

80 minutes / color / 35mm / 1.85:1 / DTS / 2006
Spanish dialog and narration with English Subtitles

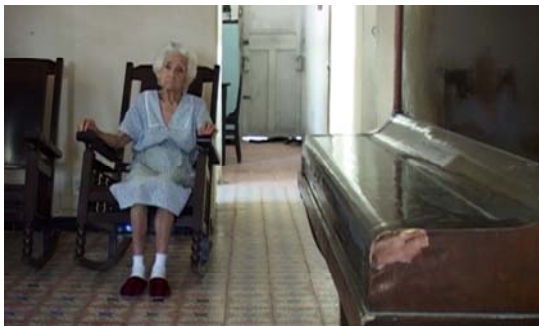
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Synopsis

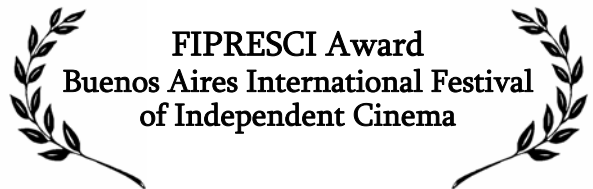
The Sugar Curtain is a documentary which reflects on what has been the Cuban Revolution through the eyes of those that were born and bred within it. It is an intimate portrait of a generation that began their studies in primary school when the Cuban regime was in its best economic moment (in the mid 70's), and still maintained the energy of the early days.

The film recounts this generation's childhood and explores what happened later, when the socialist regimes of Eastern Europe ceased to exist. It was in that moment that Cuba was left without allies, money or petroleum and the ideals of this generation were dismantled under the paralysis of the system.

With clear and sensitive language, the film is a deep-rooted collective autobiography, from the intimacy of everyday life of this generation of Cubans.



**The Sugar Curtain
Awards and Festivals**



San Francisco International Film Festival, 2007
Tribeca Film Festival, 2007
Sydney International Film Festival. 2007
Guadalajara International Film Festival, 2007
It's All True (Brazil), 2007
Istanbul International Film Festival, 2007
Berlin Film Festival, 2007
Toronto International Film Festival, 2006

Review Excerpts

Rotten Tomatoes Critics Tomatometer: 88% Fresh!

“The even-handed film is sympathetic to the Cuban revolution in its initial stages, then slowly swings around to reveal the 'skeleton of a dream' that the society has become.”

—Deborah Young, *Variety*

“A pensive valentine to literacy programs and childhood idealism left in the ashes of broken families and an economically bifurcated society.”

—Jeanette Catsoulis, *The New York Times*

“Incredible! A powerful exposé of a generation of Cubans rarely discussed or given a voice.”

—Jerry Portwood, *The New York Press*

“The director's personal investigation into her past forcefully conveys a sense of national betrayal.”

—Nick Schager, *Slant*

“Both love story and memory of underdevelopment, *THE SUGAR CURTAIN* illuminates, with great sobriety and reverence, the paradox of a nation as steeped in tradition as it is in hypocrisy.”

—Ed Gonzalez, *The Village Voice*

“Urzua's unsentimental story of shattered idealism is specific to Cuba, but anyone whose path to adulthood was paved with disillusionment—whether they were betrayed by faith, family or institutions—will understand her melancholy nostalgia.”

—Maitland McDonagh, *TVGuide.com*

“Absorbing! [An] intimate cinematic essay!”

—Matt Singer, *IFCNews.com*

“A tantalizing picture of a land on the brink of a utopia that turned out to be an impossible promise.”

—Raven Snook, *Time Out New York*

“One delightful, if discomfiting, outcome of Guzman Urzúa's *Cuba of the Imagination* is the delightful drawings by her sister which punctuate the film. Andrea's Cuba is sunny and colorful. It's a place where children are happy.”

—Maria Garcia, *Film Journal International*

Director's Biography



Camila Guzmán Urzúa was born in Santiago de Chile in 1971. When she was 2, her family moved to Havana where she grew up. She left Cuba in 1990. Since then, she has lived in Spain, England, Chile and, for the last 7 years, in France. Camila works as assistant director and production manager on documentary and fiction films. She studied film in London at the LCPDT (film and video degree) and at Les Ateliers Varan in Paris. *The Sugar Curtain* is her first film.

Director's Statement

I grew up in Cuba in the 1970's and 80's, the "golden years" of the Cuban Revolution, and I remember it being like paradise a place without anxiety, problems or violence. My friends and I were "pioneers" and had a peaceful lifestyle. We all felt equal and neither unemployment nor religion existed. Solidarity reigned everywhere and in the streets there was no publicity, there was no rush. I remember being very happy.

It has been fifteen years since I left Cuba, yet it is always on my mind. Now, when I return, I feel like the country I grew up in has disappeared, that nothing remains, only a few dear friends, the buildings' facades and the sea...

The film's starting point is to rescue the reality that we lived as children. A unique experience that the curtain of oblivion is rapidly erasing; which for me was essential to recuperate and preserve, like when you keep a precious object in a little box.

Through this journey into the past, trying to recover the memory of my childhood, I also embarked on a journey into deception, faced with – now as an adult – a complex, contradictory and painful reality.

Camila Guzmán Urzúa

Credits

Director, Producer and Cinematography:
Camila Guzmán Urzúa

Produced by:
Nathalie Trafford
Camila Guzmán Urzúa

Editors:
Claudio Martínez
Camila Guzmán Urzúa

Music:
Omar Sosa

Sound Editor and Mixer:
Jean-Jacques Quinet

Sound Recorder:
Claudia Soto Mansilla

Chauffeur:
Amaury Mederos Ramos

Additional Images of La Havane
François Belzeaux

Concert:
Juan Miguel Salas Rodríguez

Calibration:
Jacques Bouquin
Carine Suquet
Matthieu Pradeau
Alexandre Guillorit

Drawings:
Andrea Guzmán Urzúa

Post-Production
L'Envol
Ateliers Varan
Studio 5/5
Studio L'équipe

Laboratory:
GTC

Production Supervisor:
Djibrill Kane

Archival Images:
"El Primer Año" by Patricio Guzmán

Music:
fragments of "Solas" "Shirma" "Para ella" "Vuelvo Iyawo" "Campos Verdes" "Sueños de infancia"
Composed and Interpreted by Omar Sosa
(p) Sosafunke Music, Publishing, BMI, 2006

"divino guión"
© 1999 de Vanito (Ihosvani Caballero Brown)
Interpreted by Habana Abierta

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Sony ATV Music Publishing Holdings LLC for the world

concert Habana Abierta and Interactivo

Athanai, Kelvis Ochoa, Roberto Carcacés, Yusa, Elmer Ferrer,
Oliver Valdés, Rochy, Carmen Deisy, Kiki Ferrer,
Haruyoshi Mori, Nam San Fong, Darsi Fernández, Josué García

G.R.E.C.
François Barat
Marcello Cavagna

E.I.C.T.V.
Julio García Espinosa, Leopoldo Pinzón
Mireya Pila, Damarys Martínez, María Julia Grillo,
Juan Raúl Capote, Juan Grillo, Jerónimo Labrada

Televisión Española
Manuel Pérez Estremera
Luis Reneses de la Fuente

Director of Post-Production:
Sébastien Conche

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