

Document Citation

Title	[Memories of underdevelopment]
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Source	<i>New York Magazine</i>
Date	1973 May 21
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Memorias del subdesarrollo (Memories of underdevelopment), Alea, Tomás Gutiérrez, 1968

There is, of course, far heavier fare in **Memories of Underdevelopment**, a 1968 Cuban film shown at the Museum of Modern Art and scheduled but unshown in the aborted Cuban Film Festival of March, 1972. Directed and written by Tomas Gutierrez Alea, from the novel by Edmundo Desnoes, the film provides fascinating sights of Havana and insights into her people. Set in 1961, the film is concerned with a well-to-do dilettante, an aspiring writer, who elects to remain behind when his parents and chic wife join the exodus to Miami. Sergio fancies himself an observer (quite literally he scans the scene most often with binoculars from his elegant high-rise apartment), and it is his jaded, sophisticated and "European" consideration of his fellows and of the status of the revolution that is the subject of the film.

Sergio, portrayed with thoughtful perception by Sergio Corrieri, is a man suspended in time, unable to relate to either his own past or his country's future, probing in scab-picking fashion at the "underdevelopment" of his country but unwilling to take the leap of

commitment to its evolutionary development. Through an unrewarding—and ultimately dangerous—liaison with a young girl of the "people," at a cultural conference (where playwright Jack Gelber, interestingly, rises to question the "un-revolutionary" round-table methodology of the gathering), in museums and visiting Hemingway's estate, Sergio confronts his own malaise.

Alea's art as "thesis" film-maker is his balanced approach to a complex situation, his obvious empathy with the limitations of his protagonist, his understanding of a man caught in the alienation of social change. And when, in the missile crisis he leaves Sergio, inert, waiting for history to overtake him—he leaves us wiser and, most importantly, involved.