

a citizen. He received the degree of Doctor of Philosophy from the University of Pittsburgh in 1936. Soon after coming to this country, Dr. Zworykin joined the research staff of the Westinghouse Electric and Manufacturing Co. where he worked in the fields of photoelectric emission and television. Some of this work involved photosensitive devices for sound motion pictures. Dr. Zworykin's conception at this time of the principles of the iconoscope and the kinescope laid the basic foundation for his work on the development of all-electronic television.

In 1929 Dr. Zworykin became associated with RCA as Director of the Electronic Research Laboratory, and in 1947 he was made Vice-President and Technical Consultant of the Radio Corporation of America, RCA Laboratories Division.

Although Dr. Zworykin has probably contributed more than any other man to the science of television, he has not confined his talents to this one phase of the electronics art. His broad interest in varied fields of endeavor has always been an outstanding characteristic of his scientific work. This is illustrated by the fact that the U.S. Patents which he holds range from gun-fire controls to devices for reducing star motion in astronomical instruments.

Dr. Zworykin has made important contributions to the technical literature on television and electronics through publication of technical articles and in particular through coauthorship of four books: *Photocells and Their Applications*, *Television*, *Electron Optics and the Electron Microscope*, and *Photoelectricity and Its Application*.

Guest Speaker

Terry Ramsaye, coming to the Convention as the sage of New Canaan, Conn., and Consulting Editor of the *Motion Picture Herald*, noted: "We have all come a long way to be here tonight . . . not measuring miles but rather milestones of progress of this Society. An observer seasoned with experience must realize that, when he scans the agenda of this convention and surveys the array of scientific skills and achievements represented in the registration and this audience.

". . . there is evidence of a growing consciousness in the Society of its development into an order of entity which the industry, with its arts of expression and communication, has never had before. It has had to come by evolutionary processes."

[From the speaker's inimitable and widely ranging recollections of scientific and economic developments, only the following paragraphs are recorded.]

"The currently widening horizons of this Society arrive in a most timely fashion. For far too many years the technology, the engineering, was something special. It was apart and far remote from the predominant interests of the industry. A large proportion of the early scientific magic for the movies came from Rochester in a can. And after the can arrived the rest was done largely by rule of thumb and little secret formulas in the hip-pockets of the cameramen and what we called 'laboratories.' I can well remember when about 1914-15 I had to exert extreme pressure to get cameramen of the movies to use panchromatic negative. Some of the best of them told me it was the bunk . . .

"The basic motion picture originated in sources far external to the amusement world, including Room 5 of the Edison Laboratories. Color became a commercial fact from a technological group centered at the Massachusetts Institute of Technology, led by Dr. Kalmus. Sound was added to the implementation of the screen from the outside, too, from such sources and contributors as DeForest, Case and Sponable, the Telephone Company and General Electric. I hardly need to comment about television. . . Every big scientific and technical enhance-

ment of the art has had to fight its way into acceptance. None has been really welcomed.

"Small wonder then that the Society has been a while winning a way into the appreciation and understanding of movieland. Today that process is well under way. The time is auspicious.

"Contemplating my appearance here before you this evening I turned back to the record of an occasion eighteen years and ten days ago when I spoke before the Society. I was bold enough then to suggest that it would be wholesome if the motion picture industry could be imbued with some of the respect for discipline in their art and commerce in something of the same terms in which the engineer has to regard the laws of his science and craft.

"Also in the memory of that night those eighteen years ago are some pointedly germane utterances from Dr. Alfred N. Goldsmith, with whom I shared the platform. Let me read a paragraph or two from his remarks that night. He was most prophetically relevant.

"The SMPE is beginning to feel that it is coming to be regarded as the major exponent of organization and of systematic analytical endeavor in the field of motion pictures by important manufacturing and producing interests. . . . Some of these interests have, unfortunately been slow to recognize how important the Society can be to the industry. Some of them have developed their own individual organizations within their own corporations to a high degree, but they have failed to understand that this is not sufficient. It is necessary to organize the whole industry . . . so that one may not interfere with the progress and development of the other."

"Progress has been made, but what he said then may well be said again. The inclusion of the field of television, which is in fact another device for the capture, creation and transmission of motion pictures, in the functioning of this Society is a direct step in the indicated direction. It will be well if this Society should become more audibly articulate about itself and its works. . . ."

New Society Medal

The Board of Governors of the Society has just approved, by letter-ballot, the creation of a television award medal to take a place beside the Samuel L. Warner Memorial Medal and the Progress Medal, which are presented annually to the individuals who have contributed most to the science of sound recording and to the general field of motion picture technology.

The new award, to serve as a symbol of recognized achievement in the combined fields of television and theater television, has been offered by the Radio Corporation of America, through its President, Frank M. Folsom. It will consist of a gold medal and formal certificate of achievement, made available annually for presentation to an individual selected by a Society Award Committee.

Recent technical contributions will be the major consideration in selecting the recipient, who must have personally done the work which qualifies him, or if others were importantly concerned, he must have contributed the basic idea and have been intimately associated with its subsequent development.

The award, to be first presented in 1951, will be known as the "David Sarnoff Medal," bearing the name of a distinguished industrial executive, who is recognized to have played a major role in aiding the technical development and subsequent successful commercialization of television.