

Ay Carmela

Deletrios de armonía. Ensayos de poesía española contemporánea recoge una serie de estudios y acercamientos críticos que reflejan el estado actual de las investigaciones sobre poesía española contemporánea que algunos representantes del grupo Artifara han venido desarrollando a lo largo de los últimos años con la colaboración de un cierto número de especialistas pertenecientes a distintos sectores, tanto hermenéuticos como creativos. [www.ojs.unito.it/index.php/artifara] Dividido en tres partes, el libro traza una trayectoria que partiendo de grandes obras como las de Juan Ramón Jiménez, Antonio Machado, Luis Cernuda y Vicente Aleixandre, consideradas como Cimientos de la poesía española del siglo XX. Recorre Caminos poéticos abiertos desde fines de los años treinta (Ángel González, Joaquín Gurruchaga, José Hierro), hasta fines del siglo pasado con el culturalismo de Víctor Botas y el testimonio de Jordi Virallonga. La tercera y última línea temática, Cantos, revisa aspectos formales y conceptuales de las relaciones entre música y poesía, observados desde distintas perspectivas de indagación, como la historia cultural, la musicología y la poética.

Steve thinks a trip to Europe is out of the question – until he hears his grandfather's will. Suddenly he's off to Spain, armed with only a letter from his grandfather that sends him to a specific address in Barcelona. There he meets a girl named Laia and finds a trunk containing some of his grandfather's possessions, including a journal he kept during the time he fought with the International Brigades in the Spanish Civil War. Steve decides to trace his grandfather's footsteps through Spain, and with Laia's help, he visits the battlefields and ruined towns that shaped his grandfather's young life, and begins to understand the power of history and the transformative nature of passion for a righteous cause.

Historical Dictionary of Spanish Cinema covers Spanish cinema, its treasures its constant attempts to break through internationally, reaching out towards universal themes and conventions, and the specific obstacles and opportunities that have shaped the careers of filmmakers and stars. This book contains a chronology, an introduction, an appendix and an extensive bibliography. The dictionary section has over 200 cross-referenced entries on titles, movements, filmmakers and performers, and genres (such as homosexuality, nuevo cine español or horror). This book is an excellent resource for students, researchers, and anyone wanting to know more about Spanish cinema.

The bestselling Seven (the Series) comprises seven linked novels that can be read in any order. When David McLean, well-loved grandfather and avid adventurer, dies, he leaves behind an unusual will that outlines seven tasks he has set for his seven grandsons. Eric Walters, John Wilson, Ted Staunton, Richard Scrimger, Norah McClintock, Sigmund Brouwer and Shane Peacock bring their signature writing styles to a series of adventures that take readers from the top of Kilimanjaro to the bottom of the Mediterranean. The Seven series bundle includes Between Heaven and Earth, Lost Cause, Jump Cut, Ink Me, Close to the Heel, Devil's Pass and Last Message. "Richly detailed and satisfying." —Kirkus Reviews "Delivers handsomely with a resolution that satisfies but doesn't simplify. Happily, there are six other titles in the series." —Booklist for Devil's Pass

En el marco del 80 Aniversario del Exilio Republicano Español, este libro ha sido

concebido, coordinado y elaborado en París por dos artistas hijos de exiliados españoles, un crítico de arte y un escritor español residente desde hace 30 años en Francia.

Under the Franco regime (1939-1976), films produced in Spain were of poor quality, promoted the regime's agenda, or were heavily censored. After the dictator's death, the Spanish film industry transitioned into a new era, one in which artists were able to more freely express themselves and tackle subjects that had been previously stifled. Today, films produced in Spain are among the most highly regarded in world cinema. The Encyclopedia of Contemporary Spanish Films features nearly 300 entries on the written by a host of international scholars and film critics. Beginning with movies released after Franco's death, this volume documents four decades of films, directors, actresses and actors of Spanish cinema. Offering a comprehensive survey of films, the entries address such topics as art, culture, society and politics. Each includes comprehensive production details and provides brief suggestions for further reading. Through its examination of the films of the post-Franco period, this volume offers readers valuable insights into Spanish history, politics, and culture. An indispensable guide to one of the great world cinemas, The Encyclopedia of Contemporary Spanish Films will be of interest to students, academics, and the general public alike.

