

# Our Country's Good Based On The Novel The Playmaker

**Our Country's Good** Timberlake Wertenbaker.1989 Based on a historical incident. In the early days of the settlement of Australia by British prisoners, as supplies grow short and hope dwindles, Second Lieutenant Ralph Clark decides to raise morale by staging a comedy, using illiterate prisoners as actors. The project takes on political dimensions and meets with opposition among the other officers. As opening night nears, Clark struggles to ready the play amidst a storm of questions about the possibility of redemption and the transforming powers of theatre.

New York Theatre Critics' Reviews .1991 Consists of theater reviews from various newspapers, magazines, and broadcast stations.

Jenufa Gabriela Sekerová Preissová, Timberlake Wertenbaker.2007 An extraordinary tale of betrayal, murder, love and forgiveness, Gabriela Preissova's Jeji pastorkyna (Her Stepdaughter) caused a scandal in Prague where it was first performed in the 1890s. Despite worldwide acclaim as Jenufa, an opera by Leos Janacek, the play has never before been staged in Britain. Jenufa, adapted by Timberlake Wertenbaker, premiered at the Arcola Theatre, London, in the Natural Perspective Theatre Company's debut production, in October 2007. --Book Jacket.

A Student's Guide to A2 Drama and Theatre Studies for the AQA Specification Philip Rush, Robert Lowe.2004-10

**Dramas of the Past on the Twentieth-Century Stage** Alexander Feldman.2013-01-17 This book defines and exemplifies a major genre of modern dramatic writing, termed historiographic metatheatre, in which self-reflexive engagements with the traditions and forms of dramatic art illuminate historical themes and aid in the representation of historical events and, in doing so, formulates a genre. Historiographic metatheatre has been, and remains, a seminal mode of political engagement and ideological critique in the contemporary dramatic canon. Locating its key texts within the traditions of historical drama, self-reflexivity in European theatre, debates in the politics and aesthetics of postmodernism, and currents in contemporary historiography, this book provides a new critical idiom for discussing the major works of the genre and others that utilize its techniques. Feldman studies landmarks in the theatre history of postwar Britain by Weiss, Stoppard, Brenton, Wertenbaker and others, focusing on European revolutionary politics, the historiography of the World Wars and the effects of British colonialism. The playwrights under consideration all use the device of the play-within-the-play to explore constructions of nationhood and of Britishness, in particular. Those plays performed within the framing works are produced in places of exile where, Feldman argues, the marginalized negotiate the terms of national identity through performance.

**The New York Times Theater Reviews** .1991

**My Father, Odysseus** Timberlake Wertenbaker.2016-05-23 He suddenly looks different, less bent, less old, less broken, what a strange man. Is there some magic here? Is he a wizard? Old man . . . No that's not right. Telemachus' father left long ago to fight a war. Telemachus doesn't remember him. Now the man of the house, he must step up to defend his father's legacy and protect his mother from the suitors that lounge around the court. Meanwhile, the great Odysseus has been trapped by the goddess Kalypso for ten long years. Lost in his memories of past glories, he longs to return home. This timeless Greek myth has been reinvented by playwright Timberlake Wertenbaker to create a modern, rich and powerful new work about a son searching for his father and a father searching for himself that is, at the same time, an exploration of masculinity and the effects of war. My Father, Odysseus received its world premiere at the Unicorn Theatre, London, on 13 March 2016. It is ideal for young people over the age of 11.

**The Playmaker** Jordan Ford.2016-03-18 The first book in a small town series about a high school football team. Get ready for hot guys, BFFs, sizzling kisses and teen drama as the Nelson High Raiders figure out who to love and how to play out their final year of high school. This is it-Tori Lomax's senior year.Her last chance to leave Nelson High without a bucketload of regrets. Number one priority-get Colt Burgess to fall in love with her. So what if he's the Raider's number one playmaker? So what if he's so far out of her league, the idea of them together would rupture the school's social order?She has to try, before it's too late.She's come up with the perfect set of plays. All Colt has to do now is buy into them.Colt Burgess wants one thing: to play football after high school. But his grades are tanking and his dreams of playing college ball are fading...fast. He shouldn't waste time on Tori Lomax. However, she was a friend back in middle school, and he can't really ignore her small request for a favor. How hard can it be to get the guy she's lusting after to notice her?He'll help her out, and then he'll focus on what's really important: football.Assuming he can stop thinking about her...Book 2: The Red Zone is releasing April 21st, 2016If you'd like to stay up-to-date with releases you can either follow Jordan on Amazon, or you are welcome to sign up for her newsletter: <http://eepurl.com/bMhHFr>

