

**LANTERN
THEATER
COMPANY**

The School *Molière's* For Wives

November 9 through December 2, 2007

season
07/08

St. Stephen's Theater
10th and Ludlow Streets
Philadelphia, PA

WHY MOLIÈRE?

The School for Wives is one of the funniest plays I have ever read. For about a decade this play incubated in the Lantern's Plays-To-Do-Someday drawer. Each year, we would take it out with great excitement, ask "Is this the year?" and then, with great reluctance, put it back in the drawer. This year the time finally seemed right.

Molière is a superb comedian, but there is something more to him, something that enables his plays to resonate with audiences centuries later. Humor is notorious for not aging well, so what makes Molière such a notable exception?

To me, what keeps Molière fresh is the palpable love of humanity that lurks just under the surface of his biting satiric passages. Molière mines his humor from human passion, and particularly from excess of passion. But for all the ridicule, it feels as if he is mocking himself first, exposing *his* foolishness before inviting his audience to have a good laugh at themselves.

His satire, although devastatingly keen, is equally gentle; as if he is saying, "Yes, we are all absurd, that is the condition of our lives; let's admit it and move on from there."

Hear, hear!

Charles McMahan
Artistic Director

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**LANTERN
THEATER
COMPANY**

The School *Molière's* For Wives

Translated by Maya Slater
Directed by Kathryn Nocero MacMillan

with

Joshua L. Browns*
Lee Ann Etzold
Joanna Liao*
Luigi Sottile
Greg Wood*

Nick Embree
Scenic Designer

Millie Hiibel
Costume Designer

Janet Embree
Lighting Designer

Christopher Colucci
Sound Designer

Aaron Cromie
Choreographer

Lisa Vining*
Stage Manager

This production of *The School for Wives* is presented by arrangement
with Oxford University Press

*Member of Actors' Equity Association

**THE
COMPANY**

in order of appearance

<i>Arnolphe</i>	Greg Wood
<i>Chrysalde</i>	Luigi Sottile
<i>Alain</i>	Joshua L. Browns
<i>Georgette</i>	Lee Ann Etzold
<i>Agnès</i>	Joanna Liao
<i>Horace</i>	Luigi Sottile
<i>A Lawyer</i>	Joshua L. Browns
<i>Enrique</i>	Lee Ann Etzold
<i>Oronte</i>	Joshua L. Browns

**THE
SETTING**

A quiet square in an unfashionable Paris neighborhood

***The School for Wives* is performed with one ten-minute intermission**

**SPECIAL
EVENTS**

The Lantern invites you to our variety of audience enrichment events, to gain insight into the context, themes and production process of *The School for Wives*. All events are free to ticket holders for *The School for Wives*, and we welcome you to attend events outside your scheduled performance.

DIRECTOR'S DISCUSSION Friday, November 16, 7pm
A pre-show conversation with *The School for Wives* director, Kathryn Nocero MacMillan.

SYMPOSIUM Saturday, December 1, 4pm
Class, Cuckoldry, and Comedy: We'll talk about why this classic comic premise, originating long before Molière, still titillates and entertains. Roxanne Lalande, PhD, professor of seventeenth century French literature at Lafayette College, joins director Kathryn Nocero MacMillan onstage.

MEET THE ARTISTS Thursday, November 15 &
Wednesday, November 21 (matinee)
New for the 2007-08 season, this post-show discussion features members of *The School for Wives* cast and creative team.

The School for Wives audience enrichment events are generously sponsored by the Pennsylvania Humanities Council.

FROM THE DIRECTOR

If I were living in Molière's fictional Paris, I think I would like being friends with Arnolphe. Rather, if I were a wealthy bourgeois man with an extremely virtuous wife, I would like being friends with him (neither women nor cuckolds fared well with Arnolphe or Parisian society).

Arnolphe is witty, a great source for neighborhood gossip, hospitable to friends, generous with his

What, let myself be lumbered with a witty wife,
Who visits all the salons? No, not on your life!

-Arnolphe, *The School for Wives*

money, and enjoys a laugh. He is, in many ways, a good and reasonable man. So how did he come up with such a ridiculous scheme to create the perfect wife? Why is he making such a fool of himself?

I can't claim to be an expert on marriage—I've only been married three months! But I have had some tussles with the universe in the last few years, only to find that I'm pretty small compared to fate, and there's a lot about my destiny that I don't have control over. And the husband I chose? Certainly I was looking for someone very different than a pliable fool, and what I found was a real love, a good friend, and a worthy adversary. Eric is the kind of man to take on the universe with. I don't think it's a coincidence that I had to figure myself out before I was able to find him.

