INVENTOR—INDUSTRIALIST—BENEFACTOR

My friends and fellow workers in the Kodak Service:

At Kodak Park, Rochester, at 11 o’clock this morning (American time) a ceremony will take place in unveiling a piece of sculpture which will be a memorial to perpetuate the memory of our late chief, Mr. Eastman, the Founder of our Company.

We are assembled here this morning for a similar purpose—with the difference that we have no piece of sculpture but a simple Plaque bearing an appropriate inscription, which will presently be unveiled.

At the same hour in their respective local times, a similar ceremony will be carried out at Vincennes in France, at Copenick and Stuttgart in Germany, and at Vace in Hungary, the idea being that the whole of the Kodak staff throughout the Factory organisation shall be engaged at approximately the same time in this most desirable act of commemoration.

I count myself highly privileged to have been asked by Mr. Bent to unveil this memorial, the more so as it affords me the opportunity of paying a humble, although I fear poor and inadequate, tribute to the memory of Mr. Eastman.

My friends, Mr. Eastman was a great man. You who are in the Kodak service know how important a part he played in the development of the photographic art and of the magnitude of the industries built up or created through his genius and the efforts of his brain, and we are all in varying degrees acquainted with the great qualities he possessed. To many of you he was
perhaps not personally known, but to those of us who stood in closer relation it was impossible not to recognise that Mr. Eastman was not only a great man in his relation to the photographic industry but that he would have been a great man in any walk of life and in any profession or occupation in which he might have been engaged.

I ask myself, to what did Mr. Eastman owe his remarkable influence and greatness? He was not born in the purple; he was not born rich. On the contrary, his means in his early years were very straitened. Now, straitened means are not necessarily a drawback; they are often an element making for the development of a strong character of the right sort. Out of straitened means there naturally arise the virtues of economy and thrift, virtues which Mr. Eastman never ceased to expound.

But Mr. Eastman was in other respects richly endowed. He was born with the inherent qualities of great industry and perseverance, of determination and concentration, of tenacity of purpose, and particularly endowed with great vision. Many men are visionaries, but their dreams never come true; they never get translated into action. Mr. Eastman was essentially a man of action as well as a man who extended his vision even to beyond his horizon. His ideals and his moral principles were of the highest and it may truly be said that he hitched his wagon to the stars. His material success in life enabled him to do magnificent things for the benefit and the welfare not merely of us Kodak people, for the conditions of whose lives he felt himself more immediately responsible, but of mankind in general. His princely benefactions in many directions, educational and philanthropic, and great gifts to innumerable institutions for the betterment of health conditions, are they not known to all the world? But not everyone knows of his constant stimulation of any effort to do good to his fellow-men. He did not believe in panpering individuals by gifts of money, holding strongly that the best service you can render any man is to encourage him in self-reliance and to fit himself for the work in life he is called upon to do. Such very briefly were some of the characteristics of Mr. Eastman.

Now I proceed to unveil the Memorial Tablet and will ask Mr. Pent to lay a wreath beneath it.

I express the hope that as often as we gaze upon it in the course of our daily life it may be an ever recurring inspiration to us to emulate in our spheres those simple virtues and qualities that made George Eastman the splendid man that he was.

Vincennes, le 15 Septembre 1934.

Allocation de Mr. DU NAND.

Inauguration d’une Plaque de Bronze à la memoire de Monsieur George Eastman

Messieurs, Messieurs,

Désireuse d’honorer la mémoire du Fondateur des Etablissements Kodak, la Direction de la Société Kodak-Futé a offert à l’Usine de Vincennes cette plaque de bronze reproduisant les traits de Monsieur George Eastman.

Afin que tous ceux qui pénètrent dans ce hall puissent adresser une même pensée reconnaissante, et au Fondateur, et aux Ouvriers qui ont fait le sacrifice de leur vie pour que Son Oeuvre subsiste, la Direction de l’Usine de Vincennes a eu la très heureuse idée de faire placer ce bronze reproduisant sur le front des plaques de marbre sur lesquelles sont gravés, les noms des Membres du Personnel, Morts au cours de la Guerre. Les Employés, les Ouvriers de l’Usine de Vincennes s’associent de tout cœur à l’hommage rendu à la mémoire de Monsieur George Eastman, et cela pour deux raisons : Ils admirent cet homme qui appartient au même rang social qu’eux, à pu
grâce à son travail incessant dominant personnellement pendant 50 années, l’Industrie Cinématographique. George Eastman, de sorte inoubliable, a commencé à travailler à l’âge de 14 ans (son salaire de début fut de 15 francs par semaine). Employé dans une banque, il achève à l’âge de 23 ans, sur ses économies, son premier appareil photographique. Cette acquisition décida de sa carrière, la photographie l’intéressa, le captiva, il chercha, il inventa si bien que ce modeste Employé sans diplôme, sans connaissances spéciales, commence en 1880, où bien petitement à fabriquer pour lui-même des plaques photographiques de son invention. Alors commence pour George Eastman une vie de travail acharné ; il était, dit-on, le plus optimiste des travailleurs de son Usine ; après bien des vicissitudes, ce fut enfin le succès qui vint couronner ce labeur incessant. D’une très grande fermeté de caractère, il avait l’esprit de détermination et possédait le don de prévoir les suites d’un acte de sa vie, d’une décision prise, d’un ordre donné. La petite fabrique de 1880 est devenue la Société Kodak, dont les Usines, les ateliers, les magasins sont répartis dans le Monde entier. La vie de George Eastman est un exemple de volonté, de droiture et de travail, c’est une des deux raisons pour lesquelles le Personnel de l’Usine de Vincennes a tenu à s’associer à l’hommage rendu à sa mémoire.

George Eastman fut aussi un grand philanthrope.

N’aimant pas paraître en Société, désireux de garder l’anonymat, il faisait le bien sous un nom d’emprunt. C’est ainsi que sous le pseudonyme de Monsieur Smith, il fit des dons très importants aux Instituts Techniques et à l’Université de Rochester. Il créa, avec ses deniers, des Cliniques dentaires à Rochester, à Londres, à Rome, à Bruxelles, à Stockholm et à Paris.

Le bien-être du Personnel de Rochester est, aux dires de ceux qui en reviennent, poussé au maximum, si bien qu’au point de vue social, l’Usine de Rochester est un modèle du genre.

Enfin George Eastman instaura le fameux Plan de Rétroverse dont nous bénéficiions tous. Le plan de retraite Kodak fut une révolution, que dis-je, presque une révolution sociale parmi le Personnel de Vincennes, lorsqu’il fut mis en application avec l’aide de Personnalités auxquelles nous avons sincèrement exprimé en son temps notre gratitude, ce que nous renouvelons, profitant de l’occasion qui nous est offerte. Le plan Kodak ! Quelle satisfaction, quel soulagement il fut pour le Personnel ! trois risques couverts ou presque : l’invalidité, par suite de maladie ou d’accident partiellement couverts.

La Vieillesse complètement assurée, la certitude de finir ses jours à l’abri du besoin.

Enfin le capital au décès apportant à la Veuve et aux enfants s’il y a lieu, une aide pécuniaire appréciable.

Ceux, qui déjà profitent de la retraite, et nous tous lorsque notre tour sera venu, n’oublions jamais, employés et ouvriers Français, que notre vieillesse a été assurée grâce à la générosité et à l’esprit de décision de Monsieur George Eastman, travailleur Américain, devons par ses qualités grand industriel et grand philanthrope.

Et voici la deuxième raison pour laquelle le Personnel de l’Usine de Vincennes a tenu à s’associer à l’hommage rendu à la mémoire de George Eastman.

——

 Allocution de Mr. SHILTON.

Nous sommes ici aujourd’hui, pour nous inspirer de la vie et de l’œuvre du regrette George Eastman, fondateur de la plus grande Industrie photographique du monde. Cette cérémonie sera simple, comme lui-même était simple et sans ostentation.

Monsieur George Eastman a su créer dans ses collaborateurs un dévouement...
et un esprit qui font l’admiration et
l’envie d’autres grandes organisations.
Malgré sa disparition, il y a deux ans,
cet esprit continue. Qu’il soit Français,
Anglais ou Américain, chacun des
Employés a absorbé cet esprit et
travaillé pour le bien de la grande
famille Kodak.

J’emprunte des mots de notre Chef,
Monsieur Bent, qui a su si bien inter-
préter le caractère de Monsieur Eastman.
Chaque acte de Monsieur George
Eastman était basé sur une idée de la
justice absolue et de l’intégrité des
relations commerciales et amicales.

Tout le monde a reconnu le génie de
Monsieur Eastman, ses bienfaits et cette
honnêteté absolue qui ont gouverné sa
vie entière. C’est sous ses ordres que
l’esprit de Kodak s’est formé.

Maintenant qu’il n’est plus, nous
avons réalisé notre grande perte.
N’oublions pas ce que chacun de nous
devoit de bien-être et de bonheur grâce à
l’œuvre que Monsieur Eastman a créée
et fait progresser.

Nous dévoilons cette plaque en
pensant respectueusement et avec
reconnaissance à Monsieur George
Eastman. Chaque fois que nous
passerons devant cette image, nous
nous rappellerons le Grand Homme
qu’il était et ferons tous nos efforts
pour que notre Maison continue de
prospérer pour le bonheur de nous tous.

Allocation de M. Lair.

Messieurs,
J’ai eu le grand honneur d’être chargé
par M. Bent de retirer le voile qui a
recouvert jusqu’à présent la plaque à
l’effigie de M. George Eastman.

Au moment où je vais accomplir ce
geste, il sera fait également dans nos
autres usines d’Europe et, dans quelques
heures, il sera répété à Rochester qui
fut le centre de l’activité de M. Eastman
et le lieu où ses cordes reposent
actuellement.

C’est donc aujourd’hui en commémoration
de pensée avec les membres de tous
les groupes Kodak que nous nous tournons
vers celui qui en fut le chef.

Je n’ai pas l’intention d’entrer dans
détails de la vie de M. Eastman. Je
voudrais simplement rappeler d’une
manière brève ce que fut son œuvre
et quelles sont les raisons pour lesquelles
nous honorons sa mémoire.

M. George Eastman fut un grand
industriel et ce fut un grand homme.
C’est un homme qui parlait peu mais
réalisait beaucoup.

M. Eastman débuta dans la vie comme
employé aux écritures dans une société
d’épargne et ce n’est que comme
amateur qu’il s’intéressait alors à la
photographie.

M. Eastman comprit vite l’intérêt que
présentait une plaque sèche—la plaque
au gelatino-bromure—et il décida d’en
commencer la fabrication sur une petite
échelle. Les débuts furent difficiles,
mais avec son éminence et sa persé-
vérance, il sut surmonter les obstacles et
réunir les concours financiers indispen-
sables pour monter sa première usine.
La raison sociale de la première société
qu’il fonda fut: “The Eastman Dry
Plate Company.” Il y a de cela environ
50 ans.

Puis, se rendant compte que l’emploi
des plaques—encombrantes et d’un
maniement délicat—retarderait le dével-
oppenement de la photographie, il établit l’idée
géniale de la pellicule photographique
et, plus tard, il eut l’idée de monter
la pellicule sur des noyaux en la protége-
ant de la lumière par une feuille de
papier. C’est ce qui constitue la
fameuse bobine photographique posante
être placée dans l’appareil en plein jour.
Il fut faire construire des appareils
simples et légères pour utiliser ces bobines
ce qui mit la photographie à la portée
de tous et donna à cette industrie
l’essort formidable qu’elle a connu depuis ce moment.

Il a vu réunir autour de lui dès le début une plujante de techniciens d’élite. et, lorsque la cinématographie parut vers 1895, il se trouva prêt à répondre aux besoins de cette industrie naissante, et le souci qu’avait M. Eastman de la parfaite qualité de ses produits lui permit d’acquérir dans cette industrie particulièrement exigeante une suprématie justement méritée.

Peu à peu, au fur et à mesure que de nouvelles inventions étaient faites, les laboratoires de recherches particulièrement bien outillés créés par M. Eastman aidaient les services de fabrication à mettre au point de nouveaux produits toujours améliorés. Ses usines s’étendaient, d’autres étaient achetées ou créées à l’étranger et, maintenant, le nom de Kodak est connu dans les coins les plus reculés du globe et ce nom seul est pour le public une garantie de la qualité des produits qu’il achète.

En tant qu’homme, M. Eastman représente certainement une des plus belles figures dont puisse s’enorgueillir l’humanité. Ses qualités de travailleur acharné M. Eastman joignait une droiture de caractère absolue. Lui qui avait lutte et avait connu la vie difficile, il sut, une fois parvenu à la richesse, ne pas oublier ceux qui, jusque dans les plus modestes emplois, l’avaient aidé et l’aidaient chaque jour à développer son œuvre. C’est ainsi qu’à une époque où peu d’industriels s’en préoccupent, il assura déjà à son personnel de bonnes conditions de travail. Il le dota d’un système de retraites et d’assurances dont nous aussi nous bénéficions et qui retire à beaucoup bien des soucis.

Sa générosité ne se limita pas à ses collaborateurs. Il pensa aux jeunes qui veulent étudier en aidant au développement de leurs universités. Il pensa à ses concitoyens en leur offrant un vaste parc et en aidant largement les œuvres de leur ville. Sa générosité s’étendit hors de la ville et, aux États-Unis, nombreuses sont les œuvres d’intérêt général qui ont bénéficié de ses largesses. Enfin, son esprit humanitaire lui fit désirer aider d’autres hommes au-delà des frontières de son pays, et Paris même a bénéficié d’une dotation pour l’érection d’un institut dentaire gratuit destiné à la population enfantine. Peut-être ignorerez-vous ce fait dont on a peu parlé car M. Eastman dont la modestie était grande faisait le bien sans bruit, allant même jusqu’à le faire sous un nom d’emprunt.

Enfin, M. Eastman n’avait pas qu’un réalisateur et un homme généreux. Son esprit était sensible aux choses de l’art. Il aimait la musique, aussi voulait-il contribuer à en développer la connaissance et le goût, et c’est dans ce but qu’il fonda l’Ecole de Musique de Rochester.

Ces quelques mots suffisent à peindre l’homme que fut M. Eastman : un travailleur, un homme droit, un homme de cœur.

Il n’est donc pas étonnant, avec un caractère de la qualité de celui de M. Eastman, que la société qu’il a fondée ait reçu une empreinte et garde des traditions d’honneur et de travail dont elle peut être fière, et qui nous avons la chance d’en faire partie, qui avons en la chance d’avoir un tel chef, nous nous devons, comme nous le devons à lui-même, de prendre l’engagement de continuer son œuvre avec la directive qui fut la sienne : chercher toujours à faire des produits de qualité irréprochable ayant toujours la première place sur le marché mondial, et, pour cela, nous devons maintenir parmi nous c’est amour du travail—du travail bien fait—cette loyauté et cet esprit de collaboration qu’il a toujours voulu voir régner parmi les siens.

C’est pour toutes ces raisons, Messieurs—ce qu’il fut, ce qu’il nous laisse—que je pense que nous pouvons et devons vénérer la mémoire de M. George Eastman.
Vincennes, 12th September, 1934.

Mr. DUNAND’S Speech.

Inauguration of a Bronze Plaque to the Memory of Mr. George Eastman

Ladies and Gentlemen,

The Management of Messrs. Kodak-Pathé, desirous of honouring the memory of the Founder of the Kodak Firm, has offered to the Vincennes factory this bronze plaque of Mr. Eastman. So that all who enter this hall may direct a similar grateful thought, both to the Founder and to the workers who sacrificed their life so that his work might remain, the Management of the Vincennes factory has had the very happy idea of placing this memorial plaque opposite the marble tablets on which are engraved the names of the members of the staff who were killed during the War.

