

MOUTHPIECE

By Kieran Hurley



QUEENSLAND THEATRE



Queensland Theatre

78 Montague Road,
South Brisbane, Queensland, 4101
Tel: 07 3010 7600 Fax: 07 3010 7699
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31 Oct — 14 Nov

Playhouse, QPAC

MOUTHPIECE

By Kieran Hurley

CREATIVES

Lee Lewis Director

Renée Mulder Designer

Ben Hughes Lighting Designer

Tony Brumpton Sound Designer

Phil Spencer Dialect Translation

Pete Sutherland Stage Manager

Margaret Burrows Assistant
Stage Manager

CAST

Christen O'Leary Libby

Jayden Popik Declan

ATTENDANCE INFORMATION

Mouthpiece will run for
approximately 95 minutes,
with no interval.

WARNINGS

Contains sexual references, strong
language and references to
suicide. The use of photographic
or recording equipment is not
permitted inside the theatre.

ACKNOWLEDGEMENT OF COUNTRY

Queensland Theatre would like to
acknowledge the Jagera and Turrbal
people who are the Traditional
Custodians of this land. We pay our
respects to their Elders both past
and present, and to all Aboriginal
and Torres Strait Islander peoples.

She needs his story — but when does inspiration become theft?

A cliff. Night. A woman stands on the edge.
Her dreams crumble around her. But this ledge
belongs to Declan. It is his only safe space.
She's trespassing. They should never have met.

Mouthpiece is a bold collision of class,
privilege, and power. Libby is a woman who
has wasted her opportunities, while Declan is
a young man who will never be offered any.
He has a story, and she has the voice to tell it...
but does she have the right to? When does
inspiration become theft?

Stage luminary Christen O'Leary and Jayden
Popik, in his Queensland Theatre debut, reignite
the Playhouse with Kieran Hurley's startling,
audacious and gripping play — a production
that pushes past the politics with humour, hope
and fight.

Mouthpiece deftly questions the notion of
theatre itself, exploring its unique ability to
connect us all, while provoking audiences to
search for where the lines should be drawn.

QPAC and Queensland Theatre present

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Welcome



Amanda Jolly
Executive Director,
Queensland Theatre

They say you never know what you've got until it's gone.

How true that sounds as we reflect on eight long 'dark' months with only Zoom to keep us company! Nothing can beat the thrill of live theatre, which is why we feel so fortunate to be able to bring people together again (albeit a bit more spaced out than we are used to) to experience Kieran Hurley's extraordinary *Mouthpiece*, directed by our Artistic Director, Lee Lewis. It is the strongest possible reminder about why we love theatre.

As we return to the stage, we know we would not be here without the exceptional support of our community. The positive messages, donations of tickets and other contributions we have received have been deeply appreciated, helping us and our artists through this strange time. We are also immensely grateful for the support from the state government and proud to be part of this re-opening celebration, Queensland's Own, enabled by the Queensland Government's Arts and Cultural Recovery Package.

As we launch our 2021 Season we look to the future with hope, optimism and excitement. *Mouthpiece* is just the beginning.

Enjoy.

Amanda



John Kotzas
Chief Executive
Queensland Performing
Arts Centre (QPAC)

**Theatre is back. And with Kieran Hurley's *Mouthpiece*,
it's raw, real, and provocative.**

QPAC and Queensland Theatre are like-minded in our commitment to bringing stories to the stage. *Mouthpiece* is one that is contemporary, relevant and will I'm sure have lasting impact.

This acclaimed two-hander is a dynamic step back onto the stage for Queensland Theatre as performing arts luminary Christen O'Leary plays alongside Jayden Popik in his debut with the company. We have missed artists like these on our stages and warmly welcome Queensland Theatre back to QPAC for this season as part of Queensland's Own, enabled by the Queensland Government's Arts and Cultural Recovery Package.

We also acknowledge the significance of this season as Lee Lewis's debut at QPAC as Artistic Director of Queensland Theatre and wish her and her team every success with this season.

