

Radio Script Documentary Sample Pdf Pdf

Theatre. of. the. Mind. Writing and Producing Radio Drama in the Classroom by Don Kisner (revised in August 2004). Key ... script. # “Pandora’s Box” adapted from the Greek myth. !!!! Reproduction rights for scripts, information sheets, and ...

Scripts 1990-10 Arthur Asa Berger Scripts is a book which provides instruction on writing for television and radio broadcasting. Presented in a lively, entertaining style, the book offers a firsthand description of writing editorials, public service announcements, commercials, feature stories, reviews and documentaries. Berger includes a unique section on comedy writing and another on the importance of maintaining a journal. Other sections examine different ‘voices’ used in writing, common writing errors, grammar and rhetoric.

Broadcast Writing 1991 Ken Dancyger Dealing both with radio and TV, the book considers concepts such as characterization and conflict, details practical methods of finding ideas, and tells how to structure these ideas into smooth plot lines.

An Introduction to Writing for Electronic Media 2012-09-10 Robert B. Musburger, PhD “Wonderfully practical...just what every media writer needs.” Christopher H. Sterling George Washington University * Learn what it takes to write for commercials, news, documentaries, corporate, educational, animation, games, the internet, and dramatic film & video productions * Outlines the key skills needed for a successful media writing career The demand for quality and knowledgeable multi-platform writing is always in high demand. An Introduction to Writing for Electronic Media presents a survey of the many types of electronic media you can write for, and explains how to do it. Musburger focuses on the skills you need to write for animation versus radio or television news versus corporate training. Sample scripts help you learn by example while modeling your own scripts. Production files illustrate the integral role writers’ play in the production process, and individual movie frames allow you compare these to the real scripts. Armed with the skills developed in this book, a media writer can apply for a variety of positions in newsrooms, advertising firms, motion pictures or animation studios, as well as local and national cable operations. Robert B. Musburger, Ph.D., is Professor Emeritus and former Director of the School of Communication, University of Houston, USA. He has worked for 20 years in professional broadcasting, serving as camera operator, director, producer, and writer. Musburger has received numerous awards for his video work and teaching and he continues to work in electronic media with his Seattle, WA,. consulting firm, Musburger Media Services. “[An] authoritative and clearly written description of the processes involved in writing for film, radio and television production.” Raymond Fielding, Dean Emeritus Florida State University

Writing, Financing, & Producing Documentaries 2005-07 Anne Hart Learn how to write, finance, produce, distribute, publicize, launch, and market documentaries-videos on DVD or similar formats and/or movie scripts. Use your personal computer and your camcorder linked together for editing. Learn about the best script-formatting software to use. Make time and money budgets. Learn how to get funding by fundraising. Write Audio-Visual scripts and turn them into reality-based documentaries for information, travel, or education. Use the Internet’s Web to syndicate and disseminate your content in text, audio, or video formats. This can be a career, business, or hobby. You can work online. Documentaries may be based on reality video, life stories, or current issues in the news or in society. Popular subjects for linking your personal computer to your camcorder can be anything from world or local travel, your lectures, or life issues. You can link your personal computer to the tapes in your camcorder and broadcast at home part time or whatever hours you desire. You can transfer your files to CDs and DVDs and save them or mail them out. Podcasting refers to uploaded MP3 audio files to a Web site that offers ‘podcasts’-broadcasting from a Web site online. RSS feeds are put on Web sites that offer content syndication of your writing or ‘Blogs’ which are online publications, diaries, or sites that allow content and comment to be inserted regularly. Now anyone can publish or broadcast via the Web and/or print-on-demand publishing software. Learn how to start and run 25+ low-cost online home-based scriptwriting or video production businesses at home. Use your video scriptwriting, public relations, and documentary producing interest.

Targeting Media 2000 Guy Perrine In the Targeting Media series of resources for secondary school students. Provides teaching ideas and resource materials for a range of text types, with complete units of work. Gives background infomration on each text type, introductory lesson ideas and blackline masters.

