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American Musical  
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## CONTRIBUTORS

**Jane Bowers** is a musicologist who has specialized in both the history of the flute and the history of women in music. She taught most recently at the University of Wisconsin-Milwaukee, retiring in 2001. She has performed on both Baroque and modern flutes, and she was formerly the review editor of this JOURNAL.

**Beth Bullard** holds doctorates in musicology and in ethnomusicology. She taught undergraduate and graduate courses in both music history and musics of the world at several colleges and universities, most recently at George Mason University in Fairfax, Virginia, where she was Assistant Professor and Director of World Music Studies, before retiring in June 2008. Her translation and study of Sebastian Virdung's *Musica getutscht* (Basel, 1511) was published by Cambridge University Press (1993; paperback ed., 2007). She is a member of the Board of Governors of the American Musical Instrument Society.

**Niles Eldredge** is a paleontologist/evolutionary biologist at the American Museum of Natural History in New York. His passion for piston-valve cornets has led him to compile a database of cornet history—the better to compare patterns and processes of biological and material cultural evolution. He is a member of the Board of Governors of the American Musical Instrument Society.

**Matthew Hill** is a native of Los Angeles who was resident in Scotland from 1994 to 2008. He holds a BMus (Hons, 1st class) in composition from Napier University and the MMus in organology from the University of Edinburgh. He is currently completing his PhD there on the development of the early electric guitar. He is also curator of the John C. Hall collection of musical instruments at Rickenbacker International Corporation in Santa Ana, California. He joins the Musical Instrument Museum in Phoenix as Assistant Curator of Western (North American and European) Musical Instruments in January 2009.

**Thomas G. MacCracken** is an independent scholar and freelance performer of early music in the Washington, D.C., area, where he formerly held a fellowship at the Smithsonian Institution in support of his ongoing research on the viola da gamba. While earning a doctorate in musicology from the University of Chicago he also studied historical woodwind and keyboard instruments at the Oberlin Baroque Performance

Institute, and he currently plays with a number of local ensembles as well as giving duo recitals with harpsichordist Vera Kochanowsky. From 1996 to 2006 he served as editor of this JOURNAL, and before that for five years as review editor of the *Early Keyboard Journal*.

**Peter Mole** read chemistry at Oxford in the 1960s before qualifying as a patent attorney. His retirement from professional practice in 2000 allowed him to develop his long-standing interest in classical music, which started in his school days as a flutist. He is now a modest player and collector of early keyboard instruments. His PhD dissertation “The English Bentside Spinnet: The Keene and Hitchcock Schools” will be submitted to the University of Edinburgh in Spring 2009.

**Joëlle Morton** is editor of *The Online Journal of Bass Research* ([www.ojbr.com](http://www.ojbr.com)), a refereed electronic journal covering topics related to the history, acoustics, and repertory of the double bass. As a violist da gamba, she performs frequently in Canada, the United States, and Europe. She teaches viola da gamba at the University of Toronto. She is the author of a number of scholarly articles and has published several editions of music for lyra viol. Her website ([www.greatbassviol.com](http://www.greatbassviol.com)) serves as an important international resource for those interested in researching large bowed bass instruments. She earned a DMA degree in historical performance from the University of Southern California.

**Rodney Myrvaagnes** graduated from Tufts University in 1961 with a degree in physics. In 1968, he and his father translated David Tannenberg’s instructions for making a clavichord into English. Using this, his wife Barbara built a clavichord in the family apartment. He measured and copied an Italian harpsichord in the Museum of Fine Arts, Boston, for Barbara in 1972, and subsequently made harpsichords and clavichords on commission for the next fifteen years. He retired from a later career in technical journalism in 2001. He now makes instruments only for his wife, the last being a pentagonal virginal made to fit in a forward berth of a sailboat, on which they spend four months each year.