John Kotzas
Chief Executive
QPAC

**QUEENSLAND
THEATRE
2021
LET'S GO**

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queenslandtheatre.com.au

Welcome



Lee Lewis
Artistic Director

Welcome back to theatre — To the magic of great actors in a great play happening right in front of you!

It is SOOOOOO much better than Zoom, or Netflix, or reality TV.

Living, breathing, rich language about things that matter to us right now! Honestly, the first day of rehearsal on *Mouthpiece* was like breathing fresh air outside for the first time after spending months in a stale cramped room.

I feel really lucky to have the chance to put this play on our stage at this time. The only reason we can is because of the extraordinary job our government has done to keep us safe. Talking to playwright Kieran Hurley, as London goes into another lockdown, has driven home how we should not take this for granted. Tonight, you can sit in this audience in the gorgeous Playhouse and enjoy our freedom.

You can let his beautiful play get under your skin, the way it got under mine when I first read it. It is theatre magic for me that a Scottish playwright on the other side of the world can conjure a story that can reach across the globe in such a visceral way. It is theatre magic that brings together two great talents in Christen and Jayden — two language acrobats who will fly through the air above the structures the playwright has given to them.

I cannot thank the Queensland Government and QPAC enough for partnering with us to make this play. As I sit in the audience each night and feel everyone drinking in the experience, I feel hopeful that this dark time has taught us never to take the magic of theatre for granted again. I look forward to seeing you back in 2021 at Queensland Theatre for more great stories brought to life for you by great actors.

Lee



Christen O'Leary, Lee Lewis



Ben Hughes, Tony Brumpton



Jayden Popik

Hello



Kieran Hurley
Writer

Hello, and thanks for coming out to spend your evening with this play and with this amazing company who have poured their sweat and guts into bringing it to life for you.

I'm writing this from Glasgow, Scotland, where theatres are still very much closed due to the ongoing pandemic, with no certain sense of an emerging route out. You can imagine then what a thrill it is for me that *Mouthpiece* gets to continue to live on in this way on the other side of this troubled planet.

Mouthpiece is a play which started out as a response to Edinburgh, the city I grew up in. The character of the city, its people, its places and its contradictions run through the play's veins, are in its DNA. And yet the social questions it explores, about love and loneliness, about class and power, about art and culture, increasingly seem to have a universal resonance with audiences all over the world, beyond anything I might feel or think about my hometown. One of the great joys of writing for theatre is in how a play can find new power and new meanings in the hands of others long after it has left my own. I very much wish I were able to be there to witness that process unfold with Lee, Christen, Jayden, the rest of the team and most of all, you, the audience.

It's a real honour that Lee has chosen this play to mark the beginning of her time at Queensland Theatre, particularly in these extremely challenging times for the arts. My hope is that it leaves you with some interesting conversations and a memorable night at the theatre. Increasingly, that feels like a precious thing.

All the best,
Kieran Hurley

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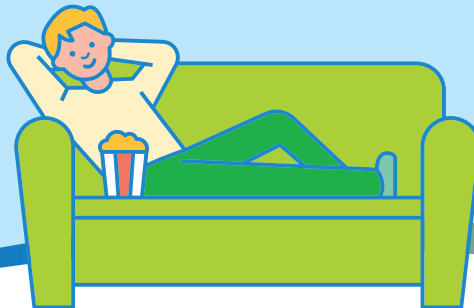
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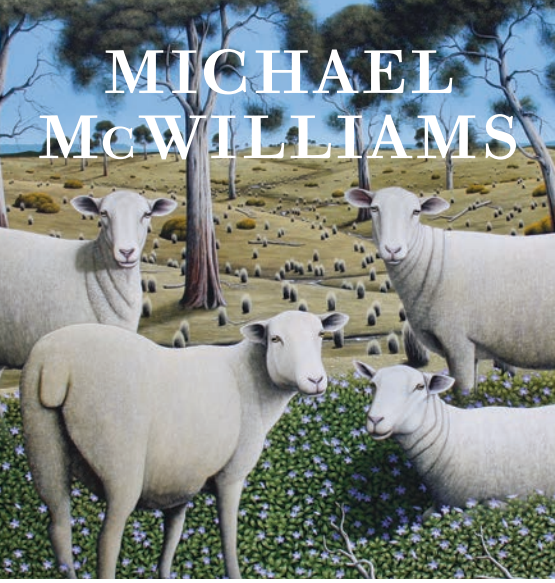
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Lee Lewis, Christen O'Leary, Jayden Popik