Ethno-Playography 2007-07-27 Anne Hart Here’s how to write salable plays, skits, monologues, or docu-dramas from life experiences, social issues, or current events. Write plays/skits using the technique of ethno-playography which incorporates traditions, folklore, and ethnography into dramatizing real events. The sample play and monologues portray events as social issues. One true life example for a skit is the scene in the sample play written from first-person point-of-view about a 1964 five-minute train interlude when a male passenger commands the protagonist not to cross between cars while the train is in motion. The passenger stands between the cars next to his wife who says timorously, “Let her go, dear,” after the wife notices the young protagonist wears a wedding ring. The protagonist tells him she’s pregnant, returning from the john, and needs to get back to her family. Instead, he squeezes her head in a vise-like grip, crushing her between his knee and the wall of the train. He kicks at the base of her spine, yelling stereotypical ethnic epithets while passengers ignore events. After the sample play and three monologues for performance, you will have learned how to write ethnographic dialogue and select appropriate scene settings. Also included are e-interviews with popular fiction writers.

How to Launch a Genealogy Tv Business Online 2007-05-10 Anne Hart Here’s how to start your own ancestry-television business online on a shoestring budget. Learn how to launch family history/genealogy television shows globally on your Web site, produce videos, and publish hobby materials, publications, books, multimedia, or life stories as a pay-per-view or sponsored free entertainment. Create social history documentaries. Customize vintage maps and family atlases. Give visibility to family history educational entertainment businesses. Supply genealogy tools and videos to followers of the second most popular hobby in the country with more than 113 million people interested in genealogy and related family history topics. Provide or market content and tools to those that want to know more about their ancestor’s roots, migrations, and social history. What news did the papers print in your ancestor’s lifetime? You’ll learn practical, specific steps on how to adapt real life stories into romance novels, skits, plays, monologues, biographies, documentaries, or newsletters. Produce genealogy/family history television programs on Web sites or specialty/niche television stations. Follow steps to start genealogy journalism and personal history television, Web-based businesses. Interview individuals tactfully with these sample questions. Record life experiences using oral historian’s techniques. Avoid pitfalls. Learn to write and/or collect and showcase personal history videos. Produce your own documentaries. Showcase other people’s genealogy tools.

Writing for Television, Radio, and New Media 2000 Robert L. Hilliard The new edition of textbook that explains the techniques of advertising, news, documentary, and fiction writing for radio, television, and the Internet. Hilliard (media arts, Emerson College provides examples of real scripts and storyboards throughout to explain his material. Annotation copyrighted by Book News, Inc., Portland, OR.

An Introduction to Writing for Electronic Media 2013 Robert B. Musburger

Writing for Television and Radio 1984 Robert L. Hilliard

Scripting the Environment 2016-12-08 Geo Takach This volume explores how to engage audiences both beyond and within the academy more deeply in environmental research through arts-based forms. It builds on a multi-pronged case study of scripts for documentary film, audio-visual and stage formats, focusing on how the identity of a place is constructed and contested in the face of environmental concerns around fossil-fuel extraction in a globalized, visual society--and specifically on the rising, international public-relations war over Alberta’s stewardship of the tar sands. Each script is followed by discussion of the author’s choices of initiating idea, research sources, format, voices, world of the story, structure and visual style, and other notes on the convergence of synthesis, analysis and (re)presentation in the script. Included are lively analysis and commentary on screenwriting and playwriting theory, the creation and dissemination of the scripts, and reflections to ground a proposed framework for writing eco-themed scripts for screen, audio-visual and stage formats.

How to Video Record Your Dog’s Life Story 2007-07-10 Anne Hart Your dog deserves a “celebration of life” video. Here’s how to video record your dog’s life story or make a movie, DVD, training documentary, or Time Capsule starring your dog included in your intergenerational family. Learn to record your dog’s life story. Nearly everybody uses a camcorder to make videos of the family dog or takes pictures and puts them in a scrapbook to remember a dog as part of a family. Put your videos on DVDs, Flash Drives, CDs, or save to your computer linked to your camcorder for editing. From the time you first bring home a new puppy, a “this is your life” video podcast or disc of your dog’s memorable moments can become part of a family history video newsletter or keepsake heirloom album. Learn how to conserve, protect videos, diaries, scrapbooks, or photos in digital or acid-free paper scrap books. Produce a personal, family, or salable video starring you and your dog. If you want to make the video available to others, you’ll find instruction here on how to write, finance, produce, distribute, publicize, launch, promote, and market salable

dog documentaries that include intergenerational family video newsletters or videos that feature prominently dogs or any pet.