La historia de un médico argentino que se enamora de una médica cubana narrada con un realismo impresionante.

Spanish cinema is one of the most diverse and interesting on an international level, but lacks communicational platforms and detailed analysis. This volume addresses the issue with a focus on the main corpus of movies that have left an indelible tread through different generations of spectators.

Thrust into the international spotlight in 1966 when *The Hunt*, his critique of the Franco regime, won the Silver Bear at Berlin, Spanish filmmaker Carlos Saura (b. 1932) has remained an abiding presence and frequent victor at worldwide cinema competitions ever since. Best known in the United States for his Flamenco trilogy--*Blood Wedding*, *Carmen*, and *A Love Bewitched*--he also received Oscar nominations for *Mama Turns a Hundred*, *Carmen*, and *Tango*. Saura's movies are frequently ambiguous, sometimes controversial, and always narratively complex. In many of his films, such as *Cría* and *Goya in Bordeaux*, he creates sophisticated expressions of time and space by fusing reality with fantasy, past with present, and memory with hallucination. *Carlos Saura: Interviews* collects interviews the filmmaker has given in Spain, France, Germany, and Canada. All of the conversations appear here in English for the first time, and, as such, they represent a treasure trove of comments by Saura on his own work. Covering the entire spectrum of his career, including his latest film *Buñuel and King Solomon's Table*, the interviews discuss his early contributions to the New Spanish Cinema, his documentaries and documentary-like urban films, his cinematic essays on historical figures, his dance films, his adaptations of literary and theatrical works, and the films rooted in his personal reminiscences of the Spanish Civil War. In addition, the collection touches upon Saura's efforts as a photographer, opera director, and novelist and explores his friendship with filmmaker Luis Buñuel. These interviews disclose Saura's amazingly consistent approach to his cinema, his role as an auteur, and the principles on which his creativity and intuition continue to build in innovative ways. Linda M. Willem is professor of Spanish at Butler University. She is the author of *Galdós's Segunda Manera: Rhetorical Strategies and Affective Response* and editor of *A Sesquicentennial Tribute to Galdós*. Her work has been published in *Literature/Film Quarterly*, *Bulletin of Hispanic Studies*, *Latin American Literary Review*, *Letras Peninsulares*, and *Crítica Hispánica*.

With poems selected and translated by one of the preeminent translators of our day, this bilingual collection of 112 sonnets by six Spanish-language masters of the form ranges in time from the seventeenth to the twentieth centuries and includes the works of poets from Spanish America as well as poets native to Spain. Willis Barnstone's selection of sonnets and the extensive historical and biographical background he supplies serve as a compelling survey of Spanish-language poetry that should be of interest both to lovers of poetry in general and to scholars of Spanish-language literature in particular. Following an introductory examination of the arrival of the sonnet in Spain and of that nation's poetry up to Francisco de Quevedo, Barnstone takes up his six masters in chronological turn, preceding each with an essay that not only presents the sonneteer under discussion but also continues the carefully delineated history of Spanish-language poetry. Consistently engaging and informative and never dull or pedantic, these essays stand alone as appreciations—in the finest sense of that word—of some of the greatest poets ever to write. It is, however, Barnstone's subtle, musical, clear, and concise translations that form the heart of this collection. As Barnstone himself says, "In many ways all my life has been some kind of preparation for this volume."

This volume presents studies of some of the key artistic manifestations in Catalonia in recent times, a period of innovation and experimentation, and addresses issues concerning literature, film, theatre and performance art. From the creation of a new popular theatre in the work of the Valencian playwright Rodolf Sirera, or the conception of landscape, myth and memory in the late work of the novelist Mercè Rodoreda and the urgency of memory and remembrance in the writings of Jordi Coca, the effects of censorship in Catalonia appear to have proved a spur and a challenge to writers. Desiring to occupy illegal spaces, performance groups have manifested both literally and metaphorically the international dimension of Catalan culture in the modern period, posed in the present volume by the instances of La Cubana and Els Joglars, and further evidenced in the cross-fertilization in the work of contemporary Catalan playwrights and filmmakers to foreground issues of national plurality and tensions arising between the periphery (Catalonia) and the centre (Spain and Castile).