**Our Country's Good** Timberlake Wertenbaker.2001

**Our Country's Good** Timberlake Wertenbaker.2015

Play, Make, Create, A Process-Art Handbook Meri Cherry.2019-06-11 Packed with joyful and educational art experiences for kids, Play, Make, Create offers fun and engaging imaginative activities focused on the fun and reward of creating, not just producing a final project. Founded in a process-based philosophy, this unique book includes more than 40 activities set up as invitations, or thoughtfully designed prompts to explore, create, and play. Author Meri Cherry has more than 20 years of teaching experience, and her blog ([mericherry.com](http://mericherry.com)) has set the standard for meaningful and enriching process art experiences that are both manageable for parents, and appealing and fun for kids. Play, Make, Create begins with a guide for parents, teachers, and facilitators that discusses how to set up materials in an inviting way, how to present an activity and talk to kids about art, and how to stock the right materials for ongoing creativity. Also included are best-practice tips for clean-up, answers to frequently asked questions, and more. The book offers four types of creative invitations: Invitations to Explore (easy ideas for fun and play), Invitations to Create (open-ended, craft-based activities), Invitations to Play (sensory-based activities), and Big Projects (ongoing process-art activities). Most feature basic materials and tools (paper, inexpensive paints, pencils, glue) that require little setup. Among the projects and activities you'll find: A collage project that takes a no-rules approach to creating with cut-out drawings and pictures. Ideas for building a science station that allow kids to experiment with kitchen cabinet supplies such as soap, measuring spoons, cotton balls, and baking soda. A prompt to draw a self-portrait, using a mirror (parents can draw themselves, too). Instructions for making homemade colored playdough. The activities in Play, Make, Create promote active, meaningful, and socially interactive learning. Children are encouraged to wonder, experiment, and use critical thinking—and most of all, enjoy the process. By following their own inclinations and making their own choices, children gain self-confidence and hone their problem-solving skills. Get Play, Make, Create and give children the gift of creativity!

**Theatre and The Body** Colette Conroy.2009-12-04 What do we mean when we talk about bodies in theatre? And how does theatre affect the way we think about the human body? Bodies are vital elements of theatre production and spectatorship. But the body is not just physical, it is also conceptual. Drawing on many examples from contemporary performance, Theatre & the Body is a provocative starting point for understanding the surprisingly complex relationship between theatre and the body. Concise and clear, this book explores the revealing tensions between the body, bodies, language, representation and movement in the theatre. Foreword by Marina Abramovic.

**National Theatre Critics' Reviews** .1991 Theatre reviews is a complete guide and record of the New York stage, reprinted from New York sun,

New York times, New York herald tribune, New York post, New York daily news, New York world telegram 1940- ; reprinted from the New York daily news, Wall Street journal, Time, New York post, Women's wear daily, New York times, Christian science monitor, Newsweek, NBC ,1976-  
**The Shakespearean International Yearbook** Mr Jonathan Gil Harris, Professor Alexa Huang, Professor Graham Bradshaw, Professor Tom Bishop. 2013-05-28 Honoring Shakespearean scholar Michael Neill, this eleventh issue of The Shakespearean International Yearbook brings together essays by a diverse group of writers, to examine Neill's extraordinary body of work, employing his many analyses of place as points of departure for new critical investigations of Shakespeare and Renaissance culture. It also challenges us to think about the conception of place implicit in the International of the Yearbook's title: the violence as well as calmness, the settling and unsettling, that has worked to produce—and still works to produce—the global. Many of the essays move out of early modern England, whether spatially (journeying to Ireland, India, Indonesia, Italy, Sudan, and New Zealand) or temporally (traveling to 20th- and 21st-century reproductions, rewritings, or reappropriations of Shakespeare and other texts). The volume concludes with an Afterword by Michael Neill. The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies across the world. Among the contributors to this volume are Shakespearean scholars from Italy, New Zealand, South Africa, UK, and the US.

