

Guide to the Cuban Revolution Collection

MS 650



written by Lillian Guerra and Jorge Macle Cruz, in collaboration with Staff of Manuscripts and Archives

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Collection Overview

REPOSITORY: Manuscripts and Archives
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CALL NUMBER: MS 650

CREATOR: Yale University. Department of Manuscripts and Archives

TITLE: Cuban revolution collection

DATES: 1955-1970

PHYSICAL DESCRIPTION: 112.02 linear feet (307 boxes)

LANGUAGE: The materials are in Spanish and English.

SUMMARY: The collection consists of photographs, films, printed matter, memorabilia, and other materials documenting various periods in the Cuban Revolution, particularly the years 1957-1960, 1964, and 1969. The materials were primarily created by photographer Andrew St. George and filmmaker David C. Stone. St. George's photographs provide extensive documentation of the 26th of July Movement from 1957 to 1959, and of Fidel Castro during his first year as prime minister. The films created by David C. Stone in 1969 include footage of the Vento School, Juventud Comunista, Turcios Lima Labor Brigade, Urbano Noris sugar mill, and orientadores rurales. The footage was incorporated into *Compañeras y Compañeros*, a 1970 documentary produced by David C. Stone, Barbara Stone, and Adolfo Mekas, a copy of which is in the collection. There are outtakes of Canadian Broadcasting Corporation film from 1964 of scenes of Havana and Santiago and interviews with Fidel Castro, students, cabaret performers, and a female lieutenant in the revolutionary armed forces. The collection also includes a small amount of papers, some of which were compiled by Andrew St. George, including a manuscript notebook of an interview of Fidel Castro by St. George, medallions and ribbons from the 26th of July Movement, and miscellaneous printed materials.

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Requesting Instructions

To request items from this collection for use in the Manuscripts and Archives reading room, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/>.

To order reproductions from this collection, please go to http://www.library.yale.edu/mssa/ifr_copy_order.html. The information you will need to submit an order includes: the collection call number, collection title, series or accession number, box number, and folder number or name.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Purchased from Andrew St. George in 1969 and from David C. Stone in 1970. Gift of Adolfas Mekas, 2010. Transferred from the Latin American Collection Curator, 2016.

Conditions Governing Access

The materials are open for research.

Original audiovisual materials, as well as preservation and duplicating masters, may not be played. Researchers must consult use copies, or if none exist must pay for a use copy, which is retained by the repository. Researchers wishing to obtain an additional copy for their personal use should consult Copying Services information on the Manuscripts and Archives web site.

Conditions Governing Use

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Preferred Citation

Cuban Revolution Collection (MS 650). Manuscripts and Archives, Yale University Library.

Existence and Location of Copies

Digital reproductions of the contact sheets in Series I can be found in the Manuscripts and Archives Digital Images Database (MADID). A link to MADID can be found on the Manuscripts and Archives web site.

Biographical / Historical

Born in Hungary in 1923, Andrew St. George was a highly educated man who spoke eight languages. Although he attended Columbia University in the 1950s, he never graduated, preferring to find work as a writer and photojournalist in order to support his young wife and frequent collaborator, Jean, and their growing family. A staunch anti-Communist who disdained affiliations with political organizations of any kind, St. George worked for United States military intelligence in Vienna after World War II. According to his wife, he also collaborated with Raoul Gustav Wallenberg, the Swedish businessman who used his diplomatic post as head of the Swedish Legation in Hungary to save tens of thousands of Jews targeted for extermination by the Nazis in the final years of the World War II.

St. George was inspired by Herbert Matthew's historic *New York Times* report in February 1957 on Fidel Castro's guerrillas that contradicted official reports of their deaths at the hands of Cuban government forces. He immediately set about looking for a way to get to the Sierra Maestra and render a more thorough view of happenings there. Armed with an advance of only a few hundred dollars, as well as photographic and recording equipment, St. George quickly fulfilled his hopes and became the author of one of the first full-length interviews conducted with Fidel Castro and his guerrillas in the Sierra Maestra during the fall of 1957. Published in the February 1958 edition of *Look* magazine, the article featured never-before-seen images that documented guerrilla life and provided evidence for the kind of authority that the 26th of July Movement commanded among peasants in Cuba's far-eastern region. Among admirers of the piece was Fidel Castro himself. He personally contacted St. George through the Civic Resistance Movement's New York City-based headquarters, directed by Mario Llerena, and invited him to make subsequent trips to the Sierra Maestra. In all, St. George made six trips to the Sierra Maestra, staying and living with the rebels for close to seven months. Additionally, St. George was one of only two journalists to accompany Fidel Castro as he and his forces descended from the mountains of Oriente to declare victory in Santiago de Cuba and proceeded by caravan on a long, seven-day victory march to Havana. For his work on behalf of the Revolution, Fidel Castro awarded St. George the same gold medal he presented to Herbert Matthews during his first trip to the United States in April 1959 as Prime Minister of Cuba. In addition to the article in *Look* magazine, St. George also published firsthand accounts of his time with the guerrillas before and after the fall of Fulgencio Batista in such magazines as *Coronet*, *Cavalier*, and *Life*. During 1959 and most of 1960, St. George lived in Cuba, eventually bringing his wife and small child to Havana. By the summer of 1960 when the Cuban government began the first nationalizations of foreign property, St. George had become increasingly disillusioned with the Revolution's authoritarianism. He was also wary of Fidel Castro's apparent disposition to forsake the many promises he had made to combat Communism in Cuba that St. George had dutifully reported from the time of the guerrillas' war in the Sierra through the first year of the Revolution in 1959. When Fidel eventually announced that the Revolution was socialist and would align itself with the Soviet Union, St. George felt personally betrayed and morally outraged, as did many of the revolutionaries with whom Fidel had fought and whom St. George had known. When some of these men began to organize armed expeditions to Cuba from bases in Florida to carry out acts of counterrevolutionary economic sabotage and terror (such as the burning of cane fields), St. George reported on their actions, especially for *Life* magazine. However, after nearly losing his own life during one such mission to Cuba as a journalist in the company of exiles, St. George eventually stopped reporting on Cuba. He parted company with the legacy of what his wife, Jean St. George, has described as his "passionate love affair" with the Cuban Revolution.

Although a number of writers have alleged that St. George worked for United States intelligence agencies such as the CIA, it is unlikely that he did so. Indeed, in the 1960s and 1970s, both the CIA and Fidel Castro's government used the charge of an affiliation with the United States intelligence agencies to discredit journalists whose reports on the Revolution ran counter to their respective political ends. Additionally, in the late 1950s, most journalists who interviewed Fidel Castro and other opponents of the United States-backed dictatorship of Fulgencio Batista were routinely interviewed by United States officials with dual roles in both consular and intelligence affairs. While it is likely that St. George submitted to such interviews, both he and his family consistently pointed out that this did not make him "an agent" of any United States intelligence organization. St. George's only known contact with the CIA came when he made his first trip to the Sierra Maestra in 1957 and was subsequently arrested by Fulgencio Batista's own security agents. The CIA, which maintained close contacts with Batista's security forces and sometimes doubled as agents for them, was responsible for freeing him. At the time, Batista and the United States government were under increasing fire from the press and public for the atrocities against civilians (including the death of at least one Cuban journalist) that the Cuban government was committing. Thus, the CIA's intervention on behalf of St. George was part of a wider effort to prevent further negative publicity. There is little doubt that St. George and his family were themselves the subject of constant surveillance from United States intelligence agencies throughout the 1960s and 1970s, an experience that St. George documented in an article for *Esquire* magazine in June 1975.

Andrew St. George died in May of 2001.

Biographical / Historical

Little is known about David C. Stone (December 30, 1932 - April 30, 2011). Characterized by Anthony Maingot as a "self-styled New York Marxist" and "a radical" with a vast network of contacts that included the Black Panthers, urban guerrillas and other antiestablishment groups, Stone's body of cinematographic works includes many independent films produced between 1963 and 1975. Almost all of the films produced before his project in Cuba received glowing reviews in the *New York Times*. Largely focused on such counter-cultural themes as the day-to-day lives of a group of urban guerrillas living in New York ("Ice" 1971) or a seven-year love triangle among beatniks in Vermont ("Hallelujah the Hills" 1963), Stone's films combined political parody and cynicism with a dark wit and doomsday social analysis. For Stone, filming in Cuba over the course of an eight-month stay during the late 1960s provided the chance to record a living social experiment in political justice that he and other leftists believed had worked. The footage he created formed the raw material for a 1970 documentary on Cuban youth titled "Compañeras y Compañeros." Given Stone's ideological orientation and commitment to supporting Cuba's struggle to defend its national sovereignty against the United States, the film depicts the Cuban Revolution as socially and politically justifiable.

Made with the authorization of the Cuban government, the film stands out for being what all the rest of Stone's previous and subsequent films were not: upbeat, celebratory and positive. In this respect, the silences in "Compañeras y Compañeros" may speak more loudly and clearly than its messages. As a critic for the *New York Times* noted at the time of the film's release in October 1970, "[Stone's real-life protagonists] believe so completely in the accomplishments of the revolution to date, and in its goals, that they waste no time trying to balance all the pros with even a few cons.... In fact, in addition to ideals, they seem to share a collective vocabulary that is so small and austere that it would seem to do a disservice to the grandeur of the revolutionary dream, the goal of which must be humanism." The Instituto Cubano de Arte e Industria Cinematográfica (ICAIC) sponsored Stone's trip in 1969, and Stone, his wife Barbara, and Ukranian co-producer Adolfas Mekas were accompanied by two state intelligence agents acting in the guise of chauffeurs. This does not, in itself, explain the glossy, triumphant tone of the finished film that was the fruit of their endeavors in Cuba. It is unlikely that the Stones ever knew of their chauffeurs' hidden agendas; given the filmmakers' trust in the Cuban revolutionary state, it is even more unlikely that they would have ever ventured a guess. Like many opponents of United States cold war policy who supported the Cuban Revolution unconditionally because of its defiance of United States power and championing of socialism, the Stones may have believed that the Cuban state did not rely on such methods for policing the movements of visitors and controlling the views that foreigners had of Cuba and Cubans. Ironically, it may have been precisely the Stones' own blindness to the Revolution's flaws and contradictions that enabled them to film so many scenes rich in the evidence of those flaws and contradictions. In their unedited form, these films do not depict Stone's edited version of a society unanimously echoing the official definition of revolution, nor do they mirror the Cuban state's contemporary media portrayals of a society free of indoctrination, militarism and authoritarian methods. Rather, the films speak in unexpected and complex ways that invite multiple interpretations of the revolutionary process

Scope and Contents

Comprised of approximately 5,000 photographs and 60 unedited films shot in Cuba between 1957 and 1969, the Cuban Revolution Collection is primarily the product of two filmmakers, Andrew St. George and David C. Stone. Their works were purchased in 1969 and 1970 by the Antillean Research Program at Yale University. Directed by history and sociology professor Anthony Maingot, the program primarily focused on the comparative study of Cuba and Haiti. It was funded by a grant from the Ford Foundation that was overseen at Yale by anthropologist Sydney Mintz, Spanish literature professor José Juan Arrom, and others. Although not originally intended for acquisition of library or research materials, Maingot convinced members of the board overseeing the Program, including Mintz, of the unique research value of the St. George and Stone materials. The board then agreed to purchase the two collections for future researchers.

According to Maingot, St. George contacted him in early 1969 with the offer to donate his collection of photographs and provide "captions" or descriptions of the images in exchange for a fee of \$5,000. His

reason for doing so, as he explained to Maingot, was financial need. Having worked for most of his life as a free-lance photojournalist, St. George enjoyed the political and ideological freedom that his work gave him, but sometimes found himself without regular sources of income. Despite the insistence of Maingot and Sterling Library's Latin American Curator Lee Williams, St. George was only able to complete the descriptions for two of the nine contact books comprising his set of photographs. He did, however, visit Yale in the fall of 1969 and provide an oral narrative that explained the outtakes of films he took during three of six visits he made to Fidel Castro's guerrilla forces in the Sierra Maestra between 1957 and 1959. Included in the collection is a voice recording of St. George describing the scenes in these films and identifying many of the individuals that they feature.

In 1970, Maingot received a separate invitation from David C. Stone to visit his studio in New York City, view samples of recently shot footage of Cuba's revolutionary society and consider purchasing his films for Yale. Maingot quickly accepted the invitation. Maingot respected Stone for his many previous films, all of which were critically acclaimed. He knew, however, that Stone's recent film, "Compañeras and Compañeros" (1970) had been a failure, both financially and according to the critics, and had received only scant attention when it first premiered at a small art theatre in New York City a few months earlier. Stone was anxious to sell the collection, admitting that he needed to recover the investment that he had made in shooting the film over an eight-month period in Cuba. Stone originally asked Maingot for \$13,000, a sum at which Mintz and others balked when Maingot presented the figure for consideration. All parties eventually agreed to offer Stone the same amount that St. George had received. In Stone's case, it was considered an outright "purchase" and unlike St. George, Stone was not required to provide any written materials explaining the nature of his films, their content or context.

Until 2005 when the Seaver Institute provided a grant for the digitization of the images and films and preparation of accurate descriptions of them, the vast majority of the collection's photographs remained unused and its films never seen. Aside from the difficulties that researchers encountered when attempting to use the poorly identified materials, the image contact sheets and reel-to-reel 16 mm films with separate sound recordings were fragile. With the Seaver Institute grant, the images and films were digitized and Lillian Guerra, Yale University Assistant Professor of History and Cuba specialist, and Jorge Macle Cruz, vice director of research at Cuba's National Archive, collaborated to write detailed descriptions of the materials for the inventory.

Research Value of the Collection

Archival sources in Cuba for the study of the Cuban Revolution are extremely rare and accessibility to them is almost entirely restricted to officials of the Cuban government. Archival sources in the United States are primarily government records pertaining to the Bay of Pigs invasion and various congressional hearings held on national security matters in the Caribbean. This collection, therefore, provides rare visual and textual documentation of the everyday realities of the armed struggle in Cuba during the height of the war against Batista and during the most ideal phase of the Revolution itself from 1959 to 1969. While primarily comprised of St. George and Stone's own work, the collection also includes a rich series of 1954 film outtakes from the Canadian Broadcasting Company that were purchased by Maingot. Together, the materials provide a spectrum of popular voices and reactions to the Cuban government's gradual ideological evolution toward the unique form of Communism for which it became known by the late 1960s. Eventually it was replaced by a Soviet-style model of Communism based on economic central planning and top-down forms of political control (institutionalized formally in Cuba's revolutionary Constitution of 1976). The form of Communism that the films in the collection reveal, however, was one dominated by the state's use of moral rather than material incentives in rewarding citizens' labor and an official focus on the voluntary transformation in the consciousness of citizens to collective rather than individual goals.

Because St. George was never professionally trained as a photographer and enjoyed writing much more than picture-making, the enormous quantity of photographs that make up his body of work from the period 1957-1960 reflects a desire to document the Revolution through the creation of dense and interlocking visual narratives. Thus, St. George often took hundreds of photographs of an event from every possible angle, enabling the researcher to chart the course of a mass demonstration, for instance, from the early morning hours in which massive crowds began to gather in the Plaza of the Revolution, to late in the night when the rally culminated with one of Fidel Castro's famously long speeches. Highlights of St. George's materials include hundreds of images documenting life among the guerrillas and urban

underground before 1959 and the trial and execution of Batista's war criminals from January through February 1959. Also featured are hundreds of images documenting Fidel's trip to the United States in April 1959; Cuba's first May Day rally in 1959; the first formal visit of the Soviet Vice Premier to Cuba in February 1960; the visit of Indonesia's nationalist leader Sukarno in March 1960; and nationalizations of foreign oil company properties in 1960. St. George also recorded subtle transformations of the political landscape that took place as the government and the Cuban Communist Party allied with each other in early 1960 and began spreading propaganda through such means as the painting of walls and posting of public signs.

Like St. George's early revolutionary photographs and pre-1959 films, David Stone's uncut 1969 films feature scenes shot from virtually every angle of Cuba's revolutionary society. They include a literature class at a government boarding school, an indoctrination session led by once illiterate peasants-turned-political-instructors, an electoral assembly of the Communist Youth, and a celebration of volunteer cane workers in the now infamous 1970 Ten Million Ton Sugar Harvest. Ranging from actual scenes to those that were staged, these visual narratives document the "utopia" of revolution, as well as its authoritarian values, contradictions and internal conflicts. These films bear witness to the events their creators and subjects meant them to depict while also serving as independent, eyewitness accounts of an historic period in Cuban history.

Andrew St. George and David Stone had entirely different political views. St. George was an avowed anti-Communist whose desire to be free of personal political compromise led him to refuse to become a citizen of the United States, despite the fact that he lived there for over fifty years of his life. Even though St. George clearly admired Fidel Castro, he remained highly suspicious of the concentration of power in Fidel's person that the revolutionaries' rise to power quickly brought. He also disdained the political culture forged in the early months of the Revolution that encouraged unconditional loyalty to the regime and seemed to automatically attack critics as counterrevolutionaries. By contrast, David Stone was a committed Marxist who admired the Cuban Revolution. He recognized that going to Cuba during the most explosive phase of international protests against the United States' role in the Vietnam War represented an opportunity to condemn United States imperialism in all its forms. Stone believed that the Revolution's uncompromising defense of Cuba's national sovereignty made any internal evidence of authoritarianism immaterial. He viewed Cuba as the one Latin American society that had successfully managed to resist United States pressures at the height of the cold war. Stone and St. George's works complement each other, therefore, because of the divergent experiences, assumptions and expectations that informed their creation.

Description of the collection written by Lillian Guerra.

Arrangement

Arranged in three series and two additions: I. Andrew St. George Photographs, Films, and Papers, 1957-1960. II. David C. Stone Films and Photographs, 1969-1970. III. Other Films, Photographs, Postcards, and Printed Materials, 1955-[1968].

Collection Contents

Series I: Andrew St. George Photographs, Films, and Papers, 1957-1960

The series is primarily comprised of photographs (positives and negatives) taken by Andrew St. George, as he tracked the progress of the Cuban Revolution from 1957 to 1960. Arranged in book number order (the numbers were assigned by the creator), there are approximately 750 contact sheets, each with multiple images, that document the 26th of July Movement from the Sierra Maestra mountains in 1957 to Havana in 1959 and Fidel Castro's first year as prime minister. There are extensive and detailed descriptions of each of the contact sheets written by Yale University Assistant Professor of History Lillian Guerra.

The series also includes three reels of film, approximately seventy-five minutes of viewing time, shot in 1958 of rebel camps, outposts, and occupied towns, and as Castro made his way to Havana. They are archival film with no sound (5.111.602 KB) in DV format digitized from 16 mm original made by Andrew St. George. Characterized by St. George as "outtakes," these clips were later used in a CBS documentary made in collaboration with Robert Taber for CBS news, as well as in a documentary for the Canadian Broadcasting Corporation hosted by reporter Erik Durschmied. Detailed descriptions of the three reels were written by Yale University Assistant Professor of History Lillian Guerra.

Other materials in the series include written questions and answers from an interview St. George conducted with Castro in 1958, various ribbons and medallions from the 26th of July Movement, and printed ephemera.

Digital reproductions of the contact sheets can be found in the Manuscripts and Archives Digital Images Database (MADID). A link to MADID can be found on the Manuscripts and Archives web site.

Photographs

Contact Book I

b. 1, f. 1 St. George descriptions

b. 1, f. 2	<p>Book I Print 1: Guerrillas in the 26th of July Movement 1957 May</p> <p>Various images of the surviving group of 18 guerrillas under the command of Fidel Castro Ruz who had landed on the southern shore of Oriente province as part of an invading force of 82 men on December 2, 1956. Calling themselves the 26th of July Movement, these men made their way into the mountains where the photographer first met them in May or June of 1957. Frame 5 shows Efigenio Ameijeiras, later first Chief of the National Revolutionary Police after 1959, sitting in a metal helmet at the center of a group of guerrillas and peasant recruits from the area. Frame 6 shows Luis Crespo (smoking with a towel on his shoulders) and to his immediate left, Victor Boronat, whom St. George describes as a recent middle-class recruit from Manzanillo, and to Crespo's immediate right Manuel Fajardo. Other rebels in Frame 5 unidentified. Frame 3 is the rebel lieutenant known as "El Negro" Pérez. Frame 4 shows Raúl Castro with peasant family resident in the area occupied by the guerrillas. Frame 2, at the bottom, shows Fidel Castro delivering a speech and inviting peasants of the area who are gathered around him to take an oath of loyalty and collaboration with the rebel cause. To Fidel's back in the front row, from right to left area: Efigenio Ameijeiras (with metal helmet), Ciro Redondo (in hat), Juan Almeida Bosque (black man with no hat), Manuel Fajardo (in hat with up-turned visor), Ernesto "Che" Guevara, Julio Díaz (curly hair with no hat), a man identified only as "Ciao," Luis Crespo (with towel around shoulders), and Ciro Frías. According to St. George, this photograph was taken in</p>
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Photographs > Contact Book I (continued)

a location described as "a day's march from El Hombrito" in the Sierra Maestra mountains. See also Print 10.

b. 1, f. 3

[Book I Print 2: Riflemen drilling; peasant recruits gathering wood](#)

1957 May

Frames 1 and 2 show a group of riflemen drilling with their rifles near El Hombrito. The two men in the center of the front row are Lte. Juan Ermus (also shown with photographer in Frame 4) and Lte. "El Negro" Pérez, whom St. George describes as one of a number of rebel officer Crescencio Pérez's "many direct and lateral kinsmen who joined guerrilla force during this period and largely proved its sturdiest recruits." Note the use of 19th-century-style peasant "mambi" hats by the new rural recruits to the left of group of soldiers. Frame 3 shows one of these same peasant recruits gathering firewood. Frames 5 and 6 show Fidel Castro with two members of the urban underground organization of Oriente. The man wearing the black beret and taking notes is Marcelo Fernández and the other with his back to the camera is Victor Boronat. In the background, Celia Sánchez, the chief coordinator of the rebel underground for the city of Manzanillo, observes the scene. Frame 7 shows "El Negro" Pérez standing and lighting a cigarette or cigar with Celia Sánchez behind him on the ground and the same two men, Fernández and Boronat, in the foreground.

b. 1, f. 4

[Book I Print 3: Fidel Castro with guerrillas](#)

1957

Folder includes individual photograph in envelope marked "Christ with a cannon [Fidel Castro]." This photograph shows Fidel Castro holding a telescopic rifle and wearing a gold Catholic medallion. Standing behind him and holding an automatic weapon is Camilo Cienfuegos. Contact sheet: Frame 1 shows "Palmero," a peasant guide who led St. George to the rebel camp, an unidentified peasant man in the doorway of the hut, Ciro Redondo, also in the doorway with his back to the camera, Camilo Cienfuegos (standing with submachine gun), Fidel Castro and Andrew St. George (sitting). Frame 2 shows the same men, although Palmero is out of the frame. Frame 3 shows from left to right, Palmero, Camilo Cienfuegos, Ciro Redondo, and seated, Andrew St. George and Fidel Castro. Frames 4, 5 and 6 show the following men from left to right: Palmero the guide, Marcelo Fernández (seated, holding Magnemite tape recorder and wearing beret), Ciro Redondo (standing), Fidel Castro (seated) and Camilo Cienfuegos (standing with cigar in his mouth). Frame 7 is the contact sheet version of the photographic print enclosed in the folder. Frame 8 shows Raúl Castro (standing with both hands around rifle barrel), Camilo Cienfuegos (standing with automatic weapon) and Fidel Castro (seated). Folder contains contact sheet and photograph (of Frame 7) in envelope.

Photographs > Contact Book I (continued)

b. 1, f. 5	<p>Book I Print 4: Campsite of Fidel Castro's guerrilla column in the area between El Hombrito and guerrilla headquarters at La Plata in the Sierra Maestra</p> <p>Campsite of Fidel Castro's guerrilla column in the area between El Hombrito and guerrilla headquarters at La Plata in the Sierra Maestra. Bottom frames 1 and 2 show the young boy soldier known as "Pedrito," Universo Sánchez and Ernesto "Che" Guevara, then serving as the rebels' medical officer. Frame 3 shows Universo Sánchez and Celia Sánchez (no relation) holding opposite ends of the Cuban flag. Behind them stands Crescencio Pérez, a local peasant leader whose influence among the local people and knowledge of the region made him an essential factor in the early period of the guerrilla struggle. In the foreground stands Ciro Redondo. Frames 5-7 show Fidel Castro relaxing at camp, reading a newspaper and enjoying a can of sweetened condensed milk, a staple food for the guerrilla that along with bacalao, guava paste and other nonperishable items was acquired and shipped to the rebels through the revolutionary underground in Oriente. Folder contains contact sheet and slide transparency of black and white photograph of Fidel reading a newspaper (Frame 7 of contact sheet) in envelope.</p>	1957
b. 1, f. 6	Book I Print 5: CONTACT SHEET MISSING FROM FOLDER.	
b. 1, f. 7	<p>Book I Print 6: "Che" Guevara, Fidel Castro, with other guerrillas</p> <p>Frame 1 shows Ernesto "Che" Guevara seated with Manuel Fajardo and Juan Almeida Bosque behind him (left to right). Frames 2 and 3 show Luis "El Guajiro" Crespo standing in profile, by tree, Ciro Redondo, Manuel Fajardo (with large pack) and Che Guevara (seated). Frames 4-7 show Fidel Castro.</p>	1957
b. 1, f. 8	<p>Book I Print 7: Andrew St. George; peasant recruits</p> <p>Frames 1-2 show the photographer, Andrew St. George. Frames 3-4 show a group of unidentified peasant recruits holding peeled sugar cane stalks and weapons. Sitting at the far left in leather jacket is Victor Boronat, a member of the underground and rebel recruit from Manzanillo, Oriente. Frames 5-6 show Boronat playing guitar for a group of peasant recruits. Directly in front of him with curly hair and beard is Julio Díaz. Man next to him in a black beret is unidentified.</p>	1957
b. 1, f. 9	<p>Book I Print 8: Images of Universo Sánchez (with hat) squatting next to Magnemite tape recorder and of Andrew St. George in the same position</p>	1957
b. 1, f. 10	<p>Book I Print 9: Images of Universo Sánchez (with mustache but no beard), Ernesto "Che" Guevara (smoking cigar), and Fidel Castro</p>	1957

Photographs > Contact Book I (continued)

b. 1, f. 11

[Book I Print 10: Rebel recruitment meeting](#)

1957

Rebel recruitment meeting with local peasants also described in Print 1. Top frames are taken from the opposite vantage point as the bottom. Frame 4 shows peasants raising their hands in response to Fidel's request for volunteers willing to take the oath of loyalty to the cause. In Frame 3, standing next to Fidel Castro in the center are Luis Crespo (gesturing with his right hand) and Universo Sánchez; in the left foreground is Nano Díaz (with cigar in his mouth and cartridge belt across his chest). Frame 4 also shows in the left foreground from left to right, the young guerrilla known as "Pedrito," Efigenio Ameijeiras (in metal helmet), Luis Crespo (with hat and towel around his shoulders), and Raúl Castro (with sleeves folded up, wearing hat and no beard). Frames 5 and 6 are taken from the same vantage point as Print 1. Frame 5 shows two additional figures not included in Print 1: in far-right corner wearing a metal helmet is Efigenio Ameijeiras and next to him is Raúl Castro. See also Print 1.

b. 1, f. 12

[Book I Print 11: Fidel Castro's column](#)

1957

Top row of frames shows Fidel Castro's column on a break from marching and Fidel Castro, alongside Juan Almeida Bosque (looking down), as he greets two men: René Ramos Latour, known as "Daniel" and leader of the revolutionary underground in Santiago de Cuba (wearing hat and looking at piece of paper); and Humberto Sorí Marín (wearing sunglasses), the rebels' first Judge Advocate General and Minister of Agriculture. Latour was killed a year later in combat while Sorí Marín was eventually executed for counterrevolutionary activities against the leadership of Fidel Castro in Havana in 1961. The next frame in the same row shows Fidel Castro pointing at a young man with an inside-out cap on his head who is a captured government soldier. Behind him is a rebel recruit wearing a chauffeur's cap. The final frame in this row shows Fidel talking to two local peasants who happened upon the rebels' resting point, and shows Fidel unhitching his rucksack. Juan Almeida Bosque stands on Fidel's right. The second row of frames shows Fidel Castro talking to a peasant porter and then to another peasant serving as a local guide. Final frames in this row show Fidel with Celia Sánchez and Fidel talking with René Ramos Latour (hatless) and Juan Almeida Bosque, whose back is to the camera. The third row of frames shows Celia Sánchez bandaging Fidel Castro's finger, Fidel Castro pointing, a sleeping soldier and Luis Crespo serving as guard in an improvised look-out post. The fourth set of frames shows Crespo again, Fidel Castro aiming a rifle and rear guardsmen advancing cautiously along the footpath. The fifth row of frames features Guillermo García in the middle frame asleep on the ground with his helmet half-off, as well as a group of local male and female peasants making their way down the footpath. The sixth row of frames shows Fidel and unidentified rebels speaking to a peasant and Lt. Humberto Díaz Rodríguez, then serving as Fidel's personal aide and bodyguard, stopping a suspicious peasant whom Juan Almeida Bosque proceeds to frisk in the first image of frames in the seventh, succeeding row. Also in the seventh row of images is a frontal view of the suspicious peasant with Díaz Rodríguez as well as a questioning session led by Efigenio Ameijeiras as the chauffeur-capped recruit looks on. The final frame of this row shows Juan Almeida Bosque pointing a rifle. The eighth and last row of frames in this sheet shows two images of an unidentified guerrilla wearing a beret (whom St. George incorrectly identifies as Manuel Fajardo), a fifteen-year-old guerrilla named Joel Yglesias, and Julio Díaz. Fidel appears in the last frame (4) of the set. See also Print 23.

Photographs > Contact Book I (continued)

b. 1, f. 13	<p>Book I Print 12: Early interdiction of traffic</p> <p>Taken in September of 1957, these images document a strategy of guerrilla warfare on which the rebels had, until that point, not generally relied. According to St. George, the strategy was to interdict traffic and burn the sugarcane fields in the immediate proximity of the highway. These sugarcane fields were located near Bayamo and the vehicles seized temporarily by the rebels include a bus, a taxicab and a truck. On this occasion, as St. George writes, the rebels "rode around, in and on [the vehicles] in great high spirits. Note this was a full year before the interdiction of all highway traffic within rebel reach became a matter of policy for Fidel; in consequence, none of the vehicles or civilians shown here suffered from their encounter with the barbudos." See also Print 24.</p>	1957 September
b. 1, f. 14	<p>Book I Print 13: Rebel safe house in Manzanillo</p> <p>This sheet documents a principal rebel safe house in the city of Manzanillo that served as a key point in the supply and courier line for the rebels in the Sierra Maestra mountains. The top row of frames show the bay of Manzanillo as well as the photographer shooting a picture of himself in the mirror as he waited to be picked up by the guerrillas chief courier. The second row of frames apparently shows this man to be Felipe Guerra Matos. The house and surrounding rice farm were owned by Ricardo Lorie, a wealthy landowner from Manzanillo, for whom Felipe Guerra Matos worked at the time. Also shown is the photographer in Frame 4 and Celia Sánchez. The remaining frames on the sheet show what St. George described as "the various 'reception committees' encountered by our rapidly marching group as it penetrated into the Sierra Maestra foothills. There is a group of rebel runners in peasant clothes, accompanied by a teniente [lieutenant]; three peasant boys who also served as lookouts and messengers; the first rebel perimeter patrol; the first rebel sentries among the rocks dominating the footpaths approaching guerrilla territory." See also Prints 14 and 38 (for duplicate of St. George photographing himself in mirror).</p>	1957
b. 1, f. 15	<p>Book I Print 14: Guerrilla patrol unit with the Pardo brothers</p> <p>Top four rows of frames show a guerrilla patrol unit that includes four of the five "Pardo brothers" whom St. George characterizes as "celebrated guerrilla fighters of the Sierra, led here by Israel Pardo." Frame 25 of row five shows Raúl and Fidel Castro in cloud of cigar smoke; frame 26 shows Raúl Castro and Felipe Guerra Matos, the guerrillas' chief courier based in the Manzanillo area; frame 27 shows Felipe Guerra Matos, Raúl Castro and an unidentified peasant recruit; frame 28 shows the photographer taking nap on the ground and frame 29 shows Juan Almeida Bosque with Israel Pardo. Row 6 shows Juan Almeida Bosque with Israel Pardo and the photographer posing with the other members of the Pardo patrol. The final row of frames depicts another guerrilla patrol and duplicates the frame of a peasant hut being guarded by guerrillas that appears in row 1 of the same sheet. See also Print 13.</p>	1957
b. 1, f. 16	<p>Book I Print 15: Court-martial of local peasants in El Naranjo</p> <p>Court-martial of several local peasants, accused of common crimes such as homicide, rape and robbery and in other cases, of being a double agent charged with treason against the Revolution by Fidel Castro and his fellow guerrillas. According to St. George, the trial lasted several days and involved the testimony of over 30 peasants. It</p>	1957

Photographs > Contact Book I (continued)

took place in an area known as El Naranjo. In these images, Fidel is seen with the five-member revolutionary tribunal that he appointed and in which he occupies the central chair. Members of the tribunal are best identified in row two, frames 13, 14, and 15 (left to right): Humberto Sorí Marín (former president of the Inter-American Bar Association), Fidel Castro and Camilo Cienfuegos (front row); René Ramos Latour ("Daniel") and Celia Sánchez (second row). The accused appears with his back to the camera and his hands tied behind his back in the last frame of the second row and the first two frames of the third row. In the fourth row of frames, Raúl Castro is seen writing in his campaign diary as he sits perched in a tree overlooking the court-martial scene below. The seventh row of frames shows Universo Sánchez, now bearded, in the center of a group of rebels in a metal helmet; he is also seen sitting in the first row, first frame. See also Prints 18, 19, 23, 26, 29, 30, 31, 33, 35, 37 and 41.

b. 1, f. 17	Book I Print 16: Images of Fidel Castro	1957
b. 1, f. 18	<p>Book I Print 17: Fidel Castro with local peasants</p> <p>Top-most set of two frames followed by five frames in another row depict Fidel Castro chatting with local peasants. Frame 21 shows Fidel Castro accompanied by Celia Sánchez and Camilo Cienfuegos in the foreground, in profile; Juan Almeida Bosque in the background, immediately behind Fidel. Frames 22 and 23 show Luis Crespo in hat with ear-flaps, smoking a cigarette. St. George identifies Lao Sardiñas in these images as well, although it is not clear whether he is the man in the metal helmet with his hand to his face or the bearded and hatted man wearing suspenders behind Fidel. Frame that is set apart shows two soldiers whom St. George identifies as "both Pardo brothers" holding fragments of a bomb dropped from a government plane. St. George adds that "Long talks with guajiros [local peasants], wherever they were encountered, were essential facet of Castro's strategy." See also Print 19.</p>	1957
b. 1, f. 19	<p>Book I Print 18: "Pelotón de Retaguardia;" court-martial of Carlos Ramírez</p> <p>Top four rows of frames show Efigenio Ameijeiras in command of the "Pelotón de Retaguardia," or rearguard platoon commanded normally by Raúl Castro. According to St. George, it was "for specific tactical reasons, probably the single most important detached unit." All rebel soldiers who comprise the unit are unidentified. Fifth and sixth rows of frames show local peasants (esp. frames 28, 34, 35) who served as witnesses in the court-martial/trial of Carlos Ramírez, a man charged and convicted of rape, murder and robbery during St. George's stay with the rebels. In frames 29, 30, he is pictured to the left of the frame, next to another man whose hands are tied behind his back. In frame 31, Ramírez is seen by himself. Final row of frames shows Efigenio Ameijeiras (in metal helmet) with two members of the rear guard platoon on patrol. See also Prints 15, 19, 26, 29, 30, 31, 33, 35, 36, 37 and 41.</p>	1957
b. 1, f. 20	<p>Book I Print 19: Execution of convicted peasants</p> <p>After holding a three-day court-martial, Fidel Castro's column of guerrillas prepares to carry out a series of executions of local peasants, some of whom are accused of common crimes like rape and murder, and others of whom are accused of treason against the Revolution; all those tried, according to St. George, were executed by firing squad during his stay. Top frames in the first row show Raúl Castro, chief</p>	1957

Photographs > Contact Book I (continued)

coordinator according to St. George of the executions, apparently giving instructions to the men followed by two frames in which a Catholic priest St. George identified as "Father Yares" (possibly his nom de guerre) but whose real name was Padre Guillermo Sardiñas, an ordained Catholic priest, gives the prisoners last rites and Raúl Castro ties a blindfold around the second prisoner's eyes. The fourth image in the top row of frames shows the guerrillas observing the execution. One man, possibly Jorge Enrique Mendoza of Radio Rebelde, the guerrillas' clandestine radio station, can be seen to the left of the frame (with goatee), holding a camera in his hands. Camilo Cienfuegos stands to his left, on the other side of a tree trunk. The second row of frames shows a smiling Juan Almeida Bosque and several close-up shots of a rebel whom comrades nicknamed "Cantínflas" for his resemblance to the Mexican comedic film actor of the 1930s and 1940s. The third row of frames shows Padre Sardiñas with a third prisoner and then the prisoner immediately after his execution. The fourth row of frames shows Fidel Castro talking to the guerrillas, facing Raúl Castro. The fifth row of frames shows a duplicate of a photograph taken earlier in which two members of the Pardo gang exhibit the shell of a bomb dropped by government aircraft, also seen in Print 17. The bottom frames show the guerrillas following the execution of the man seen in row three of the frames on this sheet. See also Prints 15, 19, 26, 29, 30, 31, 33, 35, 36, 37 and 41.

b. 1, f. 21	<p>Book I Print 20: Guerrilla activities; Andrew St. George</p> <p>1957</p> <p>Top two rows of frames show a large group of unidentified guerrillas clapping and singing while two more guerrillas and an unidentified woman wearing civilian clothes and pants watch. The third row includes several images of a guerrilla drinking water from a common cup. Frames 16-18 show an unidentified guerrilla at his look-out post. Frames 19-21 depict the photographer, St. George. The last row shows unidentified guerrillas in frames 22 and 23 and then two close-up shots of a foreigner, possibly Robert Taber of CBS news, who coincided with St. George on one of his 1957 trips to the Sierra.</p>
b. 1, f. 22	<p>Book I Print 21: Skinning of snake; Fidel Castro</p> <p>1957</p> <p>Top row of frames document the skinning of an enormous majá, a native, non-poisonous snake of Cuba. The guerrilla standing on the ground, wearing fatigues and skinning the majá in the foreground as a crowd of guerrillas begins to gather, is Julio Díaz. The second row shows unidentified guerrillas at watch posts. The third through fifth rows of frames show Fidel Castro talking to local peasant scout (in white shirt) as Juan Almeida Bosque (far left) and other unidentified guerrillas look on. The third row also includes a profile shot of Fidel Castro looking out from the window of a peasant hut. Last row of frames shows unidentified guerrilla at look-out post, probably taken at sunset and two frames of Julio Díaz displaying the large majá before it was skinned to fellow soldiers.</p>
b. 1, f. 23	<p>Book I Print 22: Unidentified guerrillas at look-out posts</p> <p>1957</p> <p>Various images of unidentified guerrillas at look-out posts, aiming their rifles. The third row of frames shows Felipe Guerra Matos sitting in a hammock and eating from a bowl inside a large open-walled hut. Successive frames in the same row show an unidentified guerrilla who appears to be peeling the skin from a small native snake with a knife in his right hand and a spoon in his left. Other frames show guerrillas guarding the campsite.</p>

Photographs > Contact Book I (continued)

b. 1, f. 24	<p>Book I Print 23: Fidel Castro's guerrilla camp in the forests of the Sierra Maestra</p> <p>1957</p> <p>Fidel Castro's guerrilla camp in the forests of the Sierra Maestra, near El Naranjo. Top frames show unidentified members of the civilian underground who have just arrived in the mountains. Third through sixth row of frames show unidentified man in a tattered light-colored shirt, possibly a worker captured for questioning from a nearby plantation or military outpost in conversation with Fidel Castro. Although his hands are behind his back in the final frames, they are not tied. Efigenio Ameijeiras (guerrilla in helmet) can be seen in final set of frames. See also Print 11.</p>
b. 1, f. 25	<p>Book I Print 24: Rebel seizure of jeep; rebels in look-out posts</p> <p>1957 September</p> <p>Several frames showing a group of guerrillas celebrating the seizure of jeep of the brand "Fargo" from a local farming enterprise. Nearby sits a bus, although it is not clear whether the rebels have also commandeered it. A large family of peasants stands in final frame of top row, flanked by two armed guerrillas. Bottom row of frames show rebels in look-out posts. See also Print 12.</p>
b. 1, f. 26	<p>Book I Print 25: Rebel soldiers manning look-out posts</p> <p>1957</p>
b. 1, f. 27	<p>Book I Print 26: Fidel Castro, Juan Almeida Bosque at unmarked grave</p> <p>1957</p> <p>In the first frame, Fidel Castro, Juan Almeida Bosque and other unidentified guerrillas stand over the burial sites of a recently deceased man. The placing of two pairs of men's shoes in the right-hand corner of disturbed earth would appear to show at least two graves, although only one lies within range of the camera's frame. The young guerrilla in the foreground appears distressed and Almeida Bosque and Castro's eyes follow him as he retreats from the graves. It is likely that these were the graves of the prisoners executed as a result of multiple courts-martial held in El Naranjo. The other two frames show Fidel Castro and Juan Almeida Bosque. See also Prints 15, 18, 19, 29, 30, 31, 33, 35, 36, 37 and 41.</p>
b. 1, f. 28	<p>Book I Print 27: Guerrillas</p> <p>1957</p> <p>Various images of guerrillas. Top frame shows men in defensive positions followed by two more frames of Fidel and his men engaged in target practice. Bottom frames show a guerrilla on a requisitioned horse, carrying a message to the rebel unit and finally, a rebel posing with a telescopic rifle, possibly belonging to Fidel Castro since according to St. George, the column did not possess more than one such rifle at the time of his visit. See also Print 42; for the hand-over of the message to Fidel Castro, see Print 45.</p>
b. 1, f. 29	<p>Book I Print 28: Efigenio Ameijeiras</p> <p>1957</p> <p>Two frames only. Left frame shows Efigenio Ameijeiras with unidentified guerrilla after frisking a suspicious local peasant (see Print 37), seen to the left, standing. In this frame, an unidentified guerrilla speaks to Ameijeiras while the latter takes notes in a small notebook. The next frame shows an unidentified guerrilla smoking and looking up. See also Print 37.</p>

Photographs > Contact Book I (continued)

b. 1, f. 30	Book I Print 29: Last rites of man convicted of treason	1957
	Images of Padre Guillermo Sardiñas, an ordained Catholic priest, giving last rites to an unidentified man accused and convicted of treason by a five-person revolutionary tribunal appointed by Fidel Castro. The man is shown being prepared for execution by an unidentified guerrilla and then his body is shown immediately after he has been shot by firing squad. See also Prints 15, 18, 19, 26, 30, 31, 33, 35, 36, 37 and 41.	
b. 1, f. 31	Book I Print 30: Court-martial of peasant	1957
	Final phase of a court-martial in which a peasant is accused and convicted by a revolutionary tribunal appointed by Fidel Castro and guarded by guerrilla forces. Here in the top frame, a guerrilla is seen untying the peasant's hands so that he can render testimony before the "court." Other images of the same man, taken at the time of the trial, can be seen in Prints 33 and 41. The bottom frame shows captured prisoners being guarded by guerrillas in the center of their camp. See also Prints 15, 18, 19, 26, 31, 33, 35, 36, 37 and 41.	
b. 1, f. 32	Book I Print 31: Local peasant tied to tree; guerrilla on horseback	1957
	Top frame shows a local peasant, apparently still alive, whom the guerrillas have left tied to a tree overnight. The man is possibly asleep standing up, his hands and feet bound. The top frame shows a guerrilla riding a horse probably requisitioned from a nearby plantation, as was standard guerrilla practice during the war. See also Prints 15, 18, 19, 26, 30, 33, 35, 36, 37 and 41.	
b. 1, f. 33	Book I Print 32: Guerrillas reading and bathing	1958
	Frames 46 and 47 show guerrilla Luis Crespo. Frames 44 and 45 show two guerrillas taking a break, apparently after bathing in a nearby river. One of the men combs the other's hair; in frame 44, a young adolescent boy guerrilla looks on with amusement. Frame 43 shows three guerrillas examining the back page of a magazine.	
b. 1, f. 34	Book I Print 33: Court-martial of local peasant	1957
	First frame shows court-martial of a local peasant, possibly accused of being a double agent, near El Naranjo, Sierra Maestra. The succeeding frame shows a group of peasants brought to serve as witnesses at his trial. Final picture shows captured prisoners being guarded at night in the center of guerrilla camp. Raúl Castro can be seen talking to an unidentified guard on the left-hand side of the frame. See also Prints 15, 18, 19, 26, 30, 31, 35, 36, 37 and 41.	
b. 1, f. 35	Book I Print 34: Cresencio Pérez; Oniria Gutiérrez; Juan Almeida Bosque	1957
	A duplicate image from Print 47 of Cresencio Pérez sitting with a group of guerrillas having a meal and drinking coffee. Oniria Gutiérrez appears in frames 107 and 108 as she cooks in the army kitchen and sits examining a pistol on the ground next to the house. The final frame shows Juan Almeida Bosque on horseback with rebel messenger also riding into camp on horseback. See also Print 47.	

Photographs > Contact Book I (continued)

b. 1, f. 36	Book I Print 35: Five-man firing squad Part of a five-man firing squad as they shoot and execute an unidentified local peasant who confessed and was convicted, according to St. George, of rape and murder. The man wears a "captain's hat" and probably led a local gang of bandits. See also Prints 15, 18, 19, 26, 30, 31, 33, 36, 37 and 41; folder also contains two smaller-size prints of the soldiers caught in the act of firing at the prisoner.	1957
b. 1, f. 37	Book I Print 36: Rebel unit with Fidel Castro as they pause on a mountain path to take a break from marching Rebel unit with Fidel Castro as they pause on a mountain path to take a break from marching. Frames 145 and 146 show Fidel Castro sitting in the midst of a group on the ground. Frames 139 and 140 show rebels drinking fresh milk from a pail. In the center of the frame stands Efigenio Ameijeiras with Antonio Dahud on his left (standing in beret) and Manuel A. Piñeiro (also known as "Barba Roja") on his right (crouching with beret). Dahud also appears to the far right of frame 141 next to a man eating sweetened condensed milk from a can.	1957
b. 1, f. 38	Book I Print 37: Efigenio Ameijeiras and a guerrilla who appears to be René León search and frisk a local peasant (see also Print 28)	1957
b. 1, f. 39	Book I Print 38: Life in a rebel base camp Top frames show a guerrilla messenger and peasant scout arriving on horseback and same guerrilla messenger who in Prints 27, 40, 45 is seen carrying messages to Fidel Castro. Second row of photographs shows a duplicate shot of St. George photographing himself in the mirror at a safe house in Manzanillo (see Print 13). Other images in the second row show guerrillas relaxing with guns in front of a peasant hut and a group of guerrillas sifting beans for small stones and other debris before cooking. The last row of frames begins with a picture of either a small boy or old man wearing baggy pants and standing on top of an abandoned refrigerator in the middle of what had been a peasant dwelling that was burned or bombed to the ground; surrounding the boy on the refrigerator, one can see the original wall posts marking the limits of the house. Final two frames show unidentified rebels marching up from a river bed. See also Prints 27, 40, 45; for St. George photographing himself in safe house, see Print 13.	1957
b. 1, f. 40	Book I Print 39: Felipe Guerra Matos speaking with two guerrillas and two local peasants	1957
b. 1, f. 41	Book I Print 40: Oniria Gutiérrez Two frames only. Frame marked 60 shows Oniria Gutiérrez with two unidentified guerrillas; the man on the right who appears to be showing Oniria his rifle works as a messenger for the rebels. He also appears in Print 56, Prints 45, and 27. See also Prints 27, 45; for a duplicate of the same image, see Print 38.	1957

Photographs > Contact Book I (continued)

b. 1, f. 42	Book I Print 41: Court-martial of local peasant	1957
	Court-martial of an unidentified local peasant accused of being a double agent near El Naranjo, Sierra Maestra. Fidel Castro appointed a five-person tribunal to hear the case, which was tried immediately on the spot. The members of the tribunal appear in frames 22-25: from left to right, Humberto Sorí Marín (taking notes), Fidel Castro and Camilo Cienfuegos (front row); René Ramos Latour ("Daniel") and Celia Sánchez (second row). The final row of frames show guerrillas on patrol on a footpath. See also prints 15, 18, 19, 26, 29, 30, 31, 33 and 41.	
b. 1, f. 43	Book I Print 42: Fidel Castro with riflemen	1958
	Fidel Castro stands with a group of guerrillas holding rifles. Various shots show Fidel and others aiming their rifles, apparently practicing their aim. See also Print 27.	
b. 1, f. 44	Book I Print 43: 26th of July Movement column	1957
	A column of 26th of July Movement rebels on the march, crossing a river while carrying the Cuban and 26th of July Movement flags; on the look-out and resting between marches.	
b. 1, f. 45	Book I Print 44: Efigenio Ameijeiras; Raúl Castro; Felipe Guerra Matos; riflemen	1957
	Four unrelated frames. Top left frame shows three guerrillas on a march along riverbed; on the left side of the frame is Efigenio Ameijeiras watching as the soldier in the middle appears to be rubbing his face after washing it in the river. The right, top frame shows Raúl Castro reading at a table in a peasant hut. Bottom left frame shows Felipe Guerra Matos sleeping in a hammock and final frame shows a group of unidentified guerrillas standing with rifles and apparently listening to a man telling a story.	
b. 1, f. 46	Book I Print 45: Raúl Castro; Fidel Castro	1958
	Top frames show Raúl Castro and unidentified peasant girl gazing from outside a peasant hut that functions as a mess hall. Second row of frames shows Fidel Castro standing with Juan Almeida Bosque to his side (frame 174) and Ramiro Valdéz (in metal helmet) and soldier; frames 175 and 176 show Raul Castro (with pipe), Juan Almeida Bosque, Fidel Castro and Ramiro Valdéz (with metal helmet). Frames 169-170 show Fidel receiving a message from a guerrilla arriving on horseback (also shown in Print 27 as he rides into base camp). Bottom frames show Fidel posing as he aims his rifle before guerrilla spectators. See also Prints 27 and 40.	
b. 1, f. 47	Book I Print 46: Fidel Castro with rebel leaders	1957
	Fidel Castro conversing with fellow rebel leaders, including from left to right, an unidentified light-eyed guerrilla, Raúl Castro and Juan Almeida Bosque. Subsequent images show Fidel with Almeida Bosque and final frames show Fidel talking to a group of peasants.	
b. 1, f. 48	Book I Print 47: Oniria Gutiérrez; Crescencio Pérez; Fidel Castro	1957
	Top row, far-right-corner frame, shows Oniria Gutiérrez, a 16-year-old female guerrilla, posing with a telescopic rifle belonging to Fidel Castro. According to St. George, this same rifle was "loaned" to other guerrillas during his stay in 1957 so as to give the impression that the rebels owned more than one and were well-armed. In this Print, the same rifle also appears in the hands of unknown black guerrilla soldier	

Photographs > Contact Book I (continued)

in the last frame of the last row, alongside a second image of Oniria Gutiérrez as she examines an unloaded hand pistol. Oniria is seen leaning out of the window and sitting beside a house that served as an army kitchen, as seen in Print 34. Beginning with frame 112 in the top row and in successive frames (marked 106, 107, 113, 115, 116) appears Crescencio Pérez, the older man with white and grey beard, who can be seen most clearly standing at the center of a group of rebels in frame 112 and drinking coffee in subsequent frame. Crescencio Pérez was the first peasant recruit to the guerrillas and the first local landowner to offer the rebels sanctuary and aid when they arrived in the Sierra Maestra in December of 1956. In 1959, Fidel Castro awarded him the rank of Commander (Comandante). In frames 115 and 116, Pérez talks to Fidel Castro as they sit along the shore of a riverbed. In frame 118, Fidel Castro speaks to a peasant scout flanked by Juan Almeida Bosque and an unidentified guerrilla (wearing a metal helmet). See also Prints 34, 47 and 48.

b. 1, f. 49	Book I Print 48: Oniria Gutiérrez	1957
	Six frames showing Oniria Gutiérrez, a 16-year-old female guerrilla, examining the empty barrel of a hand pistol and conversing through the window of a peasant hut (that serves as kitchen in Print 34) with an unidentified male guerrilla holding a pipe in one hand and a rifle in the other. See also Prints 47 and 34.	
b. 1, f. 50	Book I Print 49: Rebel soldiers relaxing and sleeping	1958 April
	Various scenes of off-duty rebel soldiers relaxing and sleeping in a base camp. Last rows of frames show various rebels sleeping in hammocks by day. Folder contains one complete and one partial contact sheet; also contains small file card that reads: St. George #30275. Cuba-Third Trip to Sierra - Apr. 1958. On reverse reads: FBI. "How Much does FBI know about ---? [illeg]", McCall's, May, 195?. K. Kolle [illeg]	
b. 1, f. 51	Book I Print 50: Rebels receiving explosives from peasants	1958
	Various images of rebels as they march into a peasant village where the peasants have assembled a large number of Molotov cocktails for use by the rebels. In frames 14-16, the peasants are seen posing with the explosive devices and pretending to toss them (frame 16). See also Print 52.	
b. 1, f. 52	Book I Print 51: Unidentified men with Fidel Castro	1958
	Images of two overweight men dressed in civilian clothes, one of whom (wearing glasses and taking notes) appears to be a foreign journalist. The other man, wearing a hat, appears to be a Cuban working in the revolutionary underground. Fidel is lying on a bed while the journalist and the other unidentified man lean onto the top of a closed Singer sewing machine. See also Prints 61, 66 and 53.	
b. 1, f. 53	Book I Print 52: Fidel Castro; guerrilla munitions factory	1958
	The top three rows of this sheet depict Fidel Castro in various poses, first with a large creole hen in his hands, and later smoking. Bottom four rows depict a secret guerrilla munitions factory and various guerrillas in the process of manufacturing bombs and explosive projectiles for use in the war. See also Print 50.	

Photographs > Contact Book I (continued)

b. 1, f. 54	<p>Book I Print 53: Fidel Castro interview; pig roast</p> <p>Top frames show Fidel Castro being interviewed by an overweight foreign journalist who also appears in Prints 51, 61, 66. Other frames (Nos. 21, 15-19) show Fidel Castro examining a box of dynamite and connector cables in the midst of a group of unidentified rebels, also with the journalist present. Frame 10 and Frames 6-9 show rebels preparing a pig for roasting while a small peasant boy in yarey hat looks on. The bottom rows of frames repeat earlier interview session between Fidel Castro and the unknown journalist. See also Prints 51, 61 and 66.</p>	1958
b. 1, f. 55	<p>Book I Print 54: Fidel Castro; local supporters; peasants working for rebels</p> <p>Top frames show Fidel Castro consulting with members of his forces and a team of three guerrillas talking as they apparently keep watch. The third row of frames shows a large peasant family of several generations in which two of the adult men, probably members of local underground rural network of supporters and saboteurs, point rifles while posing with their relatives. The fourth row of frames depicts a truck requisitioned by the guerrillas and a group of guerrillas marching across a riverbed. The fifth row of frames shows Fidel Castro and others consulting a peasant man mounted on a white horse (also pictured in frame 23A in fourth row) and peasants as they prepare to contribute their labor to the digging of a trench, among other tasks. The sixth and seventh rows of frames depict a large group of peasants digging alongside a gravel road with pick axes and other implements, apparently in order to lay a live wire for the timed detonation of explosives along the road (the wire is clearly visible in Frames 27 and 28). In these pictures, as well as the bottom-most row of frames, the guerrillas are seen standing guard nearby while the peasants do the work. See also Print 56.</p>	1957 September
b. 1, f. 56	<p>Book I Print 55: Fidel Castro guerrilla column</p> <p>Fidel Castro leading his guerrilla column on a march along a clearly marked footpath between two farm fields. In the second frame of the top row (no. 15), Fidel hands a blonde peasant boy a Toblerone chocolate bar, a standard provision distributed to the guerrillas through couriers in the revolutionary underground. Duplicate of Print 68.</p>	1957
b. 1, f. 57	<p>Book I Print 56: Guerrilla capture of bus</p> <p>These frames document the guerrillas' capture of a bus, probably belonging to a local plantation or military post. Most of the frames show the guerrillas riding in the bus (rows 4-7). Top frames suggest that the bus and a truck were acquired after a mine or other explosive the guerrillas planted alongside the road exploded, damaging the truck and prompting any passengers inside to abandon the vehicle. The bus may have come along afterward, affecting the same result: unable to proceed, driver and passengers fled. Frames 27 and 28 of the third row appear to document the guerrillas' arrival and discovery of the two abandoned vehicles in the middle of the road. These events may have to do with the planting of explosives connected to a booby trap cable alongside the road depicted in Print 54. One of the passengers, an unidentified foreign journalist, possibly working for CBS, appears shirtless in Frame 39, riding with the guerrillas in the bus. The same man also appears interviewing Fidel and carrying a small movie camera in the bottom left-hand frame of Print 58. See also Prints 54 and 58.</p>	1957

Photographs > Contact Book I (continued)

b. 1, f. 58	Book I Print 57: Peasant house; peasants being interviewed; rebel field hospital Top images show peasants and guerrillas gathered on the side of a peasant house; in the foreground of Frames 9-10 is an unidentified man, possibly a foreign journalist, wearing an elegant linen suit (with cigarette in fingers). Frames 17-19 show a guerrilla wearing a "mambí-style" hat, cleaning his rifle. Frames 21-27 depict an unidentified, overweight journalist, probably foreign, interviewing peasant recruits to the guerrilla cause. Frame 23 shows Manzanillo's chief courier, Felipe Guerra Matos, with a moustache and broken leg in cast. This picture and subsequent images were probably shot at a rebel field hospital. In frames 24-37, Haydee Santamaría and Celia Sánchez sit disposing of dirty, used cotton bandages by burning them. Folder contains two duplicate contact sheets; see also Prints 51, 53, 61 and 66.	1958 April
b. 1, f. 59	Book I Print 58: Fidel Castro being interviewed; Fidel Castro column marching Top four rows of frames show Fidel Castro speaking animatedly with a foreign journalist (frames 23 and 24, back to camera), possibly working for CBS, from his bed in a guerrilla-controlled wooden peasant hut. Alongside him, lying on the bed, is a box of Cuban cigars. The fifth and sixth row of images show mainly shots of Fidel's column marching through farmland, as well as additional images of Fidel in profile. The foreign journalist is seen in the bottom row of frames, far left-hand frame of the print carrying a small movie camera and smiling at the photographer. See also Prints 56 and 59.	1957
b. 1, f. 60	Book I Print 59: Fidel Castro being interviewed Fidel Castro speaking animatedly with an unidentified foreign journalist, possibly working for CBS, from his bed in a guerrilla-controlled wooden peasant hut. Alongside him, lying on the bed, is a box of Cuban cigars and a cup of Cuban-style espresso coffee. See also Prints 56 and 58.	1957
b. 1, f. 61	Book I Print 60: Peasant hut; Fidel Castro with peasant landowner Top frames show a group of guerrillas standing on the porch of the wooden peasant hut. Remaining frames show Fidel Castro talking to a Cuban peasant landowner, possibly the owner of the hut and surrounding lands. Contains two copies of the same print.	1957
b. 1, f. 62	Book I Print 61: Unidentified men with Fidel Castro Images of two overweight men dressed in civilian clothes, one of whom (wearing glasses and taking notes) appears to be a foreign journalist. The other man, wearing a hat, appears to be a Cuban working in the revolutionary underground. Fidel is lying on a bed while the journalist and the other unidentified man lean onto the top of a closed Singer sewing machine. See also Prints 51, 53 and 66.	1958
b. 1, f. 63	Book I Print 62: Fidel Castro Fidel Castro in various poses, examining a letter and smaller document as well as talking animatedly with unseen companions. Behind him in the second row of frames stands an unidentified mulatto peasant.	1957

Photographs > Contact Book I (continued)

b. 1, f. 64	<p>Book I Print 63: Guerrilla activities</p> <p>Various images of unidentified guerrillas engaged in different tasks. Top frames show a man holding telescopic rifle as he does guard duty at the door of a peasant hut; a guerrilla wearing a cowboy hat and loading a rifle; a guerrilla jubilantly carrying a large native turkey. Second row shows unidentified older man wearing fatigues and engaged in conversation. The third row shows a black guerrilla unloading a bomb from the back of a horse and then carrying the unexploded bomb on his shoulder, probably recovered from Batista's air raids. The final row shows a guerrilla unit on the march through farmlands.</p>	1957
b. 1, f. 65	<p>Book I Print 64: Launching a mortar; Fidel Castro with peasants</p> <p>Top frames show guerrillas preparing to launch a mortar from a hillside. The second row depicts a black man and white woman in civilian clothes in the midst of a discussion, possibly related to the radio the man is carrying. Bottom frames show Fidel Castro, Celia Sánchez and other unidentified guerrillas addressing a group of peasants.</p>	1958 April
b. 1, f. 66	<p>Book I Print 65: Rebels relaxing in recently occupied town or farm</p> <p>Large group of rebels and peasant guides relaxing on the ground in what appears to be company town or large farm which they have recently occupied militarily. Frames 11-13 show a number of buildings in the background as well as flatbed truck. The guerrillas often occupied towns and villages belonging to private companies in the area for several hours at a time in order to demonstrate their power, popular support and control in the region.</p>	1958 April
b. 1, f. 67	<p>Book I Print 66: Unidentified men with Fidel Castro</p> <p>Images of two overweight men dressed in civilian clothes, one of whom (wearing glasses and taking notes) appears to be a foreign journalist. The other man, wearing a hat, appears to be a Cuban working in the revolutionary underground. Fidel is lying on a bed while the journalist and the other unidentified man lean onto the top of a closed Singer sewing machine. Top frames also show Fidel Castro with the journalist outside the hut. See also Prints 51, 53 and 61.</p>	1958
b. 1, f. 68	<p>Book I Print 67: Fidel Castro at look-out point; coffee farm; Fidel Castro having tooth extracted</p> <p>Top frames in row one show Fidel Castro from a look-out point in the Sierra Maestra. The last frame in this row shows a coffee farm (with drying beds to the left, behind farm house) in which both rebels and peasants can be seen. The rebels imposed a tax on all coffee produced in the region that they controlled; their presence there may indicate collection of that tax or general cooperation by the farm's owner and workers. The second and third rows of frames show Fidel Castro getting a tooth pulled through the use of a sewing machine; by attaching one end of the cord of the gripping device to the machine's wheel and the other to the unhealthy tooth, the tooth could be extracted more easily. Beginning with frame 12, Celia Sánchez is depicted assisting in the tooth extraction and later sitting near Fidel while both appear to be reading letters.</p>	1958 April

Photographs > Contact Book I (continued)

b. 1, f. 69	Book I Print 68: Fidel Castro guerrilla column Fidel Castro leading his guerrilla column on a march along a clearly marked footpath between two farm fields. In the second frame of the top row (no. 15), Fidel hands a blonde peasant boy a Toblerone chocolate bar, a standard provision distributed to the guerrillas through couriers in the revolutionary underground. Duplicate of Print 55.	1957
Contact Book II		
b. 1, f. 70	St. George descriptions	
b. 1, f. 71	Book II Print 1: T. Henrique Ermus, an officer of Fidel Castro's headquarters staff	undated
b. 1, f. 72	Book II Print 2: Guerrilla unit near Santiago This depicts the sort of guerrilla unit that came into existence in 1958, during the second year of civil war, when the rebels gradually expanded their zone of operations: a perimeter unit near Santiago, marking the extent of the Castro forces advance toward the provincial capital. This unit is under Capt. Humberto Diaz Rodriguez, a guerrilla officer from Habana (frames 28-29; also 10-16, note that while Capt. Rodriguez is here shown holding phone, the phone is not really connected). Frames 8 and 9: rebel sentry, whose beard indicates some combat service, but whose shiny shoes, new hat and clean pants indicate the requisitioning of new supplies in the area. In these areas surrounding the major cities of Oriente Province where the rebels managed to set up and defend such outposts, they had extensive contacts with the - almost invariably sympathetic - civilian population. (Frames 2-7) As a result of this commerce with the better-provisioned population of these open plains - now definitely out of the mountain jungles of the Sierra Maestra range - the rebels acquire and roast a small pig: Frames 17-19, also 21-26; also 30-36. Note Frame 27, with Frames 28-29 noted above, shows Capt. Humberto Diaz Rodriguez taking stock of sizable rice stores requisitioned locally.	1958
b. 1, f. 73	Book II Print 3: Advanced perimeter rebel post near Santiago The first frames here (6-12) depict, much as Print 2 does, an advanced perimeter rebel post near Santiago, this one commanded by Cdte. Rene de los Santos (Frame 7, center, long raincoat) operating a radio transmission facility (RR12, that is Radio Rebelde Doce) and a relay point for couriers, supply runners, forward observation agents (i.e. spies). Frame 9 depicts such a function: a confidential personality en route to rebel headquarters (an operative or perhaps a minor local community leader committed to cooperation with the guerrillas) is passed through in a jeep blanketed with a large plastic shower curtain to keep the passenger invisible. Even the frames showing the stuck truck are illustrative: the favorite sport of rebel advance units was the acquisition and operation of motor transport, an enterprise they often attacked with more enthusiasm than expertise. Other frames show the photographer on the shore near the RR12 shortwave shack.	undated

Photographs > Contact Book II (continued)

b. 1, f. 74	<p>Book II Print 4: Advance rebel positions</p> <p>These are "advance rebel positions" photos: they illustrate the guerrillas' new-found comfort and plenty in the "llano" (cf. frames 6-21: veteran guerrilla Lt. Paco Verdecia drinking malta in a small bodega) and their new level of technical competence: frames 17-36 show RR12 monitoring station manned by Maria-Luisa Sabas and Joaquin Villarcel. See also Print 3.</p>	undated
b. 1, f. 75	<p>Book II Print 5: Advanced command post near Santiago</p> <p>Additional views of advanced command post under Cdte. Rene de los Santos near Santiago. Frames 8-11 show typically effortful activity at rebel motor shop run by lieutenant known as "Caballo Loco" (center, hat) to reactivate stuck vehicles. Other frames show rebel patrols on outskirts of Santiago: a foot patrol (18-20) and a jeep patrol halted at the roadside by an approaching government plane overhead (invisible in this photo.) See also Prints 3 and 4.</p>	undated
b. 1, f. 76	<p>Book II Print 6: Havana sidelights</p> <p>This is a sheet of Havana sidelights during mid-1958. Top four frames (15-18) show the newsroom of the busy Canal 12, Cuba's (and Latin America's) first all-color station, during early afternoon newscast: newsman on right is Juan Gonzalez, but newsman on left, holding teletype sheet, is not "Mike Alonso" as indicated on sign, but the popular Carlos Castaneda. Other frames are entertainment displays and a local nightclub dancer, "La Bongosera."</p>	1958
b. 1, f. 77	<p>Book II Print 7: Rebel positions on perimeter of Sierra stronghold</p> <p>A series of short takes showing rebel positions on perimeter of Sierra stronghold: this one at Maffo, under Capt. Henrique Boronat* (on the bottom rows of frames, Capt. Boronat is always the young officer in broadbrimmed hat on extreme right, with armband and shoulder patch: he is also shown on frames 27-31 supervising coffee processing in a local cafetal.) Frames 25-26 show another significant perimeter activity: this is the "defection team" of Cdte. Faul Chibas (right, beard, hat, eyeglasses) and Cdte. Jose Quevedo (center). Cdte. Quevedo was a high-ranking Batista Army officer captured by the rebel forces during the big government push in June 1958; Quevedo (who was trapped together with most of his troop, the 17th Bataillon) subsequently joined the guerrilla forces and went on special assignment with Raul Chibas. Their mission was to contact military commanders commanding government troops at army outposts facing the rebel perimeter, and attempt to talk them into defecting to the Castro forces. Note man on left in these two frames (civilian with sombrero, pistol) is typical local go-between utilized in these clandestine feelers towards wavering government officers. Frames 32-36 show funeral of local townsman caught in crossfire between rebel and government patrols. Note on last frame (36) bearded Negro officer in center is "Pombo" who accompanied Che to Bolivia in 1967 and became one of half-dozen guerrilla leaders in that expedition to escape alive and somehow return to Cuba via Chile. *Not to be confused with Victor Boronat shown in Book 1.</p>	undated

Photographs > Contact Book II (continued)

b. 1, f. 78	<p>Book II Print 8: Rebel forward post near La Lata</p> <p>Rebel forward post over Santiago; this one near La Lata, then Cdte. Juan Almeida Bosque's column command post. It is commanded by Capt. Rigoberto Ramirez (officer shown in hammock in frames 28-29) and its principal function was that of a bombshop and demolition training post, one of several maintained by the rebels in the Sierra. Most of the frames show Capt. Ramirez with his favorite devices: pipebombs, home-crafted road mines, etc. Top three left frames show guerrilla hammocks slung in an abandoned back-country cockpit. Boy is local mascot.</p>	undated
b. 1, f. 79	<p>Book II Print 9: Rebel command post of Capt. Eddie Sunol</p> <p>Rebel command post of Capt. Eddie Sunol (shown checking supplies on frame 28). Anciano sifting rice is local nutritionist. On Frames 20-21: Lt. Hanibal Hidalgo, at the time photographer's travel aide. Photographer shown with photo mule on Frames 22-23.</p>	undated
b. 1, f. 80	<p>Book II Print 10: Rebel activities between El Corojo and Santiago</p> <p>Between El Corojo and Santiago, rebels move down to sea: a strategic breakthrough. Shown here are rebel activities in area under Cdte. Rene de los Santos' command: vehicle checks (frames 19-25); checkpoint has jeep, rear guards (frames 26-29); captured vehicles are repaired in Caballo Loco's service station. See also Prints 3 and 5.</p>	undated
b. 1, f. 81	<p>Book II Print 11: Rebel rear-area command post: the Seccion del Café</p> <p>A key rebel rear-area command post: the Seccion del Café (note flag on frames 13-14) under Capt. Ernesto Alona Sabas (shown on phone in frame 12). This rebel department supervised coffee harvests as far as rebel authority reached and collected taxes: it was one of the guerrilla army's earliest systematic governmental functions. Other key personalities are Cdte. Luis "El Guajiro" Crespo (frames 5-6); the seldom-photographed Cdte. Calixto Garcia (frames 28-30): Cdte. Garcia is officer with sombrero and gunbelt standing to left of weapons carrier; and Capt. Waldo Gonzalez Roig (frame 16). Note officer on frame 18 (beret) is one of rebel army's three principal surgeons: unidentified here.</p>	undated
b. 1, f. 82	<p>Book II Print 12: Rebel radio activities and personnel</p> <p>Top three rows of frames show monitoring set at RR12 identified on Print 4. Lower four rows of frames record the passing of the secret "defection team" of Cdte. Raul Chibas and Jose Quevedo noted on Print 7. On frame 31 Cdte. Chibas is shown in center (sombrero, eyeglasses); on next two frames photographer is shown with rebel radio operator Maria-Luisa Sabas. On frame 22 rebel radio personnel and the Chibas Team are shown in joint group. Standing in left rear is Cdte. Chibas (glasses); before him are rebel radio operator Maria-Luisa Sabas and one of the early Castro movements' key woman figures, Melba Hernandez (Mme. Jesus Montane) wearing scarf over head. Kneeling on extreme right is photographer's travel aide, Lt. Hanibal Hidalgo. This sheet adjoins Prints 3 and 7.</p>	undated

Photographs > Contact Book II (continued)

b. 1, f. 83	<p>Book II Print 13: Cdte. Rene de los Santos' command post</p> <p>The principal figure is Cdte. Rene de los Santos, whose command post was above Santiago. Frames 31-33 show the roadblock of Cdte. de los Santos' post on one of the seaside back roads leading toward Siboney and Santiago. Frames 5-7 show a typical puesto guerrillero de sacamuelas, i.e. improvised rebel dental station manned by a lay "dentist." Dental therapy of the sacamuelas station was invariably limited to extraction. Children in additional frames are Cuban rural child types.</p>	undated
b. 1, f. 84	<p>Book II Print 14: Rebel command posts on the approaches to La Plata</p> <p>Glimpses of two rebel command posts - small, temporary ones - on the approaches to La Plata, Fidel Castro's headquarters. Frames 4-12 show the station (and bomb shop) of Cdte. Luis "El Guajiro" Crespo at Naranjo. Cdte. Crespo is shown on frame 4 et seq. giving therapeutic massage to a small crippled child whom he had adopted as a mascot. Frames 11-12 show crew of Crespo's station: Crespo is sitting front center and next to him (right, beard) is El Gallego Maestro, as this truly masterful dinamitero was known. Frame 15-17: Capt. Mario Hidalgo, chief of the other small rebel post shown here.</p>	undated
b. 1, f. 85	<p>Book II Print 15: Bomb shop at Cdte. Luis "El Guajiro" Crespo's rebel station</p> <p>This is the bomb shop at Cdte. Luis "El Guajiro" Crespo's station (shown on Print 14). Frames in bottom row show welder cutting up bomb shells to make casings for small rebel bombs. The bomb shells are, of course, the remnants of aerial bombs dropped on the rebels by the Batista Government's Air Force: for some reason - perhaps technical, perhaps negligence or sabotage, perhaps owing to the peculiar topography of the jungle - an extraordinary number of such bombs failed to explode on landing. Frames 21-30 show Crespo seated outside bomb shop (with his crippled ward) making rebel hand grenades from sheet iron and TNT obtained from government's dud bombs. These hand grenades - thousands were fabricated at the guerrillas' four main bomb shops during the civil war - had to be lit to be detonated: the granadero lit a cigar going into combat and touched the glowing end of it to the fuse of one of these handmade grenades whenever he wanted to toss one at the enemy. Frames 10-20 show Crespo and the master bomb maker El Gallego Maestro manufacturing bombs.</p>	undated
b. 1, f. 86	<p>Book II Print 16: Cdte. Raul Chibas and rebel searches</p> <p>Frames 11-33 show Cdte. Raul Chibas touring the perimeters of the rebel-controlled area in the Maffo-Matias-Bijagual-El Corojo-San Pablo de Yao area, looking for potential defectors from government forces. Frames 5-10 show the peloton of Capt. Henrique Boronat searching a suspicious house.</p>	undated
b. 1, f. 87	<p>Book II Print 17: Rebel outpost near Habana</p> <p>Daily life at rebel outpost near Habana. This is Cdte. Rene de los Santos' station.</p>	undated

Photographs > Contact Book II (continued)

b. 1, f. 88	<p>Book II Print 18: Daily life behind rebel lines in the Santiago-Bayam zone</p> <p>undated</p> <p>A potpourri of scenes of "behind rebel lines" daily life in the Santiago-Bayam zone. Frames 4-6 show Lt. Vilo Acuha testing homemade rifle-grenade launcher. (Acuha, then a Dcte., died with Che Guevara in Bolivia.) Frames 14-22 show a typical behind-the lines elementary school run by guerrilla command. Rebels began rural "alfabetizacion" program during this period. Frames 27-32 show three captured Batista Army officers who had decided to join the rebels. Cdte. Jose Quevedo is center: Capt. (fnu) Duran is left. The numberless, lower right-hand corner frame shows Cdte. Humberto Sorí Marin, then Rebel Army Judge Advocate General, with Capt. Ernesto Aloma Sabas, chief of Seccion del Café (beard). See also Print 11.</p>
b. 1, f. 89	<p>Book II Print 19: Cdte. Juan Almeida Bosque and rebel radio and administrative staff</p> <p>undated</p> <p>Cdte. Juan Almeida Bosque, shown here in Frame 23 (Negro officer with beard and sombrero). In Frame 18, et seq. he is shown interrogating a very fat young woman (Frame 19) suspected of being a government informer. Frame 9: group of rebel radio and administrative staff including Melba Hernandez (extreme right, curlers, scarf), one of two women protagonists of Mocada attack on July 26, 1953.</p>
b. 1, f. 90	<p>Book II Print 20: Melba Hernandez, Raul Chibas, Cdte. Juan Almeida Bosque Bosque</p> <p>undated</p> <p>Top frames (4-9) show Melba Hernandez running rebel administrative office set up in abandoned store near Siboney. Frames 10-11: Cdte. Raul Chibas. Frames 22-30: Cdte. Juan Almeida Bosque, the column commander of this zone (slim, hatless Negro officer) inspects surgery of his columns' field hospital. Name of tall, bearded surgeon is unknown. Last frames show dispensary.</p>
b. 1, f. 91	<p>Book II Print 21: Cdte. Juan Almeida Bosque and staff</p> <p>undated</p> <p>On the top frames, Cdte. Almeida Bosque and his staff try - and fail - to cross the swollen Yao river in their command jeep. Frames 6-9 show Cdte. Almeida Bosque in front seat of another vehicle. Frames 1-5 show Cdte. Almeida Bosque's wireless station and chief radioman, Calixtt Vidal. Other frames show young amputee in Cdte. Almeida Bosque's column infirmary.</p>
b. 1, f. 92	<p>Book II Print 22: Peloton de mujeres, field hospital, near Castro's headquarters at La Plata</p> <p>undated</p> <p>Sentry duty in the immediate vicinity of Fidel Castro's headquarters at La Plata and other headquarters services were performed by this peloton de mujeres shown in frames 7-25. Frames 26-36 show Dr. Bernabe Ordaz, one of the senior rebel army medicos, in the Hospital Mario Mumoz, a field infirmary adjoining Fidel's La Plata headquarters. Last frame shows a young U.S. volunteer in rebel army.</p>
b. 1, f. 93-94	<p>Book II Prints 23-24: Fidel Castro at La Plata headquarters</p> <p>1958</p> <p>Fidel Castro at La Plata headquarters in the fall of 1958.</p>

Photographs > Contact Book II (continued)

b. 1, f. 95	Book II Print 25: Headquarters staff at La Plata These are faces of Fidel Castro's headquarters staff at La Plata in the fall of 1958. Frames 2-7: Cde. Luis "El Guajiro" Crespo. Frame 9: Fidel's clerical secretary-assistant, Antonio Llibre. Frame 10: Fidel's chief cook and majordomo, Emilio Moran. Frame 11: Capt. Paneque, a member of radio staff - he was the encoding officer. Frames 20-22: Violeta Casals, the principal radio announcer of La Plata. Frame 18-19: Teresita Albau, Mme. Casals' assistant. Frames 8, 23-24: Orlando Pupo, Fidel's Jefe de Escolta (chief bodyguard). Frames 26-30: Ricardo Martinez, the principal male radio announcer at headquarters. Frames 13-17: Roberto Verdecia, one of troop leaders attached to Fidel's headquarters.	1958
b. 2, f. 96	Book II Print 26: Headquarters staff at La Plata Personalities at Fidel Castro's La Plata headquarters. Frames 24-27: Fidel Castro. Frames 6-16, 18-19: Teresita Carmon, a courier. Frames 3-5: Pablo "El Veguero," a headquarters aide. Man with beret: name unknown.	undated
b. 2, f. 97	Book II Print 27: Headquarters staff at La Plata Faces and groups photographed at Fidel Castro's La Plata headquarters in the early fall of 1958. Top four frames on right (34-37): Dr. Faustino Perez, a commandante then newly retired from his assignment of coordinator of urban underground activities in Habana - in the aftermath of the disastrous failure of the April 9 general strike attempt organized under the direction of Dr. Perez - and attached to La Plata headquarters staff. Frames 5-16 show a typical bit of business at Fidel's own headquarters hut at La Plata: a small troop of guerrilla soldiers arrives to be dispatched personally by Fidel. For the most part they are fairly recent recruits, mixed with a few bearded veterans (such was the customary composition of new units) and they're on their way to join a line unit - Paco Cabrera's peloton. On frames 5-9 the view of these men is as Fidel sees them from his headquarters hut; on frames 10-12 Fidel is seen joining them and briefly addressing them; on frames 13-14 Fidel ducks back into his office, and the men, after waiting some moments, leave up the hill, along the precipitous path forming the approach to Fidel's house (frames 15-16). Rest of frames show Fidel briefing an officer in front of his headquarters hut.	1958
b. 2, f. 98	Book II Print 28: Fidel Castro at La Plata headquarters Fidel Castro at La Plata headquarters in early fall of 1958.	1958
b. 2, f. 99	Book II Print 29: Fidel Castro at La Plata headquarters Cde. Fidel Castro, photographed at La Plata headquarters in the early fall of 1958. Note frames 8-13 show characteristic bit of daily business: Fidel brought a dispatch (by unidentified local messenger) and reads it with typical concentration. Frames 14-16: Fidel is shown here in another typical command pursuit - receiving the visit of two local politicians who have begun to discern need to establish contact with the leader of the guerrilla forces spreading through the province. Man on left (sombrero) is, in fact, a congressman from one of the nearby districts; fat man on right is one of his honchos. Congressman is identified in our notes only as (first name unknown) Nelson.	1958

