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Titles marked with **CCSS** in this catalog have been specifically suggested by the Common Core State Standards (Appendix B) as texts that exemplify the complexity, quality, and range of reading that the Standards require high school students to engage with. For more information about Common Core State Standards go to www.corestandards.org.

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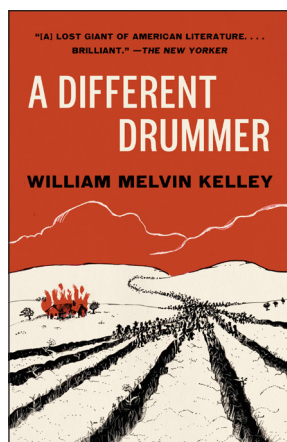
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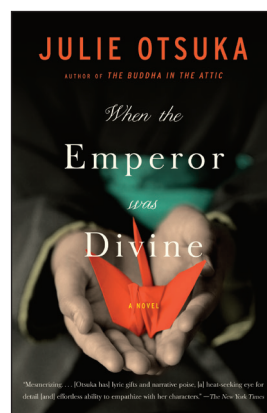
ANCHOR | PAPER | 978-0-385-41390-9
224 PAGES | \$16.00 | **E-book available**

"[A] lost giant of American literature. . . . Brilliant."
—*The New Yorker*

WILLIAM MELVIN KELLEY **A Different Drummer**

June, 1957. One hot afternoon in the backwaters of the Deep South, a young black farmer named Tucker Caliban salts his fields, shoots his horse, burns his house, and heads north with his wife and child. His departure sets off an exodus of the state's entire black population, throwing the established order into brilliant disarray. Told from the points of view of the white residents who remained, **A Different Drummer** stands, decades after its first publication in 1962, as an extraordinary and prescient triumph of satire and spirit.

"Kelley blended fantasy and fact to construct an alternative world whose sweep and complexity drew comparisons to James Joyce and William Faulkner."
—*The New York Times*



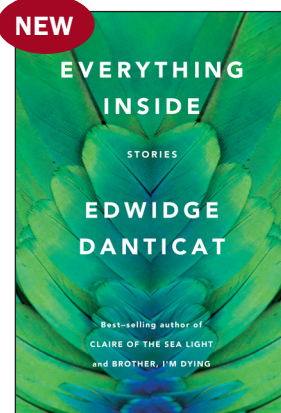
JULIE OTSUKA **When the Emperor Was Divine**

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YOUNG ADULTS**

"Exceptional. . . . Otsuka skillfully dramatizes a world suddenly foreign. . . . [Her] incantatory, unsentimental prose is the book's greatest strength." —*The New Yorker*

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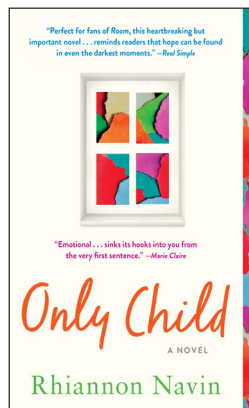
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This is a collection of vividly imagined stories about community, family, and love.

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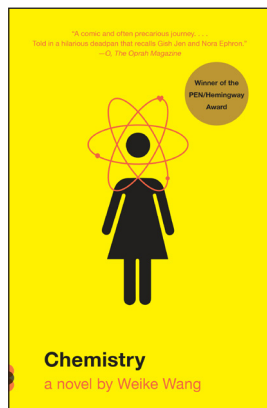
RHIANNON NAVIN **Only Child**

First-grader Zach Taylor is in his classroom when a gunman enters the school auditorium and the unthinkable happens, irrevocably changing the very fabric of this close-knit community.

"[A] gut-wrenching debut novel. . . . On a par with John Green's evocative writing." —*School Library Journal* (starred review)

"Only Child triumphs."
—*The Washington Post*

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WEIKE WANG **Chemistry**

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In this coming-of-age story, the narrator of **Chemistry** seems to be on the cusp of a perfect life. But instead of feeling hopeful, she is wracked with ambivalence. When her life plan veers off course, she finds herself on a new path of discoveries about everything she thought she knew.

"[Has] generous measures of humor and emotion." —*The New York Times Book Review*

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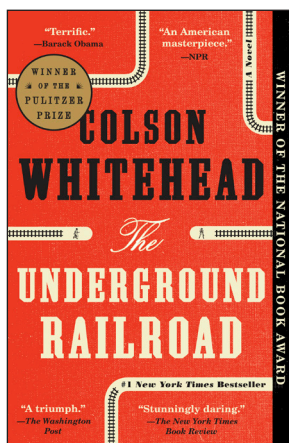
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"The Resisters is palpably loving, smart, funny and desperately unsettling. The novel should be required reading for the country, both as a cautionary tale and because it is a stone-cold masterpiece."
—*Ann Patchett, author of The Dutch House*

GISH JEN **The Resisters**

The time is not so long from now. The place is AutoAmerica where the land is half under water. The people are divided: the angel-fair "Netted" have jobs, and literally occupy the high ground and the "Surplus" live on swampland if they're lucky, on water if they're not. A Blasian girl with a golden arm is born to a Surplus couple. By the time Gwen is a teenager, she is happily playing in an underground baseball league. When AutoAmerica rejoins the Olympics—with a special eye on beating ChinRussia—Gwen finds herself playing ball with the Netted even as her mother challenges the very foundations of this divided society.

"The magic of Gish Jen's latest novel is that, amid a dark and cautionary tale, there's a story also filled with electricity and humor—and baseball. . . . The Resisters will captivate readers."
—*The Washington Post*



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"[A] potent, almost hallucinatory novel. . . . [Whitehead] has told a story essential to our understanding of the American past and the American present."

—The New York Times

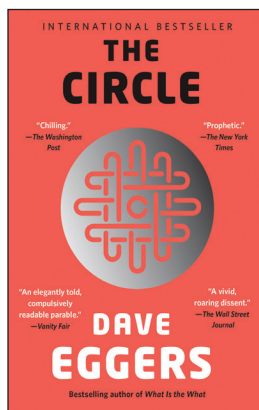
COLSON WHITEHEAD The Underground Railroad

WINNER OF THE PULITZER PRIZE
WINNER OF THE NATIONAL BOOK AWARD

In Colson Whitehead's ingenious conception, the Underground Railroad is no mere metaphor: engineers and conductors operate a secret network of actual tracks and tunnels beneath the Southern soil. As Whitehead brilliantly re-creates the terrors of the antebellum era, he weaves in the saga of our nation, from the brutal abduction of Africans to the unfulfilled promises of the present day. *The Underground Railroad* is both the gripping tale of one woman's will to escape the horrors of bondage—and a powerful meditation on the history we all share.

"A triumph." —The Washington Post

"An American masterpiece." —NPR



DAVE EGGERS The Circle

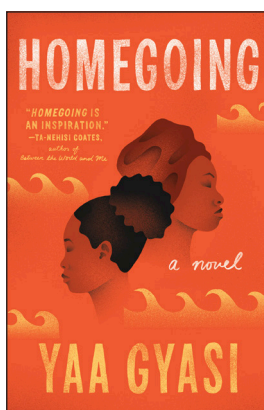
"A *Brave New World* for our brave new world. . . . There may come a day when we can look back at this novel with incredulity, but for now, the mirror it holds up is too chilling to LOL."

—The Washington Post

"Fascinating. . . . Eggers appears to run on pure adrenaline, and has as many ideas pouring out of him as the entrepreneurs pitching their inventions in *The Circle*."

—Margaret Atwood, *The New York Review of Books*

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YAA GYASI Homegoing

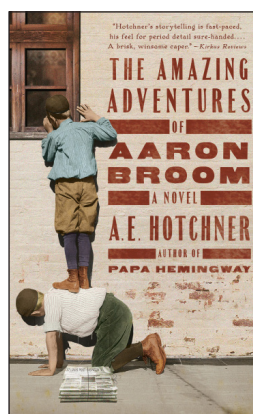
WINNER OF THE PEN/ HEMINGWAY AWARD
WINNER OF THE NBCC'S JOHN LEONARD AWARD

"The book leaves the reader with a visceral understanding of both the savage realities of slavery and the emotional damage that is handed down, over the centuries, from mothers to daughters, fathers to sons. At its best, the novel makes us experience the horrors of slavery on an intimate, personal level."

—The New York Times

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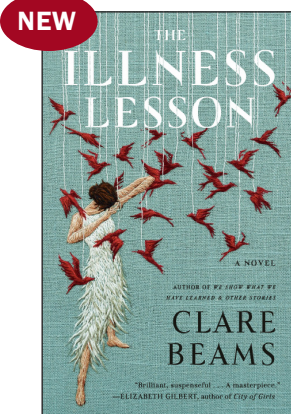


A. E. HOTCHNER The Amazing Adventures of Aaron Broom

Street-savvy, almost-thirteen-year-old Aaron Broom is guarding his father's car when he witnesses a robbery gone wrong. His father is made the prime suspect in the murder, despite Aaron witnessing the real killer flee the scene. Undaunted, Aaron enlists an unlikely band of friends and helpful adults to clear his father's name.

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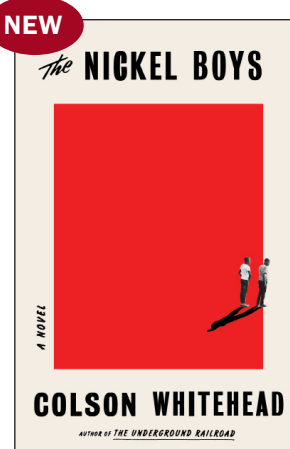


CLARE BEAMS The Illness Lesson

When a mysterious flock of red birds descends on a New England town, the assembled students at an all girl's school begin to manifest bizarre symptoms. After the school's founder turns to a physician who gives sinister ministrations, his daughter, Caroline will have to defy every rule that has governed her life, her mind, her body, and her world to save herself and her young charges.

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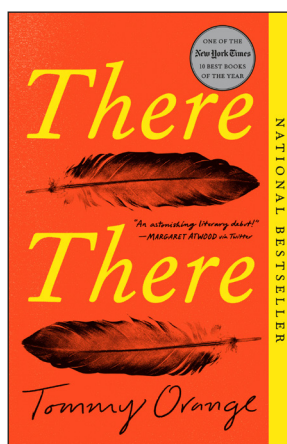
"Colson Whitehead continues to make a classic American genre his own. . . . The ordinary language, the clear pane of his prose, lets the stories speak for themselves"

—The New York Times

COLSON WHITEHEAD The Nickel Boys

WINNER OF THE ALA ALEX AWARD
FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE AWARD

As the Civil Rights movement begins to reach the black enclave of segregated Tallahassee, Elwood Curtis, a young man who is about to attend the local black college, is sentenced to a juvenile reformatory. The Nickel Academy is a grotesque chamber of horrors where the sadistic staff abuses the students and any boy who resists is likely to disappear. Elwood tries to hold onto the forgiving words of Dr. Martin Luther King, Jr as his friend Turner schemes to avoid trouble. The tension between Elwood's ideals and Turner's skepticism leads to repercussions that will echo down the decades.



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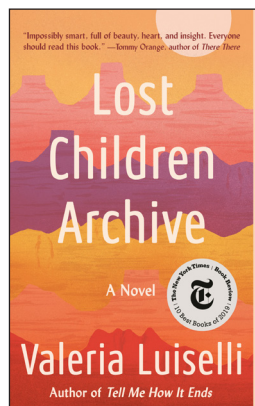
"A gripping deep dive into urban indigenous community in California: an astonishing literary debut!"
—Margaret Atwood, via Twitter

TOMMY ORANGE *There There*

WINNER OF THE NATIONAL BOOK CRITICS CIRCLE JOHN LEONARD PRIZE
FINALIST FOR THE PULITZER PRIZE

Tommy Orange writes of the plight of the urban Native American in a stunning novel that grapples with a complex and painful history. *There There* is a relentlessly paced multigenerational story about violence and recovery, memory and identity, and the beauty and despair woven into the history of a nation and its people.

