

# READER

San Diego's Weekly

Volume 3, No. 35

September 12 to September 18

## A Nice Clean Place For A Lonely Sailor

We don't want the wrong kind of girl in here... We don't want the hustlers, the hotel room type.

John Martin —  
Smiling, sunny southern California can be a pretty lonely place. Even for the long-term resident, whose neighbors move every five years, possibly for the tourist, unless he has relatives or friends here, but certainly for the sailor, who only has his week-end liberty here and doesn't have the money to be a full-fledged tourist.

"You, you must be in the Navy. What do you boys do here on the week-ends? How do you meet young girls?" Thus begins a conversation on the "R" bus between two women, who both strangely look like Golda Meir and me. They are sisters, they are from "crime ridden" Chicago, and they now live in a safe apartment in Pacific Beach.

"Well," I reply, "I imagine it's pretty rough. I'm not in the Navy. I know a lot of 'em go to topless places, some of the younger ones go to JJ's (I point out JJ's, as we pass it on Pacific Highway), a lot of them hang around Broadway or Belmont Park. I imagine it's pretty hard for them to meet girls."

"Don't the churches provide a way? Isn't there some nice way for them to meet, you know, nice girls?"

In 1861 when neither the Union Army nor the Confederate Army had chaplains, the YMCA formed the U.S. Christian Commission "to bring Christianity into the

military." That was the birth of the Armed Forces YMCA. In 1924, the Armed Services YMCA built the present building on Broadway and India Streets, and during World War II, 20,000 sailors and marines a day came through the doors of this building, the granite steps in front had to be replaced twice. Now the traffic has slowed to 2,000 a day.

In 1941, F.D.R. founded the United Service Organization (U.S.O.) to make the serviceman's leisure time activity more wholesome. In San Diego during World War II, the U.S.O. occupied the Spreckles building. And in 1969, after a huge fundraising campaign spurred by an appearance by Bob Hope, the U.S.O. moved into a new, one-story, concrete and glass building on F Street two blocks below the Armed Services Y.

So there are these two wholesome places, each of them engaged in friendly competition with each other and in unfriendly competition with the flophouses of lower Broadway. What things do the Y.M.C.A. and the U.S.O. dangle in front of the sailors' eyes to get them away from places like the Blue Door Massage Parlor?

For one thing, there are the "nice" girls. At the U.S.O., they are the Junior Volunteers; at the Y — it's the Girls' Service Organization. In both groups, these are San Diego girls between the ages of 17 and 25 who undergo

a "thorough screening": they have to fill out an application and list three references. "And we check 'em," says Pete Elkin of U.S.O. and Bob Swaringen of Y.M.C.A. "We have to, we don't want the wrong kind of girl in here." In both places, the girls have to attend a certain quota of dances and parties per month, and if they come to a dance, they are not allowed to leave during the evening. "We don't want the hustlers, the hotel-room type." At the U.S.O. a girl is not supposed to dance more than three times with the same sailor. "If I notice one girl staying with the same fella, I ask them to break it up. But most of 'em are pretty good about circulating — they have to 'cause of the 2-1 men-women ratio. We used to have a rule about not dating the Junior Volunteers. But not any longer. I figure it's their business what they want to do with their spare time," explains Elkin.

Youngish Pete Elkin has been director at the new U.S.O. for 3 and a half years now. He went to San Jose State, served the Air Force for two years, worked at the U.S.O. in Los Angeles, worked as a recreation director at Rancho Bernardo, and now he and his two women assistants comprise the entire paid staff of San Diego's U.S.O.

Elkin seems to worry most about recruiting these female Junior Volunteers: "It is a problem. There's a lot of anti-military feeling even here in San Diego. The girls



just don't realize that U.S.O. is not the military, or that the average guy here isn't the one who caused Vietnam. Phyllis (one of Elkin's assistants) goes out to high school seniors or to sororities at San Diego State, and tries to get girls to volunteer. We especially have problems with minorities. But I've sent 'ruff to XSOL to appeal to black 'sister' and 'stuff to the Chicano Federation."