If you wanna be happy for the rest of your life
Never make a pretty woman your wife.

-Jimmy Soul, *If You Wanna Be Happy*

wife; he understands little about himself. His zeal to keep total control over his fate helps him walk right into it. Then again, Chrysalde, the supposed *raisonneur*, is too eager to claim "it's *all* to chance," including the mate he's chosen. Both are inflexible, static. Agnès is no genius, but she does have the capacity to grow—to figure out the universe. It's a quality that, when the time comes, will help her figure out who and how to love.

Enjoy the show.



And that's a big part of Arnolphe's problem. He focuses all his attention on what makes the perfect

MOLIÈRE IN CONTEXT

WHAT'S IN A NAME?

The new name Arnolphe has taken, *Monsieur de la Souche*, besides being crucial to the plot, represents his attempt to rise in social rank—since 'de' denoted noble birth. It is ridiculous, since 'la souche' means a stump or log. There is a hint of phallic innuendo in this, as well as a veiled attack on Molière's contemporary Thomas Corneille, who had taken the name *Monsieur de l'Isle*.

Arnolphe insists to Chrysalde he has good reason for making the name change—he may be referring to St. Arnulphius, traditionally regarded as the patron saint of cuckolded husbands. As he is about to marry, a worried Arnolphe would want to dissociate himself from the saint.



I've got you under my thumb.
Ain't it the truth, babe?

-Jagger & Richards,
Under My Thumb



Greg Wood with Millie Hiibel's costume sketch for Arnolphe.

In Lantern's production of *The School for Wives*, our costume design choices reflect a 1660's period silhouette, inspired by French fashions of the day.

Our sound design, on the other hand, uses a variety of anachronistic choices focusing on love, lust and gender politics. What modern songs do you recognize?

**SYMPATHY
FOR THE
CUCKOLD**

The School for Wives is the last play in what is sometimes called Molière's "jealousy sequence" that includes *The Imaginary Cuckold*, the unpopular tragicomedy *Dom Garcie de Navarre*, and *The School for Husbands*, which also featured a comic hero obsessed with being betrayed by a much younger wife.

'Cuckold,' the insult placed on the husband of an unfaithful wife, is derived from the Old French for cuckoo. The application refers to the practice of some varieties of cuckoo bird that lay their eggs in other birds' nests. In other words, a cuckold is a man who is raising and supporting the offspring of another man.

Arnolphe often refers to "wearing the horns" of a cuckold. How did horns come to symbolize cuckoldry? There are many theories that have attempted to explain the association, common since the middle ages (and even a few that suggest the horns' legacy, such as the practice of making bunny ears during a photo op), but what is generally accepted is that horns upon a cuckold's forehead make him the immediate and obvious target of public ridicule.



**THE HUSBAND:
"RULER, CHIEF
AND LORD --"**

So insists Arnolphe to an uncertain Agnès. Many in Molière's audience would actually have agreed with his views on the inferiority of women. The law, the Church, and the social custom of the time categorized women as the property of their husbands. It is surprising that Agnès, emphasized in the play as being so unschooled, can read and write.

Molière himself was a newlywed when he wrote *The School for Wives* in late 1662. Many writers have assumed that the play explores Molière's own marriage to the much younger Armande, a member of his theatrical troupe (and the daughter of his former lover). But according to the biographer Virginia Scott, Molière's wife was as little like the innocent Agnès as Molière was like the comic tyrant Arnolphe. However, it is fair to assume that some of the impassioned speeches of the play would have been informed by Molière's own experiences.

**WHO'S
WHO**



JOSHUA L. BROWNS

(*Alain*) Lantern debut! Training: MFA, Professional Theatre Training Program (PTTP) at the University of Delaware.

Josh is a founding company member and Associate Artistic Director of Commonwealth Classic Theatre Company, which brings free theater to the parks of Philadelphia and the surrounding counties. Recent credits include Lord Capulet in the national tour of *Romeo & Juliet* for Theatreworks/USA, John in *Balm in Gilead* for the Maya Project/Philly Fringe, and directing *Much Ado* and *Love's Labor's Lost* for CCTC. Thanks to Charles, KC, and everyone at the Lantern for this wonderful chance to play, and all my love to Trixie.