Photographs > Contact Book II (continued)

b. 2, f. 100	Book II Print 30: Rebel communications center and field hospital; Fidel Castro at La Plata headquarters.	undated
	<p>Fidel Castro inside rebel communications center, under command of very efficient officer, Cdte. Waldo Fernandez (frames 9-12, et seq.). This radio tower had several call signs - RR1, i.e. "Radio Rebelde Uno," also RR7; by the fall of 1958 (date of this photo), it had become the guerrilla forces' principal communications and propaganda lifeline. Frames 19-24 show the field hospital adjoining La Plata headquarters, then under command of Dr. Rene Vallejo and Dr. Bernade Ordaz, the Hospital Mario Muniz. Note that according to strict rebel sanitary policy, local hill people and rebel troopers wait for treatment in this queue without discrimination. Rebels always extended medical services to civilians under their control: this became important source of local support. Other frames show Fidel at La Plata.</p>	
b. 2, f. 101	Book II Print 31: Headquarters staff at La Plata	1958
	<p>Frames 4-6 are a period document: the rebel forces' radio propaganda, psychological warfare and intelligence staff at La Plata headquarters in the early fall of 1958. Woman seated right foreground is Violeta Casals, Radio Rebelde's famous woman announcer (she remained Castro government's principal radio voice for several years after rebel victory); others cannot be identified here with certainty. Other frames show yet another bit of daily business for Fidel Castro: testing a recalcitrant rifle in front of La Plata headquarters shack. Behind him are shown various members of his personal staff: Antonio Llibre, his clerical secretary-aide (frames 14-20) and Orlando Pupo, jefe de escolta (left rear on frames 18-19).</p>	
b. 2, f. 102	Book II Print 32: Fidel Castro being interviewed	1958
	<p>This sheet shows only sound-on-film, hour-long TV interview granted by Fidel Castro in Sierra Maestra. The cameraman, Erik Durschmied of Montreal, managed, together with this photographer, to smuggle a full Auricon sound rig into rebel headquarters at La Plata: it was set up on a hilltop overlooking Fidel's own headquarters complex. Film was lost for several months in process of being smuggled out of the Sierra, but was recovered in time to be shown on the CBC's popular Pierre Berthot interview show shortly after rebel victory in January 1959. CBC cameraman Erik Durschmied (hat, sunglasses) is shown on frames 4-23 with Fidel.</p>	
b. 2, f. 103	Book II Print 33: Fidel Castro being interviewed	1958
	<p>Fidel Castro at La Plata headquarters in early fall of 1958 giving TV sound interview to CBC cameraman Erik Durschmied. Some of the frames (16, 29) show Fidel consulting his (English-language) notes during interview; most of the other frames show him delivering answers (at) invisible TV camera. See also Print 32.</p>	

Photographs > Contact Book II (continued)

b. 2, f. 104	<p>Book II Print 34: Activities along approach to Fidel Castro's headquarters</p> <p>This sheet was photographed along the approach route to Fidel Castro's headquarters near La Plata. Lt. Vilo Acuna testing his homemade rebel rifle grenade launcher (frames 3-10; See also Print 18.). Frames 12-18: Rebel requisitioned road grader with its proud guerrilla crew. Among approach routes to central guerrilla areas - the approach routes through foothills - growing rebel troop units were beginning to maintain roads, transfer points, supply dumps for gasoline and lubricants, and other semi-permanent installations designed to insure a predictable flow of military traffic through back roads of rebel zone. Frames 25-26 show Capt. Mario Hidalgo with his family. On right, youth in uniform is Mario's son, Hanibal Hidalgo, then photographer's travel aide. Note dog-tag hanging from Hanibal's neck: it was captured from government soldiers and laboriously re-engraved by hand, giving Hanibal much-wanted military appearance. Frames 32-37: Outside Fidel's headquarters hut at La Plata, the headquarters' dental officer, Dr. Enrique Borges, has his foot-operated drill and consulta.</p>	undated
b. 2, f. 105	<p>Book II Print 35: Rebel bomb shop and Fidel Castro's headquarters</p> <p>Frames 25-28 show Cdte. Luis "El Guajiro" Crespo at his bomb shop (see also Prints 14 and 15.) Frames 17-20: Celia Sanchez. Frames 9-14: This is Fidel Castro's place of work in headquarters hut where he had only desk ever used by Fidel during two-year insurgency. Three framed photos overhead show his son, Fidelito. Frame 16: Orlando Pupo, jefe de escolta. Frames 23-24 show two important adjuncts to headquarters life: supply and equipment bearers. These men are bringing electrical gear used to repair radio gear and fuse homemade bombs. Frames 5-8: one of the items manufactured from electrical supplies brought in by runners is this little cheeseglass-detonator known as "Che's jam jar," either because Che invented it or because it was developed at bomb shop in Che's column. It is an impact-squeeze detonator that will activate a concealed road mine or a large hand-hurled bomb.</p>	1958
b. 2, f. 106	<p>Book II Print 36: Rebel column</p> <p>Rebel column on the march toward area surrounding Santiago.</p>	undated
b. 2, f. 107	<p>Book II Print 37: Andrew St. George; Hanibal Hidalgo; Victor Boronat</p> <p>Andrew St. George at wayside halt while on the march among rebel outposts in the vicinity of Puerto Boniato. Photographer's travel aide, Lt. Hanibal Hidalgo, is shown on frames 27-30. Rebel organizer Victor Boronat is shown playing guitar on frames 2-3.</p>	undated
b. 2, f. 108	<p>Book II Print 38: Rebel platoon above El Cobre sanctuary; interrogation of suspect</p> <p>Rebel platoon on march among heights controlling the carretera nacional above El Cobre sanctuary (frames 5-8). Unit commander Capt. Rigoberto Ramirez is shown in center of frame 14 (long beard, field cap, cartridge belt). Suspicious wayfarer, intercepted earlier by rebel platoon and interrogated to no avail, is threatened by execution (frames 12-13). Suspect falls in fright when rifle is fired over his head, and Capt. Ramirez menaces him with pistol, firing past his ear. But suspect was not otherwise harmed and released later same day. The threat of summary execution was rebel's only means of coercing information from suspects.</p>	undated

Photographs > Contact Book II (continued)

b. 2, f. 109	Book II Print 39: Rebel patrols combing approach to Siboney Rebel patrols combing approach area to Siboney, overlooking Santiago. Column commander Cdte. Rene de los Santos is shown in frames 22-23: smiling officer in center. When these pictures were taken, the landscape was of key significance, for it indicated decisive rebel breakthrough towards Santiago in early fall of 1958.	1958
b. 2, f. 110	Book II Print 40: Rebel advances These shots were made in the early fall of 1958 to document astonishing rebel advances, and government military withdrawals. A guerrilla patrol is shown here playing jukebox at road-side halt on the march above Puerto Boniato. For Fidel's faithful, junglebound for eighteen months, these were miraculous portents of the unmistakably approaching victory over the tottering Batista forces.	1958
b. 2, f. 111	Book II Print 41: Interrogation of suspect; Rebel troop military encounter. For glossary of mock execution shown here on top frames, see also Print 38 Interrogation of suspect (see also Print 38). Capt. Rigoberto Ramirez's rebel troop unit on the march above El Cobre. They come under fire from medium mortar, apparently fired by government unit stationed downhill near El Cobre: phosphorus shells ignite savannah and patrol dashes for cover.	undated
b. 2, f. 112	Book II Print 42: Rebel attack on El Cobre These frames show a small-unit, fast-moving rebel attack on El Cobre. Frames 4-13: Capt. Rigoberto Ramirez sights target down in valley at nightfall. Note white towers of El Cobre sanctuary, famous Cuban landmark, visible in distance. Frames 14-15 show rebel soldiers hastily requisitioning supplies in tiny Chinese grocery on El Cobre's outskirts. Rest of frames show Ramirez's patrol attacking and burning attack target: army supply dump outside El Cobre.	1958
b. 2, f. 113	Book II Print 43: Rebel attack on El Cobre These frames show a small-unit, fast-moving rebel attack on El Cobre (see also Print 42.) Frames 11-23 show Capt. Rigoberto Ramirez planning night attack and scanning El Cobre valley from overlooking hilltop. Frames 6-16: rebel unit prepares for attack. Rest of frames are night shots of attack target - army supply huts outside El Cobre burning after rebel strike.	1958
b. 2, f. 114	Book II Print 44: Rebel attack on El Cobre These frames show a small-unit, fast-moving rebel attack on El Cobre. This is Capt. Rigoberto Ramirez's platoon.	1958
b. 2, f. 115	Book II Print 45: Capt. Rigoberto Ramirez's rebel troops Capt. Rigoberto Ramirez's rebel troop on march above Puerto Boniato. Capt. Ramirez shown in frames 28-29. Note that sound of approaching vehicle brings rebels into ambush positions shown on frames 30-37 (vehicle turned out to be captured rebel jeep.)	undated

Photographs > Contact Book II (continued)

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| b. 2, f. 116 | <p>Book II Print 46: Rebel military breakthrough into Las Minas de Bueycito 1958</p> <p>These photos, shot in early fall of 1958, document decisive rebel military breakthrough in its initial stage: all around the Sierra Maestra range government forces are withdrawing, evacuating small, hard-to-defend outposts and minor towns. This sheet shows the taking of a small town, Las Minas de Bueycito, by forces from Cdte. Fidel Castro's own Columna Nr. Uno: it was a momentous event, for it was the first real town occupied (if only for twenty-four hours) by this column. Cdte. Humberto Sorí Marin, rebel's Judge Advocate General and the commander who led this particular advance, is shown on horseback on Frame 24. Capt. Mario Vasquez, another senior troop leader, is shown on frame 30. Woman - the local pharmacist - detained for questioning on charges that she was a government informer (not an implausible idea, for this town had just been evacuated after long occupation by a government battaillon) shown in frames 5-9.</p> |
| b. 2, f. 117 | <p>Book II Print 47: Rebel military breakthrough into Las Minas de Bueycito undated</p> <p>This sheet shows rebel entry into Las Minas de Bueycito, first town to be seized and held for twenty-four hours by troops of Cdte. Castro's own Columna Nro. Uno (see also Print 46.) Fidel Castro is shown on frames 19-20: this was a historical occasion, for he had entered Las Minas at nightfall on horseback, and is shown here in local general store back room (a store belonging to the pro-rebel Abich family repeatedly mentioned by Che Guevera) talking to town leaders. However, since everyone was terrified of appearing in any sort of published photographic account of this event - that is, a published account that would document collaboration or sympathy with the rebels after the army troops had returned in strength a few days later, an event anticipated by all - picture taking was limited that night. It was restricted to some shots of Paco Cabrera, one of Columna Uno's senior troop leaders, drinking beer (frame 6); other men from the column having a bang-up dinner; a shot of Fidel's faithful cook (frame 21); and shots of rebels withdrawing early next morning (frames 21-28).</p> |
| b. 2, f. 118 | <p>Book II Print 48: Headquarters of Fidel Castro's Columna Uno, outside of Las Minas de Bueycito undated</p> <p>This sheet shows the headquarters unit of Fidel Castro's Columna Uno operating just outside Las Minas de Bueycito (see also Print 47.) Frame 13 et seq.: Fidel's mayordomo-cook, Emilio Moran. Frames 26-37 show significant event: influx of recruits from surrounding areas. With government forces showing unmistakable signs of weakness, rebel recruiting rose rapidly. These recruits had already undergone some staging and selection at a rebel induction station; they are here on their way for combat training at one of the several such facilities acquired by guerrilla forces by early fall of 1958. Frames 23-25 show rebel recruits with a cherished (presumably captured) military pistol. Photographer (St. George) is shown on frame 16.</p> |
| b. 2, f. 119 | <p>Book II Print 49: Castro headquarters at La Plata undated</p> <p>Frames 15-29 show Fidel giving TV sound interview to CBC cameraman Erik Durschmied. Frames 11-13 show the headquarters dentist at La Plata station, Dr. Enrique Borges, working on teeth of Celia Sanchez. Other frames show two rebel personalities: Capt. Mario Hidalgo (frames 6-8) and young United States recruit to rebel forces, name unknown (frames 3-5.) See also Prints 33 and 34.</p> |

Photographs > Contact Book II (continued)

b. 2, f. 120	Book II Print 50: Carretera Central The carretera central below Puerto Boniato shows ample evidence by the fall of 1958 of effective rebel interdiction of highway traffic. Buses and trucks shown here have all been blown up or burned by rebel highway patrols, the so-called bazukeros. Villagers help by emptying crippled truck (frame 14).	1958
b. 2, f. 121	Book II Print 51: The outpost of Capt. Humberto Diaz Rodriguez Capt. Humberto Diaz Rodriguez's outpost and its pork-roast-in-progress (see also print 2).	undated
b. 2, f. 122	Book II Print 52: Villa of Jose Aleman This shows the sumptuous villa of Jose Aleman, Minister of Education in earlier government of President Carlos Prio Socarras: even in that loose establishment, Minister Aleman was an outstanding corruptionist.	undated
b. 2, f. 123	Book II Print 53: Entertainment displays in Habana	undated
b. 2, f. 124	Book II Print 54: Andrew St. George with group of peasant boys and armed rebels This print features images of the photographer, Andrew St. George, sitting with a group of small peasant boys who watch in fascination as he shows them the workings of his camera (fall, 1958). The boys are under the protection of more than one armed rebel and probably reside at the rebel outpost and safehouse pictured in the back of frame 34, top row. See also Print 55.	1958
b. 2, f. 125	Book II Print 55: Andrew St. George with group of peasant boys and armed rebels This sheet features images of the photographer, Andrew St. George, as he relaxes with peasant children and rebel soldiers guarding a safehouse and rebel outpost in an isolated rural area at the foot of the Sierra Maestra (fall, 1958). Frames 26-30 depict the group of peasant boys to whom St. George was showing his camera in Print 54. Prints 7 through 22 show St. George riding around in a rebel-driven jeep with camera in hand; it is not clear who is taking pictures of him. See also Print 54.	1958

Contact Book III

b. 2, f. 126-130	Book III Prints 1-5: Meeting of representatives of the United States and the 26th of July Movement These prints document the arrival of large number of reporters (Prints 1-2) to the Second Front "Frank País," opened in the spring of 1958 by Raúl Castro and his large number of rebel troops in the area near Banes, Oriente, where the largest number of United States-owned properties were concentrated. The reporters were visiting on the occasion of the first direct negotiations between representatives of the United States government's consular office in Santiago de Cuba and members of the 26th of July Movement. Their meeting, as seen in Prints 3-5, was arranged in response to the seizure of forty-eight hostages, including twenty-eight marines, by Raúl Castro's forces in protest of the United States' continued supplying of Batista's air force with military weaponry, including napalm and other materials. Batista's pilots had flown over one hundred missions in the area, bombing exclusively civilian rather than guerrilla targets as part	1958 July
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Photographs > Contact Book III (continued)

of a counterinsurgency campaign he called "Total War." Print no. 4 shows the reporters, including CBS newsman Robert Taber (frame 15, hatless man on the left), taking off from the United States naval base at Guantánamo and flying over the area. Print No. 5 shows Vilma Espín (frames 18-20) apparently showing off her shooting skills with an automatic weapon, as well as Raúl Castro (in cowboy hat) with reporters and U.S. consular agents (frames 4-12). See also Prints 6 and 7.

b. 2, f. 131	<p>Book III Print 6: United States hostages</p> <p>1958 July</p> <p>This print shows United States hostages held by Raúl Castro's forces in the liberated zone created by his recently opened Second Front "Frank País," preparing to be released. The hostages were taken as part of a defensive strategy developed in June 1958 when evidence emerged that the United States was continuing to ship military supplies (such as napalm) to Batista's air force through Guantánamo Bay Naval Base, despite the fact that the United States had declared an official embargo on further arms shipments in March of that year. In May, Batista's air force flew over one hundred flights that bombed and attacked the civilian population in the mountains that offered aid to the rebels. The hostage (shown shaving in frames 5-7) appears to be one of the United States company employees taken hostage, rather than a marine. The twenty-eight marines captured were being held elsewhere. See also Prints 1-5, 7, and 8.</p>
b. 2, f. 132	<p>Book III Print 7: United States hostages</p> <p>1958 July</p> <p>This print shows United States hostages held by Raúl Castro's forces in the liberated zone created by his recently opened Second Front "Frank País," preparing to be released. The hostages were taken as part of a defensive strategy developed in June 1958 when evidence emerged that the United States was continuing to ship military supplies (such as napalm) to Batista's air force through Guantánamo Bay Naval Base, despite the fact that the United States had declared an official embargo on further arms shipments in March of that year. In May, Batista's air force flew over one hundred flights that bombed and attacked the civilian population in the mountains that offered aid to the rebels. The four American men shown in frames 11-20 with their guerrilla captors were being interviewed by visiting foreign reporters. They worked for the nearby United States government-owned Nicaro Nickel Mining Company. See also Prints 1-6 and 8.</p>
b. 2, f. 133	<p>Book III Print 8: Rebel safe house, United States hostages</p> <p>1958 July</p> <p>Images of the exterior and interior of a rebel safe house, probably in Raúl Castro's Second Front "Frank País," near Banes, Oriente. In frames 8-16, young girls and rebels are seen gathered around a table, apparently playing cards and drinking bottles of soda pop. St. George took these photographs while covering the capture and release of U.S. hostages by Raúl Castro's forces for <i>Lifemagazine</i>. See also Prints 1-7.</p>

Photographs > Contact Book III (continued)

b. 2, f. 134	<p>Book III Print 9: First victory speech by Fidel Castro</p> <p>Taken on January 1, 1959, and stamped January 7, 1959, on the reverse side, this print documents the first victory speech given by Fidel Castro upon the fall and flight from Cuba of the dictator Fulgencio Batista. Having taken the reins of power in the city of Santiago de Cuba earlier that day, Fidel declared Santiago the temporary capital of the country and spoke for over three hours, well past midnight, to a huge crowd gathered in the city's central plaza. Among the dignitaries who lent support on that day was the Archbishop of Santiago de Cuba, Enrique Pérez Serante (frames 9-10). To the right of Fidel Castro in frames 33-36 (wearing glasses, bearded) is the longtime rebel underground leader for Manzanillo, Felipe Guerra Matos. See also Prints 20, 22, 31, 32, 39 and 41.</p>	1959 January 1
b. 2, f. 135	<p>Book III Print 10: Civilian dwellings destroyed by bombings by Batista air force</p> <p>This print shows the destruction of civilian dwellings by Batista's air force bombing campaign in the weeks leading up to the final collapse and partial surrender of the dictator's high command. Frames 11-12 show a Catholic priest, probably a Franciscan, speaking with members of the rebel forces in an area that appears to be an abandoned bunker. In many cases, Batista's troops gave themselves up to the conquering rebels through Catholic clerics who served as intermediaries. See also Print 12.</p>	[1959 January 1, 2?]
b. 2, f. 136	<p>Book III Print 11: Fidel Castro taking over military base</p> <p>Fidel Castro and troops taking over a Cuban military air base, probably located in Oriente, and commandeering a military tank. Herbert Matthews of the <i>New York Times</i> can be seen in suit and tie standing behind Fidel Castro in frame 4 of this print. Matthews met Fidel at the air base in the first days following the rebel victory. He had not seen Fidel since their first encounter in the mountains on February 17, 1959. See also Print 12.</p>	1959 January
b. 2, f. 137	<p>Book III Print 12: Damage to civilian housing by bombing of Batista's air force; rebels riding tank</p> <p>Contains two prints. The first print shows damages caused to civilian housing by Batista's air force bombing raids during the last weeks of 1958 before the collapse of the regime. The second print shows rebels riding on a tank followed by the jeep in which the photographer was riding. It is likely that these images were taken in the first or second day following the rebel victory when St. George and two other journalists, Jules Dubois of the Chicago Tribune and Jay Mallin of Time-Life, accompanied Fidel Castro's caravan from Oriente to Havana.</p>	1959 January
b. 2, f. 138	<p>Book III Print 13: Fidel Castro's victory caravan to Havana</p> <p>This is the first print that traces Fidel's victory caravan as it made its way to Havana. At various points, Fidel made up for time lost on the way to greet cheering and grateful citizens by taking a British helicopter for portions of the route that his forces had captured from the defeated Batista military days earlier. Here Fidel rendezvouses with members of his team that have advanced by car. Frames 5-12 show some of the guerrillas having breakfast in a workers' cafeteria. See also Prints 14-17 and 47.</p>	1959 January

Photographs > Contact Book III (continued)

b. 2, f. 139	<p>Book III Print 14: Fidel Castro's victory caravan to Havana; Castro with Eloy Gutiérrez Menoyo</p> <p>Taken in the very first days following the collapse of the dictatorship and the rebels' seizure of power, this print shows Fidel being crowded by guerrillas and well-wishers as he proceeds in his victory caravan to Havana. Frames 13-27 show Fidel in profile as he converses with Eloy Gutiérrez Menoyo, a key figure in the military front of El Escambray mountains in the central province of Santa Clara. Gutiérrez Menoyo's early involvement in the urban struggle against Batista was marked by the death of his brother at the hands of Batista's police. Gutiérrez Menoyo later turned against Fidel when the Revolution became Marxist and conspired in a new armed movement against the government until he was captured and imprisoned, ultimately serving twenty years.</p>	1959 January
b. 2, f. 140	<p>Book III Print 15: Fidel Castro's seizure of Batista's air force military base</p> <p>Taken in the very first days following the collapse of the dictatorship and the rebels' seizure of power, this print shows Fidel Castro and his forces as they take over a military air base once held by Batista's air force. Standing with Fidel in frames 8-22 are a group of former batistiano pilots responsible for the bombing campaign that killed and terrorized so many civilians from May to December 1958. On the occasion of the meeting, Fidel famously assured the men that they would not be subject to trial and execution for their crimes, although he reversed that position several weeks later and all the pilots were executed. Frames 24-25 show two exhausted guerrillas asleep in the back of an American-made car with the driver (frame 26) looking on. See also Print 21.</p>	1959 January
b. 2, f. 141	<p>Book III Print 16: Fidel Castro's victory caravan to Havana</p> <p>Images documenting the victory caravan of Fidel Castro and his guerrillas as it made its way along Cuba's national highway from Oriente to Havana in the first week of January 1959. Here Fidel Castro is seen standing between vehicles in the center of the highway, talking to his forces, as well as passersby.</p>	1959 January
b. 2, f. 142	<p>Book III Print 17: Rebel takeover of military barracks</p> <p>This print features various scenes from the rebel takeover of a military barracks or cuartel, probably in Oriente province. Frames 8-17 show a white-robed priest wearing a large cross around his neck talking before a large tank, with the military installation in the back. Prints 5-7 show a small boy-turned-guerrilla who guards recently acquired munitions from the cuartel with a rifle across his lap. The guerrillas incorporated a number of children in the last months before the triumph, especially as Batista's bombing raids left many peasant families homeless and children orphaned. Frames 19-22 show a man behind bars although it is not clear if he is a political prisoner about to be freed or an official that the rebels have jailed. See also Print 45.</p>	1959 January

Photographs > Contact Book III (continued)

b. 2, f. 143	<p>Book III Print 18: Fidel Castro and Manuel Urrutia</p> <p>Top frames show Fidel meeting with and speaking to a reporter in the first days after the rebel victory at the airport in Camagüey where he awaited the arrival of Manuel Urrutia, the man whom Fidel Castro had designated Provisional President of Cuba as early as 1957. Appearing in frames 8-14 and 19, Urrutia can be seen in the center, wearing glasses and a suit and tie. In the background is the plane named Guaímaro, formerly used by Batista as the presidential plane. Urrutia had been sworn in as President sometime earlier in the city of Santiago where Fidel formally took the reins of power on January 1st. Also present to receive him is Melba Hernández (frames 23-26), one of the two heroines of Fidel's disastrous 1953 assault on the Moncada military barracks on the 26th of July. The event founded the guerrilla movement. See also Prints 19, 49 and 50.</p>	1959 January 2
b. 2, f. 144	<p>Book III Print 19: Arrival of Manuel Urrutia at the Camagüey airport</p> <p>These images document the arrival of Manuel Urrutia Lleó, the man whom Fidel Castro had designated Provisional President of Cuba as early as 1957, at the Camagüey airport. Urrutia apparently arrived by the plane named Guaímaro, formerly used by Batista as the presidential plane. Urrutia would be sworn in as President later that day. See also Prints 18, 49 and 50.</p>	1959 January 2
b. 2, f. 145	<p>Book III Print 20: Fidel Castro's first victory speech</p> <p>Taken on January 1, 1959, and stamped January 7, 1959, on the reverse side, this print documents the first victory speech given by Fidel Castro upon the fall and flight from Cuba of the dictator Fulgencio Batista. Having taken the reins of power in the city of Santiago de Cuba earlier that day, Fidel declared Santiago the temporary capital of the country and spoke for over three hours, well past midnight, to a huge crowd gathered in the city's central plaza. Frames 13-14 and unnumbered frames in the very bottom row show Juan Almeida Bosque on Fidel's left and Felipe Guerra Matos to his right. See also Prints 9, 22, 31, 32, 39 and 41.</p>	1959 January 1
b. 2, f. 146	<p>Book III Print 21: Fidel Castro radio address</p> <p>This print shows Fidel Castro as he prepares to deliver a radio address from a transmission post located on the former base of Batista's air force in Oriente. Standing with him in frames 36 and 37 is Armando Hart (to the right, wearing dark shirt). Prints 4-7 appear to show rebels dividing up some roasted meat amongst themselves from the back of a truck. Prints 8-12 show a group of rebels, reporters and former pilots of the air force gathered at the entrance of the building where Fidel will deliver his radio address. See also Print 15.</p>	1959 January
b. 2, f. 147	<p>Book III Print 22: Fidel Castro's first victory speech</p> <p>Taken on January 1, 1959, and stamped January 7, 1959, on the reverse side, this print documents the first victory speech given by Fidel Castro upon the fall and flight from Cuba of the dictator Fulgencio Batista. Having taken the reins of power in the city of Santiago de Cuba earlier that day, Fidel declared Santiago the temporary capital of the country and spoke for over three hours, well past midnight, to a huge crowd gathered in the city's central plaza. These images were taken from inside the building whose balcony Fidel used as a podium for his speech. See also Prints 9, 20, 31, 32, 39 and 41.</p>	1959 January 1

Photographs > Contact Book III (continued)

b. 2, f. 148 [Book III Print 23: Rebel takeover of an unidentified provincial city in Oriente](#) 1959 January

Images of the rebel takeover of an unidentified provincial city in Oriente and its surrounding military establishments, including the bombed-out shell of a rural guard post whose façade reads "Cuartel General Borrero. Esc[uadrón] 16 G[uardía] R[ural]" (frames 29-33). The second row of frames show townspeople gathered on the street "Luis Varona" in the central part of the city; political posters advertising the candidates for Fulgencio Batista's recent fraudulent electoral "show" are still visible on the walls of buildings in the background. These images were taken in the first days of January 1959 as St. George accompanied Fidel Castro's motorcade on its way to Havana.

b. 2, f. 149-150 [Book III Prints 24-25: Fidel Castro in home along victory caravan route to Havana](#) 1959 January

Fidel Castro in a home along the route followed by his victorious motorcade from Oriente to Havana in the first week after the rebel victory in January 1959. Surrounded by rebels, as well as civilian supporters who appear to reside at the home, Fidel is seen granting a television interview to a Cuban reporter (frames 9-17) and signing an autograph for a young adolescent Cuban girl wearing glasses (frames 3-7). Exact location of the event is unknown although it is likely that the home was located along the national highway, perhaps in Camagüey. See also Print 26.

b. 2, f. 151 [Book III Print 26: Rebel officers outside home along victory caravan route to Havana](#) 1959 January

This print shows rebel officers and soldiers lounging in the driveway and conversing with foreign reporters outside the house where Fidel Castro is granting an interview to a Cuban television reporter on route to Havana in the first days after the fall of the Batista regime in January 1959. The location of the house is probably along the national highway in Camagüey. In Frames 10-19, Humberto Sorí Marín is second from the left in the group of rebels, most of whom probably belong to Fidel's personal bodyguard unit, or escolta. Frames 20-23 show an unidentified American man, possibly a reporter, speaking to the rebels and leaning against the back of the car Fidel used in the motorcade to Havana. The final two frames (24 and 25) appear to show Raúl Chibás (on the left, wearing glasses and full beard) sitting next to an unidentified member of Fidel Castro's escolta, later joined by an unidentified older man wearing two-tone leather shoes. See also Prints 24 and 25.

Photographs > Contact Book III (continued)

b. 2, f. 152	<p>Book III Print 27: Rebel officers outside home along victory caravan route to Havana; Fidel Castro with Armando Hart</p> <p>This print shows members of Fidel's personal bodyguard unit guarding the gate of a house at which he is staying along the national highway of Camagüey as his motorcade made its way from Oriente to Havana in the first days of January 1959. Frames 18-36 show Fidel speaking to other rebels and reporters along the tarmac of the Ignacio Agramonte Airport in the city of Camagüey. Shown standing near Fidel to his immediate left in frames 20, 22 and 23 is Armando Hart, a member of the revolutionary underground, whose father, a judge, famously objected to the prosecution of rebels on constitutional grounds and was dismissed from the bench by the Cuban Supreme Court in the summer of 1958. Armando's brother, also an urban revolutionary activist, was killed by a bomb some weeks before this incident. Armando himself later became the first Minister of Education, a post he held until he was promoted to Minister of Culture in 1976. See also Print 38.</p>	1959 January
b. 2, f. 153	<p>Book III Print 28: Rebel officers outside home along victory caravan route to Havana</p> <p>Four frames of two rebels guarding the exterior of a private home, presumably where Fidel Castro was granting reporters an interview in the first days of January 1959. One of the rebels appears quite old, with graying hair and wrinkled skin, an unusual combination among the very young rebel forces. See also prints 24-27.</p>	1959 January
b. 2, f. 154	<p>Book III Print 29: Fidel Castro's victory caravan to Havana</p> <p>Images of Fidel Castro's motorcade as it made its way along the national highway in the victorious march to Havana. These images were taken as Fidel stopped his car (shown in frames 20, 29-34) to greet a priest, a nun and an opulently dressed lay woman (shown in frames 35-36). These latter frames were famously reproduced in the first of the three million "liberty" editions of the Cuban magazine Bohemia, published over a three-week period beginning the second week of January 1959. See also Print 30.</p>	1959 January
b. 2, f. 155	<p>Book III Print 30: Fidel Castro's victory caravan to Havana</p> <p>Images of Fidel Castro's motorcade as it made its way along the national highway in the victorious march to Havana. Here Fidel speaks to a well-dressed civilian couple while surrounded by rebel soldiers. Australian pines line both sides of the road in the background. See also Print 29.</p>	1959 January
b. 2, f. 156-157	<p>Book III Prints 31-32: Fidel Castro's first victory speech</p> <p>Taken on January 1, 1959, and stamped January 7, 1959, on the reverse side, these prints document the first victory speech given by Fidel Castro upon the fall and flight from Cuba of the dictator Fulgencio Batista. Having taken the reins of power in the city of Santiago de Cuba earlier that day, Fidel declared Santiago the temporary capital of the country and spoke for over three hours, well past midnight, to a huge crowd gathered in the city's central plaza. See also Prints 9, 20, 22, 39 and 41.</p>	1959 January 1

Photographs > Contact Book III (continued)

b. 2, f. 158	<p>Book III Print 33: Rebel takeover of the Cuartel Moncada</p> <p>Scenes from the highly symbolic rebel takeover in January 1959 of the Cuartel Moncada, the military barracks in Santiago de Cuba which was the original target of the failed assault by Fidel Castro's "Movimiento Centenario" on July 26, 1953. The event itself and the resulting massacre of the Centenary forces by Batista's troops led to the remaining rebels' imprisonment and exile and was the foundation of the future guerrilla movement led by Fidel Castro known as the "26th of July." Frames 26-32 show a surprising degree of fraternization between rebel officers and surrendering members of Batista's military.</p>	1959 January
b. 2, f. 159	<p>Book III Print 34: Nocturnal images along Fidel Castro's victory caravan route to Havana</p> <p>A number of random images dating from the first days of January showing nocturnal scenes of townspeople and reporters gathered in an unidentified location, possibly a roadside watering hole where they are seen eating and talking. The top row (frames 36-37) shows a Batista-era police officer standing behind a desk while talking to a long-haired man sitting in front of him, probably a rebel soldier. It is likely that these images were taken along the route of Fidel Castro's triumphant motorcade as it made its way to Havana.</p>	1959 January
b. 2, f. 160	<p>Book III Print 35: Crowd scenes after the fall of Batista</p> <p>This print features various unusual scenes of jubilant townspeople as they greet Fidel Castro in the central streets of an unidentified provincial city during the first days of January 1959, right after the fall of Batista. Frames 3-14 appear to show an entirely different location than top rows of frames: these frames (3-14) in the bottom rows include images of the preparation of a speaker's dais before a municipal government building, as well as a rebel soldier examining a leaflet of pro-dictator propaganda (frame 5); the leaflet he is holding has a 26th of July guerrilla wearing blackface and squeezing the far-eastern end of the island with one hand while the red flag of Communism flies in the background. Frames 15-31 appear to show crowds of revelers on the outskirts of Havana proper as Fidel Castro arrives by tank and wades through the people.</p>	1959 January
b. 2, f. 161	<p>Book III Print 36: Rebels prepare to take over national police station in Oriente</p> <p>This print shows veteran guerrilla fighter Efigenio Ameijeiras (frame 24) driving a car filled with rebels into the main streets of a provincial city in Oriente where rebel forces will take over the main station of the national police. The top two rows of frames, shot from inside a car, show the delighted and startled faces of civilians as they see and touch for the first time the rebel soldiers (who had long been a source of anxiety and fear as well as empowerment and inspiration). The remaining rows of images show townspeople gathering and pressing in on the rebel vehicles as well as the gate of the police station in the town.</p>	1959 January

Photographs > Contact Book III (continued)

b. 2, f. 162	<p>Book III Print 37: Fidel Castro and rebel officers in early days after Batista collapse</p> <p>Frames 18-37 show Fidel Castro speaking to reporters and others while surrounded by rebel soldiers in the interior of what appears to be a government building at the time of the rebel takeover. Frames 5-17 show rebel officers as they negotiate the terms of surrender with officers of Batista's armed forces in the first day or two after the collapse of the dictator's regime. The location of these images is unknown, although they were probably taken in Santiago, Oriente.</p>	1959 January
b. 2, f. 163	<p>Book III Print 38: Key civilians in the 26th of July Movement</p> <p>This print features key figures of the civilian wing of the 26th of July Movement as they gather on the tarmac and await the arrival of Fidel Castro at Camagüey's Ignacio Agramonte Airport; Fidel took the plane to make up for time lost in traveling by motorcade on his triumphant march to Havana in the first days of January 1959. Frames 5-6 appear to show Roberto Agramonte (bald and corpulent man to the left), the first Minister of Foreign Relations under the first revolutionary government of President Manuel Urrutia and Prime Minister Fidel Castro. Frame 14 shows a guerrilla soldier taking a break and drinking a bottle of Coca-Cola. Frames 15 and 17-20 depict Armando Hart, a key figure in the rebel underground, standing next to his fiancée, Haydée Santamaría, the legendary heroine of Fidel Castro's 1953 assault on the Moncada barracks. See also Print 27.</p>	1959 January
b. 2, f. 164	<p>Book III Print 39: Fidel Castro's first victory speech</p> <p>Taken on January 1, 1959, and stamped January 7, 1959, on the reverse side, this print documents the first victory speech given by Fidel Castro upon the fall and flight from Cuba of the dictator Fulgencio Batista. Having taken the reins of power in the city of Santiago de Cuba earlier that day, Fidel declared Santiago the temporary capital of the country and spoke for over three hours, well past midnight, to a huge crowd gathered in the city's central plaza. Frames 8-19 feature an unidentified man wearing civilian clothes and leaning against a rifle as he talks to Manzanillo-based guerrilla courier and soldier, Felipe Guerra Matos. See also Prints 9, 20, 22, 31, 32 and 41.</p>	1959 January 1
b. 2, f. 165	<p>Book III Print 40: Rebel takeover of military and police headquarters in Guantánamo</p> <p>Together with Prints 43 and 44, this print features images of the rebel takeover of military and police headquarters in the city of Guantánamo, also seen in Film 2 shot by St. George that forms part of the Cuban Collection. Frames 24 and 25 show both a rebel soldier and a batistiano soldier guarding the gate of the city's police station while frames 26-35 show police and soldiers surrendering to rebels by piling their weapons in the middle of the station's courtyard, to the backs of the rebel and batistiano guards. Frames 17-23 show townspeople gathering outside the mammoth military headquarters in the center of the city and final rows of images depict the interior of the same building where officers are handing over authority to the rebels. See also Prints 43 and 44.</p>	1959 January 1

Photographs > Contact Book III (continued)

b. 2, f. 166	<p>Book III Print 41: Fidel Castro's first victory speech</p> <p>1959 January 1</p> <p>Taken on January 1, 1959, and stamped January 7, 1959, on the reverse side, this print documents the first victory speech given by Fidel Castro upon the fall and flight from Cuba of the dictator Fulgencio Batista. Having taken the reins of power in the city of Santiago de Cuba earlier that day, Fidel declared Santiago the temporary capital of the country and spoke for over three hours, well past midnight, to a huge crowd gathered in the city's central plaza. Frames 36-37 show closeup shots of some members of the crowd who appear jovial and excited. See also Prints 9, 20, 22, 31, 32 and 39.</p>
b. 2, f. 167	<p>Book III Print 42: Evening scenes after Castro's first victory speech</p> <p>1959 January 2</p> <p>Probably taken in the late night, early morning hours of January 1, 1959, during or after Fidel Castro's famous first address to the people of Santiago, these images show at least one military soldier (see man in helmet with back to camera, frame 16), rebel soldiers and local people on the streets and in a tavern. The top three rows of frames show members of Fidel Castro's esolta (see the gray and long-haired rebel in the far right-hand corner of these frames with rifle in hand), as well as local citizens sitting on the front porch of a house beside a homemade shrine to the Virgin of Charity that is lit up by dozens of votive candles.</p>
b. 2, f. 168	<p>Book III Print 43: Rebel takeover of Guantánamo</p> <p>1959 January 1</p> <p>Scenes of the rebel takeover of the city of Guantánamo where huge contingents of Batista's military forces were stationed during the course of the two-year civil war. The top two rows of frames show sandbags piled along the parapet wall of the military barracks in the center of Guantánamo, with soldiers surrendering weapons to revolutionary guerrillas beneath. Frames 3-27 are of particular interest because they reveal the Batista military's use of the rooftop of a public secondary school or Instituto de Segunda Enseñanza, of which there were less than two dozen nationwide, as a defensive outpost against possible rebel attacks on the city. None ever came. The building is surrounded by hundreds of civilian onlookers who listen to a hat-wearing rebel perched on the corner of the sandbagged rooftop as he addresses the crowds. Alongside him are not just rebels but batistiano soldiers who are distinguished by their metal helmets. See also Prints 40 and 44.</p>
b. 2, f. 169	<p>Book III Print 44: Rebel takeover of Guantánamo</p> <p>1959 January 1</p> <p>Rebel takeover of the city of Guantánamo where huge contingents of Batista's military forces were stationed during the course of the two-year civil war. The top row of frames shows crowds gathered before a public secondary school or Instituto de Segunda Enseñanza, whose roof is still covered with sandbags from the time that it apparently served as a defensive outpost against possible rebel attacks on the city. Frames 18-28 show crowds gathered around the highly unusual, homemade personnel carrier that Batista's forces designed but never used against the guerrillas during the last months of the war. Also significant is the image in frame 32 of a recently surrendered batistiano military officer walking away from the barracks with a suitcase under his arm, a towel around his neck and a metal fighting helmet in hand. See also Prints 40 and 43.</p>

Photographs > Contact Book III (continued)

b. 2, f. 170	<p>Book III Print 45: Rebel takeover of military barracks</p> <p>This print depicts a government military barracks in the process of being taken over by 26th of July guerrillas who are engaged in confiscating all the available munitions, as well as questioning men who may be Batista's political prisoners through the bars of the prison cells. Because of their dress and general physical state, it is likely that these men were not taken prisoner by the rebels but were already there at the time of the government's military surrender. Although the precise location is not clear, the wall against which two rebel soldiers lean as they keep guard reads "Primera Compañía." The same location is featured in Print 17. See also Print 17.</p>	1959 January
b. 2, f. 171	<p>Book III Print 46: Fidel Castro's victory caravan to Havana</p> <p>This print features shots of Fidel's victory motorcade as it makes its way along the national highway to Havana. Top frames 33-34 show the front view of his car in what appears to be the early morning hours, as well as Fidel emerging from a middle-class home and standing behind the gate of the house with members of his personal escolta. Subsequent pictures show him speaking with small groups of civilians and rebels and frames 14-17 show the motorcade in movement and then stopping alongside the road. Frame 6 shows a rebel with rifle and beret seated underneath a large advertisement for "Hatuey" beer, owned by Bacardí Co., and frames 7-12 show nighttime scenes, probably preceding those in the top rows of frames, as Fidel's motorcade moves through a small town.</p>	1959 January 2-8
b. 2, f. 172	<p>Book III Print 47: Fidel Castro's victory caravan to Havana</p> <p>This print depicts Fidel Castro and his escolta as Fidel boards a British-made helicopter captured at the time of the surrender of Batista's forces and requisitioned as a means for hastening his trip to Havana, where he formally announced the victory of the Revolution on January 8, 1959. Fidel alternated traveling by motorcade and helicopter on the route to Havana. See also Print 13.</p>	1959 January 1-8
b. 2, f. 173	<p>Book III Print 48: Surrender of police officers and a national police station to rebel officers</p>	1959 January 1-2
b. 2, f. 174	<p>Book III Print 49: Meeting of Fidel Castro and Manuel Urrutia Lle</p> <p>These pictures document the first, historic meeting of Fidel Castro and Manuel Urrutia Lleó, a judge whose support of the constitutionality of the rebels' assault on Batista's forces got him ousted from the bench and forced into exile in New York City. Fidel Castro had personally nominated Urrutia for the presidency of Cuba as early as 1957. In frames 21-35, Urrutia speaks with Fidel Castro; to the left of both stands Armando Hart, the son of another judge who suffered a fate similar to Urrutia's for having protested the unconstitutionality of Batista's government in support of the rebels years before. Urrutia speaks to reporters alongside the airplane Guámaro, normally used as a presidential aircraft by Batista. See also Prints 18, 19, 27 and 50.</p>	1959 January 1

Photographs > Contact Book III (continued)

b. 2, f. 175	<p>Book III Print 50: Second meeting of Fidel Castro and Manuel Urrutia Lle</p> <p>These pictures document the second historic meeting of Fidel Castro and Manuel Urrutia Lleó, a judge whose support of the constitutionality of the rebels' assault on Batista's forces got him ousted from the bench and forced into exile in New York City. Fidel Castro had personally nominated Urrutia for the presidency of Cuba as early as 1957. In frames 21-35, one sees Urrutia speaking with Fidel Castro; to the left of both stands Armando Hart, the son of another judge who suffered a fate similar to Urrutia's for having protested the unconstitutionality of Batista's government in support of the rebels years before. In the top row of the print, frames 23-24 show Haydée Santamaría, Armando Hart's fiancé and legendary heroine of the 1953 assault on the Cuartel Moncada. Frame 25 shows the bearded Comandante Faustino Pérez, later Minister of the Ministry of Ill-Gotten Goods (Ministerio de Bienes Malversados), which oversaw the redistribution of millions of dollars of property confiscated from supporters and officials of the Batista regime. See also Prints 18, 19, 27 and 50.</p>	1959 January 1
b. 2, f. 176	<p>Book III Print 51: Rebel takeover of government facility; Catholic priests, rebels, reporters</p> <p>Frames 17 through 35 appear to show the rebel takeover of a government facility although the location is not clear. Featured in frames 17 through 26 are two Catholic priests in robes, speaking to rebels and a female reporter (wearing an armband that says 'prensa'). Frames 28-35 show Celia Sánchez in fatigues as she talks to the same female reporter. Bottom frames show the interior view of the room from whose balcony Fidel Castro addressed the nation on January 1, 1959, in Santiago de Cuba. See also Prints 9, 20, 22, 31-32 and 41.</p>	1959 January 1-2
b. 2, f. 177	<p>Book III Print 52: Rebel guards as they take over and stand before a cell holding common prisoners in the central police station or "vivac" of Bayamo, Oriente during the first days after the rebel victory</p>	1959 January 1-2
b. 2, f. 178	<p>Book III Print 53: Roberto Agramonte</p> <p>Frames 4 through 13 of this print show Roberto Agramonte, the Revolution's first Minister of Foreign Relations, meetings with other Cuban men, possibly advisors and new government officials, as they gather in a home, converse and discuss documents. Frames 14-23 appear to have been taken as St. George accompanied Agramonte to the airport and feature a number of "portrait shots" of unidentified passengers, a pilot (frames 14-15), reporters and at least one rebel (frame 16-17). Frames 19-20 show Agramonte as he boards the plane.</p>	1959 January
b. 2, f. 179	<p>Book III Print 54: Unidentified individuals on plane</p> <p>Images taken inside an aircraft after dark. None of the passengers is identified. Frame 4 shows a man wearing the uniform of a Batista officer speaking to another man, probably an American, wearing a plain white shirt.</p>	1959
b. 2, f. 180-181	<p>Book III Prints 55-56: Castro giving radio address</p> <p>These prints show Raúl Castro, surrounded by guerrillas, as he delivers his first national radio address after the fall of Batista; the address is apparently being televised from Oriente's central broadcasting station, CMKC, Radio Oriente. See also Prints 57, 58 and 59.</p>	1959 January

Photographs > Contact Book III (continued)

b. 2, f. 182	<p>Book III Print 57: Raúl Castro giving radio address</p> <p>This print shows Raúl Castro, surrounded by guerrillas, as he delivers his first national radio address after the fall of Batista; the address is apparently being televised from Oriente's central broadcasting station, CMKC, Radio Oriente. Frames 35 and 36 show Raúl holding a photograph of a masked man with a rifle and cowboy hat up to the audience; frame 37 shows him opening what appears to be a scrapbook. See also Prints 55, 56, 58 and 59.</p>	1959 January
b. 2, f. 183	<p>Book III Print 58: Raúl Castro giving radio address; woman entering prison</p> <p>With the exception of frame 5, all images on this print show Raúl Castro, surrounded by guerrillas, as he delivers his first national radio address after the fall of Batista; the address is apparently being televised from Oriente's central broadcasting station, CMKC, Radio Oriente. Frame 5 in the top row shows a woman whose purse is being checked by a rebel guard at the entrance to a prison. See also Prints 55, 56, 57 and 59.</p>	1959 January
b. 2, f. 184	<p>Book III Print 59: Raúl Castro giving radio address; prison</p> <p>Frames 15-32 of this print show Raúl Castro, surrounded by guerrillas, as he delivers his first national radio address after the fall of Batista; the address is apparently being televised from Oriente's central broadcasting station, CMKC, Radio Oriente. Frames 3-4, 8-9, 11-14 convey various scenes from inside a prison that is still under the watch of two Batista officials (seen keeping watch at a table in frames 8-9). Frames 5-7 show the street outside the prison where a jeep is parked and hundreds of people are gathering. See also Prints 55, 56, 57 and 58.</p>	1959 January
b. 2, f. 185	<p>Book III Print 60: Fidel Castro giving interview</p> <p>Fidel grants an interview to an unidentified United States reporter whose back is to the camera. This picture was likely taken on January 9, 1959, the day after Fidel's victory speech to the nation, when he and his entourage installed themselves at the Havana Hilton.</p>	1959 January
b. 2, f. 186-189	<p>Book III Prints 61-64: First press conference of the revolutionary alliance of guerrillas, civilian leaders, and Catholic Church officials</p> <p>These prints all relate to one of the first press conferences given by the revolutionary alliance of guerrillas, civilian leaders and members of the Catholic hierarchy at the Havana Hilton shortly after Fidel's victorious entrance into Havana. Print 61 shows an unidentified man wearing civilian clothes as he is being interviewed; the print includes a slightly out-of-focus picture of Andrew St. George, probably taken by himself to test the camera. Print 62 shows Fidel sitting with a panel of officials as they are greeted by admiring citizens at the Havana Hilton, probably moments before the press conference. Prints 63 and 64 show the press conference itself. Sitting to Fidel's immediate right is the Archbishop of Havana (see especially frames 16-19). They are joined by a number of other unidentified men in business suits. In both Prints 63 and 64, reporters are seen approaching the panel with a microphone and asking their questions at close range, apparently so that they could be filmed in the same shot as Fidel Castro for television.</p>	1959 January

Photographs > Contact Book III (continued)

b. 2, f. 190	<p>Book III Print 65: Fidel Castro victory speech en route to Havana</p> <p>1959 January</p> <p>This print shows the context of popular fervor in which Fidel is speaking as a massive crowd floods the street in front of him. In frame 3, St. George has marked the figure of Fidel with a handwritten arrow made with a blue pen. These images appear to show the city of Santa Clara and were probably taken on one of the last stops Fidel would make as he and his motorcade made their way to Havana for the declaration of the rebel victory.</p>
b. 2, f. 191-192	<p>Book III Prints 66-67: Fidel Castro victory speech en route to Havana</p> <p>1959 January</p> <p>These prints document Fidel Castro's speech in an outside auditorium, probably in the city of Santa Clara, one of his last stops on the way to declaring a rebel victory in Havana. Frames 32-26 show closeup shots of a stage that is draped by the Cuban flag and two painted posters, one of Fidel and the other of a generic barbudo. In between these images is a small banner that reads: "Cadena Occidental de Radio."</p>
b. 2, f. 193	<p>Book III Print 68: Protests against United States criticism of trials of Batista officials</p> <p>1959 January 13</p> <p>Scenes of anti-impunity demonstrations protesting United States criticism of trials of Batista officials and politicians allied to the Batista regime. Frames 17 and 22-34 show demonstrators flooding El Prado (Havana's main colonial and national-era thoroughfare) and extending all the way down to the Malecón, directly in front of the former Presidential Palace. Frames 10-11 show demonstrators in front of the Museo Nacional de Arte (now Museo de Bellas Artes, Colección Cubana) and frames 18-21 show demonstrators packing the street in front of the Corona cigar factory. Signs in frames 12, 25 and 26 held by different demonstrators read "Castigo a los culpables." Signs in frames 29-30 are written for a United States audience, saying "Justice-Mister-Cuba." Frames 35-36 show a red cross worker coming to aid a woman demonstrator who has fainted from the heat and crowds. See also Prints 69-75.</p>
b. 2, f. 194-200	<p>Book III Prints 69-75: Mass rally to denounce United States criticism of trials of Batista officials</p> <p>1959 January 13</p> <p>These prints feature incredible panoramic shots of Fidel's speech at a rally to denounce United States officials and press for criticizing the trials and denouncing the executions of former officials, police and intelligence agents of the fallen dictator and former United States ally, Fulgencio Batista. Fidel speaks from a platform on the grounds in front of the Presidential Palace before a sea of one million Cubans with Camilo Cienfuegos in cowboy hat at his side. Frames 16 & 17 of Print 69 show a sign to the right of Fidel and Camilo, plus another group that reads "Fidel, Martí y Maceo" with faces of both 19th century heroes flanking Fidel's face in center. Some of the writing says "Hoy!...justicia si!...piedad!" The same sign can be seen in frames 14 & 15 of Print 71, taken earlier in the day when the demonstrations began. It is likely that Fidel announced "Operation Truth" at this rally on January 13, 1959. "Operation Truth" was a plan to invite all interested foreign press to come to Cuba and witness the people's support for revolutionary justice against the Batistianos first hand. Print 72 features closeup images of some of the signs protestors held, such as a banner reading "American People Believe in Us" (frame 14). It also shows members of the organization of Cuban university students, or FEU, a major target of state terror under Batista, pretending to tie a noose around one</p>

Photographs > Contact Book III (continued)

student's neck and inviting this treatment for former police, military and officials of Batista. See also Print 68.

b. 3, f. 201-205

[Book III Prints 76-80: "Operation Truth" press conference with Fidel Castro](#)

1959 January

These prints document Fidel Castro's record five-hour press conference for foreign reporters participating in "Operation Truth" in the ballroom of a Havana hotel. "Operation Truth" represented Fidel Castro and the revolutionary government's response to the furious attacks in the foreign media and by United States officials on the summary trials and executions of former officers, police agents and intelligence agents responsible for state repression under Fulgencio Batista. Launched as a counter-campaign meant to bring the press to Cuba to witness the trials and their popularity among Cubans, "Operation Truth" paid the travel costs out of Cuban government coffers of all foreign reporters who would come. Fidel Castro at center; others present include all of the members of the original revolutionary government, including President Manuel Urrutia and Minister of the Treasury Rufo López Fresquet. See also Prints 81-91.

b. 3, f. 206-207

[Book III Prints 81-82: Public trials of Batistiano officials](#)

1959 January 14

Overview shots of the public trials of Batistiano officials held in Havana's National Stadium. This trial in particular was held on January 14, 1959, before 18,000 spectators and members of the international press corps. The man tried was Captain Jesús Sosa Blanco, commander of the military garrison in Holguín, Oriente Province, and one of the most despised batistiano officials on the island. Calling the plan "Operation Truth," Fidel Castro had personally invited members of the international press to witness the trials and come to Cuba at the revolutionary government's expense. Operation Truth was launched earlier that week with the mass rally in support of the executions and trials of Batista's agents, largely considered war criminals and torturers by the public, depicted in Prints 69-75. The trials were the subject of an intense United States-led campaign to discredit the Cuban revolutionary government, but were immensely popular among Cubans. Fidel Castro and other members of the guerrilla movement presided over the trials; witnesses present included family members of Cubans who had been captured, tortured and had disappeared at the hands of the very men being tried. See also Prints 69-75, 83, 84, 85 and 86.

b. 3, f. 208-209

[Book III Prints 83-84: Public trial of Captain Jesús Sosa Blanco](#)

1959 January 14

Captain Jesús Sosa Blanco, commander of Batista's military garrison in Holguín, stands handcuffed before his accusers in public trial and attempts to defend himself before the microphone. Sosa Blanco famously asked for clemency while ridiculing the trial, saying that he felt like a Christian in Roman times being thrown into a den of lions. This trial was held January 14th, 1959, at Havana's National Stadium. See also Prints 69-75, 81-82, 85-91.

Photographs > Contact Book III (continued)

b. 3, f. 210	<p>Book III Print 85: Testimony by victims' families in trial of Jesús Sosa Blanco</p> <p>Flown in from Oriente Province at the government's behest, family members of Jesús Sosa Blanco's victims are seen as they testify before the accused in public trial at Havana's national sports stadium on January 14, 1959. The stadium was selected as the location for the event because it had the greatest number of seats. Several of these witnesses are shown pointing to the men being held by guerrilla rebels and identifying them as their relatives' murderers. Frames 17-20 depict the entrance to the national sports arena as cars gather and people make their way inside. Frame 21 shows two women wearing black and holding a photograph and long newspaper article detailing the horrors of their relative's murder at the hands of Batista's police forces. The same women appear in images with much better lighting on Print 86, frames 17-20. See also Prints 69-75, 81-84, 86-91.</p>	1959 January 14
b. 3, f. 211	<p>Book III Print 86: Testimony by victims' families in trial of Jesús Sosa Blanco</p> <p>Flown in from Oriente Province at the government's behest, family members of Jesús Sosa Blanco's victims are seen as they testify before the accused in public trial at Havana's national sports stadium on January 14, 1959. The stadium was selected as the location for the event because it had the greatest number of seats. Several of these witnesses are shown pointing to the men being held by guerrilla rebels and identifying them as their relatives' murderers. Frames 31-33 show a particularly elderly woman with head scarf as she testifies before microphones. See also Prints 69-75, 81-85, 87-91.</p>	1959 January 14
b. 3, f. 212	<p>Book III Print 87: Testimony by victims' families in trial of Jesús Sosa Blanco</p> <p>Flown in from Oriente Province at the government's behest, family members of Jesús Sosa Blanco's victims are seen as they testify before the accused in public trial at Havana's national sports stadium on January 14, 1959. The stadium was selected as the location for the event because it had the greatest number of seats. Several of these witnesses are shown pointing to the men being held by guerrilla rebels and identifying them as their relatives' murderers. See also Prints 69-75, 81-86, 88-91.</p>	1959 January 14
b. 3, f. 213	<p>Book III Print 88: Testimony by victims' families in trial of Jesús Sosa Blanco</p> <p>These images document the first internationally televised trial by revolutionary tribunal of Jesús Sosa Blanco, the captain of the military and intelligence force of the city of Holguín under Batista who had earned a grisly reputation for making civilians disappear and torturing prisoners. Top frames show a young man wearing a checkered shirt pointing as he testifies to the horrors committed by Jesús Sosa Blanco against a relative during the Batista years. The second row of images features two frames (9-10) in which the boy is being restrained from assaulting the defendant by several members of Castro's guerrillas. Frames 13-15 show a reporter talking to Fidel Castro's son, Fidelito, as he observes the public trials of batistianos. Frames 11-12 show Raúl Chibás with two unidentified guerrillas as they preside over the trial. The trial formed part of "Operation Truth" and took place at Havana's national sports stadium, selected because it had the greatest number of seats. See also Prints 69-75, 81-87, 89-91.</p>	1959 January 14

Photographs > Contact Book III (continued)

b. 3, f. 214	<p>Book III Print 89: Testimony by victims' families in trial of Jesús Sosa Blanco</p> <p>These images document the first internationally televised trial by revolutionary tribunal of Jesús Sosa Blanco, the captain of the military and intelligence force of the city of Holguín under Batista, who had earned a grisly reputation for making civilians disappear and torturing prisoners. The trial formed part of "Operation Truth" and took place on January 14, 1959, at Havana's national sports stadium, selected because it had the greatest number of seats. In this print, a small child is seen testifying (frames 8-10, 13), as well as an elderly woman (frames 26-28). The mass number of press photographers is apparent in frames 14-25 and the defendant himself can be seen with hands cuffed, surrounded by armed rebel guards in frames 21-23. See also Prints 69-75, 81-88, 90-91.</p>	1959 January 14
b. 3, f. 215-216	<p>Book III Prints 90-91: Testimony by victims' families in trial of Jesús Sosa Blanco</p> <p>These prints focus exclusively on family members of the victims of Batista's state terror as they testify against Captain Jesús Sosa Blanco at his internationally televised public trial held on January 14, 1959, in Havana's Stadium. The trial formed part of "Operation Truth," a campaign to convince foreign journalists and United States officials who rebuked the tribunals and executions that they were not only justified, but legitimate because of overwhelming public support. See also Prints 69-75, 81-89.</p>	1959 January 14
b. 3, f. 217-239	<p>Book III Prints 92-114: Fidel Castro trip to Venezuela</p> <p>Fidel Castro's trip to Venezuela. Castro had been invited by Rear-Admiral Wolfgang Larrazabal, former president of the governing junta that had taken power in 1958 after the overthrow of the dictator Marcos Pérez Jiménez. The Venezuelans wanted Fidel to visit their country on the first anniversary of that event, January 23, 1959. Castro complied, although in doing so he missed his brother Raúl Castro's long-anticipated wedding to fellow rebel Vilma Espín on January 26. Print 92, motorcade from airport to lunch meeting with Venezuelan officials in Caracas, January 23, 1959; photographs appear to be taken from inside Fidel's car. Prints 93, 96, 101, 108, lunch meeting of Fidel Castro with Venezuelan officials and Rear-Admiral Wolfgang Larrazabal, Caracas, January 23, 1959. Prints 94, 95, 102, 104, 106, Fidel meets with anti-Trujillista exiles from the Dominican Republic in Venezuela. Photographs clearly show the Dominican flag as well as Venezuelan flags (especially Prints 94, 95, 104). Print 102 shows Fidel leaving the lunch meeting and his motorcade driving to a meeting with Dominicans and being assailed by bystanders along the way. Print 104 shows a truck carrying Fidel arriving at a guarded facility (appears to be a privately owned plant of some kind because of signage that warns against entering the "empresa" grounds) for private talks with the Dominicans, passing through the gates and moving away from the crowds. Prints 97, 98, 103, 107, 110, 111, 113, 114 depict the massive crowds that greeted Fidel Castro from the moment he arrived at the Caracas airport through the course of his visit and speech in an open-air plaza (see especially Prints 113 and 114). In addition, Prints 99, 100 and 112 are significant for their depiction of the intimacy that Chief of the Cuban Air Force, Pedro Díaz Lanz, enjoyed at that time with Fidel Castro. Díaz Lanz was a pilot who became a revolutionary hero when he and Huber Matos brought badly needed weapons and supplies to the guerrillas in April 1958 with the help of the President of Costa Rica. In Print 99, Díaz Lanz and his wife prepare to accompany Fidel</p>	1959 January 23-27

Photographs > Contact Book III (continued)

to Venezuela as fellow passengers on a commercial aircraft. Charged with nepotism and other corruption, Díaz Lanz deserted his post in early July 1959 and flew to Miami where he accused the revolutionary government of harboring Communists and claimed to have left for that reason alone. Díaz Lanz became a hero to the batistiano exiles who made much of his "defection," widely seen in Cuba as a betrayal. Print 105 shows St. George and other reporters covering Fidel's Venezuela trip.

b. 3, f. 240-245

[Book III Prints 115-120: Fulgencio Batista's estate](#)

1959 January

The former (now abandoned) estate of dictator Fulgencio Batista. In addition to the fabulous wealth and grandeur of the furnishings displayed in all the prints, Prints 115 and 116 are interesting for another reason: St. George visited the estate in the company of his wife (see Print 115) and his oldest son, who is seen laughing and standing in the niche created by the walls of a fireplace (see frames 20-24 of Print 116). St. George himself is visible in the great mirror hanging over the fireplace. Print 117 features exterior shots of the buildings and grounds (frames 2-16), as well as seating areas on the margins of a central table in frames 12, 29-31. Batista apparently lined a central patio of the house with marble busts of great historical liberators, seen in frame 8 of print 117 and frames 4-7 of Print 120. Print 118 shows the magnificence of Batista's wine cellar, as well as the magnitude of his wife's purse collection in frames 5-18. Frames 10-22 of Print 119 reveal the interior of Batista's personal office; on the wall behind the desk hangs a portrait of Batista himself as he appeared when he first ensured and then betrayed the 1933 Revolution against the first of Cuba's United States-supported dictators, Gerardo Machado. Print 120 also has a number of images of Batista's office (frames 23-25), as well as vistas of the marbled hallways and immaculate former bedchambers of the dictator. St. George provided the Cuban magazine *Bohemia* with many of these photographs for its early "Liberty Editions," published between mid-January and early February 1959.

Contact Book IV

b. 3, f. 246

St. George descriptions

b. 3, f. 247-264

[Book IV Prints 1-18: Fidel Castro trip to Venezuela](#)

1959 January
23-29

This collection of prints documents Fidel Castro's trip to Venezuela that began on January 23, 1959, with his arrival at Maiqueta airport in Caracas (see Book 3). Although revolutionary forces had just taken power in Cuba, Fidel Castro made his visit a priority and scheduled it to coincide with the first anniversary of the fall of Venezuela's ten-year dictatorship under General Marcos Pérez Jiménez on the 23 of January 1958 after a successful two-day general strike. One of the principal reasons for Castro's visit to Venezuela was to encourage support for multi-country cooperation in the organization, financing and training of invasion forces who could topple the remaining Caribbean dictatorships of Jean-Claude Duvalier in Haiti, the Somoza brothers in Nicaragua and Rafael Trujillo in the Dominican Republic (where both Fulgencio Batista of Cuba and Pérez Jiménez of Venezuela had fled before seeking permanent exile in Franco's Spain). Such attempted invasions did take place over the next year and a half, although all of them failed. In this set of prints, Prints 1-7 show Fidel Castro giving formal speeches before a joint session of the Venezuelan Congress in the Chamber of Deputies (see especially Prints 1, 4, 5, 6, 7, 8) and holding public meetings with local officials at the Palacio de Miraflores (especially Prints 9, 10, 18). Frames 13 and 14 of Print 10 show Fidel

Photographs > Contact Book IV (continued)

Castro flanked by Colonel Pedro José Quevedo and Captain of the Venezuelan Navy Miguel Rodríguez on his left and Cuban Ambassador Pividal on his right. Print 15 depicts Fidel and Venezuelan hosts having dinner at a long banquet table in an unusually sparse room at an unidentified location: the room features walls made of wooden planks; against the wall behind the speakers' table hang both the Cuban and Venezuelan flags. In frames 17 and 22 of Print 15, Fidel Castro is seen in the middle of the table with Celia Sánchez to his left. The press is also a significant presence, crowding around the front of the table. Prints 16 and 17 show Fidel Castro holding a private, two-hour meeting with Venezuela's new President Romulo Betancourt, elected only a few months earlier in a race against the candidate who had headed the military opposition that toppled Pérez Jiménez, Wolfgang Larrazabal (see Contact Book III). The meeting with Betancourt took place in his personal residence, an estate known as Marítmar in Caracas, on Sunday, the last night of Castro's visit. In his accompanying notes for this Contact Book, St. George pays special attention to Fidel Castro's speech at the Aula Magna of the University of Caracas, a visit documented in Prints 8, 11, 12, 13, and 14. In this group, Print 13 shows administrators of the university presenting Castro certificate of "Honor al Mérito" (frames 13-18, 23-24) and guerrilla members of his entourage enjoying milk shakes at the university cafeteria as the uniformed cafeteria staff crowds around their table (frames 3-4). According to St. George's notes, Fidel opted to remove his military cap and wear a beret in deference to the university's recent victory in gaining guarantees of institutional and political autonomy from the Venezuelan state over the last year. The beret was, in fact, a gift from the Orfeón Universitario, a student singing group that hailed Castro's arrival. Present at Castro's talk was Pablo Neruda, the Chilean poet. St. George also attests to the fact that Castro used the opportunity to announce his support for the training of a Dominican invasion force and introduced the Dominican-born captain of his rebel army, Enrique Jiménez, as its leader. Further images and direct citation of St. George's notes on this matter may be found in the description for Prints 34 and 37. See also Book 3, Prints 34 and 37.

b. 3, f. 265	<p>Book IV Print 19: Guerrilla army guarding the Hotel Nacional; press conference with Fidel Castro at Castro's villa</p> <p>Second and third rows of images are unrelated to the rest of the print and show members of the guerrilla army guarding and posing on the grounds of the Hotel Nacional in Havana where the photographer St. George was most likely staying. Other images depict a press conference with Fidel Castro and other officials of the newly formed revolutionary government held on March 6, 1959, at Castro's personal villa and sometime-headquarters during that period in Cojimar. Frames marked 1-3 in the second-to-last row depict the press conference and the last two rows show Fidel Castro greeting admiring guests and signing a woman's cast (frames 16 to 17) in the moments following the conference. Frames 21 and 22 show St. George taking a cat-nap in a lounge chair in a room adjacent to the room in which the press and officials are assembled. See also Prints 25, 26, 27 and 28.</p>	1959 March 6
b. 3, f. 266-270	<p>Book IV Prints 20-24: Arrival of United States Ambassador, Philip W. Bonsal, at presidential palace</p> <p>These prints document the arrival of the newly appointed United States Ambassador to Cuba, Philip W. Bonsal, at the Presidential Palace on March 5, 1959. Bonsal replaced Earl E.T. Smith whose close personal relationship and support for Fulgencio Batista throughout the dictatorship sullied his reputation among Cubans and made him</p>	1959 March 5

Photographs > Contact Book IV (continued)

the target of uniformly negative media attacks after the end of the Batista regime and the re-emergence of an uncensored free press in Cuba. After Smith resigned, Bonsal, who was fluent in Spanish, arrived in Havana on February 19, 1959, and presented his credentials to President Manuel Urrutia Lleó at the Presidential Palace on the occasion documented in this print (see especially 22-23). Frames 15-19 and 20-25 of Print 24 show Urrutia and Bonsal sitting and conversing together with Roberto Agramonte, a former professor of sociology at the University of Havana who had been the favored presidential candidate of the Orthodox Party in the 1952 election that ended with the staging of Batista's March 10th coup. Agramonte subsequently became Cuba's first Foreign Minister of the revolutionary government until he and several other ministers were removed from their positions by Prime Minister Fidel Castro on June 11, 1959, for unannounced reasons. The top row of frames in Print 24 shows Fidel Castro giving a press conference in an unidentified location with Teresa Casuso, his English-language translator and special assistant for public affairs for the first six months of the Revolution, at his side (see frame 4).

b. 3, f. 271

[Book IV Print 25: Fidel Castro with Philip W. Bonsal](#)

1959 March 6

The top five rows of frames feature Fidel Castro and U.S. Ambassador Philip W. Bonsal in their first face-to-face meeting held on March 6, 1959, at Castro's villa in Cojimar. The man standing in the background between Castro and Bonsal is an unidentified rebel officer. The bottom rows of frames show Bonsal returning to his car in the company of an unidentified Cuban and another man dressed in the uniform of the Cuban air force. See also Prints 19, 26, 27 and 28.

b. 3, f. 272

[Book IV Print 26: Roberto Agramonte, Fidel Castro, and Philip W. Bonsal](#)

1959 March 6

Top four rows of frames show Cuban Foreign Minister Roberto Agramonte, Fidel Castro, and U.S. Ambassador Philip W. Bonsal conferring while seated in lounge chairs in a side room adjacent to the salon where Fidel Castro held a press conference in his villa at Cojimar on March 6, 1959. In frame 26, Fidel is seen checking his watch while talking to the Ambassador. Remaining frame 18 in the fifth row from the top and frames 12-17 show Agramonte and Bonsal conversing alone. In frames 4-11, Agramonte and Bonsal are seen conversing in the same room where the press conference was held with Humberto Sorí Marín, former President of the Inter-American Bar Association, who served as one of Fidel Castro's top commanders during their early months in the Sierra Maestra and presided over the revolutionary tribunals convened to try common criminals and traitors in the Sierra (see Contact Book I). At the time of Bonsal and Agramonte's meeting with Sorí Marín, the latter was rapidly becoming the central architect for the Revolution's planned Agrarian Reform, passed in May of 1959. He would later be arrested and executed summarily in March of 1961 for conspiring with the CIA and exile groups against the Revolution. See also Prints 19, 25, 27 and 28.

Photographs > Contact Book IV (continued)

- b. 3, f. 273 [Book IV Print 27: Fidel Castro, Philip W. Bonsal, and Roberto Agramonte](#) 1959 March 6
Top four rows and the very bottom row show Fidel Castro, U.S. Ambassador Philip W. Bonsal, and Cuban Foreign Minister Roberto Agramonte conversing in lounge chairs in a side room to the salon where Fidel held a press conference in Fidel Castro's villa in Cojimar on March 6, 1959. The fifth and sixth rows show Agramonte and Bonsal conferring alone at a long table in the room where members of the press would gather for the press conference; in frames 3-6 they are joined in conversation by Humberto Sorí Marín. See also Prints 19, 25, 26 and 28.
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- b. 3, f. 274 [Book IV Print 28: Roberto Agramonte, Fidel Castro, and Philip W. Bonsal](#) 1959 March 6
This print shows Cuban Foreign Minister Roberto Agramonte, Fidel Castro, and U.S. Ambassador Philip W. Bonsal conferring while seated in lounge chairs in a side room adjacent to the salon where Fidel Castro held a press conference held at Fidel Castro's personal villa in Cojimar on March 6, 1959. This was Fidel Castro and recently-appointed Bonsal's first face-to-face meeting although it was impromptu; Bonsal and Fidel Castro would not meet again formally for several months until September 1959. See also Prints 19, 25, 26 and 27.
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- b. 3, f. 275 [Book IV Print 29: Arms dealer Col. Hubert F. Julian](#) 1959
This print documents the presence of an arms dealer named Col. Hubert F. Julian in Havana. The subjects of this print seem unaware of the fact that they are being photographed. In his description for this print, St. George writes, "With war winds approaching, tourists are becoming scarce again in Cuba, and their places are taken by businesslike heralds of trouble: in the ornate hall of Havana's Nacional Hotel, devoid of tourists, Col. Hubert F. Julian, a "Reg. U.S. Arms Dealer" sits alone, accompanied only by a pair of bodyguards who came with him from Florida. Best known as the 'Black Eagle,' Col. Julian is not only a 'Reg. U.S. Arms dealer' he is the Latino revolution's surest harbinger and most faithful supplier. These days, traveling through Haiti, Santo Domingo, Cuba, Nicaragua, he sells everything from jet Vampires to machetes. Business is brisk. (From top down, first, fourth and sixth frame rows: shots with bodyguards, bottom row left.) Second row from top is Col. Julian cashing check at cashier's window of Hotel Nacional and joking with passing acquaintance (unidentified, obviously: she was from Virginia). Other frames of Colonel in Nacional lobby, largely irrelevant." See also Prints 30, 31, 32, 34 and 37.
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- b. 3, f. 276 [Book IV Print 30: Spanish General Alberto Bayo](#) 1959 January
This print shows exiled Spanish General Alberto Bayo, who had fought with the Republican forces in Spain before their defeat at the hands of Franco's Fascists, waiting for a meeting with Cuba's first President of the Revolution, Manuel Urrutia, in the Presidential Palace of Havana. Bayo had helped Fidel Castro's guerrilla force with its training during their exile in Mexico between 1953 and 1956. In his notes for this print, St. George writes, "The dean of military exiles in Cuba-and the one with the biggest project-is Spanish General Alberto Bayo, who is working with anti-Franco exile groups to intensify the active resistance in Spain and overthrow Franco. General Bayo was the military professional who trained Castro's original invasion troop in Mexico, he has had a hand in several other Caribbean 'actions' and he is an elder statesman of revolution in the Caribbean. He is wearing the uniform of a Spanish Loyalist brigadier general, but to the many kids he's helped train he is always "El Viejo"-the old man. Bayo's work is already contributing to

Photographs > Contact Book IV (continued)

the growing anti-fascist resistance in Spain, and he has plans to set up a Castro-exile guerrilla force somewhere in the mountains near the French border. It is certain that whatever he tries, he won't lack for volunteers. The frames of this strip show the General waiting in the anteroom of Cuban President Manuel Urrutia; he had an hour-long talk with the President. Bayo (beard) is at right; other unidentified." See also Prints 29, 31, 32, 34, 35 and 37.

b. 3, f. 277	Book IV Print 31: Car at intersection; three men next to a car in alley	1959
	Photograph strip of two frames, one showing a car at an intersection shot from above with a wax pencil-marked "x" on it and another showing a meeting between 3 men standing next to a car under a street light in a dark alley. This strip is pasted to the letterhead of Magnum, Photos, Inc. The paper bears the writing "OA37984" and "6/a." See also Prints 29, 30, 32, 34, 35 and 37.	
b. 3, f. 278	Book IV Print 32: Groups of unidentified men	1959
	Images showing a group of four unidentified men, three standing on a staircase, one sitting on a bench below, as they converse in the interior courtyard of a motel. Frames 22-37 document the ascent of a group of five men, two wearing Cuban rebel army fatigues, up the stairs and into the first floor of the building. These photos may have formed a part of St. George's collection of images in this Contact Book documenting efforts at "exporting" revolutionary movements into similar Caribbean dictatorships during the early months of Castro's rule. See also Prints 29, 30, 31, 34, 35 and 37.	
b. 3, f. 279	Book IV Print 33: Men in office; singer at outdoor club	1959
	This sheet features two sets of unrelated images. The top, second and bottom rows of frames show an office scene in which three men, one white, one darker-skinned and one black, all wearing business suits, complete and examine paperwork as a third man wearing a business suit (also black) stands with his back against the wall and two uniformed guards, each wearing different kinds of uniforms (one wearing a visible handgun), look on. A fourth by-stander in a light-colored jacket is visible in frame 45. The third row of images shows a blonde performer wearing an evening gown as she sings into a microphone at an outdoor club; a musician is shown sitting or standing next to her.	
b. 3, f. 280	Book IV Print 34: Fidel Castro giving speech at the University of Caracas in Venezuela	1959 January
	Images of Fidel Castro's speech at the Aula Magna of the University of Caracas in Venezuela. According to St. George, a highpoint in Fidel Castro's speech was the condemnation of the decades-long dictatorship of the U.S.-trained and U.S.-supported Rafael Trujillo in the Dominican Republic, as well as the announcement of his support for the creation of an invasion force of Dominican exiles, to be led by Cuban volunteers and financed abroad. In his description for the print, St. George writes, "Three weeks after his triumph in Cuba, Castro visited Caracas, Venezuela, where he lit the fire under the first (and still his favorite) of the brewing revolutions: the planned guerrilla invasion against dictatorial Generalissimo Rafael Trujillo's Dominican Republic. On this strip is shown the historic moment as Castro launched the campaign: having inserted an unexpected and fiery outburst against Trujillo into an address in the Aula Magna of Caracas University, he ends it by picking of his own campaign hat (he has exchanged it for a beret while in the aula, in deference to college tradition) placing it on	

Photographs > Contact Book IV (continued)

the lectern and tossing a five-bolivar note into it (Frames marked 1 and 2). He accepts the first contribution to his newly established fund for a Dominican guerrilla army from rear admiral Wolfgang Lazrazabal, Venezuela's own (if beardless) military hero. (Frames marked 3 and 4). Then Castro triumphantly introduces his candidate for Commander-in-Chief of the Dominican rebel army, Enrique Jiménez. Frames 4 and 5, Jiménez to Castro's left. At this writing (early April 1959), Jiménez, now a Comandante, is running a top-security, barbed-wire training camp for future Dominican guerrilla warriors on the outskirts of Santa Clara, in central Las Villas province. Except for being Castro's handpicked choice, he's a relative newcomer to the Dominican exile command, where envious compatriots have dubbed him 'Fidel's Dominican Gauleiter.'" In this print, frames that St. George designates as having "marked" show his own handwritten enumeration over the image in colored wax pencil. See also Prints 1-18, 37, and Contact Book III.

b. 3, f. 281	<p>Book IV Print 35: Private meeting between two men, one of whom is apparently Col Hubert F. Julian</p> <p>Images of a private meeting between two men, one of whom is apparently Colonel Hubert F. Julian, a U.S. registered arms dealer also known as "The Black Eagle." St. George reported that Julian was in Havana to broker arms deals as part of Fidel Castro's larger plan to train and finance invasion forces meant to topple the neighboring dictatorships of the Caribbean. See also Prints 29, 30, 31, 32, 35 and 37.</p>	1959
b. 3, f. 282	<p>Book IV Print 36: Transfer of power at a major military base</p> <p>Taken in the first days after the fall of Batista and the assumption of power by revolutionary forces, these images appear to show the peaceful transfer of power of a major military base, probably Camp Columbia, to revolutionary forces headed by Camilo Cienfuegos, especially in frames 6-17 in third and fourth rows from the top. In the second row of frames, members of the rebel army advance forward on the left side of the frame while soldiers from Batista's surrendering army stand at attention to the right. Camilo Cienfuegos is seen at the center of frames 12-14 in the third row and arriving by the plane Sierra Maestra in frames 3-5 in the top row.</p>	1959
b. 3, f. 283	<p>Book IV Print 37: Guerrillas training for invasions of other countries; Louis Dejoie with Jerry Hannifin</p> <p>According to St. George's description notes on this sheet, the top and bottom frames depict a group of guerrillas trained and financed by Fidel Castro, with Ernest "Che" Guevara overseeing operations. The guerrillas' purpose was eventually to topple the remaining dictatorships in the circum-Caribbean area, including the Somozas in Nicaragua, Haiti, and the Dominican Republic. Regarding frames 8-10 and 3-7, St. George writes: "Invasion group made up of Caribbean refugees and Cubans being trained in secret camp near Havana. Some of these men were part of the recent invasion of Panama [which occurred while Fidel Castro was visiting the United States in April of 1959; Fidel later denied responsibility]. Others participated in the abortive Nicaraguan invasion [of May 1959]. They are being trained by a Cuban Army Sergeant (front row middle in uniform)." Further documentation of the abortive revolutionary effort in late May 1959 in Nicaragua can be found in Contact Book X, Prints 1-29. All other frames in this print (19-30) depict a conversation between Louis Dejoie, a former Haitian senator (see most clearly on the far-right of frame 22, wearing a bowtie), talking to Jerry Hannifin, a Time-Life correspondent for Latin America. According to St. George, Dejoie was in Havana</p>	1959

Photographs > Contact Book IV (continued)

for secret meetings with Ernesto "Che" Guevara who ran operations for a covert guerrilla financing and training base out of a heavily guarded beach villa in Tará, about 20 miles outside of Havana along the Vía Blanca. There, Guevara worked with a small team of six staff officers. "No signs or directories indicate this address and the phone switchboard number is not listed anywhere but day and night exiled politicians, soldiers of fortune, U.S ex-paratroopers looking for a war, officers on the run from former dictator bosses, inventors with new demolition gadgets, come and go here from Nicaragua, Haiti, Costa Rica, Santo Domingo, Mexico and often from such neighboring states as Florida and Texas. Castro calls Guevara his 'military coordinator'- Guevara says, 'I'm the man in charge of impossible projects.'" See also Prints 29, 30, 31, 32, 34 and 35.

b. 3, f. 284	Book IV Print 38: Reunion of Raúl Castro with his fiancée, Vilma Espín Taken in the first days of January 1959 after the fall of Batista and the triumph of revolutionary forces, these images document the reunion of Raúl Castro and his fiancée and underground revolutionary coordinator for the province of Oriente, Vilma Espín, at an airport in an unidentified city, probably the former air force base of Camp Columbia in Havana. Prints 9-12 show Vilma in the company of an unidentified older woman who embraces Raúl upon seeing him in Print 7. Print 39 shows an earlier phase in this event, when Raúl first descends the ladder from the military aircraft on which he has arrived, together with other rebels. See also Print 39.	1959 January
b. 3, f. 285	Book IV Print 39: Reunion of Raúl Castro with his fiancée, Vilma Espín Taken in the first days of January 1959 after the fall of Batista and the triumph of revolutionary forces, these images document the reunion of Raúl Castro and his fiancée and underground revolutionary coordinator for the province of Oriente, Vilma Espín, at an airport in an unidentified city, probably the former air force base of Camp Columbia in Havana. Continued in Print 38, this print documents Raúl's first descent from the ladder of the military aircraft on which he arrived from the second front of fighting in Santa Clara province, together with other rebels.	1959 January
b. 3, f. 286-300	Book IV Prints 40-54: Trial by the Revolutionary Tribunal of an unidentified United States citizen (possible CIA agent) These prints relate to the trial by Revolutionary Tribunal of an unidentified U.S. citizen, possibly one of two CIA agents who regularly reported to Batista's intelligence network known as SIM [Servicio de Inteligencia Militar], under cover provided by the U.S. embassy. The accused is eventually deported to the United States rather than executed as were most Cubans tried for war crimes and atrocities by Revolutionary Tribunals in the early months of the Revolution. Despite rendering guilty verdicts, deportation remained the preferred option for revolutionary judges dealing with U.S. citizens accused of aiding in citizen surveillance, disappearances or other abuses on behalf of Batista rather than lengthy jail sentences or execution during this period. Prints 53 and 54 document the rendering of the verdict and the man's eventual release from La Cabaña fortress where the trial took place, his arrival at a hotel in Havana, and departure by what appears to be a private plane, apparently for the United States.	undated

Photographs > Contact Book IV (continued)

b. 3, f. 301	<p>Book IV Print 55: Fidel Castro visiting the Lincoln Memorial</p> <p>1959 April</p> <p>This print shows Fidel Castro making a visit to the Lincoln Memorial on the National Mall in Washington, D.C. (see especially frames 23-25) and browsing at the items on display in the adjacent gift shop. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 56-78 and Contact Book V; for other images of his visit to the Lincoln Memorial, see Prints 57, 58 and 68.</p>
b. 3, f. 302	<p>Book IV Print 56: Fidel Castro's appearance on "Meet the Press,"</p> <p>1959 April</p> <p>This print documents Fidel Castro's televised appearance on the NBC news show "Meet the Press." Fidel Castro made the trip to Washington, D.C., in mid-April, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see also Prints 56-78 and Contact Book V; for other images of Fidel Castro appearing on "Meet the Press," see Prints 61, 63, 65 and 78.</p>
b. 3, f. 303	<p>Book IV Print 57: Fidel Castro visiting the Lincoln Memorial</p> <p>1959 April</p> <p>This print shows Fidel Castro making a visit to the Lincoln Memorial on the National Mall in Washington, D.C., and browsing at the items on display in the adjacent gift shop. In this print, he examines a copy of the book, Mount Vernon: The Story of a Shrine. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see also Prints 55-78 and Contact Book V; for other images of his visit to the Lincoln Memorial, see Prints 55, 58 and 68.</p>
b. 3, f. 304	<p>Book IV Print 58: Fidel Castro visiting the Lincoln Memorial</p> <p>1959 April</p> <p>This print shows Fidel Castro making a visit to the Lincoln Memorial on the National Mall in Washington, D.C., and browsing at the items on display in the adjacent gift shop. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see also Prints 55-78 and Contact Book V; for other images of his visit to the Lincoln Memorial, see Prints 55, 57 and 68.</p>

Photographs > Contact Book IV (continued)

b. 3, f. 305	<p>Book IV Print 59: Fidel Castro answering reporters' questions after meeting with Vice President Richard Nixon</p> <p>Fidel Castro answering reporters' questions after emerging from a private meeting with Vice President Richard Nixon during his unofficial trip to Washington, D.C., in April of 1959. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 55-78 and Contact Book V; for other images of Fidel Castro after his meeting with Nixon, see Prints 69 and 73.</p>	1959 April
b. 3, f. 306	<p>Book IV Print 60: Fidel Castro at National Press Club luncheon</p> <p>Images showing Fidel Castro at the front table and part of the audience that attended his appearance at the National Press Club luncheon in Washington, D.C. There were over 600 people present as he spoke. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see also Prints 55-78 and Contact Book V; for other images of Fidel Castro's appearance at the National Press Club, see Prints 67, 75, 76 and 78.</p>	1959 April
b. 3, f. 307	<p>Book IV Print 61: Fidel Castro on "Meet the Press."</p> <p>This print documents Fidel Castro's televised appearance on the NBC news show "Meet the Press." Pictured in all frames on this print, to the left, is veteran journalist May Craig, who during the course of the program, aggressively asked Fidel Castro whether his brother, Raúl Castro, was a Communist. Fidel then replied that if his brother was a Communist, he would know about it. Other men seated with Castro are host Mr. Brooks and Anthony Hervas, serving as Fidel Castro's interpreter. Fidel Castro made the trip to Washington, D.C., in mid-April, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 56-78 and Contact Book V; for other images of Fidel Castro appearing on "Meet the Press," see Prints 56, 63, 65 and 78.</p>	1959 April

Photographs > Contact Book IV (continued)

b. 3, f. 308	<p>Book IV Print 62: Fidel Castro being interviewed by the international press</p> <p>This print appears to show Fidel Castro being interviewed by members of the international press, probably before television cameras. The two reporters seated to his immediate right have Spanish surnames (Agustín Tamaigo? and Juan Quintal?), although their name plates are hardly visible. Next to Castro on the desk is a name plate reading "Radio Rebelde," the formerly underground radio station in Cuba through which Castro's guerrillas transmitted uncensored reports from a clandestine location in the Sierra Maestra. The location of this event is not known, although it likely took place in early 1959.</p>	1959?
b. 3, f. 309	<p>Book IV Print 63: Fidel Castro on "Meet the Press,"</p> <p>This print documents Fidel Castro's televised appearance on the NBC news show "Meet the Press." Other men seated with Castro are host Mr. Brooks and Anthony Hervas, serving as Fidel Castro's interpreter. Fidel Castro made the trip to Washington, D.C., in mid-April, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see also Prints 56-78 and Contact Book V; for other images of Fidel Castro appearing on "Meet the Press," see Prints 56, 61, 65 and 78.</p>	1959 April
b. 3, f. 310	<p>Book IV Print 64: Fidel Castro at National Press Club luncheon; Fidel Castro on "Meet the Press"; Fidel Castro in Cuban Embassy and on street in Washington</p> <p>Top frames of this sheet show Fidel Castro addressing an audience of over 600 at a luncheon held in his honor at the National Press Club in Washington, D.C., in mid-April, 1959. In the third, fifth and sixth rows of images, Fidel Castro makes a televised appearance on the NBC news show "Meet the Press." Other men seated with Castro are host Mr. Brooks and Anthony Hervas, serving as Fidel Castro's interpreter. To the left, are three journalists who questioned Castro during the program. The woman on the left with the hat is veteran journalist May Craig. Frames 3-7 in the fourth row of images show Fidel Castro enjoying a meal in his bedroom, ostensibly at the Cuban Embassy in Washington, with a copy of the Cuban newspaper Prensa Libre on his lap. The top headline reads "No capitalismo. No comunismo. Cubanismo" and pictures Fidel Castro carrying a baby wearing a bonnet, an image taken while he was in Washington, D.C., and departing the Cuban Embassy on foot while surrounded by a large crowd of curious Americans (see Contact Book V, Print 1, Frame #34). Fidel Castro made the trip to Washington, D.C., in mid-April, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see also Prints 56-78 and Contact Book V; for other images of Fidel Castro appearing on "Meet the Press," see Prints 56, 61, 63, 65; for other images of Fidel Castro at the National Press Club luncheon, see Prints 60, 67, 72, 75 and 78.</p>	1959 April

Photographs > Contact Book IV (continued)

b. 3, f. 311	<p>Book IV Print 65: Fidel Castro on "Meet the Press,"</p> <p>This print documents Fidel Castro's televised appearance on the NBC news show "Meet the Press." Other men seated with Castro are host Mr. Brooks and Anthony Hervas, serving as Fidel Castro's interpreter. To the left of frames 28-32 is veteran female journalist May Craig and two other unidentified colleagues. Fidel Castro made the trip to Washington, D.C., in mid-April, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see also Prints 56-78 and Contact Book V; for other images of Fidel Castro appearing on "Meet the Press," see Prints 56, 63, 65 and 78.</p>	1959 April
b. 4, f. 312	<p>Book IV Print 66: Fidel Castro in Washington, D.C.</p> <p>Photograph of a crowd of curious on-lookers standing in the rain as Fidel Castro makes an appearance during his visit to Washington, D.C., in mid-April, 1959. Fidel Castro made the trip to Washington, D.C., in mid-April, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 56-78 and Contact Book V.</p>	1959 April
b. 4, f. 313	<p>Book IV Print 67: Fidel Castro at National Press Club luncheon</p> <p>This print shows Fidel Castro delivering his address at the luncheon hosted for him by the National Press Club in Washington, D.C., during his trip to the United States in mid-April. Seated beside Castro is Rufo López Fresquet (cleaning glasses, frames 15-17; wearing glasses, frames 10-14 and 18-19). Over 600 people attended the event, as can be seen in frames 28 and 29. Frame 5 shows Fidel Castro at the cocktail reception also held at the National Press Club. Fidel Castro made the trip to Washington, D.C., in mid-April, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see also Prints 56-78 and Contact Book V; for other images of Fidel Castro's appearance at the National Press Club, see Prints 60, 64, 67, 72, 75, 76 and 78.</p>	1959 April

Photographs > Contact Book IV (continued)

b. 4, f. 314	<p>Book IV Print 68: Fidel Castro visiting the Lincoln Memorial</p> <p>This print shows Fidel Castro making a visit to the Lincoln Memorial on the National Mall in Washington D.C. In this print, the massive crowd of on-lookers, companions, bodyguards, police and reporters that followed Fidel to the Memorial can be seen as they make their way up the steps, with the reflecting pool and the Washington Monument behind them (see frames 5-13). Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 55-78 and Contact Book V; for other images of his visit to the Lincoln Memorial, see Prints 55, 58 and 68.</p>	1959 April
b. 4, f. 315	<p>Book IV Print 69: Fidel Castro with Vice President Richard Nixon</p> <p>Fidel Castro and Vice President Richard Nixon as they emerge from a private meeting at the White House during the former's unofficial trip to Washington, D.C., in April of 1959 (see frames 8-12). Remaining frames show the two greeting reporters and answering questions. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 55-78 and Contact Book V; for other images of Fidel Castro after his meeting with Nixon, see Prints 59 and 73.</p>	1959 April
b. 4, f. 316	<p>Book IV Print 70: Fidel Castro visiting the Jefferson Memorial</p> <p>This print depicts Fidel Castro and the massive crowd of on-lookers, press, bodyguards, police and companions that accompanied him as he visited the Jefferson Memorial in Washington, D.C. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 55-78 and Contact Book V; for other images of his visit to the Jefferson Memorial, see Prints 71 and 74.</p>	1959 April

Photographs > Contact Book IV (continued)

b. 4, f. 317 [Book IV Print 71: Fidel Castro laying wreath at the Jefferson Memorial](#) 1959 April

This print depicts Fidel Castro as he lays a wreath at the Jefferson Memorial in Washington, D.C. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 55-78 and Contact Book V; for other images of his visit to the Jefferson Memorial, see Prints 70 and 74.

b. 4, f. 318 [Book IV Print 72: Fidel Castro at National Press Club cocktail reception](#) 1959 April

This print shows Fidel Castro at the cocktail reception held at the National Press Club on the day that he addressed an audience of over 600 who attended the luncheon held in his honor. Fidel Castro made the trip to Washington, D.C., in mid-April, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 56-78 and Contact Book V; for other images of Fidel Castro's appearance at the National Press Club, see Prints 60, 64, 67, 75, 76 and 78.

b. 4, f. 319 [Book IV Print 73: Fidel Castro with Vice President Richard Nixon](#) 1959 April

Fidel Castro and Vice President Richard Nixon as they emerge from a private meeting at the White House during the former's unofficial trip to Washington, D.C., in April of 1959 (see esp. 8-12). Frames 23-27 show the two shaking hands and remaining frames show them answering reporters' questions. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 55-78 and Contact Book V; for other images of Fidel Castro after his meeting with Nixon, see Prints 59 and 69.