El presente volumen ofrece un análisis del apartado musical (culto y popular) de la guerra civil española, y estudia las características de la política republicana en materia musical, al tiempo que realiza un repaso sobre cómo afectó la contienda a la vida y obra de los principales compositores. De esta manera, entre 1936 y 1939 concurrieron un importante conjunto de intérpretes y creadores pertenecientes a distintas generaciones y con postulados creativos y estéticos distintos y diversos. En otros ámbitos, la música tampoco se detuvo en la guerra. Las poblaciones de mayor tamaño situadas en la retaguardia continuaron con la programación de actos musicales de diverso sino y estilo. Las bandas de música eran, sin duda, las agrupaciones de mayor popularidad en todo el país antes de la guerra. Continuaron siéndolo durante el conflicto aun con distinto matiz. Prácticamente, todos los cuerpos y divisiones de ambos ejércitos contaron con una. Por tanto, su número, actividad e importancia fue muy reseñable, ya que su presencia fue notable en el día a día de secciones militares, batallones y retaguardia. Musicalmente, la creación y difusión de canciones e himnos, y las marchas militares, capitalizaron en gran medida el ámbito de la composición durante la guerra. Música, propaganda y política se fundieron, ya que la primera también debía cooperar en el fin principal, que no era otro más que lograr la victoria.

The war that won't die charts the changing nature of cinematic depictions of the Spanish Civil War. In 1936, a significant number of artists, filmmakers and writers – from George Orwell and Pablo Picasso to Joris Ivens and Joan Miró – rallied to support the country's democratically-elected Republican government. The arts have played an important role in shaping popular understandings of the Spanish Civil War and this book examines the specific role cinema has played in this process. The book's focus is on fictional feature films produced within Spain and beyond its borders between the 1940s and the early years of the twenty-first century –

including Hollywood blockbusters, East European films, the work of the avant garde in Paris and films produced under Franco's censorial dictatorship. The book will appeal to scholars and students of Film, Media and Hispanic Studies, but also to historians and, indeed, anyone interested in why the Spanish Civil War remains such a contested political topic.

Ay Carmela Cain on Screen Contemporary Spanish Cinema Scarecrow Press

Research in collective memory is a relatively new area capturing the interest of scholars in social psychology, memory, sociology, and anthropology. The core idea is that collective attitudes and behaviors are created and shared through common experiences and communication among a cohort of people. For example, people born between 1940 and 1960 are often defined via the JFK assassination and the Vietnam War. Their parents typically experienced lesser impact from these events. Papers about collective memory have appeared in the literature under different guises for the last hundred years. Freud's *Civilization and Its Discontents*, Jung's ideas on the collective unconscious, and McDougall's speculation on the group mind posited that identity and action could be viewed as resulting from the shared development of a culture. Halbwachs, a French social psychologist (1877-1945) who was the first to write in detail about the nature of collective memory, argued that basic memory processes were all social. That is, people remember only those events that they have repeated and elaborated in their discussions with others. In the last several years, there has been a resurgence of interest in this general topic because it addresses some fundamental questions about memory and social processes. Work closely related to these questions deals with the nature of autobiographical memory, traumatic experience and reconstructive memory, and social sharing of memories. This book brings together an international group of researchers who have been empirically studying some basic tenets of collective memory.

Spanish Popular Cinema is the first European language work to focus exclusively on this neglected aspect of Spain's film history. Moving from the 1930s to the present, the contributors to this book provide a diverse collection of essays that reassess some of the forgotten and critically overlooked works of Spanish popular cinema.

Seven novels of adventure in one ebook bundle. When David McLean, well-loved grandfather and avid adventurer, dies, he leaves behind an unusual will that outlines seven tasks he has set for his seven grandsons. Eric Walters, John Wilson, Ted Staunton, Richard Scrimger, Norah McClintock, Sigmund Brouwer and Shane Peacock bring their signature writing styles to a series of adventures that take readers from the top of Kilimanjaro to the bottom of the Mediterranean.