"This is a novel about what it means to inhabit a land both yours and stolen from you, to simultaneously contend with the weight of belonging and unbelonging. There is an organic power to this book—a revelatory, controlled chaos. Tommy Orange writes the way a storm makes landfall." —Omar El Akkad, author of *American War*



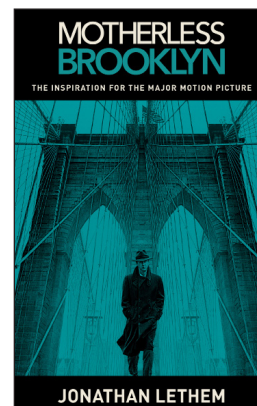
VALERIA LUISELLI
Lost Children Archive
FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE AWARD
WINNER OF THE FOLIO PRIZE

In this timely novel, a family sets out on a road trip from New York to Arizona. As the trip progresses, they try to make sense of the crisis engulfing the news: the stories of thousands of kids trying to cross the southwestern border into the United States.

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Lionel Essrog is an orphan with Tourettes Syndrome who works for small-time Brooklyn mobster Frank Minna. When Frank is fatally stabbed, Lionel attempts to untangle the threads of the case while trying to keep the words straight in his head.

"Immerses us in the mind's dense thicket, a place where words split and twine in an ever-deepening tangle." —*The New York Times Book Review*

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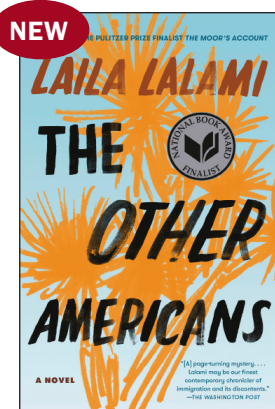
CRISTINA HENRÍQUEZ *The Book of Unknown Americans*

FINALIST FOR THE DAYTON LITERARY PEACE PRIZE FOR FICTION

"[Henríquez's] stories illuminate the lives behind the current debates about Latino immigration." —*The New York Times Book Review*

"The politics of immigration, while never explicitly argued, remain subtly in play, as do more existential matters affecting immigrants, such as the mixed national and cultural allegiances and affiliations between the generations." —*Chicago Tribune*

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LAILA LALAMI *The Other Americans*

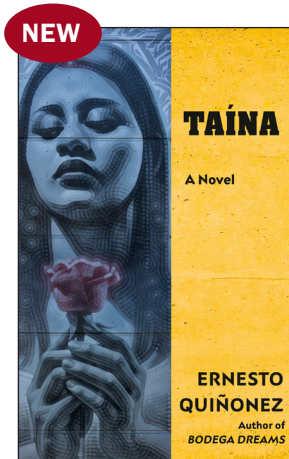
FINALIST FOR THE NATIONAL BOOK AWARD

This is a powerful novel about the suspicious death of a Moroccan immigrant—at once a family saga, a murder mystery, and a love story, informed by the treacherous fault lines of American culture.

"Powerful. . . At the core of *The Other Americans* is a deep anxiety: What if the truth is contradictory or so obfuscated that we lose the will to pursue it?" —*The New York Times Book Review*

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ERNESTO QUIÑÓNEZ *Taína*

Ernesto Quinoñez gives a uniquely dark, coming-of-age novel rife with urban magical realism, love, and redemption.

"A love story, coming-of-age story, a mystery, a whodunit story, and ultimately a story of true love in the broadest sense."

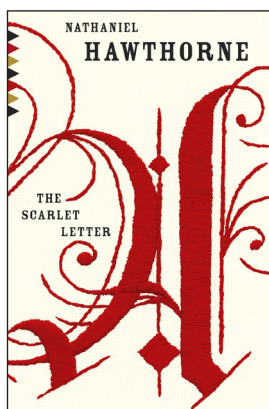
—Julia Álvarez, author of *In the Time of the Butterflies*

"*Taína* is a searing search for the meaning in what we choose to believe and the stories we tell ourselves. . . This novel's belief and trust in love is something we desperately need to hear."

—Helena Viramontes, author of *Under the Feet of Jesus*

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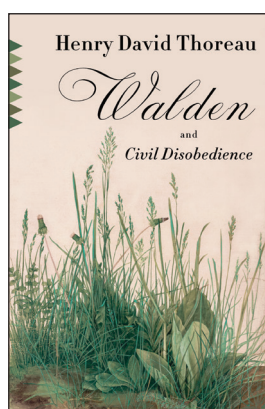
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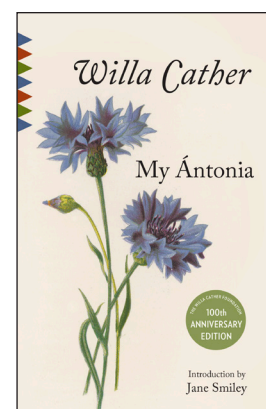


LOUISA MAY ALCOTT *Little Women*

First published in 1868, *Little Women* brought to life some of American literature's most spirited female characters. Generations have been entranced by the adventures of the four March sisters, each with their distinct and realistic virtues and flaws.

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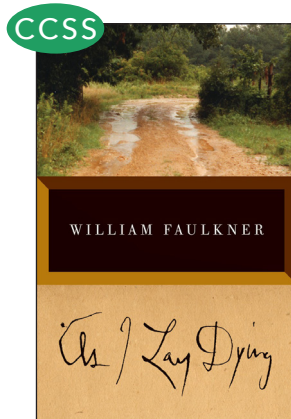


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—William Faulkner on *As I Lay Dying*

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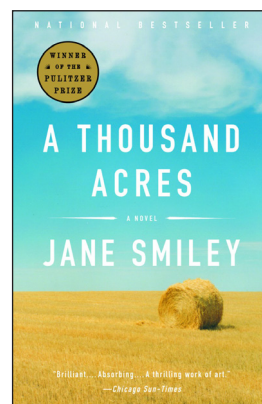
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EUDORA WELTY *The Optimist's Daughter* WINNER OF THE PULITZER PRIZE

The Optimist's Daughter, the "best book Eudora Welty has ever written" (*The New York Times Book Review*), is the story of Laurel McKelva Hand, a young Southern woman who returns to New Orleans years later because of her dying father.

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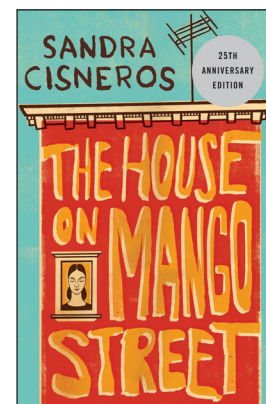


JANE SMILEY *A Thousand Acres* WINNER OF THE PULITZER PRIZE WINNER OF THE NATIONAL BOOK CRITICS CIRCLE AWARD

"A family portrait that is also a near-epic investigation into the broad landscape, the thousand dark acres of the human heart. . . . The book has all the stark brutality of a Shakespearean tragedy."

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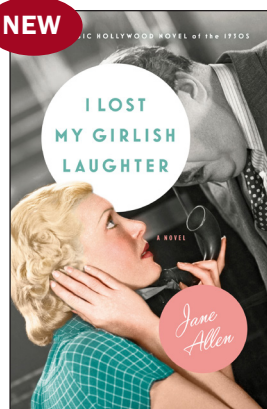


SANDRA CISNEROS *The House on Mango Street*

The bestselling coming-of-age classic, acclaimed by critics, beloved by readers of all ages, tells the story of Esperanza Cordero, a young girl growing up in the Latino section of Chicago, inventing for herself what she will become.

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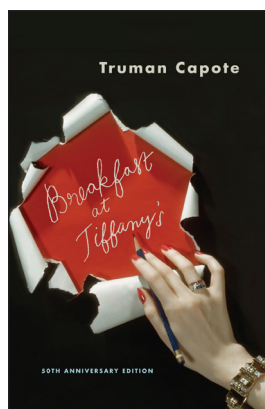


JANE ALLEN **I Lost My Girlish Laughter**

"[This] inside look [of Hollywood] has the wonderful tang of reality, echoing the spirit of genial madness found in such savvy fictionalizations as F. Scott Fitzgerald's *Pat Hobby* stories and the opening sequences of Preston Sturges' *Sullivan's Travels*." —Kenneth Turan, *Los Angeles Times*

REISSUE

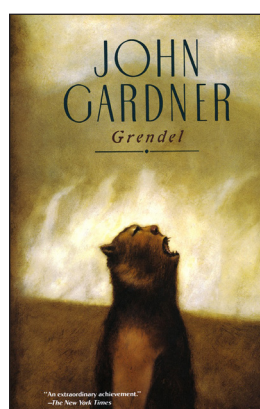
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TRUMAN CAPOTE **Breakfast at Tiffany's**

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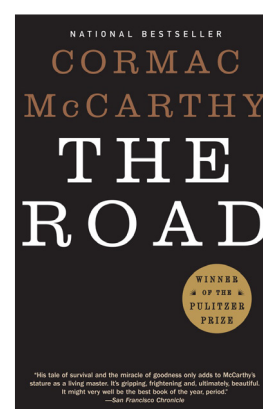
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JOHN GARDNER **Grendel**

For over a thousand years Beowulf's monster was revealed only through the adjectives of his enemies. They, on the other hand, basked in the glow of their propagandist. With the publication of *Grendel* in 1971, Gardner took the details of the original, turned the tables, and gave us the monster in his own words.

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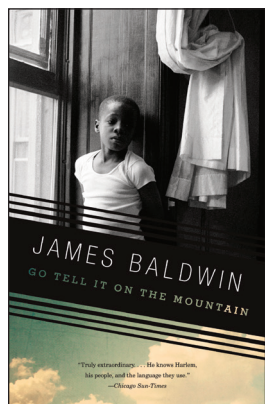


RALPH ELLISON **Invisible Man**

Invisible Man is a milestone in American literature, a book that has continued to engage readers since its appearance in 1952.

As he journeys from the Deep South to the streets and basements of Harlem, Ellison's nameless protagonist ushers readers into a parallel universe that throws our own into harsh and even hilarious relief.

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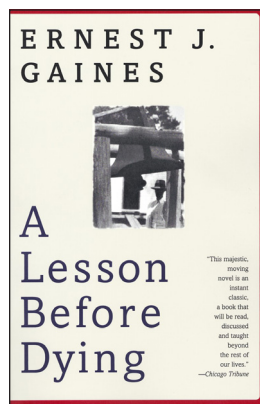


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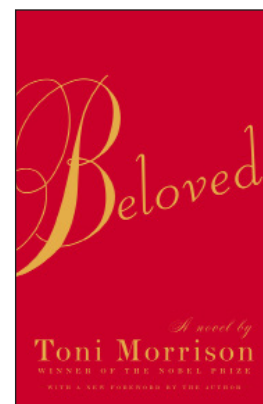
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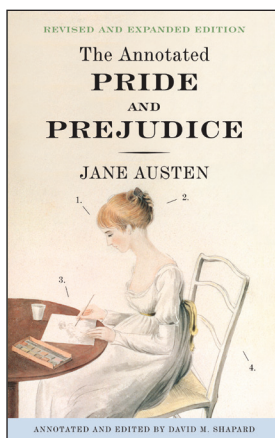


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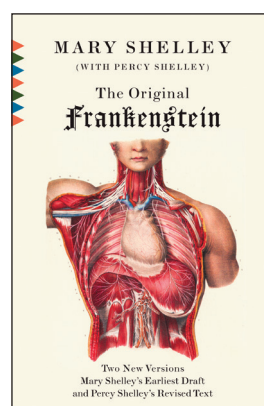
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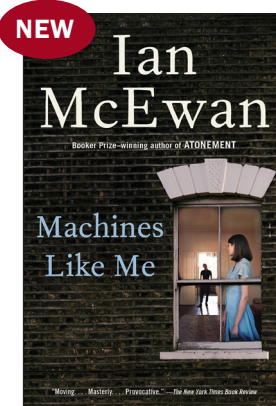
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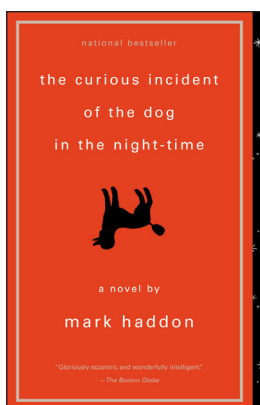