An Introduction to Writing for Electronic Media 2012-09-10 Robert B. Musburger, PhD “Wonderfully practical...just what every media writer needs.” Christopher H. Sterling George Washington University * Learn what it takes to write for commercials, news, documentaries, corporate, educational, animation, games, the internet, and dramatic film & video productions * Outlines the key skills needed for a successful media writing career The demand for quality and knowledgeable multi-platform writing is always in high demand. An Introduction to Writing for Electronic Media presents a survey of the many types of electronic media you can write for, and explains how to do it. Musburger focuses on the skills you need to write for animation versus radio or television news versus corporate training. Sample scripts help you learn by example while modeling your own scripts. Production files illustrate the integral role writers’ play in the production process, and individual movie frames allow you compare these to the real scripts. Armed with the skills developed in this book, a media writer can apply for a variety of positions in newsrooms, advertising firms, motion pictures or animation studios, as well as local and national cable operations. Robert B. Musburger, Ph.D., is Professor Emeritus and former Director of the School of Communication, University of Houston, USA. He has worked for 20 years in professional broadcasting, serving as camera operator, director, producer, and writer. Musburger has received numerous awards for his video work and teaching and he continues to work in electronic media with his Seattle, WA,. consulting firm, Musburger Media Services. “[An] authoritative and clearly written description of the processes involved in writing for film, radio and television production.” Raymond Fielding, Dean Emeritus Florida State University

Handbook of Radio Writing 1947 Erik Barnouw

Writing Dialogue for Scripts 2016-10-20 Rib Davis “Including new case-study examples from shows and films such as Breaking Bad, Girls and In Bruges, this is a fully updated new edition of the bestselling guide to writing dialogue for stage, television, radio and film”--

Journalist 1 & C. 1961 United States. Naval School, Journalists, Class A and B, Great Lakes, Ill

The Understructure of Writing for Film and Television 1988-06-01 Ben Brady Explains how screenplays are written, discusses structure, plot, camera language, character, dialogue, and theme and provides useful examples from movies and plays

Journalist 1 & C. 1970 United States. Bureau of Naval Personnel

Writing For Radio 2001-08-11 Vincent McInerney Here is a comprehensive guide to the essential theoretical and practical aspects of radio writing in all principal genres--short stories, plays, documentaries/docu-dramas, talks, adaptations/dramatizations, poems, and advertisements. Vincent McInerney offers historical overviews of the development of each of these categories and an analysis of the nature of radio itself--an attempt to isolate a radio language, a syntax, and vocabulary that can produce pictures in the mind of the listener. He shows that radio can be taught effectively as prose, drama, and verse. Examples for analysis are included from both broadcast and non-broadcast work.

Cambridge Technicals Level 3 Performing Arts 2016-11-08 Mark Lewinski Exam Board: Cambridge Level: KS4 Subject: Performing Arts First Teaching: September 2016 First Exam: June 2017 Support your teaching of the new Cambridge Technicals 2016 suite with Cambridge Technical Level 3 Performing Arts, developed in partnership between OCR and Hodder Education; this textbook covers each specialist pathway and ensures your ability to deliver a flexible course that is both vocationally focused and academically thorough. Cambridge Technical Level 3 Performing Arts is matched exactly to the new specification and follows specialist pathways in acting, dance, music, theatre production, and musical theatre. - Ensures effective teaching of each specialist pathway offered within the qualification. - Focuses learning on the skills, knowledge and understanding demanded from employers and universities. - Provides ideas and exercises for the application of practical skills and knowledge. - Developed in partnership between Hodder Education and OCR, guaranteeing quality resources which match the specification perfectly

Finding Your Voice in Radio, Audio, and Podcast Production 2023-12-19 Rob Quicke This book provides a unique identity-centered approach to radio, audio, and podcast production which encourages readers to build their confidence and create audio content that matters to them. Written for those just starting out in audio production and focusing on the process of their self-development, readers will learn how to use sound to express themselves in a variety of ways and to create powerful stories in the process – all with the tools already available to them. At the centre of this approach is the author’s R.E.A.L. method, referring to the creation of audio that is relatable, engaging, authentic, and liberating. Students will learn to apply this concept to each step of the production process, from planning and writing through to interviewing, broadcasting, and responding to feedback. By the end of this book readers will have developed a working knowledge of podcast, audio, and radio production alongside their own means of self-expression. Supported by exercises and interviews with audio practitioners throughout, Finding Your Voice in Radio, Audio, and Podcast Production is a key resource for anyone approaching radio, audio, or podcasting for the first time. A supporting companion website with Instructor and Student Resources is available at www.robquicke.com.

