

VALENTIN  
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## ROJO AMANECER

DIRECTOR  
HON. J. L. A.

## THE AFRICAN RECORD

JORGE  
FERRARI

ALBANY, N.Y.

## FIELD AND RESEARCH

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1. *UPL* = *UPL* (1997) 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674,

## LONG RUN



# Rojo Amanecer

**Carl J. Mora**



## **Rojo Amanecer:**

**México, 30 años en movimiento** Javier González Rubio, José Carreño Carlón, 1998      **Mexico's Cinema** Joanne Herschfield, David R. Maciel, 1999-11-01 In recent years Mexican films have received high acclaim and impressive box office returns Moreover Mexico has the most advanced movie industry in the Spanish speaking world and its impact on Mexican culture and society cannot be overstated Mexico's Cinema A Century of Film and Filmmakers is a collection of fourteen essays that encompass the first 100 years of the cinema of Mexico Included are original contributions written specifically for this title plus a few classic pieces in the field of Mexican cinema studies never before available in English These essays explore a variety of themes including race and ethnicity gender issues personalities and the historical development of a national cinematic style Each of the book's three sections The Silent Cinema The Golden Age and The Contemporary Era is preceded by a short introduction to the period and a presentation of the major themes addressed in the section This insightful anthology is the first published study that includes pieces by Mexican and North American scholars including a piece by the internationally acclaimed essayist Carlos Monsivais Contributors include other acclaimed scholars and critics as well as young scholars who are currently making their mark in the area of film studies of Mexico These authors represent various fields community studies film studies cultural history ethnic studies and gender studies making this volume an interdisciplinary resource important for courses in Latin America and Third World cinema Mexican history and culture and Chicana/o and ethnic studies

**Cinemachismo** Sergio de la Mora, 2009-01-27 After the modern Mexican state came into being following the Revolution of 1910 hyper masculine machismo came to be a defining characteristic of mexicanidad or Mexican national identity Virile men pelados and charros virtuous prostitutes as mother figures and minstrel like gay men were held out as desired and/or abject models not only in governmental rhetoric and propaganda but also in literature and popular culture particularly in the cinema Indeed cinema provided an especially effective staging ground for the construction of a gendered and sexualized national identity In this book Sergio de la Mora offers the first extended analysis of how Mexican cinema has represented masculinities and sexualities and their relationship to national identity from 1950 to 2004 He focuses on three traditional genres the revolutionary melodrama the cabaretera dancehall prostitution melodrama and the musical comedy buddy movie and one subgenre the fichera brothel cabaret comedy of classic and contemporary cinema By concentrating on the changing conventions of these genres de la Mora reveals how Mexican films have both supported and subverted traditional heterosexual norms of Mexican national identity In particular his analyses of Mexican cinematic icons Pedro Infante and Gael García Bernal and of Arturo Ripstein's cult film *El lugar sin límites* illuminate cinema's role in fostering distinct figurations of masculinity queer spectatorship and gay male representations De la Mora completes this exciting interdisciplinary study with an in depth look at how the Mexican state brought about structural changes in the film industry between 1989 and 1994 through the work of the Mexican Film Institute IMCINE paving the way for a renaissance in

the national cinema      *Looking for Mexico* John Mraz,2009-06-15 This survey of Mexico's visual culture from the mid 1800s to the present illuminates the powerful role of photographs films illustrated magazines and image filled books in the construction of Mexican identity

**Noir Urbanisms** Gyan Prakash,2010-09-27 Dystopic imagery has figured prominently in modern depictions of the urban landscape The city is often portrayed as a terrifying world of darkness crisis and catastrophe *Noir Urbanisms* traces the history of the modern city through its critical representations in art cinema print journalism literature sociology and architecture It focuses on visual forms of dystopic representation because the history of the modern city is inseparable from the production and circulation of images and examines their strengths and limits as urban criticism Contributors explore dystopic images of the modern city in Germany Mexico Japan India South Africa China and the United States Their topics include Weimar representations of urban dystopia in Fritz Lang's 1927 film *Metropolis* 1960s modernist architecture in Mexico City Hollywood film noir of the 1940s and 1950s the recurring fictional destruction of Tokyo in postwar Japan's sci fi doom culture the urban fringe in Bombay cinema fictional explorations of urban dystopia in postapartheid Johannesburg and Delhi's out of control and media saturated urbanism in the 1980s and 1990s What emerges in *Noir Urbanisms* is the unsettling and disorienting alchemy between dark representations and the modern urban experience In addition to the editor the contributors are David R Ambaras James Donald Rubin Gallo Anton Kaes Ranjani Mazumdar Jennifer Robinson Mark Shiel Ravi Sundaram William M Tsutsui and Li Zhang