*Waterstone's Guide to Books* .1989

**London Theatre Record** .1989

Conflicting Masculinities Katherine Byrne, Julie Anne Taddeo, James Leggott. 2018-06-14 Never before has period drama offered viewers such an assortment of complex male characters, from transported felons and syphilitic detectives to shell shocked soldiers and gangland criminals. Neo-Victorian Gothic fictions like Penny Dreadful represent masculinity at its darkest, Poldark and Outlander have refashioned the romantic hero and anti-heritage series like Peaky Blinders portray masculinity in crisis, at moments when the patriarchy was being bombarded by forces like World War I, the rise of first wave feminism and the breakdown of Empire. Scholars of film, media, literature and history explore the very different types of maleness offered by contemporary television and show how the intersection of class, race, history and masculinity in period dramas has come to hold such broad appeal to twenty-first-century audiences.

Burns Mantle Best Plays and the Year Book of the Drama in America .1991

**The Modern Playmate. A Book of Games, Sports, and Diversions for Boys of All Ages. Compiled and Edited by ... J. G. Wood. With Six Hundred Original Illustrations by Dalziels, Etc** John George WOOD (M.A.).1875

**Women, Theatre and Performance** Maggie Barbara Gale, Viv Gardner. 2000 This collection addresses key questions in women's theatre history and retrieves a number of previously hidden histories of women performers. The essays range across the past 300 years--topics covered include Susanna Centlivre and the notion of intertheatricality; gender and theatrical space; the repositioning of women performers such as Wagner's Muse, Willhelmina Schröder-Devrient, the Comédie Français' Mademoiselle Mars, Mme. Arnould-Plessey, and the actresses of the Russian serf theatre.

**Our Country's Good** Timberlake Wertenbaker. 1994

*American Theatre* Thomas S. Hischak. 2001-02-22 Volume Four of the distinguished American Theatre: A Chronicle of Comedy and Drama series offers a thorough, candid, and fascinating look at the theater in New York during the last decades of the twentieth century.

Transported to Botany Bay Dorice Williams Elliott. 2019-04-30 Literary representations of British convicts exiled to Australia were the most likely way that the typical English reader would learn about the new colonies there. In *Transported to Botany Bay*, Dorice Williams Elliott examines how writers—from canonical ones such as Dickens and Trollope to others who were themselves convicts—used the figure of the felon exiled to Australia to

construct class, race, and national identity as intertwined. Even as England's supposedly ancient social structure was preserved and venerated as the "true" England, the transportation of some 168,000 convicts facilitated the birth of a new nation with more fluid class relations for those who didn't fit into the prevailing national image. In analyzing novels, broadsides, and first-person accounts, Elliott demonstrates how Britain linked class, race, and national identity at a key historical moment when it was still negotiating its relationship with its empire. The events and incidents depicted as taking place literally on the other side of the world, she argues, deeply affected people's sense of their place in their own society, with transnational implications that are still relevant today.

**Programs** University of Michigan. School of Music, Theatre & Dance.2010

*Our Country's Good* Timberlake Wertenbaker.1988 Australia 1789. A young married lieutenant is directing rehearsals of the first play ever to be staged in that country. With only two copies of the text, a cast of convicts, and one leading lady who may be about to be hanged, conditions are hardly ideal...Winner of the Laurence Olivier Play of the Year Award in 1988, and many other major awards, *Our Country's Good* premiered at the Royal Court Theatre, London, in 1988 and opened on Broadway in 1991. 'Rarely has the redemptive, transcendental power of theatre been argued with such eloquence and passion.