LEE ANN ETZOLD

(*Georgette*) is excited to return to the Lantern after sharing a 2004 Barrymore Award for Outstanding Ensemble for *The Comedy of Errors*. She is a founding

member of New Paradise Laboratories and has worked with Pig Iron Theatre Company, Philadelphia Theatre Company, Headlong Dance Theatre, Azuka Theatre, Brat Productions, The National Constitution Center, and she premiered her original comedy of etiquette, *P's & Q's*, in 2006. Ms. Etzold was a Haas Emerging Artist Nominee, 2006 Independence Foundation Fellow and will be staying here at St. Stephen's to direct Brat's *A Very Merry Unauthorized Children's Scientology Pageant*. For the Etzold Men.



JOANNA LIAO

(*Agnès*) This is Joey's first show at the Lantern. In the Philadelphia area she has appeared in *Yemaya's Belly*, *The Imaginary Invalid*, *Around the*

World in 80 Days, *Jungalbook*, *Jason and the Golden Fleece*, *The Cuban Swimmer* and *How We Talk In South Boston* all at People's Light and Theater. Previously she has performed at Trinity Rep, The Cherry Lane, Centennial Theater, The Flea, Perishable, The Vital, Wings, The Lark, Manhattan Theatre Source, The Brecht Forum, The Present Company, NewGate, Brown Summer Theater and the Interart Annex, to name a few. Her performance as Shen-Te/Shui-Ta in the New York premiere of Tony Kushner's adaptation of Brecht's *The Good Person of Setzuan* was a BackStage Critic's Choice for Best of the Year. She attended Brown University and can be seen in reruns of *Law & Order: SVU* and *Unsolved Mysteries*.



LUIGI SOTTILE

(*Horace*) is very grateful to be working again for Lantern Theater Company. A recent graduate of Temple University, Luigi performed in their productions of

Hamlet as Laertes and *The Devils* as Father Urbain Grandier. Luigi was last seen in the Lantern's production of *The Lonesome West* as Father Welsh and will be seen at the Lantern again this Spring in William Shakespeare's *Othello* as Cassio. Much thanks to the wonderful cast of *The School for Wives* and especially to KC MacMillan, David O'Connor, and Charles McMahon.

**GREG WOOD**

(*Arnolphe*) is happy to be making his first appearance with the Lantern. Other credits include: Alan in *Opus*, Tom Joad in *The Grapes of Wrath*, Biff in *Death of a Salesman*, Brick in *Cat on a Hot Tin Roof*, and others, Arden Theatre Company. *Wintertime* and *The Life of Galileo*, Wilma Theatre. John Middleton in *The Constant Wife*, Walnut St. Theatre. The title roles of *Hamlet* and *Richard III*, Pennsylvania Shakespeare Festival, Rulon Stacey/Mr. Shepard et al. in PTC's production of *The Laramie Project*, and Peter in *The Pavilion* for Actors Theatre Louisville. Film and TV credits include: Jay Collins (Kyra's Dad) in *The Sixth Sense*, News Anchor in *Signs*, Richard Norton in *A Gentleman's Game*, Dr. Kilbannon in *The Killing of Emmett Young*, and roles on *Law & Order*, *Ed*, *Hack*, and *Homicide*.

MOLIÈRE (*Playwright*) Molière was the stage name of Jean-Baptiste Poquelin, a French actor and playwright widely considered one of the world's greatest comic writers. Born in 1622 to a prosperous middle class family, Molière had an excellent education and was destined to inherit his father's position as upholsterer in King Louis XIV's court until he joined a theatre company in 1643. The group toured the provinces until 1658, when they were seen by the king's brother, who invited them to perform at court. Molière's company was well received and became one of a select number of theatre troupes given permission to perform in Paris. *The School for Wives* was first performed in December, 1662 at the prominent Theatre du Palais-Royale, with Molière himself playing the lead role of Arnolphe. The play was an enormous success, but Molière's satiric observations on contemporary life caused an immense controversy and he was accused of ridiculing church teachings and degrading national morals. Molière responded with

WHO'S WHO

The Critique of the School for Wives, a short play which served as a witty rebuttal to his critics' attacks. In part because he had the support of the King, Molière was able to weather this controversy and many others that were to follow. He continued to write and perform, creating a number of classic comedies, including *Tartuffe* (1664), *The Misanthrope* (1666), *The Miser* (1668), and *The Bourgeois Gentleman* (1670). In 1673, Molière collapsed on stage during a performance of his final play, *The Imaginary Invalid*, and died shortly thereafter.