The employees, the workers of the Vincennes factory, join with all their heart in the homage to the memory of Mr. George Eastman for two reasons:

They admire this man, who, while belonging to the same social rank as themselves, was able, thanks to unceasing work, to dominate personally for fifty years the cinematographic industry. George Eastman, born of parents in a modest station of life, started work at fourteen years of age (his first wage was fifteen francs a week). He was working in a Bank, and, at twenty-three years of age he bought with his savings his first camera. This purchase decided his career; photography interested and captivated him; he made researches and inventions, so that this modest workman without diploma, without special knowledge, started in 1880 in a very small way, to himself manufacture photographic plates of his own formula. Then started for George Eastman a life of intensive work; he was, it is said, the most stubborn worker in his Factory; after many vicissitudes, success crowned his unceasing labour. He had a very strong will, was very determined and possessed the gift of foreseeing the consequences of an action, of a decision taken, an order given. The small plant of 1880 has become the Kodak firm, whose factories, studios and shops are spread over the whole world. The life of George Eastman is an example of will power, of uprightness and of hard work—that is one of the reasons why the staff of the Vincennes factory wished to join in the homage to his memory.

George Eastman was also a great philanthropist. Naturally modest, he disliked appearing in Society, and wishing to remain anonymous, he did good under an assumed name. Thus, under the name of Mr. Smith, he made large gifts to a Technical Institute and the University of Rochester. He crossed, with his money, dental clinics in Rochester, London, Rome, Bruxelles, Stockholm and Paris.

The comfort of the American staff is, according to those who have visited Rochester, pushed to the maximum, so that from a social standpoint the Rochester factory is a model of its kind.

Finally, George Eastman started the famous Retirement Plan from which we all benefit. The Kodak Retirement Plan was a revelation, almost a social revolution, among the staff at Vincennes when it was put into application through personalities whom we sincerely thanked at the time; we take this opportunity of renewing our thanks. The Kodak Plan! What satisfaction and relief it brought to the staff; all risks were covered or nearly covered. Invalidity, following an illness or an accident partly covered.

Old age, completely assured, the certainty of ending one’s days in comfort.

Finally, the capital on death, bringing to the widow and to the children if any, an appreciable pecuniary aid.

Those who benefit from the Pension and all of us when our time comes, let us never forget, French employees and
workmen, that our old age has been assured, thanks to the generosity and the decisive spirit of Mr. George Eastman, American workman, who became, through his qualities, a great industrialist and a great philanthropist.

And that is the second reason why the staff of the Vincombes factory has wished to join in the homage to the memory of George Eastman.

Mr. SHILTON'S Speech.

We are here to-day to gain inspiration from the life and the work of George Eastman, founder of the greatest photographic industry in the world. The ceremony we are now to take part in will be simple, as he himself was simple and without ostentation.

Mr. George Eastman knew how to create in his collaborators a devotion and spirit which are the admiration and envy of other great organisations. In spite of his disappearance from amongst us two years ago, this spirit continues, for as Mr. Walter Bent has truly said, Kodak employees, whatever their position or nationality, have each absorbed this spirit to work for the good of that great family of which he or she is a member.

All Mr. Eastman’s actions were based on an idea of the absolute justice and integrity of commercial and friendly relations.

His genius, his benefactions, and the absolute honesty which governed his life have been universally recognised and form, within our limitations, a guide to all.

Now that he is no more we have realised our great loss, but let us not forget what each of us owes of comfort and happiness to the work which he created and fostered.

With the unveiling of this plaque our thoughts turn respectfully and gratefully to Mr. George Eastman. Each time we pass before this image, we will remember the great man that he was and be inspired to make every effort, so that our firm will continue to prosper for the happiness of us all.

Mr. LAIR’S Speech.

Gentlemen,

I had the great honour to be asked by Mr. Bent to remove the veil which has so far covered the plaque of Mr. George Eastman.

At the same time as I accomplish this act it will be done in other European factories, and in a few hours it will be repeated at Rochester, which was the centre of Mr. Eastman’s activities and the place where his ashes now rest.

We are therefore to-day in communion of thought with all the employees of the Kodak groups when we turn to the one who was our head.

I have no intention of entering into the details of Mr. Eastman’s life. I simply wish to recall briefly what his work was and the reasons for which we honour his memory.

Mr. George Eastman was a great industrialist and a great man. He was a man who spoke little but did much.

He started life as a clerk in a savings bank, and it was only as an amateur that he was then interested in photography.

Mr. Eastman quickly understood the interest which a dry plate presented—the gelatino-bromide plate—and he decided to begin manufacture on a small scale. The beginnings were difficult, but with his usual obstinacy and perseverance, he managed to overcome the obstacles and gather the financial assistance which was necessary to start his first factory. The name of the first factory which he founded was The Eastman Dry Plate Company. That was about fifty years ago.

Then, recognizing that the use of plates bulky and requiring delicate handling—would delay the development of photography, he had an idea of genius—the photographic film. Later, he thought of mounting the film on cores, protecting it from the light with a sheet of paper. This constituted the famous daylight loading spool. He developed the manufacture of simple and light cameras to use these spools, which put photography within reach of
all and gave to this industry the tremendous push which it has known since then.

He knew how to gather round him from the beginning a group of first-class technicians, and when cinematography appeared about 1895, he was ready to reply to the needs of this budding industry, and the care which Mr. Eastman had to ensure the perfect quality of his products allowed him to acquire in this particularly difficult industry a justly merited supremacy.

Little by little, as new inventions were made, the particularly well-equipped Research Laboratories created by Mr. Eastman helped the various departments to improve and finish off new products. The factories were growing, others were purchased or built abroad, and now the name Kodak is known in the farthest corners of the world, and this name alone is for the public a guarantee of the quality of the products which they buy.

As a man, Mr. Eastman was certainly one of the finest figures of which humanity can be proud. To his qualities of intensive worker, Mr. Eastman joined an absolute straightness of character. He fought and knew a hard life, but when wealthy did not forget those who, in the smallest way, had helped and still helped every day to develop his work. Thus, at that time when few industrialists had thought of it, he already assured good working conditions for his workpeople. He introduced a Retirement and Insurance Scheme from which we also benefit, and which eliminates worry in many cases.

His generosity was not limited to his collaborators. He thought of the young who wish to study and helped the development of the universities. He thought of his fellow-citizens by presenting them with a large park and by helping generously in the welfare of the town. His generosity went further than the town, and many are the works of general interest in the United States which have benefited from his gifts. His humanitarian spirit also made him desirous of helping other men beyond the limits of his country, and Paris benefited by a gift for the erection of a free dental institute for the children. Perhaps you did not know of this fact, of which little was said at the time, for Mr. Eastman, whose modesty was great, did good without ostentation, even to the extent of using an assumed name.

In conclusion, Mr. Eastman was not only a practical and generous man. He was appreciative of art. He loved music, and therefore wished to contribute to the development of its knowledge and appreciation, and it was with this aim that he founded the Rochester College of Music.

These few words are sufficient to describe the man who was Mr. Eastman: a worker, a straight man, and a man with a heart.

It is therefore not surprising, with a founder of the character of Mr. Eastman, that the firm has received an impression and keeps traditions of honour and work of which it can be proud. And we who have the good fortune to belong to it owe it to ourselves and to him to pledge ourselves to continue his work with the same directing thought as his: always to try to make products of irreproachable quality having first place in the world markets, and, to this end, we must maintain among us that love of work—of work well done—that loyalty and spirit of collaboration which he always wished to see among his people.

It is for this, gentlemen, the realisation of what he was and what he leaves us, that I believe that we can and should venerate the memory of Mr. George Eastman.

If you would have your business done, go: if not, send.  

---Benjamin Franklin.

"No bid, " never won the rubber.

Articles
The Lochness Monster is a Visitor

In November, 1882, while an apprentice with the late Mr. C. R. Manners, M.I.C.E., Inverness, he was commissioned to report on the then structural condition of the old None timber pier at Torgers, on Lochness, then only used by Messrs. D. MacBraynes goods and passenger steampers, on the Caledonian Canal route.

First, a diagram was made showing all existing piles, cross- braces, angles, struts, etc., and each numbered on the diagram.

I volunteered to go below on the horizontal braces, and with an axe fastened to my right wrist with a convenient length of cord, I examined and tested the condition of each timber immediately above water level, and then shouted the information to my boss on deck, who marked same in his survey book, against the number on the diagram.

I finished all except one heavy angle stay that had no cross- stay attached. I, however, slackened out the cord, to let me swing the axe horizontally to test this angle stay. With my left arm round the nearest pile, and after a few attempts, I did manage a good hit— the axe going right through an outer skin of repeated annual coats of tar; the timber had perished to souff.

In avoiding the rebound of the axe, my left arm slipped from round the pile, and I found myself on my back in the loch. I found I could not regain the cross- bracing with the weight of my wet clothes, so I got clear of the underwater, and swam to the shore.

Of course, in doing so, I had a good look round below and above water, but I saw no evidence of a "monster," so he cannot be a native of the loch.

C.J.M.

Hearty Congratulations

It is a matter of great gratification to their many friends at Horrow and Kingsway to learn that Dr. C. E. K. Mees, Mr. A. F. Sulzer and Mr. H. C. Sievers have been elected vice-presidents of the Kodak organization. To these gentlemen we extend our heartiest congratulations and the sincere hope that their future with the Company may be long and happy.

The following extract from the Rochester Democrat and Chronicle makes interesting reading:

"Herman C. Sievers, general sales manager of Eastman Kodak Company, was elected vice-president of the Company in charge of sales and advertising at the monthly meeting of directors. Mr. Sievers succeeds Lewis B. Jones, who died on August 25th."

"Two other Kodak officials have new titles as a result of yesterday's session. Albert F. Sulzer, manager of Kodak Park, was made vice-president in charge of Kodak Park, and Dr. C. E. Kenneth Mees, director of research and development, was named vice-president in charge of research and development."

"The three executives advanced have had long records with Kodak. Mr. Sievers has been with the Company since 1902, and played a large part in building up Kodak's retail business."

"Mr. Sulzer began as assistant chemist after college graduation, in 1914, and his career has included positions as chemist in charge of the chemical laboratory, powder and solution superintendent, superintendent of the chemical plant, general superintendent of film manufacture and Assistant Manager of Kodak in charge of production."

"Doctor Mees entered Kodak in 1912 as director of the research laboratories. Six years later he was made director of research and development."

Nothing is more inspiring than personal example.
KODAK WORKS BULLETIN

Long Service

Charles A. Woodage

We offer our congratulations to Mr. Woodage on receiving his twenty-five-years' medal. He started in the Plate Department, enlisted in October, 1914, and returned in 1919. When the Plate Department was closed in October, 1921, he was transferred to the Power House, in which he has remained ever since. He has also been a member of the Works' Fire Brigade for fifteen years.

Woodage is a keen gardener and was a member of the Works' Allotment Society until the allotments were discontinued. He is also interested in fishing, and while in the Army was stationed at Falmouth, and it is said that he acted as fisherman to the Mess.

We hope that with all these occupations he will live a long and happy life.

Percy Jeanes

We have to congratulate Percy Jeanes on having completed twenty-five years and on receiving his long-service medal. Jeanes joined the Company early in the 1900's and left in 1907 to go to Canada. After two years he returned and again joined the firm; his service, therefore, starts in 1909. He was under me in the Coating Room as looper, and later became spooler and now attends to the drying.

He entered the Army in 1916, and returned to the Works in August, 1919. I do not know that he has any outstanding peculiarities in the way of hobbies, but is a good swimmer.

The name Jeanes will be well remembered by his brother Harry, the comedian, who used to amuse us at our K.R.S. meetings in the old days. I hope that he will maintain his good health to carry on his work until retirement claims him.

E.A.K.
Bowls Section News

The Final for the Isidore Salmon Triples Challenge Cup was played in the West End B.A. Competitions was played at Lyons Ground, Sudbury Hill, on Sept. 2nd, between Kodak (Biddiss, Whitehead, Storer), and Harrods (Osnow, Fewell, Right). The result was a victory for the Kodak team, who have the honour of being the first to win an outside competition for the Kodak Bowls Club.

This match ran as shown by the following: Harrods took 3 in the first end followed by a single to Kodak. Harrods took another 3 followed by 3 to Kodak. In the following three ends Kodak scored 3, 1 and 2, and Harrods followed with a single; then Kodak scored three 3's in succession, making the score 18-7 in Kodak's favour at the end of 10 ends. Harrods then responded with two singles and a 3, reducing the deficit. Kodak followed with 2 then 1, making the score 21-12 in their favour.

Harrods were not dismayed, however, and scored 4 in the next end, which Kodak neutralized somewhat by following with a 3. The score was now 24-16 in Kodak's favour, and 17 ends gone. Harrods still fought back and took 1 then 3 in the succeeding ends, but Kodak scored 2 at the twentieth, and in the last end the Harrods skip carried the jack into the ditch in saving and scored 1.

This concluded a good game, the result being in Kodak's favour by 26 shots to 21.

The Bowls Club have had the most successful year of its career—not particularly for success in matches, but most decidedly in competition play.

We have had successes in the West End B.A. competitions, having supplied the winner of the Singles Championship, W. Alford, who in the final defeated A. E. Sturt, of Kensington Argyle, comfortably. In addition, the Triples Championship of the W.E.B.A. was won for Kodak by A. Biddiss, H. F. Whitehead and W. Storer. The Club Hon. Secretary reached the County Competition semi-final, but lost by one shot rather unfortunately.

The foregoing illustrates the advancement of the members of the Kodak B.C., and it is almost safe to say, is the forerunner of perhaps greater successes in the future. It is extremely gratifying even to record these humble successes, as a reward not only to the successful competitors, but to the many workers who have stood by the club through its early years. In the game of bowls, as in most other things, to attain any measure of success demands that many disappointments must first be met and surmounted—perseverance will bring its reward in the long run.

We are ready for the Club Finals at the time of writing, and when these are completed the results will be in the earliest issue of the Bulletin following, when it is hoped also to give the final results of the season's matches.

Annual General Meeting, Thursday, Nov. 1st. H. F. W

No Time for That

Let us always find time for the word of good cheer
When we hear of the woes of a friend;
Let us always find time to give kind, loving care
To the sorrowers that others attend.
But when we are asked to give ear to the sound
Of gossip and back-biting chat,
Then let us make answer, with truth most profound,
"I never can find time for that."

Let us ever find time to do kind, loving deeds,
To help people less lucky than we;
To sow dear loving-kindness, and scatter the seeds
Of Faith, Hope and sweet Charity.
But when we are tempted to quarrel and fight,
Or pay anyone back, tit-for-tat.
Let's answer the tempter and vanquish him quite
"I can never find time for that."

A. Wise
Obituary

John Davidson

It is with the deepest regret that we have to report the death of John Davidson, who joined this Company twenty-two years ago, during which time he was in charge of the Artist’s Finishing Studio.

John D., or The Old Gentleman (by which names he was so often affectionately referred to) had only just recently retired on account of his age and was looking forward to many years to be spent sketching and painting, which had so long constituted both his work and his hobby.

Not only was he a clever artist, but he was blessed with the extraordinary gift of being able to impart his knowledge to others. He chose his own girls from other branches of the work, and so keen was his observation that he was never known to make a mistake, and his pupil became sufficiently well trained ultimately to colour photographs and do quite a lot of freehand work.

