

## Document Citation

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## AMADA

Director.....Humberto Solás  
Screenplay.....Nelson Rodríguez,  
                    with the collaboration of Humberto Solás  
                    based on the novel La Esfinge by Miguel de Carrión  
Director of photography.....Livio Delgado  
Editor and assistant director.....Nelson Rodríguez  
Producer.....José Ramón Pérez  
Music.....Leo Brouwer  
Sound.....Carlos Fernández  
Musical director.....Manuel Duchesne Cuzán  
Scenic designer.....Pedro García Espinosa  
Costume designer.....Derubín Jácome

## CAST

Amada.....Eslinda Núñez  
Marcial.....César Evora  
Dona Herminia.....Silvia Planas  
Dionisio.....Andrés Hernández  
Joaquina.....Oneida Hernández  
Alberto.....Gerardo Riverón  
Violeta.....Mónica Guffanti  
Tomasá.....Georgina Almanza  
The Priest.....Elio Mesa  
Cristina.....Fela Jar  
                    and others.

Cuba. 1983. 35mm. Color. 105 minutes. In Spanish with English subtitles.

## Synopsis

The director of LUCIA here turns to a beautifully detailed story of frustrated love set in Havana in 1914. Eslinda Núñez (the second LUCIA of Solas' 3-part epic) stars as a young bourgeois woman whose passionate, adulterous affair with her free-spirited cousin is destroyed by the rules and values of the privileged world she inhabits and by her own inability to rebel.

AMADA is a Cinema Guild Release.

## Humberto Solás

Humberto Solás was born on December 4, 1941 in a poor barrio in Old Havana. He began working at a very early age to support his studies and further his dreams of becoming an architect and a filmmaker. At the age of 14, Solás joined the fight to oust Batista and remained in the struggle until its victory in 1959. He soon gave up his architectural ambitions and began to devote himself fulltime to becoming a filmmaker.

Solás began working for the ICAIC (Instituto Cubano del Arte e Industria Cinematográficos) in 1960 as a producer and assistant director on several documentaries and features. In 1962 he collaborated with Héctor Veitía on VARIACIONES, a documentary on the National School of Art in Cubanacán. In 1964 Solás made his first visit to Europe, an eye-opening experience which, paradoxically, confirmed his desire to make film about his own people and the plight of Latin Americans in general. In 1965 Solás made what he considers to be his true first film, MANUELA, a short, introspective portrait of a female guerilla that was a great success in Cuba. Next was the prize-winning epic LUCIA which Solás calls "a fresco about women, love, and the Cuban revolution." He travelled extensively with the film -- to the USSR, France, Japan, and India -- and established once and for all the importance of Cuban cinema in the international film world.

In 1970 Solás directed DIA DE NOVIEMBRE, followed by SIMPARELE, an impassioned portrait of Haiti, and later CANTATA DE CHILE, an Eisensteinian investigation into the art of cinema and its relation to other arts in Latin America. Solás travelled with the film to Italy, Czechoslovakia, the USSR, France, Hungary, Spain, India, and England and the film won several awards at various film festivals. In 1977 Solás served as a judge at the Berlin Film Festival and the Moscow Film Festival, where he shot footage used in his next film, NACER EN LENINGRADO. In 1981 and 1982 Solás worked on CECILIA, a film based on a famous 19th century Cuban novel entitled Cecilia Valdés by Cirilo Villaverde. AMADA is Solás' latest film.

## Filmography

1962	MINERVA TRADUCE EL MAR (co-director) VARIACIONES (in collaboration with Hector Veitia)
1963	EL RETRATO (co-director)
1966	PEQUEÑA CRONICA MANUELA
1968	LUCIA
1972	UN DIA DE NOVIEMBRE
1974	SIMPARELE
1975	CANTATA DE CHILE
1977	NACER EN LENINGRADO
1979	WILFREDO LAM
1981-82	CECILIA
1983	AMADA