Photographs > Contact Book IV (continued)

b. 4, f. 320	<p>Book IV Print 74: Fidel Castro visiting the Jefferson Memorial; Fidel Castro eating meal in Washington D.C.</p> <p>The bottom rows of this print depict the massive crowd of security officers, reporters and on-lookers as they follow Fidel up to the Jefferson Memorial where he would leave a wreath before the statue and pose for reporters' cameras. Top five rows of images show Fidel Castro eating a large meal, including rice and beans, while talking with staff in his bedroom at what appears to be the Cuban Embassy in Washington, D.C. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 55-78 and Contact Book V; for other images of his visit to the Jefferson Memorial, see Print 70 and 71. For other images of Fidel Castro dining in his bedroom with staff, see Print 77.</p>	1959 April
b. 4, f. 321	<p>Book IV Print 75: Fidel Castro at National Press Club luncheon; Fidel Castro speech before the American Society of Newspaper Editors</p> <p>This print contains a large number of frames that are double-exposed (frames 20-22, 23-25). They show two different events: Fidel Castro addressing an audience of over 600 at the National Press Club luncheon held in Washington, D.C., in his honor and his speech before the American Society of Newspaper Editors, which was responsible for inviting him to the United States in mid-April 1959. The latter address was given at the Statler Hilton; seated next to Fidel and visible in frames 34-37 were Rufo López Fresquet (wearing glasses), Cuba's Minister of the Treasury, and Teresa Casuso, Fidel Castro's personal assistant in charge of public relations and translator throughout the trip. López Fresquet can be seen more clearly in frame 15. For other images of Fidel Castro's trip to Washington and New York, see Prints 56-78 and Contact Book V; for other images of Fidel Castro's appearance at the National Press Club, see Prints 60, 64, 67, 72, 76, and 78.</p>	1959 April
b. 4, f. 322	<p>Book IV Print 76: Fidel Castro and Rufo López Fresquet at National Press Club luncheon</p> <p>This print shows Fidel Castro and Cuba's Minister of the Treasury Rufo López Fresquet seated next to one another at the head table during the National Press Club luncheon held in honor of Fidel Castro in Washington, D.C., in April, 1959. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 55-78 and Contact Book V; for other images of Fidel Castro at the National Press Club, see Prints 60, 64, 67, 72, 75, and 78.</p>	1959 April

Photographs > Contact Book IV (continued)

b. 4, f. 323 [Book IV Print 77: Fidel Castro eating meal in Washington, D.C.](#) 1959 April

Fidel Castro eating a large meal, including rice and beans, while talking with staff in his bedroom at what appears to be the Cuban Embassy in Washington, D.C. Fidel Castro made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 55-78 and Contact Book V; for other images of his visit to the Jefferson Memorial, see Print 70 and 71; for other images of Fidel Castro dining in his bedroom with staff, see Print 74.

b. 4, f. 324 [Book IV Print 78: Fidel Castro on "Meet the Press"; Fidel Castro at National Press Club luncheon](#) 1959 April

Top frames show Fidel Castro in a televised appearance on the NBC news show "Meet the Press." All other frames depict Fidel as he addressed attendants at a luncheon held by the National Press Club in Washington, D.C., in mid-April. Standing behind him is official interpreter Anthony Hervas (hair parted, wearing glasses and slightly stooped); against the wall behind Hervas is a bodyguard. Fidel Castro made the trip to Washington, D.C., in mid-April, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Fidel remained in the United States for more than two weeks, eventually touring cities on the eastern seaboard such as Boston, Princeton, New Jersey and New York City. For other images of Fidel Castro's trip to Washington and New York, see Prints 56-78 and Contact Book V; for other images of Fidel Castro appearing on "Meet the Press," see Prints 56, 61, 63, and 65; for other images of Fidel Castro at the National Press Club, see Prints 60, 64, 67, 72, 75, and 76.

Contact Book V

Book V Prints 1-9: Fidel Castro trip to the United States

b. 4, f. 325 [Book V Print 1: Fidel Castro at Cuban Embassy](#) 1959 April

Documenting Fidel Castro's trip to the United States that began with a visit to Washington, D.C., in mid-April, this print shows Castro surrounded by a large crowd of curious Americans as he walks in the area around the Cuban Embassy at 2630 16th Street NW, where he was lodging. See also Prints 2, 4, 6 and 9.

b. 4, f. 326 [Book V Print 2: Castro at Cuban Embassy](#) 1959 April

Documenting Fidel Castro's trip to the United States that began with a visit to Washington, D.C. in mid-April, this print shows Castro surrounded by a large crowd of curious Americans as he walks in the area around the Cuban Embassy at 2630 16th Street NW, where he was lodging (visible in the background of frames 7 and 8). He is seen talking to a pair of small African-American boys and shaking hands through the windows of a passing bus. See also Prints 1, 4, 6 and 9.

Photographs > Contact Book V > Book V Prints 1-9: Fidel Castro trip to the United States (continued)

b. 4, f. 327	Book V Print 3: Fidel Castro at Cuban Embassy Documenting Fidel Castro's trip to the United States that began with a visit to Washington, D.C. in mid-April, this print shows Castro surrounded by Cuban functionaries, bearded rebels and American reporters in the front vestibule and entrance of the Cuban Embassy, located at 2630 16th Street NW. See also Prints 1, 2, 4, 6, 7, 8, and 9.	1959 April
b. 4, f. 328	Book V Print 4: Fidel Castro in Washington and New York City Documenting Fidel Castro's trip to the United States that began with a visit to Washington, D.C. in mid-April, the second, fourth, fifth and seventh rows of frames on this print show Castro surrounded by Cuban functionaries, bearded rebels and American reporters in the front vestibule of the Cuban Embassy, located at 2630 16th Street NW. The top, third and sixth rows of frames depict U.S. citizens carrying picket signs and protesting on the sidewalk in front of the Statler Hilton Hotel where Fidel Castro was speaking at a luncheon held by the American Society of Newspaper Editors. In a subsequent speech given in Central Park, New York City, Fidel claimed that the picketers were college students being paid \$17 an hour for their time by pro-Batista groups seeking to discredit the Revolution as "communist." See also Prints 1, 2, 6, 7, 8 and 9.	1959 April
b. 4, f. 329	Book V Print 5: Staff and government officials in Cuban Embassy Scenes of Cuban diplomatic staff and other government functionaries inside the Cuban Embassy located at 2630 Washington, D.C. during Fidel Castro's first visit to the United States after the triumph of revolutionary forces against Batista.	1959 April
b. 4, f. 330	Book V Print 6: Fidel Castro at Cuban Embassy Documenting Fidel Castro's trip to the United States that began with a visit to Washington, D.C., in mid-April, this print shows Castro surrounded by a large crowd of curious Americans as he walks in the area around the Cuban Embassy at 2630 16th Street NW, where he was lodging, as well as impromptu meetings with reporters at the entrance to the embassy (frames 8-10, 11-15). Celia Sánchez appears in frames 6-7, standing inside the embassy before the interior balcony overlooking the central staircase. Frame 23 shows the Cuban flag flying over the roof of the embassy in the background as Fidel walks along with the accompanying crowd. See also Prints 1, 2, 4, 7 and 9.	1959 April
b. 4, f. 331	Book V Print 7: Fidel Castro at Cuban Embassy Documenting Fidel Castro's trip to the United States that began with a visit to Washington, D.C., in mid-April, this print shows Castro surrounded by a large crowd of curious Americans as he walks in the area around the Cuban Embassy at 2630 16th Street NW, where he was lodging. See also Prints 1, 2, 4, 6 and 9.	1959 April

Photographs > Contact Book V > Book V Prints 1-9: Fidel Castro trip to the United States (continued)

b. 4, f. 332	Book V Print 8: Picketers during Fidel Castro's trip to the United States <p>Taken during Fidel Castro's trip to the United States that began with a visit to Washington, D.C., in mid-April, this print shows U.S. citizens carrying picket signs and protesting on the sidewalk in front of the Statler Hilton Hotel where Fidel Castro was speaking at a luncheon held by the American Society of Newspaper Editors. In a subsequent speech given in Central Park, New York City, Fidel claimed that the picketers were American college students who were paid \$17 an hour for their time by pro-Batista groups seeking to discredit the Revolution as "communist." Picket signs include the phrases "The commies are coming! They are with Fidel!"; "Fidel's beard hides a red face!"; "Castro says that anything that is wrong with Cuba is caused by the U.S."; "Fidelism. Revolutionism. Communism"; "Fidel-Newest dictator in western hemisphere"; "Castro says imperialistic U.S. a bad neighbor"; and "with friends like Fidel, the U.S. needs no enemies!" Frames 26 and 27 depict three police officers guarding the entrance to the ballroom in which Fidel is speaking. See also Prints 4 and 12.</p>	1959 April
b. 4, f. 333	Book V Print 9: Fidel Castro at Cuban Embassy <p>Documenting Fidel Castro's trip to the United States that began with a visit to Washington, D.C., in mid-April, this print shows Castro surrounded by a large crowd of curious Americans as he walks in the area around the Cuban Embassy at 2630 16th Street NW, where he was lodging. Fidel is seen signing autographs, holding babies and talking jovially with members of the crowd. See also Prints 1, 2, 4 and 6.</p>	1959 April
b. 4, f. 334	Book V Print 10: Unidentified man; aftermath of night-time celebrations in Havana <p>Top four rows of frames show part of the face of an unidentified balding man, probably an American, peering through the window of a door that appears to have no knob, but only a lock on the outside. It is possible that the man is a prisoner, although the grill on the door appears decorative and made of wood. Remaining frames show the aftermath of night-time street celebrations in Havana, possibly during Carnival of 1959. Frames 38-39 were taken from the corner of San Rafael Boulevard, looking northward on Prado. To the left of these frames is the terrace of the Hotel Inglaterra; the wooden frames used to separate seating for tourists and other on-lookers who would watch as carnival dancers and floats passed by.</p>	1959 February
Book V Prints 11-23: Fidel Castro trip to the United States		
b. 4, f. 335	Book V Print 11: Fidel Castro awash in a human sea of officials, reporters and on-lookers on his visit to the United States in mid-April of 1959. Locations not clear	1959 April
b. 4, f. 336	Book V Print 12: Picketers during Fidel Castro's trip to the United States; Fidel Castro in Washington, D.C. <p>Taken during Fidel Castro's trip to the United States that began with a visit to Washington, D.C., in mid-April, the first, fifth, and sixth rows of this print (as well as frame 22 of the bottom row) show U.S. citizens carrying picket signs and protesting on the sidewalk in front of the Statler Hilton Hotel where Fidel Castro was speaking at a luncheon held by the American Society of</p>	1959 April

Photographs > Contact Book V > Book V Prints 11-23: Fidel Castro trip to the United States
(continued)

Newspaper Editors. In a subsequent speech given in Central Park, New York City, Fidel claimed that the picketers were American college students who were paid \$17 an hour for their time by pro-Batista groups seeking to discredit the Revolution as "communist." Phrases used on the picket signs include: "Castro is the red Oppressor of Cuba!"; "Reds digging in U.S. back yard with help of Castro"; "Fidel Castro Red Puppet" and "We don't like beards. Barbers of America." Frame 36 shows three police men guarding the entrance to the ballroom where Fidel was speaking. The second row of frames and frames 8, 9, 10 of the third row show Fidel Castro surrounded by reporters, security and other embassy functionaries at the foot of the central staircase at the Cuban Embassy in Washington. Frames 11-17 and frames 18-21, 22 show Fidel Castro sitting and talking with President Eisenhower's recently appointed Secretary of State Christian A. Herter, who later hosted a lunch at his home for Fidel. See also Prints 4, 8, 15, 17, 18, 19, 20, 21 and 22.

b. 4, f. 337	Book V Print 13: Fidel Castro in New York City	1959 April
	Images of Fidel Castro following his arrival at a hotel, probably the Statler Hilton, in New York City during his April 1959 visit to the United States. In the top three rows of frames, Castro is seen talking on the phone. Frame 4 in the second-to-last row appears to depict Fidel and others' arrival at the hotel with the New York City skyline in the background. Frames 8-17 show the photographer's son sitting on Fidel Castro's lap.	
b. 4, f. 338	Book V Print 14: Picketers during Fidel Castro trip to the United States;	1959 April
	Images of Americans carrying anti-Fidel picket signs and staging a protest in front of the building where Fidel Castro was delivering an address to the annual luncheon of the American Society of Newspaper Editors. Only a few signs are completely legible, such as ones reading "Communist Fidel Castro is ready to negotiate Cuba's sugar with Russia"; "Now Cuba is the Hungary of America"; and "We Israeli and Jews Anti-Communist protest for Castro's Red Operations." In all frames, city police are seen interspersed with the protestors. The reason for their presence may be the staging of a counter-protest in what appears to be the same area, on the other side of the street. See also Print 16.	
b. 4, f. 339	Book V Print 15: Fidel Castro in New York City and Washington, D.C.	1959 April
	Top three rows of frames show Fidel Castro addressing the American Society of Newspaper Editors' annual meeting in Washington, D.C. Fidel originally made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. Subsequent frames depict Fidel Castro at the reception held at the Cuban Embassy in Washington, D.C., for Cubans sent into exile by Batista's use of political terror against opponents. Much of the invited exile community had supported Castro's guerrillas financially from abroad. Frames 17-22 show a particularly warm and intimate encounter between Fidel and an unidentified blonde woman wearing a white feather hat. See also Prints 12, 17, 18, 19, 20, 21 and 22.	

Photographs > Contact Book V > Book V Prints 11-23: Fidel Castro trip to the United States
(continued)

b. 4, f. 340	<p>Book V Print 16: Fidel Castro visiting United States Capitol building and with Dominican exiles</p> <p>Top two rows of images show Fidel Castro visiting the U.S. Capitol building and frame 13 of the third row shows Castro entering a car marked "Department of State 1." Remaining images show a pro-Fidel demonstration in which participants appear to be Dominicans driven into exile by the political terror of the Rafael Trujillo dictatorship in the Dominican Republic. By the time of Fidel's visit, it was known that he publicly supported the training of guerrillas to topple the Trujillo regime, which had been hosting Fulgencio Batista and other high officials of the Batista dictatorship's intelligence divisions since the time of their escape from Cuba on January 1, 1959. Signs held by the picketers read "Nuestro lema Dios, Patria y Libertad"; "27 de Febrero Saluda a Fidel"; "1844 Independence 1959 Liberation"; "Democracy Yes Trujillo No"; "Cuban justice Batista style" (with accompanying image of anti-civilian violence); and "There's an iron curtain in Europe. A bamboo in China and a Sugar Cane Curtain in the Dominican Republic." See also Print 14.</p>	1959 April
b. 4, f. 341	<p>Book V Print 17: Fidel Castro in Washington, D.C.</p> <p>Fidel Castro addressing the American Society of Newspaper Editors' annual meeting in Washington, D.C. Fidel originally made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. To Fidel Castro's immediate right in frames 3-15 and 21, 22-25, is Teresa Casuso, his special assistant and director of public relations before and after Fidel's visit to the United States; to her immediate right is Rufo López Fresquet, the revolutionary government's Minister of the Treasury until the fall of 1960. See also Prints 12, 15, 18, 19, 20, 21 and 22.</p>	1959 April
b. 4, f. 342	<p>Book V Print 18: Fidel Castro in Washington, D.C.</p> <p>Fidel Castro addressing the American Society of Newspaper Editors' annual meeting in Washington, D.C. Fidel originally made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. To Fidel Castro's immediate right in frames 12-13 and then to his left in frames 15, 16, 17, is Teresa Casuso, his special assistant and director of public relations before and after Fidel's visit to the United States; to her immediate left in frames 21, 22-28, is Rufo López Fresquet, the revolutionary government's Minister of the Treasury until the fall of 1960. López Fresquet also appears in close-up, next to Fidel Castro in frame 17. These frames were taken as journalists approached the microphone to ask Fidel Castro a question. See also Prints 12, 15, 17, 19, 20, 21 and 22.</p>	1959 April

Photographs > Contact Book V > Book V Prints 11-23: Fidel Castro trip to the United States
(continued)

b. 4, f. 343	<p>Book V Print 19: Fidel Castro in Washington, D.C.</p> <p>1959 April</p> <p>Fidel Castro addressing the American Society of Newspaper Editors' annual meeting in Washington, D.C. Fidel originally made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. To Fidel Castro's immediate left is Teresa Casuso, his special assistant and director of public relations before and after Fidel's visit to the United States; on Fidel's right is Rufo López Fresquet, the revolutionary government's Minister of the Treasury until the fall of 1960. López Fresquet also appears in close-up, next to Fidel Castro in frame 17. These frames were taken as journalists approached the microphone to ask Fidel Castro a question. See also Prints 12, 15, 17, 18, 20, 21 and 22.</p>
b. 4, f. 344	<p>Book V Print 20: Fidel Castro in Washington, D.C.</p> <p>1959 April</p> <p>Top row of frames and frames 8-10 of the second row depict Fidel Castro's address to the American Society of Newspaper Editors' annual meeting in Washington, D.C. Fidel originally made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. To Fidel Castro's immediate left in frame 3 is Teresa Casuso, his special assistant and director of public relations before and after Fidel's visit to the United States; on Fidel's right in the same frame is Rufo López Fresquet, the revolutionary government's Minister of the Treasury until the fall of 1960. Subsequent frames illustrate the reception held at the Cuban Embassy in Washington, D.C., for Cubans sent into exile by Batista's use of political terror against opponents. Much of the invited exile community had supported Castro's guerrillas financially from abroad. See also Prints 12, 15, 17, 18, 19, 21 and 22.</p>
b. 4, f. 345	<p>Book V Print 21: Fidel Castro in Washington, D.C.</p> <p>1959 April</p> <p>Top two rows show Fidel Castro inside the Cuban Embassy in Washington, D.C., as he confers with other officials before heading downstairs to the entrance. Row three shows Fidel's visit to the U.S. Capitol building. Subsequent frames depict Fidel as he takes his seat at the head table alongside Rufo López Fresquet, the Cuban Minister of the Treasury, at the annual luncheon of the American Society of Newspaper Editors, held at the Statler Hilton. The final three frames of the print show a policeman standing next to a group of anti-Castro protesting picketers outside the hotel entrance. See also Prints 12, 15, 17, 18, 19 and 20.</p>

Photographs > Contact Book V > Book V Prints 11-23: Fidel Castro trip to the United States
(continued)

b. 4, f. 346 [Book V Print 22: Fidel Castro in Washington, D.C.](#) 1959 April

These images depict Fidel Castro's address to the American Society of Newspaper Editors' annual meeting in Washington, D.C. Fidel originally made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. To Fidel Castro's immediate right, Rufo López Fresquet, the revolutionary government's Minister of the Treasury until the fall of 1960; sitting next to the latter is Teresa Casuso, special assistant to Fidel and director of public relations before and after Fidel's visit to the United States. See also Prints 12, 15, 17, 18, 19, 20, 21 and 22.

b. 4, f. 347 [Book V Print 23: Fidel Castro in Washington, D.C.](#) 1959 April

Top three rows of frames capture Fidel Castro's address to the American Society of Newspaper Editors' annual meeting in Washington, D.C. Fidel originally made the trip, together with a large entourage of well over a hundred people, on April 14, 1959, in response to the invitation of Jules Dubois, editor of the Chicago Tribune and then president of the American Society of Newspaper Editors. The fourth and fifth rows of frames show Fidel and a group of bearded rebel officers as they visit the buildings near the U.S. Capitol. Frames 5 and 6 show two unidentified, elegantly dressed Cuban women in close-up as they apparently attempt to get past a security guard inside an office. Final row of frames show a policeman standing next to a group of anti-Castro protesting picketers outside the hotel entrance. See also Prints 12, 15, 16, 17, 18, 19, 20, 21 and 22.

Book V Prints 24-29: Fidel Castro arriving in Havana (May 17, 1959) after trip to United States

b. 4, f. 348 [Book V Print 24: Crowds at Fidel Castro's return from trip to the United States](#) 1959 May

Images of the multitudes gathered at Havana's international airport on May 17, 1959 to receive Fidel Castro upon his return from the highly successful, four-week visit to the United States and Argentina. Riding on the jeep in frames 36 and 37 is Camilo Cienfuegos. In the center of frames 16 and 17 stand Fidel Castro with Raúl Castro at his back as they wade through a crowd after exiting the plane. Also visible in frames 4-7 is Fidel Castro greeting the crowds. See also Prints 25, 26, 27, 28 and 29.

Photographs > Contact Book V > Book V Prints 24-29: Fidel Castro arriving in Havana (May 17, 19 [...]
(continued)

b. 4, f. 349	<p>Book V Print 25: Crowds at Fidel Castro's return from trip to the United States and Castro addressing crowds</p> <p>1959 May</p> <p>Frame 13 of the top row shows Andrew St. George sitting on the ground with a press band on his left forearm accompanied by an unidentified Cuban. They appear to be awaiting the arrival of Fidel at the airport following his highly successful, four-week visit to the United States and Argentina. Images in frames 9-12 show helmeted members of a national police force as they wait to receive Fidel Castro; frames 4-6 show Fidel Castro descending from the plane at a distance with men bearing the flag of the "Policía Nacional Revolucionaria" amidst the large crowd gathered on the tarmac. The bottom frames provide close-up shots of an unidentified light-eyed guerrilla sporting a particularly impressive beard as well as a close-up of Fidel Castro and other officials waving triumphantly from the podium in front of the monument to José Martí in what was then called the Plaza Cívica in Havana. This image documents Fidel's address to the nation given almost immediately upon his return to Cuba from the United States and Argentina. See also Prints 24, 26, 27, 28 and 29.</p>
b. 4, f. 350	<p>Book V Print 26: Security forces waiting for Fidel Castro's return from trip to the United States</p> <p>1959 May</p> <p>Images of various unidentified barbudos and security forces assembled to greet Fidel Castro upon his triumphant return from a highly successful four-week visit to the United States (May 17, 1959). Efigenio Ameijeiras stands in full dress uniform as Captain of the National Revolutionary Police at the center of frame 8. Behind Ameijeiras, it is clear that the balcony of the airport's terminal has been decorated with signs reading "Bienvenido FIDEL." Row 6 of the print features close-up images of Fidel and Camilo Cienfuegos smiling and waving to crowds gathered to hear Fidel's report to the nation on his visit to the United States at the foot of the monument to José Martí in Havana's Plaza Cívica. See also Prints 24, 25, 27, 28, and 29.</p>
b. 4, f. 351	<p>Book V Print 27: Crowds waiting for return of Fidel Castro from trip to the United States</p> <p>1959 May</p> <p>This print documents the spectacle of civilian supporters, officials and military authorities from all divisions of Cuba's armed forces, including the navy and national police, that assembled to greet Fidel Castro and his entourage upon their return from a highly successful, four-week visit to the United States and Argentina. Frame 13 shows Fidel Castro emerging from the plane and subsequent rows depict him as he descends the stairs of the plane and begins to encounter the massive crowd. See also Prints 24, 25, 26, 28 and 29.</p>
b. 4, f. 352	<p>Book V Print 28: Crowds waiting for return of Fidel Castro from trip to the United States</p> <p>1959 May</p> <p>Scenes of the gathering of a massive crowd in Havana's Plaza Cívica to hear Fidel Castro address the nation upon his return from a highly successful four-week trip to the United States and Argentina. See also Prints 24, 25, 26, 27 and 29.</p>

Photographs > Contact Book V > Book V Prints 24-29: Fidel Castro arriving in Havana (May 17, 19 [...]
(continued)

b. 4, f. 353 [Book V Print 29: Crowds waiting for return of Fidel Castro from trip to the United States](#) 1959 May

Scenes of the gathering of a massive crowd in Havana's Plaza Cívica to hear Fidel Castro address the nation upon his return from a highly successful four-week trip to the United States. Frames to the left of the bottom row of photographs show that the crowd has climbed up the two flanks leading to the central podium at which Fidel Castro will speak before the monument to José Martí in the Plaza Cívica of Havana right after his return. In the midst of the same frames and becoming visible in the final frames to the right is Fidel Castro, surrounded by security agents, making his way to the podium. See also Prints 24, 25, 26, 27 and 28.

Book V Prints 30-45: Fidel Castro traveling on East Coast of United States

b. 4, f. 354 [Book V Print 30: Fidel Castro traveling from Washington, D.C., to New York City](#) 1959 April

Contains two identical contact sheets. Fidel Castro and accompanying officials on the train north from Washington, D.C. to Princeton, New Jersey, where Fidel will give a number of public speeches to increasingly larger crowds of Americans. From New Jersey, Fidel continued to New York City where Columbia University's invitation that Fidel Castro speak drew such interest that the location had to be moved to Central Park and finally to Boston where Fidel visited and gave a speech at Harvard University. Here, in frames 25-33, Fidel Castro is seen eating in the dining car with Rufo López Fresquet, the first Minister of the Treasury under the revolutionary government, at his side. Frames 5-7 show Fidel's arrival at the station and remaining frames 6-8 appear to show seats in the salon where Fidel will deliver an address in New York City (for other images related to that address, see Print 39). See also Prints 31, 32, 33, 37, 38, 39, 41, 43 and 44.

b. 4, f. 355 [Book V Print 31: Fidel Castro in New Jersey and New York City](#) 1959 April

First four rows of frames show Fidel Castro with police escorts and a surging crowd of excited students on what appears to be the Princeton University campus where he made a brief stop on his way to New York City, and reception by enthusiastic crowds. Bottom three rows of frames depict Fidel's departure from New Jersey by train and street scenes of welcoming picketers outside the Statler Hilton, where Fidel apparently stayed once in New York City. Frames 8 and 9 show a group of Haitians in exile from the Duvalier regime in Haiti carrying signs of welcome and others carrying the U.S. flag. See also Prints 30, 32, 33, 37, 38, 41, 43 and 44.

Photographs > Contact Book V > Book V Prints 30-45: Fidel Castro traveling on East Coast of Uni [...]
(continued)

b. 4, f. 356	Book V Print 32: Fidel Castro traveling from Washington, D.C., to New York City	1959 April
<p>Scenes of Fidel Castro's departure from Washington and arrival in New York City by train during the second-to-last leg of his tour of the United States from April 14-26, 1959. He returned to Cuba after visiting Argentina in early May of 1959. Frames 13-15 show the faces of excited Cuban exiles, many of whom supported the Revolution financially from abroad, and to whom Fidel promised he would return victorious when he first canvassed New York City's Cuban community in 1955 for start-up funds for his guerrilla war. Frame 13 shows one of them holding a sign that reads "Fidel Directorio Revolucionario te saluda." Frames 31 and 32 show Fidel as he boards a dark car amidst heavy security in front of the Emigrant Industrial Savings Bank in Manhattan. See also Prints 30, 31, 33 and 35.</p>		
b. 4, f. 357	Book V Print 33: Reception for Fidel Castro at Princeton University	1959 April
<p>Reception for Fidel Castro hosted by faculty and students at Princeton University during the latter part of his trip to the United States that began April 14 and ended April 26, 1959, with Fidel Castro's departure for Argentina. Frames 34-35 show students seated in a large meeting hall with stained glass windows. In these shots, it is not clear who the speaker(s) might be or if Fidel Castro was present. See also Prints 30, 31, 34 , 35, 37, 38, 41, 43 and 44.</p>		
b. 4, f. 358	Book V Print 34: Fidel Castro in Princeton, New Jersey train station	1959 April
<p>Fidel Castro and his entourage are shown at the train station in Princeton, New Jersey, probably as they make their way to New York City. The woman standing behind Fidel Castro in a white hat in frames 11-17 is Teresa Casuso, his special assistant in charge of public relations during the early months of the Revolution until her defection in October 1960. See also Prints 30, 31, 32, 33, 35, 37, 38, 41, 43 and 44.</p>		
b. 4, f. 359	Book V Print 35: Fidel Castro and supporters in New York City	1959 April
<p>Images of a jubilant Fidel Castro standing at the door of his car in front of the Statler Hilton, apparently upon arrival in New York City City, where he was greeted by an onslaught of supporters, many, if not most of them, Cuban exiles who had supported the Revolution financially from abroad since Fidel's visit there to gather funds in 1955. These images were taken in the second-to-last-leg of Fidel's four-week tour of the eastern United States which would end with a stop in Boston. See also Prints 30, 31 and 32.</p>		

Photographs > Contact Book V > Book V Prints 30-45: Fidel Castro traveling on East Coast of Uni [...] (continued)

b. 4, f. 360	<p>Book V Print 36: Fidel Castro visit to the New York Times</p> <p>1959 April</p> <p>Fidel Castro visits the <i>New York Times</i> where he publicly awarded a medal to Herbert Matthews, the first reporter to visit his then tiny band of guerrillas in the Sierra Maestra in late February of 1957 and to whose subsequent reports he owed much of his initial positive press and notoriety in the United States. In frame 15, Herbert Matthews can be seen with his hand to cheek, leaning forward in the minutes before Fidel is set to speak. During his visit to the newspaper's headquarters, Fidel awarded Matthews with a special gold medal for his service to the Revolution. See also Prints 40 and 45.</p>
b. 4, f. 361	<p>Book V Print 37: Reception for Fidel Castro at Princeton University</p> <p>1959 April</p> <p>Images of the reception given by faculty and students for Fidel Castro at Princeton University, as well as his address to a large gathering, probably at the same institution. The visit to Princeton took place during the latter part of his trip to the United States that began April 14 and ended April 26, 1959, with Fidel Castro's departure for Argentina. Bottom rows of frames show students standing with arms raised to ask questions of Castro. See also Prints 30, 31, 32, 33, 34, 38, 43 and 44.</p>
b. 4, f. 362	<p>Book V Print 38: Fidel Castro at Princeton University</p> <p>1959 April</p> <p>Top rows of frames show cheering students as Fidel Castro rides in his car on the Princeton campus to a reception held in his honor. Third row of frames show members of Fidel's entourage, including Teresa Casuso, his special assistant (in white hat) on a train, although it is not clear on which part of the journey north these were taken. After a multi-day stay in Washington, D.C., Fidel went to Princeton, then New York City and finally Boston, eventually departing for Argentina on April 26th and returning to Cuba in mid-May. Frames 4-12 show Fidel lounging on a bed and speaking to several members of his staff on the trip, probably at the lodgings arranged for them in New Jersey. Bottom frames depict members of the New Jersey state police patrolling the reception while Fidel Castro talks to Princeton administrators. See also Prints 30, 31, 32, 33, 37 and 41.</p>
b. 4, f. 363	<p>Book V Print 39: Fidel Castro in New York City</p> <p>1959 April</p> <p>The top row of frames depicts members of the audience and a panel of speakers, including Fidel Castro, in a hotel salon, probably at the Statler Hilton in New York City. The second row of frames depict Fidel Castro standing in a hotel hallway, surrounded by a crowd and guarded by police, as he receives and examines a new fishing pole from an unidentified man to his side. The third row of frames shows Fidel posing with elegantly dressed Cuban women, probably from the exile community of New York City, who attended his talk. The last rows of frames show Fidel Castro with the elegantly dressed female members of his entourage; the woman wearing the strapless satin gown with train is his special assistant Teresa Casuso and the woman sitting directly to Fidel's left wearing a mink cloak is Celia Sánchez. See also Print 42.</p>

Photographs > Contact Book V > Book V Prints 30-45: Fidel Castro traveling on East Coast of Uni [...]
(continued)

b. 4, f. 364	<p>Book V Print 40: Fidel Castro leaving to visit the New York Times</p> <p>Surrounded by mass crowds and police escorts, Fidel Castro gets into a car in order to pay a visit to the <i>New York Times</i> where he publicly lauded Herbert Matthews, the first reporter to visit his then tiny band of guerrillas in the Sierra Maestra in late February of 1957 and to whose subsequent reports he owed much of his initial positive press and notoriety in the United States. During his visit to the newspaper's headquarters, Fidel awarded Matthews with a special gold medal for his service to the Revolution. These images were taken during the last days of Fidel Castro's April 1959 visit to the United States. See also Prints 36 and 45.</p>	1959 April
b. 4, f. 365	<p>Book V Print 41: Fidel Castro at Princeton University</p> <p>Images of Fidel Castro during his short visit to Princeton University in late April of 1959. Top frames show him speaking to reporters and making his way to the car that waits for him outside, surrounded by hundreds of excited students. The second-to-last frame shows the overflow crowd standing outside the building where Fidel Castro gave his address. See also Prints 30, 31, 32, 33, 34, 37, 38, 43 and 44.</p>	1959 April
b. 4, f. 366	<p>Book V Print 42: Fidel Castro in New York City</p> <p>The top row of frames features Fidel Castro sitting amongst the elegantly dressed female members of his entourage; the woman wearing the strapless satin gown with train is his special assistant Teresa Casuso and the woman sitting directly to Fidel's left wearing a mink cloak is Celia Sánchez. The remaining frames were taken at a speaking event in which Fidel and other panelists, possibly members of the Cuban exile community in New York City, addressed an audience gathered in a hotel salon, probably located at the Statler Hilton. See also Print 42.</p>	1959 April
b. 4, f. 367	<p>Book V Print 43: Fidel Castro at Princeton University</p> <p>Fidel Castro addressing a large gathering of students at Princeton University in late April 1959. Frames 12-13 show the large crowds gathered outside the hall. Frame 5 shows Teresa Casuso, Fidel's special assistant in charge of public relations and translator until her defection from the government in October of 1960. Here Casuso stands in the hallway of a train. See also Prints 30, 31, 32, 33, 34, 37, 38, 41 and 44.</p>	1959 April
b. 4, f. 368	<p>Book V Print 44: Castro at Princeton University</p> <p>This sheet documents Fidel Castro's short visit to Princeton University during the latter half of his trip to the United States from April 14 to April 26, 1959. The top row of frames depict Fidel Castro chatting with high-level university administrators at the reception that followed his address that night and the bottom rows of frames show the backs of students seated in the hall as Fidel gave his speech and later answered questions. See also Prints 30, 31, 32, 33, 34, 37, 38, 41, and 43.</p>	1959 April

Photographs > Contact Book V > Book V Prints 30-45: Fidel Castro traveling on East Coast of Uni [...] (continued)

b. 4, f. 369

[Book V Print 45: Fidel Castro visit to the New York Times](#)

1959 April

Images of Fidel Castro's visit to the *New York Times* where he publicly lauded Herbert Matthews, the first reporter to visit his then tiny band of guerrillas in the Sierra Maestra in late February of 1957 and to whose subsequent reports he owed much of his initial positive press and notoriety in the United States. During his visit to the newspaper's headquarters, Fidel awarded Matthews with a special gold medal for his service to the Revolution. These images were taken during the last days of Fidel Castro's April 1959 visit to the United States. Frames 23 and 24 show Matthews standing up to speak about his relationship with Castro and the Revolution. See also Prints 36 and 40.

Contact Book VI

b. 4, f. 370-376

[Book VI Prints 1-7: Revolutionary Tribunal trial of two United States fighter pilots](#)

1959

These contact sheets document the trial by Revolutionary Tribunal in Cuba of two U.S. fighter pilots who had served in World War II and who organized a counterrevolutionary guerrilla force, apparently under the cover of the CIA, for the purpose of toppling the Castro-led government in September of 1959. The focus of their operations was Lajas, a small village in the municipality of Consolación del Sur near the mountain range known as la Cordillera de los Organos, province of Pinar del Río, in the fall of 1959. Prints 1 and 2 show the men in clear close-up. Frames 18-22 in the first row and all frames in the third, fourth and fifth rows of Print 1 depict Peter Lambton, standing to the left of his government-appointed lawyer and a member of the revolutionary militia who is apparently questioning him before a microphone in the presence of the tribunal (see Prints 2, 3, 4, 4a, 5, 6, 7). Frames in the second row (unnumbered except for no. 29) depict Austin Young. Austin Young was originally arrested and confined to La Cabaña fortress in Havana on March 27, 1959, for helping members of the Batista regime accused of war crimes, such as torture and corruption, escape to the United States rather than stand trial and face probable execution in Cuba. A short time later, Young was deported to the United States as an act of good will on the part of the Cuban government. Accompanied by Peter Lambton, Young later resurfaced under the false name of "Russell Gardner" on September 13, 1959, in Varadero, Cuba, where they entered the country for the purpose of recruiting and coordinating a guerrilla unit among former batistianos and peasants worried about the possibility of losing their land to a government they feared was Communist. Young, Lambton and a Cuban national named Pruna Bertot, who had also faced imprisonment in La Cabaña but escaped from prison seven days before the former's arrival in Cuba, comprised the leadership of the counterrevolutionary conspirators in Cuba. Pruna Bertot appears in Print 7, frames 27, 28, 29, to the left of Young, Lambton and an unidentified man wearing glasses with a slight moustache. Print 7 also shows a peasant rendering testimony before the tribunal, a black man wearing a long-sleeved shirt standing before a microphone; it is not clear whether he was a witness presenting evidence or one of the accused. The name of their organization was "The Cuban Democratic Legión." It counted on the support of such former Batista military officers in the region of Pinar del Río as Juan Cruz Padrón and his brothers. Local peasants in the region were responsible for reporting these subversive activities to regional authorities, who promptly arrested Young, Lambton and a total of eight guerrilla recruits. At the trial, Young and Lambton were

Photographs > Contact Book VI (continued)

found guilty of conspiring under the cover of the CIA to topple the Cuban revolutionary government and sentenced to thirty years in prison, although they were later released into United States custody following negotiations over the failed CIA-directed Bay of Pigs invasion in 1961. Other Cuban conspirators received sentences of between 3 and 25 years.

b. 4, f. 377	Book VI Print 8: Workers' parade in Havana	1960
<p>Images documenting a workers' parade held in Havana's Civic Plaza (later called the Plaza de la Revolución) celebrating labor unions, peasants, militias and the Revolutionary Armed Forces' unconditional support for the government. Frames 25, 26 27, 28 show peasants holding their machetes in the air as a symbol of their willingness to fight for the Revolution. The top, penultimate and last rows of frames show different branches of the military, including a group of young men wearing T-shirts that read "Cuerpo de Defensa Nacional" (National Defense Corps). The signs on vehicles following the march of helmeted soldiers read "El Ejército Rebelde Vigila Construye Educa" (The Rebel Army surveils, constructs and educates). See also Prints 9 and 11.</p>		
b. 4, f. 378	Book VI Print 9: Workers' parade in Havana	1960
<p>Images documenting a workers' parade held in Havana's Civic Plaza (later called the Plaza de la Revolución) celebrating labor unions, peasants, militias and the Revolutionary Armed Forces' unconditional support for the government. In frames 28 and 29 of the third row from the top, the union of barbers and manicurists demands a military takeover of the administration of the establishments where they work. Frame 13 of the fourth row and frame 12 show marchers holding a banner that demands "adiestramiento military de la clase obrera" in general; the banner is signed "Delegación de los Panaderos de Marianao." Frames 14 and 15 of the same row show a workers' militia. Frames 30-31 of the third row and frames 33-37 of the bottom row show women dressed in identical dresses matched to the color stripes of the Cuban flag; behind them a banner reads "Comité Ejecutivo FNOEC." The women appear to be singing. In front of them, clearly visible in frame 31, is a mulatta woman dressed entirely like the Cuban flag with a French liberator's cap on her head; from her wrists hang broken chains that are symbolic of Cuba's liberation from slavery. See also Prints 8 and 11.</p>		
b. 4, f. 379	Book VI Print 10: Probably taken around New York, these photographs appear to show Andrew St. George's two sons and an unidentified female relative of advancing years	undated

Photographs > Contact Book VI (continued)

b. 4, f. 380	<p>Book VI Print 11: Workers' parade in Havana</p> <p>Various images taken at a workers' parade held in Havana's Civic Plaza (later called the Plaza de la Revolución) celebrating labor unions, peasants, militias and the Revolutionary Armed Forces' unconditional support for the government. Among the marchers, a number of labor union members hold banners asking for the Cuban military to take over and manage their centers of employment. In this print, frame 13 of the second row shows a banner reading "Queremos adiestramiento para defender revolución. FNOEC." Frames 14 and 15 show workers holding another banner that reads "Pedimos adiestramiento militar para obreros. Remington Rand." Frame 6 of the last row shows port workers of the Puerto de Mariel carrying a banner that features the painted image of an octopus and frame 8 of the top row documents the participation of stevedores. See also Prints 8 and 9.</p>	1960
b. 4, f. 381	<p>Book VI Print 12: Fidel Castro and President Osvaldo Dorticós making speeches</p> <p>Top images show Fidel Castro delivering a nighttime address. Behind him, to his left, stands Crescencio Pérez, a peasant made famous for having first helped Fidel and his surviving group of guerrillas after their fateful landing of the Granma on the southern shore of Oriente in December, 1956. Pérez's long line of formal and informal kin relations proved invaluable to the stabilization and long-term successful legitimization of Fidel's guerrillas among the highland populations of the Sierra Maestra. After the war, Fidel awarded Pérez with a commission in the Revolutionary Armed Forces. Succeeding images depict President Osvaldo Dorticós delivering a televised speech to the nation from his office at the Presidential Palace; Minister of Foreign Relations Raúl Roa sits to his left and a bust of José Martí is behind him. See also Prints 13 and 15.</p>	1960 January
b. 4, f. 382	<p>Book VI Print 13: President Osvaldo Dorticós and Fidel Castro giving speeches</p> <p>Top four rows of images depict President Osvaldo Dorticós delivering a televised speech to the nation from his office at the Presidential Palace; Minister of Foreign Relations Raúl Roa sits to his left and a bust of José Martí is behind him. Bottom row shows Fidel Castro addressing a large crowd in the plaza of what appears to be Santiago de Cuba, possibly in December of 1959 or January of 1960. See also Print 12.</p>	[1959-1960]

Photographs > Contact Book VI (continued)

b. 4, f. 383	<p>Book VI Print 14: Fidel Castro giving speeches</p> <p>[1959-1960]</p> <p>Bottom row shows Fidel Castro addressing a large crowd in the plaza of what appears to be Santiago de Cuba, possibly in December of 1959 or January of 1960. The third through fifth rows of photographs show Fidel Castro delivering a nighttime address. Behind him, to his left, stands Crescencio Pérez, a peasant made famous for having first helped Fidel and his surviving group of guerrillas after their fateful landing of the Granma on the southern shore of Oriente in December of 1956. Pérez's long line of formal and informal kin relations proved invaluable to the stabilization and long-term successful legitimization of Fidel's guerrillas among the highland populations of the Sierra Maestra. After the war, Fidel awarded Pérez with a commission in the Revolutionary Armed Forces. The final row of images shows Fidel Castro flanked by President Osvaldo Dorticós and the Archbishop of Santiago de Cuba, Enrique Pérez Serantes, at a formal dinner in an outdoor ceremonial setting. Behind them stand a large number of uniformed soldiers, Cuban marines and waiters. Sitting before Dorticós appears to be small standing statue of José Martí that might have been presented to him during the course of the evening's affair. See also Prints 12, 13, 15, 16 and 17.</p>
b. 4, f. 384	<p>Book VI Print 15: Unidentified foreign mother feeding child; Fidel Castro giving speeches</p> <p>[1959-1960]</p> <p>Top three rows show unidentified foreign mother feeding her little girl in what appears to be a North American kitchen. Second row from the bottom features images of Fidel Castro delivering a nighttime address. Behind him, to his left, stands Crescencio Pérez (white beard, arms crossed), a peasant made famous for having first helped Fidel and his surviving group of guerrillas after their fateful landing of the Granma on the southern shore of Oriente in December of 1956. Pérez's long line of formal and informal kin relations proved invaluable to the stabilization and long-term successful legitimization of Fidel's guerrillas among the highland populations of the Sierra Maestra. Final row of images shows Fidel Castro flanked by President Osvaldo Dorticós and the Archbishop of Santiago de Cuba, Enrique Pérez Serantes, at a formal dinner in an outdoor ceremonial setting. Behind them stand a large number of uniformed soldiers, Cuban marines and waiters. See also Prints 12, 13 and 14.</p>
b. 4, f. 385	<p>Book VI Print 16: Fidel Castro giving speech</p> <p>[1959-1960]</p> <p>Fidel Castro addressing a large crowd in the plaza of what appears to be Santiago de Cuba, possibly in December of 1959 or January of 1960. Row three shows Raúl Castro listening to the speech and gleefully drinking a bottle of Coca-Cola. See also Prints 14 and 17.</p>
b. 4, f. 386	<p>Book VI Print 17: Fidel Castro addressing a large crowd in the plaza of what appears to be Santiago de Cuba, possibly in December of 1959 or January of 1960. See also Prints 16 and 17</p> <p>[1959-1960]</p>

Photographs > Contact Book VI (continued)

b. 4, f. 387	<p>Book VI Print 18: National highway; food distribution center; fashion show at hotel</p> <p>1959</p> <p>Top three rows show the toll booths at the entrance to the national highway heading east out of Havana, today known as Vía Blanca. No one appears to be manning the toll booths and someone has placed a sign on one of them that reads: "FIDEL NUESTRA HAMBRE ES DE 4 MESES." The second to last row of images relates to those in Prints 20 and 21: they show men standing in line outside of what might be a store or food distribution center; frame 13 of this row shows a man with a hook in his left hand that descends from a pipe above. He appears to be weighing something. Bottom row of pictures shows a fashion show taking place in the patio of a large hotel, possibly the Havana Hilton. The models are using the countertop of the bar as a catwalk. See also Prints 19, 20 and 21.</p>
b. 4, f. 388	<p>Book VI Print 19: Fashion show at hotel; bodyguard detail at villa</p> <p>1959</p> <p>Frames 8 and 9 in the top row of images represent a fashion show taking place in the patio of a large hotel, possibly the Havana Hilton. The models are using the countertop of the bar as a catwalk. Succeeding photographs show various members of a Cuban official's personal bodyguard detail standing at different locations outside an opulent villa located on a small rise. See also Print 18.</p>
b. 4, f. 389	<p>Book VI Print 20: Pro-government student demonstrations; men in hallway</p> <p>1959</p> <p>Top four rows of frames show a student demonstration in favor of the government and continued policy of executing citizens charged with counterrevolution. Many of the signs held by the students show their affiliation to the "Sección Estudiantil M. 26-7" and the Juventud Socialista. The demonstration took place at the foot of the entrance to the Presidential Palace. Final row of frames shows men standing in line in a hallway constructed with a wooden frame lined in chicken wire that separates two groups of men. Location of the latter pictures unclear. See also Prints 18 and 21.</p>
b. 4, f. 390	<p>Book VI Print 21: Men standing in line in a hallway (location unclear) constructed with a wooden frame lined in chicken wire that separates two groups of men. See also Prints 18 and 21.</p> <p>1959</p>
b. 4, f. 391-394	<p>Book VI Prints 22-25: Fidel Castro visit to farming cooperative</p> <p>1959</p> <p>Images of Fidel Castro's visit to a state-owned farming cooperative in the Sierra Maestra of Oriente province organized by INRA, the Instituto de Reforma Agraria. Founded in May of 1959, INRA confiscated lands belonging to former members of the dictator Fulgencio Batista's corrupt government or brutal intelligence forces through much of 1960. During this time, INRA came under Fidel Castro's leadership, the most powerful institution in the country, exercising greater authority than even the executive or the cabinet ministers. In Print 23, a "Tienda del Pueblo" is seen in the background. Tiendas del Pueblo were government-owned and subsidized dry goods stores that supplied peasants on cooperatives with cheap basic goods and foods; in many cases, they replaced company stores where peasants had previously redeemed coupons they received for their labor rather than cash and purchased goods from their employers at greatly inflated prices. Prints 23, 24, and 25 show Fidel Castro's party on their expedition as they relax in a tight group on the ground. Frames 7-11 of Print 22 show René Vallejo, director of Agrarian Reform</p>

Photographs > Contact Book VI (continued)

for INRA in Oriente Province. Frames 13-15 of Print 25 and frames 33-36 of Print 23 show an unidentified former guerrilla veteran of Fidel Castro's column in the Sierra Maestra, whom St. George photographed repeatedly during the war, sitting to Fidel's left-hand side.

Book VI Prints 26-28: American Society of Travel Agents convention in Havana

b. 4, f. 395

[Book VI Print 26: Cuban officials at the American Society of Travel Agents convention in Havana](#) 1959 October

In mid-October, Havana became the site of the U.S.-based American Society of Travel Agents' [ASTA] annual convention. Proposed by ASTA months earlier and accepted enthusiastically by the Cuban government, the convention took place at an extremely tense time in Cuba following the resignation of Commander Huber Matos, military governor of Camagüey, from his post, and Fidel Castro's subsequent decision to arrest him, most of his unit and many others on charges of treason. The convention began, however, on a very optimistic note as Raúl Castro, Minister of the Armed Forces, President Osvaldo Dorticós, the First Lady, Air Force Chief Juan Almeida Bosque, Miss Brasilia and others prepared to receive delegates at the Havana Hilton. This print documents the arrival of Raúl Castro and Dorticós' party to convention headquarters. In Prints 11 and 12, President Dorticós is seen wearing a badge that reads (in English): "Ask me, I live here" and the First Lady is seen wearing a similar badge, reading "INFORMATION." In Print 29, it is clear that Raúl Castro bears the same badge as Dorticós on his chest. See also Prints 27, 28, 34, 41, 45, 51, 65, 73 and 74.

b. 4, f. 396

[Book VI Print 27: Castro brothers welcome delegates to the American Society of Travel Agents convention in Havana; Fidel Castro speech on Huber Matos resignation; demonstrations in support of Castro's arrest of Matos](#) 1959 October

Top row of prints depicts Raúl Castro greeting delegates to the ASTA convention and offering them tiny cups of Cuban espresso at convention headquarters in the Havana Hilton. The second row of prints shows Fidel Castro addressing participants in the ASTA convention on the morning of October 19. Behind him are the United States, Cuban and ASTA flags; behind him is a banner reading "American Society of Travel Agents." Rows 4 and 5 show Fidel Castro later that evening as he addresses a national televised audience on "Ante la Prensa" and denounces Commander Huber Matos for having resigned his post in protest of what Matos alleged was increasing evidence of Communist influence. In this speech, Castro condemns Matos for resigning as a traitor and asserts that his resignation would have served as a prelude to an armed conspiracy. Frames 13-15 of the fourth row show Raúl Castro with Che Guevara at his side sitting in the studio audience. Frames 16 and 17 show Fidel Castro and Antonio Nuñez Jiménez. The last row of photos shows images taken of the mass demonstration before the Presidential Palace organized by state-affiliated labor unions in support of Castro's arrest of Matos and decision to reopen the Revolutionary Tribunals on October 26, 1959. For related images of the ASTA convention, see Prints 26, 28, 34, 41, 45, 51, 65, 73 and 74. For images of Fidel Castro denouncing Matos on television, see Prints 31, 32, 33, 35, 36, 37, 38,

Photographs > Contact Book VI > Book VI Prints 26-28: American Society of Travel Agents conventi
[...] (continued)

42 and 60. For images of the October 25th mass rally, see Prints 34, 41 43, 44, 46, 52, 47, 53, 54,55, 56, 57, 58, 59, 66 and 70.

b. 4, f. 397	Book VI Print 28: Fidel Castro addressing delegates to the American Society of Travel Agents convention, in Havana, at the inaugural session held on the morning of October 19, 1959. See also Prints 26, 27, 34, 41, 45, 51, 65, 73, 74	1959 October
b. 4, f. 398	Book VI Print 29: Demonstration in response to Pedro Díaz Lanz's leaf dropping air raid Images of protestors blocking traffic on Calle Línea in el Vedado in response to the Cuban government's announcement that Pedro Díaz Lanz, the head of Cuba's Revolutionary Air Force who had defected to Miami in June, 1959, had carried out a leafletting air raid over Havana and that subsequent encounters with Cuban jets resulted in damage to buildings below, allegedly by bombs dropped from his plane. Díaz Lanz eventually landed again at a base in Florida. The Cuban government called this relatively minor incursion on their air space for terroristic purposes, "Havana's Pearl Harbor." In frame 11, a lone black man carries a barely legible protest sign as others, including a boy wearing a metal helmet and a man wearing a militia uniform, look on. See also Prints 30 and 69.	1959 October
b. 4, f. 399	Book VI Print 30: Demonstration in response to Pedro Díaz Lanz's leaf dropping air raid Images of protestors blocking traffic on Calle Línea in el Vedado (frames 9, 10, 27, 28) and the Malecón (frames 7, 8 and 26) in response to the Cuban government's announcement that Pedro Díaz Lanz, the head of Cuba's Revolutionary Air Force who had defected to Miami in June of 1959, had carried out a leafletting air raid over Havana and that subsequent encounters with Cuban jets resulted in damage to buildings below, allegedly by bombs dropped from his plane. Díaz Lanz eventually landed again at a base in Florida. The Cuban government called this relatively minor incursion on their air space for terroristic purposes, "Havana's Pearl Harbor." In frame 9 and 10, a lone black man carries a barely legible protest sign as others crowd around him. See also Prints 29 and 69.	1959 October
	Book VI Prints 31-33: Fidel Castro giving speech on television denouncing Huber Matos	1959 October
b. 4, f. 400	Book VI Print 31: Fidel Castro speech denouncing Huber Matos with Raúl Castro and Che Guevara in audience Fidel Castro giving a televised address to the nation on October 19, 1959, in which he denounced Commander Huber Matos of treason and of being a puppet of counterrevolutionaries for attempting to resign his post in protest over the increasing authoritarianism and influence of Communists within the new government. Audience members in the studio include (frames 23-25) Raúl Castro and Che Guevara. Frames 30-32 show an unidentified person from the United States sitting in the audience. See also Prints 32, 33, 35, 36, 37, 38, 42 and 60.	1959 October

Photographs > Contact Book VI > Book VI Prints 31-33: Fidel Castro giving speech on television d [...] (continued)

b. 4, f. 401	<p>Book VI Print 32: Fidel Castro speech denouncing Huber Matos with Raúl Castro, Che Guevara, and Crescencio Pérez in audience</p> <p>Scenes from Fidel Castro's televised address to the nation on October 19, 1959, in which he denounced Commander Huber Matos of treason and of being a puppet of counterrevolutionaries for attempting to resign his post in protest over the increasing authoritarianism and influence of Communists within the new government. Audience members in the studio include Raúl Castro and Che Guevara. In frames 4-9, Raúl Castro is seen taking notes during Fidel's presentation. In frames 11 and 12, Raúl is seen standing up to make a comment during his brother's speech. Frames 18-21 (backwards) show Fidel Castro standing next to Crescencio Pérez, the famed white-bearded peasant who first joined Fidel's army and encouraged other peasants to join. After the war, Fidel rewarded Pérez with a commission in the permanent standing army. See also Prints 31, 33, 35, 36, 37, 38, 42 and 60.</p>	1959 October
b. 4, f. 402	<p>Book VI Print 33: Fidel Castro giving speech denouncing Huber Matos</p> <p>Images of Fidel Castro giving a televised address to the nation on October 19, 1959, in which he denounced Commander Huber Matos of treason and of being a puppet of counterrevolutionaries for attempting to resign his post in protest over the increasing authoritarianism and influence of Communists within the new government. Frames in the second-to-last row of images show an unidentified audience member who appears to be American. See also Prints 31, 32, 35, 36, 37, 38, 42 and 60.</p>	1959 October
b. 4, f. 403	<p>Book VI Print 34: Fidel Castro giving speech to delegates of the American Society of Travel Agents convention in Havana</p> <p>Images taken from the angle of the stage as Fidel Castro gives the inaugural address to delegates of the annual American Society of Travel Agents (ASTA) convention, held in Havana, beginning October 19, 1959. Frames 26-29 show U.S. Ambassador Philip W. Bonsal and Cuban President Osvaldo Dorticós posing with the President of ASTA and holding a "traditional" Cuban peasant hat among them. See also Prints 26, 27, 28, 41, 45, 51, 65, 73 and 74.</p>	1959 October
<p>Book VI Prints 35-36: Mass rally in support of Fidel Castro's arrest of Huber Matos</p>		

Photographs > Contact Book VI > Book VI Prints 35-36: Mass rally in support of Fidel Castro's ar [...] (continued)

b. 4, f. 404

[Book VI Print 35: Officials presiding over mass rally in support of Fidel Castro's arrest of Huber Matos](#)

1959 October

The top row and two bottom rows of frames show the balcony and officials presiding over a mass rally called by Fidel Castro for October 26, 1959, and organized by government-affiliated labor unions to express support for Fidel Castro's decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent incursions into Cuban airspace by Florida-based planes that had been carrying out bombing, leafletting and other violent raids on Cuba in order to topple the government. Frames 16-18, 10-12 and 22-24 show President Osvaldo Dorticós addressing the crowds from the balcony of the Presidential Palace. The middle two rows of images show an armed sharpshooter perched on the roof of a building adjacent to the Presidential Palace, as well as evidence of counterrevolutionary vandalism on the window of a building crowded by onlookers and police. See also Prints 36, 37, 38, 44, 46, 47, 52, 53, 54, 55, 56, 57, 58, 59 and 70.

b. 4, f. 405

[Book VI Print 36: Crowds and officials at mass rally in support of Fidel Castro's arrest of Huber Matos](#)

1959 October

Scenes of a mass rally called by Fidel Castro for October 26, 1959, and organized by government-affiliated labor unions to express support for Fidel Castro's decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent incursions into Cuban airspace by Florida-based planes that had been carrying out bombing, leafletting and other violent raids on Cuba in order to topple the government in those days. Frames 13-15, 19-21 show President Osvaldo Dorticós addressing the crowds. Frames 35-37 depict the massive crowd of hundreds of thousands of people from the perspective of the balcony of the Presidential Palace or speakers' dais. See also Prints 35, 37, 38, 43, 44, 46, 47, 52, 53, 54, 55, 56, 57, 58, 59 and 70.

Photographs > Contact Book VI (continued)

b. 4, f. 406-407	<p>Book VI Prints 37-38: Fidel Castro addressing mass rally in support of his arrest of Huber Matos</p> <p>Images of Fidel Castro addressing a mass rally of Cubans whom he called out on October 26, 1959, to express support for his decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent incursions into Cuban airspace by Florida-based planes that had been carrying out bombing, leafletting and other violent raids on Cuba in order to topple the government in those days. These images show the balcony of the Presidential Palace which served as a speakers' dais. See also Prints 35, 36, 38, 43, 44, 46, 47, 52, 53, 54, 55, 56, 57, 58, 59 and 70.</p>	1959 October
b. 4, f. 408	<p>Book VI Print 39: United States diplomatic corps stationed in Cuba</p> <p>Members of the United States diplomatic corps stationed in Cuba, taken both inside and outside the U.S. Embassy in Havana. U.S. Ambassador to Cuba, Philip W. Bonsal, appears at center in frames 11, 12-16, 36. St. George's visit probably coincided with Bonsal's efforts to counter Cuban government charges that the United States was aware of and complicit in the campaign of air raids from bases in Florida that batistianos and other exiles had begun launching against Cuba on October 20 of that year. See also Prints 40, 48, 49 and 64.</p>	1959 October
b. 4, f. 409	<p>Book VI Print 40: United States Embassy staff in Cuba; Fidel Castro giving speech denouncing Huber Matos</p> <p>Bottom two rows of frames show United States Embassy staff inside and outside the Embassy in Havana; frames 17-19 show United States Ambassador Philip W. Bonsal in his chauffeur-driven car with another official. Frames 15-19 show a woman and small boy looking up at a sign protesting United States complicity with acts of aggression carried out by planes based in Florida and directed by former batistianos and their allies in Miami. The sign reads (in grammatically poor English): "Till when will USA permit the bomber to Cuba?" In the background of the photograph stands the United States Embassy. Very bottom close-up images of Fidel Castro were taken as he gave a televised address to the nation and denounced Commander Huber Matos of treason and counterrevolutionary conspiracy for the first time following the latter's voluntary resignation of his post on October 19, 1959. For additional images of embassy officials at the Embassy, see Prints 39, 48, 49, 64. For images of Fidel Castro's televised address of October 19, see also Prints 31, 32, 33, 35, 36, 37, 38, 42 and 60.</p>	1959 October
b. 4, f. 410	<p>Book VI Print 41: Television program on which Fidel Castro denounced Huber Matos; Fidel Castro speech to the American Society of Travel Agents convention in Havana</p> <p>Scenes from the October 19th evening broadcast of "Ante la Prensa" at which Fidel Castro would address the nation to denounce Commander Huber Matos' resignation of his military post as treason. Bottom images, taken from the angle of the stage, show Fidel Castro giving the inaugural address to delegates of the annual American Society of Travel Agents (ASTA) convention, held in Havana, beginning October 19, 1959. For related images of the televised broadcast of "Ante la Prensa," see Prints 31, 32, 33, 35, 36, 37, 38, 42 and 60; for related images of ASTA, see Prints 26, 27, 28, 45, 51, 65, 73 and 74.</p>	1959 October

Photographs > Contact Book VI (continued)

b. 4, f. 411	<p>Book VI Print 42: Television program on which Fidel Castro denounced Huber Matos</p> <p>Scenes from the October 19th evening broadcast of "Ante la Prensa" at which Fidel Castro would address the nation to denounce Commander Huber Matos' resignation of his military post as treason. Frames 13 and 14 show a group of armed peasant militiamen standing up after apparently being recognized by Fidel Castro during the course of his address. Frames 8, 9 and 15 show an unidentified U.S. official sitting in the audience. See also Prints 31, 32, 33, 35, 36, 37, 38 and 60.</p>	1959 October
b. 4, f. 412-413	<p>Book VI Prints 43-44: Fidel Castro addressing mass rally in support of his arrest of Huber Matos</p> <p>Images of Fidel Castro addressing a mass rally of Cubans whom he called out on October 26, 1959, to express support for his decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent incursions into Cuban airspace by Florida-based planes that had been carrying out bombing, leafletting and other violent raids on Cuba in order to topple the government in those days. All speakers addressed the crowd from the balcony of the Presidential Palace. Frames in the second row from the top of this print show Raúl Castro also addressing the crowds. See also Prints 35, 36, 37, 46, 47, 52, 53, 54, 55, 56, 57, 58, 59 and 70.</p>	1959 October
b. 4, f. 414	<p>Book VI Print 45: Fidel Castro giving speeches; protestors against incursions into Cuban airspace</p> <p>These images were taken on different occasions and depict separate events. The top row of images shows Fidel Castro delivering an address to a gathered crowd, largely composed of labor union members affiliated with the government, at the Presidential Palace on October 26, 1959. The third row of images shows Fidel Castro gesticulating while giving a televised speech at which he alleged the treason of Commander Huber Matos on the show "Ante la Prensa." The last row of images shows protestors stopping cars on the Malecón during the ASTA Convention to alert them to the fact that on the 20th of October, a flight originating from Florida had dropped leaflets over Havana and had, or so it was believed at the time, attempted to "bomb" the city, although it is unclear whether damage caused resulted from the aircraft itself or from shrapnel caused by anti-aircraft fire from the ground and the air that greeted it. Former Revolutionary Air Force chief Pedro Díaz Lanz who had defected to Miami in June and joined his former batistiano enemies in charging Fidel Castro with turning the Revolution "communist" was later found to have piloted the plane. The sign on the car in frame 10 of the last row reads "Partieron de Estados Unidos los Aviones" (The planes left from the United States"). For related images of the ASTA convention, see Prints 26, 28, 34, 41, 45, 51, 65, 73 and 74. For images of Fidel Castro denouncing Matos on television, see Prints 31, 32, 33, 35, 36, 37, 38, 42, 60 and 65. For images of the October 25th mass rally, see Prints 34, 41 43, 44, 46, 52, 47, 53, 54, 55, 56, 57, 58, 59, 66 and 70. For other images of the bombing protests, see Prints 63, 68, 69 and 71.</p>	1959 October

Photographs > Contact Book VI (continued)

b. 4, f. 415

[Book VI Print 46: Mass rally in support of Fidel Castro's arrest of Huber Matos](#) 1959 October

Scenes of a mass rally called by Fidel Castro for October 26, 1959, and organized by government-affiliated labor unions to express support for Fidel Castro's decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent incursions into Cuban airspace by Florida-based planes that had been carrying out bombing, leafletting and other violent raids on Cuba in order to topple the government in those days. See also Prints 35, 36, 37, 38, 43, 44, 47, 52, 53, 54, 55, 56, 57, 58, 59 and 70.

b. 4, f. 416

[Book VI Print 47: Mass rally in support of Fidel Castro's arrest of Huber Matos](#) 1959 October

Scenes of a mass rally called by Fidel Castro for October 26, 1959, and organized by government-affiliated labor unions to express support for Fidel Castro's decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent incursions into Cuban airspace by Florida-based planes that had been carrying out bombing, leafletting and other violent raids on Cuba in order to topple the government in those days. This print shows the enormity of the crowds and, from a distance, the large banners many were carrying. To the right of many of the frames, especially 6, 7, 32, 27 and 28, one can see the remaining ruin of the old wall of the city of Havana with a sign on it that shows Fidel Castro's face painted in profile next to those of José Martí and Antonio Maceo, nineteenth-century independence heroes and martyrs. Frames 2-3 document the positioning of rifle-bearing sharpshooters on the roof of the Presidential Palace, keeping watch over the crowd and speakers. See also Prints 35, 36, 37, 38, 43, 44, 46, 52, 53, 54, 55, 56, 57, 58, 59 and 70.

b. 4, f. 417

[Book VI Print 48: United States Ambassador Philip W. Bonsal holding press conference](#) 1959 October

U.S. Ambassador to Cuba, Philip W. Bonsal, holding a press conference and answering questions for the Cuban and foreign press in his office at the U.S. Embassy in Havana. At the time, Bonsal was countering Cuban government charges that the United States was aware of and complicit in the campaign of air raids from bases in Florida that batistianos and other exiles had begun launching against Cuba on October 20 of that year. See also Prints 40, 48, 49 and 64.

Photographs > Contact Book VI (continued)

b. 4, f. 418	<p>Book VI Print 49: United States Ambassador Philip W. Bonsal holding press conference; national folkloric dance</p> <p>Bottom three rows show U.S. Ambassador to Cuba, Philip W. Bonsal, holding a press conference and answering questions for the Cuban and foreign press in his office at the U.S. Embassy in Havana. At the time, Bonsal was countering Cuban government charges that the United States was aware of and complicit in the campaign of air raids from bases in Florida that batistianos and other exiles had begun launching against Cuba on October 20th of that year. Top two rows depict a national folkloric dance show held in the Plaza of the Cathedral of Old Havana in the front courtyard of an eighteenth-century mansion that had been converted into a restaurant known as La Casona. See also Prints 40, 48, 49, 50 and 64.</p>	1959 October
b. 4, f. 419	<p>Book VI Print 50: National folkloric dance</p> <p>Images of a national folkloric dance show held in the Plaza of the Cathedral of Old Havana in the front courtyard of an eighteenth-century mansion that had been converted into a restaurant known as La Casona. See also Print 49.</p>	1959 October
b. 4, f. 420	<p>Book VI Print 51: American Society of Travel Agents convention in Havana; Fidel Castro on "Ante la Prensa,"</p> <p>Top row of images show United States Ambassador to Cuba, Philip W. Bonsal, addressing the inaugural session of the annual convention of the American Society of Travel Agents (ASTA), held in Havana beginning October 19, 1959. Fidel Castro and President Osvaldo Dorticós would also preside over the inauguration of the week-long convention. With the exception of frames 35, 36 and 37 of row three, which depict Fidel Castro giving a televised address to the nation on "Ante la Prensa," the remaining images show an entertainment spectacle staged at a dinner for ASTA participants. See also Prints 26, 27, 28, 34, 41, 45, 65, 73 and 74.</p>	1959 October
b. 4, f. 421	<p>Book VI Print 52: Entertainment at the American Society of Travel Agents convention in Havana; mass rally in support of Fidel Castro's arrest of Huber Matos</p> <p>Top frames show the entertainment show organized for delegates to the ASTA convention held in Havana for a week beginning October 19, 1959. The second and third rows of frames show the crowd gathered for a mass rally called by Fidel Castro for October 26th, 1959, in support of his decision to arrest Commander Huber Matos on charges of treason for resigning his post and to protest recent air raids by counterrevolutionary exile groups, largely comprised of batistianos, based in Florida. For images related to the ASTA convention, see also Prints 26, 27, 28, 34, 41, 45, 65, 73 and 74; for images related to the mass rally, see 35, 36, 37, 38, 43, 44, 47, 46, 53, 54, 55, 56, 57, 58, 59 and 70.</p> <p>Book VI Prints 53-59: Mass rally in support of Fidel Castro's arrest of Huber Matos</p>	1959 October

Photographs > Contact Book VI > Book VI Prints 53-59: Mass rally in support of Fidel Castro's ar [...] (continued)

b. 4, f. 422

[Book VI Print 53: Close-ups of mass rally in support of Fidel Castro's arrest of Huber Matos](#)

1959 October

Close-up shots taken from the ground-level of a mass rally called by Fidel Castro for October 26, 1959, and organized by government-affiliated labor unions to express support for Fidel Castro's decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent air raids by counterrevolutionary exile groups, largely comprised of batistianos, based in Florida. See also Prints 35, 36, 37, 38, 43, 44, 47, 46, 52, 54, 55, 56, 57, 58, 59 and 70.

b. 4, f. 423

[Book VI Print 54: Che Guevara addressing mass rally in support of Fidel Castro's arrest of Huber Matos](#)

1959 October

Scenes of Che Guevara addressing a mass rally called by Fidel Castro for October 26, 1959, and organized by government-affiliated labor unions to express support for Fidel Castro's decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent incursions into Cuban airspace by Florida-based planes that had been carrying out bombing, leafletting and other violent raids on Cuba in order to topple the government in those days. These images were taken from the balcony of the Presidential Palace that served as a speakers' dais. See also Prints 35, 36, 37, 38, 43, 44, 47, 46, 52, 53, 55, 56, 57, 58, 59 and 70.

b. 4, f. 424

[Book VI Print 55: Guests and officials at mass rally in support of Fidel Castro's arrest of Huber Matos](#)

1959 October

Scenes of speakers and invited officials gathered on the balcony of the Presidential Palace for a mass rally called by Fidel Castro on October 26, 1959, and organized by government-affiliated labor unions to express support for Fidel Castro's decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent air raids by counterrevolutionary exile groups, largely comprised of batistianos, based in Florida. Frames 13-15 show Fidel Castro addressing the crowds; frames 18-23 show Fidel (wearing glasses) as he makes his way to the podium. Frames 27-29 and 30 show Carlos Prío de Socarrás, the last democratically-elected President of Cuba, who was overthrown by Fulgencio Batista's coup on March 10, 1952. Prío de Socarrás had been the leader of the Auténtico Party but returned to Cuba at the time after a three-month tour of Europe and expressed only support for Fidel Castro and his recent decisions. During Castro's speech at the rally that day, he made sure to point out

Photographs > Contact Book VI > Book VI Prints 53-59: Mass rally in support of Fidel Castro's ar [...] (continued)

Prío de Socarrás' presence on several occasions; it is possible that St. George took these photos just as Fidel was mentioning him to the crowd. Frames 4 and 5 depict a uniformed man wearing a badge on his shirtsleeve that reads "Milicia Obrera." See also Prints 35, 36, 37, 38, 43, 44, 47, 46, 52, 53, 54, 56, 57, 58, 59 and 70.

b. 4, f. 425

[Book VI Print 56: Mass rally in support of Fidel Castro's arrest of Huber Matos](#) 1959 October

Images taken from the balcony of the Presidential Palace at a mass rally called by Fidel Castro on October 26, 1959, and organized by government-affiliated labor unions to express support for Fidel Castro's decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent air raids by counterrevolutionary exile groups, largely comprised of batistianos, based in Florida. Frames 15 and 17 show Rolando Cubelas, an important member of the Revolutionary Directorate, a student-based urban guerrilla group during the war against Batista. Frame 6 shows a man whose shirt sleeve proclaims his membership in a "milicia obrera" or workers' militia. Frames 7-10 show Fidel Castro waiting to take the podium. Frames 17-23 show Fidel Castro speaking and the bottom row of frames shows Che Guevara addressing the rally. See also Prints 35, 36, 37, 38, 43, 44, 47, 46, 52, 53, 54, 55, 57, 58, 59 and 70.

b. 4, f. 426-428

[Book VI Prints 57-59: Images from the Presidential Palace balcony of the mass rally in support of Fidel Castro's arrest of Huber Matos](#) 1959 October

Images taken from the balcony of the Presidential Palace at a mass rally called by Fidel Castro on October 26, 1959, and organized by government-affiliated labor unions to express support for Fidel Castro's decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent air raids by counterrevolutionary exile groups, largely comprised of batistianos, based in Florida. See also Prints 35, 36, 37, 38, 43, 44, 47, 46, 52, 53, 54, 55, 56, and 70.

b. 4, f. 429

[Book VI Print 60: Fidel Castro giving speech on television denouncing Huber Matos](#) 1959 October

Images of Fidel Castro giving a televised address to the nation on October 19, 1959, in which he denounced Commander Huber Matos of treason and of being a puppet of counterrevolutionaries for attempting to resign his post in protest over the increasing authoritarianism and influence of Communists within the new government. Audience members in the studio include (frames 13-14, 29-32), Raúl Castro and Che Guevara. See also Prints 31, 32, 33, 35, 36, 37, 38, and 42.

