ConnCensus Vol. 46 No. 11

Connecticut College
Robert Fulton Logan Etchings Featured at Library

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Being a member of the Connecticut College faculty for twenty years and head of the Art Department for eighteen of these, Mr. Logan is remembered by many of his friends in the New London area and present members of the faculty as being a great story-teller, as well as renowned artist. As a hobby he enjoyed bird-watching and other aspects of ornithology, assisting for several years in the Christmas Census. He made sketches of birds, although he is best known for his painting and etchings of architecture. He made etchings of several of the buildings on campus for Connecticut College plates.

Born in Manitoba, Canada, March 25, 1888, Mr. Logan first came to Connecticut in 1914 as an assistant professor of art. Two years later he was made head of the department, the position he held until his retirement in 1954.

Before coming to Connecticut, Mr. Logan attended the Museum of Fine Arts in Boston, studying under Frank W. Benson, Edward C. Tarbell, Philip Hale, and Berta Pratt. After this he attended the Chicago Art Institute. In 1908 he worked in France as the assistant director of the Bellevue Art Training Center of the A.E.F. In the Atelier of Painting. In 1922 he lectured at the Musée de Louvre in Paris. While abroad his work was placed in permanent collections of the British Museum, Cambridge University, and several European museums.

He was elected director of the School of Art, Society of Harvard. He published many etchings and painted portraits of many outstanding persons.

Mr. Logan was curator of the Lyman Allyn Museum from 1916 to 1934 and served on its council. He was an incorporator, founder, and trustee of the Pequot-sepos Wildlife Sanctuary of Mystic, a trustee of the Mitchell Woods Foundation, and member of the following organizations: College Art Association; Society of American Etchers; Paris Salon (Nationale Des Beaux Arts), Paris; Societe Graveur Original En Noir; Parks; Mystic Art Association; Connecticut Academy of Fine Arts; American Artists Professional League; American Ornithologists' Union; and the standing committee on artists' oil paints, Bureau of Standards, Department of Commerce, Washington.

During his lifetime he had work displayed in more than twenty art museums, including Luxembourg, Paris; British Museum, Washington; National Gallery, Washington; Chicago Art Institute; New York Public Library; Brooklyn Museum; Boston Museum of Fine Arts; Yale Art Gallery; Avery Memorial, Hartford; Lyman Allyn Museum; Detroit Art Institute; Boston Public Library; Library of Congress; Smithsonian Institution; and the Rockland, Maine, Museum of Art.

He won the Logan Medal for Etching, Chicago Art Institute, and the Josephine Hancock Medal for Etching. He also painted a portrait of Ambassador Eustis for the American Embassy in Paris.

Mr. Logan died December 9, 1959.

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Robert Fulton Logan

Etchings

By Nelson C. White

A lecture by Nelson C. White at Lyman Allyn Museum, January 15, at 3 p.m., will mark the opening of an exhibition of the works of Abbott Thayer. Mr. White is an artist, writer, and collector who resides in Waterford. He is the author of Abbott Thayer, Painter and Naturalist.

Abbott Thayer, an American painter of figures, landscapes and animals, was a prominent artist at the turn of the century. Although his works are displayed at museums throughout the country, this is the first major exhibition of his work since 1922. This exhibition includes paintings and drawings, and will be at the Museum from January 15 through February 15.

Robert Fulton Logan

Etchings


ROBERTA PETERS

The soprano has consolidated her success in the operas "Lucia," "Rigoletto," "Romea and Juliet," "The Barber of Seville," "Don Giovanni," and "Fledermaus." She has learned the coloratura roles in such rarely performed operas as "Puritani," "Pera Diavalo," "Soncino," "Dinorah," and "Hamlet"—all of which contain coloratura parts of extreme difficulty, created for the fabled coloraturas of the past. Several new productions at the Met have been built around her; and among her most important operatic roles are "Licia di Lammermoor," "Rosina," in "The Barber of Seville," Susanna, in "The Marriage of Figaro," Sophie in "Der Rosenkavalier," Sir Thomas Beecham took her to London to star in his Festival of Opera Soprano Tuesday Night

Roberta Peters, coloratura soprano star of the Metropolitan Opera, will appear in Palmer Auditorium on Tuesday, January 17, at 8:00 p.m. American-born and completely trained in America, Miss Peters has been widely hailed both here and abroad, as the foremost coloratura soprano of our time.

