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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

May 17, 1963

You are cordially invited to attend the presentation by the Society of Cinematologists of the second annual \$1,000 Richard and Hinda Rosenthal Awards for "the most original production on 16 or 35mm directed by an American under 25 years of age," and "for the most original shooting script intended for a feature-length, dramatic production."

Screening, presentation, and reception:

Thursday, May 23, 4:30 p.m.
Fourth-floor projection room
The Museum of Modern Art
21 West 53 Street

RSVP CI 5-8900, extension 315

This invitation will admit two.

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Friday, May 24, 1963

ROSENTHAL FILM AWARDS

At a screening and reception held by the Society of Cinematologists at the Museum of Modern Art yesterday (May 23), the \$1,000 awards of the Richard and Hinda Rosenthal Foundation were given to Brian De Palma of Sarah Lawrence College for Woton's Wake, "the best film made by an American under twenty-five years of age," and to Allen Reed Folsom of Boston University for Two Hours in Juarez, "the best original shooting script. Professor Robert Gessner, Chairman of the Society's Awards Committee, made the presentation.

The Richard and Hinda Rosenthal Foundation, which has given awards to novelists, painters and sculptors, established annual awards last year "for the purpose of encouraging the development of American creative talent in the art of the moving image, either for theatrical or television exhibition."

The award winners were selected from about 50 scripts and 25 films submitted nationally to a committee consisting of Professor Gessner, New York University, founder of the Society of Cinematologists, Professor Gerald Noxon, Boston University, Dr. Robert Steele, Boston University, and a representative of the Rosenthal Foundation.

In presenting the awards, Professor Gessner said "Folsom's script was the most original in terms of sensing experience and translating it into cinematic terms. The Committee felt that it came out of his own American background and owed less to influences of foreign film movements than the others submitted. They felt that Folsom has a future as a writer. As for Mr. De Palma's film, the Committee felt that it was the most original and audacious utilization of a cinematic imagination, in composition, editing, and primarily in its free style. De Palma exemplifies an American talent that is unusually joyful as well as satirical."

Additional information available from Herbert Bronstein, Associate Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. CI 5-8900.