Photographs > Contact Book VI (continued)

b. 4, f. 430	<p>Book VI Print 61: Street celebrations when (false) reports issued that Camilo Cienfuegos was found alive</p> <p>These images document the spontaneous street celebrations and outpourings of joy that followed in the wake of the Revolutionary Armed Forces' false announcement that the beloved Commander Camilo Cienfuegos, who disappeared on the 28th of October on his way back to Havana from Camagüey in an alleged airplane crash, had been found alive. It took another several hours for the government to confirm that this news was false. Neither Camilo Cienfuegos' body, that of his co-pilot, nor any plane wreckage was ever found. See also Prints 67 and 72.</p>	1959 November
b. 4, f. 431	<p>Book VI Print 62: Images of an unidentified businessman sitting at his desk and examining various documents</p>	1959
b. 4, f. 432	<p>Book VI Print 63: Demonstrations against the flight of Pedro Díaz Lanz</p> <p>Various images of street protests in response to the flight of Pedro Díaz Lanz, the former chief of Cuba's Revolutionary Air Force, who had defected to Miami in June of 1959, and had carried out a leafletting campaign in the early morning hours of October 20, 1959. The plane was found to have originated from Florida, to which it returned after receiving anti-aircraft fire from the ground in Cuba. Because of minor damage inflicted either by the plane's alleged dropping of a bomb or by shrapnel released when it engaged Cuban jets and defensive fire from the ground, the Cuban government declared the air raid "Havana's Pearl Harbor" and mobilized thousands of protestors against what it indirectly declared an act of indirect United States aggression toward Cuba carried out by batistiano loyalists with ties to the CIA based in Miami. In frame 17 of the second row, protestors hold signs reading "Pedimos devolución de traidores y asesinos," a reference to the United States' willingness to harbor former members of the Batista regime whom protestors wanted tried for war crimes in Cuba. Another protestor in the same frame holds a sign reading "No más bombardeo a ciudades" and a third sign reads "Paredón para los traidores." Frame 13 of the third row shows a man holding a copy of the 26th of July Movement's official newspaper, Revolución, whose headline reads "Fidel aquí estamos." Frame 15 of the same row shows men sitting on the flatbed of a truck; sticking out of the window of the truck is a painted wooden machete that reads "Obreros de Mazorra presente," or "The Workers of Mazorra are Present." Mazorra is Havana's asylum for the mentally insane that became infamous for its inhumane and brutal treatment of patients when the free press investigated conditions after the fall of Batista in January 1959. The rehabilitation and transformation of Mazorra into a premier asylum was considered one of the first great feats of the Revolution in Cuba. See also Prints 35, 45, 63, 68, 69 and 71.</p>	1959 October
b. 4, f. 433	<p>Book VI Print 64: United States Ambassador Philip W. Bonsal as he leaves the U.S. Embassy in Havana and arrives at the Presidential Palace for a meeting with Cuban officials. See also Print 65.</p>	1959 October

Photographs > Contact Book VI (continued)

b. 4, f. 434	<p>Book VI Print 65: Visit of United States Ambassador Philip W. Bonsal with Fidel Castro; Fidel Castro speech denouncing Huber Matos</p> <p>Top two rows of frames show U.S. Ambassador Philip W. Bonsal as he exits the Cuban Presidential Palace after a meeting with Cuban officials in the company of two unidentified Cuban men and armed guards, including a member of the PMR, Policía Militar Revolucionaria. Bottom images show Fidel Castro giving a televised address to the nation on October 19, 1959, in which he denounced Commander Huber Matos of treason and of being a puppet of counterrevolutionaries for attempting to resign his post in protest over the increasing authoritarianism and influence of Communists within the new government. See also Prints 31, 32, 33, 35, 36, 37, 38, 42 and 60.</p>	1959 October
b. 4, f. 435	<p>Book VI Print 66: Raúl Castro and Che Guevara addressing mass rally in support of Fidel Castro's arrest of Huber Matos; Fidel Castro giving televised speech denouncing Huber Matos</p> <p>Images taken from the balcony of the Presidential Palace of Raúl Castro (frames 16, 18-20, 22-29) and Che Guevara (frames 3-5, 15) addressing a mass rally on October 26, 1959, and organized by government-affiliated labor unions to express support for Fidel Castro's decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent air raids by counterrevolutionary exile groups, largely comprised of batistianos, based in Florida. Bottom row of frames shows Fidel Castro giving the televised address to the nation on October 19, 1959, at which he originally denounced Commander Huber Matos of treason and of being a puppet of counterrevolutionaries. See also Prints 35, 36, 37, 38, 43, 44, 46, 47, 52, 53, 54, 55, 56, 57, 58 and 70.</p>	1959 October
b. 4, f. 436	<p>Book VI Print 67: Street celebrations when (false) reports issued that Camilo Cienfuegos was found alive</p> <p>Taken in the esplanade before the Presidential Palace or along the adjacent street of El Prado, these images document the spontaneous street celebrations and outpourings of joy that followed in the wake of the Revolutionary Armed Forces' false announcement that the beloved Commander Camilo Cienfuegos, who disappeared on the 28th of October on his way back to Havana from Camagüey in an alleged airplane crash, had been found alive. It took another several hours for the government to confirm that this news was false. Neither Camilo Cienfuegos' body, that of his co-pilot, nor any plane wreckage was ever found. In these images, the identical posters of Camilo that the Cuban government officially distributed to the revelers at the time of the false announcement are clearly visible. See also Prints 61 and 72.</p>	1959 November

Photographs > Contact Book VI (continued)

b. 4, f. 437	<p>Book VI Print 68: Counterrevolutionary sabotage; street celebrations when (false) reports issued that Camilo Cienfuegos was found alive</p> <p>Images documenting curious Cuban on-lookers and police as they inspect damage done to a window, probably by a counterrevolutionary saboteur, who appears to have thrown a brick or other projectile through the glass. These images were most likely taken in mid-to-late October 1959 when Havana experienced the first consistent wave of counterrevolutionary violence following the resignation from his military command and subsequent arrest of Commander Huber Matos. See also Prints 35, 45, 63, 69 and 71.</p>	1959 October
b. 4, f. 438	<p>Book VI Print 69: Demonstrations against incursions into Cuban airspace by Pedro Díaz Lanz</p> <p>Images of protestors blocking traffic on Calle Línea in el Vedado (frames 28-30, 31-33, 35-36) and the Malecón of Havana (frames 19-24, 16-18, 25-27) in response to the Cuban government's announcement that Pedro Díaz Lanz, the head of Cuba's revolutionary Air Force who had defected to Miami in June of 1959, had carried out a leafletting air raid over Havana and that subsequent encounters with Cuban jets resulted in damage to buildings below, allegedly by bombs dropped from his plane. Díaz Lanz eventually landed again at a base in Florida. The Cuban government called this incursion on their airspace for terroristic purposes, "Havana's Pearl Harbor." Frames 4-9 show a private car with a sign on the windshield that reads "Partieron de Estados Unidos los aviones." The air raid took place on October 20, the same day that Commander Huber Matos was arrested for treason, so these pictures were probably later that same day or the following day. See also Prints 29, 45, 63, 68 and 71.</p>	1959 October
b. 4, f. 439	<p>Book VI Print 70: Fidel Castro addresses mass rally in support of Castro's arrest of Huber Matos</p> <p>Images taken from the balcony of the Presidential Palace as Fidel Castro addresses a mass rally on October 26, 1959, that was organized by government-affiliated labor unions to express support for Fidel Castro's decision to arrest Commander Huber Matos for resigning his military post and to charge him with treason and attempting to conspire against the revolutionary government. Matos was later sentenced to twenty years in prison. The rally was also called in order to show popular support for the recommissioning of Revolutionary Tribunals to try internal enemies of Cuba for counterrevolution and to protest recent air raids by counterrevolutionary exile groups, largely comprised of batistianos, based in Florida. See also Prints 35, 36, 37, 38, 43, 44, 47, 46, 52, 53, 54, 55, 56, 57, 58 and 66.</p>	1959 October

Photographs > Contact Book VI (continued)

b. 4, f. 440	<p>Book VI Print 71: Raúl and Fidel Castro addressing mass rally in support of Castro's arrest of Huber Matos; signs protesting incursions into Cuban airspace</p> <p>Top rows of frames show Raúl and Fidel Castro addressing a massive rally organized by Cuba's government-affiliated labor unions to show support for the recent arrest of Commander Huber Matos, denunciations of the exile-led counterrevolutionary violence in Havana that coincided, and leaders' recent decision to re-open Revolutionary Tribunals. This rally was held before the Presidential Palace in the evening and night of October 26, 1959. Bottom rows of images show a woman and small boy looking up at a sign protesting United States complicity with acts of aggression carried out by planes based in Florida and directed by former batistianos and their allies in Miami. The sign reads (in grammatically poor English): "Till when will USA permit the bomber to Cuba?" In the background of the photograph stands the United States Embassy. Notes: See also Prints 44, 46, 47, 52, 53, 54, 55, 56, 57, 58, 59, 66 and 70.</p>	1959 October
b. 4, f. 441	<p>Book VI Print 72: Street celebrations when (false) reports issued that Camilo Cienfuegos was found alive</p> <p>These images document the spontaneous street celebrations and outpourings of joy that followed in the wake of the Revolutionary Armed Forces' false announcement that the beloved Commander Camilo Cienfuegos, who disappeared on the 28th of October on his way back to Havana from Camagüey in an alleged airplane crash, had been found alive. It took another several hours for the government to confirm that this news was false. Neither Camilo Cienfuegos' body, that of his co-pilot nor any plane wreckage was ever found. See also Prints 61 and 67.</p>	1959 November
b. 4, f. 442	<p>Book VI Print 73: Fidel Castro giving televised speech denouncing Huber Matos; American Society of Travel Agents convention in Havana</p> <p>Top rows of images show Fidel Castro giving a televised address to the nation on October 19, 1959, in which he denounced Commander Huber Matos of treason and of being a puppet of counterrevolutionaries for attempting to resign his post in protest over the increasing authoritarianism and influence of Communists within the new government. Audience members in the studio include (frames 9-12), Raúl Castro and Che Guevara, apparently present to lend moral force to the speech. Bottom rows of images were taken early that day, before the submission of Matos' resignation, when United States Ambassador Philip W. Bonsal (frames 16, 17, 13, 14, 15) and President Osvaldo Dorticós addressed participants in the annual convention of the American Society of Travel Agents, being held in Havana. Premier Fidel Castro also spoke at the inaugural session that morning. See also Prints 26, 27, 28, 34, 45, 51, 65, 66 and 74.</p>	1959 October

Photographs > Contact Book VI (continued)

b. 4, f. 443	<p>Book VI Print 74: Fidel Castro addressing the American Society of Travel Agents convention in Havana; Fidel Castro giving televised speech denouncing Huber Matos</p> <p>Top two rows show Fidel Castro as he waits to be introduced and then addresses delegates as the opening speaker for inaugural morning session of the annual convention of the American Society of Travel Agents (ASTA), held in Havana beginning October 19, 1959. The bottom row of frames shows delegates and speakers, including United States Ambassador Philip W. Bonsal (frame 5 and 6) at the end of the inaugural session. Row three, frames 18-22, depict Fidel Castro giving a televised address to the nation on October 19, 1959, in which he denounced Commander Huber Matos of treason and of being a puppet of counterrevolutionaries for attempting to resign his post in protest over the increasing authoritarianism and influence of Communists within the new government. See also Prints 26, 27, 28, 34, 41, 45, 51, 65 and 74.</p>	1959 October
<hr/>		
Contact Book VII		
b. 5, f. 444	<p>Book VII Print 1: Carnival and honeymooning couple</p> <p>Street scenes of Carnival in the heart of Centro Habana on El Prado. These images formed part of a story that St. George was doing for <i>Time</i> magazine. The story focused on the honeymoon visit of a couple from New York named Marvin and Phyllis Minoff. The story focused on how recent Cuban government policies and worsening relations with the United States had resulted in the collapse of tourism, which until that point, was largely based on United States travelers. All photographs in this series were taken in mid- to late-February 1960. See also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 19, 20, 21, 22, 25, 26, 27, 29, 30, 37, 39, 41, 42 and 94.</p>	1960 February
b. 5, f. 445	<p>Book VII Print 2: School at Camp Columbia</p> <p>Contains two full sheets of prints. Images of children during morning assembly at the newly constructed school at Camp Columbia, the famous military base originally founded by the U.S. military during the first U.S. occupation of Cuba (1898-1902). Camp Columbia had been the site of the Sergeants' Revolt, led by Fulgencio Batista, against army superiors. This action, taken in favor of the revolutionary movement against the dictator Machado, made Batista an instant national hero until his rupture with Cuba's short-lived revolutionary government in 1933. Thereafter and until 1959, Camp Columbia had been the principal military operations and intelligence depot for the dictator Fulgencio Batista's national army. For this reason, Fidel Castro chose the base as the site from which to make his first speech of triumph to the nation upon his troops' arrival in Havana on the night of January 8, 1959. Camp Columbia was renamed Ciudad Libertad after the founding of the school and it became the first of many army barracks and bases that the government re-crafted as schools in the next several years. Ironically, as the images show, the system of education and cultural values instilled by school programs (such as daily assembly) was highly militarized. See also Prints 6, 9, 32, 33, 34, and 36.</p>	1960 February-March
b. 5, f. 446	<p>Book VII Print 3: Ministry building of the revolutionary government</p> <p>Contains three sheets. Government building forming part of the new complex of buildings that comprise the ministries of the revolutionary government as of 1960, located in the old La Plaza Cívica, later called La Plaza de la Revolución.</p>	1960

Photographs > Contact Book VII (continued)

b. 5, f. 447	<p>Book VII Print 4: Tourists in Cuba</p> <p>The top four rows of frames show foreign tourists arriving at Havana's international airport where they are greeted by a singing threesome and an official greeter who is giving away woven hats made from yarey, considered a traditional item of clothing worn by Cuban peasants, or guajiros. The greeters formed part of a revolutionary government program to encourage foreign tourism to the island and market symbols of Cuba's newfound sense of national pride as part of the package. Bottom two rows of images show the Minoffs, a honeymooning couple whom St. George accompanied to Cuba for a <i>Time</i> magazine story on the decline of foreign tourism to Cuba during the early period of the Revolution's radicalization (January to March 1960). For images of the Minoffs, see also Prints 1, 7, 8, 10, 11, 12, 13, 14, 18, 19, 20, 21, 22, 25, 26, 27, 29, 30, 37, 39, 41, 42 and 94. For images of tourists arriving at the airport, see also Prints 26 and 31.</p>	1960 January-March
b. 5, f. 448	<p>Book VII Print 5: First literary conference organized by revolutionary government</p> <p>The opening session of the first literary conference organized by the revolutionary government. Present are Vilma Espín, Raúl Castro's wife and president of the soon-to-be founded Federación de Mujeres Cubanas. Seated in the audience is Nicolás Guillén, Cuba's future poet laureate and a longtime member of the Communist Party (known as the Partido Socialista Popular from the 1930s through the early 1960s). Speakers include Miguel Angel Asturias, the Guatemalan writer who would win the Nobel Prize in Literature in 1967, as well as Pablo Neruda, the great Chilean poet, also a winner of the Nobel Prize in Literature for 1971. The conference was organized, in part, by Carlos Franqui and other contributing editors of <i>Lunes</i>, a literary and cultural supplement to the official state newspaper, <i>Revolución</i>. <i>Lunes</i> was later eliminated in 1961 for taking positions on the role and nature of cultural freedoms contrary to those espoused by government leaders, especially Fidel Castro. See also Prints 15, 23, 24, 28, 43-52 and 55.</p>	1960
b. 5, f. 449	<p>Book VII Print 6: School at Camp Columbia; El Morro Fortress repairs</p> <p>Contains three full sheets and two partial pages. Top and bottom rows of images on one page show boys at the newly inaugurated "Ciudad Escolar Libertad," a school for children of impoverished backgrounds that was founded on the grounds of the previous central military base of the island, Camp Columbia. Remaining images show repairs to the eighteenth-century El Morro Fortress at the mouth of Havana harbor. See also Prints 2, 9, 32, 33, 34, and 36.</p>	1960 February-March
b. 5, f. 450	<p>Book VII Print 7: Honeymooning couple</p> <p>Contains three sheets of images. Honeymooning couple, Phyllis and Marvin Minoff, as they watch Cuba's Carnival parade from seats along El Prado, the main street of downtown Havana separating the old colonial city from the early republican-era neighborhoods. Included in the images is the shockingly empty Sloppy Joe's Bar, which would have been full at any other time given that Carnival coincided with the traditional height of the tourist season and the end of the sugar harvest in Cuba, when many Cubans would generally have more spending cash. See also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 19, 20, 21, 22, 25, 26, 27, 29, 30, 31, 37, 41, 42 and 94.</p>	1960 February

Photographs > Contact Book VII (continued)

b. 5, f. 451	<p>Book VII Print 8: Honeymooning couple at race track</p> <p>Contains two sheets. The Minoffs visit the race track in Havana at the Casino Deportivo, a sporting complex, where they converse with officials from the newly created Sports Ministry. See also Prints 1, 4, 7, 10, 11, 12, 13, 14, 17, 18, 19, 20, 21, 22, 25, 27, 29, 30, 31, 37, 41, 42 and 94.</p>	1960 February
b. 5, f. 452	<p>Book VII Print 9: School at Camp Columbia</p> <p>Contains three sheets. Images of children on the playground at the newly constructed school, "Ciudad Libertad," on the former military base of Camp Columbia, Havana. Camp Columbia had been the site of the Sergeants' Revolt, led by Fulgencio Batista, against army superiors. This action, taken in favor of the revolutionary movement against the dictator Machado, made Batista an instant national hero until his rupture with Cuba's short-lived revolutionary government in 1933. Thereafter and until 1959, Camp Columbia had been the principal military operations and intelligence depot for the dictator Fulgencio Batista's national army. Consequently, the transformation of Camp Columbia into a place for the educational uplift of peasants acquired particular symbolic value after the Revolution. Ironically, as the images show, the system of education and cultural values instilled by school programs (such as daily assembly) were highly militarized. See also Prints 2, 6, 32, 33, 34, and 36.</p>	1960 February-March
b. 5, f. 453	<p>Book VII Print 10: Honeymooning couple at casino; tourists at Hotel Nacional</p> <p>Based on St. George's own submission notes enclosed in this file, these images show the Minoffs at the casino at the Hotel Caprí, entirely deserted of all tourists, which is located on the famous street called La Rampa that connects the central area surrounding the University of Havana to the Malecón, or sea wall. The only people sitting in the casino besides the Minoffs and the dealer are two off-duty showgirls from the nightclub at El Caprí and what he calls a "b-girl," or free-lance and high-class prostitute. Other images in the prints show a group of foreigners lounging alongside the pool at the Hotel Nacional. See also Prints 1, 4, 7, 8, 11, 12, 13, 14, 17, 18, 19, 20, 21, 22, 25, 26, 27, 29, 30, 31, 37, 41, 42 and 94.</p>	1960 February
b. 5, f. 454	<p>Book VII Print 11: Honeymooning couple at casino</p> <p>Continuation (on two sheets) of casino shots shown in Print 10. Also includes more images of the Minoffs enjoying the spectacle of Carnival on El Prado (see also Prints 1 and 7) while uniformed members of the national revolutionary police look on. See also Prints 1, 4, 7, 8, 10, 12, 13, 14, 17, 18, 19, 20, 21, 22, 25, 26, 27, 29, 30, 31, 37, 41, 42 and 94.</p>	1960 February
b. 5, f. 455	<p>Book VII Print 12: Honeymooning couple at casino and swimming</p> <p>Continuation of casino shots shown in Prints 10 and 11. Also included is Mrs. Phyllis Minoff in the swimming pool at the Hotel Caprí, again entirely deserted of all tourists. See also Prints 1, 4, 7, 8, 10, 11, 13, 14, 17, 18, 19, 20, 21, 22, 25, 26, 27, 29, 30, 31, 37, 41, 42 and 94.</p>	1960 February

Photographs > Contact Book VII (continued)

b. 5, f. 456	<p>Book VII Print 13: Jean Paul Sartre and Simone de Beauvoir: honeymooning couple on El Prado</p> <p>Contains one full sheet and two torn strips. Images of Jean Paul Sartre, his wife and equally prominent intellectual, Simone de Beauvoir, and several unidentified men talking and lounging poolside at the Hotel Nacional. Sitting on the floor at de Beauvoir's feet is Robert Taber, CBS News correspondent and previous collaborator with St. George for stories on Raúl Castro's guerrilla column in the Sierra Maestra in July 1958. Also included at the bottom of the full sheet and on a partial strip are images of the Minoffs shopping for souvenirs on El Prado, downtown Havana, at night. For more on the Minoffs, see Prints 1, 4, 7, 8, 10, 11, 12, 14, 17, 18, 19, 20, 21, 22, 25, 26, 27, 29, 30, 31, 37, 41 and 42.; for more on the Sartre and de Beauvoir visit, see Prints 10, 14, 16, 18, 19 and Book VIII.</p>	1960 March
b. 5, f. 457	<p>Book VII Print 14: Honeymooning couple at Hotel Capri; Jean Paul Sartre and Simone de Beauvoir</p> <p>Contains two sheets. Top frames show Phyllis and Marvin Minoff admiring the view of La Rampa, a commercial and entertainment strip in el Vedado, a neighborhood of Havana, from a viewing window at the Hotel Caprí. Bottom images show Jean Paul Sartre, his wife and equally prominent intellectual, Simone de Beauvoir, and several unidentified men talking and lounging poolside at the Hotel Nacional. Sitting on the floor at de Beauvoir's feet is Robert Taber, CBS News correspondent and previous collaborator with St. George for stories on Raúl Castro's guerrilla column in the Sierra Maestra in July 1958. These hotels are within walking distance of one another in el Vedado, Havana. For more on the Minoffs, see Prints 1, 4, 7, 8, 10, 11, 12, 13, 17, 18, 19, 20, 21, 22, 25, 26, 27, 29, 30, 31, 37, 41 and 42; for more on the Sartre and de Beauvoir visit, see Prints 10, 13, 16, 18, 19 and Book VIII.</p>	1960 March
b. 5, f. 458	<p>Book VII Print 15: First literary conference organized by revolutionary government</p> <p>Scenes from the first conference on Latin American literature organized by sectors of Cuba's revolutionary government. Present are Vilma Espín, Raúl Castro's wife and president of the soon-to-be founded Federación de Mujeres Cubanas. Speakers include Miguel Angel Asturias, the Guatemalan writer who would win the Nobel Prize in Literature in 1967, as well as Pablo Neruda, the great Chilean poet, also a winner of the Nobel Prize in Literature for 1971. The conference was organized, in part, by Carlos Franqui and other contributing editors of Lunes, a literary and cultural supplement to the official state newspaper, Revolución. Lunes was later eliminated in 1961 for taking positions on the role and nature of cultural freedoms contrary to those espoused by government leaders, especially Fidel Castro. See also Prints 5, 23, 24, 28, 43-52 and 55.</p>	1960
b. 5, f. 459	<p>Book VII Print 16: Jean Paul Sartre and Simone de Beauvoir</p> <p>Middle frames of this sheet show Jean Paul Sartre, his wife and equally prominent intellectual, Simone de Beauvoir, and several unidentified men talking and lounging poolside at the Hotel Nacional. Sitting on the floor at de Beauvoir's feet and standing and leaning against the door in the top row of frames and bottom is Robert Taber, CBS News correspondent and previous collaborator with St. George for stories on Raúl Castro's guerrilla column in the Sierra Maestra in July 1958. See also Prints 10, 13, 14, 16, 18, 19 and Book VIII.</p>	1960 March

Photographs > Contact Book VII (continued)

b. 5, f. 460	<p>Book VII Print 17: Honeymooning couple at beach and casino</p> <p>Honeymooning couple, Phyllis and Marvin Minoff, whom St. George accompanied to Cuba for a story on the decline in foreign tourism. Here they are seen cavorting at Varadero beach. Very bottom images show the Minoffs at the Hotel Caprí casino. See also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 18, 19, 20, 21, 22, 25, 26, 27, 29, 30, 31, 37, 41 and 42.</p>	1960 February-March
b. 5, f. 461	<p>Book VII Print 18: Tourists and Jean Paul Sartre and Simone de Beauvoir at Hotel Nacional</p> <p>Unidentified foreign female, probably a tourist, sitting in one of the chairs in the center courtyard of the Hotel Nacional, el Vedado, Havana. Top frames show her in the company of an unknown shirtless man of advanced years, possibly her father. The second row of frames shows Simone de Beauvoir, Jean Paul Sartre, and another unidentified foreign couple having lunch poolside at the Hotel Nacional. See also Prints 10, 13 16, 18, 19 and Book VIII.</p>	1960 March
b. 5, f. 462	<p>Book VII Print 19: Socialist Youth street demonstration; tourists at Hotel Nacional</p> <p>Contains one sheet and one strip. Frames at the very top of the sheet show a street demonstration staged by the Socialist Youth (Juventud Socialista) on San Rafael Boulevard in Havana. Their signs show their support for the government's recent call that all workers contribute one day's pay to the purchase of arms and military weapons for the national defense of Cuba against counterrevolutionary forces. The second and third row of frames show one of the privately-owned shops that line one of the corridors near the main lobby at the Hotel Nacional, el Vedado, Havana. Bottom three rows of frames show an unidentified foreign female tourist sitting in one of the chairs in the center courtyard of the Hotel Nacional. For more images of the Minoffs, see Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 22, 25, 26, 27, 29, 30, 31, 37, 41, 42 and 94. For more images of the unidentified tourist, see Print 18.</p>	1960 March
b. 5, f. 463	<p>Book VII Print 20: Honeymooning couple on the Malecón</p> <p>Contains three sheets. The Minoffs walking on the Malecón, or sea wall, after doing some souvenir shopping in Havana. Phyllis Minoff carries a small, handcrafted souvenir doll in one hand. See also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 21, 22, 25, 26, 27, 29, 30, 31, 37, 41 and 42.</p>	1960 February-March
b. 5, f. 464	<p>Book VII Print 21: Honeymooning couple at beach resort</p> <p>Contains two sheets. The Minoffs at a beach resort in Varadero. A series of photographs shows them examining what appears to be a souvenir item of a sculpted garza or type of crane common to Cuba's mangroves. The man who is showing them the souvenirs may be trying to sell them; these sculptures were often carved from white coral. Top frames of second sheet show the Minoffs on the beach with the hotel visible in the distance. See also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 22, 26, 27, 29, 30, 31, 37, 41, 42 and 94.</p>	1960 February-March

Photographs > Contact Book VII (continued)

b. 5, f. 465	<p>Book VII Print 22: Honeymooning couple at beach resort; militia boys on beach patrol</p> <p>Contains two sheets. Phyllis and Marvin Minoff at the beach resort pictured in Print 21. Frames 15 and 16 of the second sheet are particularly significant because they show two very young teenage boys who are carrying automatic weapons, ostensibly because they are militiamen assigned to protect the shore from any possible sabotage or unauthorized landings by counterrevolutionaries. See also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 25, 26, 27, 29, 30, 31, 37, 41, 42 and 94.</p>	1960 February-March
b. 5, f. 466	<p>Book VII Print 23: First literary conference organized by revolutionary government</p> <p>Scenes from sessions of the first conference on Latin American literature organized by sectors of the revolutionary government. Present are Vilma Espín, Raúl Castro's wife and president of the soon-to-be founded Federación de Mujeres Cubanas, and Nicolás Guillén, Cuba's future poet laureate and a longtime member of the Communist Party (known as the Partido Socialista Popular from the 1930s through the early 1960s). Speakers include Miguel Angel Asturias, the Guatemalan writer who would win the Nobel Prize in Literature in 1967, as well as Pablo Neruda, the great Chilean poet, also a winner of the Nobel Prize in Literature for 1971. The conference was organized, in part, by Carlos Franqui and other contributing editors of Lunes, a literary and cultural supplement to the official state newspaper, Revolución. Lunes was later eliminated in 1961 for taking positions on the role and nature of cultural freedoms contrary to those espoused by government leaders, especially Fidel Castro. This sheet features closeup shots of various impassioned writers as they address the audience. The top three rows show an unidentified older woman speaking with another woman, possibly a translator at her side. See also Prints 15, 24, 28, 43-52 and 55.</p>	1960
b. 5, f. 467	<p>Book VII Print 24: First literary conference organized by revolutionary government</p> <p>Scenes from sessions of the first conference on Latin American literature organized by sectors of the revolutionary government. Present are Vilma Espín, Raúl Castro's wife and president of the soon-to-be founded Federación de Mujeres Cubanas and Nicolás Guillén, Cuba's future poet laureate and a longtime member of the Communist Party (known as the Partido Socialista Popular from the 1930s through the early 1960s). Speakers include Miguel Angel Asturias, the Guatemalan writer who would win the Nobel Prize in Literature in 1967, as well as Pablo Neruda, the great Chilean poet, also a winner of the Nobel Prize in Literature for 1971. The conference was organized, in part, by Carlos Franqui and other contributing editors of Lunes, a literary and cultural supplement to the official state newspaper, Revolución. Lunes was later eliminated in 1961 for taking positions on the role and nature of cultural freedoms contrary to those espoused by government leaders, especially Fidel Castro. Top frames of this sheet feature closeup shots of an unidentified Asian man speaking through an interpreter; Vilma Espín dozes off in the audience in frames 11-13. See also Prints 5, 15, 23, 28, 43-52 and 55.</p>	1960

Photographs > Contact Book VII (continued)

b. 5, f. 468	<p>Book VII Print 25: Honeymooning couple on fishing trip</p> <p>Contains two sheets and two strips. Honeymooners featured in St. George's <i>Time</i> magazine story highlighting the decline of foreign tourism in Cuba. Phyllis and Marvin Minoff embark on a deep-sea fishing trip and take a small plane there. The plane is empty of all passengers except for the Minoffs and photographer. It is likely that the fishing trip took place near the Ciénaga de Zapata, a mangrove-lined swamp famous for its fishing and crocodiles in south-central Cuba. Frames 3-6 of the second sheet show Marvin Minoff holding a rifle off the edge of a boat and shooting at something, most likely a crocodile. See also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 26, 27, 29, 30, 31, 37, 41, 42 and 94.</p>	1960 February-March
b. 5, f. 469	<p>Book VII Print 26: Honeymooning couple at beach; tourists arriving in Havana</p> <p>Top four frames show Phyllis and Marvin Minoff lounging on a seaside dock at Varadero beach. Bottom two rows feature images of foreign tourists arriving at Havana international airport where they are greeted by a trio of musicians and a woman offering a yarey hat. For more images of the Minoffs, see also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 25, 27, 29, 30, 37, 41 and 42; for more images of tourists arriving at the Havana airport, see Prints also 4 and 31.</p>	1960 February-March
b. 5, f. 470	<p>Book VII Print 27: Honeymooning couple at Carnival</p> <p>This print shows Phyllis and Marvin Minoff enjoying Carnival in Havana and a meal at an opulent restaurant. The absence of tourists, as well as all other diners, is striking, as the entire wait staff of the restaurant dotes on the one occupied table. See also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 25, 26, 29, 30, 37, 41, 42 and 94.</p>	1960 February-March
b. 5, f. 471	<p>Book VII Print 28: First literary conference organized by the revolutionary government</p> <p>Scenes from the first literary conference organized by the revolutionary government. The conference was organized, in part, by Carlos Franqui and other contributing editors of <i>Lunes</i>, a literary and cultural supplement to the official state newspaper, <i>Revolución</i>. <i>Lunes</i> was later eliminated in 1961 for taking positions on the role and nature of cultural freedoms contrary to those espoused by government leaders, especially Fidel Castro. Top rows feature images of an unidentified United States writer, answering reporters' questions, as well as the impassioned addresses of two speakers, one of whom is Latin American and the other Asian, at the conference itself. See also Prints 5, 23, 24, 28, 43-52 and 55.</p>	1960

Photographs > Contact Book VII (continued)

b. 5, f. 472	<p>Book VII Print 29: Anastas Mikoyan visit to Cuba; Museo de Bellas Artes; honeymooning couple on plane</p> <p>Contains one sheet and one strip. Images here are from three separate events. Top images (frames 4-14) show Vice Premier Anastas Mikoyan's helicopter as it returns to Havana from a trip to the provinces during his official visit to Cuba that began on February 4, 1960. Frames 15-21 show the exterior of the Museo de Bellas Artes, site of the Soviet Union's famous culture and trade show, which Mikoyan inaugurated in Havana in early February 1960. Bottom two rows show Phyllis and Marvin Minoff on an otherwise empty plane as they take an excursion to the provinces during the course of their honeymoon stay. For more images of the Minoffs, see also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 25, 26, 30, 31, 37, 41, 42 and 94. For other images of Mikoyan's visit, see Prints 29, 41, 53, 55, 56, 57, 58, 61-67, 69, 70, 71, 72, 74, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February- March
b. 5, f. 473	<p>Book VII Print 30: Honeymooning couple boarding plane for Varadero and in Varadero hotel</p> <p>Contains two sheets. Images of Phyllis and Marvin Minoff as they board a plane to Varadero beach from Havana. Bottom set of images shows the empty lobby at the hotel in Varadero and the honeymooners enjoying their food at a cafeteria, probably located at the airport. See also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 25, 26, 29, 31, 37, 41, 42 and 94.</p>	1960 February- March
b. 5, f. 474	<p>Book VII Print 31: Tourists being greeted at Havana airport; honeymooning couple in el Vedado</p> <p>Contains one full and one half sheet. Top frames show foreign tourists being greeted by official, singing greeters as they descend the stairs of a plane upon arrival in Havana. Images in bottom four rows show the Minoffs lounging poolside at the Hotel Caprí, in el Vedado, Havana. For more images of the Minoffs, see also Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 25, 26, 29, 30, 37, 41 and 42; for images of tourists being greeted at the airport, see also Prints 4 and 26.</p>	1960 February- March
b. 5, f. 475	<p>Book VII Print 32: Students at school at Camp Columbia</p> <p>Contains three sheets. Images of schoolboys practicing military-style marches at the new school built on former military base at Camp Columbia, renamed Ciudad Libertad. Camp Columbia had been the principal military operations and intelligence depot for the dictator Fulgencio Batista's national army. For this reason, Fidel Castro chose the base as the site from which to make his first speech of triumph to the nation upon his troops' arrival in Havana on the night of January 8, 1959. Camp Columbia was renamed Ciudad Libertad after the founding of the school and it became the first of many army barracks and bases that the government re-crafted as schools in the next several years. Ironically, as the images show, the system of education and cultural values instilled by school programs (such as daily assembly) was highly militarized. See also Prints 2, 6, 9, 33, 34, and 36.</p>	1960 February- March

Photographs > Contact Book VII (continued)

b. 5, f. 476	<p>Book VII Print 33: Students at school at Camp Columbia</p> <p>Contains three sheets. Images of schoolboys practicing military-style marches at the new school built on former military base at Camp Columbia, renamed Ciudad Libertad. Camp Columbia had been the principal military operations and intelligence depot for the dictator Fulgencio Batista's national army. For this reason, Fidel Castro chose the base as the site from which to make his first speech of triumph to the nation upon his troops' arrival in Havana on the night of January 8, 1959. Camp Columbia was renamed Ciudad Libertad after the founding of the school and it became the first of many army barracks and bases that the government re-crafted as schools in the next several years. Ironically, as the images show, the system of education and cultural values instilled by school programs (such as daily assembly) were highly militarized. See also Prints 2, 6, 9, 32, 33, and 36.</p>	1960 February-March
b. 5, f. 477	<p>Book VII Print 34: Students at school at Camp Columbia</p> <p>Contains three sheets. Images of schoolboys practicing military-style marches at the new school built on former military base at Camp Columbia, renamed Ciudad Libertad. Camp Columbia had been the principal military operations and intelligence depot for the dictator Fulgencio Batista's national army. For this reason, Fidel Castro chose the base as the site from which to make his first speech of triumph to the nation upon his troops' arrival in Havana on the night of January 8, 1959. Camp Columbia was renamed Ciudad Libertad after the founding of the school and it became the first of many army barracks and bases that the government re-crafted as schools in the next several years. Ironically, as the images show, the system of education and cultural values instilled by school programs (such as daily assembly) was highly militarized. See also Prints 2, 6, 9, 32, 33, and 36.</p>	1960 February-March
b. 5, f. 478	<p>Book VII Print 35: Construction of hotel in Santiago de Cuba</p> <p>Contains three full sheets and two half sheets. These images depict a construction crew at work on a new hotel in Santiago de Cuba, high in the Sierra Maestra overlooking the city. A large billboard announces that it is a public works project funded by the Gobierno Revolucionario and it includes the slogan, "Revolution is to build."</p>	1960
b. 5, f. 479	<p>Book VII Print 36: Students at school at Camp Columbia</p> <p>Contains four sheets. Images of schoolboys preparing to take their afternoon meal at the government school at former Camp Columbia, renamed Ciudad Libertad, in the company of a female teacher or administrator. Other images show the boys being loaded onto trucks for transport to another site by members of the army. The images are striking because they reveal the poverty of the students, most of whom are barefoot. See also Print 2, 6, 9, 32, 33, and 34.</p>	1960 February-March

Photographs > Contact Book VII (continued)

b. 5, f. 480	<p>Book VII Print 37: Carnival parade float; honeymooning couple at hotels</p> <p>Top row of images (frames 27-31) show a float during daytime Carnival parade sponsored by a local company that produced a brand of mineral water called "la Cotorra." The float featured dancing girls, as well as a large banner announcing an American company's financing of a building to be constructed in the area of Centro Habana. These images were taken during the daytime, probably early evening hours. The second to fifth rows show the Minoffs enjoying poolside comforts at the Hotel Capri while on their honeymoon in Havana. Frames 5-6 of the bottom row show the Minoffs at a hotel pool in Varadero beach. For more images of the Minoffs, see Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 25, 26, 30, 31, 37, 41, 42 and 94.</p>	1960 February- March
b. 5, f. 481	<p>Book VII Print 38: Building complex under construction; United States artillery batteries; government political billboard</p> <p>Contains three sheets. These prints depict a large multistory building complex, part of which appears to be under construction. Included in the images are several frames showing the display of artillery batteries used by the United States military. They were probably used when the United States intervened in Cuba's last war for independence against Spain (1895-1898), often characterized by United States historians as the "Spanish-American War." The artillery batteries are located in a park, possibly adjacent to the building complex. Also evident is St. George's documentation of one of the first signs to appear in Cuba that used quotations from the works of the nineteenth-century nationalist José Martí as part of a state campaign to politicize the landscape with billboards. Quotations like this one soon became standard fare, although they were still a novelty in 1960. This one reads, "Toda la vida es deber. -José Martí (All of life is a duty.-José Martí)." In the left-hand corner of the sign is the word "Municipio," that is, confirmation that it was made by a government agency. This again would become the order of the day in 1960 as all nongovernment publicity or self-expression through public signs would become impermissible.</p>	1960
b. 5, f. 482	<p>Book VII Print 39: Carnival street scenes</p> <p>Street scenes of Carnival in Havana. These were taken by St. George while on an assignment for <i>Time</i> magazine in which he accompanied a honeymooning couple from New York (Phyllis and Marvin Minoff) on their visit to Cuba. For other scenes of carnival, see Prints 1, 4, 7, 8, 10, 11, 12, 13 and 27; for other images of the Minoffs, see Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 25, 26, 30, 31, 37, 41, 42 and 94.</p>	1960 February
b. 5, f. 483	<p>Book VII Print 40: Honeymooning couple at the Casino Deportivo</p> <p>Contains two sheets. Phyllis and Marvin Minoff, a honeymooning couple whose trip to Cuba St. George documented for <i>Time</i> magazine, at the Casino Deportivo, a sports and recreation park on the outskirts of Havana. Frames 21-24 show them chatting with the Cuban Minister of Sports while enjoying a car race. For other images of the Minoffs at the car race, see Prints 8 and 42; for other images of the Minoffs on their honeymoon, see Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 25, 26, 30, 31, 37, 41 and 42.</p>	1960 February- March

Photographs > Contact Book VII (continued)

b. 5, f. 484	<p>Book VII Print 41: Carnival parade; Soviet Vice Premier Anastas Mikoyan in helicopter landing in Havana</p> <p>The bottom three rows feature images of a daytime Carnival parade near the Malecón in Old Havana; the top row (frames 8-11) shows a helicopter carrying Soviet Vice Premier Anastas Mikoyan as it prepares to land at a pad on the end of the Malecón, facing El Morro fortress in Old Havana. Crowds gather on the ground to watch the parade move toward the helicopter and photographer St. George is seen crossing the street toward Mikoyan's helicopter with an unidentified woman at his side (frames 3-6 of the fourth row). The monument in the background of these images of St. George is a memorial to the eight medical students executed by Spain on November 27, 1871. These photographs of St. George were probably taken by Jay Mallin, a fellow free-lance photographer who accompanied St. George on various assignments in Cuba from 1959-1960. Both were working for <i>Time</i> and <i>Life</i> magazines, respectively. For more images of Carnival, see Prints 1, 4, 7, 8, 10, 11, 12, 13 and 27; for images of Mikoyan's visit, see Prints 29, 53, 55, 56, 57, 58, 61-67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February
b. 5, f. 485	<p>Book VII Print 42: Honeymooning couple at Casino Deportivo and watching Carnival</p> <p>Contains two sheets. This print depicts Marvin and Phyllis Minoff's visit to the race track at Casino Deportivo, their conversations with various bearded officials from the sports ministry, as well as their night-time experience watching Carnival on el Prado in Havana. For other images of the Minoffs' visit to the racetrack, see Prints 8 and 40; for other images of Carnival, see Prints 1, 4, 7, 8, 10, 11, 12, 13 and 27; for other images of the Minoffs' honeymoon in Cuba, see Prints 1, 4, 7, 8, 10, 11, 12, 13, 14, 17, 18, 20, 21, 25, 26, 30, 31, 37, 41, 42 and 94.</p>	1960 February
b. 5, f. 486-495	<p>Book VII Prints 43-52: First literary conference organized by revolutionary government</p> <p>Latin American visitors and writers who participated in the first conference on literature hosted by the Cuban government and held in spring 1960. The conference was the work of Lunes, the literary supplement to <i>Revolución</i>, the official newspaper of Fidel Castro's 26th of July Movement, as well as Vilma Espín, founder and president-for-life of the Federación de Mujeres Cubanas. See also Prints 5, 15, 23, 24, 28 and 55.</p>	1960
b. 5, f. 496	<p>Book VII Print 53: Press conference and reception for Soviet Vice Premier Anastas Mikoyan</p> <p>Contains two sheets. The initial press conference held on the occasion of the first visit of Soviet emissary and Vice Premier Anastas Mikoyan, as well as a reception held at the Presidential Palace by President Osvaldo Dorticós and the First Lady (frames 23-32 of the first sheet). Present at the meeting with Cuban officials is guerrilla commander and longtime member of the Cuban Communist Party (known as the Partido Socialista Popular before 1959), Aníbal Escalante. The young blond man standing next to Mikoyan is his official Russian translator. See also Prints 29, 41, 55, 56, 57, 58, 61-67, 69, 70, 71, 72, 74, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February

Photographs > Contact Book VII (continued)

b. 5, f. 497	Book VII Print 54: Reception for Soviet Vice Premier Anastas Mikoyan Official state reception for Soviet Vice Premier Mikoyan at the Presidential Palace. First and second rows show Minister of Foreign Relations Raúl Roa (bald, standing to left, wearing horn-rimmed glasses), President Osvaldo Dorticós, and the First Lady, María Cristina. The third row of frames shows Cuba's Director of the Institute for Agrarian Reform, Antonio Nuñez Jiménez, bowing deeply as he greets Mikoyan, apparently for the first time. See also Prints 29, 41, 55, 56, 57, 58, 61-67, 69, 70, 71, 72, 74, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.	1960 February
b. 5, f. 498	Book VII Print 55: Reception for Soviet Vice Premier Anastas Mikoyan; first literary conference organized by revolutionary government Overviews of the reception for Soviet Vice Premier Mikoyan at the Presidential Palace in February 1960. Last frames correspond with footage of the first conference of Latin American literature, sponsored by the government later that spring. For images of the conference, see also Prints 5, 15, 23, 24, 28, 43-52. For images of Mikoyan's visit, see Prints 29, 41, 56, 57, 58, 61-67, 69, 70, 71, 72, 74, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.	1960
b. 5, f. 499	Book VII Print 56: Reception for Soviet Vice Premier Anastas Mikoyan Contains two sheets. Arrival of Mikoyan and Soviet delegation at the official state reception held in his honor at the Presidential Palace. Top frames show President Osvaldo Dorticós and his First Lady greeting Mikoyan. See also Prints 29, 41, 55, 57, 58, 61-67, 69, 70, 71, 72, 74, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.	1960 February
b. 5, f. 500	Book VII Print 57: Reception for Soviet Vice Premier Anastas Mikoyan Contains two sheets. Dorticós and Mikoyan sitting together before guests arrive and Mikoyan's body guards carrying out a security check of surroundings, removing a painting and several boxes. See also Prints 29, 41, 55, 56, 58, 61-67, 69, 70, 71, 72, 74, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.	1960 February
b. 5, f. 501	Book VII Print 58: Reception for Soviet Vice Premier Anastas Mikoyan Contains two sheets. Fidel Castro alongside Soviet Premier Anastas Mikoyan as he enjoys some appetizers with the First Lady. His official Russian translator stands at his side. Next to Fidel in frames 8-22 of the second sheet is Armando Hart, Minister of Education. See also Prints 29, 41, 55, 56, 57, 61-67, 69, 70, 71, 72, 74, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.	1960 February
b. 5, f. 502	Book VII Print 59: Cuban Embassy, hotel restaurant, in Washington D.C. Top three rows feature images of security guards and a large crowd gathered outside the Cuban Embassy in Washington, D.C., during Fidel Castro's visit there. Bottom two rows show a large crowd and police gathered outside the entrance to a hotel restaurant at night, probably awaiting the arrival of Fidel. See also Contact Book V.	1960 April
b. 5, f. 503	Book VII Print 60: Reporters and Cuban officials at entrance to building Images of reporters and Cuban officials grouped together in the entrance of an unidentified modern building, possibly in the United States. They appear to be waiting for the arrival of an important person, possibly Fidel Castro.	1960

Photographs > Contact Book VII (continued)

b. 5, f. 504	<p>Book VII Print 61: Reception for Soviet Vice Premier Anastas Mikoyan</p> <p>Images of Soviet Premier Anastas Mikoyan, accompanied by a translator (standing to his right, frame 16) and bodyguards, as he arrives at the Presidential Palace for a state reception during his February 1960 visit. Top row of frames (18-22) shows Mikoyan with his translator speaking to Fidel Castro and Minister of Education Armando Hart. The second row shows Mikoyan, his translator and members of his security detail, chatting with President Osvaldo Dorticós while seated on a couch in the Palace, before the arrival of other officials and ministers. Frames 4-7 appear to show Fidel Castro as he leaves Celia Sánchez's apartment in el Vedado and is escorted to a waiting car. Frames 20-22 show Mikoyan in the company of two Cuban officers of the rebel army: the bearded and pony tailed man is Faustino Pérez; the other is unidentified. This print is an identical duplicate of Prints 70, 71, 80, 83, 92, 93, 101, 102, and 106. See also Prints 29, 41, 55, 56, 57, 58, 61-67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February
b. 5, f. 505	<p>Book VII Print 62: Soviet Premier Anastas Mikoyan's arrival in Havana</p> <p>The initial moments of Soviet Premier Anastas Mikoyan's arrival in Havana in early February 1960. Frames 6-7 show Fidel Castro with Antonio Nuñez Jiménez, the first director of INRA (Instituto Nacional de Reforma Agraria) at his side; frames 8-9 show Ernesto "Che" Guevara and unidentified others standing beside the Soviets' official jet. Frames 10-20 show Ernesto "Che" Guevara looking expectantly at the aircraft while standing inside the airport terminal (it has apparently begun to rain). Che is surrounded by a large group of men in civilian dress, including a tall blond man with glasses (see also Prints 71, 79 [frames 27-35], 80, 83, 92, 93, 101, 102, and 106 [frames 19, 20]), as well as other military officers. Frames 21 and 22 show the Cubans huddled under the awnings of the airport terminal to escape the rain, waving enthusiastically as apparently Mikoyan descends from the plane (see also Print 65). See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 72, 74, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960
b. 5, f. 506	<p>Book VII Print 63: Reception for Soviet Vice Premier Anastas Mikoyan</p> <p>Images of President Dorticós posing with Soviet Premier Mikoyan upon arrival at the Presidential Palace for the formal state reception. This print also includes images of Mikoyan's private bodyguard and Cuban guards stationed at strategic points in the hallway (see frames 5-12). See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February
b. 5, f. 507	<p>Book VII Print 64: Reception for Soviet Vice Premier Anastas Mikoyan</p> <p>Images of President Dorticós posing with Soviet Premier Mikoyan upon arrival at the Presidential Palace for the formal state reception. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February
b. 5, f. 508	<p>Book VII Print 65: Soviet Vice Premier Mikoyan arriving at the Havana airport</p> <p>Soviet Vice Premier Mikoyan arriving at the Havana airport. He wears the "traditional" peasant hat of yarey that is given to foreign tourists upon arrival in Havana by official greeters. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960

Photographs > Contact Book VII (continued)

b. 5, f. 509	<p>Book VII Print 66: Reception for Soviet Vice Premier Anastas Mikoyan</p> <p>Soviet Premier Anastas Mikoyan as he is formally received by President Osvaldo Dorticós and First Lady María Cristina (frames 4-11). There are also images of the reception line in which Mikoyan, his translator and the hosts stand as they receive other officials. Raúl Roa, Minister of Foreign Relations, stands to the left of Mikoyan's translator in frames 15-18. Frames 19-20 show a smiling Fidel Castro as he arrives to greet Mikoyan at the reception. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February
b. 5, f. 510	<p>Book VII Print 67: Mikoyan and Castro sign trade agreement</p> <p>Images of Soviet Vice Premier Anastas Mikoyan and Prime Minister Fidel Castro signing the Soviet Union's first historic trade package with Cuba, representing \$100,000,000 in trade. An unidentified, well-shaven man with greased hair stands above them, putting the papers in order (see also Prints 72 and 79). The ceremony took place at the opulent, expropriated mansion on Havana's Avenue of Presidents that later became the Ministerio de Relaciones Exteriores (MINREX). See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 66, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960
b. 5, f. 511	<p>Book VII Print 68: Mikoyan and Castro leave mansion after signing trade agreement</p> <p>Images of Soviet Vice Premier Anastas Mikoyan and Prime Minister Fidel Castro as they leave the opulent, expropriated mansion that became the Ministerio de Relaciones Exteriores (MINREX) on Havana's Avenida de los Presidentes. Castro and Mikoyan had just signed the Soviet Union's first historic trade package with Cuba, representing \$100,000,000 in trade. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 66, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960
b. 5, f. 512	<p>Book VII Print 69: Vice Premier Anastas Mikoyan lunches with Fidel Castro</p> <p>Private lunch with Soviet Premier Anastas Mikoyan, probably taken on the same day that Castro and Mikoyan signed the first historic Soviet trade agreement with Cuba, worth \$100,000,000. Sitting next to Mikoyan from left of the frame to the right are Fidel Castro, President Dorticós, the Soviet translator, and Antonio Nuñez Jiménez, Director of the Institute for Agrarian Reform. To Castro's left sits an unidentified woman. Security officials and waiters mill around in the background. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 66, 70, 71, 72, 74, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960

Photographs > Contact Book VII (continued)

b. 5, f. 513	<p>Book VII Print 70: Reception for Soviet Vice Premier Anastas Mikoyan</p> <p>Images of Soviet Premier Anastas Mikoyan, accompanied by a translator (standing to his right, frame 16) and bodyguards as he arrives at the Presidential Palace for a state reception during his February 1960 visit. Top row of frames 18-22 shows Mikoyan with his translator speaking to Fidel Castro and Minister of Education Armando Hart. The second row shows Mikoyan, his translator and members of his security detail chatting with President Osvaldo Dorticós while seated on a couch in the Palace, before the arrival of other officials and ministers. Frames 4-7 appear to show Fidel Castro as he leaves Celia Sánchez's apartment in el Vedado and is escorted to a waiting car. Frames 20-22 show Mikoyan in the company of two Cuban officers of the rebel army: the bearded and pony tailed man is Faustino Pérez; the other is unidentified. This print is an identical duplicate of Print 61. See also Prints 29, 41, 55, 56, 57, 58, 61-67, 69, 70, 71, 72, 74, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960
b. 5, f. 514	<p>Book VII Print 71: Reception for Soviet Vice Premier Anastas Mikoyan</p> <p>Mikoyan and Fidel Castro as they make their way to the buffet table at the Presidential Palace during a formal state reception held in honor of the Soviet Premier's visit. Two unidentified officials in civilian dress stand behind Fidel Castro: one is a tall, blond man with glasses who accompanied Che Guevara to receive Mikoyan at the airport (see Prints 62, 79) and the other is a dark-haired man who assisted the statesmen at the signing of the Soviet-Cuba trade agreement (depicted in Print 67). See also Prints 29, 41, 55, 56, 57, 58, 61-67, 69, 70, 72, 74, and Contact Book VIII.</p>	1960
b. 5, f. 515	<p>Book VII Print 72: Reception for Soviet Vice Premier Anastas Mikoyan</p> <p>Mikoyan's arrival at the state reception at the Presidential Palace where he is shown standing with the Minister of Foreign Relations, Raúl Roa, (frames 4 and 5), as well as his hosts, President Dorticós and the First Lady María Cristina (frames 6-14). Frame 18 shows Antonio Nuñez Jiménez bending deeply as he greets Mikoyan while frames 7-9 and 15 show Mikoyan speaking to well-dressed members of Cuba's elite. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 64, 63, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February
b. 5, f. 516	<p>Book VII Print 73: Reception for Soviet Vice Premier Anastas Mikoyan</p> <p>Formal state reception held at the Presidential Palace in honor of Soviet Premier Anastas Mikoyan. The top and third rows of frames show Fidel Castro and Mikoyan in the center of a sea of guests as they drink and converse with unidentified others present. Prints 29 and 30 show Raúl Chibás and Humberto Sorí Marín (both in elegant military dress), longtime leaders of the 26th of the July Movement and key figures in the pre-1959 progressive political culture of the middle class. Frames 33-35 of the bottom row show two Cuban security agents watching events below from an upstairs balcony. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February

Photographs > Contact Book VII (continued)

b. 5, f. 517	<p>Book VII Print 74: Anastas Mikoyan placing flowers at memorial site and delivering a speech</p> <p>Mikoyan deposits a floral arrangement of the Soviet-style hammer and sickle dominating a globe-like decoration at the foot of the monument to José Martí in Havana's Central Park. Subsequent frames show Mikoyan as he prepares for and delivers a short speech to his Cuban audience with his personal translator at his side. The event took place minutes before Mikoyan's formal inauguration of the Soviet Expo at the Museum of Fine Arts a few blocks away. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII; for images related to Mikoyan's floral offering and related anti-Soviet student protest, see Prints 76, 77, 78, 81, 95, 96 and 98.</p>	1960 February 5
b. 5, f. 518	<p>Book VII Print 75: President Osvaldo Dorticós and Anastas Mikoyan</p> <p>President Osvaldo Dorticós and Anastas Mikoyan conversing inside Havana's airport terminal only minutes after Mikoyan's arrival in Cuba. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February
b. 5, f. 519	<p>Book VII Print 76: Soviet Vice Premier Anastas Mikoyan as he arrives for ceremony at memorial</p> <p>Soviet Premier Anastas Mikoyan as he arrives at exactly 11:00 a.m. at Havana's Central Park for a ceremony in which he will deposit an offering of flowers at the national monument to Cuba's principal hero, José Martí. According to St. George's film submission notes, Mikoyan is disconcerted when he finds that the floral arrangement has not yet arrived and no Cuban officials are there to greet him. Frame 2 shows him being greeted by a Cuban on the street as he arrives and frames 22-25 show him conversing with a member of the Cuban press corps in the crowd. The blond man with Mikoyan is his official translator. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102 and 106, and Contact Book VIII; for images related to Mikoyan's floral offering and related anti-Soviet student protest, see Prints 74, 77, 78, 81, 95, 96 and 98.</p>	1960 February 5
b. 5, f. 520	<p>Book VII Print 77: Soviet Vice Premier Anastas Mikoyan delivering speech</p> <p>Soviet Premier Anastas Mikoyan as he completes his speech in Havana's Central Park after depositing a floral arrangement at the foot of the monument to José Martí. It also shows him departing for his next activity, the inauguration of the Soviet Exhibit at the Museum of Fine Arts, which would be attended by Fidel Castro, Osvaldo Dorticós and other dignitaries. Mikoyan is shown with unidentified members of a Cuban security detail that shield him from the crowd as they press in to shake his hand. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII; for images related to Mikoyan's floral offering and related anti-Soviet student protest, see Prints 74, 77, 78, 81, 95, 96 and 98.</p>	1960 February 5

Photographs > Contact Book VII (continued)

b. 5, f. 521	<p>Book VII Print 78: Soviet Vice Premier Anastas Mikoyan delivering speech</p> <p>Soviet Premier Anastas Mikoyan as he completes his speech in Havana's Central Park after depositing a floral arrangement at the foot of the monument to José Martí. In frames 19-27, Mikoyan is shown talking to an unidentified female reporter who takes notes on a small pad and then poses for a picture with him (frames 26-27). Frame 28-33 show Mikoyan as he is joined by an unidentified barbudo with sharply-pointed glasses. With him are several unidentified members of a Cuban security detail that shield Mikoyan from the crowd as they press in to shake his hand. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII; for images related to Mikoyan's floral offering and related anti-Soviet student protest, see Prints 74, 77, 78, 81, 95, 96 and 98.</p>	1960 February 5
b. 5, f. 522	<p>Book VII Print 79: Arrival of Soviet Vice Premier Anastas Mikoyan in Havana</p> <p>Contains one print and one strip of two rows of frames. Both the print and the strip depict the crowd, officials, a naval unit, unidentified civilians and reporters gathered for the arrival of the Soviet delegation led by Anastas Mikoyan in Havana in early February 1960. Frames 45-48 show Armando Hart answering the questions of a reporter. Frames 27-35 show Che Guevara with an unidentified blond man wearing glasses (see also Prints 62 and 80), as well as Raúl Roa, Minister of Foreign Relations, standing to the blond man's left. Frames 19-22 show two foreign reporters, one of them Chinese, the other American. Bottom two rows of frames show scenes from the Soviet Expo, held at the Museo de Bellas Artes in Havana, and inaugurated by Mikoyan on February 5, 1960. The strip of images shows an enormous crowd gathered at the airport, as well as Fidel Castro surrounded by reporters and officials. Frames 57-58 show the landing of the aircraft, and the first images of Mikoyan as he emerges on the tarmac appear in frames 63-66. Many of the same images on this print and strip are duplicated in Print 80. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February
b. 5, f. 523	<p>Book VII Print 80: Arrival of Soviet Vice Premier Anastas Mikoyan in Havana</p> <p>The crowd, officials, a naval unit, unidentified civilians and reporters gathered for the arrival of the Soviet delegation led by Anastas Mikoyan to Havana in early February 1960. Frames 27-35 show Che Guevara with an unidentified blond man wearing glasses (see also Prints 62 and 79), as well as Raúl Roa, Minister of Foreign Relations, standing to the blond man's left. Frames 19-22 show two foreign reporters, one of them Chinese, the other American. Bottom two rows of frames show scenes from the Soviet Expo, held at the Museo de Bellas Artes in Havana, and inaugurated by Mikoyan on February 5, 1960. The top two rows of images are a duplicate of the images that appear on a strip in the folder that contains Print 79. These frames show an enormous crowd gathered at the airport, as well as Fidel Castro surrounded by reporters and officials. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 83, 92, 93, 101, 102, 106, and Contact Book VIII.</p>	1960 February

Photographs > Contact Book VII (continued)

b. 5, f. 524	<p>Book VII Print 81: Soviet Vice Premier Anastas Mikoyan at memorial and attending the Soviet Expo</p> <p>The second and bottom row of frames provides images taken in the early part of the day, February 5, 1960, when Anastas Mikoyan gave a speech and deposited a Soviet-styled floral offering at the statue of José Martí in Havana's Central Park. This event was succeeded by Mikoyan's inauguration of the Soviet Expo at the Museo de Bellas Artes. There he was joined by Fidel Castro (frames 23-24 in the first row and frames 25-26 in the third row), as well as President Osvaldo Dorticós, and the First Lady. Frames 20-21 show his motorcade upon arrival at the site and frame 22 shows a large contingent of military officers of the Cuban army, including Juan Almeida Bosque, walking toward the ceremony or to greet Mikoyan. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106 and Contact Book VIII; for images related to Mikoyan's floral offering and related anti-Soviet student protest, see Prints 74, 77, 78, 95, 96 and 98.</p>	1960 February 5
b. 5, f. 525	<p>Book VII Print 82: Mikoyan and the Soviet delegation as they arrive in Havana</p> <p>Mikoyan and the Soviet delegation in close-up as they descend the stairs from the Soviet jetliner upon its arrival in Havana. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106 and Contact Book VIII.</p>	1960 February
b. 5, f. 526	<p>Book VII Print 83: Cuban officials at signing of trade agreement with Soviets</p> <p>Cuban officials arriving at an expropriated mansion of great opulence that was later transformed into the Ministerio de Relaciones Exteriores, located on the Avenida de los Presidentes in el Vedado, Havana. These images were taken at the time of the historic \$100,000,000 trade deal between Cuba and the Soviet Union signed by Anastas Mikoyan and Fidel Castro. Unidentified man wearing glasses (see also Print 84) is seen as he rides in the car to the place where the treaty will be signed. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106 and Contact Book VIII.</p>	1960 February
b. 5, f. 527	<p>Book VII Print 84: Unidentified man at signing of trade agreement with Soviets</p> <p>Unidentified man wearing glasses seen speaking to two unidentified men on the occasion of the signing of the historic Soviet-Cuban trade pact at the Ministerio de Relaciones Exteriores, located on the Avenida de los Presidentes in el Vedado, Havana. See also Print 83.</p>	1960 February
b. 5, f. 528-529	<p>Book VII Prints 85-86: Cuban businessman in office</p> <p>Unidentified wealthy Cuban businessman in his office with a member of his staff seen answering the phone behind him. This man is being interviewed by another reporter while St. George takes his picture. It is likely that the reporter has interviewed the businessman on the occasion of Mikoyan's visit, amidst speculation that the Revolution was already or soon to become "Communist." There is a photograph of what appears to be a priest or member of the Catholic clergy on the table behind him (see Print 85 frames 22-24.) See also Prints 88, 90 and 91.</p>	1960

Photographs > Contact Book VII (continued)

b. 5, f. 530	Book VII Print 87: Anastas Mikoyan touring Cuba Anastas Mikoyan on a provincial excursion, possibly to Santa Clara province. Frames 18-21 show René Vallejo, director of the Institute for Agrarian Reform in Oriente Province, standing between two officials, one military and one civilian. Crowds of children and adults gather around the motorcade in frames 4-6. The middle row shows Fidel Castro and Mikoyan examining a map while surrounded by a large crowd.	1960
b. 5, f. 531	Book VII Print 88: Cuban businessman in office Unidentified wealthy Cuban businessman in his office, seen amidst several members of his staff in a general office area. This man may have been the subject of a story St. George did with another reporter. It is likely that the reporter has interviewed the businessman on the occasion of Mikoyan's visit, amidst speculation that the Revolution was already or soon to become "Communist." See also Prints 85, 86, 90 and 91.	1960
b. 5, f. 532	Book VII Print 89: Raúl Roa, Minister of Foreign Relations, with various staff members Raúl Roa, Minister of Foreign Relations, with various staff members as they prepare conditions for the signing of Cuba's historic first commercial agreement with the Soviet Union, representing \$100,000,000 in trade. Fidel Castro and Premier Anastas Mikoyan signed the treaty on behalf of their respective countries. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106 and Contact Book VIII.	1960 February
b. 5, f. 533-534	Book VII Prints 90-91: Cuban businessman in office Unidentified wealthy Cuban businessman in his office, seen amidst several members of his staff in a general office area. This man may have been the subject of a story St. George did with another reporter. It is likely that the reporter has interviewed the businessman on the occasion of Mikoyan's visit, amidst speculation that the Revolution was already or soon to become "Communist." See also Prints 85, 86 and 88.	1960
b. 5, f. 535	Book VII Print 92: Anastas Mikoyan touring Cuba Anastas Mikoyan on an apparent excursion to the provinces. In frames 8-11 he is shown sitting next to Antonio Nuñez Jiménez, director of the Institute for Agrarian Reform, in the back of a car as they are greeted by crowds of schoolboys. The top row of frames shows him in the company of Fidel Castro and René Vallejo (with back to camera in frames 17-18). See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106 and Contact Book VIII.	1960 February
b. 5, f. 536	Book VII Print 93: Anastas Mikoyan touring Cuba Frames 4-5 show Anastas Mikoyan's motorcade on the way to one of Santa Clara's provincial airports. In frames 7-23, Mikoyan boards the flight accompanied by Fidel Castro. Fidel and Mikoyan had toured public works projects in the Zapata Swamp region of southern Santa Clara, where they had also gone fishing together. Photograph probably taken about mid-February 1960. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106 and Contact Book VIII.	1960 February

Photographs > Contact Book VII (continued)

b. 5, f. 537	<p>Book VII Print 94: Phyllis Minoff visiting public school</p> <p>Phyllis Minoff, a New York honeymooner whose trip to Cuba St. George was covering for <i>Time</i> magazine. Mrs. Minoff visits a public school where children are shown wearing the new uniform of the Revolution. Second and third set of frames show an unidentified man (not her husband Marvin) drinking a coca-cola as children press to be included in the camera's frame. Bottom images show children involved in a playground tussle. For images of the Minoffs, see also Prints 1, 7, 8, 10, 11, 12, 13, 14, 18, 19, 20, 21, 22, 25, 26, 27, 29, 30, 37, 39, 41 and 42.</p>	1960 January-March
b. 5, f. 538	<p>Book VII Print 95: Student protesting visit by Soviet Vice Premier Anastas Mikoyan</p> <p>Images of student protestors who arrive at the monument to José Martí in Havana's Central Park shortly after Anastas Mikoyan deposited his floral offering to Martí and departed to inaugurate the Soviet Expo at the Museum of Fine Arts. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106 and Contact Book VIII; for images related to Mikoyan's floral offering and related anti-Soviet student protest, see Prints 76, 77, 78, 81, 96 and 98.</p>	1960 February 5
b. 5, f. 539	<p>Book VII Print 96: Student protesting visit by Soviet Vice Premier Anastas Mikoyan</p> <p>Unarmed student protestors as they arrive at the monument to José Martí in Havana's Central Park shortly after Anastas Mikoyan deposited his floral offering to Martí and during their confrontations with police and other non-uniformed members of government security forces. Frames 1-8, 12-16, show them as they approach the monument, carrying picket signs that read "Cuba remember Hungary," "Fidel Saved Cuba, Mikoyan Wants to Sink It." A uniformed member of Cuba's revolutionary militia pulls his pistol and a member of the National Revolutionary Police holds his pistol in sight as the unarmed protestors near the statue. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106 and Contact Book VIII; for images related to Mikoyan's floral offering and related anti-Soviet student protest, see Prints 76, 77, 78, 81, 95 and 98.</p>	1960 February 5
b. 5, f. 540	<p>Book VII Print 97: Musicians preparing for concert for Soviet Vice Premier Anastas Mikoyan</p> <p>Musicians tuning up as they prepare for a concert at the Gran Teatro García Lorca in honor of the visit of Anastas Mikoyan. The concert featured the national symphony. Frames 19-20 show an unidentified man sitting and working at a typewriter. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106 and Contact Book VIII; for specific images of the concert, see also Prints 99 and 100.</p>	1960 February 5

Photographs > Contact Book VII (continued)

b. 5, f. 541	<p>Book VII Print 98: Student protesting visit by Soviet Vice Premier Anastas Mikoyan</p> <p>Unarmed student protestors as they protest Anastas Mikoyan's presence in Cuba and his depositing of a floral offering to José Martí in Havana's Central Park. Frames 7-8 show them resisting police and non-uniformed militiamen's efforts to eject them from the park. Frame 11 shows a policeman guarding the Soviet emissary's floral offering as he pulls a gun on the students, as do civilian-dressed underground security agents standing around him. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101, 102, 106 and Contact Book VIII; for images related to Mikoyan's floral offering and related anti-Soviet student protest, see Prints 76, 77, 78, 81, 95 and 96.</p>	1960 February 5
b. 5, f. 542	<p>Book VII Print 99: Anastas Mikoyan at Gran Teatro García Lorca</p> <p>Anastas Mikoyan seated in principal balcony area of the Gran Teatro García Lorca. Final frame on the bottom shows Vilma Espín seated next to Che Guevara and his wife, Aleida March, with Raúl Castro directly behind Vilma Espín, his wife. See also Prints 97 and 100.</p>	1960 February
b. 5, f. 543	<p>Book VII Print 100: Cuba's national symphony in concert for Soviet Vice Premier Anastas Mikoyan</p> <p>Cuba's national symphony as they play in honor of the visit of Anastas Mikoyan. Bottom frames show Mikoyan and Vilma Espín during intermission. See also Prints 97 and 99.</p>	1960 February
b. 6, f. 544-545	<p>Book VII Prints 101-102: Anastas Mikoyan press conference</p> <p>Televised press conference with Anastas Mikoyan and his Soviet translator, held the day before the announcement of a historic, new trade deal between the Soviet Union and Cuba. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93 and 106.</p>	1960 February 5
b. 6, f. 546-548	<p>Book VII Prints 103-105: Fidel Castro televised speech on the trade agreement with the Soviets</p> <p>Fidel Castro's televised presentation on the merits of the new \$100,000,000 trade agreement signed with the Soviet Union earlier that week. Fidel is shown before the maps and charts that he brought along to illustrate the advantages the Soviets offered Cuba. The name of the television program was "Ante la prensa". See also Prints 104, 105, 107, 108, 109, 110, 111 and 112.</p>	1960 February
b. 6, f. 549	<p>Book VII Print 106: Anastas Mikoyan press conference</p> <p>Televised press conference with Anastas Mikoyan and his Soviet translator, held the day before the announcement of a historic, new trade agreement between the Soviet Union and Cuba. See also Prints 29, 41, 55, 56, 57, 58, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 80, 83, 92, 93, 101 and 102.</p>	1960 February 5
b. 6, f. 550-555	<p>Book VII Print 107-112: Fidel Castro televised speech on the trade agreement with the Soviets</p> <p>Fidel Castro's televised presentation on the merits of the new \$100,000,000 trade deal signed with the Soviet Union earlier that week. Fidel is shown before the maps and charts that he brought along to illustrate the advantages the Soviets offered Cuba. The name of the television program was Ante la prensa. See also Prints 103, 104, 105.</p>	1960 February

Photographs > Contact Book VII (continued)

b. 6, f. 556	Book VII Print 113: René Vallejo interview René Vallejo, apparently providing an interview to Jay Mallin, a reporter accompanying St. George. Vallejo was the director of the Instituto for Agrarian Reform for the province of Oriente. Film submission sheet enclosed with the contact sheet states that Mallin used the interview in an article he dispatched to unidentified source and that Andrew St. George was working for Magnum Photos, Inc.	1959 December
b. 6, f. 557	Book VII Print 114: En route to and at Veinte Rosas This print includes St. George's film submission sheet identifying images as having been taken en route and while visiting the state-owned cooperative Veinte Rosas, Oriente Province, at the behest of INRA (Instituto Nacional de Reforma Agraria) in December 1959. The top row depicts travel through rough terrain in a jeep and the crossing of a flooded road. Remaining images show rural workers dressed in shabby clothes as they consume a meal at long, cafeteria-style wooden tables.	1959 December
b. 6, f. 558	Book VII Print 115: Camilo Cienfuegos cooperative The cooperative "Camilo Cienfuegos," taken at Christmas 1959, shortly after the government announced its decision to cancel payment of traditional Christmas bonuses to sugar workers. Instead, the government offered to sponsor collective Christmas dinners for workers in plantation cafeterias by providing four million dollars in credits for financing. St. George's film submission note, enclosed in this folder, confirms the circumstances of these images. Taken from the backseat of a government jeep, the top row of frames shows an INRA official sitting low in the seat while speaking to an agitated peasant. The driver relaxes his arm along the back of the seat. According to St. George's note, these frames show a "typical" encounter in which a local peasant approaches the jeep and complains directly to the official about conditions on the cooperative with the expectation that his problems might be solved in the "personalistic" fashion reminiscent of the days when peasants similarly complained to the patron (capitalist owner of the plantation).	1959 December
b. 6, f. 559	Book VII Print 116: Soldiers and stevedores loading Soviet cargo vessel According to St. George's enclosed submission sheet, the images show Cuban government soldiers and stevedores loading a Soviet cargo vessel docked in Santiago's harbor, Oriente Province, with sacks of sugar bound for the Soviet Union. St. George, along with Mallin, was probably not authorized to take these pictures, and may have used a proxy photographer as he refers to the pictures as "sneak shots" and apologizes for their quality.	1959 December- 1960 January

Contact Book VIII

Book VIII Prints 1-5:

Wedding of Fidel Castro Ruz's sister, Emma Castro, to Victor Lomerdi Delgado on April 30, 1960, celebrated with a Catholic mass at the Cathedral of Havana. Present at the wedding are members of the Castro family, including Ramón Castro Ruz, the oldest of the Castro brothers, who serves in the role of "padrino," or Godfather, of the wedding, according to Cuban Catholic tradition. Also present are Lina Ruz, mother of all the Castro children. Prints are out of chronological order and events that the images document are shown from top-to-bottom in reverse order of occurrence.

Photographs > Contact Book VIII > Book VIII Prints 1-5: (continued)

b. 6, f. 560	Book VIII Print 1: Emma Castro and groom, Victor Lomerdi Delgado, at altar	1960 April 30
	Emma Castro joining her groom, Victor Lomerdi Delgado, at the altar of the Cathedral of Havana with Ramón Castro, her brother and the padrino of the wedding, to the immediate left of the unidentified man who gave the bride away (see Print 5). On Emma Castro's left is an unidentified woman serving as the madrina, or Godmother, of the wedding (wearing hat) and the bride's mother, Lina Ruz González (wearing hat and glasses).	
b. 6, f. 561	Book VIII Print 2: Departure of Emma Castro and Victor Lomerdi Delgado after wedding ceremony	1960 April 30
	Departure of bride Emma Castro and groom Victor Lomerdi Delgado from the Cathedral of Havana following their wedding ceremony. Members of the National Revolutionary Police are shown keeping onlookers back and Fidel Castro is shown making his way through the crowd behind the bride and groom.	
b. 6, f. 562	Book VIII Print 3: Emma Castro and Victor Lomerdi Delgado during wedding ceremony	1960 April 30
	Images showing bride Emma Castro and groom Victor Lomerdi Delgado in the midst of the wedding ceremony and Catholic mass, on a kneeler. To the side is her brother, Prime Minister Fidel Castro Ruz, and other government officials, including President Osvaldo Dorticós and Juan Almeida Bosque, chief of the Cuban Air Force at the time.	
b. 6, f. 563	Book VIII Print 4: Emma Castro and Victor Lomerdi Delgado exchanging vows during wedding ceremony	1960 April 30
	Images of the bride Emma Castro and groom Victor Lomerdi Delgado exchanging vows and kissing during the Catholic wedding ceremony. Ramón Castro is shown in close-up, standing, and Lina Ruz González is shown sitting with an unidentified man and a woman who is probably her sister-in-law and a paternal aunt of the Castro children.	
b. 6, f. 564	Book VIII Print 5: Entrance of Emma Castro to wedding ceremony	1960 April 30
	Entrance of the bride accompanied by unidentified man, possibly the bride's father-in-law. Ramón Castro is shown in close-up in additional images.	

Book VIII Prints 6-24:

Parade and mass rally held on International Labor Day, May 1st, 1960, in what was then still called La Plaza Cívica, later renamed La Plaza de la Revolución. Parades of popular militias, first organized six months earlier by the government, were a feature of the day along with an hours-long speech by Fidel Castro that began in the late afternoon, continued through dusk and ended after sunset. Based on images of comparably large demonstrations produced by St. George and other photographers of the period, the crowd pictured in this series numbered in the hundreds of thousands of people. Prints are not ordered chronologically and the themes or events treated are dispersed. See also Prints 59 and 65.