Born in New York City, the soprano was privately educated from her thirteenth year in order that her voice be properly trained and her background in music, languages, and allied fields might enhance it. While in her teens, she won a Metropolitan Opera contract, and when barely twenty she was offered one of those opportunities that come rarely in any lifetime. A Met prima donna fell ill only a few hours before curtain time. In desperation the director turned to Miss Peters, who had never before appeared professionally, and was to make her debut in another role later in the season. Pilling the role of Zerlina in "Don Giovanni," she was given an ovation by the audience and proclaimed a star by the critics.

Leslie Pomeroy '61 of Stamford, British students in the United States, will be questioned by The American Legion will be given. The American

On Quiz Show

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Dear Editor:

I have found ‘Free Speech’ this autumn ... serves only to stifle the peaceful expression of political opinion and to thwart the ac-

December 14

you go separately and bow your respect at your rudeness to the high table; ‘adult freedom’ chiefly means that you’ve been allowed to ma-

December 14

that you’ve been allowed to ma-

... and (if you are in your
gown are allowed to sit and read in its cold library (books do not circulate, and there are no rec-

them, will receive rude surprises from the nature of this argu-

... and may attend its lectures without a beadle turning you away—i.e. you are free to learn something there if you are those things you are free to do it. (It is preferable to consider other foreign countries, though the student would, far more from ours, consider adding to the freedoms which raise such momentous dust here, those of cooking your own food, your dormitory kitchen, latches—but to comfortless rooms, no service, no public rooms, and icy cold as you stack your locked bicycle and shut the crowd of others; also the freedom of no help whatsoever from professors, no right to have an easy read until the one who pays or ‘Fall’ spells your doom, and no advisers).

and the public to which these concerns are the chief ones rousing passionate par-

You are not circulate, and there are no

whether the system differs far from the system which depends on per-

... and need not be. Those eagerly go away? Why suffer in an

who have always character-

... and need not be. Those eagerly go away? Why suffer in an

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... and need not be. Those eagerly go away? Why suffer in an
Free Speech
(Continued from Page Two)

activities of the FBI by forcing the Communist organization underground.
The Un-American Activities Committee has done much to en-
courage the delusion that we need only throw American Com-
munists out of their jobs in order to safeguard our comfortable way of life and to defeat Inter-
national Communism. Programs such as those encouraged by this Committee, which call for a check on the political activities of millions of Americans, create an atmosphere of suspicion that does more harm than could be done by Communists who hold non-sensitive positions.

We maintain that the Committee proceedings encourage a pro-
gram of punishment by public identification and exposure against all witnesses who refused, on Constitutional grounds, to answer the Committee's questions. The Committee improperly seeks to try, convict, and punish suspects by abridging the free-
doms and rights promised them in the First Amendment.

In brief, we object to this Committee because 1) the definition of "Communist Activities" is vague and can be applied too broadly 2) the Committee tends to wander far afield of its legis-
lative purposes 3) the Committee improperly seeks to damage our re-
putation overseas, and 4) the activities of this committee have dangerously narrow-
ed our traditional freedoms of thought, expression and associa-
tion.

If you agree with any of the above statements, we urge you to write immediately to your Congressman, requesting that he sponsor, or support, the above-mentioned proposal. By doing so, you will be joining us and thousands of active, patriotic Americans who desire a truly free America. If you are interested in obtaining further information, please contact any of the under-
signed.

Flora Barth '64
Lucy Bermont '96
Susan Epstein '64
Ellen Gold '64
Karen Lukinson '64
Leslie Miner '64

Editor's Note:

The following article was sent to the Conn Census office, in
order that they might inform the student body of a national organ-
ization of college students defending Congress' investigatory power.

The Students' Committee for Congressional Autonomy, which will
direct its initial efforts at abolishing the House Un-American
Activities Committee (HUAC), will be headed by two
students attending Northwestern University.