**Elena Previdi** received the *Laura Magistrale* in musicology *summa cum laude* from the University of Milan; diplomas in experimental composition with a major in musicology and in harpsichord from the “G. Verdi” Conservatory of Milan (where she specialized in the history and technology of musical instruments under the guidance of Renato Meucci); and

a diploma in piano from the Conservatory “E. F. Dall’Abaco” of Verona. Her recent and forthcoming publications include a book co-edited with Marina Vaccarini Gallarani and Paola Carlomagno, *Il Conservatorio di Milano secolo su secolo* (Milan: Skira, forthcoming); an article in the same book, “Le alterne fortune delle Collezioni di strumenti musicali del Conservatorio di Milano”; and other articles, including “Francesco Bianchini (1662–1729) e la sua dissertazione sugli strumenti musicali dell’antichità,” *Fonti Musicali Italiane* 12 (2007): 29–69, and “Il fortepiano milanese: una prima ricognizione,” in *La cultura del fortepiano / Die Kultur des Hammerklaviers: 1770–1830; Atti del convegno internazionale di studi, Roma, 26–29 maggio 2004, Istituto Storico Austriaco, Istituto Storico Germanico, Società Italiana di Musicologia*, ed. Richard Bösel (Bologna: Ut Orpheus, 2009), 281–97. She has been Contract-Professor of organology at the Conservatory of Milan and of *trattatistica* (literature of music theory) at the Conservatory of Pesaro. From February 2009 she will teach music history at the University of Firenze-Prato.

**Albert R. Rice** wears many hats. He is an appraiser of musical instruments, a librarian for the Los Angeles Public Library, a professional musician, and an author. From 1986 to 2008 he was curator of the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges. He was the first recipient of the Galpin Society’s Anthony Baines Memorial Prize, awarded in Edinburgh, Scotland, in 1999. Although his main area of work is the history of the clarinet, his research encompasses keyboard, brass, percussion, and string instruments, and instrumental tutors and treatises. He has written over sixty articles and reviews, and two books published by Oxford University Press: *The Baroque Clarinet* (1992) and *The Clarinet in the Classical Period* (2003). A third book, *From the Clarinet d’amour to the Contra Bass: A History of Large Size Clarinets, 1740–1860*, will be published in 2009.

**Susanne Skyrn** is Professor of Music at the University of South Dakota and an active performer on both modern piano and fortepiano. She is a founding member of the period-instrument group Dakota Baroque and Classic Company, which has given performances throughout the upper Midwestern United States. She has done extensive research on the keyboard music of Spain and Portugal and has edited a volume of Spanish keyboard music of the eighteenth century, to be published in 2009 by Wayne Leupold Editions. She frequently gives recitals and lectures about

Spanish and Latin American music for schools and universities and at conferences in the United States and abroad. In 2006 she was named the University of South Dakota's College of Fine Arts First Biennial Distinguished Professor.

**Rita Steblin** was born in Chilliwack, Canada, and earned degrees in musicology at the Universities of British Columbia (BMus, 1973), Toronto (MA, 1974), and Illinois at Urbana-Champaign (PhD, 1981). She also studied harpsichord with Isolde Ahlgrimm and Baroque performance practice with Eduard Melkus at the Hochschule für Musik und darstellende Kunst in Vienna (1977–79). Her PhD dissertation *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* was published by UMI Research Press (Ann Arbor, 1983) and in a second revised edition by the University of Rochester Press (Rochester, 2002). Since 1991 she has worked full-time on research in Vienna's archives, concentrating mainly on Beethoven and Schubert iconography and biography. Among her publications are ca. seventy articles in musicology journals and the book *Die Unsinnsgesellschaft: Franz Schubert, Leopold Kupelwieser und ihr Freundeskreis* (Vienna: Böhlau Verlag, 1998). In 2005 she completed a three-year grant to conduct research on Beethoven's Immortal Beloved, and in 2006–7 she held a two-year grant to research Viennese musical instrument makers of the Mozart era (both grants from the Jubiläumsfonds of the Österreichische Nationalbank).

# *JOURNAL OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY*

## GUIDELINES FOR CONTRIBUTORS: A SUMMARY

The AMIS JOURNAL welcomes articles representing original research on topics of interest to scholars, collectors, curators, and performers. These subjects concern the construction, history, sociology, and conservation of instruments, and questions of performance practice related to particular instruments. Contributions must consist of new, previously unpublished material or original interpretations. Articles may be submitted in languages other than English, but it is the author's responsibility to provide an English translation if the article is accepted for publication.