*Photopoetics at Tlatelolco* Samuel Steinberg,2016-01-15 In the months leading up to the 1968 Olympic games in Mexico City students took to the streets calling for greater democratization and decrying crackdowns on political resistance by the ruling PRI party During a mass meeting held at the Plaza of the Three Cultures in the Tlatelolco neighborhood paramilitary forces opened fire on the gathering The death toll from the massacre remains a contested number ranging from an official count in the dozens to estimates in the hundreds by journalists and scholars Rereading the legacy of this tragedy through diverse artistic political interventions across the decades *Photopoetics at Tlatelolco* explores the state's dual repression both the massacre's crushing effects on the movement and the manipulation of cultural discourse and political thought in the aftermath Examining artifacts ranging from documentary photography and testimony to poetry essays chronicles cinema literary texts video and performance Samuel Steinberg considers the broad photographic and photopoetic nature of modern witnessing as well as the specific elements of light gunfire flares camera flashes that ultimately defined the massacre Steinberg also demonstrates the ways in which the labels of massacre and sacrifice inform contemporary perceptions of the state's blatant and violent repression of unrest With implications for similar processes throughout the rest of Latin America from the 1960s to the present day *Photopoetics at Tlatelolco* provides a powerful new model for understanding the intersection of political history and cultural memory

*Mexico City in Contemporary Mexican Cinema* David William Foster,2010-06-28 Just as Mexican national life has come to center on the sprawling dynamic almost indefinable metropolis of Mexico City so recent Mexican

cinema has focused on the city not merely as a setting for films but almost as a protagonist in its own right whose conditions both create meaning for and receive meaning from the human lives lived in its midst Through close readings of fourteen recent critically acclaimed films this book watches Mexican cinema in this process of producing cultural meaning through its creation enaction and interpretation of the idea of Mexico City David William Foster analyzes how Mexican filmmakers have used Mexico City as a vehicle for exploring such issues as crime living space street life youth culture political and police corruption safety hazards gender roles and ethnic and social identities The book is divided into three sections Politics of the City examines the films *Rojo amanecer* *Novia que te vea* *Frida* *naturaleza viva* and *Sexo pudor y l grimas* Human Geographies looks at *El Callej n de los Milagros* *Mec nica nacional* *El castillo de la pureza* *Todo el poder* and *Lolo* Mapping Gender discusses *Danz n* *De noche vienes* *Esmeralda* *La tarea* *Lola* and *Entre Pancho Villa y una mujer desnuda* **Mexico Today** Ana Paula Ambrosi, Silvia D. Zárate, Alex M. Saragoza, 2012-03-09 Providing over 200 entries on politics government economics society culture and much more this two volume work brings modern Mexico to life Viva Mexico Border sharer Major trade partner Exporter of culture and citizens Tourist destination Mexico has always been of the utmost significance to the United States with the shared 2 000 mile border historical ties in mutual territory and history of Mexican labor coming north and American tourists heading south Fresh current information on Mexico the North American hotspot and gateway to Latin America is always in demand by students and general readers and travelers This is the best ready reference on the crucial topics that define Mexico today More than 200 essay entries provide quick authoritative insight into the Mexican politics and government society institutions events culture economy people issues environment and states and places Written mostly by Mexicans and Mexican Americans this set gives an accurate and wide view of the United States s dynamic southern neighbor Each entry has further reading suggestions a chronology selected bibliography and photographs complement the text *Hotel Mexico* George F. Flaherty, 2016-08-16 In 1968 Mexico prepared to host the Olympic games amid growing civil unrest The spectacular sports facilities and urban redevelopment projects built by the government in Mexico City mirrored the country s rapid but uneven modernization In the same year a street savvy democratization movement led by students emerged in the city Throughout the summer the 68 Movement staged protests underscoring a widespread sense of political disenfranchisement Just ten days before the Olympics began nearly three hundred student protestors were massacred by the military in a plaza at the core of a new public housing complex In spite of institutional denial and censorship the 1968 massacre remains a touchstone in contemporary Mexican culture thanks to the public memory work of survivors and Mexico s leftist intelligentsia In this highly original study of the afterlives of the 68 Movement George F Flaherty explores how urban spaces material but also literary photographic and cinematic became an archive of 1968 providing a framework for de facto modes of justice for years to come *Poverty and Antitheatricity* Stephen Buttes, 2025-06-17 Poverty and Antitheatricity argues that many major analytical approaches today misunderstand the problem of poverty by emphasizing its status as an

experience These experiential models transform poverty from a specific socioeconomic status lived in a particular historical sequence into a transhistorical presence of marginality that is not only inevitable but necessary Embedded in capitalist socialist and populist forms of socioeconomic organization these models paradoxically suggest that if we want to have a world free of poverty we must always have the poor and their experience of formlessness Taking up the paired terms form and formlessness Stephen Buttes demonstrates how they sustain not only debates about poverty and its political role within modernity but also the idea of the work of art within the history of modernism Offering critiques of critical theory alongside new readings of both canonical and little studied Latin American authors and artists Poverty and Antitheatricity makes a compelling case that understanding the kind of problem the work of art is opens up overlooked but essential pathways to understanding poverty and the kind of problem it is Revolution and Rebellion in Mexican Film Niamh