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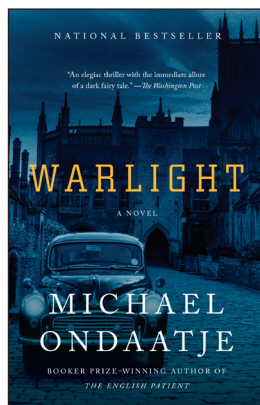
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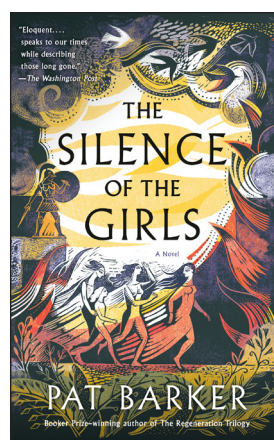
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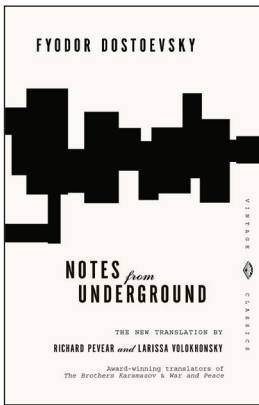
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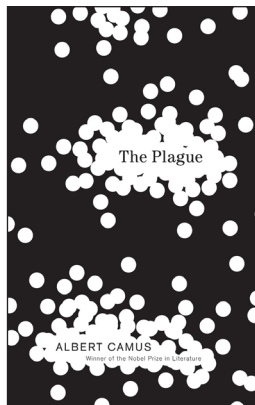
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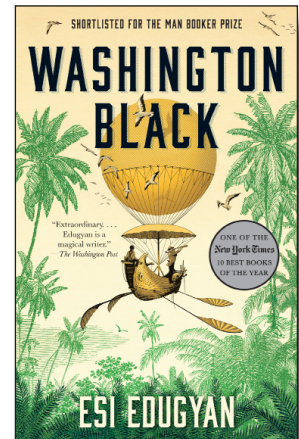
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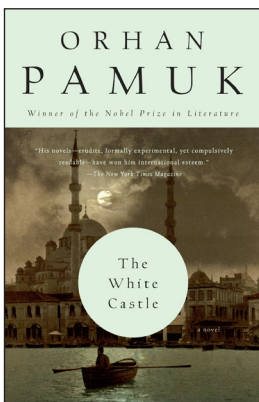
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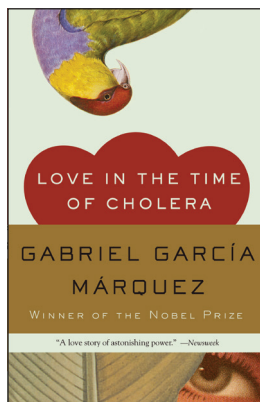


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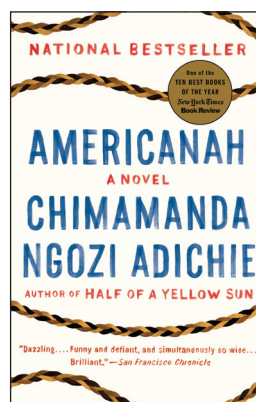
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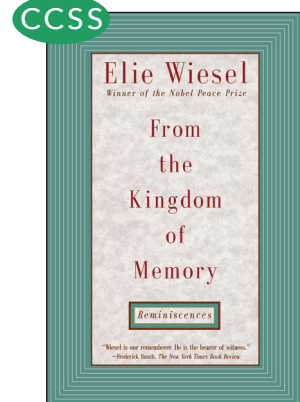
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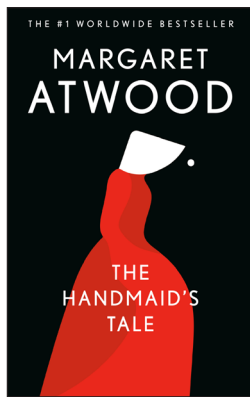
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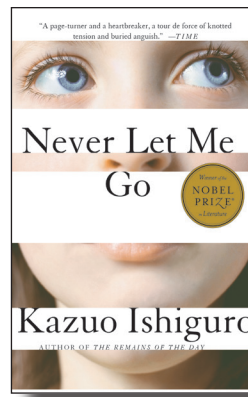
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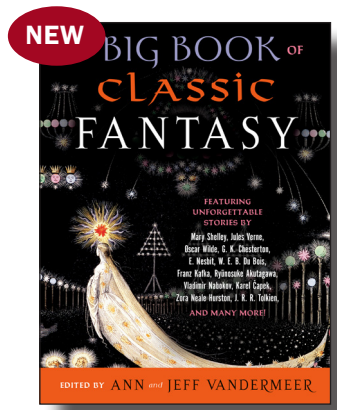
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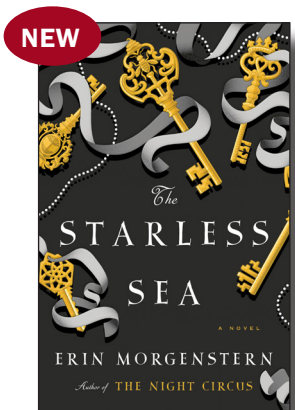
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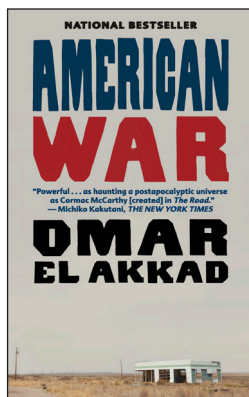


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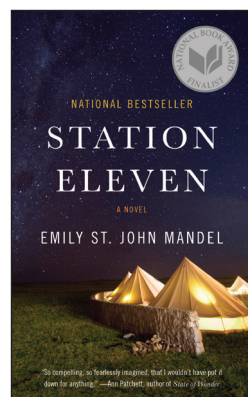
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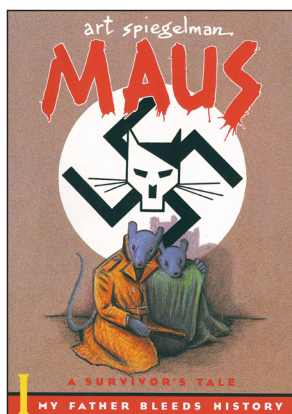


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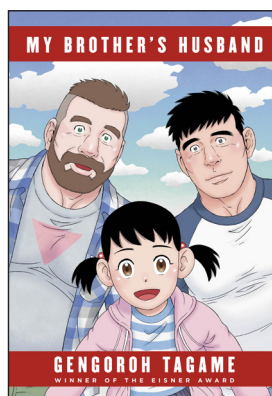
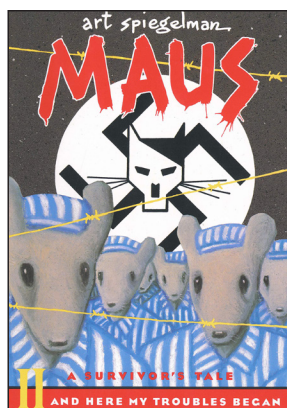
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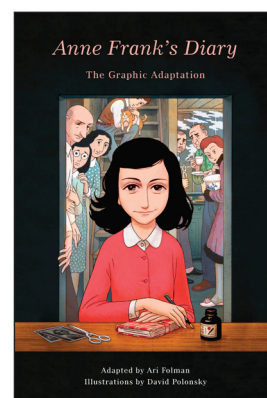
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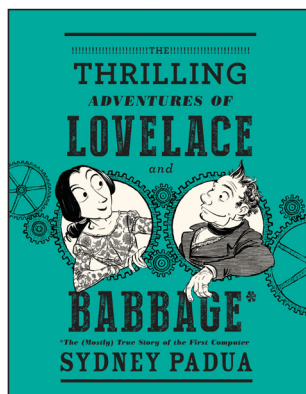
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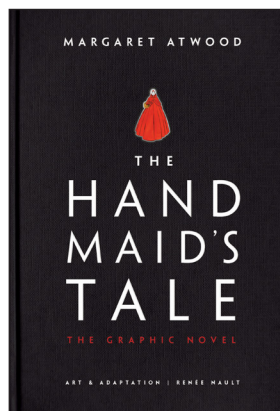
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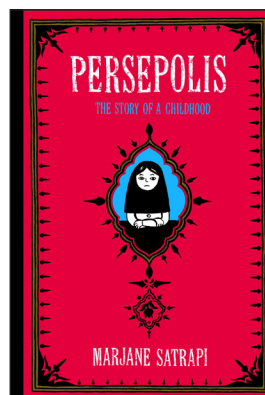


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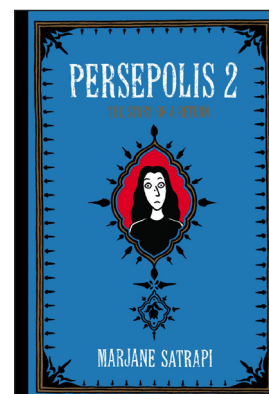
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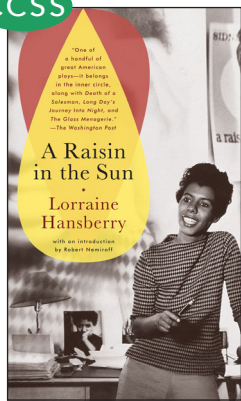
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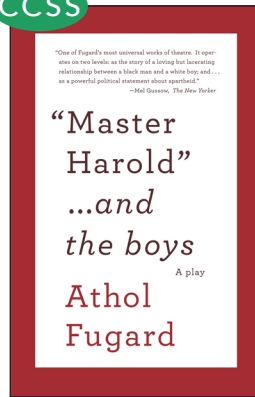
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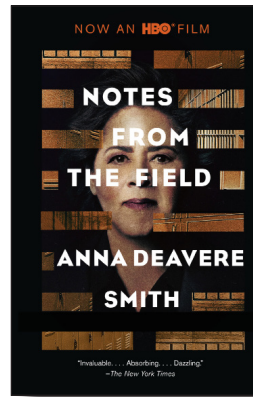


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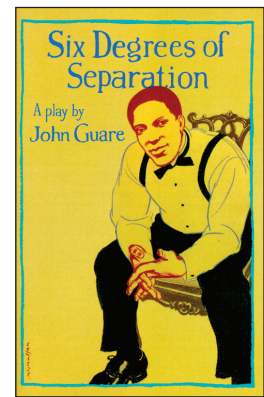
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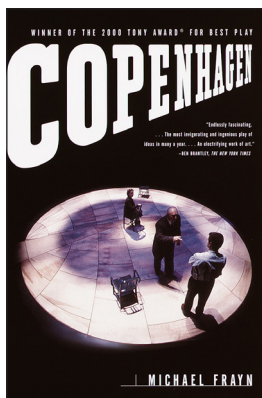
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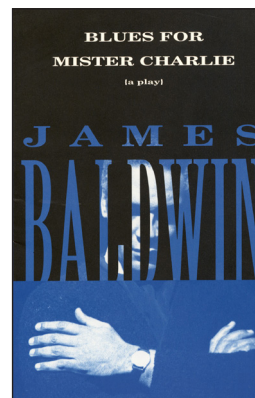


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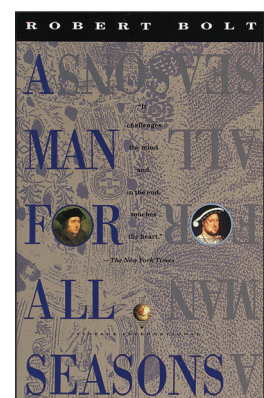


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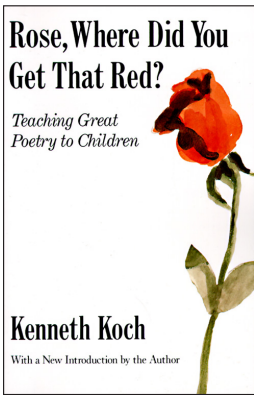