To be considered for publication in the JOURNAL, an article should be submitted to: Dr. Janet K. Page, Editor, AMIS Journal, Scheidt School of Music, University of Memphis, 3775 Central Avenue, Memphis, TN 38152 (e-mail: [jpage2@memphis.edu](mailto:jpage2@memphis.edu)). An article may be submitted in hard copy (three copies) or as an e-mail attachment, preferably in Microsoft Word. The deadline is October 31 preceding the calendar year of publication, but manuscripts are welcome at any time; if the next issue is already filled, they will be considered for a later issue. Upon receipt, the article is reviewed by members of the editorial board and sometimes also by outside readers with expertise in its particular subject area before a decision is made to accept it. Thereafter, the editor will work closely with the author in all matters relating to information, accuracy, and content. Decisions concerning style and presentation will be made by the editor.

In preparing manuscripts for submission, the following guidelines should be observed:

- Follow the 15th edition of *The Chicago Manual of Style* (Chicago and London: University of Chicago Press, 2003) in all respects, using the examples presented in Chapter 17 for footnote and bibliographical citations. It may also be helpful to consult recent volumes of the JOURNAL for additional information and models.
- Provide one-inch (2.5 cm) margins at both sides and top and bottom of every page; leave the right margin unjustified. Use a typeface with large, clear characters (12 point) and easily visible punctuation marks and endnote numbers. For book and journal titles use either an italic font or underlining.
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- Quotations in foreign languages should be translated in the text, with the original normally appearing in a footnote; alternatively, for block quotations the original may be placed just below the translation.
- Musical examples and tables should be numbered (each in its own series) according to the order in which they are first mentioned in the article. Each one should be placed on its own page with a title, rather than being inserted into the main text. Musical examples should be submitted either as camera-ready copy (preferably pre-sized to the JOURNAL's page margins), or as electronic files in EPS, TIFF,

or Acrobat PDF format; an extra charge will be made for converting handwritten examples to printable form.

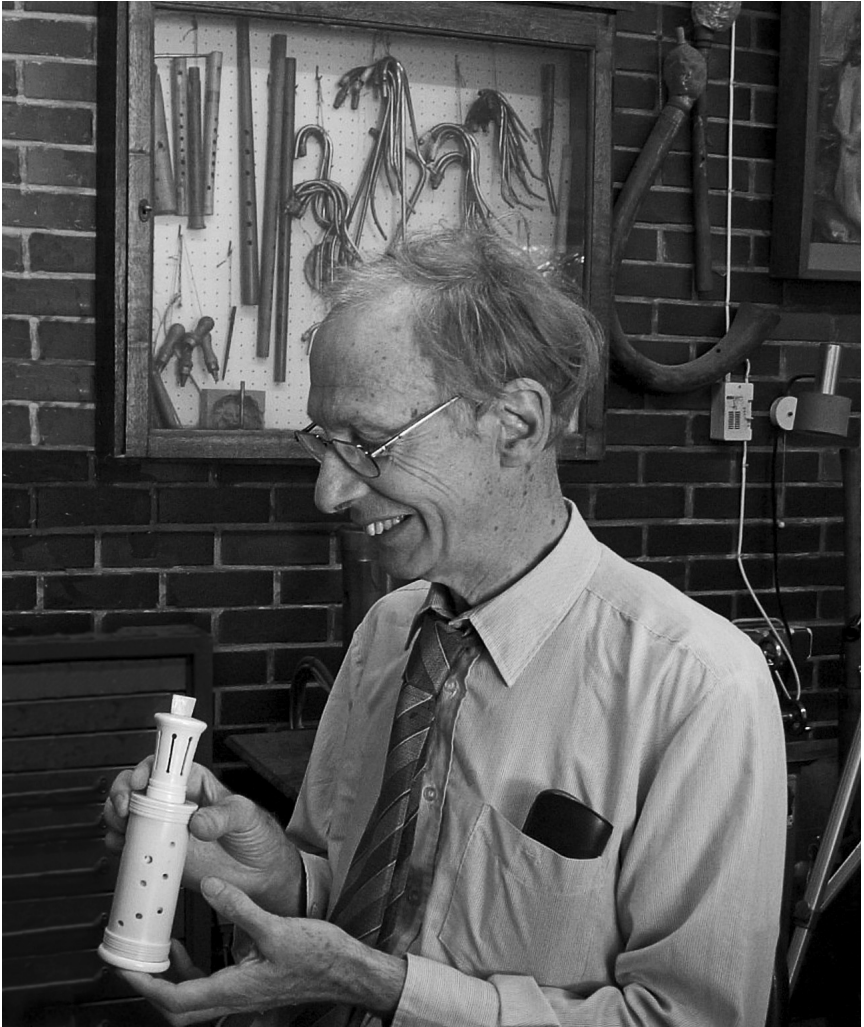
- The JOURNAL welcomes illustrations. Since the author is responsible for acquiring them, they remain his or her property and will be returned. It is the author's responsibility to obtain permission—for both print and electronic publication—from the owners of original paintings, photographs, and other illustrative material, some of which may be under copyright protection. Copies of all permissions should be received by the editor no later than six weeks following an article's acceptance for publication. Illustrations are usually in black-and-white, but a limited number of color illustrations may be accepted, if color is essential to the discussion (examples might include paintings or instrument decoration).