In the 1930s, anarchists and socialists among Spanish immigrants living in the United States created *España Libre* (Free Spain) as a response to the Nationalist takeover in their homeland. Worker-oriented and avowedly antifascist, the grassroots periodical raised money for refugees and political prisoners while advancing left-wing culture and politics. *España Libre* proved both visionary and durable, charting an alternate path toward a modern Spain and enduring until democracy's return to the country in 1977. Montse Feu merges *España Libre*'s story with the drama of the Spanish immigrant community's fight against fascism. The periodical emerged as part of a transnational effort to link migrants and new exiles living in the United States to antifascist networks abroad. In addition to showing how workers' culture and politics shaped their antifascism, Feu brings to light creative works that ranged from literature to satire to cartoons to theater. As *España Libre* opened up radical practices, it encouraged allies to reject violence in favor of social revolution's potential for joy and inclusion.

Maryse Bertrand de Muñoz, hispanista canadiense, catedrática emérita de la Université de Montréal, comendadora de la Orden de Isabel la Católica, especialista de la literatura de la Guerra Civil española, ha publicado un gran número de libros y ensayos sobre la novela, el teatro y la poesía de dicho conflicto en editoriales y revistas europeas y americanas. Recientemente ha editado el volumen *Romances populares y anónimos de la Guerra de España*

(Calambur, 2006). Si me quieres escribir recopila, en sus textos y variaciones, un centenar de canciones españolas y extranjeras de los dos bandos enfrentados en la contienda española de los años treinta. De unas cuantas se ofrecen sus partituras y, para completar el conjunto, se incluyen un cd con unas treinta canciones y un libreto. Esta música tuvo un gran éxito durante la guerra, y ha suscitado el interés y el entusiasmo del pueblo y de excelentes compositores, cantantes y cantautores en su tiempo y posteriormente. En estos momentos de «memoria histórica», la autora ha querido devolver la vida a estas canciones, para que sean recordadas y para ayudar, con ellas, a que nunca se olviden aquellos trágicos años.

Two World Wars engulfed Europe, Asia and the United States, leaving indelible scars on the landscape and survivors. The trauma of civil wars in Spain (declared) and Latin America (tacit) spanned decades yet, contradictorily, bind parties together even today. Civil wars still haunt Africa where, in more recent years, ethnic cleansing has led to wholesale genocide. Drawing on the emerging field of Memory Studies, this book examines narrative and documentary films, made far from Hollywood, that address memory--both traumatic and nostalgic--surrounding these conflicts, despite attempts by special interests to erase or manipulate history.

By the end of the Spanish Civil War in March of 1939, almost 500,000 Spaniards had fled Francisco Franco's newly established military dictatorship. More than 275,000 refugees in France were immediately interned in hastily constructed concentration camps, most of which were located along the open shorelines of France's southernmost beaches. This book chronicles the cultural memory of this war refugee population whose stories as camp inmates in the early 1940s remain largely unknown, unlike the wide dissemination of the literature and testimony of the survivors of Nazi death camps. The hidden history of France's seaside camps for Spanish Republicans spawned a rich legacy of cultural works that dramatically demonstrate how a displaced political community began to reconstitute itself from the ruins of war, literally from the sands of exile. Combining close textual analyses of memoirs, poetry, drama, and fiction with a carefully researched historical perspective, *Spanish Culture behind Barbed Wire* Investigates how the most significant literature of the early post-civil war exile period appropriated the concentration camp as a discursive vehicle.

“A beautifully crafted, searing memoir” about fleeing Chile after the Pinochet coup, and the exile’s yearning for home (Kirkus Reviews). “A multifaceted journey that is geographical, personal and political . . . A complex, nuanced view of United States–Latin American politics and relations of the last forty some years.” —Durham Herald-Sun “One of the most important voices coming out of South America.” —Salman Rushdie In September 1973, the Chilean Armed Forces overthrew Socialist President Salvador Allende, ushering in the dictatorship of General Augusto Pinochet. Ariel Dorfman, a young leftist loyal to Allende, was forced to flee for his life. In *Feeding on Dreams*, Dorfman portrays, through visceral scenes and startling honesty, the personal and political maelstroms that have defined his life since the coup. Dorfman’s wry and masterfully told account takes us on a page-turning tour through the past several decades of North-South political history, and the complex consequences of revolution and tyranny—excavating for the first time his profound and provocative journey as an exile and the ramifications for his wife and family. “Fascinating.” —San Francisco Examiner “A compelling, profound portrait . . . A work to savor.” —The Boston Globe “A book that will simultaneously undo us and sustain us.” —Tikkun

In 1893, Friedrich Engels branded history 'the cruelest goddess of all.' This sorrowful vision of the past is deeply rooted in the Western imagination, and history is thus presented as a joyless playground of inevitability rather than a droll world of possibilities. There are few places this is more evident than in historical cinema which

tends to portray the past in a somber manner. Historical Comedy on Screen examines this tendency paying particular attention to the themes most difficult to laugh at and exploring the place where comical and historical storytelling intersect. The first scholarly book of its kind, this work emphasizes the many oft-overlooked comical renderings of history and asks what they have to tell us if we begin to take them seriously.