KATHRYN NOCERO MacMILLAN

(*Director*) The Lantern's Literary Manager, KC has been with the company since 2001. Her directing credits at the Lantern include *QED*, *The Lady from the Sea*, and *Catalpa*, as well as assistant directing numerous projects and serving as the company's production dramaturg. Other directing credits: *The Violet Hour* and *The Laramie Project* (Theatre Horizon), *Theatre District* and *Fuchsia* (Gay & Lesbian Theatre Festival), and the annual staged reading of KC's original adaptation of *The Christmas Carol* (Commonwealth Classic Theatre Company). An acting teacher and professor, KC teaches in the theater department of West Chester University, the Villanova Center for Liberal Education at Villanova University, the Wilma's studio school, and for Curtain Call Creations, where she also serves on the Board of Directors. With love for my new husband Eric... I promise always to make your best laid plans go amusingly awry.

NICK EMBREE (*Scenic Designer*) has worked closely with Lantern for several years – this set is his 31st for Lantern in this space. He loves the creative work and collaborative team at the Lantern. Nick is the head of the Theater Design and Technology BFA program at the University of the Arts, and is also an active freelance set design-

WHO'S WHO

er with many credits in Philadelphia, the Northeast, and at regional theaters around the country. He lives in Germantown with his beautiful and talented wife Janet and two bad cats.

MILLIE HIBEL (*Costume Designer*) is pleased to be back at the Lantern for another season. Recent designs include *The Lonesome West*, last season's *The Taming of the Shrew*, *La Ronde*, *QED*, and *Master Harold...and the boys*. Her designs for *La Ronde* and *The Comedy of Errors* received 2007 and 2004 Barrymore Nominations for Excellence in Theater, respectively. Millie has designed off-Broadway, regionally, and for most Philadelphia theater companies including the Wilma Theater, Philadelphia Shakespeare Festival, Theatre Exile, Theatre Horizon, 1812 Productions, Pig Iron Theatre Company, and Brat Productions. Currently, she teaches at Moore College of Art and Design. As an Independence Foundation Fellow, she traveled to Prague to participate in an intensive puppet workshop/performance. MFA: Temple University. Love to her Darlings, Antoinette, Chardonnay, and Mr. Sugar.

JANET EMBREE (*Lighting Designer*)

This is Janet's 10th season as a lighting designer for the Lantern, 9th as Production Manager and 1st as Figurine Maven. In addition to designing lights for numerous Lantern shows, she has designed for 1812 Productions, Act II Playhouse, Freedom Theater, InterAct Theater, Bristol Riverside Theater and the University of the Arts, among others. She is pleased to be working with this great group of artists and is married to her favorite collaborator, set designer Nick Embree.

CHRISTOPHER COLUCCI (*Sound Designer*) Christopher makes music and sound as a theater artist, guitarist, composer and producer. Recent productions include *Last of the Boys*, *Skin in Flames* and *Since Africa* for the InterAct Theater Company; *Sweetie Pie* for Azuka; *Mr. Marmalade* and *Hearts and Soles* for Theatre Exile; *The Taming of the Shrew* for the Lantern; *The Dishwashers*, *An Infinite Ache* and *Bookends* at the Walnut Street Theater; *Anne of Green Gables*, *Yemaya's Belly*, *Jason and the Golden Fleece* and *The Little Prince* at the People's Light and Theatre Company; *Molly Sweeney* for Amaryllis; *Romeo and Juliet* for Shakespeare in Clark Park; *Living News* at the National Constitution Center; *4.48 Psychosis* for Theatre Catalyst; and *The Pavilion* and *The Jungle Book* at the Arden Theater. Next up: *The Complete Works of William Shakespeare (abridged)* at the Delaware Theater Company, and a remounting of James Sugg's rock and roll song cycle, *The Sea*.

AARON CROMIE (*Choreographer*)

has performed on Lantern's stage in *The Fooey*, *Travels with My Aunt*, *Through The Looking Glass*, *All's Well That Ends Well* and *The Comedy of Errors*, for which he received the Barrymore Award for Choreography/Movement. He has also collaborated on projects with the Arden Theatre, Wilma Theater, Folger Shakespeare Theatre (DC) and Studio Theatre (DC) among others. Aaron recently directed *The Fantasticks* for Mum Puppettheatre (Barrymore Award, Music Direction) and *Dido and Aeneas* for his alma mater, the Lyric Theatre of the College of New Jersey. Aaron is a graduate of the Dell'Arte International School of Physical Theatre.