In a letter to all members of Congress released today, the
students ask Senators and Representatives to "join in this fight to
protect the autonomous right of Congress to inform itself and the
American public of the persons and practices which would
wreck our way of life." They point to the long tradi-
tion behind the legitimate investigative power dating back to
the parliamentary inquiries of the 16th century.

They charge the numerous or-
organizations which oppose many
Congressional investigations with
"weakening the investigatory power by corrupting the condi-
tions under which the lawmakers are collecting effective and
responsible use." These opposing groups are ac-
cused of "severely distorting cer-
tain provisions of the Constitu-
tion and totally ignoring the
necessity for Congress to search
out facts" in order to justify
their opposition.

The two youths assert that
Communists and "many anti-
American individuals and organi-
zations" would gain the most
from the weakening of the In-
vestigatory power, because Congres-
sional committees "have been
so successful in uncovering the
true nature of their opera-
tions."

The brothers conclude the let-
ter by stating that Congress cannot pass intelligent laws when its investigations are hinder-
ed by "such sniper tactics." The letter is timed to coincide with the opening of Congress, when Rep. James Roosevelt (D-
Calif) is expected to call for the
abolition of the Un-American
Activities Committee.

James Kolbe, 18, formerly a
page in the United States Senate, said that the students' committee
will seek to organize support for HUAC wherever it holds its
hearings. This is a direct coun-
terattack to displays such as the
riots which broke out last May
when HUAC held hearings in San Francisco.

"Operation Abolition," a con-
troversial film depicting the
Communist-directed attack, is be-
ing shown across the country
to civic, church, and school groups. He said the new organization
will continue to investigate mat-
ers free of the arbitrary con-
trols with which its opponents
seek to shackle it." said John
Kolbe, 20, a member of North-
western's Student Senate, in a
statement here. "It is no longer
an attack on one or two commit-
tees. They have declared war
on both the Congressional preroga-
tive to inform itself and on the
people's 'right to know.' By prop-
erly serving a public educative
function, we hope to bring an
end to this war."

The committee uses as its mot-
amo a statement made by Supreme Court Justice Hugo Black in
1936, as a United States Senator:
"There is no power on earth that
can tear away the veil behind
which powerful and audacious
and unscrupulous groups oper-
ate, save the sovereign legisla-
tive power armed with the right of
subpoena and search."

Mr. Grieder Discusses Art of Ancient Maya at Lyman Allyn Museum

If one is able to "find time" during Reading Week there is a
lecture to be held Thursday, Jan-
uary 19, at 8 p.m., in Lyman Al-
lyn Museum that should not be
missed. Mr. Terence Grieder,
newest member of the Art De-
partment, will relate some of his
experiences gained in the study of
the ancient Maya art.

While in Guatemala on a gov-
ernment grant and later in North-
ern Yucatan, he made inquiries
into this topic and took a great
deal of slides which he will show
to illustrate the lecture. Mr.
Grieder will discuss the architec-
ture, painting and sculpture of
the great Maya cities, which
have only been discovered in the
last century. These towns came
into existence around 200 AD
and disappeared, for some
unknown reason, by 900 AD.
Some of them are quite large in
area, and one in particular, the
Tikal National Park, has an area
of 81 square miles.

Mr. Grieder has been particu-
larly interested in the art of this
culture and has spent much time
in exploring all that is presently
known on the subject. He is cov-
ering this material in a thesis to
be presented for his Ph.D. which
he hopes to attain this June, and
is considered by many to be an
authority on ancient art of the
Maya culture. The lecture will be
extremely worthwhile, for its
subject matter is of a nature
which is not often heard in this
locality. Art majors, especially,
should find Mr. Grieder's talk
quite enlightening.

B.C.

Flick Out

CAPITOL
Fri., Jan. 13-Tues., Jan. 17
Flaming Star
Elvis Presley
Secret of the Purple Reef
Fri., Jan. 18-Sat., Jan. 19
Blueprint for Robbery
Foxhole
Jay Bryan
She-Wood Price
Sun., Jan. 22-Tues., Jan. 24
The Plunderers
Jeff Chandler
Wed., Jan. 25-Tues., Jan. 31
Swiss Family Robinson
John Mills
Where the Boys Are

GARDE
Fri., Jan. 13-Thurs., Jan. 19
The Sundowners
Robert Mitchum
Deborah Kerr
Fri., Jan. 20-Thurs., Jan. 26
The Grass Is Greener
Cary Grant
Deborah Kerr

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B.C.
What Price Education?