Complete Creative Writing Course 2020-02-06 Chris Sykes LEARN HOW TO WRITE CREATIVELY WITH THIS COMPREHENSIVE AND PRACTICAL COURSE. The only comprehensive Creative Writing title on the market that goes beyond introducing the basic genres to offering a complete journey along the writing path, including material on editing, redrafting and polishing a piece of work. Featuring the unique Workshop exercises to encourage readers to hone their work rather than just progressing through a number of exercises. Takes the reader from complete beginner or committed amateur to the point you’ve completed, edited and redrafted your work and are ready for publication. ABOUT THE SERIES The Teach Yourself Creative Writing series helps aspiring authors tell their story. Covering a range of genres from science fiction and romantic novels, to illustrated children’s books and comedy, this series is packed with advice, exercises and tips for unlocking creativity and improving your writing. And because we know how daunting the blank page can be, we set up the Just Write online community at tjjustwrite, for budding authors and successful writers to connect and share.

Writing for the Fashion Business 2008-03-10 Kristen K. Swanson Writing for the Fashion Business is an exciting and engaging textbook that presents effective writing techniques geared specifically for the fashion industry. This text fills the gap between general writing classes and upper-level fashion courses that address writing for specific sectors of the fashion business, such as merchandising or promotion. Real-world examples, case studies, and industry profiles provide models of the challenges of writing for the fashion industry and discuss issues of form and content. Students have ample opportunity to practice writing and critical thinking skills as they complete the portfolio exercises within each chapter and respond to the questions at the end of each case study. Chapter summaries and lists of key terms help them retain chapter content.

Strategic Copywriting 2005 Edd Applegate Chapter 1: Research -- Chapter 2: Creative Strategy -- Chapter 3: Headlines and Slogans -- Chapter 4: Body Copy -- Chapter 5: An Introduction to Design -- Chapter 6: Newspaper Advertising -- Chapter 7: Magazine Advertising -- Chapter 8: Radio Advertising -- Chapter 9: Television Advertising -- Chapter 10: Direct Mail Advertising -- Chapter 11: Internet Advertising -- Chapter 12: Other Media Advertising -- Chapter 13: Public Relations and Corporate Advertising -- Chapter 14: Advertising Copy Research -- Chapter 15: Advice on How to Get a Job in Advertising -- A Final Note -- References -- Appendix: Graduate Programs.

Writing for Video Games 2009-01-01 Steve Ince Video games is a lucrative new market for scriptwriters but writing for video games is complex and very different to traditional media (tv or film). This practical guide shows how you can adapt your writing skills to this exciting medium. Written by an award-winning games writer, the book gives you a realistic picture of how games companies work, how the writer fits into the development process, and the skills required: from storytelling, to developing interactive narrative, characters and viewpoints, dialogue comedy and professional practice. Illustrated with examples from games and quotes from developers, writers and agents, this is a cutting edge professional writing guide at a very accessible price.

The Copywriter’s Toolkit 2012-07-19 Margo Berman Written from a real-world perspective by an award-winning copywriter/producer/director, this comprehensive guide is what every writer needs to create powerful, strategic ad copy. Focusing on strategy, technique, and the skills needed to write for different media, The Copywriter’s Toolkit book will sharpen your copywriting skills whatever your level. Introduces essential conceptual strategies and key writing techniques for result-driven copy Provides practical advice on writing for specific media including: print, radio, TV, websites, blogs, social media, ambient, digital, direct mail, product packaging, and viral marketing Covers all areas of copy development: on-strategy and on-target messaging; headline and slogan creation; brand personality and tone of voice; broadcast production conceptualization and print / digital typesetting consideration Presents innovative visual examples from exciting multimedia campaigns, comments from copywriters at world-renowned agencies, inspiring radio scripts, TV scripts and storyboards, effective blog posts, imaginative package copy, and more Shares invaluable writing tips and insights from award-winning copywriters currently at global agencies Includes supplementary website an instructor’s manual, sample syllabus, PowerPoint presentations, and creative assignments, as well as student study aids, flashcards, podcasts and/or webinars by the author, and links to sample and featured campaigns, agencies, and related videos