Photographs > Contact Book VIII > Book VIII Prints 6-24: (continued)

b. 6, f. 565	Book VIII Print 6: May Day parade, in the afternoon Taken at the height of the afternoon heat, these images show participants in the May Day Parade of 1960 after the initial morning parade of revolutionary organizations, militias and the Revolutionary Armed Forces, but before the culminating address by Prime Minister Fidel Castro. The rally and parade took place in the Plaza Cívica of Havana.	1960 May 1
b. 6, f. 566	Book VIII Print 7: May Day crowd scenes in the Plaza Cívica in Havana Crowd scenes taken from the base and foreground of the national monument to José Martí in the Plaza Cívica of Havana on May 1, 1960. Apparently, members of the crowd are waiting for Prime Minister Fidel Castro to begin his speech.	1960 May 1
b. 6, f. 567	Book VIII Print 8: May Day morning parade, with Fuerzas Armadas Revolucionarias and women's militias Images of the morning-time parade held on May 1, 1960, to commemorate International Labor Day in the Plaza Cívica of Havana. Top frames of the sheet show armored tanks, antiaircraft guns and other military vehicles of the Fuerzas Armadas Revolucionarias. Bottom frames show members of the women's militias, organized for the first time six months earlier.	1960 May 1
b. 6, f. 568	Book VIII Print 9: Fidel Castro speech on May Day Top frames show Fidel Castro as he gives his speech for the May Day celebration held in the Plaza Cívica on May 1, 1960, before a massive audience that has been assembled since early that morning when a military and civic parade took place. Bottom frames of the print show a man pouring a beer while standing in front of two beer kegs, while other members of the crowd cheer Fidel's speech by waving their hats or white handkerchiefs. Photographs were shot at dusk.	1960 May 1
b. 6, f. 569	Book VIII Print 10: Fidel Castro delivering an impassioned oratory on the occasion of the May Day celebration held in the Plaza Cívica of Havana	1960 May 1

Photographs > Contact Book VIII > Book VIII Prints 6-24: (continued)

b. 6, f. 570	<p>Book VIII Print 11: May Day parade and crowds, observed by Fidel Castro and other Cuban officials</p> <p>Top frames of this print show President Osvaldo Dorticós, Prime Minister Fidel Castro and an unidentified Cuban official also dressed in army fatigues as they observe the May Day parade of military and popular militias before the national monument to José Martí at whose base they stand. Like these officials, a woman from the crowd is shown wearing the signature "guajiro" or traditional Cuban peasant hat that became a trademark of the early years of the Revolution and was widely distributed for mass rallies. In the second set of frames, the popular peasant militia is pictured in uniforms that include this hat while another militia, possibly a workers' brigade, is shown parading in black or dark-colored boinas, or berets. Final frames show Fidel Castro at a later point in the day, around dusk, when he delivered an address to the assembly. In the two last frames of the print, a white dove is shown perched on the podium, to the left of Fidel. The use of white doves to inaugurate Fidel's speeches became common after the spectacularly positive effect that the release of several trained white doves had on the Cuban people at Fidel's first victorious address to the Cuban people at Camp Columbia on January 8, 1959. See also Print 15.</p>	1960 May 1
b. 6, f. 571	<p>Book VIII Print 12: Fidel Castro speech on May Day</p> <p>Fidel Castro addressing the assembled crowds at the May Day rally on May 1, 1960, held at the Plaza Cívica in Havana. These images were taken during the latter hours of Fidel's speech, long after the sun had set and night fallen.</p>	1960 May 1
b. 6, f. 572	<p>Book VIII Print 13: Fidel Castro speech on May Day</p> <p>Images of Fidel Castro addressing the assembled crowds at the May Day rally on May 1, 1960, held at the Plaza Cívica in Havana. The frames in the top half of the print are out of chronological order in that they were taken during the latter part of Fidel's speech when night had already fallen; the bottom half of the print shows Fidel speaking at dusk, when he began his address.</p>	1960 May 1
b. 6, f. 573	<p>Book VIII Print 14: Fidel Castro speech on May Day</p> <p>Fidel Castro addressing the assembled crowds at the May Day rally on May 1, 1960, held at the Plaza Cívica in Havana. These images were taken during the latter hours of Fidel's speech, long after the sun had set and night fallen. Two prints included in this folder. The second print shows one image of militia members sitting before a stretched flag (probably of the militia itself) also shown in Print 8.</p>	1960 May 1

Photographs > Contact Book VIII > Book VIII Prints 6-24: (continued)

b. 6, f. 574	<p>Book VIII Print 15: May Day parade and crowd shots</p> <p>Images of the military and civic parade that launched the May Day celebration and rally in the Plaza Cívica of Havana, held on May 1, 1960. Top frames show two more images of the same woman from the crowd who wears a guajiro, or traditional Cuban peasant hat, as well as Juan Almeida Bosque, then commander of the Cuban Revolutionary Air Force, and two unidentified bearded officials sitting on his right and left. In the second set of frames, Cuba's famed poet and longtime Communist Party member Nicolás Guillén is pictured holding a Cuban flag while he and others watch the parade from the platform at the foot of the national monument to José Martí. Images of the crowd in the same set of frames show a banner held by members of the national gastronomic workers' union. Other images depict the marches of a government-organized all-male militia, as well as soldiers of Cuba's Revolutionary Armed Forces. Bottom frames show the recently organized women's popular militias.</p>	1960 May 1
b. 6, f. 575	<p>Book VIII Print 16: The Plaza Cívica on May Day</p> <p>Images of the Plaza Cívica, probably taken from the vantage point of the Biblioteca Nacional José Martí as the hundreds of thousands of participants in the May Day rally and parade celebration begin to gather. Images were probably shot in the morning, May 1, 1960.</p>	1960 May 1
b. 6, f. 576	<p>Book VIII Print 17: May Day parade with peasant militias and Fidel Castro speech</p> <p>Images of the May Day rally and celebration held in Havana's Plaza Cívica on May 1, 1960. Top frames show the peasant popular militias as they march in formation, as well as Fidel Castro delivering his address to the assembled crowd several hours later.</p>	1960 May 1
b. 6, f. 577	<p>Book VIII Print 18: May Day parade</p> <p>Images of the May Day rally and celebration held in Havana's Plaza Cívica on May 1, 1960. Top frames show women's and men's popular militias, organized for the first time in the late fall of 1959, as well as unidentified men, including one foreigner, engaged in conversation. The next set of frames includes views taken from the stands of VIPs at the base of the national monument to José Martí where Fidel Castro and other officials observed the parade that day from above. These images show lower-ranking officials, their wives and other unidentified individuals in civilian dress. These images also show the same woman pictured in closeup in Prints 11 and 15, as she retouches her makeup and examines herself in a mirror. Bottom frames show the crowd gathering in the Plaza Cívica before events began earlier that morning. See also Prints 11, 15 and 16.</p>	1960 May 1

Photographs > Contact Book VIII > Book VIII Prints 6-24: (continued)

b. 6, f. 578	<p>Book VIII Print 19: Crowds watching the May Day parade, including Fidel Castro</p> <p>Close-up images of crowds gathered to watch the parade of militias and revolutionary organizations that launched the May Day rally and celebration held in Havana's Plaza Cívica on May 1, 1960. Members of the crowd pictured include mainly uniformed Cubans, both male and female. The uniforms identify them as members of the National Revolutionary Police (in square, brimmed hats), as well as female militia members. The bottom frames include images of President Osvaldo Dorticós and Prime Minister Fidel Castro. See also Print 27.</p>	1960 May 1
b. 6, f. 579	<p>Book VIII Print 20: Crowds watching Fidel Castro speech on May Day</p> <p>Images of crowds gathered to listen to Fidel Castro's address at the May Day rally and celebration held in Havana's Plaza Cívica on May 1, 1960. Taken at dusk, after Fidel had begun his speech, the crowds are shown cheering in response to his words. The vantage point of the photographer is the speakers' platform and officials' dais at the base of the national monument to José Martí.</p>	1960 May 1
b. 6, f. 580	<p>Book VIII Print 21: Crowds watching the May Day parade, including Fidel Castro</p> <p>Taken at the height of the afternoon sun, these images show the massive crowd assembled to watch the military and civic parade that began the May Day rally and celebration held in Havana's Plaza Cívica on May 1, 1960. Second and third sets of frames show a parade of marchers carrying the flags of Latin American nations. The final sets of frames show Fidel Castro, Osvaldo Dorticós and other unidentified officials observing the parade from the speakers' platform at the base of the national monument to José Martí. See also Print 23.</p>	1960 May 1
b. 6, f. 581	<p>Book VIII Print 22: Crowds watching Fidel Castro speech on May Day</p> <p>Images of crowds gathered to listen to Fidel Castro's address at the May Day rally and celebration held in Havana's Plaza Cívica on May 1, 1960. Taken at dusk, after Fidel had begun his speech, the crowds are shown cheering in response to his words. Middle frames show a Red Cross worker on hand in case members of the crowd should need first aid, apparently because of the heat. Bottom frames show a group of parade marchers carrying a banner that reads "Comite Femenino." See also Print 24.</p>	1960 May 1

Photographs > Contact Book VIII > Book VIII Prints 6-24: (continued)

b. 6, f. 582 [Book VIII Print 23: Crowds observing May Day parade, including Fidel Castro](#) 1960 May 1

Taken at the height of the afternoon sun, these images show parade participants and onlookers gathered for the May Day rally and celebration held in Havana's Plaza Cívica on May 1, 1960. The top set of frames shows a group of marchers with a banner calling for the spread of revolution to other countries of Latin America. The second set of frames shows the same unidentified officials in Print 21, as they observe from the speakers' platform, and members of the recently opened boarding school for promising provincial youth named after Camilo Cienfuegos. These students were called "Camilitos." The third set of frames shows Fidel Castro, Osvaldo Dorticós and other unidentified officials in army fatigues as they observe the parade. Bottom images show a military band and the popular peasant militia on parade. See also Print 21.

b. 6, f. 583 [Book VIII Print 24: Peasant militias, Cuban naval forces, in May Day parade; Fidel Castro observing parade](#) 1960 May 1

Images of the popular peasant militias as they march in the parade held for the May Day rally and celebration held in Havana's Plaza Cívica on May 1, 1960. Bottom frames show uniformed members of the Cuban naval forces, the "Comite femenino" on parade, and Osvaldo Dorticós, Antonio Nuñez Jiménez and Fidel Castro as they observe the parade from the speakers' platform.

Book VIII Prints 25-29:

Photographs documenting the successful operation of Commander William Morgan's state-owned frog farm in Pinar del Río province, Cuba, probably taken in the spring (May or June) of 1960. Morgan, a U.S. citizen, served in the 26th of July Movement's Second Front in Santa Clara province during the war against Batista, eventually commanding a column of forces and acquiring the highest post in the guerrilla army. After the triumph of revolutionary forces in January 1959, Morgan became best known for rooting out a counterrevolutionary conspiracy of batistianos that the Dominican Republic's dictator, Rafael Trujillo, funded from abroad in August 1959. Having been declared a national hero by Fidel Castro himself, Morgan opted to withdraw from an active position with the Revolutionary Armed Forces in order to open an experimental frog-raising farm on lands recently transferred to the state from the former batistiano elite by INRA, the Instituto de Reforma Agraria. With the goal of eventually producing fresh frog legs for export, Morgan directed the design of the farm, oversaw production activities, as well as its Cuban workforce, until March of 1961. At that time, he was accused of using the farm's vehicles to ship weapons and food to a counterrevolutionary peasant movement in Santa Clara's Esambray mountains that emerged to contest Fidel Castro's rule and turn toward state communism. Shortly afterward, Morgan was convicted by the revolutionary government of treason and executed by firing squad.

b. 6, f. 584 [Book VIII Print 25: Commander William Morgan and unidentified Cuban employees of the state-owned frog farm Morgan operated in the province of Pinar del Río](#) 1960

Photographs > Contact Book VIII > Book VIII Prints 25-29: (continued)

b. 6, f. 585	<p>Book VIII Print 26: Commander William Morgan at frog farm</p> <p>Commander William Morgan at the state-owned frog farm that Morgan operated in the province of Pinar del Río. Here Morgan shows off the tadpole cultivation ditches he purportedly designed and dug himself at the farm.</p>	1960
b. 6, f. 586	<p>Book VIII Print 27: Crowds observing May Day parade; Cuban employees at frog farm</p> <p>Top frames show crowd scenes from the May 1st, 1960 celebration and rally held in the Plaza Cívica of Havana. Bottom frames depict unidentified Cuban employees at the frog farm operated by William Morgan for INRA in the province of Pinar del Río. The men wearing white guayaberas are most likely INRA administration officials visiting the farm with the photographer. Morgan is wearing his guerrilla uniform and smoking a cigarette in the very last row of frames.</p>	1960
b. 6, f. 587	<p>Book VIII Print 28: Commander William Morgan and officials at frog farm</p> <p>William Morgan and various unidentified officials, probably representatives of INRA, visiting the frog farm run by Morgan in the province of Pinar del Río. Top frames show men holding the bull frogs in their final stage of life, due for processing; middle to bottom photographs show Morgan standing next to containment ditches and tadpole cultivation ditches on the farm.</p>	1960
b. 6, f. 588	<p>Book VIII Print 29: Commander William Morgan and employees at frog farm</p> <p>Commander William Morgan touring the state-owned frog farm that he operated for INRA in the province of Pinar del Río. Other farm employees (for example, in striped shirt) and possible INRA representative (in white guayabera) unidentified.</p>	1960
b. 6, f. 589	<p>Book VIII Print 30: Inaugural session of the 10th Congress of the Confederación de Trabajadores Cubanos</p> <p>Inaugural session of the 10th Congress of the Confederación de Trabajadores Cubanos [CTC], Cuba's largest umbrella syndicate of labor unions, held November 18, 1959, in Havana. The congress was considered the first "liberated" meeting of the CTC because Batista's political allies, such as Eusebio Mujal, who had formerly controlled its elections and decisions through corruption and intimidation, were no longer present. Although the congress was supposed to begin in the early afternoon, it did not start until 10:30 PM when Fidel Castro finally arrived to give the opening address. In the background of the stage, there are two signs posted, which read "Trabajadores: De tu peso depende la liberación económica de la CTC" and another one simply saying "4%." These signs reference two government-initiated campaigns for worker donations to the industrialization of the country and the purchasing of arms for its defense against U.S.-based incursions that had garnered the support of CTC leaders aligned with Fidel Castro's 26th of July Movement. The highest ranking of these leaders, David Salvador (with beard), is seen sitting at the front table on stage, one man down from the right of Che Guevara (with beret). At the far end of the front table is President Osvaldo Dorticós (in glasses). Others in attendance include Augusto Martínez Sánchez, the Minister of Labor. See also Print 37.</p>	1958 November 18

Photographs > Contact Book VIII (continued)

b. 6, f. 590	Book VIII Print 31: Student rally at the University of Havana Student rally on the Escalinata (entrance steps) of the University of Havana. Along the speakers' platform a banner appears with the words "Mes del Recinto" (Month of the Campus). Probably taken in November of 1959 when the university was undergoing the first phase of revolutionary reforms that would initially purge all professors with a history of batistiano allegiance from the campus and eventually end the autonomy of the university from state intervention by the fall of the following year. See also Prints 36 and 38.	[1959 Nov?]
b. 6, f. 591	Book VIII Print 32: Speakers, including Julio Lobo Olavarria, at press conference Panel of speakers probably giving a press conference. The panel featured Cuba's wealthiest sugar magnate, Julio Lobo Olavarria (bald man wearing glasses in the middle), and other unidentified speakers. See also Print 33.	1960
b. 6, f. 592	Book VIII Print 33: Julio Lobo Olavarria at press conference; meeting of three men at El Floridita restaurant Top two rows of frames show Julio Lobo Olavarria, Cuba's wealthiest sugar magnate, giving a speech at what appears to be a press conference as part of a panel of speakers. Bottom frames show an unidentified officer of the 26th of July Movement with long hair meeting with two different men at the restaurant El Floridita, near Havana's Central Park. One of the men (frames 2, 3, 4) is also pictured in other meetings of similar circumstance in Prints 39, 78, 81, 82, 86. For more images of Lobo, see Print 33; for more images of the unidentified man wearing glasses, see Prints 39, 78, 81, 82, 86.	1960
b. 6, f. 593	Book VIII Print 34: Demonstration by members of Acción Católica; car race at the Casino Deportivo Top rows of frames show a demonstration by members of Acción Católica, supported by various Catholic priests who stand at the margins of the demonstration held at Havana's Central Park around the statue of José Martí. These images were probably taken in March of 1960, following conflicts between Catholic-led student protests over the visit of Soviet Premier Anastas Mikoyan that February. Bottom four rows of frames depict cars racing at the race track at the Casino Deportivo outside Havana. For more images of the Catholic-led demonstration, see Prints 40, 41; for more images of car racing, see Prints 61, 62.	[1960 Mar?], undated
b. 6, f. 594	Book VIII Print 35: Helicopters landing near the Bay of Havana Landing of two unidentified helicopters at the landing platform directly across from El Morro fortress at the entrance to the Bay of Havana. One of the helicopters carries an unidentified foreigner with light-colored hair, featured in frame 24 of this print. See also Print 45.	1960

Photographs > Contact Book VIII (continued)

b. 6, f. 595	Book VIII Print 36: African-Cuban dancing at the National Theater; student rally at the University of Havana	Undated, [1959 Nov?]
	<p>Top five rows of frames depict a performance of traditional African-Cuban dancing at the National Theatre. Bottom line of frames shows a student rally on the Escalinata (entrance steps) of the University of Havana. Along the speakers' platform a banner appears with the words "Mes del Recinto" (Month of the Campus). Probably taken in November of 1959 when the university was undergoing the first phase of revolutionary reforms that would initially purge all professors with a history of batistiano allegiance from the campus and eventually end the autonomy of the university from state intervention by the fall of the following year. For images of the University of Havana rally, see also Prints 31 and 38.</p>	
b. 6, f. 596	Book VIII Print 37: Session of the 1st Congress of the Confederación de Trabajadores Cubanos	1959 November
	<p>Session of the 1st Congress of the Confederación de Trabajadores Cubanos [CTC], Cuba's largest umbrella syndicate of labor unions, held between November 18 and 25, 1959, in Havana. Approximately 3,000 workers' delegates attended the congress whose primary task was the election of a new governing board, free of the mujalistas, or allies of Eusebio Mujal, Batista's main representative who had previously controlled the unions. Fidel's inaugural address to the delegates is clearly documented in Print 30. These images appear to document Fidel Castro's subsequent address to the workers' delegates that occurred after a great deal of strife erupted over the election of a slate of candidates to the governing board that included former members of the mujalista-Batista alliance who were active Communists. Conflict culminated on the 23rd of November, one of the final days of the congress. Fidel returned to the congress in order to urge that the "unity" slate of candidates, including the Communists, as well as David Salvador, the candidate his government backed for the position of Secretary General, be elected. On stage, directly behind Fidel, sit a number of delegates clearly allied to the 26th of July Movement, as is clear from their use of the revolutionary militiamen's uniforms. Fidel Castro's speech to the delegates was also being televised, as is clear from the top three rows of frames. See also Print 30.</p>	
b. 6, f. 597	Book VIII Print 38: Student rally at the University of Havana; car race at the Ciudad Deportiva	[1959 Nov?], [1960 Feb?]
	<p>Top frames document a student rally on the Escalinata (entrance steps) of the University of Havana. Along the speakers' platform a banner appears with the words "Mes del Recinto" (Month of the Campus). Probably taken in November of 1959 when the university was undergoing the first phase of revolutionary reforms that would initially purge all professors with a history of batistiano allegiance from the campus and eventually end the autonomy of the university from state intervention by the fall of the following year. In frames 7 and 8, it is possible to make out the central figure of Fidel Castro as he addresses the crowd. Bottom frames show images of a car race held at the Ciudad Deportiva, probably taken in February of 1960 when St. George included similar images in a series of photographs taken for <i>Time</i> magazine that focused on the visit of a pair of honeymooners from New York and the apparent decline of international tourism in Cuba following the simultaneous visit of Soviet Premier Anastas Mikoyan. See also Prints 31, 36, 48; for other images of car racing at the Ciudad Deportiva, see Book VII.</p>	

Photographs > Contact Book VIII (continued)

b. 6, f. 598	Book VIII Print 39: Unidentified man in suit in Centro Habana Unidentified Cuban man wearing a business suit and speaking on a street in Centro Habana with the man wearing glasses who appears in Prints 33, 78, 81, 82, and 86. See also Prints 78, 81, 82 and 86.	1960
b. 6, f. 599	Book VIII Print 40: Images of a demonstration by members of Acción Católica Images of a demonstration by members of Acción Católica, supported by various Catholic priests who stand at the margins of the demonstration held at Havana's Central Park around the statue of José Martí. These images were probably taken in March of 1960, following conflicts between Catholic-led student protests over the visit of Soviet Premier Anastas Mikoyan that February. See also Prints 34 and 41.	[1960 Mar?]
b. 6, f. 600	Book VIII Print 41: Demonstration by members of Acción Católica; press conference with Simone de Beauvoir and Jean-Paul Sartre Top images show a demonstration by members of Acción Católica, supported by various Catholic priests, at the Parque Central, probably taken in March of 1960, following conflicts between Catholic-led student protests over the visit of Soviet Premier Anastas Mikoyan that February. Bottom four rows of frames show images of the press conference held at the Hotel Nacional de Cuba in Havana with visiting French philosophers Simone de Beauvoir and Jean-Paul Sartre. For more images of this Catholic-led demonstration, see Prints 34 and 40; for more images of the de Beauvoir-Sartre visit, see Prints 43, 44, 47, and 48.	[1960 Mar?]
b. 6, f. 601	Book VIII Print 42: Soviet exposition at the National Museum of Fine Arts in Havana Images of the Soviet exposition held at the National Museum of Fine Arts in Havana and inaugurated on February 5, 1960, by Soviet Premier Anastas Mikoyan. For more images of this series, see Book VII.	1960 February 5
b. 6, f. 602	Book VIII Print 43: Press conference with Simone de Beauvoir and Jean-Paul Sartre Press conference held at the Hotel Nacional de Cuba in Havana with visiting French philosophers Simone de Beauvoir and Jean-Paul Sartre. Bottom frames show a crowd on El Prado outside a television studio that is seen next door to the Asociación Canaria de Cuba. A number of male, uniformed militiamen survey the crowd while another group of police, at least one of whom appears female, look on from one of the side walls of El Prado. See also Prints 44, 47 and 48.	1960 March
b. 6, f. 603	Book VIII Print 44: Jean-Paul Sartre and Simone de Beauvoir at press conference Close-ups of Jean-Paul Sartre and Simone de Beauvoir at the press conference held at the Hotel Nacional in the first days of their visit to Cuba. See also Prints 43, 47 and 48.	1960 March

Photographs > Contact Book VIII (continued)

b. 6, f. 604	<p>Book VIII Print 45: Helicopters landing near Bay of Havana; Carnival dancers</p> <p>Landing of two unidentified helicopters at the landing platform directly across from El Morro fortress at the entrance to the Bay of Havana. One of the helicopters carries an unidentified foreigner with light-colored hair, also featured in frame 24 of Print 35, who is seen being greeted by a gathering crowd of Cubans. Bottom frames of the print show street scenes of carnival dancers, taken in February of 1960, on El Prado in downtown Havana. See also Print 35; for images of 1960 Carnival, see Book VII.</p>	1960 Mar, 1960 February
b. 6, f. 605	<p>Book VIII Print 46: Crowds gathered around signs urging support for the Revolution</p> <p>Images of crowds gathered near the corner of San Rafael Boulevard and El Prado around two signs, one posted by the Partido Socialista Popular and the other apparently anonymous, both urging support for the Revolution.</p>	1960
b. 6, f. 606	<p>Book VIII Print 47: Jean-Paul Sartre and Simone de Beauvoir at press conference</p> <p>Close-ups of Jean-Paul Sartre and Simone de Beauvoir at the press conference held at the Hotel Nacional in the first days of their visit to Cuba. See also Prints 43, 44 and 48.</p>	1960 March
b. 6, f. 607	<p>Book VIII Print 48: Student rally at the University of Havana; Simone de Beauvoir and Jean-Paul Sartre</p> <p>Top frames document a student rally on the Escalinata (entrance steps) of the University of Havana. Probably taken in November of 1959 when the university was undergoing the first phase of revolutionary reforms that would initially purge all professors with a history of batistiano allegiance from the campus and eventually end the autonomy of the university from state intervention by the fall of the following year. Fidel Castro was the featured speaker. Bottom frames show visiting French intellectuals Simone de Beauvoir and Jean-Paul Sartre as they greet Cubans poolside at the Hotel Nacional, March 1960. See also Prints 31, 36, 38 for the student rally; for images of the Sartre and de Beauvoir visit, see also Prints 43, 44 and 47.</p>	1959 Nov, 1960 March
b. 6, f. 608	<p>Book VIII Print 49: Counterrevolutionary crimes trial</p> <p>Images of a trial for counterrevolutionary crimes conducted by a Revolutionary Tribunal in Havana. All witnesses, accused and judicial officials unidentified. See Print 55.</p>	1960
b. 6, f. 609	<p>Book VIII Print 50: Tourists at casino</p> <p>Images of a couple of foreign tourists gambling at an opulently decorated casino, probably located at the Hotel Nacional. The male tourist is wearing a fake beard, apparently as a public affront to the revolutionaries then in power. See also Prints 52, 53, 55, 56, 61 and 62.</p>	1960

Photographs > Contact Book VIII (continued)

b. 6, f. 610	<p>Book VIII Print 51: Businesses in Havana's Chinese quarter</p> <p>Images taken of several businesses in Havana's Barrio Chino, or Chinese quarter, probably in early 1960. Top frames show street peddlers selling books and oranges on la Calle Zanja, or Zanja street. The second and third sets of frames show a typographers' workshop and a Chinese herb and medicine shop. The fourth set of frames shows the offices of unidentified business in which three Cubans, one Chinese, one creole white and one mulatto, as well as a young creole white office boy, attend to a visiting foreigner, possibly Jay Mallin, a reporter who often accompanied the photographer.</p>	[1960?]
b. 6, f. 611-612	<p>Book VIII Prints 52-53: Images of foreign tourists gambling at a casino, probably located at the Hotel Nacional. See also Prints 51, 55, 56, 61 and 62</p>	[1960?]
b. 6, f. 613	<p>Book VIII Print 54: Street children outside Havana restaurant</p> <p>Images of several black Cuban boys watching events inside a Havana restaurant called "El Arabe," probably located in Habana Vieja. Street children abounded in this area of the capital during the 1950s and were a frequent subject of foreign travel and journalistic accounts.</p>	1960
b. 6, f. 614	<p>Book VIII Print 55: Revolutionary Tribunal proceedings; tourists at gambling casino</p> <p>Top frames depict proceedings at a Revolutionary Tribunal after they were recommissioned in the fall of 1959 by decree of Fidel Castro. All witnesses, accused and judicial officials unidentified. Bottom frames depict foreign tourists gambling at a casino, probably located at the Hotel Nacional. For more images of this Revolutionary Tribunal, see Print 49; for more images of gamblers, see Prints 51, 52, 53, 56, 61, 62.</p>	1960
b. 6, f. 615	<p>Book VIII Print 56: Tourists gambling at the Hotel Nacional and Havana Hilton</p> <p>Images of foreign tourists gambling at two different casinos; the top frames were probably taken at the Hotel Nacional while the bottom frames were taken at the Havana Hilton. Very bottom-most frame (corner) shows signs for gamblers indicating that the U.S. dollar and the Cuban peso still traded at exactly a 1:1 rate; players were asked to use one or the other but not both. See also Prints 51, 52, 53, 55, 61 and 62.</p>	1960
b. 6, f. 616	<p>Book VIII Print 57: Crowds waiting at Cuban police check point</p> <p>Images of crowds of Cubans waiting at an apparent police check point set up at the Rotonda de Marianao, an obelisk marking Havana's city limits with the adjacent city of Marianao. The obelisk honors the achievements of Cuban scientist Carlos J. Finlay, the discoverer of the cause of yellow fever, and takes the shape of a giant needle. The columned building in the background of several images is the Academia Nacional de Bellas Artes "San Alejandro," one of the hemisphere's oldest schools of art, founded in 1818.</p>	1960

Photographs > Contact Book VIII (continued)

b. 6, f. 617	<p>Book VIII Print 58: Interior of Celia Sánchez's el Vedado home where Fidel Castro lived in early years of the Revolution; mall of El Prado</p> <p>Images of the interior of Celia Sánchez's el Vedado home where Fidel Castro frequently resided in the early years of the Revolution. Most frames feature a pair of boys. The blonde boy of smaller stature, who wears a T-shirt that reads "Havana Military Academy," is the son of Fidel Castro, named Fidel Castro Díaz Balart. Celia Sánchez appears in a printed blouse and white button earrings in several frames, alongside Fidel Castro and other unidentified bearded bodyguard (with his back to the camera) who appears in Print 60. Print also includes a set of nighttime pictures taken along the mall of El Prado. See also Prints 60 and 64.</p>	1960
b. 6, f. 618	<p>Book VIII Print 59: May Day parade</p> <p>Images of the march of the Revolutionary Armed Forces and their Commander in Chief, Raúl Castro, at the May Day rally and parade held at the Plaza Cívica of Havana, May 1, 1960. See also Prints 6-24, and 65.</p>	1960 May 1
b. 6, f. 619	<p>Book VIII Print 60: Interior of Celia Sánchez's el Vedado home where Fidel Castro lived in early years of the Revolution; mall of El Prado; headquarters of Alianza Nueva Democracia China</p> <p>Top frames show Fidel Castro, his son, Fidel Castro Díaz Balart, (in white T-shirt) and an unidentified boy with Celia Sánchez at her home in el Vedado. Images depict three fatigue-dressed bodyguards sitting on a couch, as well as a white-haired man in a business suit whose back is to the camera. There are two images taken from the balcony that show a boy and then a woman who are attempting to photograph the boys as they play with a radio on the balcony of the house. Middle and bottom frames show part of El Prado in downtown Havana, as well as a sign painted on a wall that has been hand-mounted in a park. The sign reads "¡Viva el primer aniversario de la Revolución Cubana! Partido Socialista Popular (Long live the first anniversary of the Cuban Revolution! Popular Socialist Party)." Bottom frames show a Cuban-Chinese taxi driver standing by his car in front of the headquarters of the Alianza Nueva Democracia China. See also Prints 58 and 64.</p>	1960
b. 6, f. 620	<p>Book VIII Print 61: Betters at Cuban race track; casino-bar in Havana</p> <p>Top frames show betters lined up at the race track in Havana's Casino Deportivo. Bottom frames show a wheel of fortune at the casino-bar of what appears to be the Havana Hilton. See also Prints 51, 52, 53, 55, 56 and 62.</p>	1960
b. 6, f. 621	<p>Book VIII Print 62: Banner against United States aggression; betters at Casino Deportivo race track; tourists gambling at casino</p> <p>Top frames show part of a banner hanging from the balcony of a building that demands an end to U.S. aggression against Cuba, in particular, the ending of all bombings and air raids. At the time, it was increasingly common for small, unidentified aircraft to run sabotage and bombing raids from bases in Florida into Cuban territory. Beginning in the late fall of 1959, targeted sites included sugar mills and other facilities within the province of Havana. The second set of frames shows betters lined up at the race track in Havana's Casino Deportivo. The last three rows of frames depict foreign tourists gambling at a casino, probably located in the Hotel Nacional. See also Prints 51, 52, 53, 55, 56 and 61.</p>	1960

Photographs > Contact Book VIII (continued)

b. 6, f. 622	<p>Book VIII Print 63: Fidel Castro on television; unidentified Cuban men before a counter; man smoking; militiamen searching unidentified man</p> <p>Top row of frames shows Fidel Castro speaking on a television screen. The second and third rows of frames show two unidentified Cuban men standing before a counter with a framed poster of José Martí on the wall in the background. The fourth set of frames shows an unidentified man smoking at the entrance of the Havana Hilton Hotel. The final frame shows a militiaman frisking a man over a sink in a bathroom with another guard pointing a pistol into the air behind him. For more images of the man being searched, see Print 80.</p>	1960
b. 6, f. 623	<p>Book VIII Print 64: Fidel Castro and son at Celia Sánchez's home in el Vedado</p> <p>Images of a crowd that has begun to form outside of Celia Sánchez's home in el Vedado, apparently after word has spread that Fidel Castro and his son Fidel Castro Díaz Balart can be found inside. The third set of frames shows him leaving the residence and making his way through the crowd to his car. Final set of images, taken before Fidel's departure, shows the end of lunch depicted in Prints 58 and 60 and the arrival of a new, unidentified guerrilla who has apparently come to pick up Fidel from the home. Top frames include a randomly inserted image of foreign tourists at a hotel casino. See also Prints 58 and 60.</p>	1960
b. 6, f. 624	<p>Book VIII Print 65: Revolutionary Armed Forces in May Day parade</p> <p>Images of the march of the Revolutionary Armed Forces and their Commander in Chief, Raúl Castro, at the May Day rally and parade held at the Plaza Cívica of Havana, May 1, 1960. Top frames show unidentified agricultural workers, probably taken at a state cooperative.</p>	1960 May 1
b. 6, f. 625	<p>Book VIII Print 66: Panel of women on television; betters at cockfighting ring; Fidel Castro on television</p> <p>Randomly organized images on the same print that deal with a number of different events and people. Top frames show Vilma Espín in a televised broadcast of a panel of women who included Loló de la Torriente Brau, a longtime femenina and journalist active since the 1920s and E. Lina Milanés. The second set of frames and very bottom set of frames depict betters at a pelea de gallos or cockfighting ring. Others show Fidel speaking on television. See also Prints 67 and 81.</p>	1960
b. 6, f. 626	<p>Book VIII Print 67: Panel of women leaders on television</p> <p>Images of a televised panel of women leaders. Photographs center on Vilma Espín, leader of the underground resistance in Oriente after the 1957 assassination of Frank País during the anti-Batista war, wife of Raúl Castro and future founder of the Federación de Mujeres Cubanas, a mass organization introduced in 1961. Hidden outside the frame of the camera is Loló de la Torriente, a longtime feminist and respective journalist active since the 1920s whose name plate appears on the table next to E. Lina Milanés, a gray-haired woman sitting to the immediate right of Vilma Espín. The woman to the left of Vilma Espín remains unidentified. See also Prints 66 and 81.</p>	1960

Photographs > Contact Book VIII (continued)

b. 6, f. 627	Book VIII Print 68: Young batistiano transported to trial; signs at Western Union in Old Havana; steps outside United States Embassy Images of a young batistiano being guarded as he lies covered in a blanket on the backseat of the vehicle transporting him to his trial by a Revolutionary Tribunal in the Cabaña fortress of Havana. Bottom rows of frames show signs posted at the Western Union on Obispo Street in Old Havana encouraging customers not to cable money outside of the country as an act of solidarity with the Revolution and national development. Frames 9 and 10 show the steps outside the U.S. Embassy in Havana.	undated
b. 6, f. 628	Book VIII Print 69: Unidentified provincial city; banner protesting United States aggression Street scenes from an unidentified provincial city. Also included in the last row of frames are additional images of the side of a building in Havana from which a large banner hangs protesting U.S. sanctioned armed aggression and bombings of Cuba. See also Print 62.	1960
b. 6, f. 629	Book VIII Print 70: Outdoor theatrical show of traditional carnival-style dancing, as well as singing and nightclub performers	1960
b. 6, f. 630	Book VIII Print 71: Hotel and bar scenes Top frames show a smartly dressed woman standing beside the elevators of what appears to be the second-floor lobby of a hotel, possibly the Havana Hilton. Frames in the second row of photographs show the interior of the Salon Charela, a bar and small restaurant in Old Havana. Bottom frames show women and men in a similar establishment, probably in Old Havana, but one whose primary function is prostitution and related activities. This second bar is shown in the fourth and fifth rows of frames. See also Print 72.	1960
b. 6, f. 631	Book VIII Print 72: Top frames show a smartly dressed woman standing beside the elevators of what appears to be the second-floor lobby of a hotel, possibly the Havana Hilton. See also Print 71	1960
b. 6, f. 632	Book VIII Print 73: Congress of the Federación Nacional de Trabajadores del Azúcar in Havana Congress of the Federación Nacional de Trabajadores del Azúcar [FNTA], representing 234 sugar workers' unions, held in Havana in mid-December 1959. In attendance at the front table on stage are Conrado Becquer, the head of the FNTA (smoking a cigar), Prime Minister Fidel Castro and President Osvaldo Dorticós. David Salvador, President of the CTC, the FNTA's umbrella union, is pictured giving a speech. Although affiliated to the 26th of July Movement from the beginning of the Revolution, Salvador eventually resigned from the directorship of the union in April of 1960 and was subsequently convicted of counterrevolutionary activities for which he received a twenty-year prison sentence. See also Prints 75, 79, 80, 83, 84, 85 and 86.	1959 December
b. 6, f. 633	Book VIII Print 74: Havana airport and travelers; balcony of unidentified hotel Flight of the unidentified foreigner pictured boarding an airplane in Havana in Print 75. Also includes images of airport waiting room at the airport in Havana, showing Fidel Castro on a television screen, as well as pictures taken from a balcony of a hotel in a unidentified location. See also Print 75.	1959 December

Photographs > Contact Book VIII (continued)

b. 6, f. 634	<p>Book VIII Print 75: Congress of the Federación Nacional de Trabajadores del Azucar; travelers boarding flight at Havana airport</p> <p>Congress of the Federación Nacional de Trabajadores del Azucar [FNTA], representing 234 sugar workers' unions, held in Havana in mid-December 1959. Pictured speaking before the microphones and cameras is the Secretary General of the CTC, David Salvador. Seated beside Fidel Castro is Osvaldo Dorticós on his left and Conrado Becquer, head of the FNTA, on his right. Other frames show an unidentified foreign man and his wife as they board a flight from Havana's airport in the company of the photographer. See also Prints 73, 79, 80, 83, 84, 85, 86; for images of the flight of the unidentified foreigner, see Print 74.</p>	1959 December
b. 6, f. 635	<p>Book VIII Print 76: Images of an unidentified elegantly dressed woman standing in what appears to be the second-floor lobby balcony of the Havana Hilton. Other images show the interior courtyard of the hotel. See also Prints 71 and 72.</p>	1960
b. 6, f. 636	<p>Book VIII Print 77: Fidel Castro in an unidentified location appears to be meeting with a group of foreigners and press agents</p>	[1959-1960]
b. 6, f. 637	<p>Book VIII Print 78: Interior courtyard of the Havana Hilton; men at Restaurante El Polinesio and Restaurant La Zaragozana</p> <p>Top row of frames shows the interior courtyard of the Havana Hilton. Second row and fifth row of frames show an unidentified foreign man wearing a business suit as he greets two Cuban men also wearing suits, one of whom wears glasses, at the Restaurante El Polinesio located on a wing of the Habana Hilton. These men accompany him outside the hotel to the taxi stand where they are seen talking. The fourth row of frames (32-37) shows the unidentified man at the Restaurant La Zaragozana with the man wearing glasses. See Prints 39, 81, 82, and 86.</p>	1960
b. 6, f. 638	<p>Book VIII Print 79: Fidel Castro addresses delegates and the media at the Congress of the Federación Nacional de Trabajadores del Azucar [FNTA], representing 234 sugar workers' unions, held in Havana. See also Prints 73, 75, 80, 83, 84, 85 and 86.</p>	1959 December
b. 6, f. 639	<p>Book VIII Print 80: Fidel Castro addresses delegates and the media at the Congress of the Federación Nacional de Trabajadores del Azucar; militiamen searching an unidentified man</p> <p>Fidel Castro addresses delegates and the media at the Congress of the Federación Nacional de Trabajadores del Azucar [FNTA], representing 234 sugar workers' unions, held in Havana in mid-December 1959. Other frames show a militiaman (wearing a beret) in the act of frisking and searching an unidentified man while another man pointing a pistol looks on. These events seem to have taken place in a bathroom, possibly in a private residence where Fidel Castro was at the time (such as that of Celia Sánchez, pictured in Prints 58, 60, and 64). See also Prints 73, 75, 83, 84, 85 and 86.</p>	1959 December

Photographs > Contact Book VIII (continued)

b. 6, f. 640	<p>Book VIII Print 81: Man at the Polynesian restaurant in the Havana Hilton Hotel; leading women activists speaking for television broadcast</p> <p>Top frames depict an unidentified foreign man wearing a business suit speaking on the telephone and posing for the photographer's camera at the Polynesian restaurant at the Havana Hilton Hotel. The second set of frames shows images of a bathroom followed by images of the same man greeting a Cuban with glasses and wearing a tie and jacket at the Polynesian restaurant. The last two sets of frames show a panel of leading women activists of the period, apparently speaking for a television broadcast. Frames 28 and 29 show from left to right, Loló de la Torriente, Vilma Espín, E. Lina Milanés and an unidentified older woman with white hair and glasses. For images of the unidentified foreigner and his Cuban counterparts see also Prints 39, 79, 82, and 86. For other images of the female panelists, see Prints 66 and 67.</p>	1960
b. 6, f. 641	<p>Book VIII Print 82: Images of an unidentified foreign man wearing a business suit as he types a multi-page document on a typewriter. The same man is also shown at another point in the day as he has a dinner meeting at the Restaurant La Zaragozana in Old Havana. See also Prints 39, 79, 81, 82 and 86.</p>	1960
b. 6, f. 642	<p>Book VIII Print 83: Fidel Castro addresses delegates and the media at the Congress of the Federación Nacional de Trabajadores del Azúcar [FNTA], representing 234 sugar workers' unions, held in Havana. See also Prints 73, 75, 84, 85 and 86.</p>	1959 December
b. 6, f. 643	<p>Book VIII Print 84: Secretary General of the CTC, David Salvador, addresses delegates and the media at the Congress of the Federación Nacional de Trabajadores del Azúcar</p> <p>Secretary General of the CTC, David Salvador, addresses delegates and the media at the Congress of the Federación Nacional de Trabajadores del Azúcar [FNTA], representing 234 sugar workers' unions, held in Havana in mid-December 1959. Other frames show the workers' delegates' enthusiastic response to Salvador's speech and reporters crowding around Fidel Castro as he smiles and holds up a package wrapped in twine. See also Prints 73, 75, 83, 85 and 86.</p>	1959 December
b. 6, f. 644	<p>Book VIII Print 85: Fidel Castro addresses delegates and the media at the Congress of the Federación Nacional de Trabajadores del Azúcar [FNTA], representing 234 sugar workers' unions, held in Havana. See also Prints 73, 75, 83, 84 and 86</p>	1959 December

Photographs > Contact Book VIII (continued)

b. 6, f. 645	<p>Book VIII Print 86: Fidel Castro giving speech on "Ante la Prensa"; foreigner dining at La Zaragozana; Fidel Castro addressing delegates at the Federación Nacional de Trabajadores del Azucar</p> <p>Top row of frames shows Fidel Castro giving a speech on Cuba's national television program, "Ante la Prensa," in which he holds up a newspaper clipping featuring two articles: one on new state regulations on the number of hours that employees could work in the business sector during the Christmas season, the other titled, "Actuaba el Padre Aguirre de Batabanó en contra la Revolución (Father Aguirre of Batabanó acted against the Revolution)". Second row of frames shows an unidentified foreigner dining at La Zaragozana, a restaurant near the Parque Central of Havana. Bottom rows of frames show Fidel Castro addressing delegates and the media at the Congress of the Federación Nacional de Trabajadores del Azucar [FNTA], representing 234 sugar workers' unions, held in Havana. For images of the FNTA congress and Fidel speaking on television, see also Prints 73, 75, 83, 84 and 85; for images of the unidentified foreigner, see also Prints 78, 81 and 82.</p>	1959 December
b. 6, f. 646	<p>Book VIII Print 87: Fidel Castro giving speech on "Ante la Prensa." See also Print 86.</p>	1959 December
Contact Book IX		
b. 7, f. 647	St. George descriptions	
b. 7, f. 648	<p>Book IX Print 1: Fidel Castro addresses the nation in televised address before Cuban flag, probably in honor of February 24, 1960, anniversary of the 1895 Grito de Baire. Contains smaller print taken from same contact sheet</p>	1960
b. 7, f. 649	<p>Book IX Print 2: Gathering at stage where Fidel Castro is one of the speakers</p> <p>Public gathering before a stage where Fidel is one of the speakers. This event appears to have been held on the far-end of the Malecón, or the sea wall skirting the entrance to the Bay of Havana. It was one of many public rallies held to celebrate the Cuban government's campaign to nationalize increasing numbers of U.S.-owned businesses following conflict over Cuba's decision to accept the Soviet Union's offer to sell unrefined oil to Cuba at much reduced prices in May of 1960. The resulting confrontation with the U.S. government led to the nationalization of U.S. oil refineries in Cuba and sparked the process of general nationalization and confiscation which this rally celebrates. See also Print 3.</p>	1960 June
b. 7, f. 650	<p>Book IX Print 3: Public protest against Cuban Republic</p> <p>Public protest on the Malecón (Sea Wall) of Havana at which a bonfire is made of a tall wooden effigy representing the Cuban Republic. Small images depict corrupt politicians, the cultural decadence of the period and a black coffin with the face of a skeleton refers to cycles of state terror and violence against Cuban citizens. The effigy is being shown as it is torched and later as it burns before a sizeable crowd of thousands. This rally was one of many public demonstrations held in the summer and fall of 1960 in order to celebrate the Cuban government's decision to nationalize U.S.-owned businesses and properties in Cuba. See also Print 1.</p>	1960 June

Photographs > Contact Book IX (continued)

b. 7, f. 651	Book IX Print 4: Newspaper office (?)	1960
	Images of an unidentified man examining a newspaper on a podium-style desk with a large salon in the background. This salon, staffed by a large number of writers sitting at desks with typewriters, appears to show a large newspaper office, for its size, possibly Diario de la Marina, which was housed in a large building on Prado, directly facing the Capitolio. This was the first national newspaper to be occupied by militias loyal to the government and nationalized for supporting counterrevolutionary activities in May of 1960. See also Print 9 and Contact Book 10.	
b. 7, f. 652	Book IX Print 5: Carlos Rafael Rodríguez being interviewed on "Ante la Prensa," Cuba's version of "Meet the Press,"	1960 June
	View from catwalk of television studio of the show "Ante la Prensa," Cuba's version of "Meet the Press," on which government officials, especially Fidel Castro, made regular appearances. On this occasion, the main official being interviewed is Carlos Rafael Rodríguez, a member of the historic Communist Party in Cuba, called until 1961, the Partido Socialista Popular (PSP) and important journalist in Cienfuegos, Cuba. Rodríguez was appointed to join Prime Minister Fidel Castro's governing cabinet and as the radicalization of the Revolution proceeded in 1960, was increasingly given a much higher-profile role, despite his long-time affiliation with the PSP. Such an affiliation, prior to 1960, was considered a liability for the Castro-led government. See also Prints 7 and 9.	
b. 7, f. 653	Book IX Print 6: Raúl Castro giving speech on national television; women militias	1960 June
	Bottom frames of the sheet show Raúl Castro, the Chief of Cuba's Fuerzas Armadas Revolucionarias from October 1959 to the present, giving a speech on national television. Top half of the images show members of the Unidad Femenina Revolucionaria training at the parade grounds of El Morro Fortress, as well as another group of women dressed in civilian clothes being taught how to march by officers of the Fuerzas Armadas. These first militias were trained and organized in November and December, 1959. The pictures are probably taken early in the winter of 1960 when the photographer visited Cuba for a lengthy stay. Also present is a reporter from California where shots of the same uniformed women subsequently appeared in newspapers owned by C.K. McClatchy, the Sacramento Bee, the Modesto Bee and the Fresno Bee. See also Prints 6, 7, and 8.	
b. 7, f. 654	Book IX Print 7: Unidad Femenina Revolucionaria shown training; Carlos Rafael Rodríguez's televised appearance on the program "Ante la Prensa,"	1960 June
	Unidad Femenina Revolucionaria, one of Cuba's first all-female militias, organized in the closing months of 1959 and shown training on the parade grounds of Havana's El Morro Fortress, facing the Bay of Havana. Some of the images are double-exposed with shots of the arrival of an aircraft at Havana's international airport. The upper half of the sheet contains images of Carlos Rafael Rodríguez's televised appearance on the program "Ante la Prensa." See also Prints 5, 6, 8 and 9.	
b. 7, f. 655	Book IX Print 8: Raúl Castro, the Chief of Cuba's Fuerzas Armadas Revolucionarias from October 1959 to the present, giving a speech on national television. See also Prints 6 and 18.	1960

Photographs > Contact Book IX (continued)

b. 7, f. 656	Book IX Print 9: The top two rows of frames show the same unidentified man, probably a journalist or editor, as documented in Print 4. Bottom rows offer images of Carlos Rafael Rodríguez appearing on the national television program "Ante la Prensa." See also Prints 4, 5 and 7.	1960 June
b. 7, f. 657	Book IX Print 10: National congress of the Confederación de Trabajadores Cubanos Images of the national congress of the Confederación de Trabajadores Cubanos [CTC], Cuba's largest labor union, held in November of 1959. Frames in the top four rows and bottom row of the sheet show Fidel Castro sitting at the front table on stage with Efigenio Ameijeiras to his right, Osmani Cienfuegos standing above Fidel and speaking in his ear, and David Salvador, Secretary General of the CTC until April of 1960 when his criticism of policies centralizing state control over unions led to his expulsion, initially on charges of corruption that later changed to accusations of counterrevolution. The man speaking before the microphone is an unidentified labor delegate. Frame 25 of the bottom row shows Violeta Casals, a famous radio-novela actress who lent her voice to the clandestine radio station known as Radio Rebelde during the war against Batista in the late 1950s. See also Contact Book 10.	1959
b. 7, f. 658-663	Book IX Prints 11-16: Swimming pool at the Hotel Presidente; monument to Tomás Estrada Palma Photographs of tourists cavorting at the swimming pool of the Hotel Presidente, located on the Avenida de los Presidentes (also known as "G" Street) in el Vedado, Havana, across the street from what is today Cuba's Ministerio de Relaciones Exteriores (MINREX), a banker's former home. Prints 15 and 16 clearly show the monument to Tomás Estrada Palma on the street in front of the pool area of the hotel. Estrada Palma was Cuba's first President, installed in an uncontested election in 1902, held during the first U.S. military occupation of Cuba (1898-1902). This is significant because all monuments to republican-era political figures were desecrated by government order in early 1961. Today, only the pedestal still stands, topped by the statue of Tomás Estrada Palma's bronze shoes, which workers were not able to remove from the base of the pedestal. See also Prints 17 and 35.	1960 June
b. 7, f. 664	Book IX Print 17: Fidel Castro arriving at Havana airport; tourists at swimming pool at the Hotel Presidente Apparent arrival at the Havana airport of Fidel Castro, greeted by press agents (frame 8). Unidentified American man, possibly a U.S. official, wearing a business suit, appears in profile in Frame 9. Bottom images show tourists cavorting poolside at the Hotel Presidente in el Vedado, Havana. See also Prints 11, 12, 13, 14, 15, and 16.	1960
b. 7, f. 665	Book IX Print 18: Raúl Castro, the Chief of Cuba's Fuerzas Armadas Revolucionarias since October 1959 to the present, giving a speech on national television. See also Prints 6 and 8	1960

Photographs > Contact Book IX (continued)

b. 7, f. 666	<p>Book IX Print 19: Attempted landing of United States Piper Apache aircraft on secret mission to Cuba</p> <p>This folder encloses both a contact sheet and an empty envelope for holding negatives with a typed descriptive text. As confirmed by this text, images in the contact sheet show the aborted attempted landing of a U.S.-based Piper Apache aircraft, flown by Matthew Edward Duke, on a secret mission to Cuba in order to facilitate the escape of four former officials of the Batista regime who were probably facing trial and possible execution in Cuba for war crimes. According to St. George's notes typed on envelope enclosed, the crash took place on May 12, 1960.</p>	1960 May
b. 7, f. 667	<p>Book IX Print 20: Women's militia, the Unidad Femenina Revolucionaria, on parade; Fidel Castro participating in Ernest Hemingway's fishing tournament</p> <p>Frames 10-12 of the second row and images 3-9 of the fourth and fifth rows show an all-female militia called the Unidad Femenina Revolucionaria parading down San Rafael Boulevard in Centro Habana, towards Central Park where a number of citizens are gathered (Frame 12), probably for the commemoration of the anniversary of the death of José Martí on May 19, 1960. All other images show Fidel participating in Ernest Hemingway's famed May 1960 fishing tournament, staged in the Marina Barlovento, now known as the Marina Hemingway in Cuba. Frames 15-19, 20-24 show Fidel Castro on board the fishing vessel, Cristal, returning with his catch. Frames 30-34 show Fidel smiling as his fish are weighed. Later, Fidel would be proclaimed the winner of all the main fishing prizes and trophies given out by Hemingway. See also Prints 21, 22, 23, 24, 25, 26, 27, 41, 63 and 64.</p>	1960 May
b. 7, f. 668-670	<p>Book IX Prints 21-23: Fidel Castro participating in Ernest Hemingway's fishing tournament</p> <p>Images of Fidel Castro and Ernest Hemingway at the latter's May 1960 fishing tournament, held in Marina Barlovento, now known as Marina Hemingway, outside of Havana. Fidel Castro won all the principal fishing prizes on that day. See also Prints 20, 22, 23, 25, 26, 27, 41, 63 and 64.</p>	1960 May
b. 7, f. 671	<p>Book IX Print 24: Parade by pro-government groups and route along San Rafael Boulevard</p> <p>Top frames show San Rafael Boulevard, in Centro Habana, parade route for Unidad Femenina Revolucionaria, all-female militia, and other pro-government groups. Parade seems to have culminated in Central Park, before the statue to José Martí, a traditional site for political protests and parades coinciding with national patriotic celebrations. This parade seems to have been in honor of either the birth of the Republic (Cuban Independence Day), May 20th, or more likely, the anniversary of the death of José Martí, May 19. See also Print 20.</p>	1960 May
b. 7, f. 672-673	<p>Book IX Prints 25-26: Fidel Castro participating in Ernest Hemingway's fishing tournament</p> <p>Images of Fidel Castro and Ernest Hemingway at the latter's May 1960 fishing tournament, held in Marina Barlovento, now known as Marina Hemingway, outside of Havana. Fidel Castro won all the principal fishing prizes on that day. See also Prints 20, 21, 22, 23, 27, 41, 63 and 64.</p>	1960 May

Photographs > Contact Book IX (continued)

b. 7, f. 674	<p>Book IX Print 27: Fidel Castro participating in Ernest Hemingway's fishing tournament, including photographs of Mary Hemingway and unidentified American celebrity</p> <p>Fidel Castro shows off the fish captured and trophies he won at Hemingway's fishing tournament in May of 1960 and converses with the host, Ernest Hemingway. Frame 15 of Print 27 also shows Mary Hemingway, standing next to her husband, Ernest Hemingway. Frames 7, 17, 8-12 show Fidel Castro and Hemingway standing next to and talking to an unidentified American celebrity who accompanied Fidel on the Cristal earlier the day of the tournament. See also Prints 20, 21, 22, 23, 24, 25, 26, 41, 63, and 64.</p>	1960 May
b. 7, f. 675	<p>Book IX Print 28: Cuban nationalization of American oil businesses</p> <p>Images of the Cuban revolutionary government's nationalization of the U.S.-owned oil refinery known as Esso in Cuba (Exxon in the United States), as well as Shell Oil in June 1960. These refineries were located near the Bay of Havana. Their nationalization came as a result of Soviet offers to sell Cuba Russian crude oil at much reduced prices and the U.S. government's refusal to allow its companies to refine the oil. This was the first of all U.S.-owned businesses to be nationalized in the summer of 1960. This process was completed by August and capped off by the imposition of a U.S. embargo against Cuba in October that then prompted the Cubans' subsequent decision to nationalize all properties owned by U.S. citizens, not just businesses. In all, Cuba nationalized hundreds of millions of dollars of U.S. businesses and properties. In frames 3-5 of this print, a cloth banner signed by the "Sección Sindical de [unclear]" denounces Yankee imperialism and claims the fatherland ["patria"] for the Cubans. See also Prints 29, 31, 36, 37, 38, 39, 40, 42, 43 and 44.</p>	1960 June
b. 7, f. 676	<p>Book IX Print 29: Members of Cuban military patrol the recently nationalized Shell oil refinery. See also Prints 28, 31, 36, 37, 38, 39, 40, 42, 43 and 44.</p>	1960 June
b. 7, f. 677	<p>Book IX Print 30: Mid-afternoon traffic on Havana's Malecón; repair of sidewalk in from of the 'Edificio Horman.'</p> <p>Images of mid-afternoon traffic jam on Havana's Malecón, directly in front of the Parque Maceo and near the Church of the Virgen of Carmen. Frames 26-28 of the second-to-last row depict St. George, the photographer, observing a group of workers repairing a sidewalk in front of the 'Edificio Horman.' See also Print 65.</p>	1960 June
b. 7, f. 678	<p>Book IX Print 31: Search of employee cars at Shell Oil</p> <p>Images of Shell Oil employees leaving the nationalized refinery and having their cars searched by members of the Cuban revolutionary police while television cameras and reporters record the event. See also Prints 28, 29, 31, 36, 37, 38, 39, 40, 42, 43 and 44.</p>	1960 June
b. 7, f. 679	<p>Book IX Print 32: Musical group at La Terraza; miniature car racing; Fidel Castro giving speech</p> <p>Top rows of images (frames 3-15) feature backlit photographs of musical group playing at the restaurant and bar La Terraza, in the Plaza of Arms, overlooking Havana harbor and facing the Fortaleza de la Cabaña. Frames 16 and 17 show miniature car racing at a small amusement park on the western end of the Malecón, Havana's sea wall. Bottom frames show Fidel giving an impassioned speech. See also Print 33.</p>	1960 June

Photographs > Contact Book IX (continued)

b. 7, f. 680	<p>Book IX Print 33: Fidel Castro giving speech; hotel without tourists</p> <p>Bottom three rows of images depict Fidel giving the same speech as shown in Print 32. Top rows of images depict the absence of foreign tourists and the decline of the industry due to the Cuban government's recent policies of nationalization and the general "red scare" affecting the island and the U.S. public's perceptions of Cuba. St. George was quite fond of documenting this; see his notes for Contact Book 3 and discussion of Hotel Nacional. The location of this hotel may be Varadero, Cuba. See also Print 32.</p>	1960 June
b. 7, f. 681	<p>Book IX Print 34: Trucks; St. George posing for photographs; unidentified foreigner speaking to small boys in militia outfits</p> <p>Top two rows depict smoke rising from smokestacks in the distance as a flatbed truck makes its way along the road away from a number of large, dilapidated structures. Frames 35-36 show several trucks in apparent need of repair; one reads "Ministerio de Salud Pública" on the side, or "Ministry of Public Health." Frames 3-10 show St. George and unidentified companion individually posing for pictures while leaning on the monument that lies at the far end of El Prado, facing the Malecón of Havana. Flanking El Prado is a banner that reads "Bienvenida la Intervención Revolucionaria. Petroleros Libres de América. Sindicato Petrolero". The other unidentified foreigner is shown speaking to small boys dressed in militia outfits in Frames 25-27. See also Prints 43 and 44.</p>	1960 June
b. 7, f. 682	<p>Book IX Print 35: Railroad depot at a standstill, abandoned Firestone plant; unidentified boy</p> <p>Unidentified railroad depot showing that trains are completely at a standstill; port economy appears equally stagnant; abandoned Firestone plant (nationalized) and another corporate-like building. Frames 3-8 show an unidentified blonde boy eating ice cream; same boy appears in the prints of the Hotel Presidente swimming pool. See also Prints 11, 12, 13, 14, 15, 16, and 36.</p>	1960 June
b. 7, f. 683	<p>Book IX Print 36: Exxon oil refinery after nationalization</p> <p>Exxon oil refinery, apparently depleted of all but one lone worker, in the days after nationalization, June 1960. Frames 23-25 show a small blonde boy, also pictured eating ice cream and swimming at the Hotel Presidente in Prints 11, 12, 13, 14, 15, 16, 28, 29, 31, 35, 38, 39, 40, 42, 43 and 44.</p>	1960 June
b. 7, f. 684	<p>Book IX Print 37: Cubans raising flag over Exxon oil refinery</p> <p>Images of the nationalized refinery of Exxon Oil, showing a group of Cubans as they raise the Cuban flag over the headquarters of the refinery (where normally a U.S. flag would have flown). See also Prints 28, 29, 31, 36, 38, 39, 40, 42, 43 and 44.</p>	1960 June

Photographs > Contact Book IX (continued)

b. 7, f. 685	<p>Book IX Print 38: Cubans raising flag at United States-owned oil refinery; reception line at home of United States Ambassador Philip Bonsal</p> <p>Top two rows of frames show workers gathered around a Cuban flag raised on the pole of the headquarters of a U.S.-owned oil refinery, after being nationalized. Bottom four rows depict a reception line in the opulent home of the last U.S. Ambassador to Cuba, Philip W. Bonsal, and his wife. The same residence is today occupied by the current Chief of the United States Interests Section. See also Prints 28, 29, 31, 36, 37, 39, 40, 42, 43 and 44.</p>	1960 June
b. 7, f. 686	<p>Book IX Print 39: Officials on steps to Cuba's presidential palace; Esso/Exxon refinery after nationalization</p> <p>Top row of frames shows a small group of foreign and Cuban officials gathered on the steps to the main entrance of Cuba's Presidential Palace. Bottom images show various vehicles at the largely abandoned Esso/Exxon refinery near the Bay of Havana, after nationalization. See also Prints 28, 29, 31, 36, 37, 38, 40, 41, 42, 43 and 44.</p>	1960 June
b. 7, f. 687	<p>Book IX Print 40: Hotel pool deck; nationalized oil refineries</p> <p>Top row of frames shows tourists on a pool deck largely devoid of tourists at unidentified hotel. Other frames show Havana's recently nationalized oil refineries, shot from a distance. Frames 5-10 show additional oil refineries on the northern shore of Cuba; in the background one sees the mountains from the western Cordillera del Rosario. See also Prints 28, 29, 31, 36, 37, 38, 42, 43 and 44.</p>	1960 June
b. 7, f. 688	<p>Book IX Print 41: Fidel Castro and Ernest Hemingway; tourists at hotel pool; Palacio Deportivo; sign celebrating nationalization of foreign businesses; military honor guard</p> <p>Top row of images shows Fidel conversing privately with Ernest Hemingway at the Marina de Barlovento, where Hemingway hosted a fishing tournament in May of 1960. Row two shows a tiny number of tourists gathered poolside at unidentified hotel. Third row of images shows Havana's Palacio Deportivo, now called Ciudad Deportiva, with newly painted sign reading "Cuba Territorio Libre de América" on its roof. Row four shows a stenciled sign along a wall that celebrates the Cuban government's policies of nationalizing oil refineries and railroad facilities. It reads: "Sin Cuota pero sin AMO. Todos al Palacio Domingo 2 PM. Cuba Sí Yanquis No. Ferroviaria de Cuba." Final rows depict a military honor guard rendering homage to an unidentified delegation of foreign officials on the steps of Cuba's Presidential Palace, as shown also in Print 39. See also Prints 21, 22, 23, 24, 25, 26, 27, 39, 43 and 44.</p>	1960 June
b. 7, f. 689	<p>Book IX Print 42: Fire at recently nationalized Exxon oil refinery</p> <p>Images of the recently nationalized Exxon oil refinery near Havana. Frames 3-21 appear to depict firefighters as they attempt to stop the spread of a fire in one of the refinery's buildings. Frames 22-31 appear to show the aftermath of this fire, likely to have been the result of counterrevolutionary sabotage that was increasingly common in 1960. See also Prints 28, 29, 31, 36, 37, 38, 43 and 44.</p>	1960 June

Photographs > Contact Book IX (continued)

b. 7, f. 690	<p>Book IX Print 43: Damage at foreign property; police check point; Shell gas station; oil trucks at nationalized refinery</p> <p>Frames 2-13 show possible evidence of sabotage carried out on nationalized foreign property, showing damaged metal sheeting on sides of building and billowing smoke, not all of it apparently rising from smokestacks in distance. Frames 13-24 depict a police check point. Frames 3-6 show a Shell Oil gas station whose pumps feature the abbreviation "I.C.P." painted with spray paint. Prints 4-8 depict parked heavy-duty oil trucks at a nationalized refinery. See also Prints 28, 29, 31, 36, 37, 38, 42 and 44.</p>	1960 June
b. 7, f. 691	<p>Book IX Print 44: The recently nationalized Shell Oil refinery being patrolled by uniformed police and militia men carrying rifles. See also Prints 28, 29, 31, 36, 37, 38, 43 and 44</p>	1960 June
Book IX Prints 45-56: Sukarno in Cuba		
b. 7, f. 692	<p>Book IX Print 45: Sukarno touring farm cooperatives</p> <p>Sukarno, first president of Indonesia (1945-1967), on a tour of one of Cuba's new farming cooperatives, organized by INRA, Instituto Nacional de Reforma Agraria, in Habana province. Local peasants entertain Sukarno in the presence of INRA's director, Antonio Nuñez Jiménez, Fidel Castro and others. See also Prints 46, 49 and 52.</p>	1960
b. 7, f. 693	<p>Book IX Print 46: Sukarno touring farm cooperatives</p> <p>Sukarno, first president of Indonesia (1945-1967), on a tour of one of Cuba's new farming cooperatives, organized by INRA, Instituto Nacional de Reforma Agraria, in Habana province. Local peasants entertain Sukarno in the presence of INRA's director, Antonio Nuñez Jiménez, Fidel Castro and others. See also Prints 45, 49 and 52.</p>	1960
b. 7, f. 694	<p>Book IX Print 47: Sukarno arriving at Havana Airport</p> <p>Indonesian nationalist leader Sukarno arrives at the Havana Airport where he is received with full state honors by Cuba's top leaders, including Minister of the National Bank, Ernesto "Che" Guevara, President Osvaldo Dorticós, and Minister of Foreign Relations, Raúl Roa. See also Print 59.</p>	1960
b. 7, f. 695	<p>Book IX Print 48: Sukarno on tour in Cuba</p> <p>Sukarno, first president of Indonesia (1945-1967), on a tour of one of Cuba's new farming cooperatives, organized by INRA, Instituto Nacional de Reforma Agraria, in Habana province. Local peasants entertain Sukarno in the presence of INRA's director, Antonio Nuñez Jiménez, Fidel Castro and others. See also Prints 49 and 52.</p>	1960
b. 7, f. 696	<p>Book IX Print 49: Sukarno lunch celebration</p> <p>Continuation of images from the lunch celebration for Sukarno at an INRA farming cooperative depicted in Prints 45, 46, 48. In addition to Nuñez Jiménez and Fidel Castro, photographer Raúl Corrales (with camera around his neck) is seen standing next to Fidel at the head of the table where Sukarno sits. See also Prints 45, 46, 48 and 52.</p>	1960

Photographs > Contact Book IX > Book IX Prints 45-56: Sukarno in Cuba (continued)

b. 7, f. 697	<p>Book IX Print 50: Sukarno at ballet starring Alicia Alonso</p> <p>Arrival of Sukarno, in the company of Fidel Castro, President Osvaldo Dorticós and First Lady (heavy-set woman in flowered dress, wearing glasses) at the theatre for a performance of ballet by the famed Cuban ballerina Alicia Alonso. Frames 12-16, 18 and 19 show Alicia Alonso greeting Sukarno as well as Fidel Castro in a backroom of the theatre. Frame 22 shows the whole official party waiting in line as they prepare to take their seats.</p>	1960
b. 7, f. 698	<p>Book IX Print 51: Sukarno at Cuban state dinner</p> <p>Formal state dinner with Fidel Castro and Sukarno, as well as unidentified guest shot in close-up (frames 27-28, 29-31). See also Print 61.</p>	1960
b. 7, f. 699	<p>Book IX Print 52: Sukarno leaving lunch at farming cooperative. See also Prints 45, 46, 48, 49.</p>	1960
b. 7, f. 700	<p>Book IX Print 53: Sukarno on tour in Cuba; Fidel Castro giving speech on television</p> <p>Top half of the sheet shows images of Sukarno's second day in Cuba, touring a swine-breeding facility and cooperative founded by the state. He travels by helicopter, location not clear. Bottom half of the sheet shows Fidel Castro appearing live on television giving a speech for Telemundo, then one of Cuba's still independent national television networks. See also Prints 55, 56, 57, 62.</p>	1960
b. 7, f. 701	<p>Book IX Print 54: Sukarno and Fidel Castro exchange gifts</p> <p>Sukarno and Prime Minister Fidel Castro presenting each other with gifts; Fidel receives an Indonesian sword and various paintings and hand-crafted tapestries, whereas Sukarno is feted with Cuban cigars. President Osvaldo Dorticós stands beside them. The location of the events appears to be the Hotel Capri.</p>	1960
b. 7, f. 702	<p>Book IX Print 55: Sukarno on tour in Cuba</p> <p>Sukarno's visit to bovine cooperative is depicted in the third through sixth rows of frames in this sheet. The top two rows and bottom row of frames show Sukarno inspecting groups of uniformed militias, both male and female, with Fidel Castro at his side. See also Prints 53, 56, 57.</p>	1960
b. 7, f. 703	<p>Book IX Print 56: Sukarno on tour in Cuba</p> <p>This sheet combines images taken during Sukarno's visit to a bovine cooperative with images of him as he is met by Fidel Castro and Antonio Nuñez Jiménez and the three depart, together with other officials and guards, for the day's excursion. These images appear to have been taken on two separate occasions. See also Prints 53, 55 and 57.</p>	1960

Photographs > Contact Book IX (continued)

b. 7, f. 704	<p>Book IX Print 57: Sukarno on tour in Cuba; Fidel Castro giving speech on television</p> <p>1960</p> <p>Top half of the sheet shows images of Sukarno's second day in Cuba, touring a swine-breeding facility and cooperative founded by the state. He travels by helicopter, location not clear. Bottom half of the sheet shows Fidel Castro appearing live on television giving a speech for Telemundo, then one of Cuba's national television networks. See also Prints 53, 55 and 56.</p>
b. 7, f. 705	<p>Book IX Print 58: Unidentified foreigner arriving by plane and his party</p> <p>1960</p> <p>These images document the arrival of an unidentified foreigner wearing a light-colored suit and waving (Frames 6-7) as he descends from the steps of an airliner. Subsequent images show him walking with companions on the tarmac. Frames 8-17 appear to show a scuffle that breaks out between member of the man's party and the crowd gathered there.</p>
b. 7, f. 706	<p>Book IX Print 59: Sukarno arriving at Havana Airport and driving through streets of Havana; Captain William Morgan</p> <p>1960</p> <p>Scenes of Sukarno's arrival at the airport in Havana and images of his official reception by President Dorticós, Prime Minister Fidel Castro and INRA director Antonio Nuñez Jiménez. Frames 13-21 show the official caravan of dignitaries as they drive through the streets of Havana on their way from the airport. Crowds toss carnations at the passing car and motorcade. Final frames 2-4 of this sheet show Captain William Morgan, a U.S. volunteer officer in Fidel Castro's guerrilla army, who became the director of an experimental state cooperative dedicated to the production of bull frogs for export after 1959. These frames show him examining a printed document that appears to be a newspaper clipping. Frame 4 has Morgan standing next to an unidentified Cuban man in glasses. Morgan was later executed for treason and accused of cooperating with the CIA in 1961.</p>
b. 7, f. 707	<p>Book IX Print 60: Sukarno and Fidel Castro</p> <p>1960</p> <p>Scenes that succeeded the gift exchange between Castro and Sukarno pictured in Print 54. Fidel Castro is joined by Ernesto Guevara (frame 12), then head of the National Bank, Fidel's brother Raúl Castro (frame 13), Chief of the Armed Forces, and Raúl Roa, Minister of Foreign Relations (seated on the far-right of the frame, next to his wife, frames 14-16). The meeting appears to be taking place at the Hotel Capri. There are also additional shots of Fidel and Sukarno at lunch at the farming cooperative pictured in Prints 45, 46 and 48. See also Prints 45, 46, 48 and 54.</p>
b. 7, f. 708	<p>Book IX Print 61: Sukarno and Fidel Castro at state dinner and on streets of Havana</p> <p>1960</p> <p>Scenes from the state dinner with Fidel Castro and others pictured in Print 51, as well as images of Sukarno on streets of Old Havana, near El Prado, speaking to reporters. See also Print 51.</p>
b. 7, f. 709	<p>Book IX Print 62: Sukarno and Fidel Castro and other Cuban officials</p> <p>1960</p> <p>Top row of images shows Fidel, Sukarno and accompanying official party having lunch inside a large wooden peasant-style house. Rows 2 through 4 show Sukarno, Fidel Castro and Antonio Nuñez Jiménez as they visit a bovine cooperative, apparently taken on a different occasion. See also Prints 53, 55, 56 and 57.</p>

Photographs > Contact Book IX (continued)

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| b. 7, f. 710-711 | Book IX Prints 63-64: Fidel Castro and Ernest Hemingway
Images of Ernest Hemingway with Fidel Castro at Hemingway's fishing tournament held at the Marina Barlovento, now called the Marina Hemingway, in May 1960. Pictured as well is an unidentified U.S. celebrity of the period. See also Prints 20, 21, 22, 23, 24, 25, 26, 27 and 41. | 1960 May |
| b. 7, f. 712 | Book IX Print 65: Images of mid-afternoon traffic jam on Havana's Malecón, directly in front of the Parque Maceo. See also Print 30. | 1960 June |

Contact Book X

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| b. 7, f. 713-741 | Book X Prints 1-29: Nicaragua scenes of Somoza brothers and military regime
This set of prints documents a visit to Nicaragua that St. George appears to have made in late May or early June of 1959, after a long stay in Cuba earlier that year. On May 30, 1959, Luis Somoza Debayle, who ruled Nicaragua from 1956 to 1963 following the assassination of his father, the dictator Anastasio Somoza García, put down an attempted uprising against the government led by groups who found their inspiration in the Cuban Revolution. Luis's brother, Anastasio Somoza Debayle, replaced his father as the commander of the United States-trained National Guard, a legacy of the United States' long military occupation of Nicaragua that began with the landing of Marines in 1912 and continued (with a brief reprieve in 1925) through 1933. St. George interviewed both of the Somoza brothers (see especially Prints 1, 2, 16 for closeup images of Luis, and Prints 6, 7, 8, 9, 11, 12, 17, 18, 19 for images of Anastasio, Jr.). Prints 10, 13, 14, 17 show police and military officials stopping citizens on the streets, some of whom are probably students. Although tiny in number, the student body of Nicaragua's only university in Managua were famously critical of the Somoza regime and were likely to have been the primary subject of these random checks and searches. Print 22 appears to show the processing of a large number of civilians in a police station, including one Catholic priest; it also shows several soldiers inspecting caches of ammunition. Print 24 shows several National Guardsmen questioning a well-dressed woman at the door of a middle-class home. Print 26 shows St. George in the company of an unidentified American, who appears in the role of a journalist in Print 4 but is here shown carrying a rifle and dressed in full military fatigues; several shots also in Print 26 show them drinking from a bottle of rum. Also in these images, National Guardsmen are shown in the act of arresting a small unit of guerrillas who appear with their hands up in a position of surrender. Print 20 provides more complete documentation of the surrender of these men and their subsequent capture by National Guardsmen, including images of the guerrillas posting a white flag of surrender before their safehouse, and various stages of their capture by the National Guard. Print 21 includes close-up images of some of those guerrillas arrested. Prints 3, 4, 5, 15, 19, 21, 23, 25, 27, 28, 29 document the National Guard column involved in this operation, named "Columna San Jacinto," in Print 25. | 1959 |
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Photographs > Contact Book X (continued)

b. 7, f. 742	<p>Book X Print 30: Fidel Castro with spy camera; Fidel Castro making television speech</p> <p>Fidel Castro is shown in top row of frames holding a small spy camera, probably belonging to Saint George. These images may have been taken at guerrilla headquarters in La Plata, in late 1958. Remaining images show Fidel Castro addressing a television audience in June of 1960. See also Prints 31, 33, 37, 38.</p>	1958, 1960
b. 7, f. 743	<p>Book X Print 31: Fidel Castro with peasants and making speech; David Salvador making speech</p> <p>Two unrelated sets of images appear in this print. The top three rows show Fidel Castro in close-up, as well as several unidentified peasants, probably taken in late 1958 at La Plata, guerrilla army headquarters. The bottom rows show David Salvador, Secretary General of the CTC, addressing the general Congress of worker delegates that met in November of 1959 in Havana; the last row of images shows Fidel Castro addressing workers at the subsequent congress of the Federación Nacional de Trabajadores del Azúcar [FNTA], held in Havana in December of 1959. Further documentation of both workers' congresses can be found in Contact Book VIII. See also Prints 30, 33, 38, 39 and Contact Book VIII.</p>	1959
b. 7, f. 744	<p>Book X Print 32: Fidel Castro giving television speech; Fidel Castro with <i>New York Times</i> correspondent Herbert Matthews</p> <p>Images taken at different moments, possibly unrelated periods. Top row and bottom two rows show Fidel Castro delivering a speech before a televised audience; in the background hangs a Cuban flag. The second row and third row from the top show Fidel Castro greeting and speaking with Herbert Matthews of the <i>New York Times</i>, the journalist who first launched Fidel and his guerrillas onto the world stage after meeting with them in the Sierra Maestra and filing a series of reports lauding their struggle in February 1957. This was the first encounter that Fidel had had with Matthews after that initial and pivotal meeting and it took place in the first days of 1959. Frames 11 and 12 of the fourth row of images from the top show Nancie Matthews, Herbert Matthews' wife, and Celia Sánchez. See also Prints 34, 37 and 38.</p>	1960, 1959 June
b. 7, f. 745	<p>Book X Print 33: Fidel Castro with peasants and holding spy camera</p> <p>Fidel Castro with peasants and guerrillas in unidentified location, possibly his guerrilla headquarters at La Plata. In several frames, Fidel holds a small spy camera, probably belonging to St. George. With him is Felipe Guerra Matos, shown with a beard, wearing glasses and cap in the second row from the top through the last row of images. These photographs were probably taken in late 1958, possibly December or November of that year. See also Prints 30, 31 and 34.</p>	[1958?]

Photographs > Contact Book X (continued)

b. 7, f. 746	<p>Book X Print 34: Fidel Castro, peasants, and guerrillas; Fidel Castro with New York Times correspondent Herbert Matthews</p> <p>Close-up images of Fidel Castro, a peasant boy (frame 31, row 1), a young guerrilla (who appears in profile, frame 30, row 1), an unidentified guerrilla with a streaked (white or blonde) beard, taken in what appears to be La Plata, guerrilla headquarters in the Sierra Maestra, probably during the last weeks of 1958. Bottom two rows of images depict Fidel Castro greeting Herbert Matthews of the <i>New York Times</i> and his wife Nancie. Standing behind Fidel in frames 33-36 of the second to last row is Celia Sánchez. In the final row, Celia Sánchez can be seen standing next to Nancie (the shorter, older woman wearing glasses). These figures are flanked by a large number of unidentified guerrillas. Journalists also appear documenting the encounter. See also Prints 30, 31 and 32.</p>	1958, 1959 January
b. 7, f. 747	<p>Book X Print 35: Catholic religious procession; Faure Chomón Mediavilla on television</p> <p>Two sets of apparently unrelated images. The top four rows of images show a massive Catholic religious procession in which the image of Jesus Christ is carried on a flowered litter through the streets of an unidentified provincial city, possibly Santa Clara. The bottom two rows of images show Faure Chomón Mediavilla, a former leader of the Directorio Revolucionario, an organization of university students that together with the Organización Auténtica, carried out a failed assault on the Presidential Palace on March 13, 1957, for the sole purpose of assassinating the dictator Fulgencio Batista. After the failure of the plan and the arrest or killing without trial of most of its participants, Chomón joined others in founding and directing the operations of a second guerrilla front in the Escambray mountains of Santa Clara province for the remainder of the war. Chomón remains a central figure in Cuba's Castro-led government. Here, Chomón is making a televised appearance in which he responds to the questions of two unidentified journalists (seated to his right), also serving as hosts.</p>	undated
b. 7, f. 748	<p>Book X Print 36: Faure Chomón and journalists on television; member of the Revolutionary National Police</p> <p>Two sets of apparently unrelated images. Top rows show Faure Chomón and unidentified journalists on the set of a televised news show. Bottom three rows of images show a large seated audience in which the chairs in the foreground are all occupied by unidentified black and mulatto Cuban men, as well as one young black adolescent. The second-to-last row of images includes a shot of a member of the Revolutionary National Police standing in the doorway inside the same building in which the audience appears sitting, together with a woman holding a baby and a man wearing a suit whose back is to the camera. See also Print 35.</p>	1960 June
b. 7, f. 749	<p>Book X Print 37: Visiting dance troupe; Fidel Casto giving speech on television</p> <p>Top three rows show a performance of a dance troupe visiting Cuba from the Soviet Bloc in June of 1960. Bottom three rows show Fidel Castro addressing the public in a televised speech, made in 1960. Before him sits a small plaque announcing the name of a new broadcast chain called "FIEL" (or "Faithful"). See also Prints 32, 38 and 50.</p>	1960 June
b. 7, f. 750	<p>Book X Print 38: Fidel Castro giving speech on television; David Salvador and Fidel Castro</p>	1960, [1959?]

Photographs > Contact Book X (continued)

Two unrelated sets of images appear in this print. Top three rows show Fidel Castro addressing the public in a televised speech, made in 1960. Before him sits a small plaque announcing the name of a new broadcast chain called "FIEL" (or "Faithful"). Although folder is marked "June 1960," it is unlikely that the bottom three rows of images were taken then because they include David Salvador, the Secretary General of the Confederación de Trabajadores Cubanos [CTC], Cuba's largest labor union, who was publicly disgraced as a counterrevolutionary and accused of corruption after he criticized the revolutionary government's efforts to control the labor union's decision and governing body in April of 1960. Here he is shown alongside Fidel Castro and others, an impossibility following that process. Bottom three rows feature images of participants and worker delegates at what appears to be the inauguration of the congress of the CTC, held in Havana in November of 1959. Frames 22-26 feature Violeta Casals, a radio personality who lent her voice to Radio Rebelde, Cuba's clandestine radio program before the triumph of revolutionary forces against Batista in January of 1959. Frames 12-13 in the bottom row of images show Fidel Castro consulting with Osmani Cienfuegos; David Salvador sits at his side taking notes. Frames 14 and 15 feature an unidentified man sitting with the revolutionary leadership at the head table, clapping. Frame 16 shows Salvador with an unidentified man wearing a militia uniform, beret rolled under a shoulder epaulet, at his side. See also Contact Book VIII; Prints 32, 37 and 39.

b. 7, f. 751

[Book X Print 39: David Salvador; visiting dance troupe](#)

[1959?], 1960

Although folder reads "June of 1960," it is unlikely that this date applies to images in the top four rows of the print. These images depict David Salvador (top row) with unidentified militiaman at his side, apparently attending the congress of the CTC in Havana, November 1959. Frame 21 shows Violeta Casals, a radio personality who lent her voice to Radio Rebelde, Cuba's clandestine radio program before the triumph of revolutionary forces against Batista in January of 1959. The third row of images shows worker delegates cheering in response to a speaker whose identity is unclear, images of the same unidentified man who is shown clapping in Print 38 and images of Fidel Castro consulting with David Salvador. Bottom frames depict the performance of a visiting Soviet Bloc dance troupe to Havana, taken several months later in the spring of 1960. See also Contact Book VIII; Prints 38, 50.

b. 7, f. 752

[Book X Print 40: Fidel Castro's triumphant entrance into Havana](#)

1959 January

This print, together with Print 41, features scenes from Fidel Castro's triumphant entrance into Havana after a seven-day caravan by car, helicopter and plane that stopped in every major city and town from Oriente to the capital. Frames 11-12, 13-15 show St. George aboard the military aircraft that carried Fidel for the final leg of the journey and his arrival at a military base in Havana (frames 16-19; 19-24). Frame 25 shows Fidel as he approaches the Presidential Palace and his arm around his shoulders, consults with a fellow unidentified guerrilla. Frames 27-29 show him making his way on foot through the streets of Havana and frames 30-31 show his arrival at the Havana Hilton, which he would designate his personal headquarters for the first two months or more of the Revolution. See also Prints 41 and 44.