Editor's Note: The following article is an abridged version of an essay submitted by Elizabeth Kestner '61, for Economics 11-12. It concerns the future of liberal arts colleges with regard to federal aid, and discusses those problems which face such institutions today.

The strategic part which education plays in the welfare of our nation is receiving wide-spread acknowledgement. At all levels, our educational system is being evaluated, and attempts are being made to solve the critical problems of accommodating an ever-increasing student population, finding a means of increasing teachers' salaries, and providing adequate facilities. Addressing these economic problems is the necessity of maintaining and improving our educational standards while we are expanding. The difficulty in accounting for these problems is: Where will the money come from? And, for an answer to this question, we are tending to look toward the federal government. Although federal aid to education has, for the most part, been given to public institutions, these same problems must be met by the small private liberal arts college. And, whether or not these receive substantial aid, the decisions made at the federal level with regard to educational aid have a far-reaching effect on these small institutions. The dilemma of the private liberal arts college can best be understood by examining the present educational situation and evaluating the financial positions of the local, state, and federal governments. Then, we shall examine some forward-looking solutions which have been proposed.

The present educational situation reveals why many are pessimistic about the future of the private liberal arts college. Today, our elementary and secondary schools are overcrowded, and our colleges and universities are receiving more applications than they can handle. It is clear, also, that in the decade ahead we shall have substantially more children and young people to be served by educational institutions at all levels.

The capital outlay requirements to meet the needs of expanding enrollments and improved quality in higher education are tremendous. The educational budgets of our colleges have doubled since World War II, and the fact that professors' salaries have increased by an average of 250 per cent since 1939, the median income of families with college-age children has risen 380 per cent. In the same period, the cost of living is rising much more rapidly than is public college tuition. Consequently, top private colleges are getting tuition money and pushing clientele more than before toward a financial and social elite, thus leaving a wide gap between the private and public institutions.

In addition to student fees, there are three other major sources of income to our educational institutions today: 5 per cent of the income for current educational and general purposes, and 4 per cent of the income for capital equipment. In 1955-56, gifts and grants from private individuals, organizations, and commercial corporations produced 8.5 per cent of this total income. The third major source is the local, state, and federal governments. There is a small project of any general increase in the support given by local governments. Those sources are at present under pressure to meet the needs of public elementary and high school education. At the same time that the states are being called upon to give further aid to education, they are being forced to bear an increased burden in other services, such as public welfare and highways.

In New York State a twenty-first century plan to expand higher education has just recently been proposed by a three-man Committee on Higher Education. Approximately six months ago by Governor Rockefeller. The plan suggests that direct state aid totaling $10,000,000 annually be given to private colleges and universities and that a $300 tuition fee be charged at all public institutions, including those which are currently tuition-free. State aid to private institutions is an unprecedented gesture. In the public colleges, automatic rebates will be given to all students with an average of "C" or better who come from families with incomes of less than $5,000 a year. It is gratifying to think that if the New York plan is successfully put into operation, perhaps other able states will follow suit and come to the aid of the private college.

If aid is to come from the federal government, some policy decisions must be made by the American people. And, before making these decisions, all college students must work to clear away some serious obstructions in our thinking. The first of these is that school policy-making is local in nature. Although we do have a genuine measure of local educational control, the local units have always worked within the framework of state and federal laws. A second barrier is the idea that federal aid must bring with it federal control. Although the National Education Association has in many respects carved out elements of control within its structure, and is designed to aid specific rather than general programs, we have a long history of federal aid with few strings attached. An example is the Morrill Act which clearly established that state and federal government has a definite concern with the progress of higher education and should contribute to its support. Then, we shall examine some forward-looking solutions which have been proposed.

The Inspector General is one of Russia's most famous satirists. As proof of his skill, The Inspector General has been translated and produced all over the world as an unsurprising and realistic commentary on the political situation of the 1880's in Russia.