Both the U.S.O. and the Armed Services Y have an astonishing variety of activities to offer the lonely sailor. There are movies, dances, free meals (every Tuesday night at the U.S.O. there is a free dinner, pool and ping pong tournaments, Hawaiian luau, Monte Carlo nights, camping trips, bowling, variety shows (every Saturday night at the Y), handwriting analysis, rap sessions, karate lessons, guitar lessons, free tickets to San Diego area events. And the list seems to go on forever.

The U.S.O.'s new, clean building and its superior organizational skills seem to give it an overwhelming advantage over the Y. The Y seems old and pock-marked by the seaziness of its Broadway location, the bus exhaust, the dirty newspaper racks in front, the prostitutes across the street. And the people of the Y seem to lack the energy of the U.S.O. staff. But the Y has its advantages, too. One is the hotel. For \$4 a night, any serviceman can stay in the hotel and use its facilities. And that saves the long haul back to the base when the birds close 2 in the morning. (As of recently these 34 rooms are open also to civilians, and civilians make up a third of the hotel's population.)

Another incentive the YMCA uses to get sailors there is the Sunday morning Java Club meeting. For these meetings the new recruit gets out of the base two hours early on Sunday liberty. The Y sends a bus over. N.T.C. to get any who have signed up for the meetings. The recruits are brought in the huge auditorium at the Y, they get to see a slide show of the sights to see in San Diego, and the places to avoid, and they get to join in a sing-along with a pianist who has been at the Y for over 30 years. Then they're taken out by bus to attend services at the "church of their choice." "If they don't want to go to church, we take 'em to Balboa Park."

Swaringen of the Y seems satisfied to have had the number of recruits coming to Java meetings grow to 85. But clearly, the Y has seen better days. Swaringen himself said the hotel has had to rely on the civilian occupants partly because the recruits' basic pay now is over \$350 a month. "Why would he want to stay here if he can afford to stay somewhere else, at a motel for instance, in town?"

Elkin is more optimistic about the U.S.O. He is very conscious of the number of people who walk through the door. (You can even hear them counting you — "click, click" — as soon as you enter the front door.) "All we have to do is get someone in the door and they come back. Phyllis has been visiting each new class of recruits at N.T.C. Since she has 50 per cent of them have visited us once, and 80 per cent of those return. And the Master Chief over at N.T.C. says 90 per cent of the discipline problem has been cut down since then."





## THIS WEEK IN SAN DIEGO

SEPTEMBER 12 TO 18

## SPECIAL EVENTS

CHARRREDO, Mexican rodeo, in honor of Mexican Independence Day. Corro San Jose half-mile south of Plaza de Monumental (bubbling by the sea). Friday, September 13 through Monday, September 16 from 2 to 5 p.m. (903-387-1052).

13TH ANNUAL ALPINE VIEAS DAYS, with country dance demonstration, by Valley Square. Parking at El Agave Inn. Saturday, September 14 at 8 p.m. Quarter Horse Show, Sunday, September 15, and all-terrain horse show, Sunday, September 15, both starting at 8 a.m. at McCall's Ranch on Taver, Road 445-2722.

MEXICAN INDEPENDENCE DAY CELEBRATION, "El Grito," the shout which led Mexico in rebellion against Spain, will be given in all Mexican communities at 11 p.m. on Sunday, September 15. Live and artistic programs will take place in Tijuana, at Plaza Rosa, from 8:30 to 11 p.m. on Sunday, September 15. Parade down Avenida Revolution, on Monday, September 16, 10 a.m. 232-6757.

SAN DIEGO COUNTY DEPUTY SHERIFFS ASSOCIATION BENEFIT VARIETY SHOW, with country western singer Glenn Ashe and a lot more entertainment. San Diego Sports Arena, Sunday, September 15, 7:30 to 9:30 p.m. 436-1055.

SEMANA DE AGUA, "week of water," including a parade with boats and floats. Rodeo, west of Broadway, downtown, Sunday, September 15 at 11 a.m. Sherwin's wheelchair basketball exhibition game, Navy Field Gym. Tuesday, September 17 at 7:45 p.m. 274-0830.

DAMI MARGOT FONTEYN DANCE CONCERT, Civic Theatre, 202 E. St. Thursday and Friday, September 12 and 13 at 8 p.m. 736-4610.

LOS FLAMENCOS DE LA BODEGA, Spanish dancers and musicians from San Francisco. Part of the Cavalcade of Pre-eminent Performing Artists series. Rectal Hall 220, Grosvenor College, Friday, September 13 at 8 p.m. 465-1700, ext. 321.

