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The clumsily titled **Rosa and the Executioner of the Fiend** describes how the survivor of one great tragedy influences the actions of a much younger victim of a quite different calamity. Rosa, a passenger on the doomed S.S. St. Louis, never forgot the lessons she learned in World War II, when America, Cuba and other nations refused to accept Jews escaping certain death in Europe. A survivor of the Holocaust, she's lived alone in an apartment across from the United Nations for many years. One day, a man with a rifle manages to talk his way into her unit, whose windows give him the perfect perch from which he can assassinate Fidel Castro, the man who drove him and his family from their homes.

At first, Rosa imagines him to be a Nazi sent to do her harm, then an agent of the building owner, who wants to evict her and raise the rent. Eventually, though, she learns the man was exiled from Cuba with other children, as part of the Pedro Pan Rescue Project. Memories of the time she spent on board the ship, futilely awaiting entry to Havana, gave them a common point of view on fascism. Their dialogue in **Ivan Acosta's** drama feels overly theatrical at times, and, as such, is vaguely reminiscent of **Roman Polanski's Death and the Maiden**. Technically, the film is more than a bit ragged, as well. Still, the uplifting ending compensates for a lot of mistakes.

– Gary Dretzka