Learning with the Lights Off 2012-01-19 Devin Orgeron "Learning With the Lights Off" is the first collection of essays to address the phenomenon of film’s educational uses in 20th-century America. Each essay analyzes in close detail some crucial aspect of educational film history, ranging from case studies of films and filmmakers to analyses of genres and broader historical assessments.

The New College Course Map and Transcript Files 1999 Clifford Adelman This report uses data from the National Longitudinal Study of the High School Class of 1972 and the High School & Beyond/Sophomores Study to summarize information on what is studied, where, and by whom, in the nation’s colleges, community colleges, and postsecondary trade schools. Section 1 describes how the data is based on that which the taxonomy of courses and analyses of course-taking, credits, grades, degrees, etc., were constructed and edited. Section 2, "Degrees, Majors, Credits, and Time," presents the long-term educational attainment of the two cohorts of students (classes of 1972 and 1982). Section 3, "The Changing Shape of Delivered Knowledge," presents the taxonomy of courses, and includes the most common course titles in over 1,000 course categories, as well as enrollment trends by course category. Section 4 examines all credits earned by the two cohorts and identifies which courses account for most of those credits to yield an empirical "core curriculum." Section 5 provides data on proportions of students studying given subject categories; trend data is included for the past two decades. Finally, Section 6 provides data concerning such issues as trends in grade inflation and which courses students fail at high rates. The conclusion offers suggestions for further analysis of these data bases. (Contains 43 references.) (DB)

The Art of Movies 2014-05-06 Nicolae Sfetcu Movie is considered to be an important art form; films entertain, educate, enlighten and inspire audiences. Film is a term that encompasses motion pictures as individual projects, as well as – in metonymy – the field in general. The origin of the name comes from the fact that photographic film (also called filmstock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist – motion pictures (or just pictures or "picture"), the silver screen, photoplays, the cinema, picture shows, flicks – and commonly movies.

Writing Short Film Scripts 2009 Paul Kooperman Kooperman’s "Writing Short Film Scripts" is an invaluable practical resources for teachers and students of media, film studies, screenwriting, drama, and English.

Assessing Media Education 2017-07-05 William Christ The chapters included in this component of Assessing Media Education are intended for those who have already developed an assessment plan and identified key student learning outcomes, and who need more information on how to measure the outcomes both indirectly and directly.

Writing for Visual Media 2014-04-16 Anthony Friedmann This updated edition of Writing for Visual Media will enable you to understand the nature of visual writing that lies behind the content of all visual media. This unique kind of writing must communicate to audiences through content producers, since audiences don’t read the script. Most media content provides a solution to a communication problem, which the writer must learn to analyze and solve before writing the script. The Fourth Edition strengthens the method for creating content and writing in the correct language and established format for each visual medium, including commercial communication such as ads and PSAs, corporate communications, and training. An extended investigation into dramatic theory and how entertainment narrative works is illustrated by examples and detailed analysis of scenes, scripts and storylines, designed to save writers from typical pitfalls and releasing your creative powers of invention. Writing for Visual Media will help you to develop an improved foundation for understanding interactive media and writing for non-linear content, while gaining the tools to effectively connect with your audience like a professional. Purchase of this book includes access to the companion website, which provides: Sample scripts and video clips of those produced scripts An interactive glossary of camera shots, movements, and transitions Storyboards, scripts, screenplays, and links to industry resource Instructor materials such as PowerPoint lecture slides, a sample syllabus, and a test bank. Visit the site at www.routledgetextbooks.com/textbooks/9780415815857

