

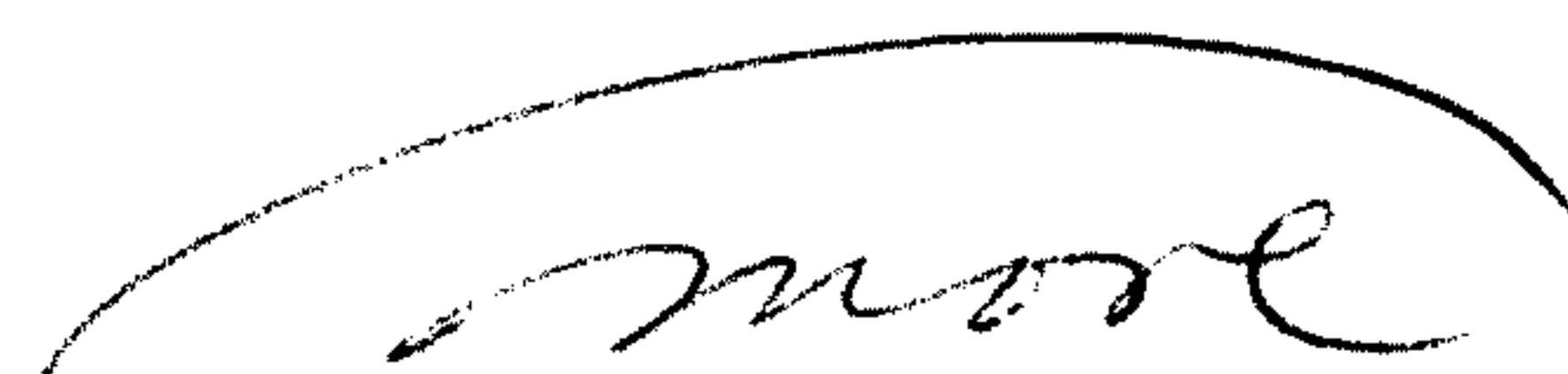
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By the mid-sixties, the Cuban documentaries and newsreels, especially those of Santiago Alvarez, began attracting world-wide attention. Like the Soviet film-agitator Dziga Vertov, famous for his "Kino-Pravda" newsreels of the early 20's, Alvarez sees no difference between art and politics, at least in the practice of making revolutionary cinema. His films are extremely inventive cinematically, using animation, montage cutting, and unusual music to create film-propaganda that is both informational and entertaining, and above all thoroughly Cuban in feeling and revolutionary character^B.

Some of Alvarez's best films -- "Hanoi 13", "LBJ", "Despegue a las 18" and "Hasta La Victoria Siempre" -- are distributed in this country by Newsreel.

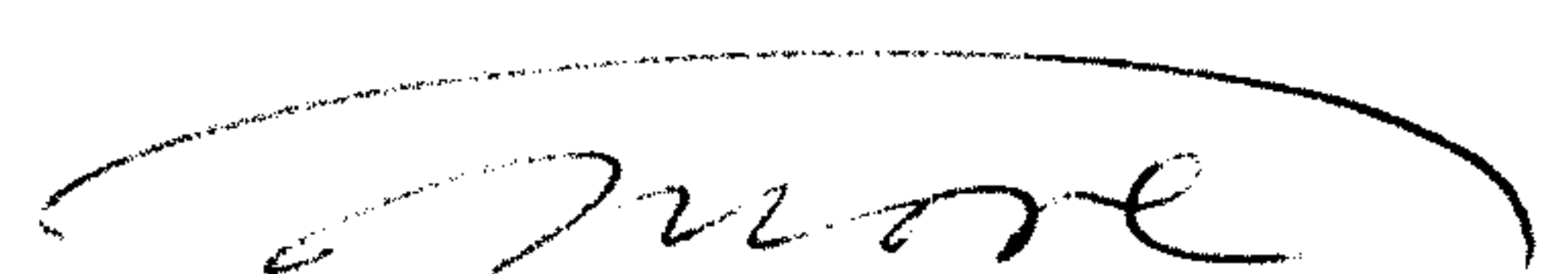
In 1968, ICAIC produced two features that astonished critics and audiences around the world, and instantly brought the Cuban Cinema to full maturity and international recognition. One of them, "Memories of Underdevelopment" by Tomas G. Alea, will be shown this Wednesday, Thursday and Friday (May 5-7) at the SURF. It is a masterpiece that no serious film-viewer should miss.

A handwritten signature in cursive script, possibly reading 'more', with a long, sweeping underline that arches over the text.

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The other stunning Cuban feature, "Lucia" by Humberto Solas, was invited to the San Francisco Film Festival by its director Albert Johnson but the State Department's refusal to permit Solas and a delegation to accompany the film resulted in its withdrawal.

"Memories of Underdevelopment" is based on the novel by Edmundo Desnoes (published here under the title "Inconsolable Memories"), a Cuban writer who returned to Havana from his residence in New York City at the time of the Revolution. He has since remained in Cuba despite his bourgeois origin and habits^s which leave him something of an "outsider" to the Revolution, a situation he describes autobiographically ~~in the novel~~ ^{(through the novel's protagonist, Sergio,} and which director Alea explores with rare insight, subtlety ^{and} visual mastery in the film. In theme and in lyrical execution, "Memories of Underdevelopment" resembles Bertolucci's great film, "Before The Revolution", but it is a ^A far more mature and powerful work. For one thing, the drama of the bourgeois intellectual's alienation is set against the background of real events -- the October missile crisis, the exodus to Miami, the building of the Revolution -- which are recorded in documentary



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footage skillfully inter-woven with the story of the writer's parasitic existence.

Many viewers will be surprised at how sympathetically the film treats ^{SERGIO'S} ~~the~~ bourgeois hang-over -- his nostalgia for his old life, his longing for his wife and friends (all in America) -- and its frankness in picturing Cuba's shortcomings. Its solidarity with the Revolution, however, is the very framework of this psychologically astute portrait of a member of a dying Cuban species.

The final shot of "Memories of Underdevelopment" beautifully unites the film's subjective and objective viewpoints in a single camera movement that pans from Sergio on the verandah of his luxury apartment to a group of militia hauling anti-aircraft guns up the side of a building, and finally to a file of tanks slowly moving down a dawn-enshrouded street. The Cuban missile crisis is at hand, and as Sergio views through his binoculars the defense preparations on this grim morning in October 1962, it would appear that a definition of his role in the Revolution can no longer be evaded.

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