Kieran Hurley

Writer

Kieran is an award-winning writer based in Glasgow, Scotland.

He was recently nominated for a BIFA and WGGB Award

for his debut screenplay for the film *Beats* which was executive produced by Steven Soderbergh and based on Kieran's award-winning play of the same name.

Other work for theatre includes *Mouthpiece* (Traverse, Soho, Hightide, Adelaide — winner of the 'Best of Edinburgh' Carol Tambor Award) *Square Go* (Paines Plough Roundabout), *Heads Up* (Summerhall), *Rantin* (National Theatre of Scotland), *Chalk Farm* (Oran Mor, Thick Skin) and *Hitch* (The Arches). His adaptation of Ibsen's *Enemy of the People*, *The Enemy*, is soon to premiere with the National Theatre of Scotland.



Lee Lewis

Director

Queensland Theatre:

Rice. **Other Credits:** Griffin Theatre Company: *First Love is the Revolution*, *Splinter*, *Prima Facie*, *The Almighty Sometimes*, *Kill Climate Deniers*, *The Homosexuals or Faggots*, *Gloria*, *The Bleeding Tree*, *8 Gigabytes of Hardcore Pornography*, *Masquerade*, *Emerald City*, *A Rabbit for Kim Jong-il*, *The Serpent's Table*, *Silent Disco*, *The Bull*, *The Moon and The Coronet of Stars*, *The Call*, *A Hoax*, *The Nightwatchman*, *The Literati*; Sydney Theatre Company: *Mary Stuart*, *Honour*, *Love Lies Bleeding*, *ZEBRA!*; Melbourne Theatre Company: *Gloria*, *Hayfever*, *Rupert*; Belvoir: *That Face*, *This Heaven*, *2000 Feet Away*, *Half and Half*, *A Number*, *Ladybird*; Bell Shakespeare: *The School for Wives*, *Twelfth Night*; Australian Theatre for Young People: *Battlegrounds*, *Citizenship*; Darwin Festival: *Highway of Lost Hearts*; Western Australian Academy of Performing Arts (WAAPA): *As You Like It*; NIDA: *After Dinner*, *Big Love*, *The Winter's Tale*; The Hayes Theatre Company: *Darlinghurst Nights*. **Positions:** Artistic Director, Queensland Theatre; Artistic Director and CEO, Griffin Theatre Company; Richard Wherrett Fellow, Sydney Theatre Company. **Awards:** Helpmann Awards — Best Play, Best Actress in a Leading Role and Best Director *The Bleeding Tree*; The Green Room Awards 2019 — Best Ensemble, Best Writing for the Australian Stage, Best Production, Best Director *The Bleeding Tree*.



Renée Mulder

Designer

Queensland Theatre:

Triple X (with Sydney Theatre Company), *Nearer the Gods*, *An Octoroon*, *Rice* (with Griffin Theatre Company), *Sacre Bleu*, *Fat Pig*. **Other Designer Credits:** Highlights include Sydney Theatre Company: *The Beauty Queen of Leenane*, *Banging Denmark*, *The Torrents*, *Black is the New White*, *Hamlet Prince of Skidmark*, *Orlando*, *Battle of Waterloo*, *Perplex*, *The Effect*, *The Long Way Home*, *Dance Better at Parties*, *Mrs. Warren's Profession*, *The Luck Child*, *In A Heart Beat*, *The Splinter*, *The Bleeding Tree* (with Griffin Theatre Company); Melbourne Theatre Company: *Home I'm Darling*, *Arbus and West*; La Boite: *As You Like It*, *Ruben Guthrie*, *I Love You Bro*; Griffin Theatre Company: *Prima Facie*, *Rice*, *The Bleeding Tree*, *The Boys*, *Hoax*. Bell Shakespeare: *Romeo and Juliet*. As Costume Designer: Sydney Theatre Company: *The Harp In The South Part One and Two*, *Saint Joan*, *Top Girls*, *Chimerica*, *Endgame*, *Children of the Sun*, *Vere (Faith)* (with State Theatre Company of South Australia). As Set Designer: Sydney Theatre Company: *Edward Gant's Amazing Feats of Loneliness* (with La Boite Theatre Company). **Positions:** Sydney Theatre Company Resident Designer (2012-14), member Queensland Theatre's National Artistic Team (2016-2017). **Awards:** Renée has won two Sydney Theatre Awards; and a Matilda Award.



Ben Hughes

Lighting Designer

Queensland

Theatre: *Triple X*

(with Sydney Theatre Company), *Antigone*, *L'Appartement*, *Twelfth Night*, *Good Muslim Boy* (with



Malthouse), *Scenes from a Marriage*, *An Octoroon*, *Noises Off!* (with Melbourne Theatre Company), *Constellations*, *Switzerland*, *Much Ado About Nothing*, *The Seagull*, *Happy Days*, *Grounded*, *HOME*, *The Button Event*, *The Effect* (with Sydney Theatre Company), *The Mountaintop*, *Black Diggers* (with Sydney Festival), *Design for Living*, *1001 Nights*, *The Lost Property Rules*, *Orbit*, *Mother Courage and Her Children*, *The Pitch & The China Incident*, *Kelly*, *Head Full of Love*, *Fractions* (with Hothouse Theatre), *Orphans*, *An Oak Tree*, *Sacre Bleu*, *Let The Sunshine* (with Melbourne Theatre Company), *Fat Pig*, *The Crucible*, *25 Down*, *Stones in His Pockets*, *I Am My Own Wife*, *John Gabriel Borkman*, *The Estimator*, *Private Fears in Public Places*, *Man Equals Man*, *Waiting for Godot*, *Eating Ice Cream with Your Eyes Closed*, *The Exception and The Rule*, *Ruby Moon*.

As Associate Lighting Designer: *Toy Symphony*, *Heroes*. As Co-Director/Designer: *Trollop*. **Other Credits:**

Highlights include Adelaide Festival: *Two Feet*; Opera Queensland: *Don Giovanni*; Sydney Theatre Company: *Black is the New White*; The Danger Ensemble: *Let Men Tremble*, *Caligula*, *The Wizard of Oz*, *Sons of Sin*, *Loco Maricon Amor*, *The Hamlet Apocalypse*; La Boite: *From Darkness*, *The Mathematics of Longing*, *A Streetcar Named Desire*, *Straight White Men* (with State Theatre Company of South Australia), *Snow White* (with Opera Queensland & Brisbane Festival), *Medea*, *Samson* (with Belvoir), *A Doll's House*, *Così*; Expressions Dance Company: *Converge*, *Mozart Airborne* (with Opera Queensland), *The Host*, *Carmen Sweet*, *Propel*; Queensland Ballet: *The Masters Series*, *Flourish*, *Giselle*, *A Classical Celebration*, ...with Attitude; QPAC/Red Leap: *The Arrival*.

As Associate Lighting Designer: Elision Ensemble: *The Navigator*; Meryl Tankard: *The Oracle*. **Positions:** Affiliate Artist, Queensland Theatre (2014, 2011); Resident Lighting Designer, Queensland Theatre (2013); Associate Artistic Director, The Danger Ensemble; Live Performance Committee, Australian Production Design Guild. **Awards:** Grounding Award — Outstanding Contribution to Lighting Design.

