



THE DAVID O. SELZNICK MEMORIAL AWARDS SIXTEENTH SERIES 1965-66

presented at the

TENTH ANNUAL SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

PRESENTATIONS CEREMONY

Saturday, October 29, 1966

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

Masonic Auditorium, San Francisco, U.S.A.

Honorary Chairman

WILLARD VAN DYKE

Film Curator, The Museum of Modern Art, New York



THE LAUREL AWARDS

The San Francisco International Film Festival does not award prizes for theatrical films programmed. However, for a second year, the David O. Selznick Memorial Laurel Awards are being presented with the belief that these Awards represent something more than mere acknowledgment of recent excellence in world cinema.

David O. Selznick founded the Golden and Silver Laurel Awards in 1949 out of a deep conviction that the motion picture could uniquely serve the cause of peace and mutual understanding between people of all nations. At that time, American films were shown almost everywhere, but productions from less imposing film industries were scarcely seen outside their country of origin (except for a handful of French and Italian films, shown at a few theatres in London and New York). In recent years, film festivals have helped close this gap considerably, and, at many of them, particularly Venice, Berlin and Edinburgh, the Selznick Laurels have been presented, in conjunction with the prizes for films in competition.

Nevertheless, the Laurels kept their identity – more than that, they were taken as a sign that America cared about film production other than her own (American

films were never considered eligible for the Award, even if they were made abroad), and the Awards were accepted as a stamp of quality, encouraging foreign distributors to welcome competition for the Laurel.

To be eligible for a Laurel nomination, it has never been enough to be either a beautifully made film or to deal with universal themes. A Laurel film must possess both qualities, and therein lies its special charm: the films are nominated by a board comprised of America's most eminent film critics, but the final voting is done by a group of distinguished Americans in different fields, representing a cross-section of American thinking. Thus, the Award is truly a national one, worldwide in scope, yet personal in spirit, dedicated to the memory of an American producer who was not only successful in his own work, but tirelessly devoted to encouraging the work of other artists in the international world of cinema.

The Laurel Awards appropriately come from America, the home of the United Nations. Its challenge goes forth to film makers everywhere, including our own: To deal with the hopes, the problems, the passions of Man – for all men.

THE SILVER LAUREL MEDALS

For those films which this past year contributed the most to international understanding through sensitive and intelligent treatment of universal themes, while maintaining the highest standards of cinematic artistry. Of these five films nominated by the Board of American Film Critics, four will receive Silver Laurel Medals and one will be selected to receive the Golden Laurel Award.

1965-66 WINNERS

THE GOSPEL ACCORDING TO
SAINT MATTHEW (Italy)

(Il Vangelo Secondo Matteo)

Director: Pier Paolo Pasolini

Producer: Alfredo Bini

HAMLET (U.S.S.R.)

Director: Grigori Kozintsev

Producer: LenFilm Productions

MASCULINE, FEMININE (France)

(Masculin/Feminin)

Producer-Director: Jean-Luc Godard

THE SHOP ON MAIN STREET (Czechoslovakia)

Directors: Jan Kadar, Elmar Klos

Producer: Barrandov Film Studios

LE BONHEUR (France)

Director: Agnes Varda

Producer: Mag Bodard



THE GOLDEN LAUREL AWARD

For the film which best represents international cinema through excellence in filmmaking and contribution to world peace and understanding. Acting upon five nominations of the Board of American Film Critics, members of the Golden Laurel Awards Jury select this film for their highest honor, the Golden Laurel Award.



THE GOLDEN LAUREL FILMMAKER TROPHY

For consistent and distinguished accomplishment in the creation of motion pictures dramatizing universal themes with courage, insight and wisdom, thus contributing to man's greater understanding of himself and his fellow man.



THE GOLDEN LAUREL PERFORMER TROPHY

For outstanding portrayals of exceptional character, each exhibiting to a world audience the artistry of cinema acting and the intuitive ability to establish human empathy and insight between different cultures.

THE LAUREL AWARDS JURY 1965-66

Selecting Laurel winners from nominations of the Board of American Film Critics

TRUMAN CAPOTE
Author

BENNETT CERF
Editor; President, Random House

GARDNER COWLES*
President, Cowles Communications, publisher of
Look Magazine

THE HONORABLE WILLIAM O. DOUGLAS
Associate Justice of the U.S. Supreme Court

ROBERT F. KENNEDY
United States Senator, State of New York

MAX LERNER
Author; Columnist, The New York Post

ARTHUR SCHLESINGER, JR.*

*on leave of absence, 1965-66

THE BOARD OF AMERICAN FILM CRITICS

Acting as the nominations jury for the Selznick Laurel Awards

HOLLIS ALPERT
Saturday Review

JUDITH CRIST
The New York World Journal

BOSLEY CROWTHER
The New York Times

PHILIP T. HARTUNG
Commonweal

PAULINE KAEI
The New Republic

ANDREW SARRIS
The Village Voice



"These contributions may be dramatizations of local problems, hopes or ways of life, but equal consideration will be given by the Juries to cinematic merit: It is recognized that only by the union of creative talent with high ideals can the motion picture truly hope to advance mutual understanding and good will among the peoples of the world."

David O. Selznick

PREVIOUS GOLDEN LAUREL WINNERS

1949-50

WOMEN WITHOUT NAMES (Italy)
(Donna Senza Nome)

1951

THE ROAD TO HOPE (Italy)
(Il Cammino della Speranza)

1952

CRY, THE BELOVED COUNTRY (Great Britain)

1953

THE CRUEL SEA (Great Britain)
trophy: Sir Alexander Korda

1954

THE LAST BRIDGE (Austria)
(Die Letzte Brücke)
trophy: Sir Michael Balcon

1955

UGETSU (Japan)
trophy: Vittorio De Sica

1956

THE DIVIDED HEART (Great Britain)
trophy: Sir Laurence Olivier

1957

IF ALL THE GUYS IN THE WORLD (France)
(Si Tous les Gars du Monde)
trophy: Rene Clair

1958

No film awards presented
trophy: Jean Renoir

1959-60

APARAJITO (India)
trophy: Satyajit Ray

1960-61

IKIRU (Japan)
(To Live)
trophy: Ingmar Bergman

1961-62

TOMORROW IS MY TURN (France)
(Le Passage du Rhin)
David Lean
trophies: David Lean
Sir Alec Guinness

1962-63

TWO DAUGHTERS (India)
trophies: Federico Fellini
Cantinflas

1963-64

8½ (Italy)
trophies: Akira Kurosawa
Marcello Mastroianni

1964-65

THE GIRL WITH GREEN EYES (Great Britain)
trophies: Roberto Rossellini
Jean Gabin



"The work in making the films honored here should be encouraged and enhanced. For it is giving people in all lands a closer look at how their brothers elsewhere live and deal with the everyday problems of life and death, of love and hate, of hope and despair."

—The late ADLAI E. STEVENSON on the occasion of the 1963-64 Laurel Awards Presentation, at the United States Mission to the United Nations.

Archivo Bimuel
1426.97



Executive Secretary 1965-66 Awards: Wendy Gimbel
Nominations Coordinator: Daniel Selznick
Presentations Director: William C. Boyd
Film Presentation: Albert Johnson