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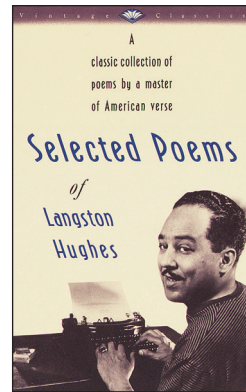
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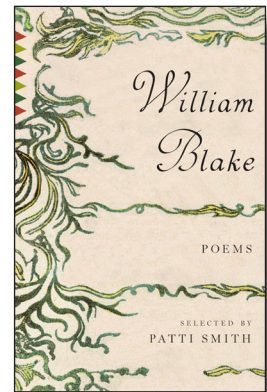
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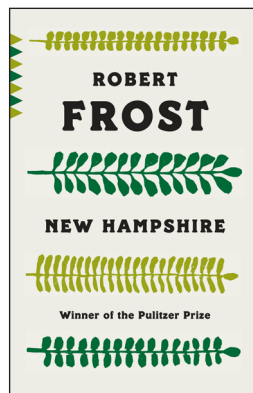
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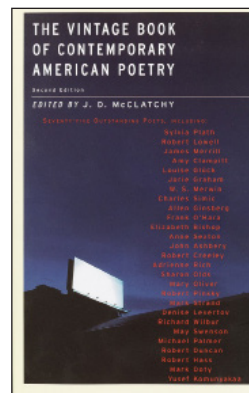
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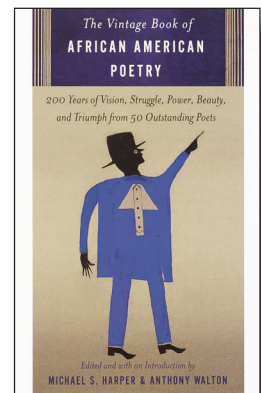
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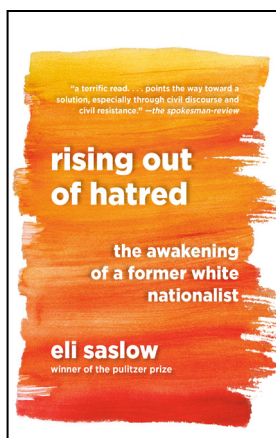
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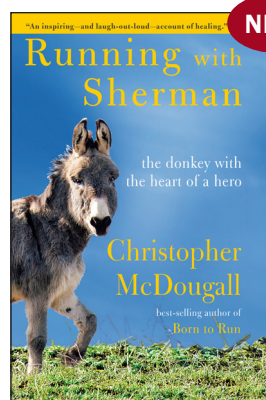
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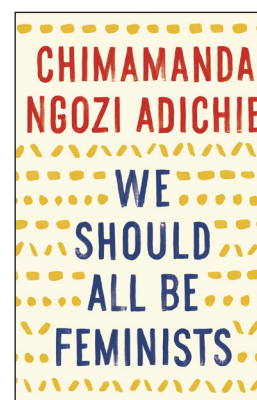
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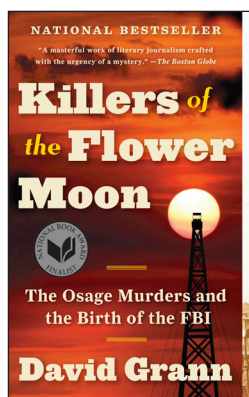


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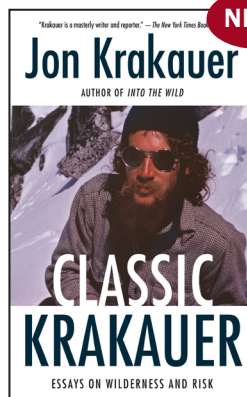
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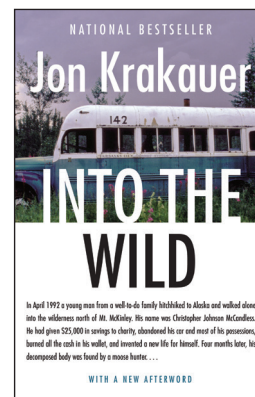
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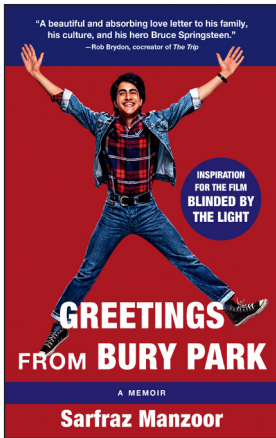
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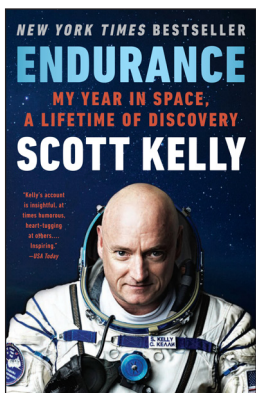


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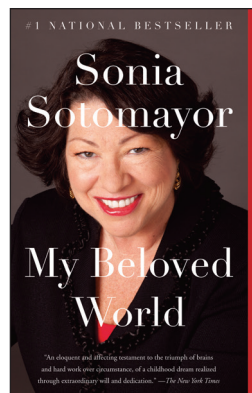
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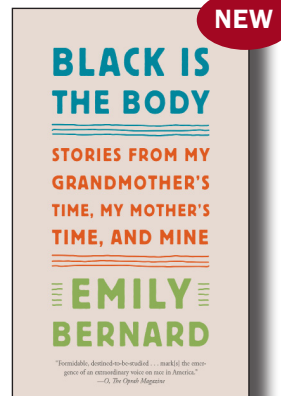
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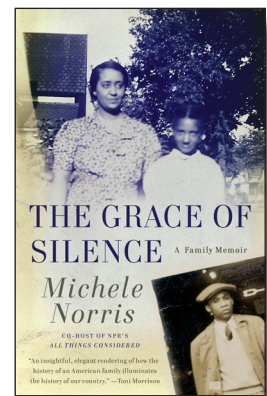
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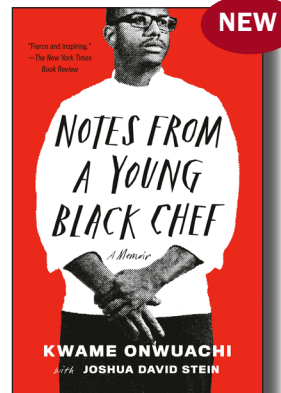
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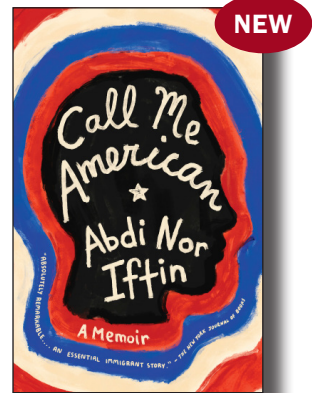
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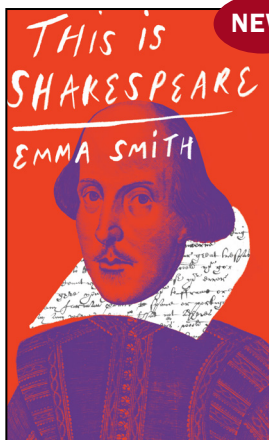
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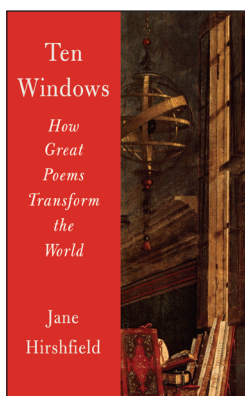
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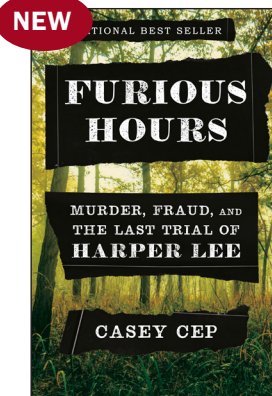


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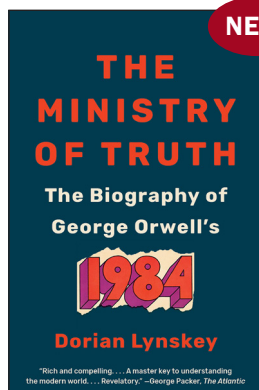
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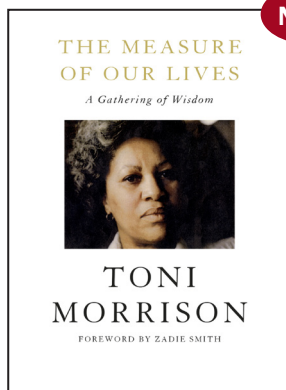
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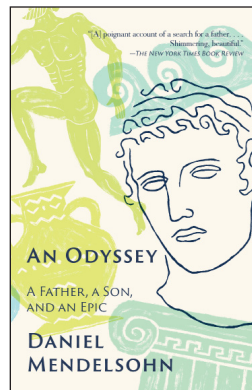


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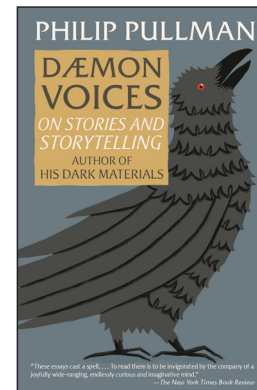
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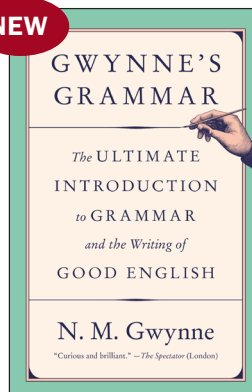
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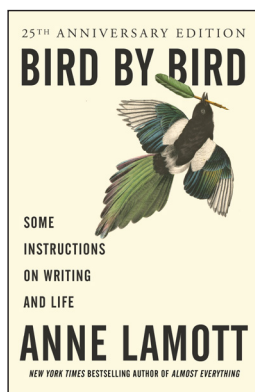
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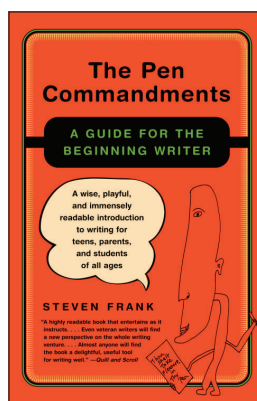
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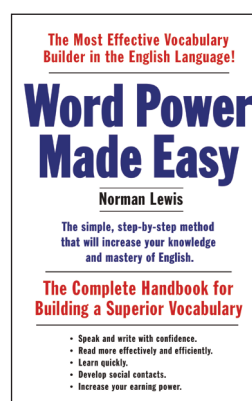


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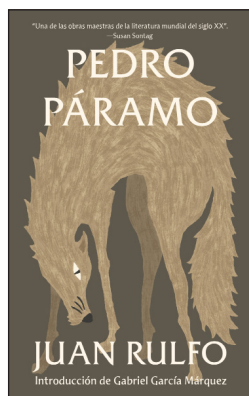


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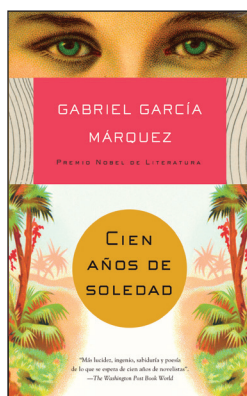


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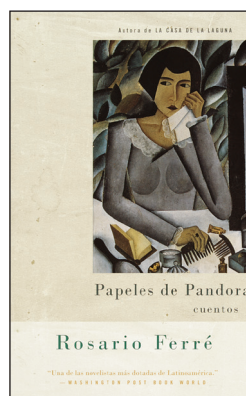


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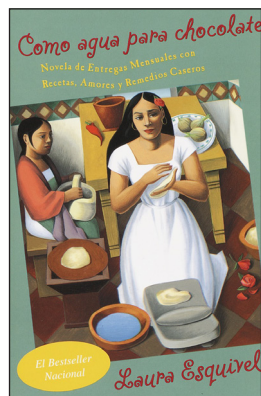
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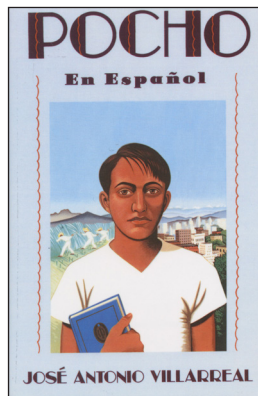


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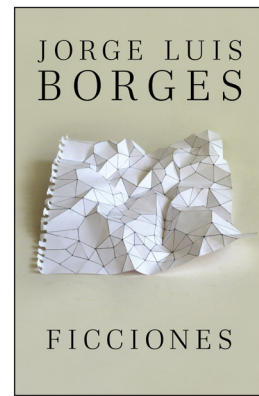


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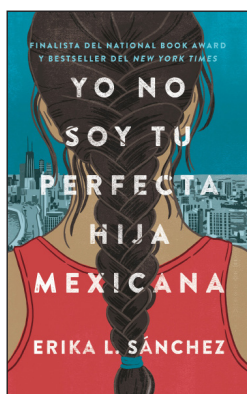