This new history extends Modern Spanish literature into the late twentieth century and explores imaginative writings often ignored outside Spain. Extensive treatments of famous names are balanced by discussions of non-canonical and non-literary work. Thematic rather than chronological, the book places its texts in a variety of social, imaginary, and intellectual contexts.

La trayectoria de este autor expresa una permanente voluntad de investigación en el teatro español, sobre todo de los aspectos oscuros de la teatralidad. "Ñaque" es una lúcida reflexión metateatral que viene a demostrar que la esencia del teatro reside en el encuentro entre el actor y el espectador. "¡Ay, Carmela!" se convirtió desde la noche de su estreno en uno de los éxitos de los años 80. Se trata de una crónica sentimental, emotiva y entrañable de la memoria republicana de la Guerra Civil, pero también es un cálido homenaje a la dignidad artística.

"A final bombshell will leave readers shocked in this brutal, dark, gripping, and sometimes touching tale that is Spencer at her very best. A must-read" - Booklist Starred Review A nameless victim. An unknown killer. An impossible case for Monika Paniatowski. Before she can even begin to track down the killer of the old woman dumped by the lonely canal, Monika Paniatowski needs to find out who she is - and no one seems to know. Even when her daughter Louisa provides the vital clue, it only makes life more difficult, because the Chief Constable - intent on making Paniatowski's life difficult - refused to let her follow the obvious trail. And it is not until there is a second, even more brutal, murder, that Paniatowski realises she will have to call on the help of her old mentor, ex-DCI Charlie Woodend.

Some 750 alphabetically-arranged entries provide insights into recent cultural and political developments within Spain, including the cultures of Catalonia, Galicia and the Basque country. Coverage spans from the end of the Civil War in 1939 to the present day, with emphasis on the changes following the demise of the Franco dictatorship in 1975. Entries range from shorter, factual articles to longer overview essays offering in-depth treatment of major issues. Culture is defined in its broadest sense. Entries include: *Antonio Gaudí * science * Antonio Banderas * golf * dance * education * politics * racism * urbanization This Encyclopedia is essential reading for anyone interested in Spanish culture. It provides essential cultural context for students of Spanish, European History, Comparative European Studies and Cultural Studies.

No hay vida en sociedad sin música ni canciones. Y no hay acontecimiento histórico importante que no haya generado sus letras y sus melodías, ya fuesen meras soflamas patrióticas, expresiones espontáneas de orgullo colectivo, afiladas sátiras políticas o chanzas maliciosas. El presente volumen reúne las canciones de guerra más importantes de nuestra historia, entre las que se cuentan algunas tan famosas y tan largamente entonadas como Trágala, el himno de Riego, Mambrú, Els segadors, el Oriamendi, Carrasclás, el himno de la Legión, A las barricadas o ¡Ay, Carmela! Estas y otras muchas piezas, hasta un total de ciento treinta, pertenecientes a los más variados géneros poéticos y musicales (himnos, marchas, bullangas, villancicos, jotas,

fandangos, seguidillas), han jalonado sucesos bélicos de más de cuatro siglos: los conflictos europeos de los Austrias, la Guerra de Sucesión, la de la Independencia, las carlistas, las acciones coloniales en el norte de África, la Guerra Civil... Con estas letras, siempre interesantes y a menudo espléndidas, Francesc Cortès y Josep-Joaquim Esteve ponen a disposición del lector un acervo popular que ha contribuido decisivamente a forjar la memoria colectiva. Otra forma de visitar el ayer, cuyos múltiples ecos siguen oyéndose con fuerza todavía hoy.

The A to Z of Spanish Cinema provides a better understanding of the role Spanish cinema has played in film history through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on producers, directors, film companies, actors, and films.