Tony Brumpton

Sound Designer

Queensland Theatre:

As Sound Designer and/or Composer: *Antigone*, *City of Gold* (with Griffin Theatre Company), *The Wider Earth* (with Dead Puppet Society), *Tartuffe* (with Black Swan State Theatre Company), *Quartet*, *The Odd Couple*, *Grounded*, *Gasp!* (with Black Swan State Theatre Company), *The Mountaintop*, *Australia Day*, *Black Diggers* (with Sydney Festival), *Design For Living*, *Other Desert Cities* (with Black Swan State Theatre Company) *Managing Carmen* (with Black Swan State Theatre Company), *Tides*, *Pygmalion*, *No Man's Land* (with Sydney Theatre Company), *Sacre Bleu!*, *Macbeth* (with Brisbane Festival), *Fat Pig*, *The Little Dog Laughed*, *The Crucible*, *God of Carnage* (with Black Swan State Theatre Company), *I Am My Own Wife*, *Private Fears in Public Places*, *Absurd Person Singular*, *The Removalists*, *Waiting for Godot*, *Hurry Up and Wait* (with deBase Theatre Company), *Eating Ice Cream With Your Eyes Closed*, *Beckett x3*, *Maxine Mellor's Mystery Project* (with State Library of Queensland). As Co-Sound Designer: *Rice* (with Griffin Theatre Company), *The August Moon*, *Anatomy Titus Fall of Rome: A Shakespeare Commentary* (with Bell Shakespeare Company), *Stones in His Pockets*. **Other Credits:** As Composer and/or Sound Designer: Dead Puppet Society: *Hive Mind*, *Laser Beak Man*, *Mega Fauna*, *The Harbinger*, *The Timely Death of Victor Blott*; White Rabbit Theatre Company: *The Grand*; Centenary of Canberra Festival: *Kungkarangkalpa* (Seven Sisters Songlines); Brisbane Festival: *Freeze Frame*, *King Here After*; I-Pin Lin's Productions: *Bamboo*, *Harmony*, *4000s and 1984-2005*; QUT Dance: *Neural Dust*, *Current*, *Accented Bodies*, *Altered States*. As Director/Curator: Tone Black Productions: *EETREE*, *The Abandonment of Memory*; Vena Cava: *RABBAR*; QUT: *Looking Through Glass*, *Let the Right One In*, *Birds Ate My Face*, *Fragments of a Hologram Rose*, *What Was Left (Draft 4)*, *The Alice Project*, *Inferno*. **Positions:** Affiliate Artist (2014), Associate Artist/Head of Audio (2011), Emerging Artist (2010), Queensland Theatre; Resident Artist (2016), Dead Puppet Society; Founder, Tone Black Productions; Lecturer, QUT.



Phil Spencer

Dialect Translation

Queensland

Theatre: Debut.

Other Credits:

As Writer: Griffin Theatre Company: *The Smallest Hour*, *No Standing*. *No Dancing*; Battersea Arts Centre: *Bluey*; Critical Stages: *Hooting & Howling*; Giant Dwarf: *Glorious Pomegranate*, *You and Whose Army*; Old Fitz: *Boxing Day*, *The Greath Apeth*; ABC Radio: *All Lost in the Supermarket*, *One Fine Day*, *The She Devil*. **Positions:** Artistic Associate, Griffin Theatre Company; Creative Director, Bondi Festival; regular guest on the *Story Club* podcast. **Awards:** Recipient of the Peggy Ramsey Foundation Award for Writers; shortlisted for Belvoir's Philip Parsons Playwright Award not once, not twice, but thrice.



Pete Sutherland

Stage Manager

Queensland

Theatre:

L'Appartement,

Nearer The Gods,

An Octoroon,

Oedipus Doesn't Live Here Anymore,

Black Diggers, Venus in Fur, Kelly,

Elizabeth – Almost by Chance a Woman,

Summer of the Seventeenth Doll (with

Belvoir), *No Man's Land, Grimm Tales,*

Betrayal, The Crucible, The School of

Arts (with QPAC), *The Female of the*

Species, Rabbit Hole, The August Moon,

The Fortunes of Richard Mahony (with

Playbox), *Molly Sweeney, Buried Child,*

Dirt, Fred, Fountains Beyond, The Skin

of Our Teeth and Bell Shakespeare co-

productions *Faustus, The Alchemist, The*

Tragedy of Richard III, Anatomy Titus Fall

of Rome: A Shakespeare Commentary.