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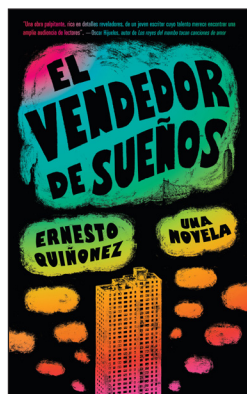


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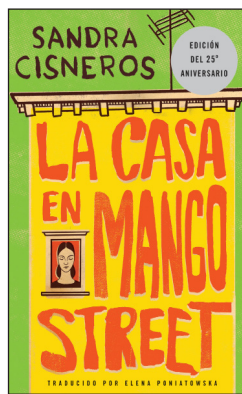
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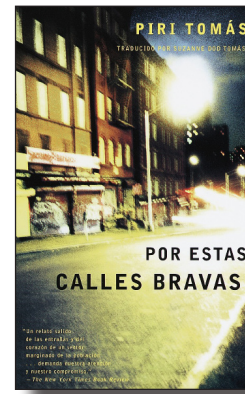
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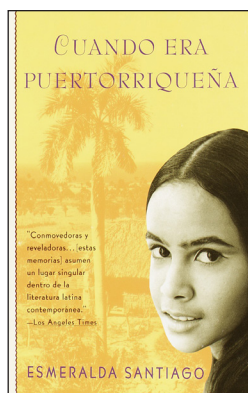
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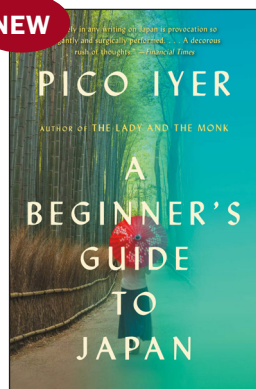


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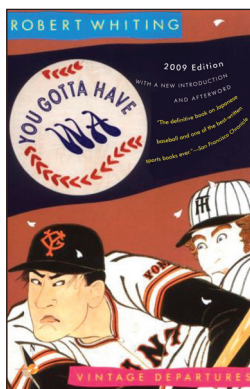
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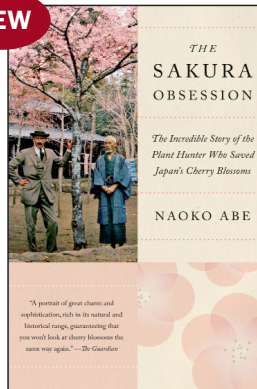
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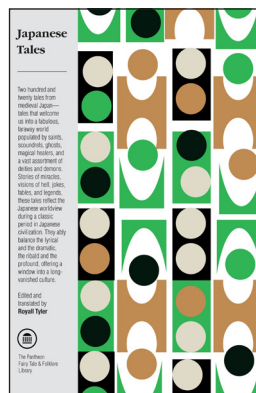
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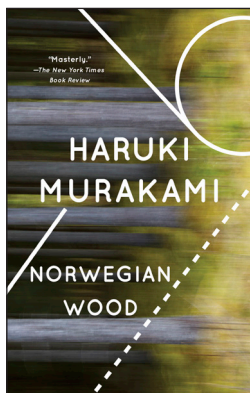
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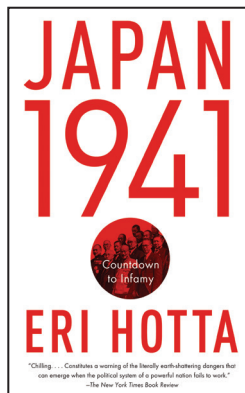


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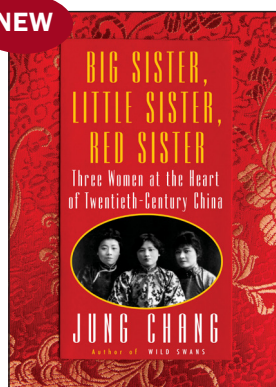
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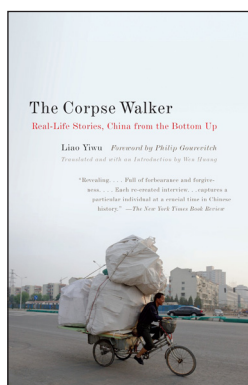
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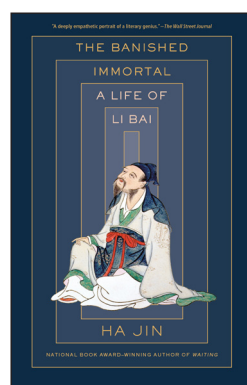
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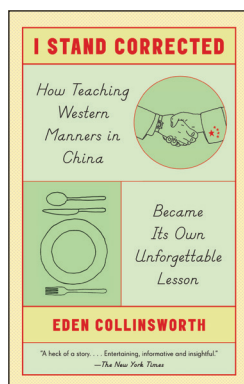
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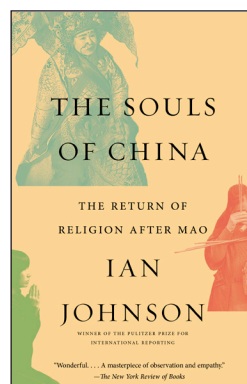
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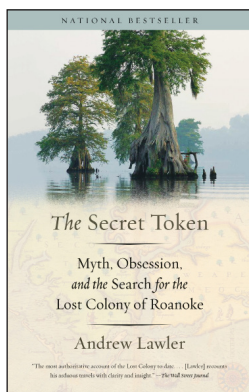
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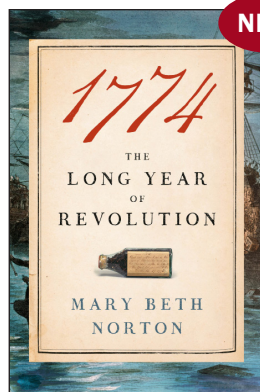
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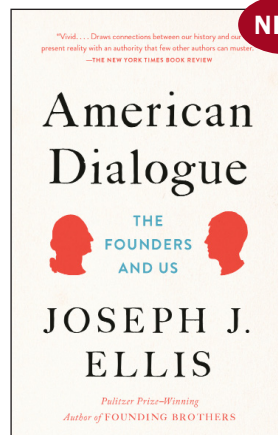


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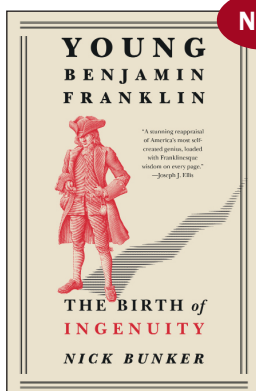
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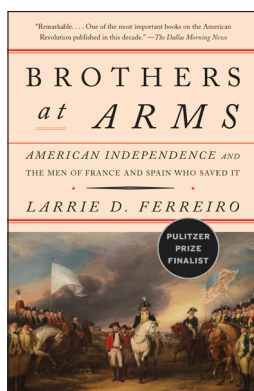
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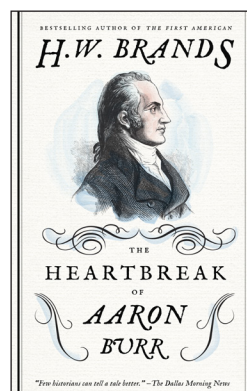
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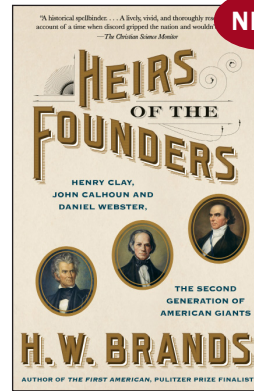
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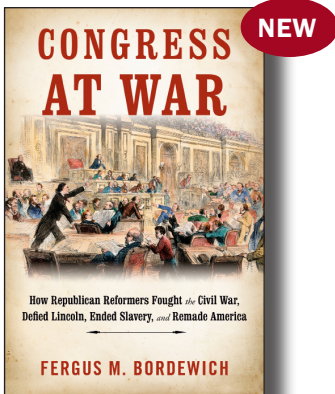
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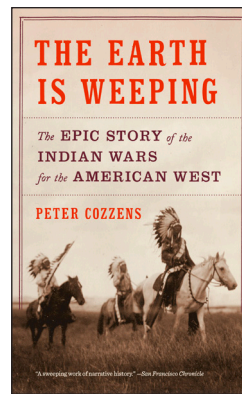
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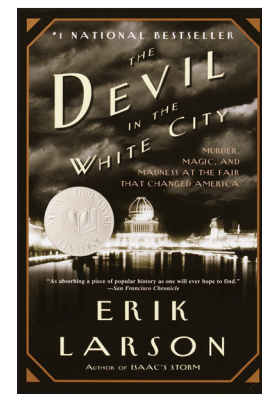
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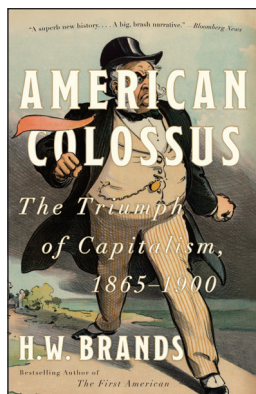
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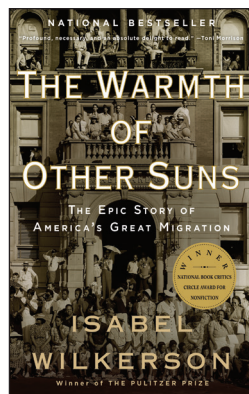
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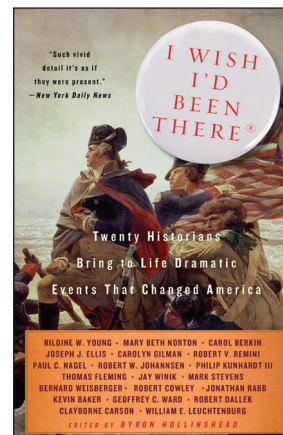
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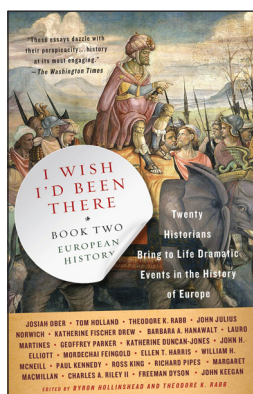
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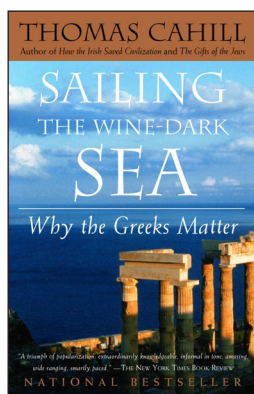
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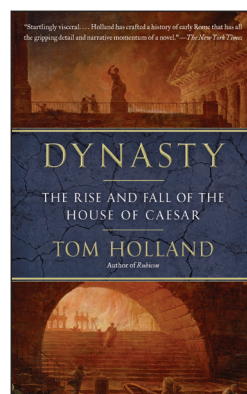
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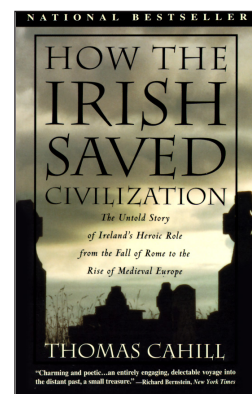
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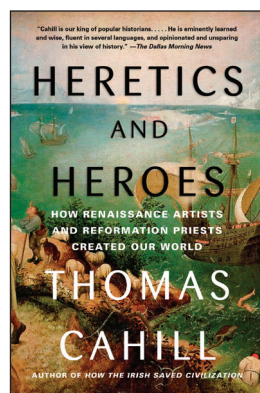
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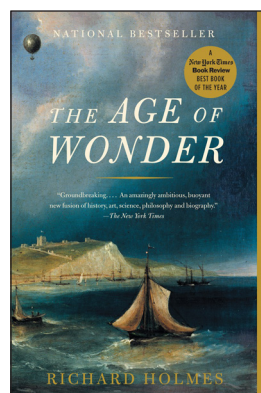
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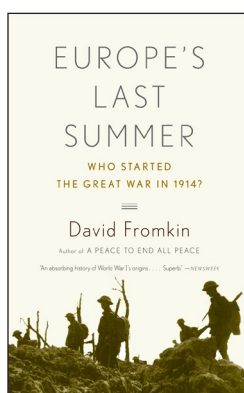
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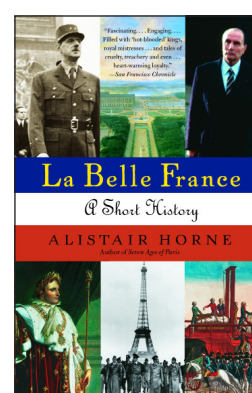
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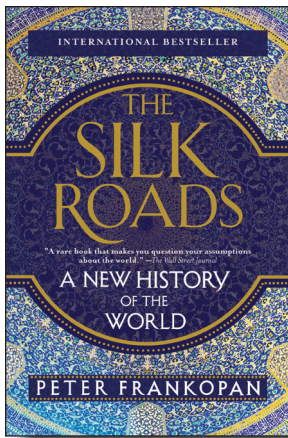
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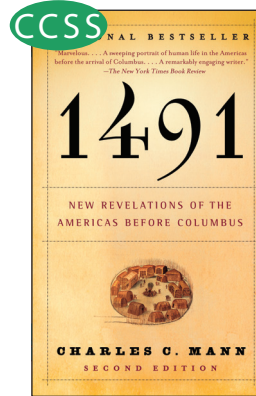
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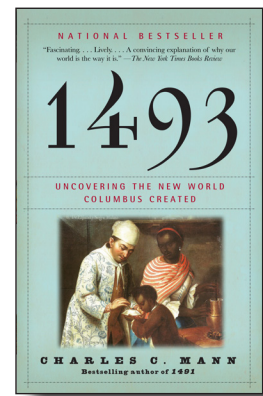
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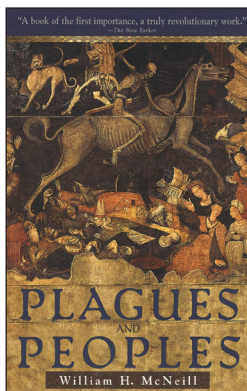
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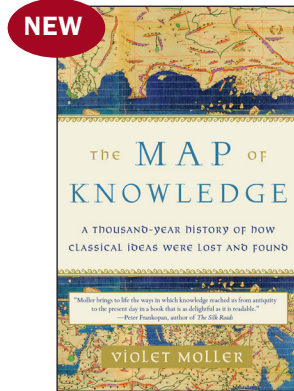
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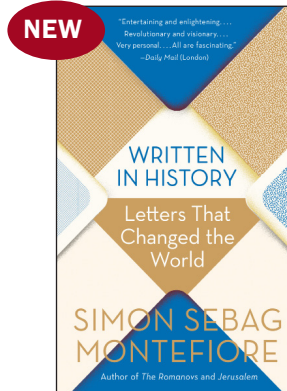
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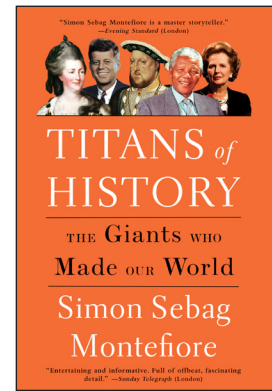