*Australian Metatheatre on Page and Stage* Rebecca Clode.2022-06-09 This book offers the first major discussion of metatheatre in Australian drama of the late twentieth and early twenty-first centuries. It highlights metatheatre's capacity to illuminate the wider social, cultural, and artistic contexts in which plays have been produced. Drawing from existing scholarly arguments about the value of considering metatheatre holistically, this book deploys a range of critical approaches, combining textual and production analysis, archival research, interviews, and reflections gained from observing rehearsals. Focusing on four plays and their Australian productions, the book uses these examples to showcase how metatheatre has been utilised to generate powerful elements of critique, particularly of Indigenous/non-Indigenous relations. It highlights metatheatre's vital place in Australian dramatic and theatrical history and connects this Australian tradition to wider concepts in the development of contemporary theatre. This illuminating text will be of interest to students and scholars of Australian theatre (historic and contemporary) as well as those researching and studying drama and theatre studies more broadly.

**Our Country's Good** .1990

*Our Country's Good* Timberlake Wertenbaker.2020-03-05 Australia 1789. A young married lieutenant is directing rehearsals of the first play ever to be staged in that country. With only two copies of the text, a cast of convicts, and one leading lady who may be about to be hanged, conditions are hardly ideal... Winner of the Laurence Olivier Play of the Year Award in 1988, and many other major awards, *Our Country's Good* premiered at the Royal Court Theatre, London, in 1988 and opened on Broadway in 1991. 'Rarely has the redemptive, transcendental power of theatre been argued with such eloquence and passion.' Georgina Brown, Independent It is published here in a new Student Edition, alongside commentary and notes by Sophie Bush. The commentary includes a chronology of the play and the playwright's life and work as well as discussion of the social, political, cultural and economic context in which the play was originally conceived and created.

*The Convict Theatres of Early Australia, 1788-1840* Robert Jordan.2002 The first 40 years of European theatre in Australia have never until now been the subject of intensive inquiry. The author brings to life the shadowy figures that created the colony's first entertainment. These theatres were actually the initiative of the convicts, and turned into a huge social battleground against authority.

*The Playmaker's Advantage* Leonard Zaichkowsky,Daniel Peterson.2018-06-12 Discover the next frontier in sports training—improving your mental game, no matter your age or experience—and how to become the Playmaker, both in your professional and personal life. Coaches search for it.

Parents dream of it. Fans love it. Athletes want it. The playmaker on any sports team possesses it: an elusive, intangible quality combining anticipation, perception, and decision-making skills. This quality raises their game above the competition and allows them to pass when no one else can, anticipate the movement of opponents, avoid costly mental mistakes, and ultimately, hold the team together. Now, for the first time, cognitive science research is revealing the secrets of the playmaker's keen sense of awareness. Just as tests of speed, strength, and agility have provided a baseline of physiological biomarkers, coaches can now capture cognitive metrics including attention, pattern recognition, anticipation, and the ability to take quick, decisive action during the chaos of competition. The Playmaker's Advantage is a groundbreaking book that will educate athletes of all ages about this essential creative capability in an accessible, easy to understand method.

**Complete Catalog of Plays & Musicals** Dramatic Publishing Company.2007

**Working Across Borders** .2003

The Applause/Best Plays Theater Yearbook of ... .1991

**Theater Week** .1991

*Our Country's Good* Timberlake Wertenbaker.1989 Based on a historical incident. In the early days of the settlement of Australia by British prisoners, as supplies grow short and hope dwindles, Second Lieutenant Ralph Clark decides to raise morale by staging a comedy, using illiterate prisoners as actors. The project takes on political dimensions and meets with opposition among the other officers. As opening night nears, Clark struggles to ready the play amidst a storm of questions about the possibility of redemption and the transforming powers of theatre.