Other Credits: La Boite: *Lysa and the*

Freeborn Dames, Blackrock, The Village,

Single Asian Female. As Assistant

Stage Manager: *The Mathematics of*

Longing; Bell Shakespeare: *The Tempest,*

Henry V, King Lear, The Government

Inspector, Macbeth, The Merchant of

Venice, Romeo and Juliet, Measure for

Measure, The Wars of the Roses, Hamlet;

Black Swan State Theatre Company: *A*

Streetcar Named Desire, The Seagull,

As You Like It, The Sapphires; Sydney

Theatre Company: *Blacked Up, Stones In*

His Pockets, Barrymore; Griffin Theatre

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Melbourne Theatre Company: *Dumb*

Show, The Herbal Bed, A Little Night

Music; Legs on the Wall: *Eora Crossing,*

Flying Blind; Sydney Conservatorium

of Music: *The Beggar's Opera;* Darwin

Theatre Company: *The Winter's*

Tale, Così, Diving For Pearls, Emma;

Queensland Conservatorium of Music:

Orpheus in the Underworld. **Training:**

Bachelor of Dramatic Arts (Technical

Production), NIDA.



Margaret Burrows

Assistant Stage
Manager

Queensland Theatre:

As Assistant Stage

Manager: *Noises*

Off, Ladies in

Black (2017 Tour), *The Odd Couple.*

Other Credits: As Stage Manager:

Queensland Ballet: *Dance Dialogues,*

Tutus on Tour (Regional Tour); Opera

Queensland: *Madame Butterfly, Kiss*

Me Kate; Brisbane Festival (2020). As

Deputy Stage Manager: Gordon Frost

Organisation: *Wizard of Oz* (Melbourne

2018–19). As Assistant Stage Manager:

Queensland Ballet: *The Nutcracker, Peter*

Pan, Strictly Gershwin, A Midsummer

Nights Dream, Lest we Forget, Coppelia

(Regional Queensland Tour); Gordon

Frost Organisation: *EVITA* (2019 Tour),

Charlie and the Chocolate Factory

(2019–20 Tour); Jack Morton Worldwide:

GC2018 Commonwealth Games

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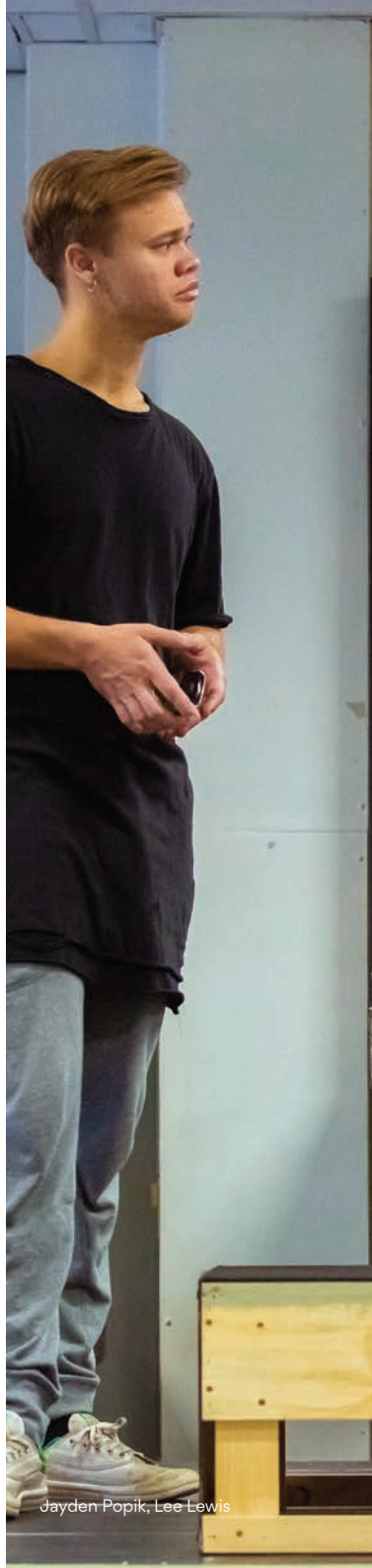
Training: Bachelor of Fine Arts (Technical