If photographs and diagrams are submitted as hard copy, each one should be on a separate page, with small items glued to a blank white sheet. Photographs should be clear glossy prints, preferably black-and-white although color prints are also acceptable. (There may be an additional charge for conversion from slides or other transparencies.) Diagrams must be of draftsman quality and camera-ready.

Alternatively, such material may be submitted in electronic form. In this case, it must conform to the publisher's technical specifications, which may be consulted on line at <http://www.areditions.com/journals/info/FileSub.html>. Briefly, this means it should be in an appropriate format, such as Quark Express, Photoshop EPS or TIFF, Adobe Illustrator EPS, or Acrobat PDF; please inquire before sending any JPG files. Scans should be at 300 dpi for grayscale images and a minimum of 900 to 1200 dpi for line art. Each art file should contain only one art example, comprising a single page; captions should be supplied as part of the article's text and not included with the art files. All art files should be submitted on disk rather than by e-mail, accompanied in each case by a hard copy printout for reference and review. Regardless of the method used for submission, number the hard copy of each figure on the back, in a series separate from the numbering of any musical examples or tables, and indicate which direction is up unless there is no possibility for ambiguity. List figure captions on a separate page or pages and include complete source information for all illustrations, such as location and institution, inventory number, and credits for photographers and previous publishers.

After an article is accepted, the author will supply an electronic copy of the text, either on a disk or as an e-mail attachment and preferably in Microsoft Word, incorporating revisions made since the original submission. Files may be formatted either for Windows or Macintosh computers; if a word processing program other than Microsoft Word or WordPerfect is used, a generic (ASCII) version should also be included.

**Book Reviews.** The JOURNAL reviews books on subjects concerning the construction, history, sociology, and conservation of instruments, and questions of performance practice related to particular instruments. Reviews are ordinarily between 750 and 1000 words long, but length is negotiable. Reviewers normally receive a copy of the book reviewed. Suggestions of books for review or of possible new reviewers are always welcome. Reviews are normally solicited by the review editor. Those interested in reviewing books are invited to write to: Dr. James B. Kopp, 1106 Garden Street, Hoboken, NJ 07030 (e-mail: [j2kopp@aol.com](mailto:j2kopp@aol.com)).



William Waterhouse in the workshop of Rainer Weber in 2005, with the racket Weber made for him; photograph by Elisabeth Waterhouse.





The Board of Governors of the  
American Musical Instrument Society  
records its pleasure in designating

**WILLIAM WATERHOUSE**

1931–2007

the recipient of the 2008

**CURT SACHS AWARD**

in recognition of his eminence as a scholar and performer  
and his lifelong contributions to the study of the bassoon  
and wind instruments generally.