*The New York Times Theater Reviews, 1920-* .1971

The Playmaker Thomas Keneally.2015-12-22 An English lieutenant is ordered to stage a play starring prisoners of the Australian penal colony he supervises in this phantasmagoric historical fiction masterwork from the author of *Schindler's List* In the penal colony of Sydney Cove, Australia, at the farthest reaches of the late-nineteenth-century British Empire, Lieutenant Ralph Clark has received a bizarre commission. In honor of the king's birthday, Clark is charged with staging a production of the George Farquhar comedy *The Recruiting Officer* using as cast and production crew the highwaymen, whores, cutpurses, killers, and other assorted disreputables exiled there from the British Isles. Pining over the family he left behind, Clark must work miracles with only two printed scripts, a company of unstable and largely illiterate "actors," and the dubious assistance of his colleagues. But the success—or failure—of the mammoth enterprise rests largely on the shoulders of lead actress Mary Brenham, the mesmerizing and enigmatic female convict to whom Clark finds himself strangely and dangerously attracted. Based on the lieutenant's real diaries, *The Playmaker* is a truly remarkable achievement. Atmospheric, dreamlike, and richly evoking time and place, featuring a monumental cast of magnificently drawn, unforgettable characters, it is a work of insight, imagination, and true genius by one of the most notable names in historical fiction.

*Our Country's Good* Timberlake Wertenbaker.2015-09-17 Observed by a lone, mystified Aboriginal Australian, the first convict ship arrives in Botany Bay, 1788, crammed with England's outcasts. Colony discipline in this vast and alien land is brutal. Three proposed public hangings incite an argument: how best to keep the criminals in line, the noose or a more civilised form of entertainment? The ambitious Second Lieutenant Ralph Clark steps forward with a play. But as the mostly illiterate cast rehearses, and a sense of common purpose begins to take hold, the young officer's own transformation is as marked and poignant as that of his prisoners. A profoundly humane piece of theatre, steeped in suffering yet charged with hope, Timberlake Wertenbaker's *Our Country's Good* (based on a true story) celebrates the redemptive power of art. It premiered at the Royal Court Theatre, London, in 1988, winning the Laurence Olivier Play of the Year Award. This edition was published to coincide with a major revival production at the National Theatre, which opened on 19 August 2015.

**Play, Make, Create, A Process-Art Handbook** Meri Cherry.2019-06-11 Packed with fun, edifying, and joyful art experiences, Play, Make, Create is filled with simple, yet powerful, art invitations that are focused on the making and doing, not just the final projects. Founded in a process-based philosophy, this unique book includes over 40 activities set up as invitations—carefully designed prompts or provocations to play or make something. Author Meri Cherry has over 20 years of teaching experience, and her blog [www.mericherry.com](http://www.mericherry.com) has set the standard for meaningful and enriching process art experiences that are both manageable for moms, and engaging and fun for kids. Play, Make, Create begins with an in-depth guide for parents, teachers, and facilitators that shares all the details—how to set up materials in an inviting way, how to present the activity and talk to kids about art, and how to stock your cabinets with the right materials for ongoing creativity, plus best-practice tips for clean up, trouble shooting, and more. Within the book, parents will find four types of creative invitations. Invitations to Explore are process-based, open-ended activities that are set up for ongoing play and discovery. Invitations to Create inspire children to make something. By exploring, playing, and discovering what the materials offer, children will create exciting projects such as salt paintings, a mini book, a shadow box, puppets, nature crafts, clay sculptures and more, each with completely individual results. Invitations to Play are sensory-based activities such as making doughs, slime, moving toys, and more. Lastly, there are Invitations to Collaborate. These are fun group projects, perfect for playdates, families, classrooms, and parties. As children explore the activities in Play, Make, Create, they are engaged in active, meaningful, and socially interactive learning. Children are encouraged to wonder, to experiment, and to use critical thinking—and most of all, enjoy the process. By following their own inclinations and making their own choices, children gain self-confidence and hone their problem solving skills. GetPlay, Make, Create and give your children the gift of creativity. These activities wake up kids' brains and get them busy doing things. The tactile, colorful, and engaging materials also offer a way to decompress and relax, as well as build fine motor and critical thinking skills. Giving your children these creative play opportunities is a way to say I love you. I thought about you. You are important to me. Your ideas are important to me.