Thornton,2013-08-15 Revolution and Rebellion in Mexican Film examines Mexican films of political conflict from the early studio Revolutionary films of the 1930 50s up to the campaigning Zapatista films of the 2000s Mapping this evolution out for the first time the author takes three key events under consideration the Mexican Revolution 1910 1920 the student movement and massacre in 1968 and finally the more recent Zapatista Rebellion 1994 present Analyzing films such as Vamanos con Pancho Villa 1936 El Grito 1968 and Corazon del Tiempo 2008 the author uses the term political conflict to refer to those violent disturbances dramatic periods of confrontation injury and death which characterize particular historical events involving state and non state actors that may have a finite duration but have a long lasting legacy on the nation These conflicts have been an important component of Mexican film since its inception and include studio productions

documentaries and independent films **X Films** Alex Cox,2008-09-01 Filmmaker Alex Cox s thoughtful autobiography examines his craft and influences as well as providing his insights into many of his favorite films Sometimes called a radical Cox is a quintessential auteur as well as an internationally focused insightful critic and writer whose passion for film has gripped him since childhood In addition to being a captivating look into Cox s process this book also encourages and instructs would be independent filmmakers guiding the next generation of film pioneers through the arduous journey of creation Cox weaves his own confessions with his notes to the new guard including thoughts on new forms of digital distribution and his radical views on intellectual property the result is a readable startling treatise on both the film innovations of today and the thrilling potential of future filmmaking *Aesthetics and Politics in the Mexican Film Industry*

M. MacLaird,2013-06-18 Evaluating a broad selection of Mexican films produced from the early 1990s to the present this study examines how production methods audience demographics and aesthetic approaches have changed throughout the past two decades and how these changes relate to the country s transitions to a democratic political system and a free market economy

**Screening Neoliberalism** Ignacio M. Sánchez Prado,2014-06-30 Cavernous often cold always dark with the lingering smell of popcorn in the air the experience of movie going is universal The cinematic experience in Mexico

is no less profound and has evolved in complex ways in recent years Films like *Y Tu Mama Tambien* *El Mariachi* *Amores Perros* and the work of icons like Guillermo del Toro and Salma Hayek represent much more than resurgent interest in the cinema of Mexico In *Screening Neoliberalism* Ignacio Sanchez Prado explores precisely what happened to Mexico's film industry in recent decades Far from just a history of the period *Screening Neoliberalism* explores four deep transformations in the Mexican film industry the decline of nationalism the new focus on middle class audiences the redefinition of political cinema and the impact of globalization This analysis considers the directors and films that have found international notoriety as well as those that have been instrumental in building a domestic market *Screening Neoliberalism* exposes the consequences of a film industry forced to find new audiences in Mexico's middle class in order to achieve economic and cultural viability

**Modern Mexican Culture** Stuart A. Day, 2017-10-31 Diego Rivera's mural *Sueño de una tarde dominical en la Alameda Central* is a fascinating critique of high society and wealthy elites It also offers a multitude of other stories that intersect in a web of historical memory The massive mural the histories it depicts and even its physical journey after a devastating earthquake hold answers to many of the questions readers might ask about Mexico It also demonstrates how cultural artifacts explain the world around us and expose intersections and entanglements of specific power dynamics *Modern Mexican Culture* offers an enriching and deep investigation of key ideas and events in Mexico through an examination of art and history Experts in Mexican cultural and literary studies cover the 1968 Tlatelolco student massacre the figure of the charro cowboy the construct of the postrevolutionary teacher the class correlated construct of *gente decente* a borderlands response to the rhetoric of dominance and the democratic transition in late twentieth century Mexico Each essay is a rich reading experience providing teachers and students alike with a deep and well contextualized sense of Mexican life culture and politics Each chapter provides a historical grounding of its topic followed by a multifaceted analysis through various artistic representations that provide a more complex view of Mexico Chapters are accompanied by lists of readily available murals political cartoons plays pamphlets posters films poems novels and other cultural products *Modern Mexican Culture* demonstrates the power of art and artists to question explain and influence the world around us