Broadcast Writing 1982 Daniel E. Garvey

Break into Screenwriting 2010-08-27 Ray Frensham This is a comprehensive, jargon-free guide for all budding screenwriters. Its aim is not just to guide you through the techniques and skills you need to write for the screen (film and television), but also to give you guidance on how to approach the industry as a whole. Focusing on every aspect of screenwriting, from how to set about the writing process to how to develop your characters, plot and structure, this book will give you all the guidance you need to break into this highly competitive industry and make a career for yourself as a screenwriter. NOT GOT MUCH TIME? One, five and ten-minute introductions to key principles to get you started. AUTHOR INSIGHTS Lots of instant help with common problems and quick tips for success, based on the author’s many years of experience. TEST YOURSELF Tests in the book and online to keep track of your progress. EXTEND YOUR KNOWLEDGE Extra online articles at www.teachyourself.com to give you a richer understanding of screenwriting. FIVE THINGS TO REMEMBER Quick refreshers to help you remember the key facts. TRY THIS Innovative exercises illustrate what you’ve learnt and how to use it.

Catalog of Copyright Entries 1953 Library of Congress. Copyright Office

Writing Scripts for Television, Radio, and Film 1981 Edgar E. Willis

The Calling Card Script 2014-03-10 Paul Ashton The calling card script is the script that expresses your voice, gets you noticed and helps you reach commission and production. Written by Paul Ashton, Development Manager of the BBC writersroom, and born out of his wide experience of reading scripts, working with writers, and as an industry ‘gatekeeper’, this is a guide to the key writing tools you need to know and understand to write a truly original script. As many professionals need to switch mediums and genres in order to survive and thrive, the book uniquely draws together the universal principles of dramatic storytelling for screen, stage, and radio. With a focus on the script as a blue print for performance, sections and chapters break down into bite-sized practical insights and the book mirrors both the journey of the story and process of writing it. The Calling Card Script shows how to tell a great story in script form and offers valuable professional development insight for all writers, whether established or just starting out, who wish to hone their craft and speak their voice.

Broadcast Announcing Worktext 2013-02-11 Alan Stephenson The Broadcast Announcing Worktext provides you with the skills, techniques, and procedures necessary to enter this highly competitive field of broadcast performance. In addition to the principles of good performance, this book addresses the importance of audience and how to communicate effectively to various groups. Television and radio studio environments, announcer specializations and responsibilities, and developing a broadcast delivery style are just a few of the many topics covered. Factual information is presented in brief, easy-to-digest modules and is enhanced with self-study questions and projects. The self-study provides an immediate check on what you learn, and the projects allow for a practical hands-on application of key concepts in the material. The worktext format, with many real-life examples, combines both traditional teaching and practical experience. A companion CD illustrates techniques and concepts in each chapter with audio and visual examples. This third edition will give you knowledge of other non-traditional forms of announcing, such as online radio announcing, podcast announcing, and other forms of online announcing, such as online shows, clips, and news.

The Celebrated Jumping Frog (Read-Along Radio Drama)

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In the neglected attic of an old historic mansion, where dust danced in the slanting sunlight, a chest rested beneath a tattered tapestry. Inside, letters bound in silk ribbons revealed the correspondence between two star-crossed lovers separated by time. Their words, like echoes in time, held the key to a love that defied the boundaries of mortality.

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The publication "Analyzing Casual Conversation" by Suzanne Eggins and Diana Slade, first published in 1997, establishes a organized model for the analysis and description of casual conversation in English. The scholars argue that despite its at times aimless appearance and ostensibly unstructured material, casual conversation is a extremely structured activity and performs a crucial part in the social building of reality. The publication proceeds through real examples of casual conversations including participants diverging in age, gender, ethnicity, and socio-economic class¹². Pulling on insights from sociology, linguistics, and critical semiotics, the book furnishes readers with the examinative skills to depict the layers of structure and critical interpretive structures to clarify the 'social work' that occurs on through chat.

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Rainbow Valley, where butterflies wore colorful ties and flowers told jokes, a shy little chameleon named Camille struggled to find her true colors. With her help of her whimsical friends, Camille embarked on an journey of self-discovery, learning that true beauty comes from within.

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dreams materialized in the overlooked corners of reality, Luna Somnia was the mysterious realm where nocturnal fantasies were curated. As the lunar orb ascended to its throne in the velvet sky, the weavers of dreams emerged, crafting tales that danced between the domain of sleep and wakefulness.

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