Petrov's Film Version of "The Inspector General" Saturday Campus Movie

Gogol, the author of the play, The Inspector General, is one of Russia's most famous satirists. As proof of his skill, The Inspector General has been translated and produced all over the world as an unsurprising and realistic commentary on the political situation of the 1880's in Russia.

When the play was first presented a century ago, it is proved so unpopular that Gogol was forced to leave Russia. Despite his temporary exile, Gogol never forgot having written the play for he believed he had to "gather into a heap all that was wrong inside Russia, all injustice committed in those places and in those cases where more than anywhere just is demanded."

The film version of The Inspector General will be presented in Palmer Auditorium on Saturday, January 14, at 8 o'clock. The actors are members of the Moscow Art Theater. Vladimir Petrov is their director.

Radio

WICH 1310
Saturday, 8:30 p.m.
International Science and Technology Review with Professor Oliver Brown.

WNLC 1490
Connecticut College Orchestra playing music by Bela Bartok and Handel: Betty Ostendarp announcing.
Student Criticizes L. Ferlinghetti’s Album of Poetry

Today, practically the only people who are able to examine the state of the theater and still reach a large audience are the so-called New Comedians, who do so through their night club and television appearances and record releases. We are given an opportunity to laugh at our weaknesses, but are rarely moved to action. This is not only the quickness of their delivery and their split-second timing, but also by the less serious anecdotes which they intermingle with their discussion of vital issues. One now recording bya serious poet transcends these drawbacks; we are able to grasp the import ance of the issues which are presented as well as greatly appreciate the skill of their author.

The inclusion of a treasured and enjoyed Tentative Description of a Dinner to Promote the Impeachment of President Eisenhower and Other Poems by Lawrence Ferlinghetti in the poetry by its author aids greatly in comprehension and appreciation. Ferlinghetti is not, as generally believed, a member of the Beat Generation; he says, “All the tall droopy corn about the Beat Generation and its being ‘existentialist’ is as phony as a four-dollar piece of lettuce. Because Jean-Paul Sartre cares and has always bothered that the writer espy not would be committed . . . He would give a horse laugh to the idea of Disengagement and the Art of the Beat Generation. Me too . . . Only the dead are disengaged. And the wiggly nihilism of the Beat hip-
See “Record Review”—Page 6

Professor at Yale Heads Conference

Religious Fellowship has announced that students of Connecticut College will be among the 150 delegates from New England colleges and universities attending a week end conference in February, to study and discuss “Dehumanization in Art and Society.”

Leadership for the week end will include professors and chaplains from over 20 New England schools. Dr. James Gustafson, Professor of Social Ethics at Yale Divinity School, the Platform speaker, will deliver three addresses. Dr. Gustafson is a specialist in the area, the Church and Our Future. Small student seminars will discuss the addresses with faculty and staff members from various New England colleges.

Persons who desire additional conference information may contact Liz Kestner through campus mail or at Windham.

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Programs For Studies Abroad

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There has been a growing trend for students to spend their summers studying at universities abroad. Students may now receive credit for courses studied at summer schools here in this country.

The director of the Salzburg International Summer School for German language and philology has announced five Austrian Government Travel Grants for this summer. In conjunction with the fourth annual Salzburg Seminar and Festival Tour of Europe, 1961. Candidates unable to meet the prerequisite (a working knowledge of German) are still entitled to enroll in the intensive courses at the University of Salzburg. Up to six units of transfer credit is available. The itinerary may be found in Dean Noyes’ office.

The University of Oslo International Summer School, Oslo, Norway, offers a six weeks session, July 2 to August 12 of the International Teacher’s Institute. Programs offered at the University include art, history, music, language and literature of Norway. International relations and social problems, All lectures are conducted in English.

The Georgetown-Fribourg Summer School in Fribourg, Switzerland, offers a six weeks session in June, July and August. The courses are conducted according to American college requirements from July 17th to August 25th. Tours will be arranged by the University.

The University of Vienna, in Austria, is holding its 70th Summer Course in the French Language and tenth Seminars on International Institutions which includes lectures and discussions with leading officials of such international institutions as The World Health Organization, European Headquarters of the U.N. and the International Labour Organization.