Contributors Rafael Acosta Morales Jacqueline E Bixler Marta Caminero Santangelo Debra A Castillo Christopher Conway David S Dalton Stuart A Day Emily Hind Robert McKee Irwin Ryan Long Dana A Meredith Magal Rabasa Luis Alberto Rodriguez Cortés Fernando Fabio Sánchez Ignacio M Sánchez Prado Analisa Taylor Oswaldo Zavala

*Mexican National Cinema* Andrea Noble, 2005 Examining key film texts and genres and set in a broad historical and theoretical context this student friendly study provides a thorough and detailed account of the vital and complex relationship between cinema and national identity in Mexico

*Technified Muses* Sara A. Potter, 2024-10-08 In this volume Sara Potter uses the idea of the muse from Greek mythology and the cyborg from posthuman theory to consider the portrayal of female characters and their bodies in Mexican art and literature from the 1920s to the present examining genres including science fiction cyberpunk and popular

fiction     **Mexican Cinema** Carl J. Mora, 2015-05-07 Mexican filmmaking is traced from its early beginnings in 1896 to the present in this book. Of particular interest are the great changes from 1990 to 2004, the confluence of talented and dedicated filmmakers, important changes in Mexican cinematic infrastructure and significant social and cultural transformations. From Nicolas Echevarria's *Cabeza de Vaca* (1991) to the 1992 releases of *Hellboy* (director Guillermo del Toro) and *Cronos* (Alfonso Arau), *Como agua para chocolate* (Alfonso Cuarón) and *Y tu mamá también* (2001), this work provides a close look at Mexican films that received international commercial success and critical acclaim and put Mexico on the cinematic world map. Arranged chronologically, this edition (originally published in 2005) covers the entire scope of Mexican cinema. The main films and their directors are discussed together with the political, social and economic contexts of the times.     The Long 1968 Daniel J. Sherman, Ruud van Dijk, Jasmine Alinder, A. Aneesh, 2021-12-22 Delving into a tumultuous year's impact on art, culture and politics, this book illuminates the often overlooked histories of 1968. *The Journal of American History*. From the mid 1960s to the early 1970s, revolutions in theory, politics and cultural experimentation swept around the world. These changes had as great a transformative impact on the right as on the left. A touchstone for activists, artists and theorists of all stripes, the year 1968 has taken on new significance for the present moment, which bears certain uncanny resemblances to that time. *The Long 1968* explores the wide-ranging impact of the year and its aftermath in politics, theory, the arts and international relations, and its uses today.     *Violence, Conflict and Discourse in Mexican Cinema (2002-2015)* Miriam Haddu, 2022-01-26 The last two decades have seen dramatic changes to Mexico's socio-political landscape. A former president fleeing into exile, political assassinations, a rebellion in Chiapas and the eruption of the so-called war on drugs provide key examples of critical events shaping the nation. This book examines Mexican cinema's representations of and responses to these socio-political moments. Beginning with the definitive year 1994, which saw the *Ejército Zapatista de Liberación Nacional* (EZLN) declare war on the Mexican government, the early chapters in this book discuss the outcome of these episodes in subsequent years and how they find screen representation. The study then moves on to provide close readings of key filmic texts as reflections of the so-called narco war and its effects on Mexican society. Focusing on both fiction and documentary filmmaking, this book explores notions of violence, victimhood and the complex processing of grief in the context of enforced disappearances and the narco conflict. In addition to examining films made in Mexico, this investigation incorporates the work of three of the nation's most celebrated transnational directors: Guillermo del Toro, Alejandro González Iñárritu and Alfonso Cuarón. By examining their work on European soil as a comparative exercise, the analyses offer an understanding of the imprints left by warfare and trauma upon the collective and individual psyche, seen from a universal viewpoint. Using rigorous theoretical frameworks and succinct filmic analyses, this book will be essential reading for those interested in Mexican and Latin American film, as well as those working in the fields of Cultural, Screen and Trauma Studies.



## Whispering the Techniques of Language: An Mental Journey through **Rojo Amanecer**

In a digitally-driven world wherever screens reign supreme and immediate communication drowns out the subtleties of language, the profound secrets and mental subtleties concealed within words frequently go unheard. Yet, located within the pages of **Rojo Amanecer** a captivating fictional prize pulsating with natural thoughts, lies an exceptional quest waiting to be undertaken. Written by an experienced wordsmith, this charming opus invites visitors on an introspective journey, delicately unraveling the veiled truths and profound affect resonating within the fabric of every word. Within the emotional depths of the poignant evaluation, we can embark upon a heartfelt exploration of the book is key styles, dissect its charming publishing fashion, and succumb to the effective resonance it evokes deep within the recesses of readers hearts.

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## **Rojo Amanecer Introduction**

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