Photographs > Contact Book X (continued)

b. 7, f. 753	<p>Book X Print 41: Crowd waiting for Fidel Castro speech; Fidel Castro</p> <p>Top row of frames shows a massive crowd gathering in a large plaza to hear Fidel Castro speak. The second row and final row of frames show Fidel Castro's entourage enjoying a meal and conversing in backrooms at the Havana Hilton. Frames 33-37 of the third row show Fidel Castro giving a nighttime address, probably at Camp Columbia, January 8, 1959, his first victory speech to the nation. See also Print 40, 44.</p>	1959 January
b. 7, f. 754	<p>Book X Print 42: Fidel Castro's triumphant entrance into Havana and walking tour of Batista estate</p> <p>Top images show a rearview of the entrance of Fidel Castro's triumphant caravan into a provincial city as he made his way to Havana in the first week of 1959. Bottom images depict Fidel Castro leading a curious crowd, guerrilla escorts and reporters on a tour of the grounds of Fulgencio Batista's lavish estate, known as "Kuquines," in Siboney, an exclusive neighborhood on the outskirts of Havana, in January of 1959. See also Print 43.</p>	1959 January
b. 7, f. 755	<p>Book X Print 43: Fidel Castro tour of Batista estate</p> <p>Fidel Castro accompanied by a large crowd, including reporters and armed guerrilla escorts at the former estate of Fulgencio Batista, known as "Kuquines." Fidel appears to be leading a partial tour of the estate as he talks to citizens and reporters from its interior grounds. Some of the same individuals who accompany Fidel, including a man wearing horn-rimmed glasses and a woman in a flowered skirt, also appear in frames 26-28 of Print 41. See also Prints 41 and 42.</p>	1959 January
b. 7, f. 756	<p>Book X Print 44: 26th of July Movement at Havana Hilton</p> <p>Members of the 26th of July Movement enjoying a meal in a backroom of the Havana Hilton, where Fidel Castro and his entourage installed themselves for several months after the initial triumph of revolutionary forces against Batista. Guerrillas and their families often ate and enjoyed the facilities at the hotel for free, signing only their names and ensuring that Celia Sánchez would cover the costs of their stay as the chief executor of remaining cash funds from wartime contributions to the guerrillas. Frames 5 and 6 show Ernest "Che" Guevara surrounded by a crowd and talking to a uniformed official and a man in a cowboy hat in the lobby of the Hilton. External view of the Hilton's driveway as Fidel arrives at the entrance appear in Print 40, frames 30 and 31; other views of Fidel and members of his party having dinner appear in Print 41.</p>	1959 January

Photographs > Contact Book X (continued)

Book X Prints 45-48: Final days of captivity of group of United States citizens 1958 June

These prints (June or July 1958) document the final days of captivity for a group of United States citizens who were captured and held hostage by Raúl Castro's forces in June of 1958. Released a few at a time over the course of the summer, the hostages were part of an overall military strategy Raúl dubbed "Operación Anti-Aérea," or Operation Anti-Aircraft. These hostages were United States employees of a local mining company based in Nícaro, part of the area of Oriente province that Raúl Castro's forces controlled. In taking the hostages, Raúl hoped to achieve at least two goals: first he hoped to use them as human shields against the bombing raids that Batista's air force, supported by United States weaponry, continued to make on civilians in the zone; and second, he wanted to prompt direct negotiations with representatives of the United States government for the safe return of the hostages. Such negotiations would have represented official recognition of the rebel army as the sovereign authority in the zone by a foreign government. St. George documents the treatment of the hostages, their apparent joy upon being told of their imminent release and the landing of a United States-piloted helicopter to recover the hostages.

b. 7, f. 757 [Book X Print 45: Rebel guards patrolling the perimeter of Raúl Castro's liberated zone, Oriente province](#) 1958 June

b. 7, f. 758 [Book X Print 46: United States hostages with peasants and guerrillas](#) 1958 June

This print shows United States hostages laughing and enjoying after-lunch conversation with three female members of a peasant family in wooden house used by the revolutionary forces. Frames 15-16 show two of the women making fun of the impressive paunch of one of the hostages by putting their hands on his belly as the other hostages and a rebel guard laugh heartily and look on. Frames 17-21 show the men sitting and standing outside, on the porch of the hut, and speaking to one of their rebel caretakers, a young black guerrilla.

Photographs > Contact Book X > Book X Prints 45-48: Final days of captivity of group of United [...] (continued)

b. 7, f. 759	<p>Book X Print 47: Rebels at sugar mill; United States hostages</p> <p>Top rows of frames depict a group of rebels in a requisitioned truck as they inspect the damage they have apparently done to building belonging to a sugar mill. Row two shows the rebels driving past a railroad car loaded with sugar cane that has been abandoned on the tracks, as well as a picture of Efigenio Ameijeiras sitting at table. The next row, frame 1, and the final, fourth row of frames show Ameijeiras and several other rebels, sitting at a table inside a wooden building; two of the men, sitting at the head of the table and facing the camera are probably part of the group of United States hostages taken earlier that summer. Row three shows Efigenio Ameijeiras and other rebels as seen through the front window of a jeep parked alongside a road. Frames 19 and 20 show a local black peasant balancing a bunch of bananas on his head and holding a plate of ground corn. The last frame in the third row shows the exterior of the wooden building where the hostages are being kept. At the front door stands an armed guard who is flanked by two hand-painted signs, apparently meant to throw off any suspicion of its use as a rebel hideout or a relic of the building's former use by Batista forces: (on the left) "Viva Batista y su ejército," (on the right) "La razón La justicia La tiene Batista."</p>	1958 June
b. 7, f. 760	<p>Book X Print 48: Release of United States hostages</p> <p>These images document the release of United States hostages taken and held by Raúl Castro's forces in June and July of 1958. Frame 13 appears to show two of the hostages as their rebel guard informs them of the helicopter's arrival and subsequent frame depicts their farewells with the rebels and departure.</p>	1958 June
b. 7, f. 761	<p>Book X Print 49: Fidel Castro and Herbert Matthews; military base; Fidel Castro with members of Batista air force</p> <p>Images showing Fidel Castro as he leaves an impromptu meeting with Herbert Matthews and his wife Nancie (row one) in the days following the fall of the Batista government and the triumph of revolutionary forces. Subsequent images show events taking place at a military base littered with empty wooden boxes of ammunition (frames 23 and 24) and housing a number of military planes, a tank and trucks. Fidel Castro appears in bottom three rows with unidentified guerrillas speaking to uniformed members of Batista's airforce as they all squat or kneel on the ground. Frame 34 shows three unidentified guerrilla officers with a man wearing a white guayabera and linen pants. See also Prints 32 and 34.</p>	1959 January
b. 7, f. 762	<p>Book X Print 50: Images of a performance of a Soviet Bloc dance troupe visiting Havana. See also Prints 37, 39.</p>	1960 June

Photographs > Contact Book X (continued)

b. 7, f. 763	<p>Book X Print 51: Unidentified man in office</p> <p>The top three rows and bottom two rows show images of an unidentified man smoking a cigar and sitting at his desk in an office. Frames 33-37 show the same man examining a newspaper on a podium-style desk with a large salon in the background. This appears to form part of a large newspaper office, for its size, possibly <i>Diario de la Marina</i>, which was housed in a large building on Prado, directly facing the Capitolio. This was the first national newspaper to be occupied by militias loyal to the government and nationalized for supporting counterrevolutionary activities in May of 1960. See also Contact Book 9.</p>	1960 May
b. 7, f. 764	<p>Book X Print 52: Images of unidentified foreigners, possibly United States officials, departing a home in one of the newly built neighborhoods on the outskirts of Havana (possibly La Lisa) and boarding a flight at the airport</p>	undated
b. 7, f. 765	<p>Book X Print 53: Humberto Sorí Marín; Vilma Espín</p> <p>Top frames show Humberto Sorí Marín, former President of the Inter-American Bar Association, Minister of Agriculture to the revolutionary government until he conspired against the government's decision to declare itself Marxist in 1961 and a principal member of the first guerrilla column led by Fidel Castro whose participation is documented in Contact Book I. Men and voluptuous woman standing with him are unidentified. Subsequent frames show an unidentified man wearing a suit and smoking a cigar. Final frame in the top row shows the same three unidentified women sitting on a couch who appear in Print 59. The second row of frames shows Vilma Espín during her participation in the "Conferencia Latinoamericana" held in the Palacio Deportivo (see Print 54) and the bottom frame shows an unidentified man, probably a participant in the same event. See also Prints 54 and 59.</p>	1960 March
b. 7, f. 766	<p>Book X Print 54: CTC Congress; stage in Palacio Deportivo; Vilma Espín</p> <p>Images compiled on contact sheet are unrelated to one another. Bottom images numbered 4-5 show the stage of the CTC Congress held in Havana in November of 1959, further documented in Contact Book VII. Middle images show a stage surrounded by a large crowd in what was then called the Palacio Deportivo, now called la Ciudad Deportiva. The table that appears in the middle of the stage features a drape with lettering that reads "Conferencia Latinoamericana." Frame 35 shows Vilma Espín sitting on a panel with unidentified participants as they listen to a speaker reading from a paper and standing before a microphone to the left. See also Print 53.</p>	1960 March
b. 7, f. 767	<p>Book X Print 55: Stage in Palacio Deportivo; Vilma Espín</p> <p>Print features faraway shots taken of the central speakers dais during the Conferencia Latinoamericana, held in the Palacio Deportivo of Havana. Frame 35 shows Vilma Espín sitting to the far-left of the central table and listening as an unidentified speaker standing to the left of the table reads from a prepared text he holds before him. See also Prints 53, 54 and 59.</p>	1960 March
b. 7, f. 768	<p>Book X Print 56: Spoiled images taken in error or as test shots. No complete figures appear in these contact sheets</p>	undated

Photographs > Contact Book X (continued)

b. 7, f. 769	Book X Print 57: Guerrilla soldiers and militiamen; cashier at casino; airport skycaps This sheet has four unrelated images. Frame 6 shows a guerrilla soldier holding a camera and taking a picture of St. George; next to him is another rebel and in the background is a small military outpost built during the Batista-era for policing the countryside. Because the soldier with the camera wears a handmade armband of the 26th of July Movement, it is likely that this picture was taken in the early months of 1959. The adjacent frame shows an elderly militiaman standing amidst a field strewn with various oil or munition barrels. Frame 16 shows the cashier of a casino standing at his post as a tourist appears to be cashing in his chips. The final frame, numbered 15, shows airport skycaps unloading luggage from the cargo hold of an airplane.	1959
b. 7, f. 770	Book X Print 58: Spoiled images taken in error or as test shots. No complete figures appear in these contact sheets	undated
b. 7, f. 771	Book X Print 59: Raúl Castro and Felipe Guerra Matos; three unidentified women; Raúl Castro in peasant hut Printed images taken from several different contact sheets. The bottom row of images, showing Raúl Castro and Felipe Guerra Matos, are duplicates of shots that appear in Print 14 of Contact Book I. Top row of images shows three unidentified women sitting on a couch in what appears to be a waiting room, also pictured in Print 53; one is black and very elegantly dressed. The middle row of images shows Raúl Castro standing in the doorway of a peasant hut, with his back to the camera.	1957, 1960
Negatives		
b. 8, f. 772-860	Contact Book I-Contact Book II, Print 37	
b. 9, f. 861-938	Contact Book II, Print 38-Contact Book III, Print 68	
b. 10, f. 939-995	Contact Book III, Print 69-Contact Book IV	
b. 11	Contact Book V-Contact Book VI, Print 69	
b. 12	Contact Book VI, Print 70-Contact Book Book VIII, Print 59	
b. 13	Contact Book VIII, Print 60-Contact Book X, Print 19	
b. 14	Contact Book X, Print 20-59	
b. 15	Manuscript notebook of interview of Fidel Castro by Andrew St. George. Questions written in English by St. George and answers written in Spanish by Castro	1958
b. 15	Safe conduct pass for Andrew St. George, issued by Celia Sanchez	[1958]
Publications		
b. 15	<i>Marejada. La Habana, Editado por las Seccion de Instruccion y el Negociado de Prensa y Adoctrinamiento de la Marina de Guerra Revolucionaria; Ano 1, No. 1, 3</i>	
b. 15	<i>Resistencia. Organo oficial de movimiento de resistencia civica. n.p.; with centerfold of pictures by Andrew St. George</i>	

b. 16 [Medallions and ribbons belonging to Fidel Castro and members of the July 26 Movement](#)

Films

Original audiovisual materials, as well as preservation and duplicating masters, may not be played. Researchers must consult use copies, or if none exist must pay for a use copy, which is retained by the repository. Researchers wishing to obtain an additional copy for their personal use should consult Copying Services information on the Manuscripts and Archives web site.

Outtakes, Film 1
00:24:15 Duration (HH:MM:SS.mmm)

1958

Summary (English)

Filmed at Oriente Province and Sierra Maestra (Provincia de Oriente y La Sierra Maestra).

Film in black and white, without sound, taken in various locations of the Sierra Maestra. Venues include towns temporarily occupied by rebel forces under the command of Fidel Castro; rebel campsites high in the mountains; and areas around the town of El Cobre, where Cuba's national shrine to the Virgin of Charity is located. Rebel soldiers, on horseback and on foot, appear marching, showing off their weapons, in individual poses and in groups. Featured are the following scenes in the order in which they appear:

A man being treated at a first aid post under Che Guevara's command and manned by Dr. Sergio del Valle, who became Minister of Interior in the 1960s under the revolutionary government. Che Guevara in the process of removing the fuse from a dud bomb collected from the areas populated by mountain peasants and targeted by Batista's air force; the TNT that these dud bombs contained was extracted and transferred to a rebel bomb-making workshop for use in crafting small bombs used as hand grenades. Comandante Camilo Cienfuegos (with cigar clenched in his mouth) leading his troops, one of whom carries a guitar.

Ramiro Valdés astride a horse.

The rebels' principal bomb-making workshop.

Rebel headquarters at La Plata where Fidel Castro issues orders to the army.

Rebel soldiers on a march.

Fidel Castro examining a map placed on a table in front of peasant-style hut; to his immediate left is Cresencio Pérez, the first small land-holding peasant of the region to side with the rebels and provide sanctuary when they first arrived in the mountains and were scattered by advancing government forces in December and January 1956-1957.

Rebel soldiers on a march.

Large shipment of crates and other boxed goods arriving at a sea port in Oriente; St. George believed that these were weapons being shipped by the United States to re-supply Batista's forces secretly at a time when a moratorium on future arms sales had been officially declared.

Cresencio Pérez and other rebel officers examine a map.

Che Guevara assembling small handmade grenades out of the TNT he retrieved from dud bombs dropped by enemy aircraft; note that he is carrying one of St. George's cameras on his hip. St. George claimed he communicated with the rebels through Che since the former did not know Spanish but both Che and he spoke French fluently. St. George also credited Che with taking many of the early

pictures of rebels that appear in the photograph section of this series.

Fidel Castro in the company of a rebel officer; many soldiers resting and reclining in area around him.

Rebel soldiers on a march.

Group of rebels standing with Camilo Cienfuegos.

Fidel Castro laughing with a rebel officer; many soldiers resting and reclining in area around him.

Che Guevara putting together a handmade grenade.

Duplicate footage of Sergio del Valle's medical post.

Crescencio Pérez examining a map with two rebel officers, who are then joined by Fidel (emerging from the bohío behind them).

Rebel soldiers on a march.

Radio Rebelde, the clandestine radio station that permitted the rebels to contradict false government news reports and evade the censors that plagued the mainstream media. The radio station, manned by chief radio officer Manuel Fernández, was located at rebel headquarters in La Plata. A prayer card to the Virgin of Charity is seen behind the microphone.

Brief shot of three rebel officers; the man to the far right is René Rodríguez.

The rebels' first temporary occupation of a town: Las Minas de Charco Redondo.

The national shrine of the Virgin of Charity is seen in the center; the man in the film is Capt. Rigoberto Ramírez. St George reports that his forces seized the town of Minas del Cobre the following day.

Fidel Castro planning military moves as rebel officers listen; according to St. George, this scene was staged for the benefit of the filmmakers.

René Rodríguez welcoming a platoon of rebels arriving at camp.

The rebel take-over of the town of Charco Redondo.

Young female guerrillas at rebel headquarters in La Plata; the girls are Isabel Rielo, Clodomira Acosta, and Olga Guevara Pérez. The latter appears again in Films 47-3 and 47-4 in Series III, in which she is interviewed in 1964 by the Canadian Broadcasting Corporation reporter identified only as "Lisa."

Burning of a military supply dump by rebel forces.

Extensive footage documenting the capture and release of several United States citizens who were employees of the Nícaro Nickel Company in the mining zone. They were captured by the column of Raúl Castro in the summer 1958. Called "Operación Anti-Áerea," the strategy was launched with the capture of forty-eight United States and Canadian hostages (including twenty-eight United States Marines) in retaliation for the continued re-supplying of Batista's forces by the United States under cover of the United States naval base at Guantánamo. The hostages served as a human shield that protected Raúl's own forces from bombing raids and also resulted in the first direct contact between the rebels and United States consular and intelligence officials who negotiated their release in August. The scenes feature Raúl Castro, his future wife and then secretary, Vilma Espín, members of Raúl's column, Andrew St. George, and CBS newsman Robert Taber. The hostages are interviewed in the film as they are being shown pieces of shrapnel from bombs dropped by Batista's air force and supplied by the United States, despite the latter's official moratorium on providing weapons to Batista that was put in place in March 1958. These images were taken in early July, when St. George and Taber crash-landed a plane in order to scoop the story and get the first pictures of the hostages out of Cuba. All of the hostages featured

in the film are employees of the United States government-owned Nícaro Nickel Company of Oriente. The last scene shows the jeep requisitioned by the rebels from the company and used to transport the hostages following the rebels' negotiation of their release with United States officials.

Las Minas de Charco Redondo. In the center of the screen to the left is Humberto Sorí Marín, the rebels' first Judge Advocate General and former president of the Inter-American Bar Association. Sorí Marín joined Fidel's column at the very start of the guerrilla war but then turned against the post-1959 revolutionary government in which he served as first Minister of Agriculture during passage of the Agrarian Reform. When the Revolution sought an alignment with the Soviet Union and turned toward Communism, Sorí Marín began to conspire with others to overthrow the government. He was arrested in March 1961, together with a number of other former guerrilla officers including the American, William Morgan. Accused of collaborating with the CIA, Sorí Marín was executed for treason against the Revolution. In reality, he was conspiring to unite all anti-Castro forces on the island.

Summary (Spanish)

Película en blanco y negro sin sonido, filmada en varios lugares de La Sierra Maestra en poblados temporalmente ocupados por las fuerzas rebeldes bajo el mando de Fidel Castro, en lugares del campamento rebelde en las alturas de las montañas y cerca del pueblo El Cobre, donde está ubicado el santuario nacional a la Virgen de la Caridad. Se ven soldados rebeldes a caballo y a pie en varias posiciones, marchando, mostrando sus armas, en poses individuales y en grupos. Las siguientes escenas aparecen en el film en el siguiente orden:

Imágenes de un hombre siendo atendido en el puesto de primeros auxilios que está bajo el mando del Che Guevara y operado por Sergio del Valle, quien fuera Ministro del Interior en 1960 bajo el gobierno revolucionario.

El Che Guevara en proceso de retirar un detonante de una bomba que no explotó al impactar el suelo, y fue recogida de las áreas pobladas por campesinos de las montañas, y bombardeadas por la Fuerza Aérea de Batista. El TNT de estas bombas sin explotar era extraído y transferido al taller de fabricación de bombas de los rebeldes para confeccionar pequeñas granadas de manos artesanales.

El Comandante Camilo Cienfuegos (con un tabaco en su boca) guiando a sus tropas, uno de ellos lleva una guitarra.

Ramiro Valdés montado a caballo.

Taller principal de fabricación de bombas de los rebeldes.

Comandancia rebelde en La Plata, donde Fidel Castro da ordenes al ejército.

Soldados rebeldes sobre la marcha.

Fidel Castro consulta un mapa ubicado en una mesa en frente de un bohío campesino. A su izquierda más próxima está Crescencio Pérez, el primer campesino de la región en unirse a los rebeldes y proveerles refugio cuando llegaron por primera vez a las montañas y fueron dispersados por las fuerzas de avanzada del gobierno entre Diciembre y Enero 1956-1957.

Soldados rebeldes sobre la marcha.

Imágenes de un gran cargamento de contenedores y cajas de suministros que llegan al puerto de Oriente. St George cree que estas armas estaban siendo transportadas por Estados Unidos para reabastecer secretamente a las fuerzas de Batista en el

momento en que una suspensión a futura venta de armas había sido declarada oficialmente.
Crescencio Pérez y otros oficiales rebeldes examinan un mapa.
El Che Guevara armando las pequeñas granadas de mano a base de TNT que recuperó de las bombas de la aviación enemiga que no explotaron; nótese que lleva una de las cámaras de St George en su cadera. St George dice que él se comunicaba con los rebeldes a través del Che, ya que él no sabía español, pero ambos, pero se comunicaba con el Che en francés fluido. St George también acredita al Che como el que tomó muchas de las primeras imágenes de los rebeldes que aparecen en la sección de la Colección de la Revolución Cubana.
Fidel Castro en compañía de un oficial rebelde; muchos soldados descansando y reclinados alrededor de él.
Soldados rebeldes sobre la marcha.
Grupo de rebeldes junto a Camilo Cienfuegos.
Fidel Castro sonriendo con un oficial rebelde; muchos soldados descansando y reclinados alrededor de él.
Che Guevara armando una granada de mano.
Secuencias repetidas del puesto médico de Sergio Del Valle.
Crescencio Pérez examinando un mapa junto con dos oficiales rebeldes, a los cuales se une una Fidel (que sale del bohío detrás de ellos).
Rebeldes sobre la marcha.
Imágenes de Radio Rebelde, la estación de radio clandestina que permitió a los rebeldes desmentir los reportes noticiosos del gobierno y evadir la censura que plagaba los principales medios de difusión masivos. La estación de radio operada, por el oficial Manuel Fernández, estaba ubicada en la comandancia rebelde en La Plata.
Una estampita de la Virgen de la Caridad se ve detrás del micrófono.
Toma breve de tres oficiales rebeldes; el hombre de la extrema derecha es René Podríguez.
Imágenes de la primera ocupación temporal de los rebeldes de un pueblo: Las Minas de Charco Redondo.
Imágenes tomadas desde una ladera de la montaña en la cual se ve, al centro, el Santuario de la Caridad; el hombre que se muestra en el film es el Capitán Rigoberto Ramírez. St George reporta que sus fuerzas ocuparon el pueblo de Minas del Cobre al día siguiente.
Fidel Castro planeando desplazamientos militares mientras es escuchado por oficiales rebeldes; de acuerdo con St George, esta escena fue recreada para beneficio de los realizadores del film.
René Rodríguez dándole la bienvenida a un pelotón de rebeldes que llegan al campamento.
Escenas adicionales de la toma de Charco Redondo por los rebeldes.
Jóvenes guerrilleros en la comandancia de La Plata; las muchachas son Isabel Rielo, Clodomira Acosta, y Olga Guevara Pérez. La última de estas se ve nuevamente en los Films 47-3 y 47-4 de esta colección, en los cuales es entrevistada en 1964 por el reportero de la CBC siendo identificada solamente por el nombre de "Lisa".
Quema de un depósito de municiones por fuerzas rebeldes.
Largas secuencias que documentan la captura y liberación de varios ciudadanos norteamericanos, empleados de la Nicaro Nickel Company, en la zona minera, por la columna de Raúl Castro en el verano de 1958. Llamada "Operación Antiaérea", este plan consistió en la captura de 48 rehenes ciudadanos norteamericanos y canadienses (incluyendo 28 marines) en represalia por el continuo reabastecimiento de las fuerzas de Batista por los Estados Unidos bajo la protección de la Base Naval de Guantánamo. Los rehenes sirvieron como escudo humano que protegió a las propias fuerzas

Films > Outtakes, Film 1 (continued)

de Raúl de los bombardeos, además de que resultó en el primer contacto entre los rebeldes y los funcionarios consulares y de inteligencia norteamericanos, los cuales negociaron la liberación de los prisioneros en Agosto del mismo año. Las escenas muestran a Raúl Castro, a quien fuera esposa luego su esposa Vilma Espín, a miembros de la columna de Raúl, Andrew St George, y el periodista de la CBS Robert Taber. Los rehenes son entrevistados en el filme, a medida que se les muestra fragmentos de metralla provenientes de bombas lanzadas por la Fuerza Aerea batistiana, suministradas por Estados Unidos, a pesar de la suspensión de suministro de armas a Batista puesta en vigor desde Marzo de 1958. Estas imágenes fueron tomadas a principios de Julio, cuando St George y Taber aterrizaron forzosamente para cubrir esta historia y sacar las primeras imágenes de los rehenes fuera de Cuba. Todos los rehenes que se ven en la película son empleados de la compañía del gobierno norteamericano, Nicaro Nickel Company de Oriente. La última escena muestra el jeep confiscado por los rebeldes a la compañía y que usan para transportar a sus rehenes luego de la negociación de su liberación con los funcionarios norteamericanos. La escena final de la película muestra Las Minas de Charco Redonde. En el centro de la pantalla, hacia la izquierda está Humberto Sorí Marín, el primer Fiscal General rebelde, expresidente de la Inter-American Bar Association. Sorí Marín se unió a la columna de Fidel al comienzo de la guerra de guerrillas pero luego se puso en contra del gobierno revolucionario, después de 1959, en el que fungía como Ministro de Agricultura durante la aprobación de la Reforma Agraria. Sorí Marín comenzó a conspirar con otros para derrocar al gobierno cuando la Revolución buscó alinearse con la Unión Soviética y dio un giro hacia el Comunismo. Fue arrestado en Marzo de 1961, junto con a otros exoficiales guerrilleros, incluyendo William Morgan. Acusado de colaborar con la CIA, fue ejecutado por traición contra la Revolución. En realidad, Sorí Marín estaba conspirando para unificar todas las fuerzas anticastristas en la isla.

b. 17	Original film [restricted] <i>1 Film Reel (16mm)</i>
b. 17N	Negative reel [restricted] <i>1 Film Reel (16mm)</i>
b. 17D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 17D2	Duplicating master [restricted]
b. 17U	Use copy <i>1 Optical Disc (DVD)</i>

Outtakes, Film 2
00:19:53 Duration (HH:MM:SS.mmm)
Summary (English)

1958

Filmed in liberated zones controlled by the rebel army in the plains and mountains of Oriente province (Zonas liberadas controladas por el Ejercito Rebelde en los llanos y las montañas de la Provincia de Oriente).

Black and white film, without sound, shot in various locations in the camps of the rebel army in the Sierra Maestra that were commanded by Fidel Castro. There is also footage of the liberation of the city of Guantánamo, a major government military base in Oriente bordering the United States naval

base on Guantánamo Bay, on January 1, 1959, shortly after the announced departure of the dictator Fulgencio Batista for refuge in the Dominican Republic. The film features the following scenes described in order of their appearance:

The rebels' first successful occupation of a local town, Las Minas de Charco Redondo. Guerrillas known as the "Pardo Brothers" ride horses requisitioned temporarily by the rebels during the course of their daylong occupation of the town.

A group of rebel officers standing in the shade of palm trees shortly after the arrival of the platoon to the camp. On the far left is a veteran of the Spanish Civil War who had joined the guerrillas and become their chief bomb-maker. Fourth from the left is René Rodríguez. Behind him is a woman wearing sun glasses, possibly Celia Sánchez. At the far right of the screen, as the camera pans right, stands an unidentified woman wearing a light-colored, sleeveless shirt from which hangs a badge attached by a pin. She is carrying a purse over one shoulder.

Las Minas de Charco Redondo. In the center of the footage, to the left, is Humberto Sorí Marín, the rebels' first Judge Advocate General and former president of the Inter-American Bar Association. Sorí Marín joined Fidel's column at the very start of the guerrilla war but then turned against the post-1959 revolutionary government in which he served as first Minister of Agriculture during passage of the Agrarian Reform. When the Revolution sought an alignment with the Soviet Union and turned toward Communism, Sorí Marín began to conspire with others to overthrow the government. He was arrested in March 1961, together with a number of other former guerrilla officers including the American, William Morgan. Accused of collaborating with the CIA, Sorí Marín was executed for treason against the Revolution. In reality, he was conspiring to unite all the anti-Castro forces on the island.

The township of Matías. With his back to the camera is a rebel officer whom St. George identified as Manuel Boronato (or Boronat), speaking to his platoon. The men prepare to stage a foot patrol of the town in order to ascertain whether there are any government troops (such as town police) in hiding. According to St. George, this occupation took place two months after the rebels' first take-over of a town, Las Minas de Charco Redondo.

Manuel Boronato speaking to members of his platoon.

Military dump burning carried out by forces of Rigoberto Rodríguez. Rebels riding in requisitioned jeep through the main street of Matías.

Clandestine rebel radio station known as Radio Rebelde manned by chief radio officer Manuel Fernández. A prayer card to the Virgin of Charity is visible behind the microphone.

Duplicate footage of Manuel Boronato speaking to members of his platoon.

The "Pardo Brothers" as they take over the town of Las Minas de Charco Redondo and ride on requisitioned horses.

Rebel soldiers watching the roasting of a pig over an open fire. The man wearing the black fedora later joined Che Guevara's ill-fated expedition to found a guerrilla "foco" in Bolivia and died there when captured by the Bolivian military.

Woman doing guard duty at rebel camp in La Plata.

Brief shot of one of Boronato's men patrolling the street of Matías. Duplicate footage of Manuel Boronato speaking to members of his platoon.

The national shrine of the Virgin of Charity is seen in the center; the man shown in the film is Capt. Rigoberto Ramírez. St George reports that his forces seized the town of Minas del Cobre the following day.

Duplicate footage of guerrillas watching the roasting of a pig over open fire.

Duplicate footage of clandestine rebel radio station known as Radio Rebelde manned by chief radio officer Manuel Fernández. A prayer card to the Virgin of Charity is visible behind the microphone.

Fidel Castro delivering a long speech that was recorded by a Canadian Broadcasting Corporation news crew headed by Erik Durschmied, with which St. George collaborated. A tiny number of supporters from the guerrilla camp listen to Fidel as he speaks, including a woman with light-colored eyes who smiles for the camera.

Woman guerrilla mending a rebel uniform and doing sentry duty at the small women's unit stationed at Fidel's headquarters; images of four adolescent girls of which the last three are identified as Isabel Rielo, Clodomira Acosta, and Olga Guevara Pérez. The latter appears again in Films 47-3 and 47-4 in Series III; she is interviewed in 1964 by the Canadian Broadcasting Corporation reporter identified only as "Lisa." Note the use of a Catholic rosary as a necklace by the girl to the far left of the screen. The older woman standing in a doorway and wearing cats' eye glasses is identified by St. George as having the last name of "de la Paz." The woman seen earlier on sentry duty and at the sewing machine enters the frame from the right.

Duplicate footage of Boronato's men patrolling the streets of Matías.

Fidel Castro speaking with guerrilla soldiers at headquarters.

Duplicate footage of military dump burning carried out by forces of Rigoberto Rodríguez.

Oliver Hidalgo, a peasant guide, and Fidel Castro delivering the speech recorded by the Canadian Broadcasting Corporation news crew headed by Erik Durschmied that included St. George as a collaborator.

Fidel Castro directing the movement of soldiers in control of Batista's army tanks as they arrange a caravan on the national highway that will lead the guerrillas on a victory march from Santiago de Cuba to Havana. He is seen standing in front of a vehicle donated from the nearby Babún estate that is marked "Maderera Babún, S.A." Standing next to Fidel is the head of his body guard unit, or escolta de comandancia, Pupo Orlando.

Extensive number of images showing the rebel take-over and surrender of Batista's local government, police and military forces to the rebels in the city of Guantánamo. Thousands of civilian residents of the city gather on the streets and observe events. Main military barracks of government troops surrounded by large crowds of civilians as officers coordinate their surrender within the building complex to rebel soldiers.

Surrender of the police station and guarding of the main gates to the station by guerrillas and former batistiano soldiers. The soldiers both surrender and fraternize with rebel forces as they turn over their weapons.

Fidel's victorious rebel convoy on the national highway. St. George, one of only two journalists (both foreign) to accompany the convoy and ride in the jeep directly behind Fidel's car, remarked in response to seeing the film he shot of the convoy, "This convoy which, as I say, drove from Santiago to Havana and on occasion, consisted

of 70 to 80 to 90 vehicles, parts of it lapped each other, and we would then at the principal cities where Fidel called a halt, would all stop and then again drive along. Holguín, Matanzas, Santa Clara, Camagüey. It was a strategically very shrewd plan. It meant that Fidel had no hostile garrisons in this region when he arrived in Havana."

Summary (Spanish)

Película en blanco y negro, silente, tomada en varias localidades en los campamentos del Ejército Rebelde en la Sierra Maestra dirigido por Fidel Castro, así como en la liberación de las ciudad de Guantánamo, una de las principales bases militares del gobierno en Oriente que bordea la base naval norteamericana de la Bahía de Guantánamo, el 1ro de Enero de 1959, poco después de anunciada la partida del dictador Fulgencio Batista para refugiarse en la República Dominicana. La muestra las siguientes escenas descritas en orden de aparicion:

Secuencias de la primera ocupación exitosa de los rebeldes de un pueblo local, Las minas de Charco Redondo. Los guerrilleros conocidos como los "Hermanos Pardo" se ven montando en caballos confiscados temporalmente por los rebeldes durante el curso de la ocupación del pueblo que duró un día.

Un grupo de oficiales rebeldes están a la sombra de una palma poco después de la llegada de un pelotón al campamento. En la extrema izquierda está un veterano de la Guerra Civil Española, el cual se había unido a las guerrillas y convertido en su jefe de explosivos. El cuarto, comenzando por la izquierda, es René Rodríguez. Detrás de él aparece una mujer usando gafas para el sol, posiblemente se trate de Celia Sanchez. Hacia la extrema derecha de la pantalla, a medida que la cámara se desplaza está una mujer no identificada usando una camisa clara desmangada, la cual tiene un distintivo colgando de un alfiler. Lleva una cartera en uno de sus hombros.

Las Minas de Charco Redondo. En el centro de la pantalla, hacia la izquierda está Humberto Sorí Marín, el primer Fiscal General rebelde, expresidente de la Inter-American Bar Association. Sorí Marín se unió a la columna de Fidel al comienzo de la guerra de guerrillas pero luego se puso en contra del gobierno revolucionario después de 1959, en el que fungía como Ministro de Agricultura durante la aprobación de la Reforma Agraria. Sorí Marín comenzó a conspirar con otros para derrocar al gobierno cuando la Revolución buscó alinearse con la Unión Soviética y dio un giro hacia el Comunismo. Fue arrestado en Marzo de 1961, junto con a otros exoficiales guerrilleros, incluyendo William Morgan. Acusado de colaborar con la CIA, fue ejecutado por traición contra la Revolución. En realidad, Sorí Marín estaba conspirando para unificar todas las fuerzas anticastristas en la isla.

El municipio de Matías. Hablando a su pelotón y de espaldas a la cámara, se ve un rebelde que St George identifica como Manuel Boronato (o Boronat). El hombre se prepara para enviar una patrulla al pueblo con el objetivo de conocer si hay tropas del gobierno (tales como la policía del pueblo) escondidas. De acuerdo con St George, esta ocupación tuvo lugar dos meses después de la primera toma de un pueblo por los rebeldes, Las Minas de Charco Redondo. Manuel Boronato hablando a miembros de su pelotón.

Quema de un deposito de municiones llevado a cabo por fuerzas de Rigoberto Rodríguez.

Rebeldes montados en un jeep confiscado, a través de la calle principal de Matías.

Estación de radio clandestina rebelde conocida como Radio Rebelde y operada por el oficial jefe de radio Manuel Fernández. Una estampita de la Virgen de la Caridad se puede ver detrás del micrófono.

Secuencia repetida de Manuel Boronato hablándole a miembros de su pelotón.

Imágenes de los "Hermanos Pardo" montados en caballos confiscados mientras toman del pueblo de Las Minas de Charco Redondo.

Soldados rebeldes mirando como se asa un puerco sobre el fuego. El hombre que lleva puesto el sombrero de fieltro negro, se unió más tarde a la desafortunada expedición del Che Guevara para fundar un foco guerrillero en Bolivia, y murió allí cuando fue capturado por los militares Bolivianos.

Mujer haciendo guardia en la comandancia rebelde en La Plata.

Breve toma de uno de los hombres de Boronato patrullando las calles de Matías.

Secuencia repetida de Manuel Boronato hablando a miembros de su pelotón.

Imágenes tomadas desde una ladera de la montaña desde donde se ve el Santuario de la Virgen de la Caridad en el centro; el hombre que aparece en el film es el Capitán Rigoberto Ramírez. St George reporta que sus fuerzas tomaron el pueblo de las Minas del Cobre al día siguiente.

Secuencia repetida de los guerrilleros mirando como se asa un puerco sobre el fuego.

Secuencia repetida de la estación clandestina de radio de los rebeldes conocida como Radio Rebelde, operada por el oficial de radio Manuel Fernández. Una estampita de la Virgen de la Caridad puede verse detrás del micrófono.

Fidel Castro dando un largo discurso que fue grabado por el equipo de noticias de la CBC dirigido por Eric Deutschmitt en el que estaba incluido St George como colaborador. Un pequeño número de simpatizantes del campamento guerrillero escuchan a Fidel mientras habla, incluyendo a la mujer de ojos claros que sonríe a la cámara.

Mujer guerrillera remendando un uniforme guerrillero y haciendo guardia en la pequeña unidad de mujeres estacionada en la comandancia de Fidel; imágenes de cuatro muchachas adolescentes de las cuales las ultimas tres, se identifican como Rielo, Clodomira Acosta y Olga Guevara Pérez. De estas, la ultima aparece de nuevo en los filmes 47-3 y 47-4 de esta colección, en el cual es entrevistada en 1964 por el reportero de la CBC identificada solamente como Lisa. Nótese como la muchacha que está hacia el extremo izquierdo de la pantalla, usa el rosario católico como un collar. La mujer mas vieja que está parada en la puerta usando espejuelos "ojos de gato" es identificada por St George con el apellido de "de la Paz". La mujer que se vió al principio haciendo guardia y en la máquina de cocer entra en el cuadro desde la derecha.

Secuencia repetida de los hombres de Boronato patrullando las calles de Matías.

Fidel Castro hablado con los soldados guerrilleros en la comandancia.

Secuencia repetida de la quema de un depósito de municiones llevado a cabo por las fuerzas de Rigoberto Rodríguez.

Oliver Hidalgo, un guía campesino y Fidel Castro dando un discurso que es grabado por el equipo de noticias de la CBC dirigido por Eric Deutschmitt del que formaba parte St George como colaborador.

Films > Outtakes, Film 2 (continued)

Escenas de Fidel Castro dirigiendo el movimiento de soldados que tienen en su poder tanques del ejercito batistiano mientras que organiza la caravana que llevara a los guerrilleros en una marcha victoriosa desde Santiago de Cuba a la Habana por la carretera central. Fidel se ve parado frente a un vehículo donado por las cercanas propiedades Babún y que es señalado como "Maderera Babún, S.A". Parado cerca de Fidel esta el jefe de su escolta personal o escolta de comandancia, Pupo Orlando.

Gran cantidad de imágenes que muestran la captura rebelde y el rendimiento de las fuerzas militares y la policía batistiana a los rebeldes en la ciudad de Guantánamo. Miles de residentes ciudadanos se reúnen en las calles mientras observan los eventos.

Principales cuarteles militares de las tropas gubernamentales rodeados por grandes multitudes de civiles, mientras los oficiales coordinan su rendimiento a los soldados rebeldes dentro del complejo de edificios.

Rendimiento de la estación de policía y vigilancia de las puertas principales de la estación por guerrilleros y soldados batistianos, los cuales están rindiéndose y confraternizando con las fuerzas rebeldes a la misma vez que deponen sus armas.

Imágenes del convoy victorioso de Fidel en la carretera central. St George, uno de los dos periodistas que acompañó el convoy y viajó directamente detrás del carro de Fidel, puntualizó mientras veía la película que el tomó del convoy: "Este convoy, que como decía viajó desde Santiago a la Habana y a veces consistía de 70 a 80 vehículos, y entonces Fidel hacía detener en las principales ciudades y todos parabamos y luego volviamos a continuar. Holguin, Matanzas, Santa Clara, Camaguey. Fue un plan estrategico bien concebido. Significó que Fidel no tuviera cuarteles hostiles en esta región cuando llegara a la Habana"

b. 18	Original film [restricted] <i>1 Film Reel (16mm)</i>
b. 18N	Negative reel [restricted] <i>1 Film Reel (16mm)</i>
b. 18D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 18D2	Duplicating master [restricted]
b. 18U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s01_b018u

Outtakes, Film 3
00:34:05 Duration (HH:MM:SS.mmm)

1958

Summary (English)

Filmed in liberated zones controlled by the rebel army in the plains and mountains of Oriente province (Zonas liberadas controladas por el Ejercito Rebelde en los llanos y las montañas de la Provincia de Oriente).

Black and white film, without sound, shot in various locations in the camps of the rebel army in the Sierra Maestra commanded by Fidel Castro, and in the liberated zone of the plain known as the "Segundo Frente Frank País" under the control of Raúl Castro. The film features the following scenes:

Brief image of a press conference held by United States officials during negotiations for the release of United States and Canadian hostages held by Raúl Castro's forces during "Operación Anti-Aérea" in the summer 1958 (see Film 1).

Manuel Boronato speaking to members of his platoon as they prepare to patrol on foot through the main street of Matías, a township temporarily occupied by the rebels.

Military dump burning carried out by forces of Rigoberto Rodríguez.

Manuel Boronato speaking to members of his platoon.

Two "Pardo Brothers" with Dominican-made rifles riding on horseback during the occupation of Las Minas de Charco Redondo.

Guerrilla soldiers watching the roasting of a pig over an open fire.

Brief image of female guerrilla during sentry duty.

One of Boronato's platoon patrolling the main street of Matías.

Duplicate footage of Manuel Boronato speaking to members of his platoon.

Duplicate clip of guerrilla soldiers watching the roasting of a pig over an open fire.

Chief radio officer, Manuel Fernández, delivering a broadcast over the rebels' clandestine radio station, located at La Plata and known as Radio Rebelde.

Female soldier mending a guerrilla uniform, doing sentry duty and reading a message delivered during the course of what appears to be an interview with her.

Young female guerrillas at rebel headquarters in La Plata; the girl on the far left (wearing rosary beads and medallion) remains unidentified. To the right of her are Isabel Rielo, Clodomira Acosta, and Olga Guevara Pérez. The latter appears again in Films 47-3 and 47-4 in Series III, in which she is interviewed in 1964 by the Canadian Broadcasting Corporation reporter identified only as "Lisa." The older woman standing in a doorway and wearing cats' eye glasses is identified by St. George as having the last name of "de la Paz." The woman seen earlier on sentry duty and at the sewing machine enters the frame from the right.

Boronato's platoon in the streets of Matías.

Duplicate footage of military dump burning carried out by forces of Rigoberto Rodríguez.

Fidel Castro directing the movement of soldiers in control of Batista's army tanks as they arrange a caravan on the national highway that will lead the guerrillas on a victory march from Santiago de Cuba to Havana. The film was shot on January 1, 1959, after the announcement that Fulgencio Batista had fled the island. Surrender to rebel troops of the police station in the city of Guantánamo. Men wearing metal helmets are former soldiers of Batista's armed forces and are shown fraternizing and helping the rebels guard the station from pressing crowds outside the gates. Soldiers and officers of surrendering forces give up their weapons, which are seen in a pile amidst both rebel and batistiano soldiers. Thousands of civilians gathered on the streets of Guantánamo on the day of Batista's fall, as the military and municipal government authorities transfer power to the rebels. Rebels can be seen riding on horseback and saluting the solemn crowds with cheerful waves and smiles.

Main military barracks of government troops surrounded by large crowds of civilians as officers coordinate their surrender within the building complex to rebel soldiers.

Rebel and *batistiano* soldiers guarding the gates of the police station in the city of Guantánamo. Government troops surrender their weapons and place them in a pile amidst a group of

fraternizing soldiers from both the rebel army and Batista's armed forces.

Fidel Castro's convoy on its victorious march from Santiago to Havana during the first week of January 1959.

A man being treated at a first aid post under Che Guevara's command, and manned by Dr. Sergio del Valle, who became Minister of Interior in the 1960s under the revolutionary government.

Che Guevara in the process of removing the fuse from a dud bomb collected from the areas populated by mountain peasants and targeted by Batista's air force; the TNT that these dud bombs contained was extracted and transferred to a rebel bomb-making workshop for use in the crafting of small bombs used as hand grenades.

The rebels' main bomb-making workshop.

Fidel Castro posing with officers at headquarters in La Plata.

Rebel platoon on the march.

Fidel Castro examining a map placed on a table in front of peasant-style hut; to his immediate left stands Cresencio Pérez, the first small land-holding peasant of the region to side with the rebels and provide sanctuary when they first arrived in the mountains and were scattered by advancing government forces in December and January 1956-1957.

Rebel platoon on the march.

Camilo Cienfuegos' troops on the march.

Large shipment of crates and other boxed goods arriving at a sea port in Oriente; St. George believed that these were weapons being shipped by the United States to re-supply Batista's forces secretly at a time when a moratorium of future arms sales had been officially declared.

Brief image of Cresencio Pérez and others examining a map in front of a bohío.

Che Guevara holding a handmade grenade from TNT he recovered from dud bombs dropped by Batista's air force.

Brief image of Che Guevara defusing a dud bomb for the extraction of TNT.

Duplicate footage of rebel soldiers on the march.

Camilo Cienfuegos surrounded by members of his unit.

Fidel Castro smiling and standing with a rebel officer.

Duplicate footage of Che Guevara defusing a dud bomb for the extraction of TNT.

Duplicate footage of Che Guevara holding a grenade handmade from TNT he recovered from dud bombs dropped by Batista's air force.

Duplicate footage of Sergio del Valle's medical post.

Duplicate footage of Cresencio Pérez and others examining a map in front of a bohío; later joined by Fidel Castro who emerges from the interior of the bohío.

Duplicate footage of rebel soldiers on the march.

Duplicate footage of Manuel Fernández manning clandestine radio station Radio Rebelde.

René Rodríguez (far right) and two other rebel officers talking in the shade of palm trees.

Duplicate brief images of "Pardo Brothers" riding on requisitioned horses in occupied town of Las Minas de Charco Redondo.

Duplicate images of "Pardo Brothers" riding on requisitioned horses and carrying Dominican-made rifles captured from Batista's soldiers.

Duplicate images of young adolescent girls Isabel Riello, Clodomira Acosta, and Olga Guevara Pérez in women's unit at guerrilla

headquarters of La Plata. The latter appears again in Films 47-3 and 47-4 in Series III of this collection, in which she is interviewed in 1964 by the Canadian Broadcasting Corporation reporter identified only as "Lisa."

Duplicate images of Manuel Boronato's men patrolling main street of Matías.

Duplicate images of military dump burning carried out by Rigoberto Rodríguez's men.

Extensive footage documenting the capture and release of several United States citizens who were employees of the Nícaro Nickel Company in the mining zone. They were captured by the column of Raúl Castro in the summer 1958. Called "Operación Anti-Aérea," the strategy was launched with the capture of forty-eight United States and Canadian hostages (including twenty-eight United States Marines) in retaliation for the continued re-supplying of Batista's forces by the United States under cover of the United States naval base at Guantánamo. The hostages served as a human shield that protected Raúl's own forces from bombing raids and also resulted in the first direct contact between the rebels and United States consular and intelligence officials who negotiated their release in August. The scenes feature Raúl Castro, his future wife and then secretary, Vilma Espín, members of Raúl's column, Andrew St. George, and CBS newsman Robert Taber. The hostages are interviewed in the film as they are being shown pieces of shrapnel from bombs dropped by Batista's air force and supplied by the United States, despite the latter's official moratorium on providing weapons to Batista that was put in place in March 1958. These images were taken in early July, when St. George and Taber crash-landed a plane in order to scoop the story and get the first pictures of the hostages out of Cuba. All of the hostages featured in the film are employees of the United States government-owned Nícaro Nickel Company of Oriente. The last scene shows the jeep requisitioned by the rebels from the company and used to transport the hostages following the rebels' negotiation of their release with United States officials.

Summary (Spanish)

Filme en blanco y negro, silente, filmado en varios lugares en los campamentos del Ejército Rebelde en la Sierra Maestra dirigidos por Fidel Castro así como en las zonas liberadas de los llanos conocidos como "Segundo Frente Frank País" bajo el control de Raúl Castro. El filme muestra las siguientes escenas:

Imágenes breves de una conferencia de prensa llevada a cabo por funcionarios norteamericanos para la liberación de los rehenes norteamericanos y canadienses retenidos por las fuerzas de Raúl Castro durante la Operación Anti-Aérea" en el verano de 1958 (ver Film 1).

Secuencia de Manuel Boronato hablándole a miembros de su pelotón a medida que se preparan para patrullar a través de la calle principal de Matías, un municipio temporalmente ocupado por los rebeldes.

Quema de un depósito de municiones llevado a cabo por las fuerzas de Rigoberto Rodríguez.

Manuel Boronato hablando a miembros de su pelotón.

Los Hermanos Pardo con los rifles dominicanos montados a caballo durante la ocupación de las Minas de Charco Redondo.

Soldados guerrilleros mirando como se asa un puerco sobre el fuego.

Breve imagen de guerrilleras durante la guardia.
Uno de los pelotones de Boronato controlando la calle principal de Matías.
Secuencia repetida de Manuel Boronato hablandole a los miembros de su pelotón.
Clip repetido de soldados guerrilleros mirando como se asa un puerco sobre el fuego.
El oficial principal de radio, Manuel Fernández, haciendo una transmisión a través de la estación clandestina de radio de los rebeldes, localizada en La Plata y conocida como Radio Rebelde.
Guerrillera remendando un uniforme guerrillero, haciendo guardia y leyendo un mensaje durante el curso de lo que parece ser una entrevista con ella.
Jóvenes guerrilleras en la comandancia de La Plata; la muchacha de la extrema izquierda de la pantalla (usa un rosario de cuentas y un medallón) no está identificada. Hacia la derecha de ella está Isabel Rielo, Clodomira Acosta, y Olga Guevara Pérez. De estas, la última aparece de nuevo en los filmes 47-3 y 47-4 de esta colección, en los cuales es entrevistada en 1964 por el reportero de la CBC identificada solamente como "Lisa". La mujer mas vieja, parada en la puerta, usando espejuelos "ojo de gato" es identificada por St George con el apellido de "de la Paz". La mujer vista antes de guardi y cociendo a maquina entra en el cuadro desde la derecha.
Imágenes del pelotón de Boronato en las calles de Matías.
Secuencias repetidas de la quema de un depósito de municiones llevada a cabo por las fuerzas de Rigoberto Rodríguez.
Escenas de Fidel Castro dirigiendo el movimiento de soldados que estan controlando tanques batistianos a medida que ellos organizan la caravana que guiará a los guerrilleros desde Santiago a la Habana por la carretera central. La película fue filmada el 1ro de Enero de 1959, luego del anuncio de que Fulgencio Batista había abandonado la isla.
Rendimiento a las tropas rebeldes de la estación de policía en la ciudad de Guantánamo. Los hombres que llevan casco de metal son exsoldados de las fuerzas armadas batistianas y se ven confraternizando y ayudando a los rebeldes a custodiar la entrada a la estación de las multitudes que están afuera.
Escenas de miles de civiles reunidos en las calles de Guantánamo el día de la caída de Batista mientras que las autoridades militar y municipal transfieren el poder a los rebeldes. Los rebeldes pueden verse montados a caballo y saludando a las solemnes multitudes con saludos amistosos y sonrisas.
Principales cuarteles militares de las tropas gubernamentales rodeadas de grandes multitudes de civiles mientras que los oficiales coordinan su rendimiento a los rebeldes dentro del complejo de edificios.
Los soldados rebeldes y los batistianos cuidan las puertas de la estación de policía en la ciudad de Guantánamo mientras que las tropas gubernamentales rinden sus armas y la ponen en un pila.
Un grupo de soldados de las fuerzas batistianas y rebeldes se ven confraternizando.
Imágenes del convoy de Fidel Castro en su marcha victoriosa desde Santiago a la Habana durante la primera semana de Enero de 1959.
Imágenes de un hombre siendo atendido en un puesto de primeros auxilios bajo el mando de Che Guevara y operado por el Dr Sergio del Valle, quien se convirtiera en Ministro del Interior en 1960 bajo el gobierno revolucionario.
El Che Guevara en el proceso de retirar un detonante de una bomba que no explotó recogida en las áreas pobladas de campesinos de la

montaña y bombardeadas por la Fuerza Aérea batistiana; el TNT de estas bombas que no estallaban era extraído y transferido al taller de confección de bombas para usar en la producción artesanal de pequeñas bombas como granadas de mano.

Principal taller rebelde de producción de bombas.

Fidel Castro posando con oficiales en la comandancia de La Plata.

Pelotón rebelde sobre la marcha.

Fidel Castro consultando un mapa ubicado en una mesa en frente de un bohío campesino, a su izquierda inmediata está Cresencio Pérez, el primer campesino de la región que se puso al lado de los rebeldes y les proveyó refugio cuando llegaron por primera vez a las montañas y estaban dispersos por las fuerzas de avanzada del gobierno en Diciembre-Enero de 1956-1957.

Pelotón rebelde sobre la marcha.

Tropas de Camilo Cienfuegos sobre la marcha.

Imágenes de grandes embarcos de contenedores y otras cajas de suministros que llegan al puerto en Oriente; St George creía que estas eran las armas enviadas por el gobierno de Estados Unidos para suministrar secretamente las fuerzas batistianas en el momento en que se había declarado oficialmente la suspensión futura de armas.

Breve imagen de Cresencio Pérez y otros consultando un mapa frente a un bohío.

El Che Guevara sosteniendo una granada hecha a mano a partir del TNT recuperado de las bombas que no explotaron y que habían sido lanzadas por la fuerza aérea batistiana.

Breve imagen del Che Guevara quitando el detonante de una bomba que no explotó para extraer el TNT.

Secuencias repetidas del Che Guevara agarrando una granada hecha a mano a partir del TNT que ha recuperado de una bomba que no explotó, lanzada por la fuerza aérea de Batista.

Secuencia repetida del puesto medico de Sergio del Valle.

Secuencia repetida de Cresencio Pérez y otros consultando un mapa en frente a un bohío; luego sale Fidel del bohío y se une a ellos.

Secuencia repetida de los soldados rebeldes sobre la marcha.

Secuencia repetida de Manuel Fernández operando la estación de radio clandestina "Radio Rebelde".

René Rodríguez (extremo derecho) y otros dos oficiales rebeldes conversando a la sombra de las palmas.

Breves imágenes repetidas de los Hermanos Pardo montados en caballos confiscados en el pueblo ocupado de Las Minas de Charco Redondo.

Imágenes repetidas de los Hermanos Pardo montados en caballos confiscados y portando rifles dominicanos capturados al ejército de los soldados batistianos.

Imágenes repetidas las muchachas adolescentes Isabel Rielo, Clodomira Acosta, y Olga Guevara Pérez en la unidad de mujeres en la comandancia guerrillera de La Plata. De estas, la última aparece de nuevo en los filmes 47-4 y 47-4 de esta colección, en el cual es entrevistada en 1964 por el reportero de la CBC identificada solamente como "Lisa".

Imágenes repetidas de los hombres de Manuel Boronato patrullando la calle principal de Matías.

Imágenes repetidas la quema de un depósito de municiones llevada a cabo por los hombres de Rigoberto Rodríguez.

Largas secuencias documentando la captura y la liberación de varios ciudadanos norteamericanos que eran empleados de la Nickel Company de la zona minera por la columna de Raúl Castro en el verano de 1958. Denominada como "Operación Antiaérea", la

Films > Outtakes, Film 3 (continued)

estrategia comenzó con la captura de 48 rehenes norteamericanos y canadienses (incluyendo 28 marines norteamericanos) en represalia por el continuado reabastecimiento de las fuerzas batistianas por parte de Estados Unidos bajo la cobertura de la base naval norteamericana de Guantánamo. Estos rehenes sirvieron como escudo humano que protegió a las propias fuerzas de Raúl de los bombardeos y también resultó en el primer contacto directo entre los rebeldes y los funcionarios consulares y de inteligencia norteamericanos con los rebeldes, los cuales negociaron su liberación en Agosto de ese año. Las escenas muestran a Raúl Castro, su futura esposa y entonces secretaria, Vilma Espín, miembros de la columna de Raúl, Andrew St George, y el periodista de la CBS Robert Taber. Los rehenes son entrevistados en el filme, a medida que se les muestra fragmentos de metralla provenientes de bombas lanzadas por la Fuerza Aerea batistiana, suministradas por Estados Unidos, a pesar de la suspensión de suministro de armas a Batista puesta en vigor desde Marzo de 1958. Estas imágenes fueron tomadas a principios de Julio, cuando St George y Taber aterrizaron forzosamente para cubrir esta historia y sacar las primeras imágenes de los rehenes fuera de Cuba. Todos los rehenes que se ven en la película son empleados de la compañía del gobierno norteamericano, Nicaro Nickel Company de Oriente. La última escena muestra el jeep confiscado por los rebeldes a la compañía y que usan para transportar a sus rehenes luego de la negociación de su liberación con los funcionarios norteamericanos.

b. 19	Original film [restricted] <i>1 Film Reel (16mm)</i>
b. 19D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 19D2	Duplicating master [restricted]
b. 19U	Use copy <i>1 Optical Disc (DVD)</i>

Audiotapes

Original audiovisual materials, as well as preservation and duplicating masters, may not be played. Researchers must consult use copies, or if none exist must pay for a use copy, which is retained by the repository. Researchers wishing to obtain an additional copy for their personal use should consult Copying Services information on the Manuscripts and Archives web site.

Unidentified recording of children singing and talking [the box in which this reel to reel tape was stored had a label that read "Tape transcript of Fidel Castro interview originally recorded on Miniphon wire. Original recording made in the Sierra Maestra rebel headquarters November 6, 1957. Published in *Look* magazine, Feb. 4, 1958." The tape itself does NOT include this interview.]

Audiotapes > Unidentified recording of children singing and talking [the box [...]] (continued)

b. 20	<p>Original recording [restricted] <i>1 Audiotape Reel</i></p> <p>As a preservation measure, original materials, as well as preservation and duplicating masters, may not be used. Digital access copies must be provided for use. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access.</p> <p>A copy of this material is available in digital form from Manuscripts and Archives.</p>
b. 20D	<p>Duplicating master [restricted] <i>1 Audio Disc (CD)</i></p>
b. 20U	<p>Use copy <i>1 Audio Disc (CD)</i></p>
	<p>Recording of St. George narration of film footage of Cuba, with an unidentified moderator</p> <p>As a preservation measure, original materials, as well as preservation and duplicating masters, may not be used. Digital access copies must be provided for use. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access.</p> <p>A copy of this material is available in digital form from Manuscripts and Archives.</p>
b. 21	<p>Original recording [restricted] <i>1 Audiotape Reel</i></p>
b. 21D	<p>Duplicating master [restricted] <i>1 Audio Disc (CD)</i></p>
b. 21U	<p>Use copy <i>1 Audio Disc (CD)</i></p>

Series II: David C. Stone Films and Photographs, 1969-1970

The series is comprised of photographs and films that primarily document the response of students and working-class Cubans to the Revolution. There are forty-six films from 1969, many of them with sound, of daily life in a Cuban school, women's labor camp, sugar cane worker brigade, and the Urbano Noris sugar mill. There are also interviews with orientadores rurales about their political education duties. Excerpts from the films can be seen in the copy of the 1970 documentary, *Compañeras y Compañeros*, produced by David C. Stone, Barbara Stone, and Adolfas Mekas, which is included in the series.

Original film titles were provided by the creator. The Spanish descriptions of the films were written by Jorge Macle Cruz, vice director of research at the Archivo Nacional de la Republica de Cuba. The English descriptions were written by Yale University Assistant Professor of History and Cuba specialist Lillian Guerra. "Alternative titles" are provided by Professor Guerra when needed to more accurately describe film contents. When provided, running time refers to the DVD running time.

The archival film in this series is in DV format, digitized from a 16 mm original. The film was created by David C. Stone, Barbara Stone, Ukranian co-producer Adolfas Mekas, and the workers of Cuba's state movie industry, el Instituto Cubano de Arte e Industria Cinematográfica (ICAIC). These included Camilo Vives (producer), Leonardo Sorrel (sound), Rafael Rey (driver), Rafael Martos (driver), as well as an unidentified Swedish woman and an unidentified North American, probably from the United States. Both Rafael Rey and Rafael Martos worked for Cuban state security, although this was unknown to the Stones at the time of the filming.

Photographs [contact prints with negatives from the film "Compañeras y Compañeros"]

b. 22, f. 1-7	Vento School	1969
b. 22, f. 8-14	La Columna Centenmario, Camaguay	1969
b. 22, f. 15-17	Turcios Lima Brigade, Oriente	1969
b. 22, f. 18-19	Urbano Noris Sugar Mill, Oriente	1969
b. 22, f. 20-23	Orientadores, Pinar del Rio	1969
b. 22, f. 24	Oriente Province	1969
b. 22, f. 25	Views of Havana; cane cutters; Fidel Castro	1969

Films

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"Compañeras y Compañeros" by Adolfas Mekas, Barbara Stone, and David C. Stone (Parts I and II)

00:43:10 Duration (HH:MM:SS.mmm)

Summary (English)

Feature film in color, with some scenes in black and white, and subtitled in English, that was directed by David C. Stone, Barbara Stone and Adolfas Mekas, a Lithuanian filmmaker residing in the United States. Mostly comprised of footage contained in Series II of the Cuban Revolution Collection in Manuscripts and Archives, Yale University Library. The film features highly edited scenes in which narrative voices are supplied entirely

Films > "Compañeras y Compañeros" by Adolfas Mekas, Barbara Stone, and D [...] (continued)

by the Cuban subjects of the film. Most prominent are scenes of members of the Columna Juvenil del Centenario (documented in Films 15-20), the sugar mill "Urbano Noris" (Films 28-34), peasants interviewed in the presence of orientadores rurales, as well as the orientadores themselves (Films 36-43b) and the Vento School (Films 1-14). Images not filmed in Cuba that convey a sense of the power and hostility of the United States toward Latin American revolutionary movements and the Cuban Revolution in particular also appear in the movie. These images depict the Vietnam War, political caricatures made before 1959, and the School of the Americas in Fort Bragg, Georgia. At the school, the United States government trained tens of thousands of Latin American military forces in counterinsurgency techniques, including those from El Salvador, Nicaragua, Panama, and Chile, as well as such officials as Augusto Pinochet.

Summary (Spanish)

Película en colores dirigida por el lituano radicado en Estados Unidos Adolfas Mekas y los norteamericanos David C. Stone y Bárbara Stone, con escenas intercaladas en blanco y negro y subtítulo en idioma inglés, que constituye una edición de múltiples películas de la Colección Cubana de la Universidad de Yale, correspondientes a la Columna Juvenil del Centenario (en Ceballos, Municipio Ciego de Ávila, Provincia Ciego de Ávila), el Central "Urbano Noris" (en el Municipio Urbano Noris, Provincia de Holguín) y la Escuela de Vento (en el Municipio de Boyeros, Provincia Ciudad de La Habana).

Pueden apreciarse entrevistas y escenas del campamento donde radicó el Batallón No. 3, femenino, de la Columna Juvenil del Centenario, de los estudiantes de la Universidad de Oriente junto a los obreros del Central "Urbano Noris" en actividades productivas, políticas y recreativas, así como vistas exteriores e interiores de la Escuela de Vento, que muestran a sus estudiantes desarrollando también actividades culturales, deportivas, docentes, en el teatro y discusiones de orden político y socioeconómico.

Entre numerosos temas se habla de la importancia de los columnistas ejemplares y la juventud comunista, de la vocación futura, de la Revolución y los cambios ocurridos, de la mujer, el estudio, el trabajo productivo, la preparación militar, las 13 colonias, la penetración imperialista, la zafra de los 10 millones, la guerrilla y la lucha en América Latina, la lucha del pueblo de Vietnam y la disposición de ayudar a otros países.

En la película se intercalan imágenes latinoamericanas, de Fort Bragg en los Estados Unidos, de la guerra de Vietnam y caricaturas republicanas anteriores al triunfo de la Revolución, junto a música de la época.

Original Reel 49.

b. 23	Originals [restricted] <i>1 Film Reel (16mm)</i>
b. 23D1	Duplicating masters [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 23D2a-23D2b	Duplicating masters [restricted] <i>2 Videocassettes (Digital Betacam)</i>
b. 23UA	Use copies <i>1 Optical Disc (DVD)</i>
b. 23UB	Use copies <i>1 Optical Disc (DVD)</i>

Films (continued)

Escuela Vento

Filmed at Escuela Vocacional de Vento, Boyeros Municipality, City of Havana.

Classroom studies

1969

Summary (English)

Film in color taken in various locations at the Vento School. This film was taken in a series of cuts in which the following locations and activities are recorded:

In-class pedagogical exercise popularized in revolutionary schools as a means by which to educate students in the analysis and critique of capitalist societies. This exercise, called "cine-debate," involved the viewing of a United States-made movie followed by a discussion of its contents as an accurate representation of life in a capitalist society. The movie discussed in this clip deals with a married couple. No title of the movie is provided.

Literature class in which a young "monitora" leads a discussion of Ernest Hemingway's, *The Old Man and the Sea*. In the late 1960s, as Cuba's secondary school system expanded rapidly, the government devised a program to fill the massive deficit in the number of teachers available after the vast majority of public school teachers left the country between 1961 and 1965. This program relied on dedicated but untrained "monitors" who were the most advanced students of the ninth and tenth grades to serve as teachers to younger students. In this clip, a monitor leads the students in discussing Hemingway's novel in the most simplistic of terms, such as the nature of life for fishermen in Cuba, the strength of sea currents, the existence of plankton, the four cardinal points, the struggle between man and nature, and finally, the depth at which one may find a variety of sea creatures. In the background hangs the flag of Bolivia.

Visual arts class. Students can be seen painting in watercolor and oil on paper.

English language class. The class discussion is guided by the use of audiovisual and televisual equipment.

Mathematics class focused on the study and solution of various geometry problems. Note that the national slogan for the year 1969 can be seen in the background: "Año del Esfuerzo Decisivo" or "Year of the Decisive Effort."

In the background in the film clips is a mural reading "La Nueva Tarea es Mañalich" or "The New Task is Mañalich."

This refers to the mobilization of volunteer work brigades to be organized by the school for the purpose of participating in the "Ten Million Ton Sugar Harvest" of 1969-1970. Brigades from the Vento School would be assigned to the sugar mill and plantation that the Revolution had renamed "Gregorio Arlee Mañalich," located in Melena del Sur, in the province of Havana.

In 2006, the Vento School was transferred from the administration of the Ministerio de la Industria Básica (MINBAS) to the Ministerio de Salud Pública (MINSAP) so that it could be redesigned to serve as a hospital for poor patients from Latin America seeking treatment in Cuba as part of Fidel Castro and Venezuelan President Hugo Chávez's joint project, Operación Milagro.

Films > Escuela Vento > Classroom studies (continued)

The Vento School was established in 1967 after Fidel Castro attended an awards ceremony held in Havana's Charlie Chaplin Theatre honoring the winners of nationwide competitions held at the local and provincial level in writing, mathematics, and other disciplines. Admission to the school was highly selective and based on a combination of academic and political merit. The Vento School became the model for the prestigious Vladimir Ilich Lenin School, founded several years later for the very best students selected nationally at the secondary level.

Summary (Spanish)

Película en colores tomada en diferentes locaciones de la escuela en secuencias interrumpidas, donde puede apreciarse:

Actividad de cine-debate, donde el contenido del filme, según los estudiantes, refleja la forma de vida en la sociedad capitalista a través de un matrimonio y un amigo (No se expresa el título del filme).

Aula donde se desarrolla una clase de Literatura con un intercambio de opiniones sobre la obra de Ernest Hemingway "El viejo y el mar". Los alumnos manifiestan apreciar en la novela la vida del pescador cubano, las corrientes marinas, el plancton, la orientación, la lucha entre el hombre y la naturaleza, etc. Aparece una bandera de Bolivia.

Aula donde se desarrolla una clase de Artes Plásticas. Aparecen estudiantes en plena labor de creación artística en acuarela u óleos sobre cartulinas.

Aula donde se desarrolla una clase de idioma Inglés. El desarrollo de la clase es apoyado por un medio audiovisual o clase televisada.

Aula donde se desarrolla una clase de Matemáticas. Se resuelven ejercicios de Geometría.

En las dos últimas aulas referidas puede leerse el nombre del año 1969: "Año del esfuerzo decisivo".

En un mural se puede leer: La nueva tarea es Mañalich, refiriéndose a las movilizaciones que harían grupos de estudiantes de esa escuela a la zafra de los 10 millones en el central "Gregorio Arlee Mañalich" ubicado en Melena del sur, provincia de La Habana.

En la actualidad (año 2006) esta institución acaba de ser cedida por el Ministerio de la Industria Básica (MINBAS) al Ministerio de Salud Pública (MINSAP) y funge como hospital para la llamada Operación Milagro.

La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilich Lenin".

Original Reel 1.

b. 24	Original film <i>1 Film Reel (16mm)</i>	1969
b. 24S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 24D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 24D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	

Films > Escuela Vento > Classroom studies (continued)

b. 24U

Use copy
1 Optical Disc (DVD)

History class

1969

Summary (English)

Film in color that documents a history class held at the Vento School. In the course of the film, analytical references are made to the thirteen colonies of English North America and to the colonies of Spanish America as a whole in order to explain why the former underwent capitalist development and the latter did not. At the same time, students refer to the forms and methods on which capitalism relies to penetrate Latin American countries and perpetuate its control over their political economies. In the back of the classroom is a reproduction of the now-iconic image of Ernesto Che Guevara, taken by the Cuban photographer Korda.

In 2006, the Vento School was transferred from the administration of the Ministerio de la Industria Básica (MINBAS) to the Ministerio de Salud Pública (MINSAP) so that it could be redesigned to serve as a hospital for poor patients from Latin America seeking treatment in Cuba as part of Fidel Castro and Venezuelan President Hugo Chávez's joint project, Operación Milagro.

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Summary (Spanish)

Película en colores tomada en un aula donde se desarrolla una clase de Historia. En el contenido se hace referencia indistintamente a la trece colonias de Norteamérica y a América Latina, puntualizándose en el hecho del por qué en las primeras pudo haber un desarrollo capitalista y no en la segunda; también se hace referencia a las formas y métodos de llevar a cabo la penetración de capitales y perpetrar la ingerencia económica y política en los países latinoamericanos.

Al fondo del aula aparece la reproducción de la imagen de Ernesto Che Guevara, tomada por el fotógrafo Korda.

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La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilích Lenin".

Original Reel 2.

b. 25

Original film
1 Film Reel (16mm)

1969

Films > Escuela Vento > History class (continued)

b. 25S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>
b. 25D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 25D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>
b. 25U	Use copy <i>1 Optical Disc (DVD)</i>

Manual labor, girls

1969

Summary (English)

Film in color taken during the course of various extra-curricular activities, related to government promotion of volunteer labor, on the campus grounds and rural areas in the immediate vicinity. Volunteer labor formed the basis of what government officials hoped would become an entirely communist economy driven by moral rather than material incentives, as well as collective rather than individual interests. Taken in a number of interrupted segments, the film shows students gathered at morning assembly in the school courtyard, as well as on the march and in the fields of the Cordón de la Habana. The film includes the following scenes:

Students in the courtyard of the school as a small group of girls and one boy carry out a musical skit related to the Ten Million Ton Harvest.

Students sit in the shade of trees as they wait for transport to the coffee fields. (The transport never arrives.) As they wait, they play a numbers game among themselves and laugh wildly.

A young woman leader of the school announces that the students should each pick up a hoe and proceed to walk to the agricultural fields since the buses did not arrive. They then march to the agricultural fields, talking and singing. At one point, the students can be heard singing the Spanish version of the Beatles song, "Life Goes On," as well as the song sung in the morning assembly musical skit about the Ten Million Ton Harvest.

Students in the fields working under the high afternoon sun, cutting the tall grasses around coffee bushes that are being choked by weeds. In the background, a girl can be heard singing a romantic love ballad over the microphone as the others work.

Students drinking water at the end of their labor.

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The Cordon de la Habana, site of the student brigade's labors, was a project that uprooted fruit orchards around the city of Havana and replaced them with coffee bushes tended by volunteers. It represented one of Fidel Castro's many ambitious plans meant to deal with food shortages

Films > Escuela Vento > Manual labor, girls (continued)

in Cuba that had resulted from complications related to the implementation of socialism and resistance to it. In this case, coffee from the Cordon was meant to address coffee shortages caused by the elimination of privately owned coffee farms in the highland regions, the increasing subjugation of those that remained to state planners in Havana, and the criminalization of market exchanges outside those governed by the state.

Summary (Spanish)

Película en colores tomada durante el desarrollo de actividades extradocentes de los estudiantes, con secuencias interrumpidas en el patio de la escuela y cercanías con áreas de cultivo, donde puede apreciarse:

Estudiantes en el patio de la escuela efectuando una representación escénica relacionada con la zafra de los 10 millones.

Aparecen los estudiantes bajo la sombra de unos árboles. Se dan orientaciones por parte de una joven para que los estudiantes salgan a trabajar hacia las áreas agrícolas, los cuales se trasladan a pie. En un momento de espera antes de comenzar a laborar aparecen cantando la versión en español de la canción "Obbladí-Obbladá" de The Beatles. Los estudiantes en el campo laboran a pleno sol guataqueando y chapeando alrededor de plantas de café, mientras en off se escucha a una chica cantando una balada romántica. Los estudiantes aparecen bebiendo agua después de concluir su trabajo.

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La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilich Lenin".

Original Reel 3.

b. 26	Original film <i>1 Film Reel (16mm)</i>	1969
b. 26S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 26D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 26D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 26U	Use copy <i>1 Optical Disc (DVD)</i>	

Manual labor, boys

1969

Summary (English)

Film in color taken during a meeting in the theatre of the Vento School, as well as in the cane fields of the sugar mill and plantation named "Gregorio Arlee Mañalich." Scenes documented in the film are:

The meeting of all able-bodied male students in the theatre of the school for nomination and assignment to volunteer labor brigades that would be cutting cane on Sunday for the Ten Million Ton Harvest at the sugar mill, "Gregorio Arlee Mañalich." A young woman named "Meche" who also occupies a high-ranking position in the Juventud Comunista and serves as a monitora at the school explains that the brigades will be cutting cane on two Sundays every month and that nominations for members should be made by the students themselves. The goal is to nominate students with some previous experience cutting cane and they should have enough nominees to make up at least one brigade. Some of the students show great interest in beginning the nomination process. Suddenly, a Communist Party leader (dirigente), whose last name is Chávez, emphasizes the need for experienced cane cutters and raises the ideal number of brigades formed from one to two. He also notes the fact that there are 104 male students in attendance.

Student labor brigade working in cane field for the first time. The driver of the bus that took the students to the fields and who says that he is normally part of Cuba's armed forces, or Fuerzas Armadas Revolucionarias (FAR), tries to teach the students how to cut the cane correctly, so that it can produce the maximum amount of sugar and so that none of the sugar content is lost due to poor cutting techniques or lack of skills. Some of the students state that they like to work in cane more than coffee and others attest that they have cut cane over a three month period in Jovellanos, a province of Matanzas. On two occasions, David Stone questions the driver and cane-cutting instructor about the quality of the students' work given their obvious lack of skill and alacrity. The driver states that their enthusiasm makes up for their lack of skills since he believes that they are contributing very effectively to the new society Cuba is trying to build. The driver also cites José Martí in making his point.

Views of the young students as they cut cane, drink water, and later have a snack. During their snack time, they consume a small sandwich and drink a malted beverage known as "malta" in Cuba. They also estimate that they have cut far more than the goal, that is, between six and seven thousand arrobas of cane.

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Summary (Spanish)

Films > Escuela Vento > Manual labor, boys (continued)

Película en colores tomada durante el desarrollo de un meeting en el teatro de la escuela y en los campos de caña del central "Gregorio Arlee Mañalich", donde puede apreciarse:

En el teatro se trata el tema de la participación de los estudiantes varones en las tareas de la zafra azucarera de 1970. Se informa que las labores se realizarán en el central "Gregorio Arlee Mañalich", con una frecuencia de un domingo cada 15 días y se hacen las proposiciones por parte de los propios alumnos, que integrarán una brigada, con los que ya tienen alguna experiencia en las labores del corte de caña. Los alumnos muestran su disposición a participar. Participa un dirigente apellidado Chávez y se expresa que la escuela está compuesta por 104 alumnos varones.

Brigada de estudiantes en el corte de caña por primera vez. El chofer que trasladó a los estudiantes al campo y que procede de las Fuerzas Armadas Revolucionarias (FAR), da instrucciones a estos de cómo cortar la caña para su mejor rendimiento y aprovechamiento. Algunos manifiestan que les gusta más trabajar en la caña que en el café y otros que cortaron caña durante tres meses en Jovellanos, provincia de Matanzas. El cortador chofer es interrogado sobre la calidad de trabajo, valorando el entusiasmo de los estudiantes pues estima que ellos saben lo que están aportando a la sociedad y que para ser la primera vez lo han hecho muy bien y cita a José Martí.

Vistas de los jóvenes cortando caña y al final merendando, mientras calculan haber cortado unas 6 ó 7 mil arrobas de caña.

En la actualidad (año 2006) esta institución acaba de ser cedida por el Ministerio de la Industria Básica (MINBAS) al Ministerio de Salud Pública (MINSAP) y funge como hospital para la llamada Operación Milagro.

La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilich Lenin".

Original Reel 4.

b. 27	Original film <i>1 Film Reel (16mm)</i>	1969
b. 27S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 27D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 27D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 27U	Use copy <i>1 Optical Disc (DVD)</i>	

Lazaro interview
Summary (English)

Film in color in which a seventeen-year-old boy named Lázaro is interviewed and reveals information about himself and the origins of the Vento School:

Lázaro is from the province of Pinar del Río. The interview was conducted in the presence of the boy's family, who traveled from Pinar del Río to Havana to visit on one of the weekends in which he enjoys a "pase," that is, time off from regularized duties such as volunteer labor required at the school, which followed a military-style organization. In the course of the interview, Lázaro explains that he has only one year left before he begins college and that he is the son of a housewife and the Chief of Personnel for the Provincial Delegation of the Consejo Nacional de Cultura in Pinar del Río. Lázaro also details how he was admitted to Vento, where he began his secondary school studies, recounting that he participated as a monitor of geography in a national competition for students that later held an award ceremony in the Charles Chaplin Theatre of Havana. At that ceremony, held September 9, 1966, Lázaro explains, Fidel conceived the idea of founding a school for all of the winning students, a school that would embrace all grades from primary school to high school. He clarifies that the large number of pupils eventually required that there be two schools, one at Vento for the older students and one at Punta Brava for primary school students.

Lázaro confirms his willingness to remain working as a monitor if the government asks him to do so. He also sees his experience in the Ten Million Ton Harvest as a pleasant one, saying that he enjoys cutting cane because it is a very "dynamic" activity and he can see the fruit of his labors immediately. He also notes that this year's harvest will be historic. Additionally, he expresses that the Ministerio de Educación (MINED) has assigned the sugar mill, "Gregorio Arlee Mañalich," to all the students of Havana, not just those of Vento.

Lázaro and his brother are said to be militants of the Juventud Comunista (Communist Youth) and former members of the militia known as "José Antonio Echeverría" brigade. He explains that the tasks of Juventud do not differ from those assigned to other young people, but that the young Communists are expected to do better at whatever they are assigned since they are the vanguard. He also insists that there are no problems or conflicts between members and non-members.

Lázaro ends the interview by citing the historic glories of the Revolution and commenting on the latest measures taken to defeat the "rezagos," or people who have not changed or abandoned the mentality of the pre-1959 past and continue to desire or defend the right to private property.

In 2006, the Vento School was transferred from the administration of the Ministerio de la Industria Básica (MINBAS) to the Ministerio de Salud Pública (MINSAP) so that it could be redesigned to serve as a hospital for poor patients from Latin America seeking treatment in Cuba as part of Fidel Castro and Venezuelan President Hugo Chávez's joint project, Operación Milagro.

The Vento School was established in 1967 after Fidel Castro attended an awards ceremony held in Havana's Charlie Chaplin Theatre honoring the winners of nationwide competitions held at the local and provincial levels in writing, mathematics, and other disciplines. Admission to the school was highly selective and based on a combination of academic and political merit. The Vento School became the model for

Films > Escuela Vento > Lazaro interview (continued)

the prestigious Vladimir Ilích Lenin School, founded several years later for the very best students selected nationally at the secondary level.