Presented posthumously in Calgary, Alberta, Canada, May 31, 2008

## William Waterhouse: A Tribute

William Waterhouse, bassoonist and organologist, born in London on February 18, 1931, died in Florence on November 5, 2007, at the age of seventy-six. Bill's achievements as a scholar of wind instruments in general and of the bassoon in particular may be better known to readers of this JOURNAL than is his distinguished career as principal bassoonist in London orchestras and chamber groups, and latterly as a soloist and teacher. Nevertheless, performing, teaching, and editing music were fields in which his achievements were no less significant than in organology.

Bill learned the piano as a child, and sang in a church choir in Devon when evacuated from London during World War II. He took up the clarinet on his return to London, playing in amateur orchestras, sometimes filling in bassoon parts on bass clarinet. At the age of fourteen, he was encouraged by Anthony Baines, then a professional bassoonist, to acquire a bassoon and take lessons. At seventeen, Bill won a scholarship to the Royal College of Music, where he continued his bassoon studies with Archie Camden, one of the leading players of the day. As a second instrument he studied the viola, and he also took composition lessons. His studies were interrupted by two years of National Service, spent in the Central Band of the Royal Air Force.

Bill's early orchestral experience included playing under the great conductors of the mid-twentieth century, including Toscanini and Furtwängler. On leaving the Royal College, Bill played second bassoon at Covent Garden (1953–55) before joining the orchestra of the Italian-Swiss Radio in Lugano in 1955. In 1958 he returned to England to become principal bassoon of the London Symphony Orchestra, and in 1965 he joined the BBC Symphony Orchestra as co-principal. His playing inspired composers such as Gordon Jacob and Jean Françaix to write works for him. After he retired from regular orchestral playing around 1983, Bill retained his enthusiasm for playing, concentrating on solo and chamber music. On Galpin Society foreign visits, when the tour included an organ in playing order, he would be the first to jump onto the bench to explore and demonstrate the instrument.

As a collector, Bill acquired not only bassoons and reeds, but also books (organological and otherwise), music, and indeed the whole apparatus of scholarly enterprise, with which he filled his two homes (in London and rural Gloucestershire). A choice collection of flageolets sits

in the shadow of the bassoons, the English double flageolet being a particular interest. About Sir Nicholas Shackleton, whom he much admired as a friend and collector, he wrote, “collecting at its best calls for connoisseurship.” Bill himself was the connoisseur *par excellence*, every item in his collection documenting an important model in the history of his instrument, made by a leading maker of the day. Bill exhibited his collection on several occasions, most extensively at the University of Edinburgh in 1983 as *The Proud Bassoon*, at which exhibition he also gave a virtuoso performance, playing twelve instruments consecutively. Despite the importance he placed on playing instruments, Bill did not regard a collection as necessarily embodying the sound-world of historical places and times, believing instead that instrumental sounds were rather personal and that “the man behind the gun” was what really mattered.

The importance Bill attached to those responsible for creative endeavor was one of his most characteristic traits. Whether considering performances, instrument making, writing, inventions, or collecting, Bill always wanted to know who was the genius or driving force responsible and what the motivation was. His desire to find out about originators and give credit to the people behind advances and innovations undoubtedly manifested itself most prominently in the compilation of *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: Tony Bingham, 1993), a task that demanded a staggering amount of energy in the decade 1983–93.

Foreign travel—an integral part of the job for a top professional orchestral musician—not only provided opportunities for Bill to build his collections, but also allowed him to network extensively with fellow musicians, instrument makers, and collectors, and to become closely acquainted with the musical collections in the principal museums of the world. A good working knowledge of German, French, and Italian gave him access to the people and literature of many of the countries he visited. Bill’s traveling certainly did not stop with his retirement from orchestral playing, as he continued to perform as a soloist internationally and to serve on competition juries. His knowledge of cultural geography was unrivalled—he knew about and had probably visited every site associated with the creative arts, and had dug out the story of the person who created it. Friends had only to mention that they were visiting a certain town or village to be recommended by Bill to visit the nearby treasures. Bill always relished *being there*, whether at a museum event or a special

performance. He died in Florence while on a visit to see the exhibition *Meraviglia sonore: Strumenti musicali del Barocco Italiano / Marvels of Sound: Musical Instruments of the Italian Baroque* at the Galleria dell'Accademia.