He endeared himself not only to those with whom he came in daily personal contact, but to many he only occasionally met.

His wonderful sense of humour remained with him until the end, and during his last days he was heard to tell the nurse who was taking care of him to try and cheer up and look a little bit more pleasant, as if there was anybody going to die it was going to be him and not her.

He leaves three sisters who live in Edinburgh, and a brother who lives in U.S.A. and of whom he continually referred as Brother Tom. To these we offer our deepest sympathy and condolences.

John D. has already been missed, and will be missed for many years to come.

Thanks

4 Fountainhall Road and 8 St Leonards Place,
Edinburgh.

To the Management and Staff of Messrs. Kodak Ltd.,—The sisters of the late Mr. John Davidson thank you cordially for the beautiful floral tribute and your very kind sympathy in our sorrow.

Sympathy

We are sorry to hear that Miss M. Kohl (Peggy) has had to enter Harrow Hospital again for an operation for appendicitis. We learn that the operation has left her rather poorly, but we sincerely hope that it means a cessation of her ill health with a speedy recovery.

The wise man makes hay with the grass that grows under the other fellow’s feet.
Baseball

On Saturday, 28th August, two teams from Messrs. Briggs accompanied by a large number of supporters visited Kodak, and played against our girls and a picked men's team.

The weather favoured us, and I think both visitors and ourselves enjoyed it thoroughly.

The games were most exciting, although our girls were a little too good for our visitors, and the game was “called” in the 6th innings. Although the score was 21-10 for Kodak, the Briggs' girls gave a great account of themselves; one, Miss Wigmore, I think, hit the longest “homer” ever hit on our pitch by a girl—it was a dandy. Their catcher and pitcher with another season will be hard to beat.

The men's match was even more exciting than the girls and our team had a handful. The visitors knocked our pitching about with no respect at all, and it was only by pretty smart fielding that our boys held them, and won out 15-11.

Many snaps and Ciné pictures were taken during the afternoon, and these will be on view at our usual Ciné show evening, which will take place shortly, when we hope to have as many "Briggs" people as possible present.

After the matches we entertained the visitors to tea on the grounds, and finished the evening with a dance in the hall. The dance was up to our usual Baseball standard, and everyone had a good time.

As regards our own games we have no definite news. The Lens, Stores and C.R.S. are still battling for the Men's Second Series and the X-Ray and Brownie for the Girls'. We shall be able to give the winners of Second Series games in our next issue.

Saturday, 17th November, has been fixed for our Presentation Dance. We hope to make this dance larger and better than ever, so keep this date open.

Cricket Section

Kiné Cup

The final tie for the Kiné Cup was played on Sunday, September 9th, on the ground of C.S.S.A., at Highams Park, between Kodak and British Lion Films, and an easy win enabled Kodak to retain the Cup, now won five times in all, for the third successive season.

British Lion batted first, being put in by Mr. Harris, the Kodak captain. Messrs. J. Kohl and Gannnon bowled unchanged before lunch and secured nine cheap wickets, the ninth falling with only fifty-four runs on the board.

A last wicket stand of forty-five runs took the score to ninety-nine, when Mr. Hall, of B.L. Films, who had batted very stably, was well caught, and the innings closed.

Although 100 runs is, in ordinary conditions, not a difficult proposition, many things can happen in cricket, but B. Leeming and F. Kohl set about the task with great confidence, and by tea-time had scored ninety-three without loss, a very fine performance. Soon after tea the Cup was ours once again, an easy win of ten wickets.

Actually play continued in the hope of driving home an innings victory, if possible. At 100, B. Leeming was bowled for forty-seven runs and at 109 F. Kohl was also bowled for fifty-four. S. Gunn then hit up a quick fifty-two and C. Power twenty-three. Soon after the 200 mark was passed, Mr. Harris declared, giving B.L. Films about one hour to bat again.

B. Leeming bowled well in their second innings, but an innings victory was just denied us. Stumps were drawn with eight wickets down; a near thing.

We sometimes hit a third right first blow, but usually succeed in the result of many failures.

H.T.

S.B.F.
K.W.P.S. Syllabus
Nov. 3—K.W.P.S. Dance.
Nov. 21—"Some Comments on the Autumn Competition," G. St. Bernard, Chairman:—A. Robinson, B.Sc.
Jan. 23—To be announced.
Jan. 30—"The Importance of Being a Goal," J. M. James and E. E. Curtis, Chairman:—W. Beilenson, B.Sc., Ph.D., A.I.C.
Feb. 6—To be announced.

Feb. 27—"Tit-Bits on Portraiture," R. Caton, Chairman:—S. Schofield, A.R.P.S.
Mar. 22—Cine evening. Films including the Cine Section's latest production and The Motor Cycle Film.
Mar. 26—Member's evening.
Mar. 30—Social and Dance.

Swimming Section
Our united congratulations are extended to Miss M. Tifford (Area Office) and Mr. G. Keen (Post Office) for their splendid efforts at the Wealdstone Swimming Club Gala.
Miss Tifford's success lay in winning the ladies' championship, 55 yards, in fine style, and Mr. Keen, in a splendid race, won the men's championship, 110 yards, and also secured second place in the 440 yards. His success is noteworthy, inasmuch as he is not yet seventeen years of age.
Silver cups were awarded to the winners of the championship events.
Hearty congratulations, Mavis and George; may your success stimulate other members to emulate you.
Kodak Works Photographic Society.

Autumn Competition and European Salon.

The last day for receiving entries for these exhibitions, which are held simultaneously, has been fixed for the 3rd November, 1934. Bookings for the darkrooms should be made immediately.

It will be remembered that one print can now be entered for the two classes and that they will be judged separately by different judges. Prints, which must not exceed 20 x 16 inches when mounted, should be marked on the back if they are intended for the European Salon. Harrow entries will, of course, be automatically entered for the Autumn Competition. Prints for the European Salon should be accompanied by a fee of one shilling, to assist in the heavy expenditure incurred by customs duties and the production of the catalogue.

Prints must be sent to Mr. F. L. Hulbrough, Coating Office, on or before the 3rd November, 1934. The judge for the European Salon is Mr. Gai St. Bernard, whilst we hope to secure the services of Mr. H. F. T. Stanton as judge for the Autumn Competition.

Winter Programme

The following is the programme of the K.W.P.S. meetings and lectures for the coming winter season. It will be seen that an extremely interesting and varied number of lectures have been secured by the Syllabus Secretary, Mr. Cordes. K.W.P.S. members are urged to bring their friends along to our Wednesday evening meetings.

The season opens on the 31st October with a popular lecture by Bertram Park, O.B.E., entitled "The Chateaux of the Loire." Mr. Park is well known as a pictorialist and a lecturer, and this particular lecture is considered to contain some of his finest work. Mr. E. A. Robins will be in the Chair at this meeting, which will be held in the K.R.S. Hall.

On November 7th, our lecturer will be Arthur Barrett, Esq., F.R.P.S., and his subject is "Thirty Years of Press Photography." As the title of this lecture indicates, Mr. Barrett has had considerable experience in the field of Press Photography and we look forward with interest to this meeting. Mr. S. W. Bird will be in the Chair.

Mr. Arthur S. Newman, who needs no introduction to members of the Society, is to lecture to us again on November 14th, his subject being "Cameras I Have Known." As Mr. Newman's experience in the commercial production of cameras dates away back into the 'dark ages,' when the photographer was regarded in a similar light to the early alchemist and his endless search for the 'Elixir of Life,' we anticipate a very instructive and entertaining evening. Mr. W. Chamberlain will be in the Chair.

On the evening of November 21st, we are to hear "Some Comments on the European Salon," by the judge, Mr. Gai St. Bernard, who is a well-known art critic and has recently criticised and lectured at the Royal Photographic Society, where he created something of a sensation with his remarks and criticisms within those sacred pictorial precincts. Mr. A. Robinson will be in the Chair.

"The Camera for the Landscape" is Mr. J. Ainger Hall's lecture on November 28th. As the energetic exhibition secretary of the Hammer smith Hampshire House Photographic Society he is well known. Visits to many exhibitions will show that he is a frequent and successful exhibitor as well. Mr. J. W. Brittain will be in the Chair.

We hope to make a regular feature in the Bulletin of these minute 'trailers' of the forthcoming lectures, so that you can tell your friends what is on at the Photographic Society to-night.

E.E.C.
Hearty Congratulations.

In Belgium in 1932, the 800 metre race was won by Doris in 2 min. 23 secs. Miss Butterfield has had innumerable other successes in many events that go to make a splendid record, and the experience she has gained Doris graciously imparts to others for their benefit. May her successes continue.

Angling Section

We are now nearing the end of league fixtures, in which we have been so far successful in reaching second place, and had we not been unfortunate in losing a match by a very small margin we would undoubtedly have won this much-coveted cup. Better luck next year!

The members who have so consistently turned out on these occasions must feel gratified at their success, for although there is no glamour attached to these fixtures it does show that the prestige of the Club counts most. So the hardy ones will be setting out alone to secure “the heaviest catch of the year.” This year many fine specimen fish have been weighed in, the largest to date being a roach of 1 lb. This undoubtedly will be beaten ere long, as our waters usually fish better towards the latter end of the year.

It is gratifying to note that the Club’s membership has greatly increased and that the new members have had a goodly share of the sport; still, there is plenty of room for more.

A third and last Club Competition is being held on October 14th; it is hoped that it will receive the support of all members, both old and new.

Wishing all fellow-members the best of sport and tight lines.

Miss Doris Butterfield

It gives us great pleasure to record the splendid successes, in the athletic world, of Miss Doris Butterfield (Bromide Dept.). Doris was honoured by being chosen to compete in the British Empire Games at the White City on August 4th, 6th and 7th, 1934, and helped England to secure the first three places in the 880 yards, finishing third to the Misses Lunn and Jones. Time 2 min. 19 s secs.

In addition to the above, Doris has represented England in the first cross-country international race in France in 1931, in which England were the winning team. She secured eighth place.

Wedding

A pretty wedding took place on August 5th, at St. Peter’s Church, North Harrow, when Miss E. Collinson (Bromide Dept.) was married to Mr. E. Bentley. The bride’s many friends in the department presented her with a splendid eiderdown quilt accompanied with the very best of wishes for a happy, healthy and prosperous future.
Hockey Section

At the Annual General Meeting held on September 7th, the committee for the coming season was elected as follows:

- Secretary: Miss E. Page
- Captain: Miss B. Weeks
- Vice-Capt.: Miss R. Adams
- Committee: Miss B. Robinson
- Miss G. Guiver
- Miss P. Collins
- Miss L. George

The season opens on October 13th with a match with the G.W.R. on their ground. October 27th is the date fixed for our first dance, so don’t forget to keep this date free; tickets can be obtained from the Hon. Sec. or any member of the Committee.

Hockey Fixtures 1934-1935

<table>
<thead>
<tr>
<th>Date</th>
<th>Fixture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 20</td>
<td>Practice games with the (A)</td>
</tr>
<tr>
<td>Oct. 6</td>
<td>(A)'s assistance of a lady coach</td>
</tr>
<tr>
<td>Oct. 13</td>
<td>G.W.R.</td>
</tr>
<tr>
<td></td>
<td>Goodrich</td>
</tr>
<tr>
<td></td>
<td>Harrow Ladies</td>
</tr>
<tr>
<td>Nov. 3</td>
<td>Wiggins Teape</td>
</tr>
<tr>
<td></td>
<td>Middles</td>
</tr>
<tr>
<td></td>
<td>L.M.S.</td>
</tr>
<tr>
<td>Dec. 1</td>
<td>Pinchin Johnson</td>
</tr>
<tr>
<td></td>
<td>N.W. Polytechnic</td>
</tr>
<tr>
<td></td>
<td>T. Wall</td>
</tr>
<tr>
<td></td>
<td>Duckshill</td>
</tr>
<tr>
<td></td>
<td>L.M.S.</td>
</tr>
<tr>
<td>Jan. 5</td>
<td>Goodrich</td>
</tr>
<tr>
<td></td>
<td>26th Middles</td>
</tr>
<tr>
<td>Feb. 2</td>
<td>Pinchin Johnson</td>
</tr>
<tr>
<td></td>
<td>A. &amp; N. Stores</td>
</tr>
<tr>
<td></td>
<td>Milk Marketing Board</td>
</tr>
<tr>
<td></td>
<td>Harrow Ladies</td>
</tr>
<tr>
<td>Mar. 2</td>
<td>A. &amp; N. Stores</td>
</tr>
<tr>
<td></td>
<td>T. Wall</td>
</tr>
<tr>
<td></td>
<td>N.W. Polytechnic</td>
</tr>
<tr>
<td></td>
<td>New Court Institute</td>
</tr>
<tr>
<td></td>
<td>Stanmore Hill</td>
</tr>
<tr>
<td></td>
<td>Wiggins Teape</td>
</tr>
<tr>
<td>April 6</td>
<td>Milk Marketing Board</td>
</tr>
<tr>
<td></td>
<td>Lowlands</td>
</tr>
</tbody>
</table>

Weddings

We have pleasure in recording a pretty wedding which took place at All Saints Church, Harrow Weald, on July 7th, the contracting parties being Miss W. Riches (Cinema Film Department) and Mr. C. A. Thorpe.

The departmental gift consisted of cutlery, and one and all wish the happy couple both health and success for the future.

At St. John’s Church, Watford, on August 11th, Mr. Ronald W. Wells, of the Waste Inspection Department, was married to Miss Alice E. Whiting, of Watford.

Ronnie was presented with a dinner service by his friends in the Waste Inspection, Paper Coating and Paper Packing departments.

We extend our heartiest congratulations and best wishes to Mr. C. C. Baines, of the Coating Office, who was married on June 16th to Miss Winifred E. Cooper, of Wembley Park.

The wedding took place at Kenton Methodist Church, and, as a wedding gift from his fellow workers in the Paper Coating and Emulsion departments, Mr. Baines received an oak hall stand.

The dwindling number of single gentlemen in the Paper Coating Office was still further diminished on July 21st, when Mr. W. R. Doman was married to Miss Evelyn Pike, of Welldstone.

The ceremony took place at St. John’s Church, Harrow. Mr. Doman received a canteen of cutlery from his fellow workers with all best wishes for his future happiness.

Mr. Taylor,

Dear Sir,—May we express our thanks in the Bulletin to all our kind friends and members of the Coating department for the canteen of cutlery presented to us on the occasion of our marriage.

Yours truly,

MR. AND MRS. W. R. DOMAN
That Mediterranean Cruise

Friday, June 15th. Waterloo, all excitement, as we are boarding the boat train for that long-looked-forward-to cruise. In our carriage are two very nice people, and before long we are all talking together. These two are old voyagers and give us useful tips. We are pleased to hear that they have both been on the "Admiral" before, and like her very much.

Arrived at Southampton, we get our first sight of "our boat"; she looks so nice and clean, shining white in the hot sunshine. After leaving our things in the cabin and finding our stewards and stewardesses, we go off to tea with "The Guardian Angel" in his cabin. All too soon the bell rings to tell those who have come to speed us on our way that it is time for their departures, and we hurry up on deck to see the last of them. The orchestra starts to play "Auld Lang Syne" (wish it wouldn't), and we go slowly off. At last, Southampton Docks is just a tiny speck in the distance, and, with a sigh, we go down to start unpacking.