Summary (Spanish)

Película en colores sobre una entrevista a Lázaro, joven de 17 años oriundo de Pinar del Río. Se interroga al joven y a sus familiares - que han acudido a visitarlo durante un fin de semana intermedio al régimen de pase -, sobre distintos aspectos, manifestando faltarle sólo un año para ir a la universidad y ser hijo de un Jefe de Personal de la Delegación Provincial de cultura en Pinar del Río y de una ama de casa. Lázaro rememora cómo fue que matriculó en la escuela donde cursa el preuniversitario, refiriéndose a haber participado en el año 1966, como monitor de la asignatura de Geografía en un concurso nacional y que el 9 de septiembre de aquel año, en el teatro "Charles Chaplin" de La Habana, Fidel plantea la idea de fundar una escuela con todos aquellos alumnos que participaron en aquellos concursos y eventos, gestándose una escuela que abarcaba todos los niveles desde la primaria hasta el preuniversitario, aunque debido a la cantidad de estudiantes fue necesario trasladar la enseñanza primaria a una escuela en Punta Brava y el resto de los estudiantes permanecieron en Vento.

Lázaro manifiesta su disposición a seguir de monitor si se lo pidiesen y ve su participación en la zafra como una experiencia agradable, que le gusta cortar caña porque es una actividad muy dinámica y ve el fruto de su trabajo y que la de ese año es una zafra histórica; expresa además, que al Ministerio de Educación (MINED) se le asignó el central "Gregorio Arlee Mañalich" para los estudiantes de La Habana. Lázaro y su hermano son militantes de la Juventud Comunista, la cual tienen como antecesora a la militancia en la Brigada "José Antonio Echeverría" y explica que en cuanto a las tareas, estas son las mismas para todos los jóvenes, pero a los jóvenes comunistas se les exige más por ser la vanguardia, pero no hay problemas entre unos y otros.

Finaliza haciendo valoraciones de carácter histórico al triunfo de la Revolución y acerca de las últimas medidas contra los 'rezagos' que quedaban del viejo régimen en cuanto a la propiedad privada.

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La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilích Lenin"

Original Reel 5.

b. 28	Original film <i>1 Film Reel (16mm)</i>	1969
b. 28S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 28D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 28D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	

Films > Escuela Vento > Lazaro interview (continued)

b. 28U

Use copy
1 Optical Disc (DVD)

Outdoor studies

1969

Summary (English)

Film in color with segments shot along the coast of Miramar neighborhood, west of Havana proper in a region belonging to Playa Municipality, and the lands adjacent to an agronomic field laboratory, apparently near the school. Scenes shown in the film are:

A teacher and her pupils collecting samples of marine life including sea stars, lobsters, sea worms, a sea anemone, plants, etc. Later the same samples appear in the classroom where they are checked against bibliographic sources. The coastal zone depicted in the film was later occupied by Cuba's Instituto de Oceanología.

Two different scenes related to the study of plants in the field. The first scene depicts students gathered in an area adjacent to the laboratory where potted plants can be seen. Here the teacher gives a lesson on the decomposition of plant material and the concentration of nitrogen from such material and its uses. In the second scene, students observe the growth of parasites and fungal diseases on sugar cane in the field.

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The Vento School was established in 1967 after Fidel Castro attended an awards ceremony held in Havana's Charlie Chaplin Theatre honoring the winners of nationwide competitions held at the local and provincial levels in writing, mathematics, and other disciplines. Admission to the school was highly selective and based on a combination of academic and political merit. The Vento School became the model for the prestigious Vladimir Ilích Lenin School, founded several years later for the very best students selected nationally at the secondary level.

Summary (Spanish)

Película en colores con secuencias interrumpidas en la costa de Miramar y en terrenos anexos a un laboratorio agronómico, al parecer en las cercanías de la escuela, donde puede apreciarse:

Profesora y alumnos recolectando muestras de especies marinas consistentes en estrellas de mar, langostas, gusanos, erizos, algas, etc., apareciendo después los mismos y contrastando las distintas especies con la bibliografía. La zona costera corresponde actualmente al lugar donde se ubica el Instituto de Oceanología.

Indistintamente dos escenarios: en uno los alumnos alrededor de un área de estudios anexa al laboratorio donde aparecen macetas de plantas y el profesor explica sobre la materia orgánica y su descomposición, la concentración del nitrógeno, etc. y en otra, los estudiantes observan en la práctica la acción

Films > Escuela Vento > Outdoor studies (continued)

de los parásitos y enfermedades fungosas en la caña de azúcar.
En la actualidad (año 2006) esta institución –Escuela de Vento- acaba de ser cedida por el Ministerio de la Industria Básica (MINBAS) al Ministerio de Salud Pública (MINSAP) y funge como hospital para la llamada Operación Milagro. La Escuela de Vento fue el origen de la actual Escuela Vocacional “Vladimir Ilich Lenin”.

Original Reel 6.

b. 29	Original film <i>1 Film Reel (16mm)</i>	1969
b. 29S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 29D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 29D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 29U	Use copy <i>1 Optical Disc (DVD)</i>	

Cultural activities
Summary (English) 1969

Film in color showing various scenes in which students participate in cultural activities, theatrical performances, or general leisure and recreation through cultural expression. The film depicts the following activities:

Students dancing to the music of a band comprised of other students who sing Spanish-language versions of Beatles songs, including “Life Goes On.”
Theatrical presentations and dramatic skits that reflect the following themes: a) Comedic scene in which passengers on a bus rumble down a road full of potholes to the beat of a rumba and the same bus as it returns from an excursion to do volunteer labor (generally called ‘trabajo productivo’ or “productive work” at that time). b) Assembly for the election of youth to the Communist Youth as well as the election of vanguard brigades. c) To the rhythm of a guaguancó, a voice-over can be heard making comments about the pre-1959 past and the post-1959 revolutionary present. d) Dramatic presentation having to do with the publication of something on pathological germs as contrasted with music heard playing in the background and an actor drawing an image of Don Quijote de la Mancha and an antiwar caricature. e) Dramatic reading of an imagined letter written by a United States soldier who describes the war in Vietnam. f) The successful orbit of the United States spaceship Apollo 11. g) Dramatic presentation on Bolivia, its people and post-guerrilla prospects. h) A play in which a group of counterrevolutionaries wait for a ship that is supposed to take them to the United States. They exchange ideas on the rebels before 1959, the pro-Batista faction, and on the attitudes of the rich versus the poor. i) Parody of a televised

Films > Escuela Vento > Cultural activities (continued)

interview on the theme of the Vietnam War and the death of United States President John F. Kennedy.

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Summary (Spanish)

Película en colores de varias secuencias interrumpidas, tomada durante el desarrollo de actividades culturales y/o recreativas, donde puede apreciarse:

Alumnos bailando al ritmo de un grupo musical formado por los propios estudiantes, interpretando versiones de canciones del grupo inglés The Beatles (And I love her, Obbladí-Obbladá).

Varias representaciones teatrales y escenas dramatizadas que incluyen los siguientes motivos: a) Escena humorística sobre un autobús (guagua) al compás de una rumba y posteriormente en un trabajo productivo. b) Asamblea de elección de jóvenes y brigadas vanguardias. c) Al ritmo de un guaguancó, una voz en off habla sobre el pasado y el presente. d) De una publicación sobre gérmenes patógenos con fondo musical, mientras alguien dibuja al Quijote y una caricatura anti-guerrillista. e) Carta de un soldado norteamericano describiendo la guerra desde Vietnam. f) Puesta en órbita de la nave Apollo 11. g) Bolivia y reflexiones sobre el ejército y el pueblo. h) Un grupo de personas en espera de una embarcación que los llevará a los Estados Unidos, intercambia criterios sobre rebeldes y batistianos y sobre ricos y pobres. i) Parodia de entrevista en la televisión sobre el tema de la guerra en Vietnam y la muerte del presidente Kennedy.

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La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilích Lenin".

Original Reel 7.

b. 30	Original film <i>1 Film Reel (16mm)</i>	1969
b. 30S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	

Films > Escuela Vento > Cultural activities (continued)

b. 30D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 30D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 30U	Use copy <i>1 Optical Disc (DVD)</i>	
Vietnam discussion Summary (English)		1969
<p>Film in color taken during the course of a debate led by the student named Lázaro who is a militant of the Juventud Comunista. The discussion takes place on the porch of one of the buildings that faces the courtyard of the school. Its principal theme is the situation in Vietnam. During the discussion, there is no disagreement, but rather the elaboration of the following talking points:</p> <p>The possibility that the Saigon government would collapse immediately were it not for the presence of United States military forces there to support it.</p> <p>The division of the country into two Vietnams, the South and the North, as a result of the United States presence.</p> <p>President Richard Nixon's "Ten Point Plan," which conditioned the withdrawal of United States forces on the willingness of the North Vietnamese to withdraw its own troops from the South.</p> <p>The future nature of the Vietnamese government and the circumstances necessary to build a coalition government of North and South.</p> <p>The Vietnamese students who are living in Cuba on Cuban government grants.</p> <p>The impressions of a newspaper correspondent who had been to Vietnam.</p> <p>The Vietnamese confidence in the certainty of their own victory.</p> <p>The willingness of Cuba to provide military aid to Vietnam and North Vietnam's refusal to accept assistance of any sort other than technical.</p> <p>The suffering of United States families whose sons have refused to go to Vietnam or whose sons have died fighting there.</p> <p>The students' shared willingness to help all the countries of Latin America and the declaration of mutual support for the official Cuban slogan, "La Revolución somos nosotros" or "The Revolution is all of us."</p> <p>In 2006, the Vento School was transferred from the administration of the Ministerio de la Industria Básica (MINBAS) to the Ministerio de Salud Pública (MINSAP) so that it could be redesigned to serve as a hospital for poor patients from Latin America seeking treatment in Cuba as part of Fidel Castro and Venezuelan President Hugo Chávez's joint project, Operación Milagro.</p> <p>The Vento School was established in 1967 after Fidel Castro attended an awards ceremony held in Havana's Charlie Chaplin Theatre honoring the winners of nationwide competitions held at the local and provincial levels in writing, mathematics, and other disciplines. Admission to the school</p>		

Films > Escuela Vento > Vietnam discussion (continued)

was highly selective and based on a combination of academic and political merit. The Vento School became the model for the prestigious Vladimir Ilich Lenin School, founded several years later for the very best students selected nationally at the secondary level.

Summary (Spanish)

Película en colores tomada durante el desarrollo de un debate conducido por el estudiante nombrado Lázaro en el portal de uno de los edificios que dan al patio de la escuela, cuyo tema fundamental es la situación en Vietnam. Los estudiantes se refieren a:

Posibilidad de que el gobierno de Saigón sería eliminado rápidamente de no encontrarse allí el ejército norteamericano.
La división del país en Vietnam del Norte y Vietnam del Sur.
Los 10 puntos expuestos por el presidente Richard Nixon, condicionando la retirada de los Estados Unidos con la retirada de los combatientes de Vietnam del Norte. El futuro gobierno de ese país, el gobierno provisional y condiciones para un gobierno de coalición.
Los becados vietnamitas que se encuentran en Cuba.
Impresiones de un corresponsal que estuvo en Vietnam.
La seguridad de los vietnamitas en su victoria.
Disposición de Cuba a ayudar, pero Vietnam no acepta ayuda militar externa de ningún país, sólo de tipo técnico.
El sufrimiento de las familias de los norteamericanos que se negaron a ir a Vietnam o perdieron sus hijos.
Su disposición de ayudar a otros países de América Latina y expresan el slogan "La Revolución somos nosotros".
El audio se interrumpe aproximadamente 4 minutos.
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La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilich Lenin".

Original Reel 8.

b. 31	Original film <i>1 Film Reel (16mm)</i>	1969
b. 31S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 31D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 31D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 31U	Use copy <i>1 Optical Disc (DVD)</i>	
	Sports and games Summary (English)	1969
	Film in color that documents various sports and recreational activities carried out in the athletic areas and courtyard of the Vento School.	

Films > Escuela Vento > Sports and games (continued)

Students of both sexes playing sports; the girls are seen playing basketball and the boys are shown swimming in the school's pool.

Recreational activity in which a group of students parody their work in a biochemistry study group by using phrases with double meanings and peasant-like songs.

At the end of recess, the students form lines and return to the interior of the school.

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Summary (Spanish)

Película en colores tomada durante el desarrollo de actividades deportivas y recreativas en las áreas deportivas y el patio de la escuela, donde pueden observarse:

Alumnos de ambos sexos practicando deportes; las hembras aparecen jugando baloncesto y los varones en la natación en la piscina.

Actividad recreativa de carácter humorístico, donde un grupo de estudiantes representa sus actividades en un círculo de interés de Bioquímica utilizando frases de doble sentido y décimas campesinas.

Al terminar la actividad se retiran en filas hacia el interior de las instalaciones escolares.

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La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilich Lenin".

Original Reel 9.

b. 32	Original film <i>1 Film Reel (16mm)</i>	1969
b. 32S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 32D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 32D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	

Films > Escuela Vento > Sports and games (continued)

b. 32U

Use copy
1 Optical Disc (DVD)

Bolivian discussion

1969

Summary (English)

Film in color that depicts a group of students engaged in a debate on Bolivia that is led by a fellow student, probably a leader of the Juventud Comunista. The discussion focuses on the following themes:

Death of El Che, Ernest Guevara; the conditions of the guerrilla in Bolivia; and the manifesto released by fellow guerrilla leader Inti Peredo, one of the sole survivors of the Bolivian army's fateful ambush of Guevara's forces. Months later Peredo would also be killed when 150 police assaulted his home in La Paz on September 9, 1969. His manifesto, written in July 1969 and titled "Volveremos a las Montañas" ("We Shall Return to the Mountains") was one of the required texts studied by the students at the Vento School.

Resistance of the local indigenous peasant population to the guerrilla presence in Bolivia, as well as the former's general disinformation about its goals and the lack of communication among different armed guerrilla groups.

The guerrilla foco in Peru and analysis of its failure.

Divisions among factions of the Communist Party in Bolivia.

The Party of Monge.

The lack of urban support for the guerrilla.

The emergence of guerrilla wars in all parts of the world as a means for eliminating imperialism.

A student reading the Cuban magazine, Tricontinental, promoting revolutionary change along similar lines as those of Cuba.

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Summary (Spanish)

Película en colores tomada durante el desarrollo de un debate sobre Bolivia, dirigido por una alumna. Entre los temas que se tratan están:

Muerte del Che Guevara, situación de la guerrilla boliviana y manifiesto de Inti Peredo.

Condiciones en que se mantuvo la guerrilla en los últimos tiempos, con respecto al apoyo del campesinado, la

Films > Escuela Vento > Bolivian discussion (continued)

desinformación a la población indígena, la comunicación entre los grupos guerrilleros, etc.
 Foco guerrillero que había aparecido en Perú y análisis de su fracaso. división existente en el Partido comunista de Bolivia. El partido de Monge.
 La falta de apoyo de la ciudad a la guerrilla.
 La guerra de guerrillas por todas partes como vía para acabar con el Imperialismo.
 En una de las secuencias puede apreciarse a una alumna con la Revista Cubana Tricontinental.
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 La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilich Lenin".

Original Reel 10.

b. 33	Original film <i>1 Film Reel (16mm)</i>	1969
b. 33S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 33D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 33D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 33U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b033u	
Alternative Title: Dance Classes <i>00:10:51 Duration (HH:MM:SS.mmm)</i> Summary (English) Film in color taken during rehearsal and staging of a variety of Cuban national folklore dances in the theatre of the school. Many of the dances are related to the worship of creolized African deities associated with the Santería religion. Others are folk dances representing the legacy of slavery and slave culture in Cuba. There are no teachers or instructors depicted in the film sequences. Initial cuts feature images of the musicians whose live percussion on Afro-Cuban drums accompanies the dancers. In addition to these scenes of dancing, the film also includes a number of images of different buildings and interior gardens of the Vento School. In 2006, the Vento School was transferred from the administration of the Ministerio de la Industria Básica (MINBAS) to the Ministerio de Salud Pública (MINSAP) so that it could be redesigned to serve as a hospital for poor patients from Latin America seeking treatment in Cuba as part of Fidel Castro and Venezuelan President Hugo Chávez's joint project, Operación Milagro. The Vento School was established in 1967 after Fidel Castro attended an awards ceremony held in Havana's Charlie Chaplin Theatre honoring the winners of nationwide		1969

Films > Escuela Vento > Alternative Title: Dance Classes (continued)

competitions held at the local and provincial levels in writing, mathematics, and other disciplines. Admission to the school was highly selective and based on a combination of academic and political merit. The Vento School became the model for the prestigious Vladimir Ilich Lenin School, founded several years later for the very best students selected nationally at the secondary level.

Summary (Spanish)

Película en colores tomada durante la ejecución de una representación danzaria en el teatro de la escuela, con la cadencia de cantos africanos al compás de tumbadoras y otras formas de percusión.

Aparecen también varias tomas de distintas locaciones de la escuela (edificios docentes, otras instalaciones y jardines exteriores).

Original Reel 11.

b. 34	Original film <i>1 Film Reel (16mm)</i>	1969
b. 34S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 34D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 34D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 34U	Use copy <i>1 Optical Disc (DVD)</i>	

Alternative Title: Personal Discussion Among Members of the Juventud Comunista
00:34:00 Duration (HH:MM:SS.mmm)

1969

Summary (English)

Film in color in which six students, all members of the Juventud Comunista (also shown participating in a meeting of the Juventud Comunista on Original Reel 8) convey how they came to be admitted to the Vento School. Other topics and issues:

Their participation in national, government-sponsored events such as competitions and study groups (círculos de interés) that led to their selection for admission to the school. Also described are the experiences of some who served as classroom monitores and were thereby selected. Others note that they were selected in their provinces of origin. Their prior service to the Revolution that garnered them the necessary political qualifications (as "integrados," incorporated into the Revolution) that facilitated admission. Such service is described as participation in the 1961 Literacy Campaign, volunteer work picking coffee, and trips to the Sierra Maestra. These survival-training and hiking trips to the Sierra Maestra were part of a program for the ideological preparation of students spearheaded by Fidel Castro himself in January 1960 and continued thereafter. Their family's peasant roots.

Assertions by the students that the majority of Cuban children only acquired primary education since most secondary schools were privately owned and operated.
 Praise of racial integration after the Revolution.
 Praise of the incorporation of the masses into the educational system.
 The characteristics of teachers in private school.
 Their attitudes as militants of the Communist Youth.
 A political analysis of the importance of having state boarding.
 The importance of having escuelas al campo. These were schools based in the country in which students were required to spend one-half of each day doing unpaid agricultural labor for the state.
 Labor as a means of personal development and national development.
 The merits of individual and collective study.
 The need for "superación cultural" or cultural improvement and the practice of sports.
 The positive results and nature of collective living.
 The need for discipline in the national schools and state boarding schools.
 The importance of having a professional calling ("orientación vocacional").
 In 2006, the Vento School was transferred from the administration of the Ministerio de la Industria Básica (MINBAS) to the Ministerio de Salud Pública (MINSAP) so that it could be redesigned to serve as a hospital for poor patients from Latin America seeking treatment in Cuba as part of Fidel Castro and Venezuelan President Hugo Chávez's joint project, Operación Milagro.
 The Vento School was established in 1967 after Fidel Castro attended an awards ceremony held in Havana's Charlie Chaplin Theatre honoring the winners of nationwide competitions held at the local and provincial levels in writing, mathematics, and other disciplines. Admission to the school was highly selective and based on a combination of academic and political merit. The Vento School became the model for the prestigious Vladimir Ilich Lenin School, founded several years later for the very best students who are selected nationally at the secondary level.

Summary (Spanish)

Película en colores tomada a seis estudiantes que se encuentran reunidos, los cuales exponen sus experiencias acerca de cómo llegaron a formar parte de la escuela en que actualmente se encuentran. Los aspectos a que se refieren son los siguientes:

La participación en eventos nacionales de círculos de interés, monitores y concursos, aunque otros se incorporaron posteriormente o fueron seleccionados en sus provincias de origen.
 Algunos fueron a la Sierra Maestra, otros a recoger café o a la campaña de alfabetización.
 Algunos de ellos son de procedencia campesina.
 Los padres de algunos no podían costearle los estudios anteriormente.

Films > Escuela Vento > Alternative Title: Personal Discussion Among Members of the Juve [...]
(continued)

La mayoría sólo llegaba a la enseñanza primaria, pues los estudios secundarios casi todos se hacían en escuelas privadas.
La integración racial después del triunfo de la Revolución.
La incorporación masiva a los estudios.
Características de los profesores de las escuelas privadas.
Actitud como militantes de la juventud comunista.
Los análisis políticos en las becas.
La escuela al campo.
El trabajo como medio de desarrollo personal y del país.
El estudio individual y colectivo.
La superación cultural y la práctica de deportes.
Relaciones de colectividad en la beca.
La disciplina en las escuelas nacionales y en la beca.
La orientación vocacional.
En la actualidad (año 2006) esta institución acaba de ser cedida por el Ministerio de la Industria Básica (MINBAS) al Ministerio de Salud Pública (MINSAP) y funge como hospital para la llamada Operación Milagro.
La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilich Lenin".

Original Reel 12.

b. 35	Original film <i>1 Film Reel (16mm)</i>	1969
b. 35S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 35D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 35D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 35U	Use copy <i>1 Optical Disc (DVD)</i> As a preservation measure, original materials may not be used. Digital access copies must be provided for use. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access.	

Alternative Title: Disciplinary Court of the Juventud Comunista
00:22:35 Duration (HH:MM:SS.mmm)

1969

Summary (English)

Film in color taken in a classroom in which students belonging to the same section or group attend a disciplinary session presided over by two female leaders (dirigentes) of the Communist Youth (Juventud Comunista) and one male Communist Party member who is a teacher and/or administrator of the school. The students are called upon to exercise a method for discussing one another's personal faults and practical failures known as "criticism and self-criticism" (la crítica y la autocrítica). They are also required to analyze publicly the charges against them which will lead to the assignment of a number of demerits by the dirigentes presiding over the court as judges. Throughout the session, the students charged follow military-style rituals, including the saluting of superior officers who are, in this case, peers who have been elected as leaders of the Juventud Comunista.

It is understood that all students must carry with them at all times what is known as "una hoja de corte," that is, a form on which certain students charged with serving as disciplinary agents write down and report any failings of a disciplinary nature.

After the initial session of the court ends with the assignment of eight demerits to a student named Nelson, another sequence begins in which a student dirigente of the same group analyzes the behavior of all its members with regard to taking leaves, attendance in classes, and the practice of sports, among other things. The purpose of the discussion is to decide whether or not the group should declare itself exemplary in carrying out the various tasks required of a "Grupo a la Ofensiva" (Group Ready for the Offensive). This term refers to the national program of ideological renewal and revolutionary regeneration initiated in 1967 and spearheaded by Raúl Castro, chief of Cuba's military, known as Las Fuerzas Armadas Revolucionarias, or FAR. Called "La Ofensiva Revolucionaria" (Revolutionary Offensive), the program called for the elimination of any remaining privately held businesses regardless of size, the creation of labor camps for the incarceration of citizens selected for re-education by divisions of the government, and the strengthening of methods for evaluating and enforcing ideological discipline in state schools and workplaces.

In 2006, the Vento School was transferred from the administration of the Ministerio de la Industria Básica (MINBAS) to the Ministerio de Salud Pública (MINSAP) so that it could be redesigned to serve as a hospital for poor patients from Latin America seeking treatment in Cuba as part of Fidel Castro and Venezuelan President Hugo Chávez's joint project, Operación Milagro.

The Vento School was established in 1967 after Fidel Castro attended an awards ceremony held in Havana's Charlie Chaplin Theatre honoring the winners of nationwide competitions held at the local and provincial levels in writing, mathematics, and other disciplines. Admission to the school was highly selective and based on a combination of academic and political merit. The Vento School became the model for the prestigious Vladimir Ilich Lenin School, founded several years later for the very best students selected nationally at the secondary level.

Summary (Spanish)

Película en colores tomada en un aula donde se efectúa una corte disciplinaria, la cual está presidida por profesores y dirigentes de la juventud comunista (UJC). Los alumnos son estimulados a ejercer la crítica y la autocrítica y al ser requeridos para analizar sus respectivos deméritos, lo hacen saludando a la usanza militar. Se conoce que cada estudiante siempre lleva consigo una hoja de 'corte', en la cual se le anotan los reportes o faltas a la disciplina.

En otra toma, al parecer después de concluida la corte, aparece el grupo de alumnos con una dirigente estudiantil haciendo un análisis de la situación de ese colectivo con respecto a la llegada del pase, la asistencia a clases y la práctica de deportes entre otros aspectos, con el objetivo de poder declararse con la condición de Grupo a la Ofensiva.

Al fondo del aula aparece una bandera de México.

En la actualidad (año 2006) esta institución acaba de ser cedida por el Ministerio de la Industria Básica (MINBAS) al Ministerio de Salud Pública (MINSAP) y funge como hospital para la llamada Operación Milagro.

Films > Escuela Vento > Alternative Title: Disciplinary Court of the Juventud Comunista (continued)

La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilich Lenin".

Original Reel 13.

b. 36	Original film <i>1 Film Reel (16mm)</i>	1969
b. 36S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 36D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 36D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 36U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b036u	

Alternative Title: Scenes of School Life
00:28:04 Duration (HH:MM:SS.mmm)

1969

Summary (English)

Film in color comprised of various unrelated sequences in which different areas of the school are depicted and a number of activities take place. These are:

Areas where sports are played by male students, such as a basketball court and a volleyball court. Girls are shown doing gymnastics or aerobic exercises.
A student assembly on the parade grounds of the school that takes place at the conclusion of classes.
Students cleaning common areas.
Scenes showing the exterior areas, grounds and lawns of the school.
Front of the school where students gather and where school buses make stops.
Study area for independent and collective study.
Scene in which the Cuban flag is raised on the flag pole of the school.
Class in a chemistry laboratory at the school.
Cultural activity featuring Cuban folklore dance and music.
Snack time in which sweets and beverages are served.
Student assembly as they prepare to march to classrooms at the start of the day. It is apparent that almost all the students carry with them the national newspaper Granma, official organ of the Cuban Communist Party.
Cleaning of the interior spaces of an unidentified building.
Scenes of "productive labor" in which students are shown working in coffee fields that they weed and hoe.
Students shown cutting sugar cane.
Students having a snack after cutting cane and as they board a bus.
Sports facilities for playing volleyball, basketball, swimming, tennis and general physical education.
Students exiting a building and immediately forming lines.
Kitchen and dining facilities.

Students playing chess, an activity highly promoted by the revolutionary state at the time.

Green areas and gardens.

Dining room with a blackboard that carries the menu of the day, including breakfast (coffee with milk and bread); lunch (white rice, red bean porridge, fried fish and bread); and dinner (white rice, chicken fricassee, bread pudding and yoghurt).

Exterior shots of the school and athletic facilities.

In 2006, the Vento School was transferred from the administration of the Ministerio de la Industria Básica (MINBAS) to the Ministerio de Salud Pública (MINSAP) so that it could be redesigned to serve as a hospital for poor patients from Latin America seeking treatment in Cuba as part of Fidel Castro and Venezuelan President Hugo Chávez's joint project, Operación Milagro.

The Vento School was established in 1967 after Fidel Castro attended an awards ceremony held in Havana's Charlie Chaplin Theatre honoring the winners of nationwide competitions held at the local and provincial levels in writing, mathematics, and other disciplines. Admission to the school was highly selective and based on a combination of academic and political merit. The Vento School became the model for the prestigious Vladimir Ilich Lenin School, founded several years later for the very best students selected nationally at the secondary level.

Summary (Spanish)

Película en colores que consta de numerosas tomas interrumpidas, en diferentes partes de la escuela, donde pueden apreciarse las siguientes escenas:

Áreas deportivas de la escuela donde aparece un juego de baloncesto y otro de voleibol por alumnos varones, mientras que por otro lado aparecen las hembras haciendo gimnasia o ejercicios aeróbicos.

A la salida de las aulas, concentración en un área de formación. Alumnos limpiando las áreas comunes.

Escenas que recrean las áreas exteriores de la escuela, observándose las edificaciones y áreas verdes.

Patio donde se concentran estudiantes y ómnibus escolares.

Área donde los alumnos efectúan estudio individual o independiente.

Escena del acto de arriar la bandera nacional.

Clase en un laboratorio de Química.

Actividad cultural donde se efectúa una representación de ritmos folclóricos.

Momento de la merienda con refrescos y dulces.

Alumnos en formación para pasar a las aulas. Puede observarse que casi todos traen el periódico Granma.

Limpieza de áreas interiores de una edificación.

Trabajo productivo agrícola en un área sembrada de café donde los alumnos realizan las tareas de guataquear y chapear.

Alumnos en el corte de la caña de azúcar.

Alumnos merendando después de concluir el corte de caña y luego subiendo a los ómnibus.

Áreas deportivas (voleibol, baloncesto, natación, cancha, Educación Física).

Alumnos saliendo de un edificio y formando filas.

Films > Escuela Vento > Alternative Title: Scenes of School Life (continued)

Cocina y comedor.
 Alumnos jugando ajedrez.
 Áreas verdes y jardines.
 Comedor con pizarra que expresa el menú de ese día para el desayuno (café con leche y pan), el almuerzo (arroz blanco, potaje de frijoles colorados, pescado frito y pan) y la comida (arroz blanco, fricasé de pollo, pudín y yogurt).
 Áreas exteriores y deportivas de la escuela.
 En la actualidad (año 2006) esta institución acaba de ser cedida por el Ministerio de la Industria Básica (MINBAS) al Ministerio de Salud Pública (MINSAP) y funge como hospital para la llamada Operación Milagro.
 La Escuela de Vento fue el origen de la actual Escuela Vocacional "Vladimir Ilich Lenin".

Original Reel 14.

b. 37	Original film <i>1 Film Reel (16mm)</i>	1969
b. 37D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 37D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 37U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b037u	

Columna Juvenil del Centenario (Youth Column of the Centenary [of Cuban Independence])

Filmed at Ceballos, Ciego de Ávila Municipality, Ciego de Ávila Province (part of Camagüey province until 1975)

This work camp in Camagüey formed part of a larger project to recruit young able-bodied women for voluntary, unremunerated agricultural labor ("trabajo productivo") and to incorporate women whose participation in the informal economy had, until recently, kept them outside the ranks of the Revolution. According to Margarita Fonseca, the chief of the labor camp who is interviewed in original Reel 18, the idea of organizing and recruiting workers into the "Column of the Centenary" was the brainchild of Raúl Castro, who personally promoted the project in 1968 as a commemoration of the country's historical martyrs. Also according to Fonseca, by August 1969 when these films were made, 42,000 youths had been mobilized and were being housed at various labor camps throughout the province. Although it is not clear how long voluntary laborers were required to stay at the camps, those women whom the state had selected for political re-education through regimented, manual labor at the camps were committed for at least three years. Laborers in the camps were organized in military fashion into platoons and battalions headed by leaders of the Juventud Comunista. Leaders can be distinguished from regular workers by their arm badge insignia.

Alternative Title: Productive Labor and Worker Recreation
00:25:36 Duration (HH:MM:SS.mmm)

Summary (English)

Film in color taken at the women's labor camp of the Columna Juvenil del Centenario (Youth Column of the Centenary of Cuban

Independence,) comprised of a number of interrupted sequences. The scenes document the following activities:

Interview with a young woman militant of the Juventud Comunista who evaluates her own ability to lead.
 Members of an all-female platoon practicing the Column's inspirational chant: "Nosotras las columnistas le decimos a Morón, que en el próximo chequeo obtendremos el cañón" ("We the columnists say to Morón that at the next inspection, we will maintain the cannon.") The chant refers to the town of Morón, which was the site of a similar work camp, and "maintaining the cannon," a symbol of the state's recognition of the superior productivity of this youth column over that of others at the time of the last inspection.
 A young woman washing dishes during the lunch break.
 Improvised recreational activity in which a black woman plays a rumba while a mulata soloist sings and is accompanied by other workers who serve as a chorus. The soloist sings two songs. The first song is a spontaneously conceived rumba that celebrates the gloriousness of "Fidel Castro Ruz," Communist dirigentes, and members of the Column for contributing to the Revolution. The second song is a standard romantic bolero common to Cuban cabaret acts of the 1950s.
 A group of workers riding in the back of truck as they are driven to the fields for their daily labor. The women sing revolutionary songs of the period.
 Group of columnists as they prepare to hoe and are inspected for their work.
 Group of columnists who work in a carpentry shop. They are shown cutting spikes for use in the planting of orange saplings and other citrus crops. One of the women declares that they also do other types of related labor such as sanding, chopping firewood and crafting wood furniture. Another states that she has been working there for ten months.
 Columnists hoeing in a field planted with orange trees.
 Columnists playing volleyball in the camp grounds.
 Columnists driving the small Italian-made tractors popularly known in Cuba as picolinos (by the company Goldoni) with which they work.
 Recreation in which several young women parody the talk and singing of peasants in a competitive spirit, one pretending to be from the adjacent camp of Morón, the other a member of the Ceballos labor camp and defender of the "cannon."
 As part of the government effort to liberate women through incorporation into the work force, the state had devised and promoted training programs for women to learn how to drive tractors. The program coincided with the importation of small tractors of Italian manufacture that became known as picolinos and popular logic tended to associate the size of the tractors with the gender of their presumed drivers, women.

Summary (Spanish)

Película en colores tomada en un campamento femenino de la Columna Juvenil del Centenario, con múltiples tomas interrumpidas. Las escenas tomadas corresponden a:

Entrevista a una joven que opina sobre la actitud para dirigir.
 Muchachas coreando "Nosotras las columnistas le decimos a Morón, que en el próximo chequeo obtendremos el cañón" (Referencia al pueblo de Morón y a un estandarte o

Films > Columna Juvenil del Centenario (Youth Column of the Centenary [o [...] > Alternative Title:
Productive Labor and Worker Recreation (continued)

gallardete que llaman el Cañón del Centenario en alusión al centenario de la guerra de 1868).
Una joven fregando bandejas durante el horario de almuerzo.
Actividad de recreación improvisada después del almuerzo al ritmo de una tumbadora, un coro improvisado y una solista. La misma solista después interpreta una canción romántica en tiempo de bolero.
Grupo de jóvenes montadas en una carreta rumbo al campo de trabajo, mientras van entonando canciones de la época)
Grupo de columnistas que se dirigen a guataquear.
Grupo de columnistas que trabajan en una carpintería.
Aparecen cortando estacas que se utilizan en la siembra de naranjas u otros cítricos. Una de ellas manifiesta que también realizan otras tareas como cepillar, lijar, etc. y ayudan a confeccionar muebles y cortar madera. Una expresa llevar diez meses allí.
Columnistas guataqueando un campo sembrado de naranjas.
Columnistas jugando voleibol en el campamento.
Columnistas en los pequeños tractores llamados popularmente Picolinos (Marca Goldoni), con los cuales trabajan.
Otro momento de la recreación improvisada donde dos jóvenes parodian a dos guajiros en un contrapunteo entre Morón y Ciego de Ávila.
El campamento está hecho de estructuras de cemento prefabricadas y cubierta de fibrocemento y rodeado de campos de caña, aunque las jóvenes no participan en actividades relacionadas con ese cultivo.

Original Reel 15.

b. 38	Original film <i>1 Film Reel (16mm)</i>	1969
b. 38S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 38D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 38D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 38U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms0650s02b038u.mp4	

Films > Columna Juvenil del Centenario (Youth Column of the Centenary [o [...]] (continued)

Alternative Title: Political Education Class 1969
 00:12:36 Duration (HH:MM:SS.mmm)

Summary (English)

Film in color that documents a political instruction class held at the all-female labor camp of the Columna Juvenil del Centenario. A teacher uses the diary of Ernesto "Che" Guevara during his failed guerrilla campaign in Bolivia to impart political lessons about heroism, hardship and history on the students. Recovered by unknown means by the Cuban government from the Bolivian military, *El Diario del Che en Bolivia* was published in Cuba and distributed freely around the world. The book became a key instructional guide for use in workers' study circles, meetings of mass organizations, and schools for politically advanced students like the Escuela Vocacional de Vento. In this film, the teacher's method is to ask the students interpretive questions in direct reference to passages in the book.

Summary (Spanish)

Película en colores tomada en un aula del campamento femenino de la Columna Juvenil del Centenario, donde se imparte una clase de Historia (Educación Política) utilizando el Diario del Che en Bolivia y empleando el método de la lectura comentada.

Original Reel 16.

b. 39	Original film 1 Film Reel (16mm)	1969
b. 39S	Sound reel [restricted] 1 Film Reel (16mm)	
b. 39D1	Duplicating master [restricted] 1 Videocassette (BetacamSP)	
b. 39D2	Duplicating master [restricted] 1 Videocassette (Digital Betacam)	
b. 39U	Use copy 1 Optical Disc (DVD) [Aviary] ms_0650_s02_b039u	

Alternative Title: Election of Exemplary Workers to the Juventud Comunista, part 1 1969
 00:48:10 Duration (HH:MM:SS.mmm)

Summary (English)

Film in color taken of a nighttime assembly of the entire Column at which the chief leaders of the Juventud Comunista of the work camp preside. The purpose of the meeting is to elect the Column's most "exemplary workers" for promotion to the ranks of the Juventud Comunista. Nominations of candidates are followed by criticism and self-criticism, a method similarly employed in the disciplinary court documented in original Reel 13 at the Vento School. Such practices became standard at meetings of both the Juventud Comunista and the Communist Party in this period and are still maintained today. The assembly of sixty-one women is directed by the political instructor of the battalion (nicknamed "Política" by the women workers), an unidentified black woman whose family was affluent before 1959 and who is the subject of an interview documented in Film Reel

Films > Columna Juvenil del Centenario (Youth Column of the Centenary [o [...] > Alternative Title:
Election of Exemplary Workers to the Juventud [...] (continued)

#18. The walls of the assembly hall hold images of Che Guevara y Camilo Cienfuegos, as well as the color standard of the Cannon of the Centenary. At the beginning of the assembly, the leaders make clear that the successfully elected exemplary columnists will be "la cantera" (quarry) of the Juventud Comunista, also known as the Unión de Jóvenes Comunistas (UJC). Also made clear is the fact that there is an urgent need for "cuadros" (political leaders) and higher-ranking "militantes" [militants] who will be in charge of the many tasks and plans developed for implementation in the province. During the course of the assembly, young women express their opinions about each candidate in terms of their work habits, popularity, political attitudes and general relationship to the rest of the group. Voting for the candidates is carried out through a public raising of hands and all votes, as officially declared by the Political Instructor, are recorded as unanimous. In the assembly, several young women can be seen smoking cigarettes.

As part of the government effort to liberate women through incorporation into the work force, the state had devised and promoted training programs for women to learn how to drive tractors. The program coincided with the importation of small tractors of Italian manufacture that became known as picolinos and popular logic tended to associate the size of the tractors with the gender of their presumed drivers, women. In the assembly, one of the young women who is nominated but not elected is harshly criticized for failing to stick with the tractor school [escuela de los picolinos], something which the Political Instructor insists is a priority recognized by the Comandante Fidel Castro and therefore of great importance to the development of the nation.

Summary (Spanish)

Película en colores tomada en una asamblea en el campamento femenino de la Columna Juvenil del Centenario en horario nocturno. La actividad está dirigida por la instructora política del batallón y participan 61 muchachas, de entre las cuales se seleccionan las columnistas ejemplares. En las paredes pueden observarse imágenes del Che Guevara y Camilo Cienfuegos y el gallardete del cañón del centenario.

Queda explícito que las columnistas ejemplares serán la cantera de la Unión de Jóvenes Comunistas (UJC) y que la importancia de la actividad también radica en la necesidad de tener cuadros y militantes que dirijan las múltiples tareas de los planes que se desarrollan en la provincia.

En el desarrollo de la asamblea se hacen las proposiciones y las jóvenes emiten sus opiniones sobre dichas propuestas en relación a su actitud ante el colectivo, el trabajo y en el plano político. La aprobación se efectúa levantando el brazo y todas son votaciones unánimes.

En la asamblea pueden verse a algunas muchachas fumando cigarrillos.

Original Reel 17. Continued on original Reel 20.

b. 40	Original film <i>1 Film Reel (16mm)</i>	1969
b. 40S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	

Films > Columna Juvenil del Centenario (Youth Column of the Centenary [o [...] > Alternative Title:
Election of Exemplary Workers to the Juventud [...] (continued)

b. 40D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 40D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>
b. 40U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b040u

Alternative Title: Interviews with Communist Youth Leaders and Columnists
00:33:14 Duration (HH:MM:SS.mmm)

Summary (English)

Film in color taken in the courtyard of the all-female work camp of the Columna Juvenil del Centenario, in which the following scenes are recorded:

Interrogation of Platoon No. 2 of the Column by the chief of the labor camp, Margarita Fonseca, during which she asks various members about the nature of the "requirements" they must fulfill in order to "maintain the cannon," that is, the rank of distinction for highest productivity in the province. In response, the young women explain that they fulfill their daily quotas, drink chlorinated water, dress correctly, adhere to disciplinary rules at work and in the dormitory, study daily, and attend political instruction classes twice a week [see Film Reel #16]. The women also refer to the fact that they are working in the national citric plan of the province and have prepared themselves for the election of exemplary workers in the battalion to the ranks of the Juventud Comunista. Interview with Margarita Fonseca, who explains the history of the Columna Juvenil del Centenario since May 1968 when Raúl Castro announced it as a means for ensuring the success of the Ten Million Ton Harvest and solving the labor shortage problem in the province of Camagüey. Fonseca also refers to the concern that the youth be formed "integralmente," that is, not only in terms of productive labor, but also in terms of their political education, their cultural improvement and their general academic preparation. The object of the recruitment drive was originally set at 50,000 young people from all over Cuba, although 42,000 youth were already mobilized at the time for productive labor in the work camps. Fonseca also adds that the young women do not participate in harvesting sugar cane, but rather in producing citrus fruit and coffee and raising rabbits. Conversation with various leaders of the Juventud Comunista who are also leaders of work brigades at the camp. Each speaks about her personal development, decision to join the Column and prospects for the future.

Summary (Spanish)

Película en colores tomada en el patio del campamento femenino de la Columna Juvenil del Centenario, donde puede apreciarse escenas de:

Conversación entre la Jefe del campamento y varias columnistas acerca de los requisitos que deben cumplir para mantener el Cañón del Centenario (distinción) y ellas

Films > Columna Juvenil del Centenario (Youth Column of the Centenary [o [...] > Alternative Title:
Interviews with Communist Youth Leaders and C [...] (continued)

se refieren al cumplimiento de las normas en el trabajo, tomar agua clorada, vestirse correctamente, a la disciplina en el trabajo y el albergue, la limpieza, el estudio diario, la superación cultural y la asistencia a clases, que es de dos días a la semana. También se puede conocer que están trabajando en los cítricos y que en ese momento se preparan para la elección de las jóvenes ejemplares que serán el crecimiento de la juventud comunista.

Entrevista a la Jefe del campamento, nombrada Margarita, quien se refiere a la creación de la Columna Juvenil del Centenario desde mayo del año anterior por Raúl Castro con el objetivo de apoyar la zafra de los diez millones y resolver el problema del despoblamiento de la provincia; a la preocupación por formar integralmente a las jóvenes (no sólo en el trabajo, sino también en la educación política, cultural y la escolarización); al objetivo de reclutar 50 000 jóvenes de todo el país y que ya existían unos 42 000 y a que la presencia de las muchachas no obedece a tareas de la zafra, sino a tareas en los cítricos, el café y planes cunícolas principalmente. Conversación donde participan varias jóvenes sobre su futuro desarrollo profesional y su vida antes de ingresar a la columna.

Original Reel 18.

b. 41	Original film <i>1 Film Reel (16mm)</i>	1969
b. 41S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 41D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 41D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 41U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b041u	
Miscellaneous activities <i>00:41:35 Duration (HH:MM:SS.mmm)</i> Summary (English) Film in color, shot in several interrupted sequences in different locations where members of the Column of the Centenary can be observed engaged in the following tasks: Repair of the picolinos (manufactured by the Italian Goldoni company). In areas immediately surrounding the camp. Weeding and clearing of grasses and citrus fields with the tractors. Standing on top of a flatbed cart as it is drawn by truck along a dirt road between fields of sugar cane; the insignia of vanguard workers is clearly visible. Hoeing as a form of weeding in the citrus fields. Working in the kitchen (includes views of the campground). Leaving for the fields by way of a flatbed cart that is drawn by truck to the fields.		1969

Films > Columna Juvenil del Centenario (Youth Column of the Centenary [o [...] > Miscellaneous activities (continued)

Working alongside men in agricultural labors.
Planting citrus saplings.
In the interior of the dining hall.
In the courtyard of the camp, apparently on visitors' day.
Washing the food trays in cement sinks without soap after lunchtime.
Nighttime volleyball game.
Cleaning the dining hall.
During rest period.
In a classroom while class is in session. On the walls, a poster depicting the solar system and a multiplication table can be observed.

Summary (Spanish)

Película en colores, fragmentada, tomada en distintas locaciones, donde pueden apreciarse a las jóvenes columnistas en las siguientes actividades:

Labores de mantenimiento a los tractores Piccolinos (Goldoni, tipo Export). En áreas circundantes al campamento.
Trabajando en la chapea mecánica con los tractores en los campos de cítricos. Encima de carreta, por un terraplén entre campos de caña, y portando distintivos de vanguardias.
Guataqueando (desyerbando) en campo de cítricos.
Vista del campamento y muchachas trabajando en la cocina.
Saliendo para el campo montadas en una carreta.
Junto a obreros agrícolas.
Efectuando la siembra de cítricos.
En el interior del comedor.
En el patio del campamento, al parecer en un día de visitas.
Fregando las bandejas después del almuerzo o comida.
Juego de Voleibol nocturno.
Limpiando el comedor.
Horario de descanso.
En un aula durante una clase. En las paredes pueden apreciarse un planisferio y tabla de multiplicar.

Film has no sound. Original Reel 19.

b. 42	Original film <i>1 Film Reel (16mm)</i>	1969
b. 42D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 42D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 42U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms0650s02b042u.mp4	
Alternative Title: Election of Exemplary Workers to the Juventud Comunista, part 2 <i>00:10:33 Duration (HH:MM:SS.mmm)</i> Summary (English)		1969
Film in color with no sound, taken at the all-female labor camp of the Columna Juvenil del Centenario during the course of an assembly held for the election of exemplary workers and their promotion to		

Films > Columna Juvenil del Centenario (Youth Column of the Centenary [o [...] > Alternative Title:
Election of Exemplary Workers to the Juventud [...] (continued)

the Juventud Comunista. This film documents the second part of an assembly held the night before and recorded in original Reel 17. Apparently, discussion ran over the time allotted and a decision was made to continue the next morning. Although the assembly is held in the same facility, a much smaller number of women are in attendance, ostensibly because the rest could not put off the agricultural tasks they were required to complete that morning. Discussion is directed by the political instructor of the camp, an unidentified black woman whose family was affluent before 1959 and who is the subject of an interview documented in original Reel 18. Images of Che Guevara and Camilo Cienfuegos, as well as the color standard of the Cannon of the Centenary, are on the walls of the assembly hall. Although the discussion of the nominated candidate cannot be heard, voting on her candidacy results in a unanimous vote.

Summary (Spanish)

Película en colores y sin sonido, tomada en el campamento femenino de la Columna Juvenil del Centenario durante el desarrollo de una asamblea, dirigida por una joven, para seleccionar a columnistas ejemplares. Se hacen propuestas, se emiten opiniones y se realiza la votación.

Film has no sound. Original Reel 20, continuation of original Reel 17. See also Reel 18.

b. 43	Original film <i>1 Film Reel (16mm)</i>	1969
b. 43D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 43D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 43U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b043u	

Brigada "Turcios Lima" (Turcios Lima Labor Brigade)

Filmed at Meriño, Manatí municipality, Las Tunas province (formerly part of the province of Oriente until 1975).

The Turcios Lima Brigade worked in the state-directed sugar harvest plan (plan cañero) that was named "José Martí" (La brigada trabajó en el Plan Cañero nombrado "José Martí").

Brigade at work
00:29:33 Duration (HH:MM:SS.mmm)

1969

Summary (English)

Film in color taken in the sugar cane district of Las Tunas province in which the Turcios Lima Brigade of voluntary workers was based. The film features the following scenes:

The brigade during a lunch break taken in the same cane field where they are working. The workers are organized into military-style platoons and squadrons. The lunch, which a truck transported to the fields, consisted of beans, rice, roasted calabash, an unidentified food that appears to be

some kind of meat, and fresh mangoes. Instrumental music can be heard in the distance. According to the announcer, the music is played by the orchestra of the Instituto Cubano de Radio y Televisión (ICRT) and is the work of Juan Almeida Bosque, a founding member of Fidel Castro's 26th of July Movement and the only black member of the Council of State. The brigade enjoying a rest period from work under the shade of a peasant hut. Most of the cane cutters can be seen sharpening the blades of their shortened machetes (called *mochas*) while a recorded track sung by the Mexican singer Armando Manzanero can be heard in the distance. The laborers themselves begin to improvise verses to the rhythms of a Cuban *guaracha*. A member of the brigade reads and comments on an article titled "El compromiso de la Turcios Lima en la zafra...", ("The commitment of the Turcios Lima brigade to the Sugar Harvest"), which appeared in the magazine *Combatiente*. In the background, one can hear the cheer and rallying cry, "Los 10 millones van" ("The Ten Million Ton Harvest Goes!"). Later, the same workers are seen marching in line to work again in the cane fields, while some of them sing popular songs of the period. The cane cutters in the act of cutting sugar cane as some of them tell jokes and sing songs. The stockpiling center named "José Martí" where cane is shipped out for processing at the sugar mill after being chopped into smaller pieces and cleaned of all bagasse. Music promoting the Ten Million Ton Harvest can be heard in the distance. Machine for gathering cut cane stalks as it loads up the back of a wheelbarrow being pulled by oxen.

Summary (Spanish)

Película en colores tomada en la zona cañera en que labora la Brigada "Turcios Lima", fragmentada, donde puede apreciarse escenas de:

La brigada durante el horario de almuerzo en el propio cañaveral. Los trabajadores se organizan en un pelotón y en escuadras a la usanza militar. El almuerzo fue llevado en un camión y consistió en potaje de frijoles, arroz, viandas, algo sin identificar y naranjas. Se escucha una música instrumental en off, ejecutada según locutor, por la orquesta del Instituto Cubano de Radio y Televisión (ICRT) de la autoría de Juan Almeida Bosque.

La brigada durante el horario de descanso a la sombra de un bohío; algunos macheteros están afilando sus *mochas* y se escucha en off una canción interpretada por el mexicano Armando Manzanero. En otro momento improvisan cantos a ritmo de *guaracha*; un brigadista lee y comenta un artículo titulado *El compromiso de la Turcios Lima en la zafra...*, aparecido en revista *Combatiente*, mientras se escuchan exclamaciones de "Los 10 millones van" y posteriormente aparece la brigada saliendo hacia el cañaveral en fila, mientras algunos entonan canciones de moda.

Los macheteros en plena faena del corte de caña entre bromas y cantos de algunos de sus integrantes.

Centro de acopio nombrado "José Martí", donde se embarca la caña en vagones de ferrocarril después de ser troceada y limpia de paja. Se escucha música en off relacionada con los 10 millones.

Films > Brigada "Turcios Lima" (Turcios Lima Labor Brigade) > Brigade at work (continued)

Alzadora de caña en el campo cargando una carreta con tracción animal de bueyes.

Original Reel 21.

b. 44	Original film <i>1 Film Reel (16mm)</i>	1969
b. 44S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 44D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 44D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 44U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b044u	

Alternative Title: Brigade Celebration Upon Achieving Work Quota
00:15:56 Duration (HH:MM:SS.mmm)

1969

Summary (English)

Film in color taken in the sugar cane district of Las Tunas province where the voluntary work brigade named "Turcios Lima" contributed to the Ten Million Ton Harvest. Featured in the film are the following scenes:

Outpouring of joy and celebration related to the announcement that the brigade had achieved the harvest of one million arrobas of cane. The arroba, equivalent to 11.5 kilograms, was the traditional measure of weight used in the rural areas of Cuba for harvesting all cultivated products, not just cane. The brigade was declared a "millionaire" for having achieved this distinction in productivity.

The brigade, now known as a Brigada de Avanzada, or front-line brigade (as in war), can be heard shouting the slogans, "Dándolo todo por los 10 millones" and "Brigada Roja del Millón" ("Giving it all for the Ten Million" and "The Red Brigade of the Million"). The cane cutters shout other slogans and "vivas" to the Revolution as they imbibe some type of liquid, probably rum, from a can. Later, they can be seen boarding the back of a wheelbarrow.

Joy and celebration expressed in a small group of houses stationed near the camp. "Vivas," or shouts of "Long live," can be heard with reference to the Commander in Chief (Fidel Castro), the Cuban Communist Party, all revolutionary movements throughout the world and the members of the brigade itself. A number of small gifts are presented to the workers: the Communist Pioneers award them a biography of Luís Augusto Turcios Lima, the brigade's namesake, and a floral bouquet, while a young female representative of the Federación de Mujeres Cubanas, or Federation of Cuban Women (better known as the FMC) gives a triangular-shaped flag to the most accomplished, oldest and highly productive worker, a man named Félix Pacheco. The flag is embroidered with the words "Delegación Mariana Grajales Caisimú." In the background, the song "Delilah" in Spanish by the English pop

Films > Brigada "Turcios Lima" (Turcios Lima Labor Brigade) > Alternative Title: Brigade Celebration Upon Achieving Work Quota (continued)

star Tom Jones can be heard. At the end of the ceremony, the workers board a wheelbarrow.
A musical group performs a song promoting the Ten Million Ton Harvest.

Summary (Spanish)

Película en colores tomada en la zona cañera en que labora la Brigada "Turcios Lima", fragmentada, donde puede apreciarse escenas de:

Júbilo y celebración de la brigada, relacionado con haber alcanzado su condición de millonaria (haber cortado un millón de arrobas de caña). Indistintamente se aprecian los términos de Brigada de Avanzada "Dándolo todo por los 10 millones" y "Brigada Roja del Millón". Los macheteros gritan consignas de vivas a la Revolución y comparten en una lata algún tipo de bebida. Posteriormente aparecen montando en una carreta. Júbilo en un caserío, al parecer cercano al campamento, con vivas al Comandante en Jefe, al Partido Comunista de Cuba (PCC), a los movimientos revolucionarios del mundo y a la propia brigada; se le hacen varios obsequios a la brigada: los pioneros le entregan a un machetero destacado una biografía de Luís Augusto Turcios Lima y a otro un ramo de flores, mientras una joven de la Federación de Mujeres Cubanas (FMC) le entrega un gallardete al machetero más destacado, nombrado Félix Pacheco. En off se escucha una versión al español de la canción Delilah, del cantante inglés Tom Jones. Al finalizar la actividad montan en una carreta. Conjunto musical que interpreta una canción relacionada con la zafra de los 10 millones.

Original Reel 22.

b. 45	Original film <i>1 Film Reel (16mm)</i>	1969
b. 45S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 45D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 45D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 45U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b045u	

Alternative Title: Election of Exemplary Workers in Turcios Lima Brigade
00:26:21 Duration (HH:MM:SS.mmm)

Summary (English)

Film in color taken in the sugar cane district of Las Tunas province where the voluntary work brigade named "Turcios Lima" contributed to the Ten Million Ton Harvest. In this film, an assembly to select the best cane cutters takes place under the direction of a lieutenant of the Cuban army, or Fuerzas Armadas Revolucionarias (FAR). Featured are the following scenes:

The lieutenant speaking to the cane cutters about the struggle in Vietnam and President Ho Chi Minh, who died that very day and whose death would be formally commemorated in Cuba with five days of mourning. As a result, there were no parties allowed despite the same brigade's recent triumph in reaching one million arrobas of cane cut.

The selection of the exemplary workers of the most recent two-week period. It begins with an introductory speech on the characteristics that participants should keep in mind when they consider different nominees, especially with regard to the skills and attitudes that fall in line with the model of the military that all voluntary agricultural workers are supposed to emulate. Two cane cutters comprising the same team, or duo, who cut 1200 arrobas on average per day are nominated. In addition to their productivity, other factors are also considered, such as their attitude toward work, their self-discipline while at work, on the street or in the camp, as well as their general disposition toward helping others after completing their own tasks. As the vote in favor of these candidates was unanimous, the credentials are presented to them. Second and third place were awarded to other nominated teams.

The workers' commitment to the brigade and the brigade's promise to cut seven million arrobas of cane are confirmed publicly. When asked by the attending official how long they think it will take them to cut another million, the workers respond that it will take somewhere between thirty and thirty-five days. The head of the brigade speaks of the possibility of surpassing that goal.

The magazine *Combatiente* is distributed. The edition includes an article about the brigade under the title, "Nuestra punta de vanguardia en la zafra gigante" ("Our Position as a Vanguard in the Giant Harvest").

The two officials from the FAR that spoke to the workers retire to their jeeps and drive away.

Summary (Spanish)

Película en colores tomada en la zona cañera en que labora la Brigada "Turcios Lima" donde se desarrolló una asamblea para escoger los mejores macheteros y que estuvo dirigida por un oficial de las Fuerzas Armadas Revolucionarias (FAR) con grado de teniente, donde puede apreciarse escenas de:

El oficial dirigiéndose a los macheteros y hablando sobre la lucha de Vietnam y el Presidente Ho-Chi-Minh, muerto ese día, por lo que se habían declarado cinco días de duelo y por ello no habría festejos.

Selección de los mejores trabajadores en los últimos 15 días, con una introducción acerca de los elementos a tener en cuenta y el papel de los militares. Dos macheteros que promediaban 1200 arrobas diarias fueron seleccionados en primer lugar, aunque también se tuvo en cuenta su disciplina, actitud ante el trabajo, en el campamento, en la calle y su disposición siempre a ayudar a los demás después de terminar su tarea y al todos estar de acuerdo en su selección se les entregaron sus distintivos acreditativos. Posteriormente fueron seleccionados los dúos que ocuparon el segundo y tercer lugar.

Films > Brigada "Turcios Lima" (Turcios Lima Labor Brigade) > Alternative Title: Election of Exemplary Workers in Turcios Lima [...] (continued)

Se expresa que el compromiso de la brigada es cortar siete millones de arrobas de caña. Al cuestionarse en qué tiempo podría la brigada cortar otro millón, responden que en 30 ó 35 días y el Jefe de la brigada habla de la posibilidad de sobrepasar esa meta.
Se reparten ejemplares de la revista Combatiente, donde aparece un artículo sobre la brigada titulado Nuestra punta de vanguardia en la zafra gigante.
En dos jeeps se retiran los oficiales que dirigieron la asamblea.

Original Reel 23.

b. 46	Original film <i>1 Film Reel (16mm)</i>	1969
b. 46S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 46D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 46D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 46U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms0650s02b046u.mp4	

Alternative Title: Political Education Class
00:25:54 Duration (HH:MM:SS.mmm)

1969 September
5

Summary (English)

Film in color that was taken in the central courtyard of the voluntary work brigade named "Turcios Lima," where a class or study circle of workers examine the theme, "Antecedentes del Ataque al Cuartel Moncad" ("Antecedents to the Attack on the Moncada Barracks"). The class is taught by an official of the Fuerzas Armadas Revolucionarias (FAR) who holds the rank of lieutenant. (The same official also appears in original Reel 23.) On a blackboard the following topics to be addressed appear:

1. The traditional political parties of pre-1959 Republic (then characterized in the official revolutionary idiom as the "República Mediatizada" or "Mediated Republic").
2. The coup d'état carried out by Fulgencio Batista on 10 March 1952.
3. The masses began to comprehend against whom the coup d'état was launched. (This is a reference to the state's official historical narrative that argued for a broadly symbolic interpretation of the coup's objective. That is, it was not simply against the democratically elected regime of then President Prío de Socarrás, but against the Republic itself and its many attendant contradictions and failings. The "masses" who realized this included Fidel Castro and his supporters who recognized that there was no going back to the former constitutional Republic and that a revolution was needed.)
4. The 26th of July opened a new era in Cuban history.

The officer makes specific reference to the following parties of the Republic: Auténtico, Liberal, Demócrata, Republicano, Conservador, Ortodoxo and the Partido Socialista Popular, or pre-1961 Communist

Films > Brigada "Turcios Lima" (Turcios Lima Labor Brigade) > Alternative Title: Political Education Class (continued)

Party. He also discusses the strikes, demonstrations, and other forms of popular protest against Batista. He states that the Catholic clergy had supported Batista. He also describes the historical context before the Revolution as one entirely determined by hunger, misery, illiteracy and no access to hospitals for the majority of Cuba's people. In particular, he illustrates the state of hunger and misery with printed pictures.

At one point, a sergeant intervenes in order to comment on the famous speech Fidel Castro made in his own defense at the time of his trial for his guerrilla group's attack on the Moncada military barracks on July 26, 1953. This sergeant cites the speech, titled "La Historia me absolverá," and describes the situation after the coup d'état. Following this intervention, the lieutenant directing the session takes over again and describes the events subsequent to that date, dividing the auditorium in two parts in order to subject the groups to questions on that theme. The workers respond to the questions as best they can, although it is clear that they are limited by differing degrees of education and ease with public speaking.

Summary (Spanish)

Película en colores tomada en el patio del campamento de la Brigada "Turcios Lima" donde se desarrolló una clase o círculo de estudio titulado "Antecedentes del Ataque al Cuartel Moncada" y que fue impartida por un oficial de las Fuerzas Armadas Revolucionarias (FAR) con grado de teniente (el mismo que aparece en el Film No. 23). En una pizarra aparecen los tópicos que se desarrollarán y son los siguientes:

1. Los partidos tradicionales de la República Mediatizada.
2. El Golpe de Estado dado por Batista el 10 de marzo de 1952.
3. Una masa que empezaba a comprender contra quien da el Golpe de Estado.
4. El 26 de julio abre una nueva era en la Historia.

El oficial se refiere a los partidos Auténtico, Liberal, Demócrata, Republicano, Conservador, Ortodoxo y al Partido Socialista Popular; a las manifestaciones de las masas y huelgas de trabajadores; el apoyo del clero a Batista; la situación de hambre, miseria (ilustrándolo con imágenes impresas), analfabetismo y acceso a los hospitales.

Interviene un sargento sobre el alegato de Fidel castro: La Historia me absolverá y la situación después del Golpe de Estado.

El oficial que dirige la actividad retoma la palabra y expone los acontecimientos que se sucedieron después del 26 de julio de 1953 y divide el auditorio en dos partes para hacer preguntas de control sobre el tema, las cuales son contestadas acorde al nivel de instrucción y facilidad de expresión.

Original Reel 24.

b. 47	Original film <i>1 Film Reel (16mm)</i>	1969
b. 47S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 47D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	

Films > Brigada "Turcios Lima" (Turcios Lima Labor Brigade) > Alternative Title: Political Education Class (continued)

b. 47D2 Duplicating master [restricted]
1 Videocassette (*Digital Betacam*)

b. 47U Use copy
1 Optical Disc (*DVD*)
[\[Aviary\] ms_0650_s02_b047u](#)

Alternative Title: Speech Commemorating Achievements of Brigade 1969
00:33:54 Duration (*HH:MM:SS.mmm*)

Summary (English)

Film in color made in the camp of the voluntary work brigade named "Turcios Lima" of an official ceremony honoring the brigade's achievement of having cut one million arrobas of sugar cane. Speeches by members of the brigade and a military official take place on the back of a wheelbarrow that serves as an improvised stage. The sound recording documents these successive events:

Someone introduces the act by recognizing the labor of the cane cutters and then proceeds to the presentation of the brigade's official award of distinction by the Commander Demetrio Monzeni Villa, chief of Central Command for the armed forces of Oriente.

The main speech is given by Miguel Plasencia, Secretary of the Communist Party of Cuba for the region of Puerto Padre, who also extends a warm greeting from Guillermo García and the chief of the armed forces, Raúl Castro. He also proposes a moment of silence in honor of the recently deceased President Ho Chi Minh of Vietnam.

Plasencia focuses his speech on the brigade and the army, stating that the army struggles side-by-side with the people in the Harvest of the Ten Million Tons. He also favorably compares Cuba's army with those in the rest of Latin America, which he qualifies as largely parasitic and repressive. He also speaks of the need for anti-imperialist solidarity against the war in Vietnam, of the commitment of the brigade to cut seven million arrobas of cane, of the fact that already in that area the Ten Million Ton Harvest of 1970 has officially started and of his desire to see the workers "sew the sack that will seal the Ten Million Tons of sugar that has to be harvested." He also challenges them to the goal of beating another brigade named "Libertadores" and proposes carrying out a competition. He also remarks on the need to cut the cane according to the standard technique required to prevent loss of sugar from cutting the cane too far up the stalk and points out the terrible deficits that other brigades have suffered as a result. He ends his speech with the slogan, "Los 10 millones van, y de que van van," ("The Ten Million Tons Go!—And that they go, they go!").

Another intervention clarifies the fact that Miguel Plasencia is the "godfather" of the Brigada "Ferromocha" and that the real "godfather" of "Turcios Lima" brigade is Isidro Martínez, chief of Central Command for the Mobilization of the Cuban Communist Party in the region.

Against the backdrop of a song known as the "March of the Guerrilla," the cane cutters retire to their barracks.

Summary (Spanish)

Films > Brigada "Turcios Lima" (Turcios Lima Labor Brigade) > Alternative Title: Speech Commemorating Achievements of Brigade (continued)

Archivo sonoro grabado en el campamento de la Brigada "Turcios Lima" donde se desarrolló un acto oficial por el arribo de esta al millón de arrobas de caña cortadas y cuya tribuna fue improvisada sobre una carreta.

Alguien hace una introducción de reconocimiento a los macheteros y después se procede al abanderamiento a la brigada por el Comandante Demetrio Monzeni Villa, del Estado Mayor del Ejército Oriental.

El discurso central lo efectuó Miguel Plasencia, Secretario del Partido Comunista de Cuba en el Regional Puerto Padre, quien trasmitió un saludo de Guillermo García y el Jefe del Ejército y propuso hacer un minuto de silencio en honor al desaparecido Presidente Ho-Chi-Minh.

El orador hace referencias a la brigada y al ejército, al ejército junto al pueblo en la zafra y compara el ejército de Cuba con los demás de América Latina; habla sobre la solidaridad antiimperialista y contra la guerra de Vietnam; al compromiso de la brigada de cortar hasta 7 millones de arrobas de caña; al hecho que en esa región comenzó la zafra del 70 y allí se debía coser el saco que selle los 10 millones de toneladas de azúcar; al reto que hace otra brigada nombrada "Libertadores", con la que propone efectuar una competencia; a las normas técnicas del corte, alza, etc. y a brigadas que han tenido pérdidas elevadas. Culmina el discurso con la consigna: "Los 10 millones van, y de que van van".

Otra intervención aclarando que Miguel Plasencia es padrino de la Brigada "Ferromocha" y de la "Turcios Lima" lo es Isidro Martínez, Jefe del Estado Mayor de Movilización del PCC en la región.

Con las notas de la marcha del guerrillero se retiran los macheteros hacia los albergues.

Original Reel 25.

b. 48	Original film <i>1 Film Reel (16mm)</i>	1969
b. 48S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 48D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 48D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 48U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b048u	
Alternative Title: Group Interview with Seven Members of "Turcios Lima" Voluntary Labor Brigade <i>00:12:26 Duration (HH:MM:SS.mmm)</i> Summary (English)		1969
Film in color, shot in fragmented sequences, taken in the courtyard of a campground where the voluntary labor brigade "Turcios Lima" is housed in barracks-style buildings. The film records a group interview in which seven members of the brigade provide information about their social backgrounds prior to the Revolution, the moment		

Films > Brigada "Turcios Lima" (Turcios Lima Labor Brigade) > Alternative Title: Group Interview with Seven Members of "Turcio [...]" (continued)

when their consciousness was raised in favor of struggle against the dictatorship of Batista, and their subsequent activities. The conversation focuses on the following:

Their families' social backgrounds (most of them are of peasant extraction) and the age at which they began to work in support of their families. Some of the men are from the sugar mill Estrada Palma (re-named "Bartolomé Masó" by the state after the Revolution, in the province known after 1975 as Granma). One of the men, Félix Pacheco, is from Guantánamo. The moment in which some of them join the struggle against the dictator, experience a change of consciousness, or enter into the revolutionary underground in support of urban and guerrilla fighters. Some attest to the execution by firing squad or torture of friends and family members by Batista's security forces.

Poverty in the area in which they lived and the low scholastic level they achieved as a result. They also note their work after the triumph of the Revolution to combat these social ills.

The composition of the brigade: long-term professional cane cutters; recruits serving military duty required of all young men in Cuba after 1961; and some officials of the FAR, Revolutionary Armed Forces of Cuba.

Their future aspirations.

In general, they all feel as if they have achieved very little so far and have much to do in the future.

Summary (Spanish)

Película en colores, fragmentada, tomada en el patio del campamento donde labora la Brigada "Turcios Lima" durante una conversación entre siete de sus miembros, donde pueden conocerse distintos aspectos de sus vidas.

La conversación gira alrededor de varios temas como los siguientes:

Su procedencia social (principalmente campesina) y desde qué edad comenzaron a trabajar. Algunos proceden del central Estrada Palma (posteriormente "Bartolomé Masó" en la actual provincia de Granma) y otro nombrado Félix Pacheco procede de Guantánamo.

Momento en que algunos de ellos se incorpora a la lucha contra la dictadura de batista, toman conciencia o entran a la clandestinidad. Algunos hacen referencia a fusilados y torturas a familiares y amigos.

La pobreza en que vivían y el nivel de escolaridad que habían alcanzado, así como su labor posterior al triunfo de la Revolución.

La composición de la brigada por macheteros, reclutas del Servicio Militar y oficiales de las FAR.

Sus aspiraciones futuras.

De manera general manifiestan no haber hecho nada aun y que tienen mucho por hacer.

Original Reel 26.

b. 49	Original film <i>1 Film Reel (16mm)</i>	1969
b. 49S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	

Films > Brigada "Turcios Lima" (Turcios Lima Labor Brigade) > Alternative Title: Group Interview with Seven Members of "Turcio [...]" (continued)

b. 49D1	Duplicating master [restricted] 1 Videocassette (BetacamSP)
b. 49D2	Duplicating master [restricted] 1 Videocassette (Digital Betacam)
b. 49U	Use copy 1 Optical Disc (DVD) [Aviary] ms_0650_s02_b049u

Miscellaneous Scenes of the Brigada "Turcios Lima" in Las Tunas Province
00:12:26 Duration (HH:MM:SS.mmm)
Summary (English)

Film in color made up of fragmented sequences taken in the sugar cane district in which the voluntary work brigade named "Turcios Lima" labored for the Ten Million Ton Harvest of 1969-1970. The film features the following scenes:

Signpost that reads "La Brigada Turcios Lima se mantendrá en los cortes hasta la últimas caña de la zafra de los 10 millones," ("The Turcios Lima Brigade will remain in the fields until the last cane of the Ten Million Ton Harvest is cut.")

Billboard along the dirt road that reads, "Las cargas de la caballería mambisa de 1868 y 1895, la Brigada Turcios Lima los reeditará en los cañaverales para liquidar el subdesarrollo," ("The Turcios Lima Brigade will duplicate the cavalry charges of the Guerrilla Soldiers of the 1868 and 1896 Wars for Independence in order to Eliminate Under-Development.")

Interior scenes of a workers' barracks in which someone reads a pamphlet or a magazine titled *Primera Conferencia de la Organización Latinoamericana de Solidaridad (OLAS)*.

Locomotive and train cars loaded with cane; wheelbarrows and houses in the background.

Children of the region, some barefoot and without shirts, in the small village near the camp

Rain falling, instrument for measuring rainfall, a pig, a chicken, a railroad line, the landscape, cane fields, the stockpiling center, "José Martí," where one can read the phrase "Los niños nacen para ser felices," ("Children are born to be happy") that has been painted by hand on one side of the building.

A wheelbarrow carrying cane cutters with the flag of the PCC, or Cuban Communist Party, as they approach the camp during a downpour.

Recreational activity in the camp with a musical group.

Dining hall during lunch or dinner.

Barracks in which there is a battery-operated radio.

Summary (Spanish)

Película en colores, fragmentada y sin sonido, tomada en la zona cañera en que labora la Brigada "Turcios Lima" donde se pueden apreciar las siguientes escenas:

Pancarta donde se lee: "La Brigada Turcios Lima se mantendrá en los cortes hasta la últimas caña de la zafra de los 10 millones".

Films > Brigada "Turcios Lima" (Turcios Lima Labor Brigade) > Miscellaneous Scenes of the Brigada "Turcios Lima" in Las Tunas [...] (continued)

Valla a un lado del terraplén: "Las cargas de la caballería mambisa de 1868 y 1895, la Brigada Turcios Lima los reeditará en los cañaverales para liquidar el subdesarrollo".
 Interior de un albergue; alguien lee un folleto o revista titulado Primera Conferencia de la Organización Latinoamericana de Solidaridad (OLAS).
 Locomotora y vagones cargados de caña, carreta y casas.
 Niños del lugar, algunos descalzos y sin camisa en el caserío cercano al campamento.
 La lluvia cayendo, un pluviómetro, casas, un cerdo, una gallina, la línea del ferrocarril, un paisaje, cañaverales, el centro de acopio "José Martí", en una de cuyas estructuras puede leerse su frase "Los niños nacen para ser felices".
 Carreta cargada de macheteros con bandera del PCC bajo la lluvia llegando al campamento.
 Actividad recreativa en el campamento con un grupo musical.
 Comedor durante horario de almuerzo o comida.
 Albergue donde alguien tiene un radio de baterías.

Film has no sound. Original Reel 27.

b. 50	Original film <i>1 Film Reel (16mm)</i>	1969
b. 50D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 50D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 50U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b050u	

Central "Urbano Noris" (Sugar Mill Named Urbano Noris)

Filmed at the sugar mill named "Urbano Noris" (known before the Revolution as "San Germán") in the Urbano Noris municipality, province of Holguín (part of the province of Oriente until 1975).

The University of Oriente is located in Santiago de Cuba (La Universidad de Oriente radica en Santiago de Cuba.).

Alternative Title: Student-Led Meeting with Sugar Workers
00:22:18 Duration (HH:MM:SS.mmm)
 Summary (English)

Film in color, taken of a conversation between mill workers and students from the University of Oriente, who are there carrying out their practical training. Workers respond to a number of students' questions. These questions deal with the following themes:

The payment of overtime and the workers' attitude toward the Revolution's new policy of eliminating overtime in exchange for guaranteed, year-round work and the idea of working for moral incentives and the development of society rather than individual, monetary reasons.
 The incorporation of workers into civil defense militias at the beginning of the Revolution as a result of the need to organize the people to confront foreign aggression; the creation of the militias, workers' responsibility for cleaning and maintaining

workplaces and the need for workers to serve on guard duty at their work site.

The need to eradicate absenteeism. In this context, it becomes clear that the majority of the students were graduated from technical institutions and are also demobilized former soldiers of the armed forces, or FAR. The Ten Million Ton Harvest and the importance that workers should give to discipline, attendance at work, etc.

The attitude of the forty-eight young people who have completed training at the Escuela Técnica Azucarera in order to be able to operate machinery newly imported from foreign countries.

The eradication of the habits of arriving late to work and of working slowly during the regular work day; also the problem of those who leave early and the existence of the Consejo de Justicia Laboral, or labor supervisory council charged with punishing workers for failings in their work discipline.

At the end of the meeting, the students and workers confirm their mutual desire to work together and a student who has been leading the session says farewell on behalf of the Communist youth. The film ends with images of the sugar mill and its four smokestacks with the following words painted on them: "San Germán," (the mill's pre-revolutionary name), "Urbano Noris" and the slogan "10 Millones Van." The last scene in the film shows a political study circle of the students.

Summary (Spanish)

Película en colores, tomada durante una conversación entre trabajadores del central y estudiantes de la Universidad de Oriente, que hacen sus prácticas. Los trabajadores responden a varias interrogantes de los estudiantes acerca de:

El cobro de las horas extra y la actitud de renunciar a ello por las garantías que tienen de la revolución, de trabajo durante todo el año y no trabajar por dinero sino por el desarrollo de la sociedad.

La incorporación de los trabajadores a la Defensa civil a raíz del triunfo de la Revolución, por la necesidad de organizar al pueblo ante las agresiones; la creación de las milicias; el cuidado de los centros de trabajo; la guardia obrera, etc.

La asistencia al trabajo y la erradicación del ausentismo. Se conoce que la mayoría de los jóvenes son graduados de institutos tecnológicos y desmovilizados de las FAR.

La zafra de los 10 Millones y la importancia que dan los obreros a la disciplina, asistencia, etc.

La actitud de los 48 jóvenes que se han preparado en la Escuela Técnica Azucarera para operar los equipos de procedencia extranjera.

La erradicación de las llegadas tarde o poco aprovechamiento de la jornada laboral, o irse antes de tiempo y que para combatirlo existe un Consejo de Justicia Laboral.

Acuerdan estrechar y trabajar conjuntamente y un estudiante se despide en nombre de la juventud comunista.

Se observan imágenes del central con sus cuatro chimeneas, tres de ellas rotuladas: "San Germán", "Urbano Noris" y "10 Millones Van".

Termina con escena trunca de círculo político de los estudiantes.

Films > Central "Urbano Noris" (Sugar Mill Named Urbano Noris) > Alternative Title: Student-Led Meeting with Sugar Workers (continued)

Original Reel 28.

b. 51	Original film <i>1 Film Reel (16mm)</i>	1969
b. 51S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 51D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 51D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 51U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b051u	

Alternative Title: University Students in Sugar Cane-Processing Class 1969
00:27:56 Duration (HH:MM:SS.mmm)

Summary (English)

Film in color taken in various locations and documenting the activities of students from the University of Oriente. The film features the following scenes:

Class on the chemistry of benzene.
Students listening to a technician explain the workings of a large sugar boiling vat.
Class on the combustion system that fuels the vats in the sugar industry.
Students in front of a control panel regulating the operation of a boiling vat.
A two-story wooden building in which technical instruction takes place.
Class on military preparedness in which students organized into a platoon participate.
Students speaking about the role of militias and the need for combat training.
Students playing baseball on the grounds near the sugar mill.

Summary (Spanish)

Película en colores, tomada en diferentes locaciones con los estudiantes de la universidad de Oriente, donde puede apreciarse:

Clase sobre la química del benceno.
Estudiantes con un técnico que explica el funcionamiento de la caldera.
Clase sobre el sistema de combustión del quemador de la caldera de la industria azucarera.
Estudiantes frente a la pizarra de control del funcionamiento de la caldera.
Escuela de madera de dos plantas donde se imparten asignaturas técnicas.
Clase de Preparación militar de los estudiantes, organizados en un pelotón.
Estudiantes hablando del papel de las milicias y de la preparación combativa.
Estudiantes efectuando un juego de béisbol en terrenos cercanos al central.

Films > Central "Urbano Noris" (Sugar Mill Named Urbano Noris) > Alternative Title: University Students in Sugar Cane-Processing [...] (continued)

Original Reel 29.

b. 52	Original film <i>1 Film Reel (16mm)</i>	1969
b. 52S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 52D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 52D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 52U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms0650s02b052u.mp4	
<p>Factory Work <i>00:21:36 Duration (HH:MM:SS.mmm)</i> Summary (English)</p> <p>Film in color, taken of workers as they carry out their work inside a sugar mill. The workers are seen assembling parts and equipment, and engaging in repairs, iron- and cement-work. There are also images related to the scenes documented in Original Reel 29, in which students from the University of Oriente can be seen in front of the control panel of a sugar boiling vat. Various shots of the exterior and interior areas of the mill are also included. Students and workers are seen collaborating.</p> <p>Summary (Spanish)</p> <p>Película en colores, tomada a trabajadores mientras laboran en el interior del central en tareas de montaje de piezas y equipos, reparación, construcciones de hormigón y soldadura.</p> <p>Aparecen intercaladas imágenes relacionadas con la película No. 29, en el momento en que los estudiantes de la Universidad de Oriente se encuentran frente a la pizarra de control de la caldera.</p> <p>Indistintamente se observan escenas exteriores e interiores del central; grúas izando embalajes, montaje de equipos y piezas trabajando conjuntamente obreros y estudiantes.</p>		1969
Original Reel 30.		
b. 53	Original film <i>1 Film Reel (16mm)</i>	1969
b. 53S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 53D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 53D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 53U	Use copy <i>1 Optical Disc (DVD)</i>	

Films > Central "Urbano Noris" (Sugar Mill Named Urbano Noris) (continued)

Student Participation

1969

00:26:07 Duration (HH:MM:SS.mmm)

Summary (English)

Film in color, taken during a group meeting of the council of leaders of the Juventud Comunista of the "Urbano Noris" sugar mill and the students of the University of Oriente in order to evaluate the work they have done so far and their outlook for the future. In the meeting, participants talk about their attitude toward work and their political duties; their need to form an "integrated" youth with the proper consciousness; the execution of sports and cultural events in order to propagandize the Communist Youth. It is stated that labor carried out in the area of cane weighing and processing has been good and that only the part of the process, in which the sugar is refined ("los turbos"), has yet to be dealt with; that the university students must be more involved in the areas of the mill over which the Juventud Comunista exercises little control, given the lack of interest among workers in continuing their studies, the number of workers who have not achieved sixth grade levels of education, and others who should begin the Secondary School for Workers and Peasants (Secundaria Obrero Campesina, or SOC).