**The Theatre of Timberlake Wertenbaker** Sophie Bush.2013-09-12 The Theatre of Timberlake Wertenbaker offers the first comprehensive overview of Wertenbaker's playwriting career which spans more than thirty years of stage plays. It considers the contexts of their initial productions by a range of companies and institutions, including the Royal Court, the Arcola and the Women's Theatre Group. While examining all of Wertenbaker's original stage works, Sophie Bush's companion focuses most extensively on the frequently studied plays *Our Country's Good* and *The Love of the Nightingale*, but also draws attention to early unpublished works and more recent, critically neglected pieces, and the counterpoints these provide. The Companion will prove invaluable to students and scholars, combining as it does close textual analysis with detailed historical and contextual study of the processes of production and reception. The author makes comprehensive use of previously undiscussed materials from the Wertenbaker Archive, including draft texts, correspondence and theatrical ephemera, as well as original interviews with the playwright. A section of Performance and Critical Perspectives from other scholars and practitioners offer a range of alternative approaches to Wertenbaker's most frequently studied play, *Our Country's Good*. While providing a detailed analysis of individual plays, and their themes, theatricalities and socio-historical contexts, *The Theatre of Timberlake Wertenbaker* also examines the processes and shape of Wertenbaker's career as a whole, and considers what the struggles and triumphs that have accompanied her work reveal about the challenges of theatrical collaboration. In its scope and reference Sophie Bush's study extends to encompass a wealth of additional information about other individuals and institutions and succeeds in placing her work within a broad range of concerns and resonances.



## Adopting the Song of Term: An Emotional Symphony within **Our Country S Good Based On The Novel The Playmake**

In some sort of eaten by screens and the ceaseless chatter of instantaneous conversation, the melodic beauty and psychological symphony created by the prepared word frequently disappear in to the backdrop, eclipsed by the persistent noise and disruptions that permeate our lives. But, located within the pages of **Our Country S Good Based On The Novel The Playmake** an enchanting fictional value brimming with organic feelings, lies an immersive symphony waiting to be embraced. Crafted by a masterful composer of language, that captivating masterpiece conducts visitors on a mental journey, skillfully unraveling the hidden melodies and profound influence resonating within each cautiously constructed phrase. Within the depths with this touching analysis, we will explore the book is key harmonies, analyze their enthralling publishing design, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

### **Table of Contents Our Country S Good Based On The Novel The Playmake**

1. Understanding the eBook Our Country S Good Based On The Novel The Playmake
  - The Rise of Digital Reading Our Country S Good Based On The Novel The Playmake
  - Advantages of eBooks Over Traditional Books
2. Identifying Our Country S Good Based On The Novel The Playmake
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Our Country S Good Based On The Novel The Playmake
  - User-Friendly Interface
4. Exploring eBook Recommendations from Our Country S Good Based On The Novel The Playmake
  - Personalized Recommendations
  - Our Country S Good Based On The Novel The Playmake User Reviews and Ratings
  - Our Country S Good Based On The Novel The Playmake and Bestseller Lists
5. Accessing Our Country S Good Based On The Novel The Playmake Free and Paid eBooks
  - Our Country S Good Based On The Novel The Playmake Public Domain eBooks
  - Our Country S Good Based On The Novel The Playmake eBook Subscription Services
  - Our Country S Good Based On The Novel The Playmake Budget-Friendly Options
6. Navigating Our Country S Good Based On The Novel The Playmake eBook Formats
  - ePub, PDF, MOBI, and More
  - Our Country S Good Based On The Novel The Playmake Compatibility with Devices
  - Our Country S Good Based On The Novel The Playmake Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Our Country S Good Based On The Novel The Playmake

- Highlighting and Note-Taking Our Country S Good Based On The Novel The Playmake
- Interactive Elements Our Country S Good Based On The Novel The Playmake
- 8. Staying Engaged with Our Country S Good Based On The Novel The Playmake
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Our Country S Good Based On The Novel The Playmake
- 9. Balancing eBooks and Physical Books Our Country S Good Based On The Novel The Playmake
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Our Country S Good Based On The Novel The Playmake
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Our Country S Good Based On The Novel The Playmake
  - Setting Reading Goals Our Country S Good Based On The Novel The Playmake
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Our Country S Good Based On The Novel The Playmake
  - Fact-Checking eBook Content of Our Country S Good Based On The Novel The Playmake
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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