No one dresses for dinner the first night, so, after unpacking and a look round, we go below. The dining saloon is a pretty sight, with its tables gay with flowers and its jolly people. We find our table, right in the centre of things, and proceed to make friends. Everyone seems very friendly and gay, there is certainly no stiffness. After coffee in the lounge, where, as in the dining saloon, no one could possibly imagine on this still, June evening, that we were at sea at all, we go on deck to catch a last glimpse of old England.

The orchestra starts tuning up, and dancing commences. There are not many people on deck, but those of us who do turn up have a jolly time. The "Guardian Angel" introduces me to one or two fellow-officers and I enjoy some dances, later hearing two of these dear, old ladies, who are always to be found saying, "I'm, she has evidently come to get off with the officers and hasn't lost much time in doing it!" Hard luck, as the "Guardian Angel" is a relative and has introduced me quite legitimately.

Saturday, June 16th. A disturbed night, as we run into a fog and the siren is busy. A bad headache, either caused by that, or the Bay, but this does not interfere with meals, taken, by advice, on the top deck in a comfy chair. One does get hungry at sea, too, and the meals are very good. A lazy day, headache banished by a visit to "Doc," of the infectious laugh, carnival, dinner and dance, then, as usual, sound sleep till the arrival of our nice stewardess with morning tea. We know most of our fellow-passengers now, and a cheery crowd they are. We have three kiddies on board, and already "Peter," a jolly fair-haired youngster of about five, is friendly with everyone, from the Skipper down.

Sunday, June 17th. Another bright, sunny day. To-day we have service, much more impressive, to my mind, at sea than in an ordinary church. The beautiful prayer for those we have left at home makes us feel a bit choky, and the "Hymn for those at Sea" sounds finer when one is on the sunlit sea itself. No dancing, but a very fine orchestral concert.

Monday, June 18th. Just a long, lazy day. The sports enthusiasts are busy arranging tournaments and the members of the Sports Committee are working hard.

Tuesday, June 19th. Nearing our first port of call, Tangier. Great excitement. I ask "Doc" for some information regarding the land in sight, but do not repeat this experiment, as I find him to be the greatest "leg-puller" on the boat. Fall back on the "Guardian Angel," but when I find him exchanging a wink with "Doc" after some interest-
ing information regarding the coastline, I decide not to ask anyone anything. At Tangier we go ashore and spend an interesting morning exploring the town on donkeys. We visit the Sultan’s Palace and go through the native quarters—somewhat smelly. My attendant, wrapped in an elderly blanket sort of thing, is very polite and addresses me as “Lady Mademoiselle Miss” all in one breath. A very interesting day, and we get some good photos, including one of a native snake-charmer. After lunch we arrive at Gibraltar, where we go round the place in a funny horse conveyance. It is very dusty and hot here, but the flowers are gorgeous, the brilliance of some of them making one’s eyes ache. The Alameda Gardens are very beautiful, and, altogether Gib. is a very impressive place.

Wednesday, June 20th, is a quiet day, with the inevitable sports and dancing. A gymnaha is held in the morning, when some very funny events take place. The “Washing the Baby” is one of an antidote—for the onlookers— as the poor men are “blackened” in a thorough manner by the Bosun, and their lady partners have to wash their dirty faces clean, tidy their hair, and tie on a tie, in the shortest possible time. There is another funny event, when the poor men have to eat an extremely dry biscuit, dash up to their lady partners, whistle a tune, which the girls have to guess, and again, all against time. Most of the girls get more biscuit crumbs than tune, I think. I think the Chief enjoys this event, but he hasn’t got to eat the biscuit.

Thursday, June 21st. To-day we get to Barcelona. I like to be on deck early, as it is fun to watch the various port officials fussing about, coming on board, and so on. “Doc’” goes off to say we are all healthy—and one wonders what would happen if someone did develop scarlet fever or something. We have a lovely day, Messrs. Cook asking change of us. We join the Santa Fé trip, driving right to the Montseny Mountains through lovely scenery, to the Santa Fé hotel, where we have a Spanish luncheon. The hairpin bends on this trip are somewhat fearsome, as is the speed at which the Spanish drivers travel. Coming back we are held up and questioned about some bandit who is apparently loose in the mountains. We hadn’t seen him—wish we had—some excitement! Back home, as by now the “Atlantis” is to all of us, we have a quiet time on deck before dinner—then more dancing.

Friday, June 22nd. Arrive at Villefranche to-day. The coastal scenery is very beautiful, and most of us are on deck early, determined to miss nothing. The Mediterranean Sea is almost unbelievably blue, and there are lots of porpoises jumping about. We pass some units of the Mediterranean Fleet, too. At Villefranche we disembark for Nice or Monaco. I determine to go ashore alone, for a change, and spend a nice quiet afternoon exploring Nice. I haven’t taken enough film, so find a funny little shop when I am assured that Kodak Verichrome is “trés bon, très bon, très bon!”

After dinner we go ashore once more, this time, so far as we are concerned, to Monaco. The trip across in the lunch, over a moonlit sea, with the beautiful coastline all fairy-like with lights, is very lovely, as is the drive in open cars from Villefranche to Monaco along the coast road. The Casino itself is very dull and unexciting, and most of us lose our money. Cannot imagine how people go there night after night; we soon found the gardens the nicest part.

Now we are on our homeward journey, and for the next three days just enjoy sea life. The fancy dress dance on Saturday is very successful, and the two race meetings very thrilling, as the most unlikely horses win. The “Chief” and the “First,” who run these races, must get tired, one would think, yet they enjoy the fun as much as any one of us. Most of us do our daily mile, too, generally in very good company. May be “Sailors don’t Care,” but they are very good fun, and mostly, terrible leg-
pallers, especially the G.A. and Doc. A visit to the engine room is most interesting—I find some old friends there in the shape of some of the boilers and other machines. Though unlike our Kodak machinery, they are made by the same firms.

TUESDAY, JUNE 20TH. Our last port, Lisbon. We have a lovely morning drive up to Cinta and Pena Palace, where King Mancel spent his last night in Portugal. Some of his papers—English and French, are still lying on the table, dated September, 1910. The views on this drive are simply glorious, and again, the flowers beggar description; so do the hairpin bends.

The last few days fly away. The farewell dinner and dance is over all too soon, and the Bay is entered and left, no one suffering much. Friday is a dismal day, no one can settle to anything. The tournaments are all over, the deck games neglected. We watch the English coast go by, and enter the Thames, for we disembark at Tilbury. Most of us feel a little sad, too, as probably not many of us will meet again, in spite of plans for future cruises.

At last Tilbury is in sight, the luggage is taken ashore, and we go through the Customs ordeal. The boat train moves off, last good-byes said. At St. Pancras we all part, and our beautiful "Atlantic," where we have lived so happily for the past fortnight, is only a jolly memory. But most of us have taken cameras and so will live over our experiences again during winter evenings, and hope for as gay a time on our next cruise with the Royal Mail people, in whose praise I cannot say too much.

G.A.H.

A day gone is longer than a year that’s past.
It is well to think well; it is wise to act well.
Happy is he who soon discovers the chasm that lies between his wishes and his powers.
—Goethe.

It’s not only the Happy Things that pass; the Unhappy Things do too—and just as quickly.
—Alec Waugh.

Obituary

J. Cutts

We regret to record the death, on September 2nd, of Mr. J. Cutts (X-Ray Film Department).

He joined the Company in March 1929, working first of all in the Camera Department. From there he was transferred to the X-Ray Department, on stores and supplies duties.

He was an ex-soldier, having served in India in the Horse Artillery, and later, in the Royal Air Force.

Three of his workmates in the X-Ray Department journeyed on September 6th to Braintree Cemetery, Essex, to pay their respects to the memory of "Jerry," who will always be remembered for his merry mood when complying with an order and also for his gaiety on departmental outings. Our sympathy goes out to Mrs. Cutts, who bore up bravely during the long illness of her husband.

To X-Ray Department,
Kodak Ltd., Walsden.

Dear Mr. Robinson,

Will all kind friends at the Kodak please accept my grateful thanks for help and sympathy in the loss of my husband and also for the lovely flowers that were sent.

Yours sincerely,

A. Cutts,
31, East Street,
Braintree, Essex.
Kodak Recreation Society
Head Office Section

Annual General Meeting
The Annual General Meeting will be held on Wednesday, Oct. 31st, and full particulars will be circulated together with the Annual Report and Nomination Papers. The Council earnestly invites every member to make an effort to attend the General Meeting.


Indoor Games
Arrangements have been made for the use of the games’ room at the "W. H. Smith" Institute, Portugal Street, Kingsway, for the purpose of indoor games. The first Winter session will commence on Monday, October 1st, at 6.30, and the games will include billiards, chess, draughts, dominos, whist and darts. It is intended to introduce table tennis at an early date.

Intending members are invited to attend a meeting at the "W. H. Smith" Institute, on the first evening, Monday, October 1st, at 6.30.


Kodak Operatic Society
The Annual General Meeting will be held on Thursday, October 4th, and a special invitation is being issued to all former members as well as present members.

J. M. Hoffmeister, Hon. Sec.

International Cricket
Congratulations to Mr. A. S. Bonner, of our Paris House, on his selection as one of the team to represent France against Belgium.

The game was played at Brussels on Sunday, August 26th, and proved an exciting one, the French team winning by three wickets: Belgium scored 159, which total the French team passed for the loss of seven wickets. Mr. Bonner took two wickets, and also batted well. We hope to hear that he will be further honoured by being selected for the return game in Paris next season.

Football
The Club has entered the Kinematograph League and Cup Competitions for the 1934-5 season.

We urgently require new players, having lost several members of last season’s team. Now come on you budding Alex James’s (if you are an Arsenal supporter) or George Hunt’s (to please the Spurs’ fans), if you know how to kick a ball, hand your names to Tommy Underwood, Dept. 9, or to any member of the Committee—Messrs. W. Lynch, Dept. 30, W. Lloyd, Dept. 48 and A. Hastings, Dept. 9.

You are promised a fair trial, and there are several friendly matches arranged for those members who feel they are not good enough to play in the league team. We cater for everybody, having discarded our old green jerseys, we will commence the season in our new war-paint—green and yellow halved shirts. Let’s see if we can lose the "bogey" this year.

"STIFFY"
Retirement

Mr. George Herwig

Members of the staff, and particularly those of Department No. 5, will be sorry to hear that one of our colleagues, Mr. George Herwig, has been obliged to retire prematurely owing to ill health.

Mr. Herwig entered the Company's service in April, 1902, and for some time had charge of the basement stock at Clerkenwell Road, but for the past twenty years or so, he had been associated with the Export Section of Dept. 5. During the War, he joined up in the Essex Regiment, being transferred to the 1st Royal Fusiliers on going overseas, with whom he served until unfit for further service with a fighting unit. On account of his health, he was again transferred to the Ordnance Corps and remained with them for some while after the Armistice.

Prior to the War, George was an enthusiastic cricketer, and was a member of the team that brought the London Business House Cup to Kingsway in 1914. Another sport in which Herwig was keenly interested was rifle shooting, and on the formation of the H.O. Rifle Club in 1923, he became the first Secretary, an office he held for several seasons and which he only relinquished for the less arduous but even more exciting role of Chairman, but the state of his health would not permit of him taking any active part of late.

Mr. Herwig's many friends trust that his general health will be better owing to the rest his retirement will afford him, and that he will have many happy days to come.

H.O. Rifle Section

The Annual General Meeting of the above section was held at Kingsway, on Monday, September 3rd, 1934. Only a few members turned up, but those present quickly got through the business.

Officers elected for the coming year were as follows: Chairman and Captain, Mr. G. Camp; Secretary, Mr. Hastings; Committee; Messrs. W. A. Parker, P. Hobbs and W. Lloyd.

The team has again been entered for the City of London Rifle League Knockout Tournament, and the National Team Championship, and we are hoping to have a more successful season than the last.

Golden Wedding

On Monday, September 17th, the Rev. Carey Bonner and Mrs. Bonner celebrated the occasion of their golden wedding at Muswell Hill, London. This year also marks the 50th year of Mr. Bonner's ministry in the Baptist Church, in which he has had a long and useful career, having been president of the Baptist Union, and for many years general secretary of the National Sunday School Union. He is the author of various songs for children.

The Rev. Carey Bonner and Mrs. Bonner are the parents of Mr. Sheldon Bonner, of our Paris House, and we ask our colleagues to convey our sincere good wishes to his father and mother.
FEBRUARY 1932

The Way Out From a Dry-As-Dust Religion
Life Is Action

PUBLISHED BY THE RIVERSIDE CHURCH
NEW YORK, N. Y.
THE CHURCH MONTHLY

Volume 6  February, 1932  Number 4

CONTENTS

Page

THE WAY OUT FROM A DRY-AS-DUST RELIGION

.................. Sermon by Harry Emerson Fosdick 325

PRAYER

.................. by Harry Emerson Fosdick 329

LIFE IS ACTION

.................. by Carl W. Ackerman 331

WILLIAM M. CRANE

.................. 335

THE LATCHSTRING

.................. 336

THE FOREIGN STUDENT COMMITTEE

.................. by Raymond P. Kighna 338

THE GUILD'S EASTER MESSAGE

.................. 339

THE DESIRE OF THE MOTH

.................. by Margaret T. Applegarth 339

BUDGET SUNDAY

.................. 342

ILLUSTRATIONS

CENTRAL PANEL OF PULPIT RAIL

.................. 324

USHERS WHO HAVE SERVED AS CHAIRMEN OF THE BOARD

.................. 330

WILLIAM M. CRANE

.................. 335

AT THE SPEAKERS' TABLE—MEN'S DINNER

.................. 337

HANDBOOK OF THE RIVERSIDE CHURCH

.................. 341

\v

Published monthly by the Committee on Publications of The Riverside Church.
(Issued the third week of the current month.)
Price per copy 25c. Annual subscription $2.00.
Address all communications to THE CHURCH MONTHLY, 490 Riverside Drive, New York City.
Make checks payable to Harry P. Fish, Treasurer.
Copyrighted in the United States of America by The Riverside Church.
Central Panel of Pulpit Rail

The prophets are Jonah, Ezekiel, and Micaiah. The two canopies represent, respectively, in small scale motifs, the cathedrals of Notre Dame and of Rheims.
This morning we are seeking the way out from a dry-as-dust religion. We shall not bother to attack religious formalism—that is too easy. Rather, we frankly shall acknowledge that too often our own Christianity is a dry-as-dust affair, an inheritance of belief handed down to us or a set of opinions which somewhat superficially we have argued ourselves into, or an occasional observance of worship which we were brought up on, but nothing that thrills us very much or vitally affects our characters and our careers. And we shall take ourselves at our best this morning and wish that this were not so and that, if the religious life can bring a man the impetus and inspiration which its great expositors say it can, we might learn the secret.

Nowhere in the New Testament, I think, is that secret more clearly stated than in the words which John’s Gospel puts upon the lips of the blind man whom Jesus healed: "One thing I know, that, whereas I was blind, now I see." You need not bother with the historicity of the miracle involved there if you do not wish to. The literalness of the miracle is not necessary to anything that we shall say. Indeed, the literalness of the miracle was the last thing, I suspect, which John himself was interested in when he put this narrative in his Gospel. John was an Oriental preacher and throughout his Gospel he is presenting Jesus in ways as vivid as he can: as a life-giver, for example—that is what the story of the raising of Lazarus is all about; and as a light-bearer who can make men see—that is what the story of healing the blind man is all about. Whatever, therefore, may have been in John’s mind regarding the literalness of the story, I am sure it was the spiritual meaning which he was mainly driving at. He tells us a fascinating parable-narrative about a blind man who at last can see and who on that point stands his ground against all comers. When the man’s parents will not back him up for fear of the consequences, when the religious leaders of his people argue with him, cajole him, threaten him, he digs his heels in and will not budge on the main issue. Jesus may be this or that, he says, and your opinions may be thus or so, but one thing I know, that, whereas I was blind, now I see.