ROAD, a ballet by Sara Sughara of the Alvin Ailey American Dance Theatre, and dances by Jean Isaacs and Betz Roe will be included in a dance concert sponsored by the San Diego Conservatory. Rectal Hall, Balboa Park, Sunday, September 15 at 8 p.m. 291-9371.

## MUSEUMS &amp; GALLERIES

BRUCE McCRAKEN, one man show. San Diego Art Institute Gallery, Balboa Park, Through Sunday, September 29, 234-5446.

GRAVEN IMAGES, acrylic paintings by Alice Margous. Triad Gallery, 3701 India St. Friday, September 13, through Thursday, October 3, 269-6543.

FOUND OBJECTS, an exhibit of prints and assemblages made from found objects. Helen Petre, San Diego County Library, 1105 Front St. 236-2231.

PRINTMAKERS SHOW, with a variety of print methods. Artists Co-operative Gallery, 3731 India St. Opening Friday, September 13 from 5 to 8 p.m. 296-0200.

CAROL JABLONSKI, oils, lithographs and etchings. Old Town Circle Gallery, 2801 San Diego Ave. Monday through Friday, 9:30 a.m. to 5:30 p.m., and 10:30 a.m. to 5:30 p.m. on weekends, 296-2596.

ARMAN, SELECTED WORKS 1958-1974, first museum retrospective exhibition to be held in the U.S. La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla. Opens Sunday, September 15, through Tuesday, October 29, 454-0183.

## MUSIC

INDIAN ORGANIST Koria Pandit (also former television star) will play at Southland Music Center, Lemon Grove, Saturday, September 14, 8 p.m.

26TH ANNUAL PIANO FESTIVAL, with 1000 pianists from 7 to 17 performing at 101 pianos led by Fred M. Rigby, Balboa Park Bowl, Sunday, September 15 at 3:30 p.m. 365-2222.

VOCAL RECITAL with works by Purcell, Bach, Mahler and Rabel, performed by baritone Robert Austin and pianist Iana Mysior. Carnegie Theatre, USD, Acacia Park, Sunday, September 15 at 8 p.m. 291-6480, ext. 354.

## SPORTS

BASEBALL: San Diego Padres vs. Houston Astros, Thursday, September 12, 7:30 p.m. San Diego Stadium, 283-4494.

WATERPOLO: Aztecs vs. Long Beach State, William L. Terry Pool, Peterson Gym, SDSU, Friday, September 13 at 3:30 p.m. 288-5004.

BASEBALL: San Diego Padres vs. Atlanta Braves, San Diego Stadium, Friday and Saturday, September 13 and 14, at 7:30 p.m. and Sunday, September 15, at 1 p.m. 283-4494.

39TH ANNUAL HOLE-IN-ONE GOLF TOURNAMENT, Balboa Park Golf Course, all day Saturday and Sunday, September 14 and 15, 232-2470.

OCEAN BEACH FOUR-MAN VOLLEYBALL TOURNAMENT, Foot of Brighton Ave. in O.B. Saturday and Sunday, September 14 and 15 from 9 a.m. to 8 p.m. 222-2826.

BASEBALL: San Diego Padres vs. Cincinnati Reds, San Diego Stadium, Monday, September 16, through Wednesday, September 18, at 7:30 p.m. 283-4494.

INTERNATIONAL GRAND PRIX CLASSIC, starts from all over the world. San Diego County Estates, Riders on Wednesday, September 16 at 1:30 p.m. 799-2505.

## LECTURES &amp; TALKS

EXCAVATIONS AT LA VENTA, an archeological firm showing the uncovering of the "Olimes" culture. Museum of Man, Balboa Park, Sunday, September 15 at 1, 2 and 3 p.m. 274-0313.

ALTERED STATES OF CONSCIOUSNESS, a lecture by psychologist Dr. James Fadiman, College Grove Shopping Center, Community Hall at 1:30 p.m. and at Grosvenor College Student Center at 8 p.m. Both on Thursday, September 12, 465-1700, ext. 241.