LISA VINING (*Stage Manager*) Philadelphia credits include stage managing *The Lonesome West* (Lantern Theater), *Oklahoma!* (Media Theatre) and *'Twas the Night* (Azuka Theatre) as well as freelancing in various areas at the Arden Theatre, Wilma Theater, Prince Music Theatre, and the 2005 through 2007 Barrymores. Lisa is a proud member of Actor's Equity.

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Master Electrician
Carpenters
Scenic Artist
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Costume Interns
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Stitchers

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 Sarah Blask, Helen McMahon,
 Amanda Mott, Jessica Reed,
 Beckah Smith, Alana Staitli,
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 Julie Watson
 Alison Johnson

**PRODUCTION
TEAM**

**SPECIAL
THANKS**

Chris Hanes, Andrew Thompson and the Walnut Street Theater Scene Shop, University of the Arts Costume Shop, Temple University Department of Theater, Glenn Perlman and the Arden Theatre, Duron Paints, Genevieve Perrier, Becky Roscinski, Brian Strachen, James Sugg, Roxanne Lalonde, Florent Masse, Al Grafstrom and La Fourno Trattoria, Brett Mapp and Whole Foods Market, Mary at Bonatsos Florist, Gina, David and Starbucks Coffee, Debbie Penn and the Watermark at Logan Square



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United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, the theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.



OTHELLO

ATTENTION TEACHERS:

There is still availability to take your classes to see William Shakespeare's classic in March and April! Tickets start at just \$14 for groups of 12 or more. Reservations come complete with lesson plans to enhance your classroom curriculum. School day matinees also include a special talkback Q&A session after the performance.

Contact Maureen Mullin, Education Director at 215.829.9002 x104 or mmullin@lanterntheater.org to make your group reservation!

**PLANNING
YOUR VISIT**

BOX OFFICE

For your convenience, the Lantern box office is open Monday through Friday between 10am and 6pm. Additionally, the Lantern provides Saturday box office hours beginning at noon during performance weeks. As always, the box office will be open one hour prior to curtain on any performance day.

LATE SEATING

It is often not possible to seat late patrons in the orchestra once a performance has begun. It is distracting both to the performers on stage and the audience enjoying the show. If you arrive late, the Lantern ushers will seat you in the first available seat in the balcony. You may relocate to an available orchestra seat at intermission.

CELL PHONES

Please kindly turn off and put away all cell phones, pagers and watch alarms prior to entering the theater so as not to disturb the performance with unnecessary lights and sound.

RECORDINGS

The taking of photographs or recordings of any kind is strictly prohibited.

CONTACT US

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2007-08
SEASON

LIMITED ENGAGEMENT!

*The
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January 2 - 13, 2008

**Adapted by & starring Anthony Lawton
From the novel by C.S. Lewis**

In a dark corner of Hell's bureaucracy sits mid-level demon ScrewTape, scratching out letters to his nephew, Wormwood, filled with advice on how to corrupt a human soul. "Bring us back food or be food yourself," ScrewTape tells him. Gleefully, ScrewTape catalogues the list of human frailties upon which Wormwood is to prey—war, lust, debauchery, decadence, and all sorts of wickedness. This rollicking adaptation by Anthony Lawton turns this revered classic into a multi-media event sparkling with music, dance, and infernal unpredictability.

**General Admission \$25-30
Subscribers \$22-25**

SKYLIGHT

February 1 - February 24, 2008

**by David Hare
Directed by Dan Kern**

David Hare, hailed by London's *The Guardian* as a playwright who "engages the heart and mind," brings together past lovers for a heated reunion in a chilly London flat. Gutsy, sexy, and stubborn Kyra and sophisticated, witty, and reserved Tom are an unlikely volatile match. Intimate, thought-provoking, and often funny, *Skylight* is a head-on collision of wills and desires from a powerful voice in contemporary theater

Featuring: Peter DeLaurier, Ryan Jones and Genevieve Perrier

OTHELLO

March 28 - April 27, 2008

**by William Shakespeare
Directed by Charles McMahon**

The charismatic general Othello is admired throughout Venice for his strength, honesty, and courage... except by the treacherous villain Iago. When Othello marries the beautiful Desdemona, Iago seizes the opportunity to exploit the general's trust, inflame his jealousy, and ultimately destroy him. One of the most powerful tragedies of the English language, *Othello* is a taut epic of passion and betrayal that crashes to a devastating conclusion.