Courses Abroad in Europe is a summer program of intensive language and area study. There are German programs in Berlin, Vienna, and Tubingen; French programs in Grenoble, Besancon, and Pau; and Spanish programs in Madrid and Santander. In this program private classes of 8 to 12 students are taught by native professors for 7 weeks, three to five hours daily.

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EUROPE
Record Review
(Continued from Page Five)

ster, if carried to its natural conclu-
dence, actually means the death of
the creative artist himself. While 'non-commitment' of the artist is itself a suicidal and de-

duced variation of this same nihil-

tism." With such an attitude we
may be prepared to believe that he
is deeply involved in society and is exceptionally aware of its
shortcomings.

The title poem is not directed at Eisenhower personally but at
I

thinks that his ideas are not so startling, so frightening,
the fact that his ideas are not so startling, so radical,
that they should not be shared by all. At.

Ferlinghetti's style are in order. One

not hear the underprivileged
nations of the world shout
"No contamination without rep-

representation!" He speaks of the
land of prosperity and God Bless
America, oblivious to contami-
nated food and irradiated dolls.
He practices and encourages na-
tionalism, not realizing that na-
tionalism itself is the idiotic su-

perstition which will blow up the
world. And all the while the

artist's ability to use figura-
tive language, formed from mun-
dane objects, in such a way as to
obtain the most powerful impact.
The poems sound simple at first,
but it is only because of the con-
troversial tone of their deliv-
ery; the poet seems to parody
himself, as if to make the listen-
ers aware of the fact that his ideas
are not so startling, so radical,
that they should not be shared by all.

Ferlinghetti's style are in order. One

not hear the underprivileged
nations of the world shout
"No contamination without rep-

representation!" He speaks of the
land of prosperity and God Bless
America, oblivious to contami-
nated food and irradiated dolls.
He practices and encourages na-
tionalism, not realizing that na-
tionalism itself is the idiotic su-

perstition which will blow up the
world. And all the while the

I

The Lammer-rnoors}, by Gaetano
Donisetti.
Accompanying Miss Peters will
be George Trovillo, at the piano,
and Samuel Baron, flutist.

Britain production of "The Bo-
hemian Girl" at the Royal Opera
House Covent Garden; RCA Vic-
tor has four times turned her to
rome to record operas.

M.S.

Robert Peters
(Continued from Page One)

BRITISH production of "The Bo-
hemian Girl" at the Royal Opera
House Covent Garden; RCA Vic-
tor has four times turned her to
rome to record operas.

M.S.

Well-known to audiences out-
side opera and concert halls for
her appearances on such televis-

ion programs as "Voice of Fire-
stone" and the "Ed Sullivan Show," Miss Peters is currently on her annual concert tour of the
United States and Canada.

Included in the program for the
Connecticut College Concert Se-
ries is "Yeats on the Third Avenue
" series. Ferlinghetti's "Maybe a Bird" (from "L'Allegro II Penseroso"), by
George Handel; "Susse Stille,"
also by Handel; "Ell, wie schmckt
der Kaffe" (from the Coffee Can-
tata), by Johann Bach; "Ballata,"
by Ottorino Respighi; "Ploggia,"
by Respighi; "Contrasto," "E se un giorno tornasse,"
by Respighi; "La ermita de San
Simon," by Mario Castelnuovo-
Teodosco; "Ah! Non creden mirati" and "Ah, Non giunge" (from "La
Sonnambula"), by Vincenzo Bel-
lini; "La flute enchantee" (from
Sheherazade), by Maurice Ravel;
"Fleur des Bles," by Claude De-
bussy; "Apparition," also by De-
bussy; "Metamorphoses," includ-
ing "Reine des mouettes," "Cest
final que tu es," "Pugniz,"
by Francis Poulenc; "Music" (text
by Amy Lowell), by Callus Douch-
ghy; "Until and I heard" (text by
e. cummings), also by Douch-
ghy; "Nancy Hanks," by Katherine
Davis; "The Nightingale," ar-
ranged by Clifford Shaw;
"La ermita de San Simon," by
Mario Castelnuovo-
Teodosco; "Ah! Non creden mirati" and "Ah, Non giunge" (from "La
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