CHILE: ONE YEAR AFTER THE COUP, a lecture by Joann Della Guadina, Socialist Workers Party, and Tom Davies, History Dept., SDSU, The Millant, Forum, 4635 El Cajon Blvd. Friday, September 13 at 8 p.m. 280-1292.

LOGICIAN OF FORM/MAGICIAN OF GESTURE, a lecture by Dr. Jan Van Der Marck, director of Galleries of Dartmouth College, who is an authority on Arman. Museum Auditorium, Sherwood Hall, 700 Prospect, La Jolla, Monday, September 16 at 7 p.m. 454-0183.

## THEATRE

LUMP, a slight rendering of the Winnebago Tricaster Tales. An original play written and directed by D. Ray Turner, Crystal Palace Theatre, 3785 Ocean Front Walk, Mission Beach, Sunday, September 12 at 8:00 p.m. It will continue every Friday, Saturday and Sunday evening through November 3, 468-8001.

STEAMBOAT, by Bruce Jay Friedman, Mission Playhouse, Fridays and Saturdays, 8:30 p.m. Through September 14, 295-6453.

BARFOOT IN THE PARK, comedy dinner-show, Uncle John's Dinner Theatre, 6766 El Cajon Blvd. Show is at 8 p.m., Fridays and Saturdays, 7 p.m. on Sundays. Open run, 465-2012.

AN EYE IN EACH HEAD, premiere of this rock opera with quadrophonic sound. Music Recital Hall, SDSU, Friday, September 13, through Sunday, September 15, at 8 p.m. 286-6947.

SEPTEMBER SONGS, an evening of entertainment sponsored by the San Diego Gay Center for Social Services, House of Hospitality Auditorium, Balboa Park, Friday, September 13 at 8 p.m. 232-7528.

HARVEY, the play by Mary Chase, Patio Playhouse, 1511-23 E. Valley Parkway, Escondido, Thursday, September 12, through Saturday, September 14, at 8 p.m. 746-6669.

TWELFTH NIGHT, part of the National Shakespeare Festival. Old Globe Theatre, Balboa Park, Thursday, September 12, at 8:30 p.m. and Sunday, September 15, at 5 p.m. 239-2255.

ROMEO AND JULIET, part of the National Shakespeare Festival. Old Globe Theatre, Balboa Park, Saturday, September 14, at 8:30 p.m. 239-2255.

HENRY IV, PART II, part of the National Shakespeare Festival. Old Globe Theatre, Balboa Park, Friday, September 13 and Sunday, September 15 at 8:30 p.m. and Saturday, September 14 at 2 p.m. 239-2255.

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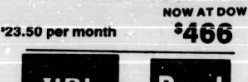


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Jonathan Saville —

An *Eye In Each Head*, a rock opera by twenty-two year old San Diego State student Anthony Adams, had its premiere last week at State's Music Recital Hall. It is a sincere and ambitious work of art and deserves to be taken seriously. I should be grateful to producing director William Adams for the chance to see and hear it. Furthermore, it is certainly a real opera, by any definition of that term — virtually the entire drama is set to music, with only a modicum of spoken dialog. *An Eye In Each Head* is not, in my opinion, a success, but its failure is not an ignominious one. Mr. Adams has simply tried to do more than he is ready for, and in a medium which may not be capable of realizing his intentions.

To begin with the drama: Mr. Adams' opera takes place in the distant future, when the race of man has interbred the universe. An elderly reads to his "people" four monitory scrolls describing four species in the history of man whose species is now extinct. The contents of each scroll are dramatized on the stage, constituting the work's four acts. Act One takes place in prehistoric times and pits an intellectual caveman (inventor of the wheel) against a superstitious and anti-intellectual tribe. It knows nothing, violent leader. Act Two shows the beginning of the slave trade in Africa, with the villain of the first act now metamorphosed into a chief selling his own people into slavery, and the hero now playing the role of a young tribesman seeking justice and liberty. The same opponents appear once again in the third act, which shows underground revolutionary activity under an oppressive modern "superstate"; the hero espouses non-violent revolution, the power of revolutionary love, while the villain, who is in fact a traitor in cahoots with the secret police, urges violence. In Act Four, science has taken over the world, supplying man's physical needs but at the same time denying him the spiritual sustenance of religion; the two opponents argue at length about this dilemma, until God finally gives up on his experiment with mankind and destroys the whole world.