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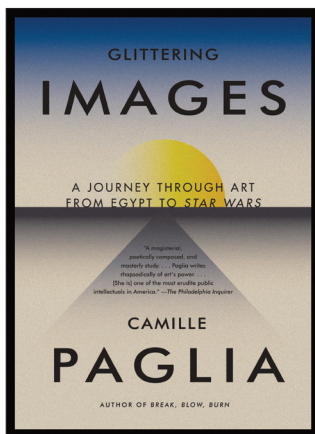


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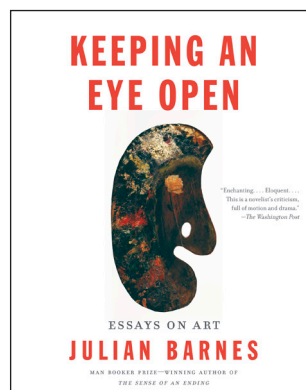
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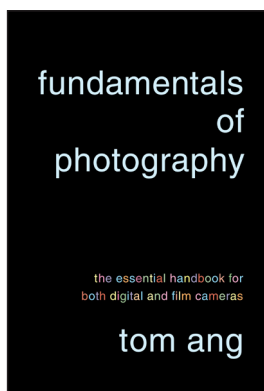
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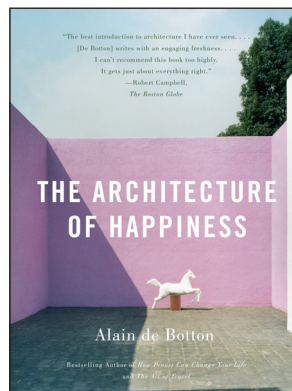
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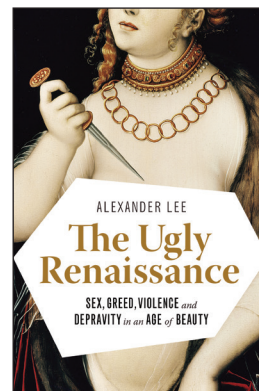


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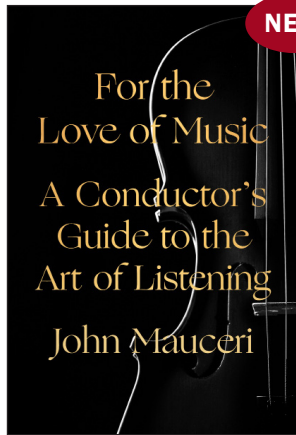
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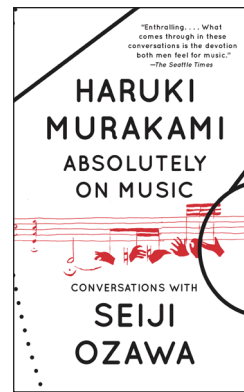
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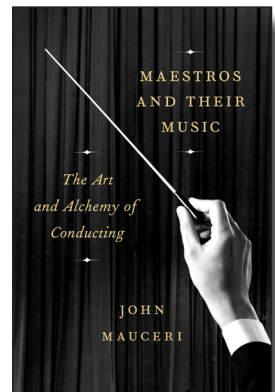
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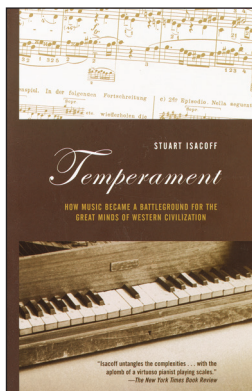


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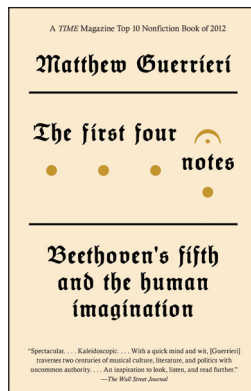


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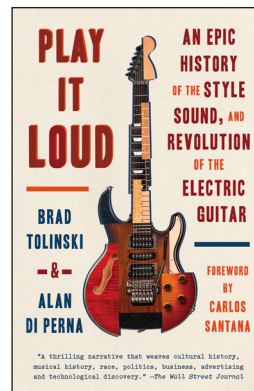
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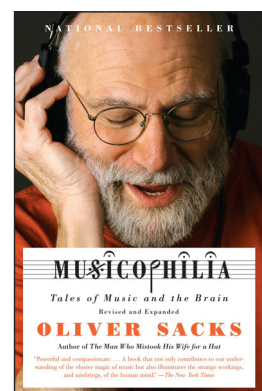
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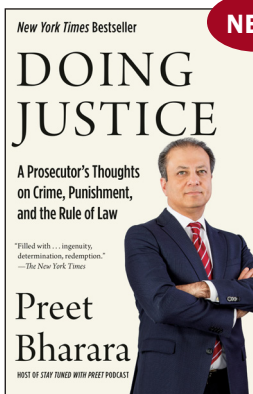


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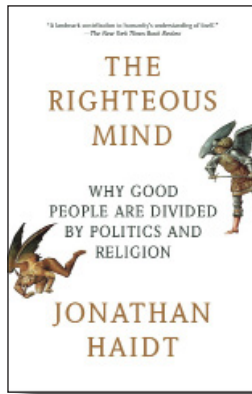
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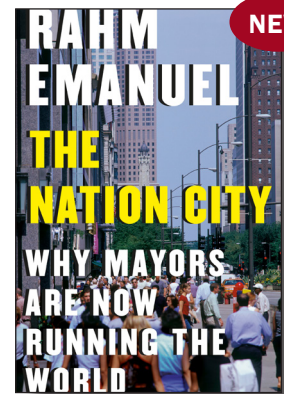
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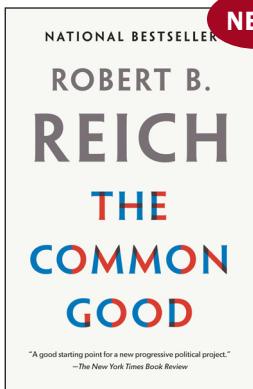


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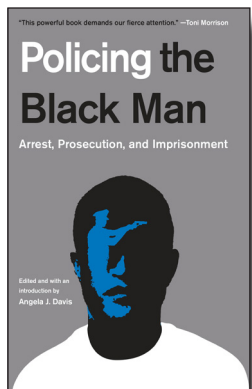
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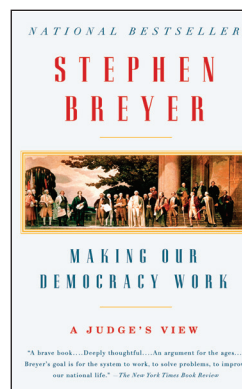
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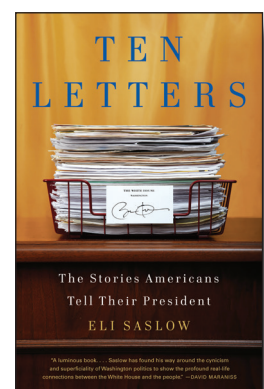


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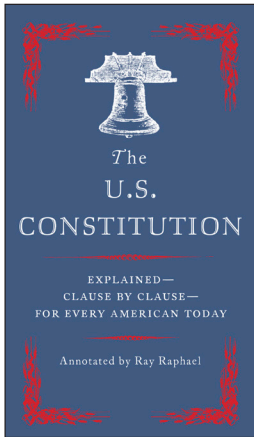


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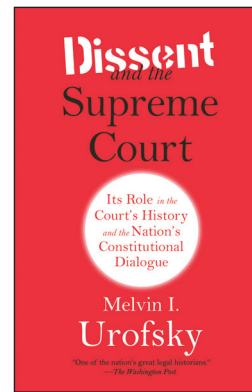
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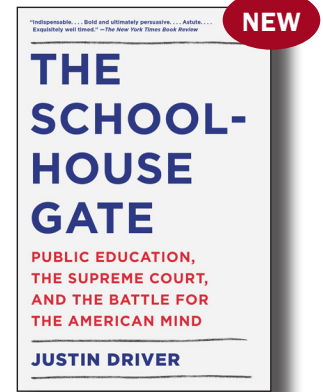
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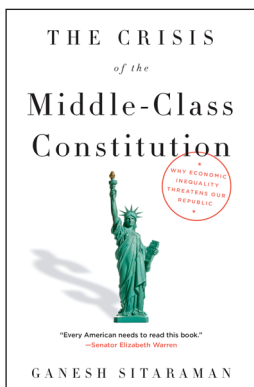
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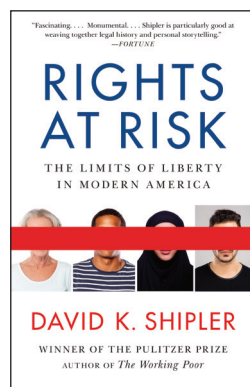
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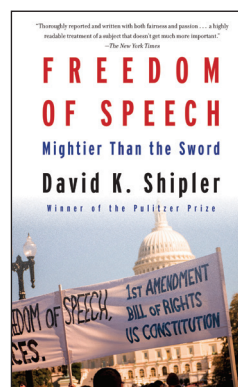
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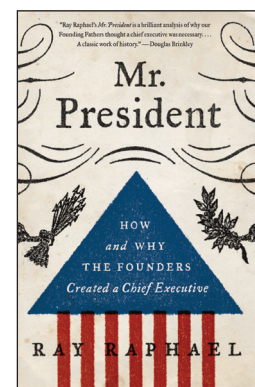
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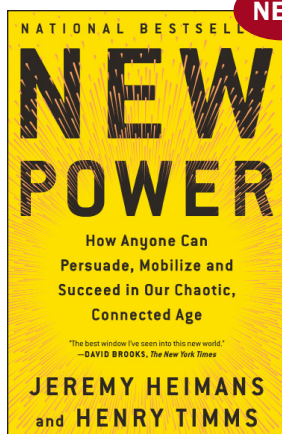
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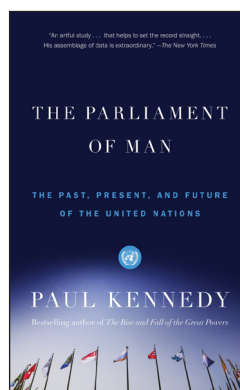
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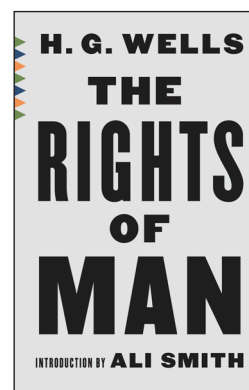