Additionally, participants discuss the degrees of technical training achieved among the workers and the challenge of incorporating the workers into classes despite the fact that the mill provided facilities for them to study during their regular work hours. Based on these concerns, the young Communists and students make a number of proposals. On the one hand, they will mobilize the workers for six hours of voluntary labor in agriculture on Sunday and follow this up with a party at which they will have the opportunity to carry out political propaganda. On the other hand, they will organize political study circles ("círculos políticos") to discuss the life and death of Che Guevara among workers and students involved in the building of the thermoelectric plant. Participants will be split into groups according to their shifts that will compete with one another to show which group does a better job of participating and showing their commitment to the material being discussed. According to the revolutionary idiom of the day, this process is called "emular por turnos de trabajo."

Summary (Spanish)

Película en colores, tomada durante reunión conjunta de los buroes de la UJC del central y de los estudiantes de la Universidad de Oriente, para chequear el trabajo realizado y las perspectivas futuras.

Se habla sobre la actitud ante el trabajo y las tareas políticas; de cómo formar un joven integral; la ejecución de actividades deportivas y culturales para propagandizar las actividades de la juventud. Se plantea que el trabajo en el área del vasculador y la caldera ha sido buena y quedaría el de los "turbos", sobre haber mayor vínculo de los universitarios en áreas de poco control por la UJC, pues hay dificultades con la continuidad de estudios, otros que no alcanzan el sexto grado y otros deben comenzar la Secundaria Obrero Campesina (SOC), en la capacitación en conocimientos técnicos y sobre las dificultades en la incorporación a las clases a pesar de que el central había dado facilidades para que los obreros se capaciten durante la jornada laboral.

Se hacen propuestas: por un lado para una movilización de seis horas a la agricultura un domingo y en la noche hacer una fiesta, la cual se

Films > Central "Urbano Noris" (Sugar Mill Named Urbano Noris) > Student Participation (continued)

aprovechará para hacer propaganda y por otro lado para hacer círculos políticos sobre la caída del Che Guevara y su vida, donde participen obreros y estudiantes y en la construcción de la termoeléctrica, emular por turnos de trabajo.

Original Reel 31.

b. 54	Original film <i>1 Film Reel (16mm)</i>	1969
b. 54S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 54D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 54D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 54U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b054u	

Alternative Title: Political Education Class Among University of Oriente Students
00:33:20 Duration (HH:MM:SS.mmm)

Summary (English)

Film in color, taken inside a classroom during a political education class among students from the University of Oriente in which the themes are the deaths of Che Guevara and Inti Peredo, the guerrilla movement in Bolivia, and other guerrilla movements in Latin America. Issues noted in the discussion by the students include the following:

The negative press and predictions among international news agencies that the end of all guerrilla movements as a vehicle for producing political change is near.
The Vietnam War and its role in fighting imperialism, as well as the deaths of Ho Chi Minh and Inti Peredo.
The positive conditions in Vietnam with respect to the rest of Latin America.
The validity of the guerrilla-based struggle and the theories of Regis Debray.
The Communist Party of Peru.
The efforts to organize guerrillas to fight the military dictatorship in Brazil.
The lack of one universal formula for struggle and the differences between Cuba and the rest of Latin America.
The subversive movement in the cities.
The case of Santo Domingo.
The lack of unity among left-wing parties in Latin America.
The role of Communist Parties that did not support the guerrilla movement led by El Che.
The case of Chile.
The role of urban versus rural areas in the struggle.
The need for a political vanguard in order to lead the masses.

Summary (Spanish)

Película en colores, tomada en un aula durante un círculo de estudio de los estudiantes de la Universidad de Oriente sobre el Che, la muerte de

Films > Central "Urbano Noris" (Sugar Mill Named Urbano Noris) > Alternative Title: Political Education Class Among University of [...] (continued)

Inti Peredo y la guerrilla en Bolivia y en América Latina. Los estudiantes se refieren a:

Lo que expresan las agencias de noticias sobre el fin de la guerrilla.
La lucha de Vietnam y su papel contra el Imperialismo, así como las muertes de Ho Chi Minh e Inti Peredo.
Las condiciones más positivas de Vietnam respecto a América Latina.
La validez de la lucha guerrillera y las teorías de Régis Debray.
El Partido comunista en Perú.
Los intentos de formar guerrilla en Brasil.
La no existencia de una fórmula general y diferencias entre Cuba y América Latina.
El movimiento subversivo en las ciudades.
El caso de Santo Domingo.
La falta de unión entre los partidos de América Latina.
El papel de los partidos comunistas que no apoyaron la guerrilla del Che.
El caso de Chile.
La lucha y papel del monte y la ciudad.
La necesidad de la existencia de una vanguardia.

Original Reel 32.

b. 55	Original film 1 Film Reel (16mm)	1969
b. 55S	Sound reel [restricted] 1 Film Reel (16mm)	
b. 55D1	Duplicating master [restricted] 1 Videocassette (BetacamSP)	
b. 55D2	Duplicating master [restricted] 1 Videocassette (Digital Betacam)	
b. 55U	Use copy 1 Optical Disc (DVD) [Aviary] ms_0650_s02_b055u	
	Personal Discussion 00:45:01 Duration (HH:MM:SS.mmm) Summary (English) Film in color, taken during a conversation between a mechanical engineer named Otto and five students from the University of Oriente, in which aspects of their families' social and class background before the Revolution are revealed, as well as the impact that the Revolution had on them. The engineer narrates his participation in student protests, his lack of knowledge of what socialism was and his tendency to feel insulted whenever someone would call him a Communist during the pre-1959 revolutionary struggle. (During the Batista regime, supporters of Batista and Batista himself had characterized any opponent or critic of the dictatorship as a Communist.) The engineer tells of his integration into the 26th of July Movement in Santiago de Cuba, participation in the defense of the Bay of Pigs at the time of the CIA-led invasion, his work in Pinar del Rio province and his return to formal study after the triumph of the Revolution.	1969

Films > Central "Urbano Noris" (Sugar Mill Named Urbano Noris) > Personal Discussion (continued)

The university students reveal that they are the children of bus drivers, peasants and, in one case, a father who abandoned his responsibilities and his family. They also attest to the difficulties that people encountered when they wanted to study before 1959 or even work because of the lack of jobs. One talks about how he became a member of a revolutionary militia and the sense that he was living in a unique historical moment by participating in the Ten Million Ton Harvest. He also notes that his work in the harvest makes up for his being unable to defend his country militarily in war having missed his chance (in 1961, at the time of the Bay of Pigs invasion). The discussants also talk about the contradiction between having Catholic religious beliefs and participating in the everyday activities associated with revolutionary life.

Summary (Spanish)

Película en colores, tomada durante un conversatorio entre un ingeniero mecánico nombrado Otto y cinco estudiantes de la Universidad de Oriente, donde exponen aspectos relacionados con su extracción social y estatus de sus familias antes del triunfo de la Revolución y los cambios que tuvieron después de aquel acontecimiento.

El ingeniero narra su participación en protestas estudiantiles, su desconocimiento de lo que era el socialismo y su ofensa en una ocasión que le llamaron comunista; su incorporación al movimiento 26 de julio en Santiago de Cuba, participación en Playa Girón, trabajos en Pinar del Río y la continuación de sus estudios después del triunfo de la Revolución.

Los estudiantes universitarios manifiestan ser hijos de chofer, campesinos e incluso uno de ellos abandonado por su padre, las dificultades para poder estudiar anteriormente, algunos dedicarse a trabajar y uno expone haberse incorporado a las milicias y estar en una oportunidad histórica, al participar en la zafra de los 10 millones, al no haber podido ir a la guerra.

En otro momento se habla de contradicciones con la religión católica y participación en otras actividades en la etapa revolucionaria vivida.

Original Reel 33.

b. 56	Original film <i>1 Film Reel (16mm)</i>	1969
b. 56S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 56D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 56D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 56U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b056u	
Alternative Title: Vistas of Urbano Noris Sugar Mill <i>00:14:45 Duration (HH:MM:SS.mmm)</i> Summary (English)		1969

Films > Central "Urbano Noris" (Sugar Mill Named Urbano Noris) > Alternative Title: Vistas of Urbano Noris Sugar Mill (continued)

Film in color shot in different locations inside and outside the sugar mill. The following scenes can be observed:

Young people from the University of Oriente and workers in the sugar mill at work in the sugar production process.
Sugar weighing machine, the box cars of a train and other sugar-related equipment.
Crushing of cane stalks and the use of bagasse as fuel for firing the reduction vats.
Area for crafting the sugar sacks.
Allegorical posters featuring sayings by José Martí and Ho Chi Minh, as well as the goal of producing ten million tons.
Workers carrying sacks of sugar in the warehouse of the mill.
Exterior views of the warehouse and shipping areas of the mill.
Exterior views of the surrounding landscape and areas.

Summary (Spanish)

Película en colores, sin sonido, tomada en distintas locaciones interiores y exteriores del central, donde pueden apreciarse:

Jóvenes de la Universidad de Oriente y trabajadores en el central en pleno proceso de producción.
Basculador, tándem y vagones de ferrocarril.
Molienda de la caña y uso del bagazo como fuente de energía.
Lugar de embase de sacos de azúcar.
Carteles alegóricos con frases de Martí y Ho Chi Minh, así como otro sobre los 10 millones.
Obrero cargando sacos de azúcar en almacén.
Vista exterior del central hacia almacén y área de embarque.
Otras vistas exteriores.

Film has no sound. Original Reel 34.

b. 57	Original film <i>1 Film Reel (16mm)</i>	1969
b. 57D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 57D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 57U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms0650s02b057u.mp4	

Alternative Title: Scenes of Student Life at Urbano Noris Sugar Mill
00:15:34 Duration (HH:MM:SS.mmm)

1969

Summary (English)

Film in color shot in various locations near and within the grounds of the sugar mill. Includes the following scenes:

Young people from the University of Oriente studying informally in the interior areas of the camp.
Campground where students stay in close proximity to the sugar mill.
Classes held in a classroom within the campgrounds where students were being housed.

Films > Central "Urbano Noris" (Sugar Mill Named Urbano Noris) > Alternative Title: Scenes of Student Life at Urbano Noris Sugar [...] (continued)

Students working in the sugar mill together with workers as they put together different pieces of mechanical equipment.
Exterior vistas of the mill.
Nighttime basketball game among students working the night shift in a sports area with stadium-type benches, all of which are filled with spectators.

Summary (Spanish)

Película en colores, sin sonido, tomada en distintas locaciones, donde pueden apreciarse:

Jóvenes de la Universidad de Oriente estudiando de manera informal en interiores del campamento.
Campamento donde se albergaron los estudiantes muy cerca del central.
Clases en aula del campamento de los estudiantes.
Estudiantes laborando en el central junto a los trabajadores en tareas de montaje de equipos.
Áreas exteriores del central.
Juego de baloncesto entre los estudiantes en horario nocturno, en un área deportiva con las graderías llenas.

Film has no sound. Original Reel 35.

b. 58	Original film <i>1 Film Reel (16mm)</i>	1969
b. 58D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 58D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 58U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b058u	

Orientadores Rurales (Rural Ideological Instructors)

Filmed at Artemisa municipality in the province of Havana (formerly the province of Pinar del Río before 1975). Exceptions to the above include original reel 44, which was also filmed in the Mariel Municipality (province of Havana), and original reel 45, which was filmed at various locations including the National Highway, cities of Havana and Ciego de Ávila, sugar mills of contemporary province of Las Tunas (part of the province of Oriente before 1975), and Matanzas province.

Alternative Title: Building a Peasant Social Club and Children's Park
00:25:05 Duration (HH:MM:SS.mmm) 1969

Summary (English)

Film in color, taken in a series of fragmented sequences that were shot in the sugar cane district during the building of a *Círculo Social Campesino*, or social club for peasants, and a small children's park. A number of *orientadores rurales*, peasants charged by the state with the task of giving political and ideological instruction to other peasants about the positive ends of state policies, participated in the construction.

During the film one ideological instructor, or *orientador rural*, is interviewed and he comments on the conditions of the area before

Films > Orientadores Rurales (Rural Ideological Instructors) > Alternative Title: Building a Peasant Social Club and Children's [...] (continued)

the triumph of the Revolution, saying that it was very isolated, with impassable footpaths that have now been replaced with dirt roads. He also explains that they are building a *Círculo Social* in order to carry out cultural activities for the workers and peasants for their entertainment, including the viewing of films, as well as a park for the recreation of the children. At the same time, they are also building houses for the workers and peasants by relying on their own labor and resources in the zone. The work is done after their regular work day has ended. Other themes the orientador rural discusses include women's contributions to productive labor, children's attendance rates at local state schools, and the interest among peasants to "superarse" (that is, improve themselves) by reading, etc.

The film also provides images of workers in the construction process; an oxen-pulled cart; children playing; a worker pointing out where the Mariel port is in relation to Artemisa, Havana and the city of Pinar del Río; fields of cane and royal palm trees; a peasant riding a horse; a song being played in the background while a truck carries furniture for a move, with the designation Transporte Agropecuario Habana; and a recreational event or party that includes a piñata.

Summary (Spanish)

Película en colores, fragmentada, tomada en una zona cañera durante el proceso de construcción de un *Círculo Social Campesino* y un pequeño parque infantil donde participan orientadores rurales.

Un orientador es entrevistado y expone las condiciones de la zona antes del triunfo de la Revolución, aislada, con caminos intransitables ahora sustituidos por terraplenes; expresa que se encuentran construyendo un *Círculo Social* para efectuar actividades culturales a obreros y campesinos, para su distracción, proyección de películas, etc. y un parque infantil para la recreación de los niños; también se han construido casas para los campesinos y obreros con su propio esfuerzo y recursos de la zona, con la ayuda de todos después de la jornada de trabajo; el aporte de las mujeres; la asistencia de los niños a clases; el interés de los campesinos por superarse en círculos de lectura; etc. Pueden apreciarse tomas de los trabajadores en plena faena constructiva, carreta tirada por bueyes, niños jugando, un trabajador señalando las direcciones hacia donde queda el Mariel, Artemisa, La Habana y Pinar del Río; un paisaje con cañaverales y palmas reales; un campesino a caballo; una canción en off de los años 60; un camión con la identificación de Transporte Agropecuario Habana con muebles encima y al lado, al parecer por una mudanza, una actividad recreativa que incluye piñata, etc.

Original Reel 36.

b. 59	Original film <i>1 Film Reel (16mm)</i>	1969
b. 59S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 59D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 59D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	

Films > Orientadores Rurales (Rural Ideological Instructors) > Alternative Title: Building a Peasant Social Club and Children's [...] (continued)

b. 59U

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1 Optical Disc (DVD)
[\[Aviary\] ms_0650_s02_b059u](#)

Alternative Title: Building a Peasant House and the Planting of Cane 1969
00:22:46 Duration (HH:MM:SS.mmm)

Summary (English)

Film in color taken in two different locations in which orientadores rurales, or peasants charged by the state with the official political and ideological instruction of other peasants, are featured in a day-long house-raising event in which the extended family and others participate. Among the tasks filmed is the thatching of a roof with palm leaves on a small wooden house or bohío and a voluntary labor campaign on a Sunday (normally the workers' only day off) to plant sugar cane. In the first case, peasants can be seen in the roofing of the bohíos, a task in which they are also helped by a woman in the interior of the home and several small children who bring water to the home from a nearby well or other source. A peasant is interviewed and conveys that before, such a task would have involved the work of the extended family and other very close relations and neighbors. Today, he asserts, the task involves the work "of all" and repeats official slogans promoted by state organs among the peasants in that period such as, "Ahora todos somos familia" ("Today all of us are family") and "La revolución es el apellido de uno" ("The Revolution is the surname of each of us.") He also claims that worker and peasant brigades labor in agriculture in a segregated manner, but that in some cases they are able to work together. He further refers to the education of the children and how a school house was built with the cooperation of workers and peasants and that the same school is "godfathered" by a group of industrial workers (see Notes). Scenes related to Sunday voluntary labor include cane fields and other fields where workers carry out tasks related to planting, while music from a speaker placed on top of a car is heard in the background.

During the Revolution's socialist age (post 1961), state agencies often named certain industrial unions or branches of the military to serve as ideological and technical "padrinos," literally "godfathers," to brigades of volunteer workers (such as those featured in the Turcios Lima group of films) or peasants who were considered to have lower degrees of revolutionary consciousness and socialist indoctrination. The policy built on long-standing cultural practices in the rural areas in which peasants and even slaves would name individuals of a higher social rank and educational status as the godparents of their children. The practice was a mechanism of social defense that, or so parents hoped, would serve them in case of a family emergency such as illness, trouble with the law or sudden decline of financial solubility due to unforeseen circumstances. After the Revolution, the terminology and the practice was incorporated as part of the state's efforts to convince peasants that they should support the Revolution and not feel intimidated or alienated by its policies. At the same time, it was hoped that individual representatives of the organizations declared "godfathers" would serve as intermediaries between the state and the people, serving to reduce and eliminate any tensions that might arise and might impede the successful completion of labor quotas set by the state. See also original Reel 23.

Summary (Spanish)

Films > Orientadores Rurales (Rural Ideological Instructors) > Alternative Title: Building a Peasant House and the Planting of [...] (continued)

Película en colores, tomada en dos locaciones diferentes donde participan orientadores rurales: una jornada en que varios campesinos se encuentran cobijando (poner techo de guano) una casa de madera o bohío y durante una movilización dominical de trabajo voluntario en la siembra de caña.

En el primer caso se observan los campesinos en la ejecución del techado del bohío, donde ayudan también una mujer en el interior y unos niños que traen el agua desde otro lugar cercano.

Un campesino es entrevistado, quien se refiere a como se hacía esa actividad anteriormente sólo entre miembros de la familia y vecinos muy allegados y ahora colaboraban todos –frases: "Ahora todos somos familia" y "La revolución es el apellido de uno"- ; que en la agricultura trabajan brigadas de obreros y campesinos por separado, pero en determinadas ocasiones trabajan juntos; a la educación de los niños; de cómo se construyó la escuela en el lugar entre obreros y campesinos y que está apadrinada por obreros industriales.

En el segundo caso aparecen campos sembrados de caña y otros donde los trabajadores están efectuando la siembra, mientras se escucha por los altoparlantes colocados encima de un auto unas veces a la emisora Radio Reloj y otras música.

Original Reel 37.

b. 60	Original film <i>1 Film Reel (16mm)</i>	1969
b. 60S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 60D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 60D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 60U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b060u	
Alternative Title: Cultural Event Honoring Peasants Considered Ideologically Advanced <i>00:14:29 Duration (HH:MM:SS.mmm)</i> Summary (English)		1969
<p>Film in color, taken during party immediately following a political ceremony in which a number of peasants were named as having achieved vanguard status for showing through their labors and attitude the emergence of a revolutionary consciousness. The phrase used in the official idiom of the time to describe such workers was "campesinos de avanzada." The party takes place in the Círculo Social Campesino recently constructed and named "Camilo Cienfuegos." One can also see the recently finished children's park, named El Lobito (the Little Wolf). A number of signs and posters can be seen that read: "Saludamos la presentación de los Campesinos de Avanzada. ANAP Costa Norte" ("The Association of Small Farmers of the Northern Coast Salutes the Peasants of the Vanguard") and "Un 28 a la altura de los 10 millones" ("A 28th Worthy of the Ten Millions"). Note that</p>		

the "28th" refers to the anniversary of the founding of neighborhood watch groups meant to root out counterrevolutionaries and internal enemies of the Revolution on September 28, 1961. Ever since then, the date became a national celebration of these committees, called Comités de Defensa de la Revolución, or CDRs. Behind the stage where the political ceremony took place is an image of El Che and a number of phrases attributed to, or about him, such as "Quien abre el camino campo de vanguardia, los mejores entre los buenos" ("Whoever opens the path, field of the vanguard, the best among the good"); "El Partido" ("The Party"); and "Che."

In other shots, workers, peasants and their families drink beer and relax in the areas outside the social club. Inside, a peasant band enlivens the party with four peasant singers who improvise the lyrics to the music and engage in the traditional back-and-forth bantering style typical of peasant popular expression in Cuba and the Spanish-speaking Caribbean more generally. The themes discussed by the poet-singers include the peasant vanguard; the personal attributes of the singers themselves; the filmmakers, whom the singers characterize as "los visitantes de la tierra de Lincoln el leñador" ("the visitors from the Land of Lincoln the Wood-Cutter"); the relative qualities of beets versus cane sugar; Ernest Hemingway; the legendary Indian chief, known as Hatuey, who resisted Spanish colonialism; the American "eagle" as a representation of imperialism; Cuba's independence struggle; Fidel and the struggle in the Sierra Maestra; the "blonde Empire" and the much-coveted wealth of Cuba; the CIA-directed invasion at Playa Girón (Bay of Pigs); the "boyfriends of money"; true patriots; etc.

See original Reels 43 and 43b for documentation of the political ceremony and selection of the peasant vanguard; see original Reel 46 for the sound-only recording of the peasants' improvisational verse and song.

Summary (Spanish)

Película en colores, tomada durante la celebración de una fiesta, después de haberse efectuado un acto político donde fueron presentados los campesinos de avanzada. La fiesta se desarrolla en el Círculo Social Campesino recién construido y nombrado "*Camilo Cienfuegos*" y donde también se observa el parque infantil concluido y nombrado *El Lobito*.

Pueden apreciarse carteles y pancartas que expresan: *Saludamos la presentación de los Campesinos de Avanzada. ANAP Costa Norte y Un 28 a la altura de los 10 millones*; además tras la tribuna donde se efectuó el acto aparece la efigie del Che y sus palabras: *Quien abre el camino campo de vanguardia, los mejores entre los buenos. El Partido. Che.*

En distintas tomas aparecen los obreros y campesinos y sus familiares conversando o bebiendo cerveza, así como tomas de exteriores. En el interior del círculo social, un conjunto de música campesina ameniza la fiesta con dos poetas que improvisan décimas relacionadas con la Patria, pero que también hacen alusión a los "*visitantes de la tierra de Lincoln el leñador*" -refiriéndose a los visitantes que filman-, así como motivos entre la remolacha y la caña, Hemingway y el indio Hatuey, el "*aguiila*" americana y la independencia, Fidel y la Sierra Maestra, el imperio "*rubio*" y las pretendidas riquezas cubanas, Girón, los "novios del dinero", los patriotas, etc.

Original Reel 38.

Films > Orientadores Rurales (Rural Ideological Instructors) > Alternative Title: Cultural Event Honoring Peasants Considered I [...] (continued)

b. 61	Original film <i>1 Film Reel (16mm)</i>	1969
b. 61S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 61D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 61D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 61U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms0650s02b061u.mp4	

Alternative Title: Evaluation of Peasant Labor by Orientadores Rurales 1969
00:17:30 Duration (HH:MM:SS.mmm)

Summary (English)

Film in color taken during a meeting of orientadores rurales who discuss and evaluate the labor of peasants in the region of Artemisa. The meeting takes place under a group of trees and a dirigente of the Communist Party asks a number of questions related to the specific completion of tasks in the zone assigned to each orientador. The orientadores make reference in their commentaries to the following issues or themes:

Improvements made to a garden and the home of a peasant.
A peasant social club that has yet to be finished and discussions with state agencies about how best to mobilize a voluntary work campaign.
The absence of all difficulties in a place called Mango Dulce and the plan to make a butcher shop.
Voluntary work on Sundays.
The Sugar Cane Plan and the Ten Million Ton Harvest.
The zone of Barrancones, its isolation and the resulting problems with its school.
The plans for mobilizing the peasantry and urban students to work in agriculture through becas (rural boarding schools), as well as concerns about the students' adjustment to working alongside peasants at these schools.
Planting and fertilization efforts.
The payment of rents to the government for farmlands granted through the Agrarian Reform.
The experience of a 96-year-old peasant who says there was never any concern for the peasants' plight.
The peasants' treatment of the orientadores.
The laying of a dirt road.
The satisfaction of orientadores in their assigned zones.
The peasants' comprehension of the problems of the Revolution, despite their distance from the city, and their levels of cooperation.
The creation of school councils and concerns about the educational plans for the area.

Summary (Spanish)

Película en colores tomada durante una reunión o análisis del trabajo desarrollado por el grupo de orientadores rurales que trabaja en el

Films > Orientadores Rurales (Rural Ideological Instructors) > Alternative Title: Evaluation of Peasant Labor by Orientadores R [...] (continued)

territorio de Artemisa (y áreas colindantes). La reunión fue celebrada bajo unos árboles y un dirigente cuestiona sobre las tareas efectuadas en la zona de cada orientador.

Los orientadores se refieren a:

Mejoras en un jardín y la casa de un campesino.
Un círculo sin terminarse y su discusión con los organismos para una movilización.
En Mango Dulce no hay dificultades y se hará una carnicería.
Trabajo voluntario de los domingos.
Plan cañero y zafra de los 10 millones.
La zona de Barrancones, su difícil acceso y problema resuelto de su escuela.
Los planes de becas y los campesinos.
La siembra y fertilización.
El pago de rentas.
Sobre un campesino de 96 años, que testifica como nunca se habían preocupado por ellos.
El trato de los campesinos a los orientadores.
El arreglo de un terraplén.
La satisfacción de los orientadores en sus zonas.
La comprensión de los campesinos de los problemas de la Revolución, a pesar de estar alejados de la ciudad y su cooperación.
La creación de los consejos de escuela y preocupaciones por el plan educacional.

Original Reel 39.

b. 62	Original film <i>1 Film Reel (16mm)</i>	1969
b. 62S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 62D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 62D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 62U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b062u	

Interview First Campesina Family
00:19:53 Duration (HH:MM:SS.mmm)

1969

Summary (English)

Film in color taken during an interview with the head of a white peasant family in the yard in front of the house. The interview is conducted not by the filmmakers but by an orientador rural in the company of what appears to be a state security agent (a black Cuban man who wears a hat). The peasant's responses to the questions address:

Conditions in the countryside and the cultivation of coffee and plantains.
The functioning of a school in the zone.
The supplying of rationed food items to isolated areas.

Films > Orientadores Rurales (Rural Ideological Instructors) > Interview First Campesina Family
(continued)

State-planning and the reaction of small farmers.
 The former landlord of the area who owned over 400 caballerías of land, his attitude toward the Revolution in the beginning, his desire to help the peasants and his later counterrevolutionary position after his land was taken over by the government.
 The existence of religious beliefs in the area.
 The Revolution and the need for sacrifices.
 Culture, sports and the peasant social club.
 The conditions of the footpath before the Revolution and the creation of the dirt path following it.
 Access to medical care in the area and the prior reliance on traditional healers or curanderos.

During the last part of the film, the wife of the peasant is interviewed in the kitchen of her home by a Cuban woman who appears to be David Stone's wife, Barbara. The sixty-year-old woman (who appears much older) speaks of her son who is away at boarding school in Artemisa, her husband and sons' work as charcoal-makers before the Revolution in order to meet financial needs, and the general change in living conditions for which she is deeply grateful.

Summary (Spanish)

Película en colores tomada durante entrevista realizada a familia campesina en el patio de su casa, donde participa además un orientador.

Las respuestas del campesino se relacionaron con:

Las condiciones del tiempo y los cultivos de café y plátano.
 El funcionamiento de la escuela de la zona.
 Los abastecimientos en una zona tan intrincada.
 El Plan estatal y los pequeños agricultores.
 El antiguo dueño de las tierras (? 400 caballerías), su actitud al principio de ayudar a Los campesinos y posteriormente contrarrevolucionaria y la intervención.
 La existencia de sectas religiosas.
 La Revolución y los sacrificios.
 La cultura, el deporte, el círculo social.
 Las condiciones del camino o terraplén antes y después de la revolución.
 La atención médica en la zona (comparación antes y entonces y el médico o el curandero).
 La señora del campesino, de 60 años, habla de su hijo becado en Artemisa, de su esposo e hijos antes haciendo carbón y del cambio de sus condiciones de vida, etc.

Original Reel 40.

b. 63	Original film <i>1 Film Reel (16mm)</i>	1969
b. 63S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 63D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 63D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	

Films > Orientadores Rurales (Rural Ideological Instructors) > Interview First Campesina Family
(continued)

b. 63U

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1 Optical Disc (DVD)
[\[Aviary\] ms_0650_s02_b063u](#)

Alternative Title: Interview with Black Peasant Family
00:19:53 Duration (HH:MM:SS.mmm)

1969

Summary (English)

Film in color, taken during an interview with a black peasant family as they sit on the porch of their small wooden house with orientadores rurales who serve as the interviewers. The responses of the peasant man to the interview questions provide information on:

Problems they face in the present day.
He refers to having received a property title to his land.
His working conditions before the Revolution and their parallels to slavery. He describes having to attend to over 200 head of cattle belonging to the owner of the ten caballería estates without receiving any type of payment (not even enough to pay for the shoes of his children).
Access to medical and educational facilities before the Revolution and after; he speaks of his children's current education in military schools created by the Revolution.
Central planners' treatment of small farmers.
Integration in mass organizations.
Mobilizations of civilians for military training and defense drills.
Work brigades assigned to the repair of homes.
Meeting the subsistence needs of nuclear families.
Reasons for the high degree of popular participation in organs and agencies of the Revolution at that time.
The two caballerías of land which the state granted him with the first Agrarian Reform.
The orientador rural discusses his role in reducing the isolation of rural areas and his efforts to solve the problems of the peasant.
See also original Reel 40.

Summary (Spanish)

Película en colores tomada durante entrevista realizada a familia campesina en el portal de su casa, donde participa también un orientador.

Las respuestas del campesino se relacionaron con:

Problemas que confronta en la actualidad.
Se refiere a su posesión del título de propiedad de la tierra.
Su condición prácticamente de esclavo anteriormente (en una finca de 10 caballerías, atender 200 cabezas de ganado y recoger las cosechas sin ganar ni para los zapatos de sus hijos).
La atención médica y la educación. Se refiere a sus hijos estudiando en escuelas militares.
La atención que les da el Plan como pequeños agricultores.
La integración a las organizaciones de masas.
Las movilizaciones.
La brigada de reparación de casas.
El abastecimiento a los núcleos familiares.
Causa del alto grado de integración a la Revolución existente.

Films > Orientadores Rurales (Rural Ideological Instructors) > Alternative Title: Interview with Black Peasant Family (continued)

Las dos caballerías de tierra que le dieron.
El orientador se refiere a su papel en zonas intrincadas para resolver los problemas de los campesinos.

Original Reel 41.

b. 64	Original film <i>1 Film Reel (16mm)</i>	1969
b. 64S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 64D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 64D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 64U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b064u	
Alternative Title: Group Interview with Orientadores Rurales <i>00:12:03 Duration (HH:MM:SS.mmm)</i> Summary (English)		1969
<p>Film in color, shot during the course of a group interview with orientadores rurales, set in the middle of a field. They describe their experiences prior to the Revolution and afterwards, noting their previous employment and scholastic levels before being recruited for training in the state's program for orientadores rurales. They also explain that their primary job in their capacity as orientadores rurales is to convince peasants, who would otherwise be isolated from the state, of the positive nature of the Revolution's measures and policies. They also narrate their experiences of living in the midst of peasants and their sense of satisfaction with their job performance.</p> <p>Summary (Spanish)</p> <p>Película en colores, tomada durante una entrevista a cuatro orientadores rurales en medio de la campiña.</p> <p>Ellos expresan vivencias anteriores y posteriores al triunfo de la Revolución en cuanto a sus ocupaciones, escolaridad y otros temas, hasta incorporarse a la escuela de Orientadores Rurales y ejercer la tarea de portadores de todas las medidas que contribuyan a acercar al campesino de los lugares más intrincados a la obra de la Revolución. También narran acerca de su convivencia entre los campesinos y su satisfacción por lo que hacen.</p>		
Original Reel 42.		
b. 65	Original film <i>1 Film Reel (16mm)</i>	1969
b. 65S	Sound reel [restricted] <i>1 Film Reel (16mm)</i>	
b. 65D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	

Films > Orientadores Rurales (Rural Ideological Instructors) > Alternative Title: Group Interview with Orientadores Rurales (continued)

b. 65D2 Duplicating master [restricted]
 1 Videocassette (*Digital Betacam*)

b. 65U Use copy
 1 Optical Disc (*DVD*)
 [\[Aviary\] ms_0650_s02_b065u](#)

Alternative Title: Speech During the Ceremony Announcing the Selection of Vanguard Peasants (Discurso durante presentación de Campesinos de Avanzada).

1969

Film: 00:16:51; Sound: 01:04:31

Summary (English)

Film in color documenting a political awards ceremony in which high-ranking members of the provincial and regional Communist Party award 106 selected peasants the title of "campesinos de avanzada," or vanguard. The ceremony precedes a cultural activity to celebrate the peasants' selection; both are attended by a diverse spectrum of working-class and peasant community members, including family members and children who wear the grade-school uniform of the Communist Pioneers. The act takes place in an area adjacent to the recently built *Círculo Social Campesino "Camilo Cienfuegos,"* or peasant social club. On stage, an image of Ché Guevara and a poster with one of his sayings, as well as a Cuban flag and other banners of various colors can be seen. The sound recording documents the ceremony, which is presided over by Manolo González, Provincial Organizer of the state mass organization for small peasant farmers known as ANAP, Asociación Nacional de Agricultores Pequeños; Galán (no first name given), Second Secretary of the Regional Bureau of the Cuban Communist Party; Francisco Reyes, Director of Central Planning for the Northern Coas; Mireya Rodríguez, representative of the Regional Bureau of the mass women's organization known as the FMC, Federación de Mujeres Cubanas; and other political leaders of ANAP and the state collective farms in the cane zones dominated by salaried workers.

The primary speaker refers to the following themes and topics:

Selection for the peasant vanguard.

People's condition before and after 1959.

Threats, sabotage, armed aggression, the U.S. embargo against Cuba and the role of the people's militias in combating these things.

The attitude and organization of the masses, including the role of the peasant in preparing individuals for the eventual inclusion of peasants in the Cuban Communist Party.

The sugar mills "Orlando Nodarse" and "Augusto César Sandino" (both of the Mariel municipality in the province of Havana) and their role in the Ten-Million Ton Harvest.

The building of the *Círculo Social Campesino* and the need to repair a school.

The participation of food service workers from the capital of Havana in the Ten-Million Ton Harvest as well as that of the municipal government of Mariel, of workers from the state organ for fishermen known as DAP (*Desarrollo Agropecuario del País*), of military units and of the workers in the four areas designated by the Central Plan for economic development.

Emulación, the revolutionary term for fostering self-improvement through competition and comparison with

others whose work on behalf of state-defined ends and goals is recognized as excellent.

Religion.

Education.

An upcoming inspection of workers to take place on the 8th of October and the mobilization of what is called "la jornada guerrillera", or extra (unpaid) workday in imitation of the self-sacrifice made by guerrillas in the pursuit of national liberation through development on the 8th and 28th of that month.

The official concludes his speech with the slogans popularized by Fidel Castro, "Hasta la victoria Siempre, Patria o Muerte, Venceremos" (Until the Victory Always; Fatherland or Death; and We Shall Win). See also Film 38 for images of the cultural event that followed the awards ceremony; see Film 43b for the visual images that accompany this sound recording.

Summary (Spanish)

Archivo sonoro, correspondiente al filme No. , grabado durante el desarrollo de un acto político para la presentación de 106 campesinos de avanzada a un lado del recién construido Círculo Social Campesino "Camilo Cienfuegos". El acto fue presidido por Manolo González (Organizador de la ANAP provincial), Galán (2do. Secretario del Buró Regional del PCC), Francisco Reyes (Director del Plan Costa Norte), Mireya Rodríguez (Buró Regional de la FMC) y otros dirigentes políticos, de la ANAP y territorios cañeros.

El orador se refirió a:

Selección de los campesinos de avanzada,
Su situación antes y después de 1959,
Amenazas, sabotajes, agresiones, bloqueo y a las milicias,
Actitud y organización del pueblo, así como al papel del movimiento de avanzada entre los campesinos para la futura organización del PCC entre ellos,
Los centrales "Orlando Nodarse" y "Augusto César Sandino" (ambos del municipio Mariel, Provincia de La Habana) y su papel en la zafra de los 10 millones,
Al Círculo Social Campesino y la reparación de una escuela,
A la participación en la zafra de otros de la industria alimenticia de la capital, del Poder Local municipal del Mariel, del DAP (Desarrollo Agropecuario del País), de unidades militares y de los cuatro territorios del plan,
La emulación,
La religión,
La educación,
Un chequeo en saludo al 8 de octubre y la jornada guerrillera del 8 al 28 de ese mes y culmina su discurso con las frases "Hasta la victoria Siempre, Patria o Muerte, Venceremos".
Película en colores, sin sonido, tomada en el momento en que se efectuaba un acto político para la presentación de los campesinos de avanzada, previa a una actividad cultural.
El acto, al que asiste una multitud de obreros y campesinos, familiares y pioneros, se realiza junto al Círculo Social Campesino "Camilo Cienfuegos" de reciente construcción y en la tribuna se observa la efigie del Che Guevara y una pancarta con una frase suya, además de la bandera cubana y otras banderolas de diferentes colores. Durante el acto hacen uso

Films > Orientadores Rurales (Rural Ideological Instructors) > Alternative Title: Speech During the Ceremony Announcing the Sel [...] (continued)

de la palabra dos oradores y aparecen también en la tribuna, sentados detrás, una decena de dirigentes y campesinos.

Original Reel 43.

b. 66	Original film <i>1 Film Reel (16mm)</i>	1969
b. 66S	Sound reel [full speech, 1:04:03; restricted] <i>1 Film Reel (16mm)</i>	
b. 66D1	Duplicating master (picture and sound combined) [Beta SP; restricted]	
b. 66D2	Duplicating master (picture and sound combined) [Digital Beta; restricted]	
b. 66U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b066u	

Alternative Title: Miscellaneous Images of Peasants, Filmmakers, and Conditions of Travel
00:28:10 Duration (HH:MM:SS.mmm)

Summary (English)

Film in color featuring different locations in the municipalities of the port of Mariel and Artemisa:

Group of peasants gathered for the task of thatching the roof of a peasant hut (bohío) with palm leaf; surrounding landscape scenes in which cultivated fields can be seen; orientadores rurales with peasants; a jeep belonging to ICAIC (Instituto Cubano de Artes e Industrias Cinematográficas), the filmmaking agency of the Cuban state; and homes and vistas located in the elevated plains of the far-western mountain range known as the Sierra del Rosario. Children playing at night in a children's park, some of whom are wearing the neck scarf and scholastic uniform associated with the Communist Pioneers. Northern coastline to the west of the province of Habana; this area at the time of filming belonged to the province of Pinar del Río. Workers, peasants, children, and orientadores rurales can be seen engaged in voluntary labor; also shown are different kinds of transportation vehicles used and a lunch break taken by the volunteers. Jeeps belonging to ICAIC passing through flooded and muddy roads; flash rain showers; truck marked with the stamp of "INRA – Empresa Provincial de Acopio – Pinar del Río." Landscape under heavy rain with men carrying filmmaking equipment in boxes. At one point they cross a flooded stream and encounter a strong countercurrent that temporarily impedes their advance. - Railroad line and children playing nearby; landscape after a rain shower; a car spinning its wheels and stuck in the mud; path snaking between the eastern spine of the Sierra del Rosario and a small rural school.

Summary (Spanish)

Films > Orientadores Rurales (Rural Ideological Instructors) > Alternative Title: Miscellaneous Images of Peasants, Filmmakers, [...] (continued)

Película en colores, sin sonido, tomada en diferentes locaciones, donde pueden apreciarse las siguientes escenas:

Grupo de campesinos reunidos para cobijar (techar) una casa o bohío; paisajes circundantes con campos de cultivos; orientadores con campesinos; jeep perteneciente al ICAIC y casas y paisajes cercanos a las alturas de la Sierra del Rosario, Niños jugando en un parque infantil en la noche, algunos de ellos aun con su pañoleta y uniforme escolar, Litoral de un lugar en la costa norte del oeste de la provincia de La Habana (antes Provincia de Pinar del Río), donde se encuentran obreros, campesinos, niños y orientadores movilizados en un trabajo voluntario; se observan también medios de transporte y momento del horario del almuerzo, Jeeps del ICAIC por caminos inundados de agua y lodo, lluvias intermitentes; camión con la identificación: INRA – Empresa Provincial de Acopio – Pinar del Río, Paisaje bajo la lluvia con hombres cargando equipos de filmación en cajas, que en una ocasión cruzan corriente arroyo con fuerte corriente de agua y Línea del ferrocarril, aparecen niños; paisaje después de la lluvia; remolque de un auto atascado; camino entre el lomerío del este de la sierra del Rosario y escuela rural.

Film has no sound. Original Reel 44.

b. 67	Original film 1 Film Reel (16mm)	1969
b. 67D1	Duplicating master [restricted] 1 Videocassette (BetacamSP)	
b. 67D2	Duplicating master [restricted] 1 Videocassette (Digital Betacam)	
b. 67U	Use copy 1 Optical Disc (DVD) [Aviary] ms_0650_s02_b067u	

Alternative Title: Views of Urban and Rural Cuba
00:41:25 Duration (HH:MM:SS.mmm)

1969

Summary (English)

Film in color, taken in various locations around the country:

The Carretera Central, or National Highway, originally built in the 1920s under President and later dictator, Gerardo Machado, with billboards relating to the FMC (Federación de Mujeres Cubanas), the Ten Million Ton Harvest, and the Columna Juvenil del Centenario (Youth Column of the Centenary).

Sparsely populated area spiked with billboards relating to solidarity with Vietnam, the Ten Million Ton Harvest, and Latin America.

Images of the city of Havana taken from the five-star hotel Habana Libre, formerly known as the Havana Hilton, owned by Conrad Hilton.

Rural landscape and small village.

The sugar mill renamed "Jesús Menéndez" after the Revolution. It was previously known as Chaparra, owned

by the Menocal family and originally managed by Mario Menocal, President of Cuba from 1913 to 1921. Now located in the province of Las Tunas (formerly part of the province of Oriente).

Highways studded with billboards advertising government programs and slogans

Entrance to the city of Ciego de Ávila with an allegorical billboard referring to the "Cañón del Centenario" ("Cannon of the Centenary") (see notes), as well as a recently constructed housing complex.

Highway in the province of Matanzas and adjacent villages and billboards.

The University of Havana and surrounding areas; a poster alluding to the need to mobilize voluntary labor for the agricultural sector; and images of street life on Infanta Street and nearby streets.

Posters promoting themes and slogans of the Revolution.

Street scenes of the bohemian strip known as "La Rampa," running from the center of Vedado, Havana, to the sea wall; the street called Obispo, which connects the old colonial area of Havana with the center built during the republican age; the Avenida del Puerto, or street running adjacent to the docks of old Havana; and other streets in the nearby town of Regla (across the bay from Havana) and the downtown, densely populated residential district of the capital known as Centro Habana.

Note: The "Cannon of the Centenary" was a title given to those voluntary labor brigades whose productivity met and/or surpassed government-set goals for that particular year, 1968. In that year, Cuba celebrated the one-hundred-year anniversary of its first movement for independence and the abolition of slavery, launched by Carlos Manuel de Céspedes on October 10, 1868. During the period from 1967 to 1970, known as the "Revolutionary Offensive," the state mobilized more citizens for voluntary, unpaid labor in agriculture than before or after. Workers were housed in large labor camps with all their basic needs met by the government. The camps were generally in Camagüey province in the far eastern part of the country. Camagüey had been devoted to cattle ranching previous to the 1959 Revolution; after 1965, state planners attempted to develop sugar cane production despite the generally limited population and labor shortage in the zone. The system of highly militarized labor camps overseen by the Fuerzas Armadas Revolucionarias, headed by Raúl Castro, included a number of camps set up in the early years of the Revolution (such as Unidades Militares de Ayuda a la Producción) where citizens were detained and "re-educated" through coercive forms of manual/agricultural work known in the revolutionary lexicon as "productive labor." After 1967, volunteer labor brigades such as the Youth Column of the Centenary (the subject of original Reels 15-20) were comprised of women who had individually responded to the state's massive publicity campaign to recruit volunteers for three month stints, as well as women whose continuing participation in informal and illicit sectors of the economy (such as free-lance prostitution, petty-gambling rings and underground cabarets and bars) made them targets for re-education in the values and consciousness of the Revolution. One brigade which received the title was the Youth Column of

Films > Orientadores Rurales (Rural Ideological Instructors) > Alternative Title: Views of Urban and Rural Cuba (continued)

the Centenary. The designation of a work brigade or column as having received the "Cannon of the Centenary" did not come with any form of material reward but merely a symbolic recognition and the presentation of a flag bearing the icon of a cannon to the brigade in a political ceremony. This flag is displayed prominently at the front of the workers' assembly for the election of exemplary columnists in original Reels 17 and 20.

Summary (Spanish)

Película en colores, sin sonido, tomada en diferentes locaciones del país, donde pueden apreciarse las siguientes escenas:

La Carretera Central con vallas relacionadas con la FMC, la zafra de los 10 millones y la Columna Juvenil del Centenario. Poblado con vallas relacionadas con Vietnam, la zafra de los 10 millones y América Latina, Vistas de ciudad de La Habana tomadas desde el Hotel Habana Libre.
Paisaje campestre y pequeño poblado.
El central "Jesús Menéndez" (antes Chaparra) en la provincia de Las Tunas (antes parte de la Provincia de Oriente).
Carreteras con otras vallas.
Entrada a la ciudad de Ciego de Ávila con valla alegórica al Cañón del Centenario, edificaciones de viviendas recién construidas.
Carretera en la provincia de Matanzas, poblados, vallas.
Universidad de La Habana y áreas cercanas, cartel alegórico a movilización a la agricultura, escenas callejeras en la calle Infanta y alrededores.
Carteles con variados temas relacionados con la Revolución.
Escenas callejeras de la conocida Rampa, de la calle Obispo, la Avenida del Puerto y otras en Regla y Centro Habana.

Film has no sound. Original Reel 45.

b. 68	Original film <i>1 Film Reel (16mm)</i>	1969
b. 68D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 68D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 68U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms0650s02b068u.mp4	

Alternative Title: Guateque (Improvisational Peasant Song)
00:34:53 Duration (HH:MM:SS.mmm)

1969

Summary (English)

Archival sound recording in which a group of four peasant improvisational poets spontaneously compose and sing verses commenting on the visit of the filmmakers; Cuba's national heroes and their contribution to the legends and myths of a Cuban nationality based on rebellion; justice; and nonconformity. Three men and one woman accompany a musical group of fellow peasants who play at the cultural event sponsored by the government to celebrate the selection of 106 peasants for the title of "vanguard." The event takes

Films > Orientadores Rurales (Rural Ideological Instructors) > Alternative Title: Guateque (Improvisational Peasant Song) (continued)

place at the recently inaugurated peasant social club known as the *Círculo Social Campesino "Camilo Cienfuegos."* The themes discussed among the poet-singers have to do with the peasant vanguard; the personal attributes of the singers themselves; the filmmakers whom the singers characterize as "los visitantes de la tierra de Lincoln el leñador" ("the visitors from the Land of Lincoln the Wood-Cutter"); the relative qualities of beet versus cane sugar; Ernest Hemingway; the legendary Indian chief, known as Hatuey, who resisted Spanish colonialism; the American "eagle" as a representation of imperialism; Cuba's independence struggle; Fidel and the struggle in the Sierra Maestra; the "blonde Empire" and the much-coveted wealth of Cuba; the CIA-directed invasion at Playa Girón (Bay of Pigs); the "boyfriends of money;" true patriots; etc. See also original Reel 38.

Summary (Spanish)

Archivo sonoro donde se improvisan tonadas y controversias por parte de cuatro poetas (tres hombres y una mujer) y un conjunto de música campesina. Constituye parte orgánica con la película No. 38, en la celebración de una fiesta después de un acto político donde se presentaron 106 campesinos de avanzada en el *Círculo Social Campesino "Camilo Cienfuegos"*, recién inaugurado.

Las controversias interpretadas giran en torno a los campesinos de avanzada, a las aptitudes personales de los poetas, a la Revolución, a los "visitantes de la tierra de Lincoln el leñador" –refiriéndose a los cineastas que filman-, así como motivos entre la remolacha y la caña, Hemingway y el indio Hatuey, el "águila" americana y la independencia, Fidel y la Sierra Maestra, el imperio "rubio" y las pretendidas riquezas cubanas, Girón, los "novios del dinero", los patriotas, etc.

Film has sound only, no picture. Original Reel 46.

b. 69	Sound reel [restricted] <i>1 Film Reel (16mm)</i>
b. 69D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 69D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>
b. 69U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s02_b069u

Series III: Other Films, Photographs, Postcards, and Printed Materials, 1955-[1968]

In addition to miscellaneous photographs, postcards, and printed ephemera, the series includes ten films (2.830.430 KB) in DV format digitized from 16 mm original shot in 1964 by a crew of the Canadian Broadcasting Corporation (CBC). The films include scenes of Havana and Santiago and interviews with Fidel Castro, students, cabaret performers, and a female lieutenant in the revolutionary armed forces. Original film titles were provided by the creator. The Spanish descriptions of the films were written by Jorge Macle Cruz, vice director of research at the Archivo Nacional de la Republica de Cuba. The English descriptions were written by Yale University Associate Professor of History and Cuba specialist Lillian Guerra. "Alternative titles" are provided by Professor Guerra when needed to more accurately describe film contents. When provided, running time refers to the DVD running time.

CBC Films 1964

Original audiovisual materials, as well as preservation and duplicating masters, may not be played. Researchers must consult use copies, or if none exist must pay for a use copy, which is retained by the repository. Researchers wishing to obtain an additional copy for their personal use should consult Copying Services information on the Manuscripts and Archives web site.

Alternative Title: Entrevista a Artistas de Cabaret (Interview with Female Cabaret Performers) 1964

00:09:30 Duration (HH:MM:SS.mmm)

Summary (English)

Filmed in Havana (La Habana).

Black and white film, shot during the course of an interview conducted by "Lisa," a blonde Canadian reporter of the CBC, with the assistance of an unnamed official Cuban translator who does not appear on camera. Lisa interviews three cabaret performers, all of whom respond to questions related to the changing nature of the public who attend their shows since the triumph of the Revolution and their political convictions. In particular, Lisa asks the performers if they are Communists and what their views of Fidel Castro are. The film cuts off the third subject of the interview before she has a chance to make her statements.

Summary (Spanish)

Película en blanco y negro, tomada durante una entrevista a tres mujeres, artistas de espectáculos de cabaret, las cuales responden preguntas relacionadas con el público que asiste a sus presentaciones, a su composición antes y después del triunfo de la Revolución y a las convicciones políticas de dichas entrevistadas. La tercera entrevistada apenas aparece, pues concluye la película.

Original Reel 47-1.

b. 70 Original film [picture and sound; restricted]
1 Film Reel (16mm)

b. 70D1 Duplicating master[restricted]
1 Videocassette (BetacamSP)

b. 70D2 Duplicating master[restricted]
1 Videocassette (Digital Betacam)

b. 70U Use copy
1 Optical Disc (DVD)

CBC Films (continued)

Alternative Title: Visit to an Agricultural Training School with Fidel Castro and Interview with Female Guerrilla Leader 1964

Summary (English)

Filmed in Havana and Santiago de Cuba (La Habana y Santiago de Cuba).

Black and white film shot during an inspection tour by Comandante Fidel Castro of an all-boys' school in the capital that specializes in studies related to cattle breeding. Also included is an interview with Olga Guevara Pérez (died in 1986), a female guerrilla who saw combat duty in Fidel Castro's column during the war in the Sierra Maestra against Batista in the late 1950s. A first lieutenant in the revolutionary armed forces at the time of the interview, Guevara appears on the road under construction that will eventually lead to the "Gran Piedra" in Santiago de Cuba.

During his visit to the boys' school, Fidel responds to questions from a CBC reporter named Lisa in English and Spanish, with the help of translator, and answers questions related to the development and results of intensive methods for the breeding, raising and milking of cattle. He explains that there are nearly 1,200 students in the school, and another 300 studying medicine in the avicultural school (that is, a school devoted to the study of chicken-farming). Fidel talks with the students about boats that have been captured by the United States (four fishing vessels and thirty-eight men were captured by the United States Coast Guard on February 3, 1964, and returned to Cuba on February 20, 1964). He also laughs with a blonde journalist named Lisa and the students about the journalist's attractive female qualities.

The interview with first lieutenant Olga Guevara Pérez takes place alongside the mountain road under construction, overlooking the valley below. During the interview, Guevara Pérez responds to questions about her life in the rebel army and the Sierra Maestra and the rustic conditions encountered by the rebels and harassment by Batista's army. She also talks about politics under the Revolution, especially with regard to Fidel; about leaders who refused to endorse Communism before the Revolution and then did so afterward; the struggle in the mountains and the cities today; her opinion of Fidel and if she has ever felt deceived; her certainty that the guerrillas would triumph eventually; and the peculiar challenges encountered by women in the Sierra, especially regarding the uniform and the need for feminine clothing.

Summary (Spanish)

Película en blanco y negro, tomada durante un recorrido del Comandante Fidel Castro por escuela al oeste de la capital cuyos estudios están relacionados con la ganadería y una entrevista a la combatiente del Ejército Rebelde y entonces Primer Teniente Olga Guevara Pérez (fallecida en 1986), en la carretera en construcción a la Gran Piedra en Santiago de Cuba.

En la visita a la escuela de alumnos varones, Fidel responde a la entrevistadora en idioma inglés y español los cuestionamientos acerca de la ganadería intensiva y sus rendimientos; además expresa que cerca de allí hay 1200 alumnos estudiando medicina y 300 en una escuela de Avicultura.

En otras escenas aparece Fidel dialogando con los estudiantes acerca de unos barcos capturados por los norteamericanos y bromeando con la periodista y los estudiantes y aparece una periodista, al parecer norteamericana, nombrada Lisa, motivo de una broma de Fidel.

La entrevista a la Primer Teniente Olga Guevara Pérez, se desarrolla a un lado de la carretera en construcción y responde a preguntas relacionadas con su vida en el Ejército Rebelde y en la Sierra Maestra, las condiciones

CBC Films > Alternative Title: Visit to an Agricultural Training School with [...] (continued)

naturales y el hostigamiento del ejército de Batista; sobre lo que les hablaban de política, especialmente Fidel; sobre los líderes antes no declarados comunistas y si después del triunfo de la revolución; la lucha en las montañas y en las ciudades ahora; su opinión sobre Fidel y si ha tenido desengaños; su seguridad siempre en el triunfo; las dificultades de las mujeres en la Sierra Maestra y sobre el uniforme y la ropa femenina.

Los barcos capturados a que se refiere aquí es a 4 buques de pesca con 38 tripulantes ocurrida el 3 de febrero de 1964 y que regresaron el día 20 de ese mismo mes.

Original Reel 47-2.

b. 71	Original film [picture and sound; restricted] <i>1 Film Reel (16mm)</i>
b. 71D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 71D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>
b. 71U	Use copy <i>1 Optical Disc (DVD)</i>

Alternative Title: CBC Interview with Children at State Boarding School 1964
00:19:53 Duration (HH:MM:SS.mmm)

Summary (English)

Filmed at Municipality of Playa, province of the City of Havana (Municipio Playa, Provincia Ciudad de La Habana).

Film shot in black and white, taken in different locations to the west of the capital city of Havana and featuring interviews conducted with children belonging to the state's educational program of the Dirección Nacional de Becas (DNB). This was the national directorate that coordinated boarding schools, both in the city and in rural areas, for the education of children with minimal interference by and participation of parents. The purpose of such schools was to create "the New Man" whose consciousness and identity reflected the values of a socialist society as defined by the post-1959 revolutionary state. In this film, an unidentified blonde Canadian reporter of the Canadian Broadcasting Company (CBC) speaks to the children in English and is seen preparing herself for an interview with what she calls "anti-Castro Cubans."

Interview in English with three students (one girl and two boys), apparently of middle-school age, in the courtyard of a school. During the interview, the students respond to questions about the significance of the Revolution, their future career aspirations and feelings about Fidel Castro.

Preparatory takes in which a reporter and her film crew film her as she asks questions of "anti-Castro Cubans" whom, presumably, she later interviews. The reporter states her questions dramatically, asks leading follow-ups as if she already anticipates the answers to her questions and pauses as if she is listening to a reply that the film crew will later insert into an edited final clip.

Scenes of students from a boarding school located in Miramar as they march from their dormitories (converted from the mansions once belonging to Cuba's exiled millionaires) down 5th Avenue in that district, using military style steps and chanting allegorical

CBC Films > Alternative Title: CBC Interview with Children at State Boarding [...] (continued)

slogans of the Revolution. The most audible of these slogans is "Socialismo, Comunismo, Revolución"; another concerns the children's unconditional support for Fidel Castro's orders regardless of where they may be ("dónde sea"); and older students of high school age sing the communist hymn known as the "The International."

Students of the national directorate of revolutionary boarding schools, or Dirección Nacional de Becas (DNB), were housed in mansions expropriated or abandoned by their owners, most of whom left for the United States in 1959 and 1960. These mansions were largely located in the exclusive district of Miramar. The schools pertaining to DNB in the area had the following names: "Carlos Marx," "Manuel Bisbé," "Heroes de Yaguajay," "Rubén Martínez Villena," and "Antón Makarenko." All of them are located in what is now known as the municipality of Playa.

Summary (Spanish)

Película en blanco y negro, tomada en distintas locaciones al oeste de la capital relacionadas con estudiantes de nivel medio, acogidos al programa de la Dirección Nacional de Becas (DNB). En las secuencias pueden apreciarse:

Entrevista en idioma Inglés hecha a tres estudiantes (una hembra y dos varones), al parecer de nivel preuniversitario, en el patio de la escuela, donde responden cuestionamientos acerca del significado de la Revolución, su vocación futura y Fidel Castro.

Momento en que una periodista norteamericana 'entrevista' a alguien que no se muestra ni escucha, pues la cámara y el audio sólo la captan a ella (puede ser un entrenamiento pre-entrevista).

Escenas de las estudiantes becarias mientras se dirigen marchando a la usanza militar desde las residencias donde viven hasta sus respectivas escuelas, al mismo tiempo que van coreando consignas alegóricas a Revolución, Socialismo y Comunismo y en otro momento aparecen cantando La Internacional.

Los estudiantes de la Dirección Nacional de Becas (DNB) estaban albergados en residencias expropiadas o abandonadas por sus dueños fundamentalmente en el Reparto Miramar y las clases las recibían en las escuelas "Carlos Marx", "Manuel Bisbé", "Heroes de Yaguajay", "Rubén Martínez Villena" y "Antón Makarenko", todas en el actual municipio Playa.

Original Reel 47-3.

b. 72	Original film [picture and sound; 16mm; restricted] <i>1 Film Reel (16mm)</i>
b. 72D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 72D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>
b. 72U	Use copy <i>1 Optical Disc (DVD)</i>

Alternative Title: Images of Santiago de Cuba
00:13:25 Duration (HH:MM:SS.mmm)

1964

Summary (English)

Filmed in Santiago de Cuba.

CBC Films > Alternative Title: Images of Santiago de Cuba (continued)

Black and white film shot in different locations in and around the city of Santiago, capital of the province of Oriente:

Images of the building of a road to the Gran Piedra and vistas of mountainous landscapes taken from the back of a jeep. Olga Guevara Pérez (died in 1986), the female combatant of the rebel army who was eventually rewarded with the rank of first lieutenant, rides in the jeep.
Sections of an existing road system in the mountains near Santiago. The residence of the old coffee estate La Isabelica near the village of El Caney, which is now a historical museum.
Street scenes from the center of Santiago de Cuba taken on the street named Garzón, near the Palace of Justice and the building where the seat of the Partido Comunista de Cuba (PCC) is found. The film is shot largely from the vantage point of a bus stop. Among the sites documented is a store from the period of Cuba's transition from United States-dominated capitalism to Soviet-directed Communism. The storefront identifies its merchandise with a sign: "Distribuidora de Piezas Capitalistas" ("Distributor of Capitalist Parts"), referring to the sale of spare parts for the repair of Cuba's largely United States-manufactured durable goods.

Summary (Spanish)

Película en blanco y negro, sin sonido, tomada en distintas locaciones santiagueras donde puede apreciarse intercaladas escenas de:

Carretera en construcción a la Gran Piedra y paisajes montañosos, a través de un recorrido en Jeep, donde va la combatiente del Ejército Rebelde y entonces Primer Teniente Olga Guevara Pérez (fallecida en 1986), así como otros tramos con carreteras preexistentes; también puede apreciarse la casa de vivienda del antiguo cafetal La Isabelica, cercano al poblado de El Caney y que actualmente es un museo.
Escenas callejeras en el centro de la ciudad de Santiago de Cuba en la calle Garzón, próximas al Palacio de justicia y al edificio donde hoy radica la sede provincial del Partido Comunista de Cuba (PCC), vistas fundamentalmente desde una parada de ómnibus. Aparece un comercio identificado como "Distribuidora de Piezas Capitalistas."

Film has no sound. Original Reel 47-4.

b. 73	Original film [restricted] <i>1 Film Reel (16mm)</i>
b. 73D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 73D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>
b. 73U	Use copy <i>1 Optical Disc (DVD)</i>

Alternative Title: Images of Havana
00:10:55 Duration (HH:MM:SS.mmm)

1964

Summary (English)

Filmed in Havana (La Habana).

Black and white film taken in different locations in the capital city of Havana:

CBC Films > Alternative Title: Images of Havana (continued)

Most of the landmark areas of the city taken from the balcony of the hotel Habana Libre, known as the Havana Hilton and owned by Conrad Hilton before it was nationalized by the Revolution in 1960. Among the areas shown are Vedado, where the hotel is located; Centro Habana; and street scenes of the strip known as La Rampa that runs perpendicular to the Hotel, from the corner of 23rd and L streets to the Malecón, or sea wall. Scenes of Vedado, taken from the seat of a car as it drives along the Malecón.

Street scenes of Old Havana taken on Havana, Obispo and Aguiar streets.

The interiors of the United States-owned Woolworth's, the five-and-dime store once located at the intersection of Galiano Street and San Rafael Boulevard in Centro Habana, and the Cuban-owned dime store, La Época, located at the corner of Galiano and Neptuno. La Época was reopened in 1997 by the Communist government as a retailer selling products for a government-issued form of hard currency based on the United States dollar. These products were largely manufactured in capitalist joint venture plants owned by the state and foreign investors. The old Woolworth store remains a state store that sells very poor quality materials and secondhand clothing for Cuban pesos (the official national currency with which the state pays Cubans employed in the Communist sector of the economy and which is not exchangeable on the international market).

Summary (Spanish)

Película en blanco y negro, sin sonido, tomada en distintas locaciones de la ciudad de La Habana, donde pueden apreciarse escenas de:

Vistas de gran parte de la ciudad, tomadas desde un balcón del hotel Habana Libre, donde se observa el Vedado y hacia la zona que ocupa Centro Habana; además aparecen escenas callejeras a lo largo de La Rampa.

Escenas del Vedado, tomadas desde un automóvil que rueda por la avenida del Malecón.

Escenas callejeras de La Habana Vieja en las calles Habana, Obispo y Aguiar e interiores del Ten Cents ubicado en la esquina de Obispo y Habana, así como de la intersección de Galiano y San Rafael, en Centro Habana, e interiores del también Ten Cents de esa misma esquina.

Film has no sound. Original Reel 48-5.

b. 74	Original film [restricted] <i>1 Film Reel (16mm)</i>
b. 74D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 74D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>
b. 74U	Use copy <i>1 Optical Disc (DVD)</i> [Aviary] ms_0650_s03_b074u

Alternative Title: Images of Havana and Fidel Castro's Personal Interactions with the Public 1964
00:16:10 Duration (HH:MM:SS.mmm)

Summary (English)

Filmed in Havana (La Habana).

Film in black and white shot in different locations in the city of Havana:

Rally of young students and general public on the corner of Galiano Street and San Rafael Boulevard in the municipality of Centro Habana, at which a number of orators speak to the crowd from the roof of a car equipped with large speakers. The street corner is noteworthy for being the place where the famously posh department store called El Encanto was destroyed and set ablaze by counterrevolutionary arsonists (possibly under the employment of the store's private owners on April 13, 1961, six days before the Bay of Pigs Invasion). The resulting open space where the store once stood was made into a park named for the employee who died in the blaze and subsequently became a revolutionary martyr, Fe del Valle.

El Comandante Fidel Castro visiting a school accompanied by a large caravan of cars.

El Comandante Fidel Castro conversing with a group of citizens in a town close to the capital; among the citizens, there is one man who wears the insignia of the Escuelas Básicas de Instrucción Revolucionaria (EBIR), or primary schools for the ideological education of adult workers with previously acquired low levels of scholastic achievement.

Portion of a cabaret show with a number of dancers, including the famous rumba dancer Ana Gloria Varona, singers, and an orchestra interpreting a cha-cha-cha. The final credits presented through the use of small boards held by the performers on stage show that other famed entertainers such as Jorge Pais, Pipo de Armas, Pedro del Valle and the quartet Los Bucaneros, also participated although they do not appear in film.

Summary (Spanish)

Película en blanco y negro, sin sonido, tomada en distintas locaciones de la ciudad de La Habana, donde pueden apreciarse las siguientes escenas:

Concentración de jóvenes estudiantes y pueblo en general en la esquina de las calles Galiano y San Rafael (Municipio Centro Habana), donde dos oradores realizan discursos desde encima de un automóvil con altoparlantes. Es la esquina donde estuvo el centro comercial El Encanto (incendiada por sabotaje el 13 de abril de 1961) y posteriormente el parque Fe del Valle.

El Comandante Fidel Castro de visita en una escuela y luego caravana de autos.

El Comandante Fidel Castro conversando con un grupo de ciudadanos de un pueblo cercano a la capital; entre los congregados se observa alguien con el distintivo de las Escuelas Básicas de Instrucción Revolucionaria (EBIR).

Parte de un espectáculo de cabaret donde aparecen bailarines –aparece la rumbera Ana Gloria Varona–, cantantes y orquesta interpretando Cha cha chá; por los créditos finales que presentan los artistas, al parecer también actuaron los conocidos Jorge Pais, Pipo de Armas, Pedro del Valle y el cuarteto Los Bucaneros, aunque no salen en el filme.

Film has no sound. Original Reel 48-6.

CBC Films > Alternative Title: Images of Havana and Fidel Castro's Personal [...] (continued)

b. 75	Original film [restricted] <i>1 Film Reel (16mm)</i>
b. 75D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 75D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>
b. 75U	Use copy <i>1 Optical Disc (DVD) 1:06:02 Duration (HH:MM:SS.mmm)</i> As a preservation measure, original materials may not be used. Digital access copies must be provided for use. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access

Alternative Title: Grounds of the Ana Betancourt School for Peasant Women 1964
00:10:43 Duration (HH:MM:SS.mmm)

Summary (English)

Filmed in Havana Province (Provincia Ciudad de La Habana).

Black and white film taken in various locations of the military zone marked Unidad C-19 "Rubén Martínez Villena." Female students of the Ana Betancourt school, created by the revolutionary government for the education of peasant women, can be seen, as well as a daycare center, possibly for their children. The entrance to the military zone is guarded by an armed soldier and the grounds of the school located within the zone are both extensive and filled with trees, dense foliage and a number of buildings that serve as a dining room, dormitories, classrooms, and workshops. Several of the female students engage in diverse activities such as marching in military style, participating in a ceremony for the raising of the Cuban flag, and sitting in a classroom as they receive instruction. In addition, the film features views of a workshop where the students engage in the principal vocation for which the Ana Betancourt system was founded, that is, the cutting, sewing and tailoring of clothes. The sewing machines visible in the workshop are all from United States-manufacturer Singer. The final images of the film show a daycare center whose location is unclear in which children are seen playing in the courtyard while they are watched by a number of female daycare workers.

The first Ana Betancourt school for teaching peasant women sewing and tailoring was founded at the end of 1959, with the first graduation ceremony in 1960. The first classes were held in a salon of the luxurious, once five-star Hotel Nacional and then transferred to an opulent mansion in Miramar abandoned by a wealthy family whose interests were jeopardized by the Revolution. As word got out about the opportunity to study in Havana with all boarding and matriculation costs paid by the government, the number of peasant women enrolled in the school ballooned from a few hundred to over 15,000 by 1960. Methods for the cutting and sewing of clothes developed at the school were given the name "Ana Betancourt" and patterns labeled with this name began to appear in women's magazines published by the revolutionary government organ known as the Federación de Mujeres Cubanas (FMC) as early as 1961.

Summary (Spanish)

Película en blanco y negro, sin sonido, tomada en distintas locaciones de la Unidad C-19 "Rubén Martínez Villena" para alumnas Ana Betancourt y en un círculo infantil.

CBC Films > Alternative Title: Grounds of the Ana Betancourt School for Peas [...] (continued)

La entrada de la unidad es custodiada por un militar armado y sus terrenos son extensos con numerosos árboles e incluye varias edificaciones (comedor, dormitorios, aulas y talleres). Se pueden observar a las alumnas en diversas actividades como marchando a la usanza de los militares, en el acto de arriar la bandera y en el aula recibiendo clases. También aparece el taller con máquinas de coser marca Singer, donde realizan las actividades de corte y costura.

Aparece un círculo infantil, sin identificar, donde los niños juegan en el patio a la vista de las trabajadoras que los custodian.

Film has no sound. Original Reel 48-7.

b. 76	Original film [restricted] <i>1 Film Reel (16mm)</i>
b. 76D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 76D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>
b. 76U	Use copy <i>1 Optical Disc (DVD)</i>

Alternative Title: Scenes of the Hotel Habana Libre (formerly Havana Hilton) 1964
00:07:49 Duration (HH:MM:SS.mmm)

Summary (English)

Filmed at the Hotel Habana Libre, previously known as the Havana Hilton before government expropriation in 1960 from owner Conrad Hilton; located in the Plaza de la Revolución municipality, city of Havana (La Habana).

Black and white film taken in different locations of the hotel Habana Libre. They include the driveway of the front entrance to the hotel, which is being guarded by a heavily armed militia man; the interior lobby, where a number of hotel guests and employees can be seen, including one female attendant at the front desk who is dressed in military uniform and carrying a loaded pistol. Images of the elevator and swimming pool area taken from the top floors of the hotel.

Summary (Spanish)

Película en blanco y negro, sin sonido, tomada en distintas locaciones del hotel, donde pueden apreciarse escenas de su entrada principal, donde un miliciano armado custodia el área; del interior en el lobby, donde aparecen huéspedes y empleados; al parecer una empleada vestida de militar y armada; en el elevador y una toma del área de la piscina desde pisos superiores.

Film has no sound. Original Reel 47-8.

b. 77	Original film [restricted] <i>1 Film Reel (16mm)</i>
b. 77D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 77D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>

CBC Films > Alternative Title: Scenes of the Hotel Habana Libre (formerly Ha [...] (continued)

b. 77U

Use copy
1 Optical Disc (DVD)

Alternative Title: Miscellaneous Scenes of Life in Havana
00:27:21 Duration (HH:MM:SS.mmm)

1964

Summary (English)

Filmed in Havana, city proper, and other unidentified sites (La Habana y otros lugares sin identificar).

Black and white film in which the following scenes appear:

Students of the University of Havana as they are interviewed by Lisa, a Canadian Broadcasting Corporation reporter, in the Plaza Cadenas.
A student of the Ana Betancourt school being interviewed.
Large rolls of craft paper imported from the People's Republic of China.
Fidel Castro conversing with villagers and a peasant family in the countryside.
The interior of the old Woolworth store on Galiano Street and San Rafael Boulevard in Centro Havana.
Reporter interviewing an armed guard at the entrance to the main telephone exchange, formerly owned by the Cuban Telephone Company (one of the first United States companies to be nationalized), located on Dragones and Aguila Streets in Centro Havana.
Coastline to the east of El Morro Fortress; vistas of the entrance to Havana's harbor and adjacent grounds taken from a car traveling along the Avenida del Puerto; the enormous statue of Jesus Christ that overlooks the Bay of Havana and is located in the town of Casa Blanca; boats moored in the bay.
Soft drink factory.
A cafeteria located in one of Havana's various "five-and-dime" stores.
Building housing the first air-conditioned movie theatre in Cuba, once known as Radiocentro (later renamed Cine Yara); the hotel Habana Libre and street scenes taken of the corner of 23rd and L streets in the neighborhood of Vedado where the strip known as La Rampa begins and where the Cine Yara is located.
A reception for foreign guests, possibly held for visiting foreign journalists.
Fidel Castro on a tour of the intensive cattle breeding farms he developed as a solution to the beef and milk crisis that began in the early years of the Revolution.
Female students lined up on the sidewalk of a street in the Miramar district of Havana.
Havana's international airport "José Martí."
Cabaret where journalists engage a performer who is being interviewed.
Exterior and interior of the Escuela de Superación "Fe del Valle," a school for the political education of citizens selected for membership in the Cuban Communist Party.
Peasants shepherding cattle along a highway.
Funerary procession preceding the burial of a number of unidentified people, headed by a musical band as it advances down G Street (also known as La Avenida de los Presidentes) in Vedado.
The procession includes a number of military and civilian officials.
Rural landscape.

CBC Films > Alternative Title: Miscellaneous Scenes of Life in Havana (continued)

Summary (Spanish)

Película en blanco y negro, sin sonido, tomada en diferentes locaciones, donde pueden apreciarse:

Estudiantes de la Universidad de La Habana, entrevistados en la Plaza Cadenas.
Una estudiante de las Escuelas Ana Betancourt es entrevistada.
Bobinas de papel de procedencia china.
Fidel Castro conversando con vecinos de un poblado y con familia campesina.
Interior del Ten Cents de Galiano y San Rafael.
Periodista entrevistando a custodio armado frente a la central telefónica de la calle Dragones y Águila.
Litoral al este del Morro; vistas de entrada a la bahía y terrenos aledaños desde un auto que rueda por la Avenida del Puerto; estatua del cristo, barcos, etc.
Fábrica de refrescos.
Cafetería.
Edificios Radiocentro (hoy cine Yara), hotel Habana Libre y escenas callejeras en la esquina de las calles 23 y L en el barrio de El Vedado.
Recepción nutrida donde participan los periodistas.
Fidel Castro en recorrido por centro de ganadería intensiva.
Niñas estudiantes en filas por acera de una calle en Miramar.
Aeropuerto.
Cabaret donde comparten periodistas y entrevistada.
Exterior e interior de Escuela de superación Fe del Valle.
Campesinos arreando ganado por una carretera.
Entierro de varias personas, encabezado por banda de música por la calle G de El Vedado, en el cual se observan numerosos militares y civiles.
Paisaje rural.

Film has no sound. Original Reel 48-9.

b. 78	Original film [restricted] <i>1 Film Reel (16mm)</i>
b. 78D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>
b. 78D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>
b. 78U	Use copy <i>1 Optical Disc (DVD)</i>

Alternative Title: Miscellaneous Scenes of Life and Buildings in Havana 1964
00:19:53 Duration (HH:MM:SS.mmm)

Summary (English)

Filmed in The municipalities of El Cerro, Centro Habana, and Old Havana (located within the capital) and the municipality of Eastern Havana, part of Havana province (Provincia Ciudad de La Habana).

Black and white film taken in different locations, in which the following scenes are observed:

An unidentified person reading a book titled *El Partido Marxista Leninista*.
An unidentified person being interviewed.

CBC Films > Alternative Title: Miscellaneous Scenes of Life and Buildings in [...] (continued)

Poster on a wall denouncing the "10 pirate missions" of the Central Intelligence Agency (CIA) against Cuba, with a specific description of the site of attack.
 Woman sitting at a sewing machine while a small girl looks on.
 Street scenes near the enormous nineteenth-century market known as the Mercado Único de Cuatro Caminos that lies between the municipalities of El Cerro and Old Havana on Cristina Street.
 Interior shots and scenes of worshippers in the Catholic Church of San Nicolás, located near Monte Street, in Centro Habana.
 Exterior shots of the Church of San Nicolás, as well as its surroundings, including scenes of worshippers who just attended mass, and patrons of a bar that features an old-fashioned vitrola (jukebox) and recycled bottles of the capitalist era.
 El Morro Fortress and La Cabaña military zone at the entrance to the Bay of Havana.
 The building once known as Radiocentro (now the Cine Yara) on the corner of 23rd and L streets in Vedado, taken from the balcony of the Hotel Habana Libre.

Summary (Spanish)

Película en blanco y negro, sin sonido, tomada en diferentes locaciones, donde pueden apreciarse:

Alguien hojeando un libro que se titula "El Partido Marxista Leninista".
 Alguien sin identificar que es entrevistado.
 Cartel en una pared denunciando 10 misiones piratas de la Agencia Central de Inteligencia (CIA) contra Cuba, con expresión de los lugares de ejecución.
 Mujer en una máquina de cocer mientras una niña observa.
 Escenas callejeras alrededor del Mercado Único de Cuatro Caminos en el límite de los actuales municipios del Cerro y La Habana Vieja.
 Vistas interiores y escenas típicas de feligreses en la iglesia católica de San Nicolás. Vista exterior de la iglesia de San Nicolás y sus alrededores.
 Bar que queda muy cercano a la iglesia con vitrola y parroquianos.
 El Morro, La Cabaña y entrada de la bahía de La Habana.
 Edificio de Radiocentro y esquina de las calles 23 y L en el Vedado, tomadas desde un balcón del Hotel Habana Libre.

Film has no sound. Original Reel 48-10.

b. 79	Original film [restricted] <i>1 Film Reel (16mm)</i>	
b. 79D1	Duplicating master [restricted] <i>1 Videocassette (BetacamSP)</i>	
b. 79D2	Duplicating master [restricted] <i>1 Videocassette (Digital Betacam)</i>	
b. 79U	Use copy <i>1 Optical Disc (DVD)</i>	
b. 80, f. 1-3	Photographs of buildings, roads, building sites, and views of native life [apparently prepared by the Ministerio de Obras Publicas, in connection with the Seventh Congreso de la Union Internacional de Arquitectos]	[1963]
b. 80, f. 4-7	Postcards of public buildings and streets in Cuba	[1963]

Printed material and other assorted papers

See: Box 81 [ref2233](#)

b. 80, f. 8	<p>Manifiesto del 26 de Julio al Pueblo de Cuba, Nos. 1 and 2</p> <p>A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.</p>	1955
b. 80, f. 9	<p>"This is What We are Fighting For" [typescript of a Fidel Castro speech in English; incomplete]</p> <p>A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.</p>	[1957?]
b. 80, f. 10	<p>"Denuncia de Comandante Raul Castro Ante La Juventud del Mundo"</p> <p>A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.</p>	1958 June 27
b. 80, f. 11	<p>Sanchez, Juan Nuiry. Speech or declaration from Sierra Maestra [carbon copy]</p> <p>A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.</p>	1958 October 26
b. 80, f. 12	<p>Ejercito Rebelde, Seccion del Cafe [rules for the functioning of local offices signed by Dr. Humberto Sorí Marin and Dr. Raul Chibras; letter transmitting resolutions and set of rules]</p> <p>A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.</p>	1958
	<p><i>Verde Olivo</i></p> <p>See: Box 81</p>	1959 July 20, August 8
b. 80, f. 13	<p>Citizens for a Free Cuba [form letter signed by Spruille Braden]</p> <p>A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.</p>	[1963-1968]
b. 80, f. 14	<p>Boletin Deportivo [no. 8]</p> <p>A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.</p>	1966 August
b. 80, f. 15	<p>Carta Abierta Al Exilio Cubano. "Por La Unidad Militar para la Guerra" [letter to Cuban exiles]</p> <p>A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.</p>	undated
b. 80, f. 16	<p>Cuba Rebelde [appeal to the people]</p> <p>A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.</p>	undated

Printed material and other assorted papers (continued)

b. 80, f. 17	Frente Civico Revolucionario de Lucha Contra la Tirania al Pueblo de Cuba A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.	undated
b. 80, f. 18	26th of July Proclamation issued by Raul Chivas and Felipe Pazos (Orthodox Party) endorsed by Castro but never put into effect [photostat] A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.	undated
b. 80, f. 19	Clipping re: statement of Duvalier on Alliance for Progress A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.	undated
b. 81	<i>Verde Olivo</i> A copy of this material is available in digital form from Manuscripts and Archives. Contact Manuscripts and Archives at beinecke.library@yale.edu to request access to the digital copy.	1959 July 20, August 3

Accession 2011-M-004: Additional Material, 1970

b. 1, f. 1-3	Transcript and translation of David Stone's film, <i>Compañeras y Compañeros</i> , made 1970 by members of the Weathermen group for Adolfo Mekas
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Accession 2016-M-080: Additional Material, 1959–1961

This accession consists of printed materials produced in Cuba during the Cuban revolution, dated 1959-1961.

b. 1, f. 1	<i>Cumpliremos!: Temas sobre la revolución para los alfabetizadores</i> Spanish; Castilian	1961
b. 1, f. 2	<i>Alfabetícemos: Manual para el alfabetizador</i> Spanish; Castilian	1961
b. 1, f. 3	<i>Aprendo a leer y escribir</i> Spanish; Castilian	1959
b. 1, f. 4	<i>Alfabetización, nacionalización de la enseñanza</i>	Circa 1960

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Sugarcane industry -- Cuba
Unskilled labor -- Cuba
Youth -- Political activity

Corporate Bodies

Antilles Research Program
Movimiento Revolucionario 26 de Julio

Geographic Names

Cuba -- Education
Cuba -- History -- Revolution, 1959
Cuba -- Politics and government
Cuba -- Social conditions
Guantánamo (Cuba : Province)
Havana (Cuba)
Sierra Maestra (Cuba : Mountains)

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Pardo, Israel
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