This is an essentially philosophical libretto, and it depends for dramatic tension almost exclusively on the conflict of ideas. Mr. Adams' ideas about the great issues of human life come through quite clearly: he dislikes mobs, brutality, tyranny, greed, violence, materialism; he is in favor of reason, freedom, love, and spirituality. This is all to the good, but the question is whether the expounding of "views" — however

## A Complete Opera?

I don't think there will ever be a good rock opera. You can't paint the Sistine ceiling with a set of Woolworth watercolors.

important and however admirable they may be — provides adequate material for a successful opera. All the successful operas I know are based on more intimate human conflicts; they show us more or less real human beings in the toils of love, ambition, honor, and vengeance. Even where ideas do play a part, as in *Parsifal*, *Pitaval's Palustris*, or *The Magic Flute* — the ideological conflicts are dramatized and humanized to a point far beyond anything Mr. Adams attempts. His characters are abstractions and mouthpieces; his heroes fight for causes and principles, rather than for themselves; it is not the assertive will that lies at the root of their actions, but the enquiring mind. Yet in 35-year history of opera I cannot think of one work that has held the stage without focussing its energies on the depiction of human willfulness, of that inner voice, deeper than any causes or ideas, that keeps shouting throughout our lives: "I want, I want." The peculiarly unoperative nature of Mr. Adams' libretto is pointed up even by the fact that no voices in this opera, inner or outer, cry "I want that woman." Love between the sexes, being one of the chief expressions of human will, has always been a mainstay of opera plots. Here, no woman plays any important part at all — all the chief roles are male. There is, indeed, a romantic subplot in Act Two: it is a homosexual Romeo-and-Juliet romance between two youthful members of opposing tribes, and it provides the only moments in the opera when something like human

individuality and human feeling begin to come across. But for Mr. Adams' ideology always comes first: as the lovers are parted forever, one sold into slavery and the other dying on a cross, they sing not about the tragedy of lost love but about the virtues of Peace and Freedom.

The musical idiom of *An Eye In Each Head* is rock. I am not convinced that this popular musical style, which is so terrific to dance to and which can express better than any other music I know the basic, joyous, animal energies of life, is inherently capable of the complex emotional and dramatic expression required by a four-act opera. Mr. Adams has done his very best, but, with his vocabulary intentionally limited to the conventional rhythms, harmonies and melodic patterns of rock, his music becomes exceedingly monotonous. One detects nothing of the pressures of harmonic modulation that help drive the musical engines of operas in the mainstream of Western music; everything seems to be in the same key, for three straight hours. The static quality of the music does nothing to mitigate the static quality of the libretto — the same story told four times, the same characters in different costumes — and the extremely restricted emotional compass of the rock style reinforces the lack of emotional interest in the plot and its conflicts. There is occasional contrapuntal writing of some effectiveness, and the rock music itself — particularly in the choral portions — is handled with professional skill. But a long drama

about real, complex, passionate human beings — which is what an opera libretto ought to be — demands a musical style far more various, flexible and expressive than rock. This is one reason that, however earnest and talented the composer, I don't think there will ever be a good rock opera. You can't paint the Sistine ceiling with a set of Woolworth watercolors.

As to the production: it maintained the consistently high, professional standards of drama production at San Diego State. The staging (by William Mosca) was first rate, the costumes and sets (by Keith Nishimoto and John Gizienski) were inventive, the special effects — rear projections and a quadraphonic sound system — were handled brilliantly by Lester Bast and Ron Compton.

and the soloists and chorus are to be commended for their energy, their precision, and their polish in the acting and singing of some extraordinarily long and demanding roles. The singing style, particularly of the leading singers, was not to my taste. It seemed to me a willful and ugly distortion of the human voice, a raucous, whining, screaming rejection of everything that has ever been learned about producing the voice beautifully, but that is the way rock singers sing, and the cast at San Diego State was no worse than a host of popular rock singers universally applauded by fans of this vocal style. At any rate, there was nothing amateurish about it: it was a practiced ugliness, the result not of individual lack of talent but of a collective lack of sensibility. □

## As Funky As Any Rock Concert

An interview with Anthony Adams

with the everyday world to remain part of it. He is approachable on whatever level you choose to meet him, and his smile seeks your own. Even at the more intense moments of our conversation when he reflected on the private vision that germinated the opera, I was not made to feel a trespasser.