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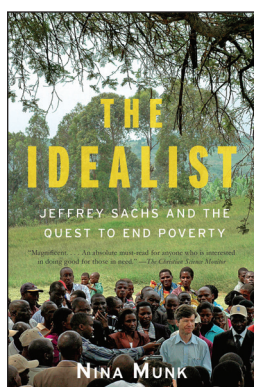
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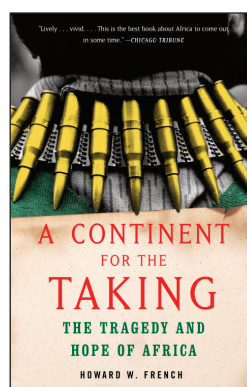
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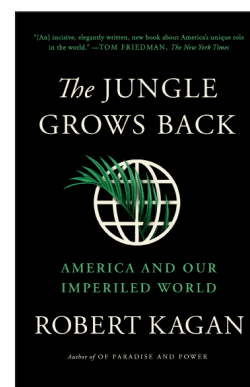
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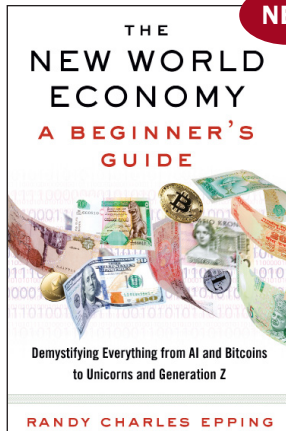
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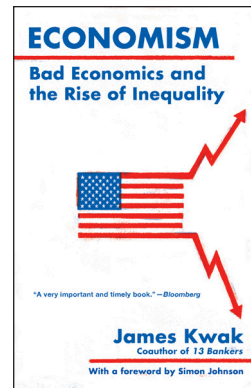
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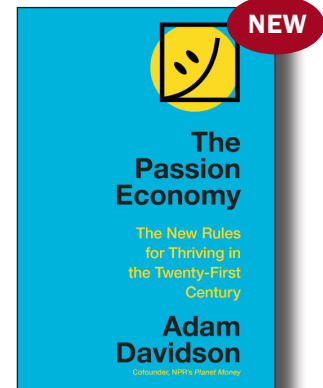


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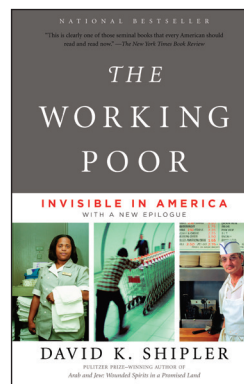
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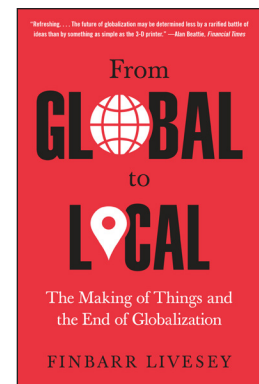


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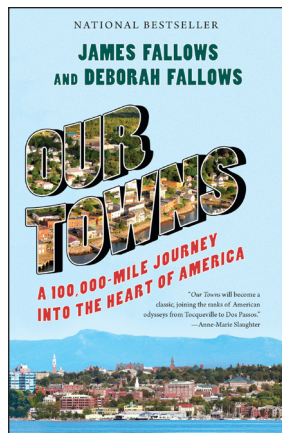
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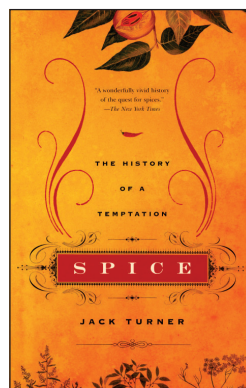
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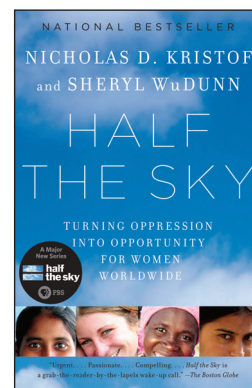
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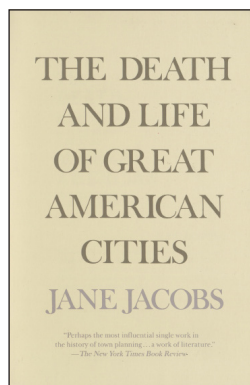
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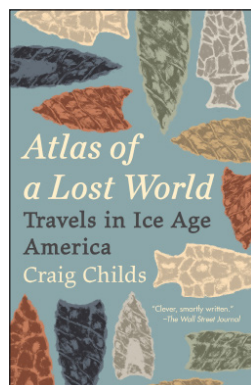
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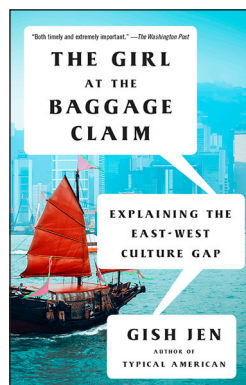
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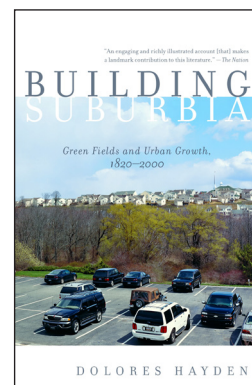
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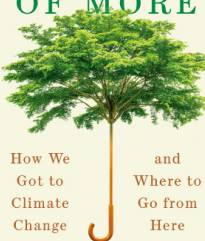
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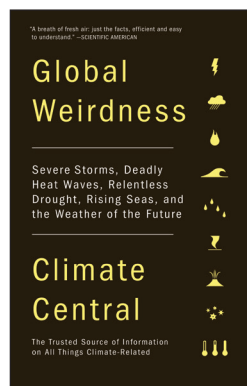
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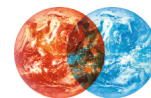
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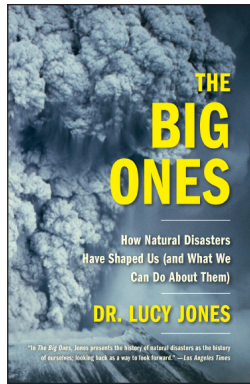
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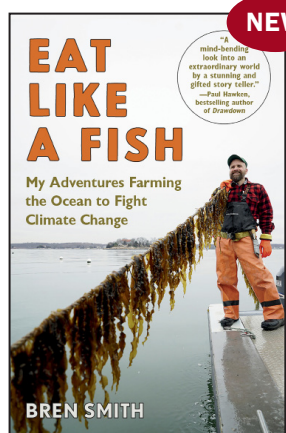


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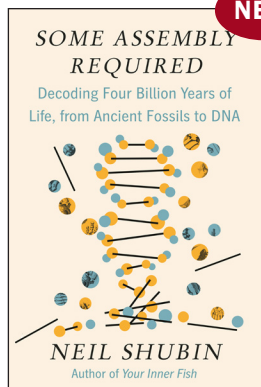
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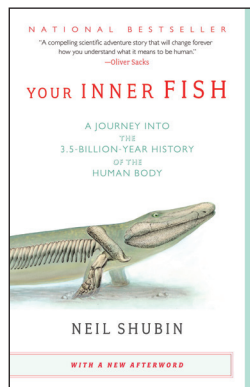
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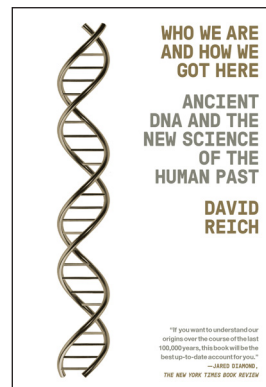
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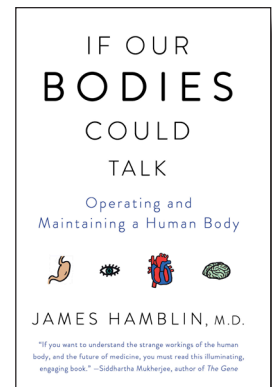
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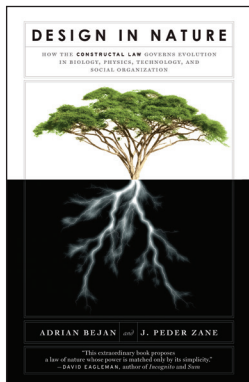
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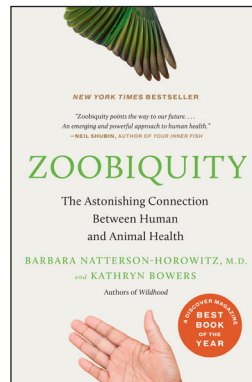


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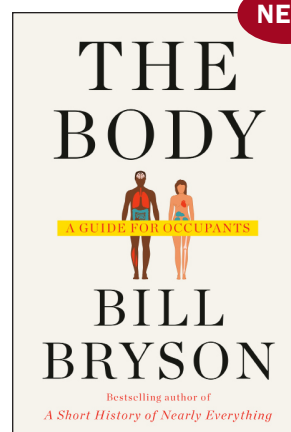


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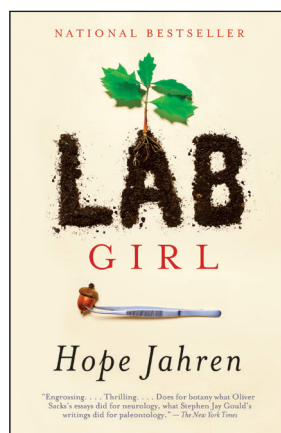
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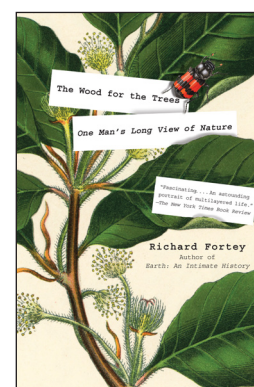


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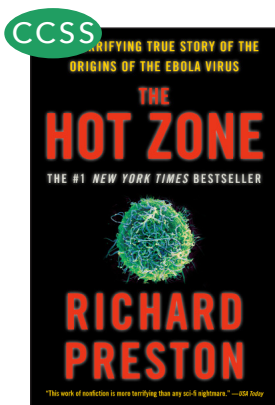


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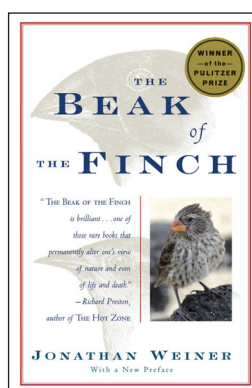
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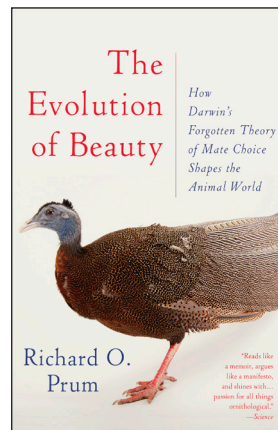
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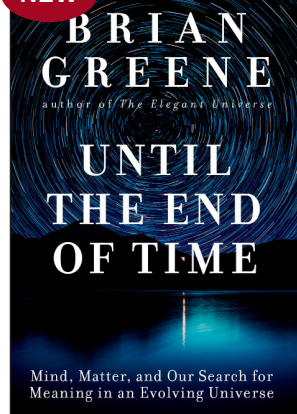
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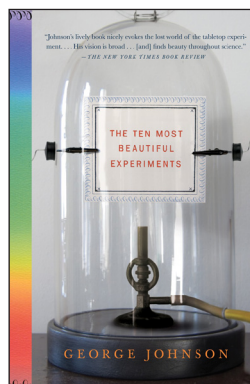
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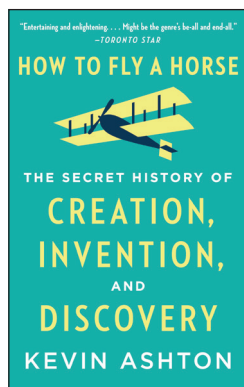