Bill was attached to the Royal Northern College of Music in Manchester, initially teaching bassoon, but latterly as the part-time curator of the college's historic musical instrument collection (the Henry Watson Collection). Museum curatorship was a profession to which Bill could have contributed a lot more, had the opportunity arisen.

Bill's contributions to wind instrument research reflected his tireless search for quality in everything he did. Having through ability and hard work reached the top of the musical profession, he would not be satisfied with less than the highest standards of scholarship. His first major piece of writing was the bassoon article for *The New Grove Dictionary of Music and Musicians* (1980). This was followed by a commission from Menuhin to write the bassoon book for the Yehudi Menuhin Music Guide series—a commission accepted in 1973, but not resulting in a published book until 2003. A subsequent commission for the bassoon volume in the Yale Musical Instrument Series was also subjected to Bill's exacting standards and determination to make a comprehensive and original contribution. Shortly before his unexpected death, Bill had enlisted the help of the American bassoonist and scholar James Kopp in completing the work he had carefully planned on the book, and this work is now being continued single-handedly by Kopp.

Friendship over many years with Lyndesay G. Langwill (1897–1983) and admiration for his work led Bill to offer to take over the work of editing the *Index of Wind Instrument Makers*, an offer that Langwill gratefully accepted, making available to Bill all his files of correspondence and other documents. Bill had the vision to take the work onto a higher plane, to focus it on the history of wind-instrument making; to deepen the coverage, he gladly undertook the legwork of calling on his international network of friends and colleagues—either singly or in groups—in every region of the world where wind instruments had been made or played. He made a wise choice of publisher in Tony Bingham: this collaboration not only produced a superb book but also allowed a judiciously structured transfer of the content of the *Index* from slips of paper and card files to digital media that will serve it well in the future.

Bill served the Galpin Society for many years as a contributor to its journal, as the society's archivist, and as an active committee member (regularly arriving for committee meetings on his motorcycle), and

shortly before his death he had the honor of being named a Vice-President. His contributions to organology were also commemorated (posthumously) with the Curt Sachs Award of the American Musical Instrument Society. We are fortunate that Bill chose organology as a field of activity, bringing to it warm humanity, seriousness of purpose, and a fund of knowledge remarkable in both breadth and depth.

Bill is survived by his wife, Elisabeth, and a son and two daughters, all of whom are professional musicians.

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# Organization and Membership

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The American Musical Instrument Society (AMIS) is an international organization founded in 1971 to promote the study of the history, design, and use of musical instruments in all cultures and from all periods.

## The American Musical Instrument Society

ACTIVITIES AMIS holds annual meetings with symposia, papers, demonstrations, and performances of interest to members. Meetings have been held at the following locations:

1972	Smithsonian Institution	1992	San Antonio, Texas
1973	Museum of Fine Arts, Boston	1993	Nashville, Tennessee
1974	Stearns Collection of Musical Instruments, University of Michigan	1994	Elkhart, Indiana
1975	New York University	1995	Museum of History and Art, Salt Lake City; Brigham Young University
1976	Shrine to Music Museum, University of South Dakota	1996	Shrine to Music Museum, University of South Dakota
1977	Salem College	1997	Washington, D.C.
1978	Yale University	1998	Kenneth G. Fiske Museum, Claremont Colleges
1979	University of Chicago	1999	Vassar College
1980	Metropolitan Museum of Art	2000	Lisle, Illinois
1981	Vancouver Centennial Museum	2001	University of North Carolina at Asheville
1982	Oberlin College	2002	Museum of Fine Arts, Boston
1983	Henry Ford Museum	2003	Oxford, London, Edinburgh
1984	Arizona State University	2004	Winston-Salem, North Carolina
1985	Boston, Massachusetts	2005	University of Nevada at Las Vegas
1986	Shrine to Music Museum, University of South Dakota	2006	National Music Museum, University of South Dakota
1987	Colonial Williamsburg	2007	Yale University
1988	Kenneth G. Fiske Museum, Claremont Colleges	2008	Cantos Music Foundation, Calgary
1989	New York City		
1990	Schubert Club Museum		
1991	Moravian College		

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During 2008 the American Musical Instrument Society received two very generous grants from the following donors:

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**PUBLICATIONS** AMIS publishes the annual scholarly *Journal* and the *Newsletter*, issued three times annually, which provides the membership with information on worldwide activities, book lists and comments, and short articles of general interest.