In any realm such an experience is not conventional or formal; it is convincing and real, and at the heart of it are the two words that have done up in them, I suspect, as much of human destiny as any two in the vocabulary: I see.

Consider, to start with, that there is no deeper way of describing a profound transformation of character than to say, I was blind about life, but now I see. Wherever that happens a real change has taken place. For what we see or do not see in life is the test of us. Every man reveals himself through his eyes.

Once on an autumn day when the Swiss forests were glorious with vanish interm-
This material is provided for reference purposes only. Original now in the George Eastman Legacy Collection

George Eastman Museum

University of Rochester
River Campus Libraries
Rare Books, Special Collections & Preservation

326

THE CHURCH MONTHLY

riages of color, I stood upon an Alpine height with one of the grandest views on earth outspread before me, when two women came trilling up, stared listlessly around and said, "We have read that there is a view up here. Where is it?" There was no use telling them that it was there before them. They were thinking only at second hand of something that Baedeker had starred. They were conventional believers in something that somebody else had reported that he had seen, but their eyes were held open. How deeply revealing of one's inner nature the test of vision is!

There is more serious philosophy in some of those Mother Goose rhymes than they are given credit for. Recall that very homely one about the cat who went all the way up to London to see the queen.

"Pussy eat, pussy eat, what did you there? I frightened a little mouse under the chair."

Precisely! That is what a cat would do who went all the way up to London to the palace—see not the queen but a mouse. How frequently we operate in similar fashion and reveal our nature by what we see in life! There never can come a more significant hour to any man or woman than when he or she can say, I was blind but now I see.

Consider this further fact, then, that the source of our conventional dry-as-dust religion lies in our capacity theoretically to believe so many things that we do not genuinely see. We believe in many Christian opinions, for example. We inherited them, we picked them up, they are starred in the Baedeker of our Western tradition, or we superficially argued ourselves into the acceptance of them. We believe in many Christian opinions but we do not see life as Jesus saw it.

How deep that difference is! We believe in the queen but we see the mouse. And what a man vividly sees in life is infinitely more influential than what he theoretically believes.

The common saying runs that seeing is believing. To be sure it is, but the reverse is not true. Believing is not seeing. There may be a million spiritual miles between. Some of us for years believed that the Yosemite Valley was beautiful and then one day we saw. Some of us believed for years that true love might be what Mrs. Browning in her sonnets sang concerning it, and then one day we saw. Some of us believed for years that there was solid experience behind the Psalmist's words,

"Yes, though I walk through the valley of the shadow of death, I will fear no evil; for thou art with me,"

and then one day we saw. Believing is not seeing. Believing may be a conventional substitute for seeing. Believing may be a mere acceptance of what somebody else reports that he has seen. Always and everywhere our conventional dry-as-dust religion goes back to this capacity to believe so many things that we do not really see, and lamentable is the consequence—multitudes of so-called Christians, believing in the queen but seeing the mouse.

We Christians say that we believe in Jesus Christ. How little that may matter to personal character and social conduct the sad story of Christendom's immorality makes plain; aye, and the listlessness and selfishness of much of our own living. Doubtless we do believe in Jesus Christ. Why should we not? From our youth up we have heard about him. From our earliest days he has been pictured to us as the Divine Life revealed in human character. The noblest spirits we have ever known were under the spell of his influence. Is it so strange that we should believe in him? Why should we not?

So men who themselves never have a gleam of scientific insight believe that Thomas Edison was a great scientist. So folk who themselves never had a glimpse of music's meaning believe that Toscanini is a great musician. How superficial belief can be! But one thing would not be superficial: if we should see life as Jesus saw.
THE WAY OUT FROM A DRY-AS-DUST RELIGION

It, perceive in it what he beheld there, look at people and money and friendship and trouble and death as he looked at them, so that our Christianity were not belief merely but vision, that would not be superficial. What if our Christianity were not standing over against the high mountain of Christ’s idea of life and saying, I believe in it! but were climbing the mountain and from his altitude looking on the world as he looked at it? That would not be superficial. That would start going again an old way of confessing faith which once was the life of the Gospel but too seldom is heard in our modern churches: one thing I know, that, whereas I was blind, now I see.

Consider the further fact also, that this gift of seeing aright, concerning which we speak, was the aim of Jesus’ ministry. He went about trying to get people to see. A year ago we all were reading that fascinating book by the doctor of San Michele. Recall, then, the simple description with which, near the book’s close, he sums up the transformation that has passed over his life by saying that he sees things differently now. The older a man grows, the more, I think, he must perceive that nothing more significant than that can be said of any life; I see things differently now.

Note, then, that this was the aim of Jesus’ ministry: he went about trying to get folk to see things differently. In that regard he was an artist, for that is what an artist does. He does not argue. He piles up no accumulating mass of evidence to the smashing climax of a Q.E.D. which will compel our intellectual consent. An artist’s method is different. He paints a picture and says, See! He writes a poem and says, See! He composes a symphony and says, Do you see?

So also did Jesus, who was an artist too. He told the story of the prodigal coming back from a far country and of the difference in attitude between the father and the churlish elder brother, and he said, See? He told a story of five wise maidens who went to a wedding feast while there still was time, and of five foolish ones who procrastinated and delayed until they discovered that in this world there is such a thing as being too late, and he said, See?

He summed up in a single sentence a wide area of man’s profoundest experience: “A man’s life consists not in the abundance of the things which he possesses”—and he said, Do you see? He painted a picture of a man with a brain in his own eye trying to get the more from his brother’s eye and he cried, See? He told the story of a good Samaritan who helped a stranger in his need and he asked, Cannot you see? If he had only argued with us, we could have answered him. We have vits for arguing. We know the tricks of the debater. We could have replied to him, argument for argument, theory for theory. But what shall we do with one who tells stories, paints pictures, uses metaphors, sums up age-long experience in flashing sentences with that unescapable refrain, See? when at our best we do see, know he is right, know that we have no business not to look at life as he looks at it and that all talk about merely believing in him is nothing if we do not share his seeing.

Sometimes when one speaks thus about our Lord another is tempted to say, Yes, he was artistic but not scientific. To be sure, Jesus was not scientific, not because he was unscientific but because he was something else altogether. He was an artist. Nevertheless, the climax of all science, too, is seeing. The hour when Galileo with the eye of his mind saw the planets moving about the sun, the hour when Newton with the eye of his imagination saw apple and star under one law, the hour when Pasteur saw the secret of immunity—the supreme scientific turning points in history always have been hours of insight, and there and everywhere the future of mankind depends upon the people who can say, Blind I was, but now I see.

I take it that this is what genuine religion is all about. It is not to be con-
ceived that so great a company as this could
be gathered here without some person
tempted, as so many in our modern world
are tempted, to think that he can get on
without religion. Granted that you can get
on without some kinds of religion. In a

generation so momentous as this why one
should waste time on the credulities and
sectarianisms that commonly pass for re-
gerion I too cannot comprehend. When
one is finished with all that, however, clean
down against the humbuggery with the
trivialities and obscurantisms of conven-
tional faith, one still must face the fact
that religion and irreligion are ways of
seeing life and that in the long run we do
see it one way or the other.

The gist of irreligion is not a theory
about life; the gist of irreligion is a way
of looking at life. Listen to this from a
character in a contemporary play: “What
can I say?” she ejaculates; “I’ve said it all.
Nothing matters but happiness. Get your
share. Life’s a racket. Loyalty’s a joke.
We’ve debunked everything but lust.”
That is a way of seeing life thoroughly
secular and pagan—Life’s a racket.

*When one says that he can get on with-
out religion, everything depends on what
he is meaning by religion. What if re-
gion is another way of seeing life? What
if it can genuine come into a man here
in the midst of this world, played upon
though, by the pressure of its carnal
and sometimes brutal selfishness, immersed
in its common ways of thinking and there-
fore tempting, ah, terribly tempted, to say,
“Life’s a racket; we have debunked
everything,” and what if it can lead a man out
from all that to see life so differently that,
remembering now the days when he thought
life was a racket, he will say, “I was blind,
but now I see?” That would be a kind of
religion that in the moral crisis of our pres-
cent civilization we can ill go on without.

Is it for nothing that the great souls of
the race have been called saints? Is it for
nothing that the supreme seers have always
been religious? Can we go on without
Christianity if it means seeing life as Christ
saw it?

He looked on people, for example, and
saw in them what never had been seen
before. He saw behind the leprosy of the
leper, behind the sin of the sinner, behind
the poverty of the poor. Wherever person-
ality came within his ken, in child or wo-
man, in ruler or peasant, he turned upon it
his creatively seeing eyes and, lo, out of
Simon came Peter and out of a son of
Zebedee came John and out of a cheating
tax-gatherer came an honest man and out
of a wayward boy a forgiven son. The

glory of the Christ, as of all great souls,
is in his eyes and what he creatively sees
with them.

So Cimabue, the artist of Florence, on
a business journey passed through the coun-
tryside and saw a shepherd boy with a
small stone drawing on a smooth rock the
picture of a sheep. Cimabue watched him
with fascinated eyes. He saw what only
an artist could see: another artist, namely,
hidden in that boy. So Giotto was discov-
ered, Giotto, greater far than Cimabue,
discovered as all unfolding personalities
must always be discovered, by some one
with creatively seeing eyes. My friends,
if Christians were really Christian and
looked on people so, that would be genuine
religion.

Christ looked on friendship, that so easily
sinks to low estate and takes the tarnish of
a selfish world, and what he saw we never
can forget: “Greater love hath no man
than this, that a man lay down his life for
his friends.”

He looked on money, which so easily be-
comes a god before which men fall down
and worship and for the sake of which they
sell not their own souls only but their city’s
honour and their nation’s welfare, and what
he saw haunts us yet in all our nobler
hours: “What shall it profit a man, if he
shall gain the whole world, and lose his
own soul?”

He looked upon the sins that men laugh

(Continued on page 340)
Prayer

By Dr. Harry Emerson Fosdick

O GOD, from Whom come all things in man and nature, we would sensitively open our spirits to Thee this hour. Thou dost still all things and yet in this pavilion of Thy worship we would more intimately find Thee and be found of Thee. Infinity of grace and goodness, lift us up into a new faith in Thee and a new vision of Thee. The streams that overflow from Thine abundance make life beautiful and yet dark hours come when questions rise concerning Thee and doubts throng in.

The beauty of nature, its symmetry and order, harmony and color—that we see. The virtues of human life on its noblest altitudes, integrity and honor, courage and goodwill—that we see. The achievements of man's mind and character, the truth that science seeks, the beauty that art creates, the goodness that high-minded manhood gains—that we see. And hopes of the coming Kingdom of God on earth, the victories of ancient times, where light has risen out of darkness and love has proved stronger than hate, that we see.

O God, from Whose great reservoir of goodness these streams flow, make us more certain about Thee, until today we too shall say, O God, Thou art my God.

In this faith lift us up into a new courage. Thou seest how our hearts need it. Save us from soft optimism. Let not sentimentality beguile us. Save us from saying, Peace, peace, when there is no peace, and may we never try to heal deep diseases with easy words. Give us honesty to face hard facts and yet, with it all, give us courage, we beseech Thee.

Thou seest with what varied needs Thy children seek Thy face. Let us not be appalled by the multitude, O Thou Who dost meet men in the solitariness of their own souls, with Thy still, small voice deal with us one at a time. Cross the secret thresholds of each soul. If we have sinned, grant us the grace of sincere renunciation and penitence, and cleanse us with Thy pardon. If we are in grief, comfort us with the great comfort of Thy strong foundations under us that the storm may not beat us down. If we are in anxiety about worldly estate, clarify our vision that we may see a way out. O God, unsmile some tumbled life in this company this hour, we do beseech Thee. If we are proud, humble us, and if we have been humiliated, lift us up; and so girded send us out to be soldiers of the common good.

Keep us from selfish living in a dangerous and difficult time that cannot survive its follies without public-mindedness. Grant, we beseech Thee, that upon some young life here especially Thy hand of high commission may be laid this day. O God, are we here in a time that cries for leadership, let leaders rise. We may not hope for them among the aged; we have been too habituated to things ancient; we are not wise enough or strong enough. But, O God, if some young man or woman might come whose eyes, being fresh to the world, can see, and whose mind and heart, being sensitive to Thine approach, can feel the need of this time and the way out, then might we be saved!

So grant Thy presence here this hour, we ask in the spirit of Christ. Amen.

329
The image contains a black and white photograph of a group of men standing in a row. The text identifies them as individuals who have served as chairman of a board. The text reads:

Mr. Eugene M.K. Premore, the first chairman, has been succeeded for varying terms of service by Andrew Clark, Harry P. Fish, Merton A. Nicholas, Mahty G. L. Harris, George R. Sayre, Nelson Thompson, and Chester Stevens. Mr. Stevens, the present chairman, has served for nine years.
“Life Is Action”
By Dean Carl W. Ackerman

An Address before the Thirty-fifth Annual Dinner of the Men’s Class

I am indebted to you, Mr. Chairman, and to the men of the Riverside Church for the privilege of representing the Columbia School of Journalism at your thirty-fifth annual dinner. Although your church and our school are neighbors on Morningside Heights I am a stranger to you, and still I know you well. I live and work within the sound of the Riverside carillon, and Dr. Fosdick’s sermons have been welcome in my home ever since the radio enlarged his audience and multiplied his friends. I know your work and something of your influence also, because I have watched the development of religious news in the metropolitan press and in the periodicals of this country ever since I was a student at Columbia. These privileges of association are among the finest of all the privileges of citizenship because they develop individual understanding, inspiration and faith. Hence I welcome this opportunity of paying my highest respects to your leader and to your leadership.

Thirty-two years ago, when your annual dinners were laying the foundation for a new church tradition, Mr. Justice Holmes was elevated to the Chief Justiceship of the Supreme Judicial Court of Massachusetts. At that time, members of the Suffolk Bar Association of Boston gave a dinner in his honor, and in responding to their toasts he created a sentence which is still an un unrealized ideal.

“With all humility,” Mr. Justice Holmes said, “I think ‘Whatever thy hand findeth to do, do it with thy might’ infinitely more important than the vain attempt to love one’s neighbor as one’s self. If you want to hit a bird on the wing, you must have your will in focus, you must not be thinking about your neighbor; you must be living in your eye on that bird. Every achievement is a bird on the wing; the joy, the duty, and, I venture to add, the end of life. I speak only of this world,” he added, “and of the teachings of this world. I do not seek to trench upon the province of spiritual guides. But from the point of view of the world, the end of life is life. Life is action, the use of one’s powers.”

All of us in our association with others have had the privilege of knowing men of action. We know ministers of action, philanthropists of action, explorers of action; executives, teachers and scientists of action. We respect, admire, and frequently envy them for the use they make of their powers and we wish that more citizens shared their idealism and had their capacity for responsibility.

It has been my good fortune to know a number of men who measure up to Mr. Justice Holmes’ ideal. Two of them I shall quote tonight. Although they are men of action in widely separated fields, they are interested in your meeting here and in your work in the church. One of them is an inventor and business man, the other is a policeman. One is rich; the other is poor. One is American; the other British. One is a churchman; the other is not, but both men are giants in the seats of the mighty.