Sitting erect on his briefcase, the tall, thin music senior at SDSU told me briefly about his childhood enthusiasms, which ranged from team sports to sketching triangles. "I wanted to play musical instruments, my parents couldn't afford, but eventually I got a \$14 guitar. I did some writing simultaneously with my music, but planned on being an artist. For some reason I always dug the triangular shape, which our premonitory director Lester Bast has chosen for the logo."

Themes reminiscent of Tolkien, Heide and Vonnegut run through *An Eye In Each Head*, but Anthony claims he has read only ten or twelve science fiction works and mostly when he was in the sixth grade, where he would closet himself in the family house with enough books and food to make him "very fat."

"I got moved by tragedy... the battle between man's creative and destructive forces. In Mrs. Waller's third grade class I described Nazi Germany with people's guts coming out. I wanted to do a show with more depth than something glittery like *Rocky Horror Show*... to succeed in opening up doors in people's minds."

A sense of his victory, become evident as he recounted the time a fifty-year old minister came backstage to borrow the libretto for his congregation. Anthony was

elated that the clergyman was eager to grapple with the ideas presented in the opera, and was still "questing instead of swallowing the dried up dogma."

The idea for the rock opera came to him while on a trip to Florida, and though he composed the four major acts out of sequence and interspersed his efforts at revision with several shorter works, he always had a feeling for the overall.

"The whole thing is based on spontaneity. If I thought I don't come, or me I just don't write. When they hit, I go to my guitar and it pours out quickly in one big chunk."

Anthony views his chosen medium as the "marriage of spontaneity and fixity." I used the formal design of the opera with its arias and recitatives, and painstakingly worked on the characterizations both musically and dramatically. I spent much time planning symbols throughout the work, and keeping the characters consistent."

Just what type of undertaking that is won't be apparent until you've seen *An Eye In Each Head*, but for now take my word the task is of Broodingnagian proportion. To illustrate — the opera's time scheme covers man's development from his birth as the "albino ape" to his eventual demise as an odorous creature in the Unloble. Structurally, the drama is on two levels on one level it is shared alternately by the chorus or tribe, and the principals consisting of a prophet, a chief, and their women friends, and on a second level by all of mankind via a vis the Flies, man's survivors who rally around their leader to exalt themselves by learning of man's tragic downfall (in the classical Greek tragedy sense.)

Anthony hopes the audience will reach a catharsis at the very end by jumping to their feet and clapping in time to the infectious music, chanting with the Flies. "At last man is dead, we are free to be free. Amen." To help the audience, Adams is continually tightening the musical score until it is as "funky as any rock concert."

Careful to avoid an author's bias, he leaves the mythic, demonic adventure open-ended, never definitively stating what is Man or God or Fly, or how the world of man actually ends.

"I find it easy to operate from the relativistic viewpoint because the different frames of reference are all me. The opera is the landscape of my soul, a microcosm of what I am and what everyone is like inside. I'm constantly blown out by things people do. I can't predict them at all."

Though the novelty of his imagination is captured in the current production, the triple screen projection, Anthony dreams of the day he has a budget to include laser holograms and revolving platforms. He is pleased with the effect the quadrascope speakers have on his music, but envisions an orchestra that includes stone drums and cloud chamber radiation bowls.

Before leaving his company, I inquired about the title of his work, and humbly offered my own interpretation which concerned the physiognomy of the fly. He chuckled over that, and so did I, and admitted it was a very hazy area.

"One Christmas Eve, two little four-year olds came screaming to my door. Their father had come home and threatened to kill his wife's lover. They were terrified, so I took them into my room and gave them some presents and talked with them. It was a traumatic experience for all of us, but when they left I felt as though I had an eye in each of their heads, that we were alive in each other, and I wrote a song about it. After I started working on the opera I knew that it had to be the title."

One-third of the musical score was recorded on an album last fall, and several record companies as well as private investors have expressed interest in taking the show on the road, but Anthony realizes he must go on creating and not be pre-occupied with promotion. His next endeavor will be transforming his fantasy book "Olig and Obiter" into a full length play, and perhaps setting it to music.

What else can you say to a twenty-two year old musical genius but "Are there any more like you at home?" □

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