**MEMBERSHIP** Membership in AMIS is open to both individuals and institutions. Annual dues for various categories (regular, joint, student, and institutional) are listed on the application form below. All members may vote to elect officers and members of the Board of Governors, and all except joint members receive the *Journal* and the *Newsletter*, as well as all mailings concerning the activities and organization of the Society. Joint membership is available to a second person in a household with a regular member. Student membership is available to matriculated students for a period not to exceed five years, upon submitting proof of current enrollment.

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# 38th Annual Meeting

to be held at the  
Stearns Collection  
University of Michigan  
Ann Arbor, Michigan

**May 20–23, 2009**

Holding over 2500 pieces of historical and contemporary musical instruments from all over the world, the Stearns Collection of Musical Instruments, in the School of Music, Theater and Dance, is one of the largest accumulations of such artifacts housed in a North American university. Known internationally as a unique collection, it is not only a precious heritage from the past, but also a rich resource for musical, educational, and cultural needs of the present and future.

A highlight of the conference will be a site visit to the Henry Ford museum and Greenfield Village in Dearborn, Michigan, where AMIS members will have the opportunity to explore the extensive collections open to the public, as well as to participate in a private showing of some of the treasures of the museum's musical instrument collection not currently on display to the public.

**Program Committee:** Stewart A. Carter (Wake Forest University), Darcy Kuronen (Museum of Fine Arts, Boston), Janet K. Page (University of Memphis)

**Local Arrangements:** Suzanne Camino, Joseph Lam (University of Michigan)



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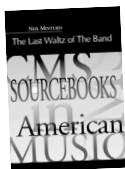
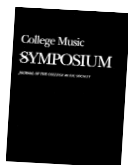
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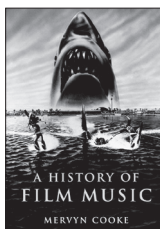
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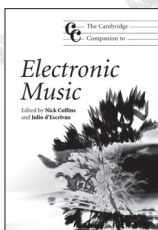
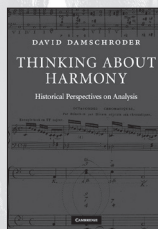
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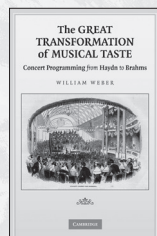
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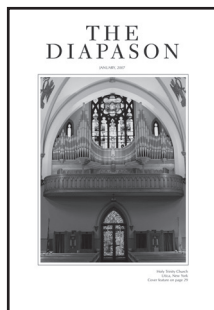
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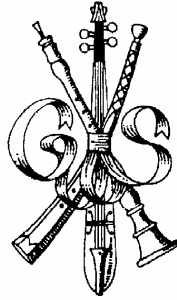
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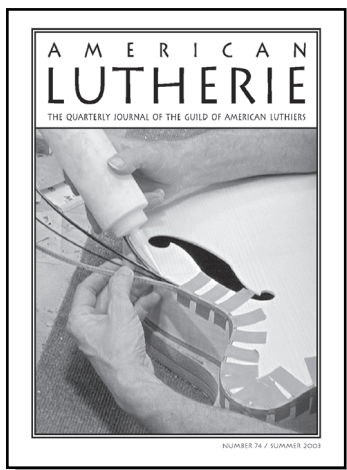
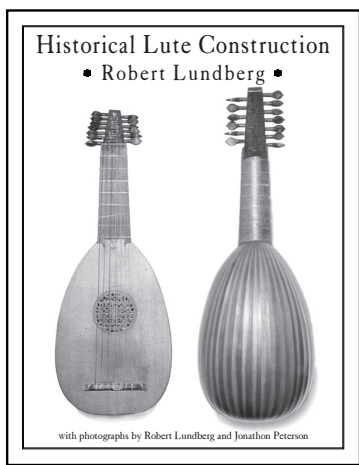
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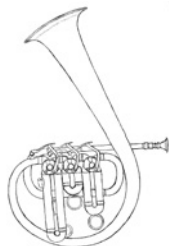
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