Featuring: Anthony Lawton, Brian McCann, Mary McCool, Peter Pryor,
Seth Reichgott, Sarah Sanford, Luigi Sottile, and Frank X

**UPCOMING
EVENTS**
Lantern Lecture Series
***Skylight* Lecture**
Monday, January 28, 2008, 7pm

Get in on the conversation before seeing the play! Join Lantern's Literary Manager, Kathryn Nocero MacMillan, along with a local scholar to explore the context and themes of *Skylight*. \$15 admission includes complimentary coffee and pastries from Whole Foods Market. Discounts available for subscribers, seniors and students.

Teacher Appreciation Night
Friday, February 22, 2008, 8pm

Lantern Theater Company salutes our area teachers and their dedication to our region's students! Join fellow teachers at a special production of *Skylight*, complete with a teachers-only reception before the show. All teachers with a valid teacher ID are eligible for a student price.

Call our box office at 215-829-0395 by Friday, February 8 to reserve your ticket!

Shakespeare in Discussion
Mondays, March-April, 2008, 7pm

This four-part panel discussion series brings audiences together with the top humanities scholars in the Northeast region, to discuss the themes, historical circumstances, and world of Shakespeare's plays.

Please visit www.lanterntheater.org to purchase tickets or to learn more about the speakers and topics for the series.

Funded in part by the Pennsylvania Humanities Council

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PARTIES**

We thank the following individuals who have hosted house parties, dinners, brunches, and cocktails in their homes for the Lantern. Thank You!

Kathy and Gary Anderson • Jay and Maxine Goldberg • Laurel Grady
Deb Miller, Ray Costello, and Theodora W. Ashmead • Eileen and David Murphy
Tricia O'Halloran • Gayle and David Smith

If you would like to host a party in your home to encourage new and renewed supporters for Lantern Theater Company, please contact
Theodora W. Ashmead at 215-829-9002, x102.

House Parties are a fun way to get further involved with the Lantern!



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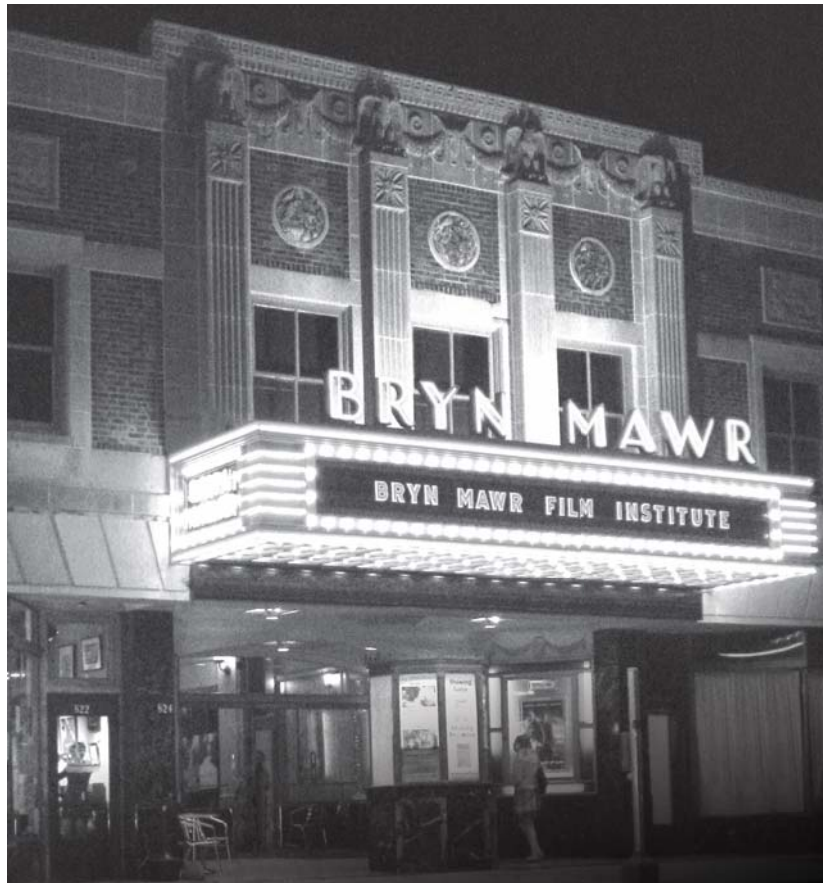
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