One is George Eastman. The other is Colonel J. F. C. Carter of Scotland Yard.

Two years ago while I was writing Mr. Eastman’s biography, he received a letter from a citizen of West Virginia which he did not wish to have published. This letter came to mind when I received your invitation and I asked Mr. Eastman for a copy
of that letter and of his reply, and permission to read the correspondence tonight.

In 1929 Mr. Eastman gave the City of Rome one million dollars for the establishment of a dental clinic for Italian children. It was one of several similar gifts to European communities. The publication of this item in the press of West Virginia caused a debate in the Men's Bible Class of a certain church, and the secretary and teacher wrote Mr. Eastman as follows:

"The result of this debate was that men like you and Mr. Blank are the greatest stumbling-block to a poor man living a Christian life.

"This church is made up of poor working men. I will cite myself as to what poor means. American—42 years old. Family of 6. Work 7 days per week, no vacation. $1,500 mortgage on home. $400 doctor bill. Wife and part of children won't go to Church on account of poor clothing. 3 children need tonsils removed, no money. Family needs $200 dentist work done, no money. Bills to pay, no money.

"The questions I was requested to ask you are as follows:

"If you were poor and saw a rich man throwing money away, would it make you doubt God's justice?

"Are you a member of any Church? (Let God decide the Christian part of it.)

"If you have money to give away why not give it to the spreading of the gospel of Christ?

"Why not pay it to your workers in wages?

"But if you cannot do either, why give it to a nation like you did? Why not give it to your country where you made same?

"I told the class that you would not answer. Will you?

"Yours for America first,

(Signature)

"P. S.—Loan on this Church of $8,000."

Mr. Eastman replied to this letter, not because of his own feelings but because of his sense of social responsibility.

"Permit me to say," Mr. Eastman answered, "that I can understand your present anxiety and the problems which confront you. I had to leave school before I was fourteen years old because I was the only wage earner in the family. When I was a young man I had to work eleven hours a day in a job which I considered drudgery. By the time I reached your age I had large obligations and responsibilities because I felt a personal responsibility for the welfare of thousands of families in this country and Europe who were dependent upon the success of this company for their livelihood and, in a measure perhaps, for their happiness.

"You state that you have four children. These children face an entirely different future from that which confronted the children of this country sixty or even seventy years ago when I was a boy. In these intervening years we have had the telephone, the electric light, the street car, the motion picture, the automobile, free public libraries, cheap railroad transportation, excellent daily newspapers and the development of public school, college, and university education which makes it possible for every child to obtain an education. In the meantime, too, the progress of medical and dental science and the improvement in public health enable every citizen to benefit by the labor and the generosity of men and women who have thought more of their fellow citizens than of themselves.

"In the building of industry and transportation in this country some men have accumulated great wealth. In most cases, these men have given to education, to the church or to some agency serving the public a far greater proportion of their wealth than they ever used themselves. So that in addition to raising the economic standard of the country, men like John D. Rockefeller, Cleveland H. Dodge, Jacob Schiff, Julius Rosenwald, Andrew Carnegie, and scores of others have improved the social life of our country.

"What these men and what other rich men and women have done and are doing
LIFE IS ACTION

333

Will most certainly benefit your own children.

"Because you condemn me for a gift to the people of Italy and because you mention the fact that your own family needs '800 dentist work; I want to acquaint you with some facts that you do not have. I regret that you did not seek to acquaint yourself with these facts before you held your debate, because you handicap yourself, your children, and your community by disregarding them.

About fifteen years ago a man by the name of Tornbyke in Boston conceived the idea of establishing a dental infirmary where the children of that city could obtain expert dental treatment free of charge. The idea appealed to me and I established a Dental Dispensary in Rochester for all indigent children under sixteen years of age. Since this dispensary has been opened, the children of this city have received more than one million dental treatments free of charge.

The success of this institution convinced me that there should be similar dispensaries throughout the United States and Europe and I decided to found one in London. Rochester, because I was convinced that as the idea spread, other men and women would undertake to build, equip, and endow dispensaries in other cities. Since then Mr. Rosenwald has undertaken the work in Chicago and Mr. and Mrs. Murry Guggenheim in New York City.

Now there should be such an institution in your community in West Virginia, and in every city in this country. They should be built and operated by government money but until that time comes when the government can do the work, men and women of wealth must carry on.

Therefore, instead of denouncing the building of dental dispensaries, I would recommend that your Bible Class undertake the more constructive policy of striving for a similar agency in your community.

"As to the religious questions in your letter, I should like to call your attention to the Constitution of your country, which guarantees to every American citizen, complete religious freedom, without being accountable to any man or any Bible class for an explanation of his faith.

"Whatever a man soweth, that shall he also reap.... Let us not be weary in well doing; for in due season we shall reap, if we faint not.

"Yours very truly,

"Geo. Eastman."

Mr. Eastman’s life has been a life of action. After inventing film photography and the portable camera, after building an industry upon which the sun never sets and after directing it through periods of turmoil and prosperity, he became, as President Butler said, "a literally stupendous factor in the education of the modern world." In spirit and in friendship he flew over the South Pole with Admiral Byrd, and today, in Rochester, he still uses his powers for the welfare of his fellow men.

But what, may I ask, can his fellow men do for him? That is one of the tragedies of a life of action. The world can never fully compensate those men and women whose object in life is to build and not simply to share in the operation of these United States.

From Colonel Carter's letter, I shall quote only the conclusion because he writes of Woodrow Wilson used to write, with his own typewriter, single-spaced, and at length. I have known Colonel Carter for thirteen years. At present he is Deputy Commissioner of Metropolitan Police in London with headquarters in Scotland House, the nerve center of the British Secret Service and the brain-center of the criminal investigation work of the greatest organization of police in the world.

Scotland Yard is largely fiction, but Scotland House is a fact. Standing on the Thames, in the shadow of Parliament and within sprinting distance of the Prime
Minister's residence in Downing Street, it is one of the sights of Westminster which few foreigners see and which fewer citizens of Great Britain know. The entrance to Scotland House is one of the bleakest of all entrances to public buildings in London. A "Bobby" is always on guard inside the doors; another runs the lift, and if one is fortunate enough to pass these all-seeing guards and reach the office of Colonel Carter he will meet one of the most humble but most respected civil servants of the King.

For nearly two decades Colonel Carter has been studying the problems of lawlessness and the greater problems of social security. Last summer, in a philosophical moment, he remarked that after all his experiences he had come to the conclusion that the only satisfactory approach to the solution of the problems of crime and corruption was through religion.

This remark was so casual and still so convincing that I did not press him for a more elaborate statement until I began the preparation of this paper. Summarizing his detailed reply, in which he outlined the relationships which exist between the Metropolitan police and the religious institutions of England, Colonel Carter wrote:

"When I said to you that the whole question of the proper solution of crime lay in religion, I did not expect that you would ask me to elaborate upon it. I cannot do it. Try the Archbishop of Canterbury. He probably knows. All I can sense spiritually (mark those words of a police commissioner) is that the law and the fear of punishment frequently fail to prevent a man from evil doing, but that religious faith, understanding and love may be the greater deterrent. To combine these and to teach them is the problem, and perhaps it is because it is so often a case of the blind leading the blind that little progress is made."

In this letter Colonel Carter is excessively modest but the record of Scotland House and the administration of the London police speak eloquently of the use the commissioners make of their powers and of the idealism which inspires their activities. There is less corruption in municipal affairs and fewer crimes in London than in any other cosmopolitan city in the world and one of the reasons is because their civic standards of honesty and of justice are religious and not political standards.

Life is action, and a life of action is an ideal. If it is beyond the reach of millions of men, it is because their spheres of action are circumscribed by inheritance, tradition, ignorance, prejudice, or indifference. It is because they are instinctively prisoners of their own prejudices or of the opinions of others. Their faith as well as their credit is frozen and they have become participants in a revolution of inaction and inertia. And if this continues, the result will be the same as the outcome of a revolution of action. Our established institutions—our churches, our schools, our homes, and our government will disintegrate and collapse as surely as they would by mob action or under the pounding of artillery.

I have cited the careers and the philosophies of Mr. Eastman and Colonel Carter because they are men of faith and of finished accomplishments. They have led and are leading lives of action. They personify President Butler's assertion that "The free man socially minded is the hope of the world." They know that action generates action and that the public will must be focused upon the problems of the day by more men of action, if those problems are to be solved which now disturb the happiness of the individual and the peace of the world.
WILLIAM M. CRANE
Born June 14, 1853  Died January 11, 1932

The Riverside Church has sustained a well-nigh irreparable loss in the death of William M. Crane. Our sincere sympathy goes out to Mrs. Crane and to the sons, Richard Crane of Mamaroneck and Howard Crane, a senior at Colgate University.

The Board of Trustees adopted the following resolution at the regular meeting of the Board on February eighth:

BE IT RESOLVED, that we, the Board of Trustees of The Riverside Church, do hereby give expression to our sense of loss in the death of William M. Crane, our fellow member and co-worker in the Church since 1897 and in this Board since 1912.

Never asking or expecting anything for himself, Mr. Crane was ever alert to see that his associates got prompt and due recognition for what they might be contributing to the common cause.

Mr. Crane found himself occupied from time to time as member of the Board of Deacons, Superintendent of the Sunday School, Chairman of the Music Committee, Treasurer of the Church, member of the Building Committee charged with responsibility for the erection of the Park Avenue Baptist Church structure, and member during the last five years of the Building Committee of The Riverside Church.

We have had pleasure and profit in his fellowship and counsel here by the quality and weight of which we are now beginning to measure the loss we have sustained. We shall miss him sorely but we shall not forget him.

335
The Latchstring

Sixty-four years a member. Mrs. Frank L. Froment celebrated her birthday on February thirteenth. The Riverside Church was particularly interested in the event. Mrs. Froment has been a member here for sixty-four years. She is a regular attendant on the church service and is frequently present in the meetings of the women and is personally helpful in many ways. Her interest in the Home for the Aged, where she is President of the Board, has been a chief factor in its marked progress during the past decade. We salute Mrs. Froment, member here continuously since February 22, 1868, whose name on the roll of active members stands first and whose place in the esteem of the church continues to grow with the passing years.

\[\n\]

The taxi-man knew. (A report of a visit to the Riverside Church School, made by the Rev. and Mrs. Robert W. Anthony on December 13, 1931.)

One Sunday morning on Broadway at 55th Street, we took a taxi for the Riverside Church School. The driver was a colored man. We said we wanted to go to the Riverside Church. He took us to the west portal, where we saw no one entering, and then around to the North door on 122nd Street, and no one was going in there. We then said, "Take us to the Claremont Avenue entrance, as we wish to go to the Church School." His reply was "I wish you had told me that you wanted to go to the Church School; I would have taken you to the right entrance."

That the taxi-man knew about the School of Riverside Church is not surprising when you think of the busy traffic condition around the Church on Sundays. The School has a waiting list. It has paid trained teachers. Many of its Classes meet for three hours on Sunday mornings. It is a school of life for people of every age in the Church and Congregation.

I visited the Worship Services of the High School and Junior Groups, and was an observer in one of the Classes of the Junior Department. Mrs. Anthony visited the Class for the Parents of Adolescents, observed a Class in the Primary Department, and attended their Worship Service.

Several features stand out in our memories as we recall our visit. The atmosphere was friendly and vital. Unusual opportunities are given for initiative by the members of the School. In the Class in the Junior Department they had their own officers, and four committees, Recreation, Editorial, Service and House. Interesting rules were made by the children themselves, such as "Don't interrupt," "Be quiet in the halls and on the stairs." "Come early, there is always something to do." The Bulletin Boards and blackboards carried pictures, poems, and suggestions made by the members of the Class.

The School is vitally connected with other groups in the city, and beyond it. In every Class and Department we visited, opportunities were suggested for helpful service to others outside the School itself. Departments and Classes had visited, or were arranging to visit, children in centers like "The Church of All Nations," "The Labor Temple," "Colored and Chinese Sunday Schools.

There are many through-the-week activities. In the Primary Department each teacher holds a weekly conference of one hour with the Superintendent. There were parties, usually given for another Class or some outside group, or there were meetings to work out some service project. The children were given a very large part in
the planning of these also. A very unusual attempt is made to secure the cooperation of the parents, by Classes held for them, and the visits of the teachers in their homes. The Service of Worship really represents the climax of the work of the various Departments and there is very general participation by the members of the School; in the High School Department they carried it entirely. The approach is made through the children’s interests, rather than from the Bible. This inevitably led, however, to a very practical use of Biblical material and principles.

The School is building the real spirit of Brotherhood with all races and economic groups. In the younger Classes about eighteen is the average number, with a teacher and an assistant, and sometimes one or more volunteer helpers. The genuine enthusiasm of the members of the School for its life and work, and the very unusual attention given to individual children and their problems, were conspicuous.

Real pioneer work in the field of Christian Education is being carried on by the Riverside Church.

Licensed to Preach. On December 2nd, 1931, at the regular business meeting of the church, favorable action was taken upon the recommendation of the Board of Deacons that the church grant a “license to preach” to Mr. Richmond A. Fewlass. We have had many inquiries from people in the church as to just what the meaning of this particular action on the part of the church might be. We are glad to have the opportunity, in the first place, to introduce Mr. Fewlass as a prospective candidate for the Christian ministry, and also to acquaint the members of the church and others interested with at least one of the steps by which a young man passes from the status of a college or seminary student who has the ministry in mind, to the status of one who has definitely announced that he hopes to qualify himself to enter the Christian ministry and asks of his own church an expression of approval.

In such a case, the local church considers the application first in its Board of Deacons, where he is introduced by a minister of the church and recommended for the favorable consideration of the Board. The recommendation is passed on to the church itself in a regular meeting in which the approval of the church is asked. The young man then has behind him, as he goes out to meet such engagements as may come to him to address religious services, the sanction of his own church, where he presumably is best known, and their recommendation as to his character and responsibility.

It is this warrant which we have given to our young friend, Mr. Fewlass, in licensing him to preach. We trust that in due course, with his Seminary days behind him, and having made good use of such opportunities for practical work in the church and the pulpit as may come to him, he will present himself here or in some church that anticipates calling him to its pastorale and be ordained regularly into the Christian ministry.

A “license to preach,” therefore, is a preliminary step taken by a prospective candidate for the ministry as he looks toward his ultimate ordination into the active work of the Christian church.
The Foreign Student Committee

Of the 10,000 and more foreign students now studying in the United States ten per cent of them live in the neighborhood of Riverside Church. What significance is there in that fact which should arouse the interest and a sense of responsibility of the membership of this Church?

In the first place, they are a select body of young people—alert, teachable, eager for friendship, highly intelligent and ambitious. They are the very flower of representation of their respective countries. They are all potential leaders in the fields of education, commerce, law, medicine, the arts, social service and religion when they return to their own countries. They have the attitude and understanding that responds to the ideals and objectives of Riverside Church. Furthermore, they are here for a comparatively short time, some for the full undergraduate period of four years, and many but for a year or two of graduate or special study. Before long they will be scattered to the ends of the earth to be among the influential makers of public opinion in their home lands. Now they are our near neighbors. Any cooperation, service or friendliness we extend must be today. Tomorrow they are gone.

It is important to remember that they are students outside as well as inside their class rooms. In this great city they are exposed to the good, bad and indifferent of American customs and institutions and daily are receiving impressions that will have indelible effect upon their characters and in fixing opinions of American culture and ideals.