The past four decades have seen the Spanish film industry rise from isolation in the 1970s to international recognition within European and World Cinema today. Exploring the cultural and political imperatives that governed this success, this book shows how Spanish film culture was deliberately and strategically shaped into its current form. Though loved by moviegoers worldwide, Spanish cinema has thus far suffered from a relative lack of critical attention. Focusing on the vast corpus of films that have left their marks on generations of spectators, *Directory of World Cinema: Spain* returns the national cinema of Spain rightfully to the forefront with numerous full-colour stills and essays establishing the key players and genres in their sociopolitical context, including civil war films, romances, comedies and the cinema of the transition. From the award-winning big-budget productions of Pedro Almodóvar in Madrid to Pere Portabella's experimental documentaries and the influential Barcelona School, reviews cover individual titles in considerable depth. Essential reading for aficionados of Spanish cinema at all levels, this volume provides an accessible overview of the main trends and issues in Spanish film.

This book brings together different and interdisciplinary perspectives on the Spanish Civil War, its victims, its contentious ending, and its aftermath. In exploring the slow demise of republican ideals, contributors range over many diverse historical and cultural topics — discussing, for instance, the attitudes of both Left and Right to the poet Federico García Lorca and to his assassination, examining the documentary evidence offered in surviving memoirs of the Civil War, and assessing the major characteristics of the new order in Spain under Franco. Cinematic and literary depictions of the Civil War and its consequences are also studied. Other topics investigated include: contemporary French reactions to the Spanish conflict, Stalinist policies towards Spain, the activities and motives of the anarcho-syndicalists and the role of the International Brigades. This collection of essays published on the 75th anniversary of the end of the Civil War, not only places the events and experiences studied within the context of the 'new state' of Franco's Spain, but also offers timely fresh insights into wider European and international issues during what was a period of seismic change in world history. This book was originally published as a special issue of *Bulletin of Spanish Studies*.

Focuses on one of contemporary Spanish cinema's fundamental recurring themes: the Spanish Civil War and its aftermath.

La Literatura, con mayúsculas, no es un concepto solitario y único, no vive aislada del mundo, sino que está en contacto continuo con la sociedad y el resto de ámbitos de la cultura. Es más, debemos entenderla en el amplio horizonte de la comunicación social.

Instigados por esta idea, el grupo de autores que conforman este volumen, profundiza, siguiendo diversos caminos, las relaciones que la Literatura comparte con el cine, la memoria, la canción o la imagen, con breves estudios sobre el panorama actual, en unos casos generales y en otros centrados en obras concretas como *Yonquis y yanquis* de José Luis Alonso de Santos, *Gringo viejo*, de Carlos Fuentes o *El burlador de Sevilla* de Tirso. En el marco de la nueva era de la comunicación que delimita nuestras vidas, se plantea el modo en que dicha Literatura conquistará los ámbitos de intimidad generados residualmente por la saturación de unas sociedades hipercomunicadas, cómo ajustará sus formas a los nuevos tiempos y hábitos de lectura, y cómo todas esas convergencias generarán finalmente conocimiento moral y tolerancia.

Nino Rota is one of the most important composers in the history of cinema. Both popular and prolific, he wrote some of the most cherished and memorable of all film music – for *The Godfather Parts I and II*, *The Leopard*, the Zeffirelli Shakespeares, nearly all of Fellini and for more than 140 popular Italian movies. Yet his music does not quite work in the way that we have come to assume music in film works: it does not seek to draw us in and identify, nor to overwhelm and excite us. In itself, in its pretty but reticent melodies, its at once comic and touching rhythms, and in its relation to what's on screen, Rota's music is close and affectionate towards characters and events but still restrained, not detached but ironically attached. In this major new study of Rota's film career, Richard Dyer gives a detailed account of Rota's aesthetic, suggesting it offers a new approach to how we understand both film music and feeling and film more broadly. He also provides a first full account in English of Rota's life and work, linking it to notions of plagiarism and pastiche, genre and convention, irony and narrative. Rota's practice is related to some of the major ways music is used in film, including the motif, musical reference, underscoring and the difference between diegetic and non-diegetic music, revealing how Rota both conforms to and undermines standard conceptions. In addition, Dyer considers the issue of gay cultural production, Rota's favourite genre, comedy, and his productive collaboration with the director Federico Fellini.

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