

Alea and to Saul Yelin, director of Cuba's National Film Institute. Mr. Gutierrez was to collect a \$2,000 award for his widely acclaimed film, "Memories of Underdevelopment." Going beyond the State Department's official inhospitality, Treasury officials warned the American film critics that anyone who might accept the award on Mr. Gutierrez's behalf would be in violation of the Trading With the Enemy Act.

The absurdity of such sanctions must be measured against the fact that the United States is now busily encouraging trade with the Communist superpowers. But the transmission of a prize for cultural achievement is treated as a subversive act. The irrationality of such behavior is particularly disappointing in the light of recent promising signals from Cuba which followed on the heels of constructive Cuban-American agreements in the battle against aerial hijackings.

At a time when détente with the Soviet Union and the normalization of relations with Communist China are rightfully considered diplomatic triumphs, the suggestion that Cuban filmmakers might constitute a menace only exposes American officialdom to ridicule.

Celluloid Menace

The specter of Cuba as a threat to this nation's security would seem to have been largely eliminated with the dismantling of the Soviet missiles in 1962. It is therefore puzzling in the extreme why the State Department has considered it necessary or proper to deny entry visas to two Cuban film representatives who were invited to the United States in order to accept an award for artistic excellence from the National Society of Film Critics.

Permits were inexplicably denied to Tomás Gutierrez