Many of these foreign students are the products of mission colleges established by American missionary boards. The high ideals engendered in the hearts and minds of these students by contacts with our missionaries on the field receive a severe jolt in the process of entry through the U. S. Immigration and Customs House doorway. The subsequent experiences in hurrying, rude and thoughtless New York do not help to establish a conviction that we are a Christian nation.

What an opportunity to Riverside Church members their numbers and proximity present. They do not want to be pitied or flattered or treated as curiosities. These young people from overseas respond to friendly overtures of friendly American people.

The Foreign Student Committee of Riverside Church has a program of activities which brings to the "Coffee Hours" and various special events which the Committee conducts or sponsors, many foreign students in the course of the year. These friendly contacts have had an important part in deciding a number of foreign students to unite with the Church, usually on an affiliated basis. The integration of these new members into the general life and activities of Riverside Church in the comparatively short time they are with us calls for cooperation of all active members. These modest-mannered foreign students are very responsive but are not disposed to go more than halfway in an approach.

The Committee is deeply concerned that not only those who join the Church but also other foreign students be given the opportunity to enjoy the hospitality of the American Christian home. It means enjoyment and interest for the student but equally if not more so for the home in which any of these splendid young personalities are entertained. One can live in New York and be very provincial-minded, but a chat over a cup of tea or the exchange of thought around the dinner table or in the family circle with a foreign student expands one's horizons. Incidentally, seeds of friendship and international understanding are sown. It is particularly appropriate that in these days of world-wide economic and political disturbance we exercise our privilege of cultivating international good-will by showing hospitality to these strangers in our midst.
The Church Monthly

The Guild's Easter Message

Each Easter sees a renewal of hope among Christians, a reaffirmation of belief in the eternal message of Christ and in the symbol of His resurrected life.

That Easter comes in the spring of the year is particularly happy, for Spring of itself brings a new joy, a gladness for life distinctly different, and possibly more deeply spiritual, than that inspired by other seasons.

The Riverside Guild is giving over the month of March to an interpretation of Easter in a series of four worship services, emphasizing this renewal of hope and recurrence of resurrected life.

The services planned are:

March 6th—"The Terrible Meek," by Charles Rann Kennedy, a protest against that society which brought about the crucifixion, with an appreciation for the need today to realize that the power of the meek "shall inherit the earth."

March 13th—"The Wife of Pontius Pilate," an original dramatization based on the story by Agnes S. Turnbull, adapted by Miss Margaret Traile for the Episcopals.

March 20th—A service of Easter Song by the Guild Chorus, with pantomime.


These services are presented by the Riverside Guild for the public in the Assembly Hall at 7:30 o'clock.

△ △ △

The Desire of the Moth

Always it has been known of moths that their desire was for—light: even as G. K. Chesterton says of the Franciscan friars (in his life of St. Francis of Assisi) that "they were perpetually coming and going in all the highways and byways, seeking to insure that any man who met one of them by chance might have a spiritual adventure."

For since ever the time of man began there have been persons meeting other persons on streets, byways, jungle paths, with a joy in their eyes which was contagious, and an interpretation in their speech which was arresting. As far back as 604 B.C., there was the Chinese philosopher Lao Tzu explaining to his disciples: "Clay is fashioned into vessels; it is on their empty holiness that their use depends. Doors and windows are cut out to make a dwelling, and on the empty space within, its use depends. Thus while the existence of things may be good, it is the non-existent in them which makes them serviceable."

Because, out of this conscious emptiness in life, all desire for God and for service has been evolved, the Woman's Society is planning to devote the next program—on Monday morning, March 7th (at 10:30 o'clock) to the discovery of how this search has been phrased with peculiar beauty by men and women of all races. For it is during Lent that we are learning to rearrange our conceptions of God and man, while we too grope toward the light. What has proven proverbial and unforgettable to others can create strange loneliness for our own needs.

Speaking of needs . . . do you ever toss your used magazines into the scrap basket? You would never dream of such sheer waste if you could know what surprising adventures they might have if brought to the church, marked for Mrs. Alexander Candlish, Chairman of the Magazine and Book Committee of the Woman's Society. For this committee sends them broadcast, quite literally over the entire globe for use.
by sailors and soldiers and others who are lonely, bored, idle, in need of just the instant distraction which magazines furnish.

A glance at the mail received by the committee gives only an inkling of the far-flung extent of its work. One such letter which a chaplain sent direct to Dr. Fosdick speaks warmly of “the good women of your church,” mentions what a feast it is in the isolated life on the sea to have the sudden feast of all the back issues of a certain magazine for a year.

Any effort on your part in collecting used magazines in your home and bringing them to the church is small indeed in comparison with the magic you can work in the monotonous lives of those who are constantly on the brink of loneliness, homesickness, and the breakdown of morale which ennuı entails.

(M.T.A.—for the Woman’s Society.)

The Way Out from a Dry-as-Dust Religion

(Continued from page 328)

at, make game over, excuse themselves for with glib and easy phrases, upon the lusts that always involve another person, the selfishness that always hurts another person, the infidelities that always betray another person, and what he saw stripped its drapery from sin and left the naked fact: sin is any conduct that makes it hard for persons to live life well.

He looked on beauty and goodness also, on Gallian flowers and little children, on fathers who could forgive their sons and Samaritans who would assist their neighbors, and in all life’s goodness and beauty he saw the revelation of God at the heart of things. So sometimes on these Autumn days I walk through the city’s parks and see the beauty of the struggling trees trying to survive their difficult environment and even in the beauty of the city trees see a revelation of something greater than they are that exists around the world—Maine forests, the woods that gloriously clothe the Rockies, the Cryptomerias of Japan, and the lovely footsteps of the Schwarzwald.

Even a struggling city tree has intimations of something greater than itself. So Jesus looked on struggling human goodness and said, “Blessed are the pure in heart: for they shall see God.”

That is Christianity. It is a way of seeing life. Let all conventional believers take notice: being a Christian is not mainly believing in Christ; it is sharing his way of seeing.

If that is what Christianity is, then true conversion is typified in this blind man in the parable. He had his eyes opened. That is what conversion is. He had his eyes opened and he went out into life, unsure, it is true, about many things, but saying to his tormentors, You may think this or that and have your opinions thus or so; I am a plain man dealing with plain matters, but one thing I know, that, whereas I was blind, now I see.

That is one thing a church should care about—helping people see. We are going out now into a world where in politics and business and family relationship and public life and private character men are doing wrong, but always back of that is the deeper fact: they are seeing wrong. Like an engineer who runs past his signals and involves hundreds in a catastrophic wreck, men are doing wrong. But test that engineer’s eyes and another secret may come out; he was seeing wrong. All social progress outside waits for correction of vision inside.

That might happen to some of us here, with momentous consequence to ourselves, our families, our world. Listen, my friends: “Jesus answered Bartimaeus and said, What wilt thou that I should do unto thee? And the blind man said unto him, Rabboni, that I may receive my sight.”

PRAYER

Eternal Spirit, we are blind about life. Open thou our eyes that we may receive our sight. Amen.

Dr. Fosdick preached the foregoing sermon on November 1, 1911.
HANDBOOK OF THE INSTITUTION AND ITS BUILDING

This new book deals with the institution and its program, the building, its architecture and symbolism, the details of the stained glass windows and of the carved stone being identified. It is a book of 127 pages, including 59 reproductions of photographs that have been recently made. In make-up and typography the book is one which you will wish to have in your possession and keep as a souvenir of the church. It sells for $1.00 a copy, plus fifteen cents if you ask to have it mailed. It is for sale at the Literature Table on Sunday mornings and in the vestibule throughout the week.
Dr. Fosdick Speaks Again on the Budget

This year the budget sermon will be preached on April 17th. As we consider the budget for the coming fiscal year, May 1, 1932, to April 30, 1933, we are naturally thinking of two groups of people in the church who have failed in other years to understand what Dr. Fosdick was thinking about in his budget sermons. Some among us, (in this particular church they are comparatively few) have so suffered financially that they cannot make a contribution. Of course, all such are readily excused and of them we are not thinking now. We are thinking of the member or attendant whose financial situation has not greatly changed but who does not give. We frankly challenge anyone so situated to consider the necessary expense under which we are working here and to assume some responsibility: relation to it, no matter how small or large the contribution may be. Obviously the situation requires some response from everyone.

The second group is not so easy to define and much more difficult to understand. It consists of high-minded and highly intelligent people of large means whose financial obligations to clubs, outside charities, social groups and other personal interests may run into thousands of dollars annually but who feel that they can discharge their obligations to the church which they regularly attend by most nominal contributions. Sometimes it's a hundred dollars a year or perhaps a hundred and fifty or two hundred. We submit that anyone whose life is sealed to the demands of the upper levels of social and economic life, with the financial standards necessarily involved, who scales his church responsibility down to the level regularly maintained by employed people and by salaried professional people, is missing the message of this pulpit from week to week and most certainly missing the point of the annual Budget Sunday sermon.
BOOK AND PAMPHLET SERVICE
OF
THE CHURCH MONTHLY
490 RIVERSIDE DRIVE
NEW YORK, N. Y.

Books by Dr. Harry Emerson Fosdick on a great variety of subjects are listed below. Any book will be sent postpaid by The Church Monthly on the receipt of the list price.

The Second Mile ............... $.75
The Manhood of the Master .... 1.15
The Assurance of Immortality .... 1.00
The Meaning of Prayer ........... 1.15
The Meaning of Faith ............ 1.35
Pilgrimage to Palestine .......... $2.50
The Meaning of Service......... $1.25
Twelve Tests of Character ....... 1.50
Christianity and Progress ....... 1.00
The Modern Use of the Bible ...... 1.00
Adventurous Religion ............ 1.00

The Church Monthly publishes some of Dr. Fosdick's sermons in pamphlet form for wider distribution than is possible through the Monthly magazine. Most of the sermons have appeared previously in The Church Monthly; a few not having been printed elsewhere. The price of the pamphlets is ten cents. They will be mailed postpaid in quantities of five or more.

SERMONS IN PAMPHLET FORM

Handling Life's Second-Bests
What Are You Standing For?
Making the Best of a Bad Mess
The Ghost of a Chance
Overcoming the World
Our Moral Muddle
The Mystery of Life
Moral Independence
Christianity's Supreme Rival
A Little Morality Is a Dangerous Thing

The Personality of Jesus
Christ and the Inferiority Complex
Handicapped Lives
Pull Yourself Together
What Do You Say to Yourself?
Forgiveness of Sins
Jesus' Appeal to the Irreligious
Greatness of God
Judas, Not Iscariot

Please send your orders to The Church Monthly at the above address.
June 1932

Bulletin of the Missouri State Dental Association

MR. GEORGE EASTMAN

To Mr. George Eastman, our friend, whose generosity and full appreciation of the importance of dental health, makes him dentistry's greatest benefactor, we respectfully dedicate this page.

“And through thee I believe
In the noble and great who are gone;
Not like the men of the crowd,
But souls tempered with fire,
Fervent, heroic and good.
Helpers and friends of mankind.”

— Matthew Arnold.
May, 1931 to May, 1932

During the past year the following fellow members of the Missouri State Dental Association have passed to the Great Beyond

Dr. J. M. Boggiano, St. Louis.
Dr. M. J. Gitche, St. Louis.
Dr. A. R. Greenfield, St. Joseph.
Dr. E. J. Hiestand, St. Louis.
Dr. J. G. Hollingsworth, Kansas City.
Dr. Howard Kehde, St. Louis.
Dr. J. D. Roy, St. Louis.
Dr. R. H. Roneberger, St. Louis.
Dr. E. L. Steward, St. Louis.
Dr. L. R. Townley, Kansas City.
Dr. F. W. Troester, St. Joseph.
Dr. A. S. Wolf, St. Louis.

Although they have gone from us, their deeds and acts still linger in our memory; their places in the ranks of dentistry will be filled by the younger men entering the field, but the good that they did will never be forgotten.

To their memory we dedicate this page.
"NEW YORK SUN"

TUESDAY, MARCH 16

The Sun Dial

George Eastman.

"My work is done!"

The introduction of nature, of death and event,

Space and circumstances

The hand of man

Become a commonplace!
The image of land and sea

Of purring brook,

Ducking duck and

Leaping waterfall

Stormed at will and

By a finger’s touch!

II.

"My work is done!"

The spell of pleasant valleys

And purple hillsides—

Of dawn and sunshine,

Of bird and flower

Caught and retained

To brighten in memory!
The beauteous of wild seat,

Fruitful mountain lakes

And forest pools

Imperishable by a child

Within frames and cover!

III.

"My work is done!"

The record of the seasons!

The springtide’s verdure,

The summer’s glory,

The autumn’s barrenness

Flushed and bold

More truthfully than

By the artist’s brush—

Ye shadow passing and

Is an ever-pure—

And done so simply as to

Seem a mighty miracle!

IV.

"My work is done!"

The marvel of sea and tropics—

Distant kingdoms—

Far-distant empires

And the page of song.

The grace of flowers, birds,

Of trees and gardens

Dear to childhood’s memory;

Of old scenes blend

The heart once grate.

Possessed forever through

A hand’s contrivance!

V.

"My work is done!"

The likeness of a face at play,

Of a parent within a doorway;

Of vanished homesteads,

The records of weddings,

Birthdays, anniversaries,

Festivals, levees, balls—

And gala reunions.

Attired to paper by a simple

Gestures and held through the years

To make more cheerful the

Haunt of memory!

VI.

"My work is done!"

The touch of mystery

Imbued in all mankind—

The splendor of gate

Brought within the powers

Of kitchen design, factory slaves.

And untold millions

Through a small host box

Brilliantly to capture

The wonders of the homestead

And bring them to every town

And home and fireside—

"My work is done!"

Articles
Major Eastman Gifts
Of $72,522,000 Aid
Diverse Institutions

Following are the principal gifts made by George Eastman between 1900 and 1929, not including many of his smaller donations and his gifts to the Community Chest:
University of Rochester, $35,500,000
Massachusetts Institute of Technology .......... 19,500,000
Fisk University Institute .................. 2,382,000
Hampton Institute .................. 2,000,000
Kodak stock distributed to employees .......... 6,000,000
Chamber of Commerce building .......... 1,350,000
War Chest, 1918 .................. 500,000
Expense of War Chest .......... 100,000
General Hospital .................. 500,000
Mechanics Institute .......... 825,000
Y. M. C. A. .................. 300,000
Red Cross, 1917 .................. 250,000
War Relief .................. 225,000
State and Municipal Research Bureau .......... 300,000
Highland Hospital .................. 100,000
Genesee Hospital .................. 75,000
Rochester Parks .................. 100,000
Stevens Institute of Technology .......... 50,000
Friendly Home .................. 50,000
S. P. C. C. Shelter .................. 45,000
Y. W. C. A. and Infants Hospital .......... 25,000
Musical instruments for public schools .......... 15,000
Dental Clinic, Royal Free Hospital, London, England .......... 1,300,000
Eastman Visiting Professorship, Oxford .......... 200,000
Waterville Memorial .................. 50,000
Dental Dispensary, Rome, Italy .......... 1,000,000
Stockholm, Sweden, dental dispensary .......... 1,000,000

Grand total .......... $72,522,000
SUBSTITUTION

The substitution of one chemical for another may at times be a necessity in photographic practice, but more frequently than not it is a mistake which brings penalties in its train. The cases that arise of necessity may be due to running out of a particular chemical in an emergency, to a formula calling for a chemical not normally in use or readily obtainable, or to the fact that we happen to be overstocked with some particular substance, and want to use it up.