Production), Queensland University of

Technology; Diploma of Scenery and

Set Construction, Southbank Institute of

Technology.



Jayden Popik, Lee Lewis

Christen O'Leary

Libby

Queensland Theatre:

Antigone, Twelfth Night, Scenes from a Marriage, Much Ado About Nothing, Ladies in Black, The Seagull, Gloria, End of the Rainbow, Bombshells, The Marriage of Figaro, The Game of Love and Chance, The Crucible, Seven Little Australians, The Cherry Orchard, A Month in the Country, Gilgamesh, The Woman Before, The Sunshine Club.

Other Credits: La Boite: *Blackrock, Medea, A Midsummer Night's Dream*; Melbourne Theatre Company: *Assassins, The Rover, Così, Wednesday to Come, Gift of Gorgon, Ruby Moon, Don Juan in Soho, The 25th Annual Putnam County Spelling Bee, A Little Night Music*; The Production Company: *The Boy From Oz, High Society, Hello Dolly*; Malthouse Theatre: *Ruby Moon, Tear From a Glass Eye, Goodbye Vaudeville Charlie Mudd*; Sydney Theatre Company: *Threepenny Opera*. Associate Director: *Cinderella* (QPAC & Myths Made Here). **Film:** *Australia Day, Pinch Me*. **Television:** *Hoges, Wentworth, Rush, Neighbours, Blue Heelers, MDA, Worst Best Friends, Crashburn, Seachange*. **Awards:** Helpmann Award — Best Female Actor in a Supporting Role in a Musical *The 25th Annual Putnam County Spelling Bee*; Gold Matilda Award — *End of the Rainbow*; Green Room Award — Best Female Actor in a Featured Role *Company, A Little Night Music*. **Training:** Diploma of Arts (Creative), USQ.



Jayden Popik

Declan

Queensland Theatre:

Debut. **Theatre**

Credits: TheatreINQ:

The Shape of Things, Macbeth, X-Stacy, King Lear; The Owl & Cat Theatre: *Erasers, Red Boots & Half Smoked Cigarettes, Between the Sheets, A Very Modern Marriage*; Chapel off Chapel: *Ghosted*; EbbFlow Theatre Company: *Blackrock*. **Short Film:** *Occupation, Liquor Slick Dreamland, Hansel's Gretel, The Bed, Flight, Level Up, Blood Ties*. **Training:** TheatreINQ - The Bridge Project, Film & Television Studio International, Melbourne Actor's Lab.



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Christen O'Leary

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ACKNOWLEDGEMENTS

HERO PHOTOGRAPHY David Kelly

REHEARSAL PHOTOGRAPHY

Stephen Henry

Mouthpiece was commissioned by and first performed at the Traverse Theatre on 1st December 2018 and received its Australian premiere in its original production at the 2020 Adelaide Festival.

This production has been licensed by arrangement with The Agency (London) Ltd, 24 Pottery Lane, London W11 4LZ.

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Christen O'Leary

A photograph of a ballet performance. A male dancer in a light blue shirt and grey trousers is in a dynamic pose, holding the hand of a female dancer in a light pink, flowing dress. Another dancer in a dark dress is visible in the background. The stage is dark with a wooden wall on the left.

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ACKNOWLEDGMENT

The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government

The Honourable Leeanne Enoch MP,
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Director-General, Department of Environment and Science: Jamie Merrick

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