Substitution in any case may be legitimate, and the simplest are those where we substitute a crystal for an anhydrous or dehydrated salt, or vice versa, of which the best examples are the sulphite and the carbonate in developers, owing to the fact that in this country we persistently use crystallised salts, whereas almost the whole of the rest of the civilised world uses anhydrous materials. It is a very common thing to have to make this substitution, and usually safe, though we have known quite a large number of mistakes to occur. The matter is quite different when we want to substitute one alkali for another, for quite a different set of circumstances must be considered, and we are no longer dealing with merely relative proportions.

Take carbonates first: we may point out that in the vast majority of cases nothing is or can be gained by substituting potassium for sodium salts, because the base plays no essential part in the reaction at all. It is what the chemist calls the hydroxyl ions that count, and unless they are present in sufficient concentration, then no matter what base is used, the result will be unsatisfactory. Hence substitution under these conditions should occur only in an emergency, except in the case where a very concentrated developer may possibly be required, and advantage is taken of the very much higher solubility of the potassium salt.

The caustic alkalis cannot be substituted for the carbonated alkalis in equivalent proportions if the same end result is required. This may appear a contradiction to so many of those nice little tables that have appeared both in this country and abroad, which purport to give the equivalent amounts of the various alkalis which can be used to substitute for one another. Such tables are based upon the equivalent neutralising power of the various alkalis, but it must be insisted that the function of the alkali in a developer is not that of a neutralising agent, but of an accelerator, and the rate at which it can accelerate the action does not depend upon its power to neutralise an equivalent amount of acid, but upon quite a number of factors of a very different order. Two very important ones are the developing agent, or agents, which can play a very definite role, and also the nature of the formula, which may well be a decisive factor.

We have already mentioned hydroxyl ions, and that will suggest that the concentration of hydroxyl ions, or, as the chemist's shorthand calls it, the pH, plays an important part. That is perfectly correct, in fact, in many cases it is the dominant factor. If your original formula is one of high alkalinity, that is, one calling for a high concentration of hydroxyl ions, and therefore having a high pH, then the amount of alkali required to substitute for another alkali will vary with the pH of the original formula, and the magnitude of the variation so caused may come as a surprise.

Many people, not excepting photographers, fail to realise the potent effect of changes of pH on the course and velocity of chemical reactions. Substitution of one alkali for another in a formula of high pH will call for a ratio totally different from that which will suffice in a formula of lower pH. A difference of as little as pH 0.5 may alter the ratios in the order of nearly 10 to 1. Obviously this is no simple matter to be dealt with by rule of thumb or by a simple table. The developing agent itself also plays a part, and it was demonstrated years ago that in the case of metal and hydroquinone there can be noted an increase of something like 3 on the pH scale to produce the same activity as could be obtained with an increase of less than 1 with hydroquinone. Obviously what we might call simple substitution does not work.

The case of the sulphites is less complicated than that of the alkalis such as carbonates, hydrates, and the like, and one can substitute them in equivalent quantities with a greater measure of success; yet even here there are pitfalls. It is not correct to say that one can substitute a bisulphite or a metabsulphite for a sulphite in equivalent proportions and obtain the same effect. Sulphite is normally an alkaline salt, while the bisulphites are acid salts. Hence the action of sulphite might quite well be different from that of a bisulphite, in a fixing bath, for example, and the same applies to developers. As a preservative of developers, bisulphite is eminently more efficient than sulphite, which is why pure developers are never compounded with sulphite, but always with bisulphite or with...
A Very Great Man

In times like these, when it is all too easy to simplify, it is hardly an exaggeration to say that the world is preoccupied and anxious, doubting and troubled, it is an exhilarating experience to look back and consider for a few moments the stature, the attributes, and, above all, the achievements of a man like George Eastman. We have been led to do so by a long article in "Industrial and Engineering Chemistry" from the pen of Dr. Walter Clark, bearing the title "The Growth of an American Industry around a Major Product." It is the story of the Eastman Kodak Company, of Rochester, New York. Maybe the fact that photographic materials are looked upon in America as a major product will cause surprise over here; if so, we can affirm that the claim is fully admitted and thoroughly justified, and, what is more, the story of how it came to be so is in large part the life-story of the one man, George Eastman. Just what photography and the photographic industry owe to him can never be computed; all that one can say is that the debt is as vast as it is incalculable. It is but natural in such a case to seek for evidence of some special power or genius, some magnetic quality the possession of which would explain the amazing success which attended his efforts. Yet unless we are greatly mistaken, such a search will be in vain. What will be revealed will be a man of great determination but gentle manners, with high ideals of commercial as well as personal integrity, with an intense appreciation of the rights of others as well as his own, of simple habits and desires, and, above all, a philanthropist to whom great wealth brought but the greater opportunity to serve his fellowmen.

* * *

Personality

It was never our privilege to know George Eastman personally, but we number among our friends some of those who collaborated with him in the early years at Rochester, and from them we have a picture, which, although communicated many years ago, is still fresh in our mind. It is that of one endowed with a singularly even and kindly temperament, slow to anger, but swift to bestow justice, keen to appreciate what to-morrow would want no less than what to-day called for.

Principal contents

Substitution
- The Miniature Camera in Commerce and Industry
  H. W. Greenwood

Progress in Colour
- D. and P. Methods and Technique
  L. G. Sandys

Reducing Costs in Line and Document Copying
- R. B. Willcock

Colour Photography and Reflector Cameras
- T. F. Langlands

Cinematography
- S. W. Bowler

Par-sighted with wisdom because always striving after simplification. Quick to recognise the value of applied science, yet patient with the often slow development which scientific work demands. Impatient only when quality or integrity were in question. Apart from his life work, his interests lay in music and music, and later in furthering the study and practice of medicine, especially preventive medicine, and in fostering technical education. How was he drawn to photography? Almost the first recorded event we know of in that connection was the payment of five dollars to be taught the art of the Daguerreotype. He was at that time working in a bank. In 1878, when twenty-four years of age, he decided to attempt the making of photographic dry plates, and within less than a year was making plates of good quality. The coating of plates from a tepot or other spouted receptacle did not satisfy George Eastman, and in 1879 he invented the first machine to coat photographic plates mechanically, and obtained both American and British patents for it. In 1880 the bank was left behind, and he went into the business of manufacturing plates for sale, and in the following year formed a partnership with Henry A. Strong under the name of the Eastman Dry Plate Company. That year in England saw the first advertisement of the Britannia dry plates, the forerunner of the Ilford plates, and also the commencement of dry plate making by J. J. Elliott at Barnet. The story of the Eastman company from then onward comprises the major part of the history of the popularisation of photography in the next forty years. It included the first practical roll film, the Kodak camera and all its offspring, daylight loading roll film, non-curving film, daylight development, autographic film and cameras, and a host of other inventions and innovations not approached by any other country, still less by any single company, and its initiator, its guide and its inspiration was one man, George Eastman.

* * *

Achievement

Today Kodak Park, Rochester, covers 400 acres, has over six million square feet of covered floor space, nine miles of streets and the same mileage of railways, and twenty-five miles of water mains. It has its own waterworks and filtration plant with a maximum capacity of a million gallons an hour, or more than sufficient for a city of a quarter of a million inhabitants. It has the largest refrigerating plant in the world, with a daily output of 28,000,000 pounds of ice. Of its products there are 325 varieties of plates, plus 100 more made for special scientific purposes. There are 190 kinds of film, 400 types of photographic paper and 100 varieties of cellulose nitrate or acetate. 140 photographic chemicals are produced in 623 packings, and over 5,000 synthetic organic chemicals are manufactured for research laboratories all over the United States. What a monument to any man! Yet as the years pass we venture to think that it is by less material things than this vast fabric that George Eastman will be remembered. There is one feature of his life-work that is specially worthy of note. Just as his genius spread out all over the world, here in England, in France, Germany, Hungary, Australia and Canada, so, too, did his benefactions; so, too, did that tradition of justice and fair dealing, that sense of partnership and fellowship among all who worked with and for him. It is the thought of that great organisation and of the spirit upon which it was founded and which rules it to-day that moves us to pay some slight tribute to the man who created it because there is a lesson for the world in the story. Not merely a lesson, but encouragement that the day of human endeavour toward other than purely material ends is by no means on the wane. There are not wanting signs that the spirit which inspired George Eastman lives to-day; we know it here and see frequent evidence of it, but now and again it is well to be reminded that almost every generation provides outstanding figures who in their lives achieve magnificent success, not by the possession of special genius, but by the steadfast practice of human virtues common to us all if we will but practice them.
EX CATHEDRA

A Very Great Man

In times like these, when it is hardly an exaggeration to say that the whole world is preoccupied and anxious, doubting and quandary, it is not surprising that people should take a moment to consider for a few moments the stature, the attributes, and, above all, the achievements of a man like George Eastman. We have been led to do so by a long article in "Industrial and Engineering Chemistry," from the pen of Dr. Walter Clark, bearing the title, "The Growth of an American Industry around a Major Product." It is the story of the Eastman Kodak Company, of Rochester, New York. While the facts that photographic materials are looked upon in America as a major product will cause surprise over here; if so, we can affirm that the claim is fully admitted and thoroughly justified, and, what is more, the story of how that claim came to be is so large part the life-story of the one man, George Eastman. Just what photography and the photographic industry owe to him can never be computed; all that one can say is that the debt is as vast as it is incalculable. It is but natural in such a case to seek for evidence of some special power or genius, some magnetic quality the possession of which would explain the amazing success which attended his efforts. Yet unless we are greatly mistaken, such a search will be in vain. What will be revealed will be a man of great determination but gentle manners, with high ideals of commercial as well as personal integrity, with an intense appreciation of the rights of others as well as his own, of simple habits and desires, and, above all, a philanthropist to whom great wealth brought but the greater opportunity to serve his fellowmen.

Personalitv

It was never our privilege to know George Eastman personally, but we number among our friends some of those who collaborated with him in the early years at Rochester, and from them we have a picture, which, although communicated many years ago, is still fresh in our mind. It is that of one endowed with a singularly even and kindly temperament, slow to anger, but quick to protest, keen to appreciate, what tomorrow would want no less than what to-day called for.

Far-sighted with wisdom because always striving after simplification, quick to recognise the value of applied science, yet patient with the often slow development which scientific research and the modern arts of photography require. It was his integrity that was in question. Apart from his life work, his interests lay in nature and music, and later in furthering the study and practice of medicine, especially preventive medicine, and in fostering technical education. How was he drawn to photography? Almost the first recorded event we know of in that connection was the payment of fifty dollars to be taught the art of the daguerreotype. He was at that time working in a bank. In 1878, when twenty-four years of age, he decided to attempt the making of photographic dry plates, and within less than a year was making plates of good quality. The coating of plates from a tank or other穿上接收器 did not satisfy George Eastman, and in 1879 he invented the first machine to cost photographic plates mechanically, and obtained both American and British patents for it. In 1880 the bank was left behind, and he went into the business of manufacturing plates for sale, and in the following year formed a partnership with Henry W. Greenberg.

PrINCIPAL CONTENTS

Substitution
The Miniature Camera in Commerce and Industry
H. W. Greenberg

Progress in Colour
D. and P. Methods and Technique
L. G. Sands

Reducing Costs in Line and Document Copying
R. B. Willcock

Colour Photography and Reflector Cameras
T. F. Langlands

Cinematography
S. W. Bowler

The BRITISH
JOURNAL OF PHOTOGRAPHY
THE OLDEST PHOTOGRAPHIC JOURNAL IN THE WORLD
ESTABLISHED 1854

No. 4133. Vol. LXXXVI. FRIDAY, JULY 27, 1939

PRICE THREEPENCE

University of Rochester
River Campus Libraries
Rare Books, Special Collections & Preservation
THE substitution of one chemical for another may at times be a necessity in photographic practice, but more frequently than not it is a mistake which brings penalties in its train. The cases that arise of necessity may be due to running out of a particular chemical in an emergency, or to a formula calling for a chemical not normally in use or readily obtainable, or to the fact that we happen to be overstocked with some particular substance and want to use it.

Substitution in any of these cases may be legitimate, and the simplest are those where we substitute a crystal for a crystal or a dissolved salt for another, of which the best examples are the sulphite and the carbonate in developers, owing to the fact that in this country we produce very little of these salts, whereas almost the whole of the rest of the civilized world uses anhydrous material. It is a very common thing to have to make this substitution, and usually safe, though we have known quite a large number of mistakes to occur. The matter is quite different when we want to substitute one alkali for another, for quite a different set of circumstances must be considered, and we are no longer dealing with merely relative proportions.

Take carbonates first: we may point out that in the vast majority of cases nothing is or can be gained by substituting potassium for sodium salts, because the base plays no essential part in the reaction at all. It is what the chemist calls the hydroxyl ion that counts, and unless they are present in sufficient concentration, then no matter what base is used, the result will be unsatisfactory. Hence substitution under these conditions should occur only in an emergency, except in the case where a very concentrated developer may possibly be required, and advantage is taken of the very much higher solubility of the potassium salt.

The metallic alkalis cannot be substituted for the carbonated alkalis in equivalent proportions if the same end result is required. This may appear a contradiction to so many of those nice little tables that have appeared both in this country and abroad, which purport to give the equivalent amounts of the various alkalies which can be used to substitute for one another. Such tables are based upon the equivalent neutralizing power of the various alkalies, but it must be insisted that the function of the alkali in a developer is not that of a neutralizing agent, but of an accelerator, and the rate at which it can accelerate the action does not depend upon its power to neutralize an equivalent amount of acid, but upon quite a number of factors of a very different order. Two very important ones are the developing agents, or agents, which can play a very definite role, and also the nature of the formula, which may well be a deciding factor.

We have already mentioned hydroxyl ions, and that will suggest that the concentration of hydrogen ions, or, as the chemist's shorthand calls it, the pH, plays an important part. That is perfectly correct, in fact, in many cases it is the dominant factor. If your original formula is one of high alkalinity, that is, one calling for a high concentration of hydroxyl ions, and therefore having a high pH, then the amount of alkali required to substitute for another alkali will vary with the pH of the original formula, and the magnitude of the variation so caused may come as a surprise.

Many people, excepting photographers, fail to realize the potent effect of changes of pH on the course and velocity of chemical reactions. Substitution then, for another in a formula of high pH will call for a ratio totally different from that which will suffice in a formula of lower pH. A difference of as little as pH 0.5 may alter the ratios in the order of nearly 10 to 1. Obviously this is no simple matter to be dealt with by rule of thumb or by a simple table. The developing agent itself also plays a part, and it was demonstrated years ago that in the case of metal and hydroquinones, the former required an increase of something like 3 on the pH scale to produce the same activity as could be obtained with an increase of less than 1 with hydroquinone. Obviously what we might call simple substitution does not work.

The case of the sulphites is less complicated than that of the alkalies such as carbonates, hydrazines, and the like, and one can substitute them in equivalent quantities with a greater measure of success; yet even here there are pitfalls. It is not correct to say that one can substitute a bisulphite or a metabisulphite for a sulphite in equivalent proportions and obtain the same result. Sulphite is normally an alkaline salt, while the bisulphites are acid salts. Hence the action of sulphite might quite well be different from that of a bisulphite, in a mixing bath, for example, and the same applies to developers. As a preservative of developers, bisulphite is eminently more efficient than sulphite, which is why pyro developers are more composed with sulphite, but always with bisulphite or with...