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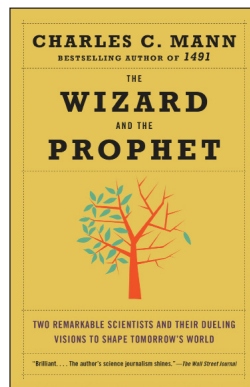


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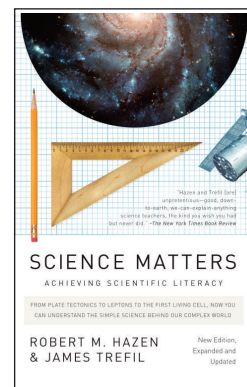


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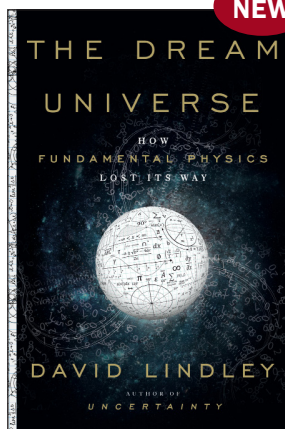


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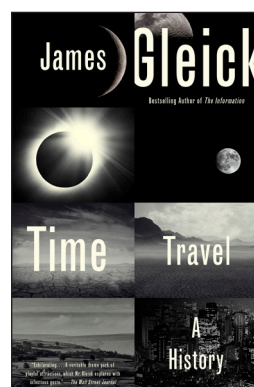
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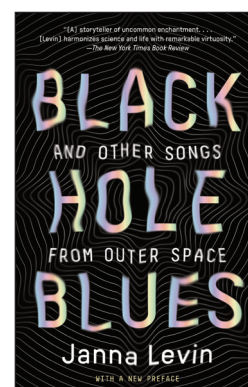


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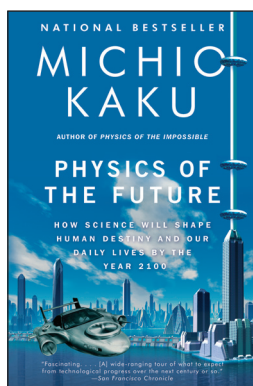
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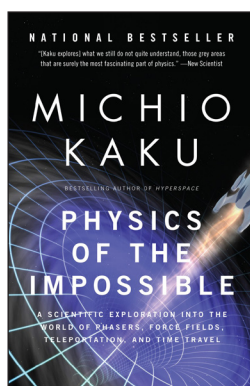
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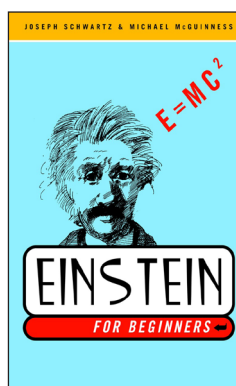
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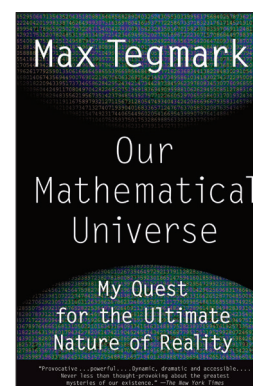
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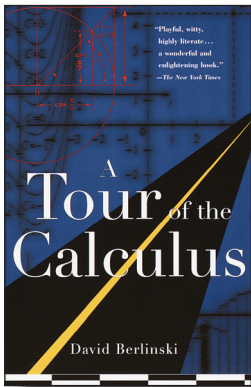
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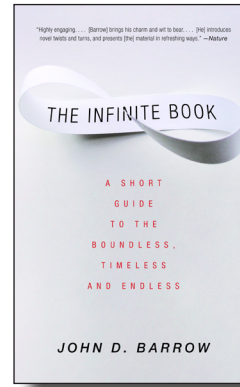


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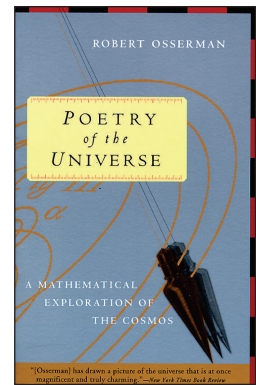
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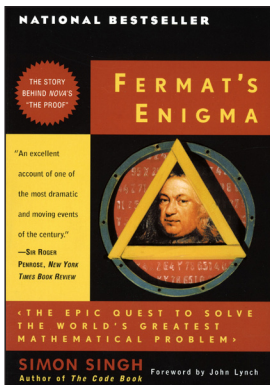


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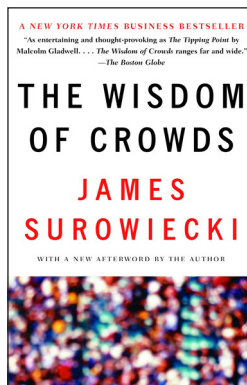


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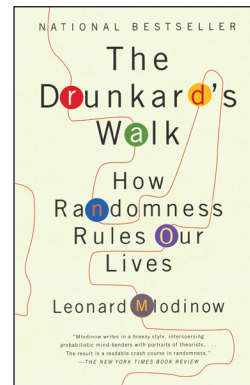


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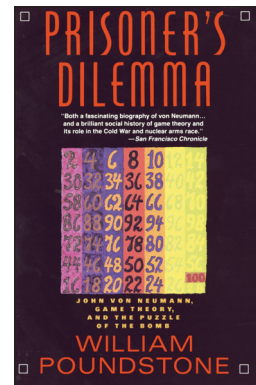
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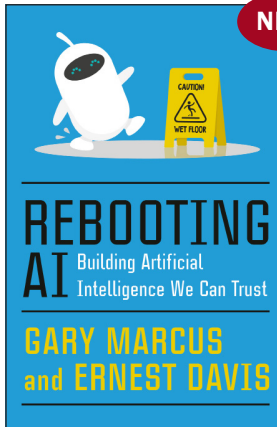
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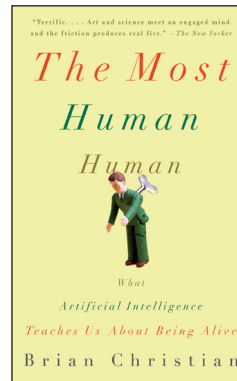
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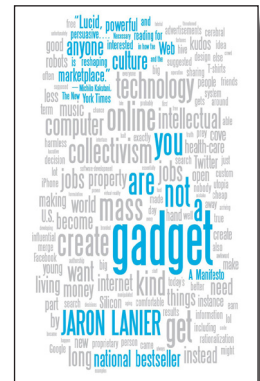
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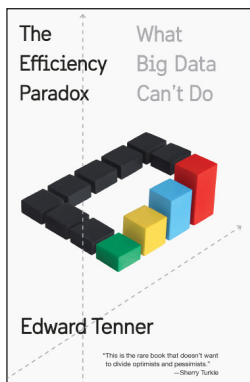


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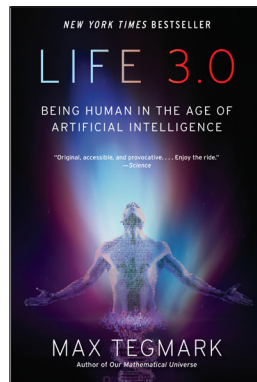
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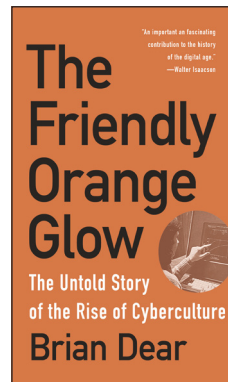
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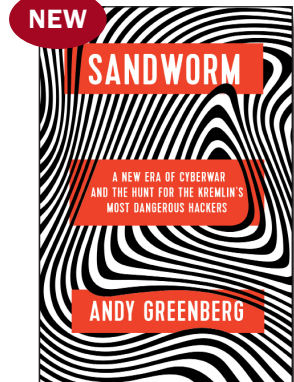


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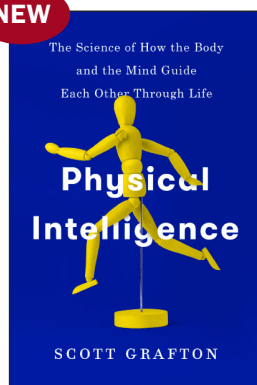
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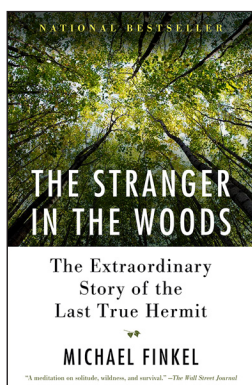
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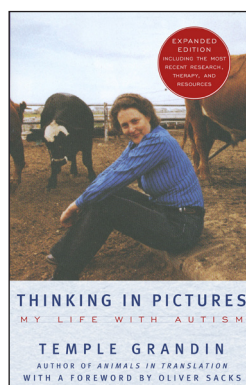
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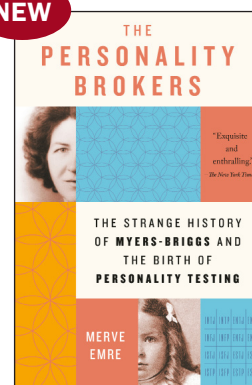
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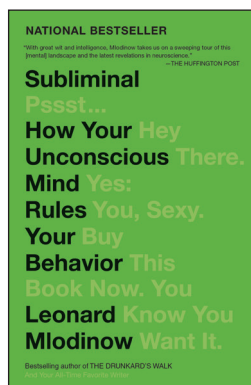
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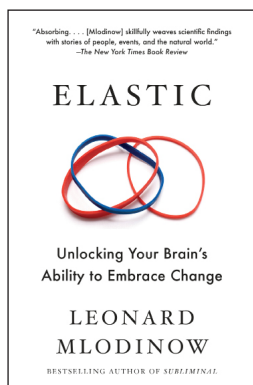
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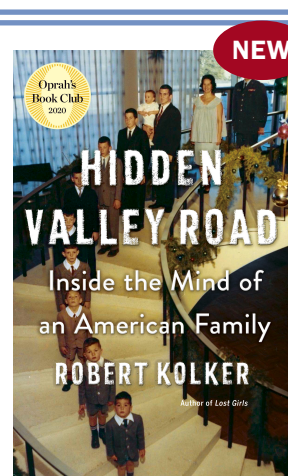
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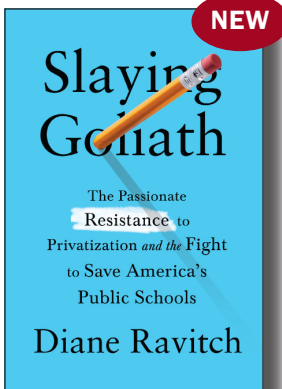
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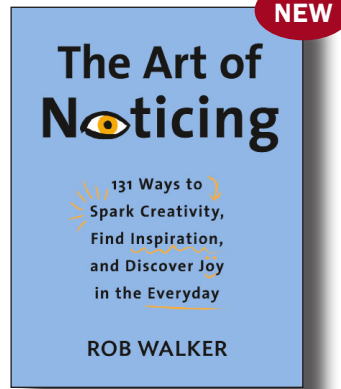


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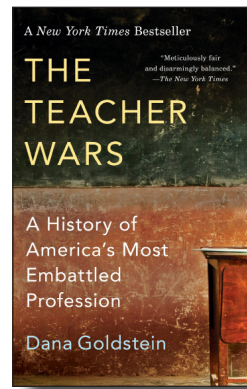


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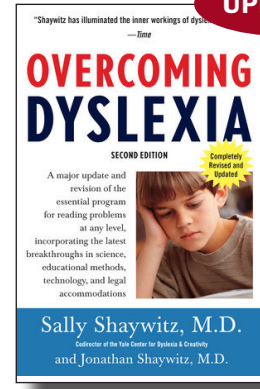


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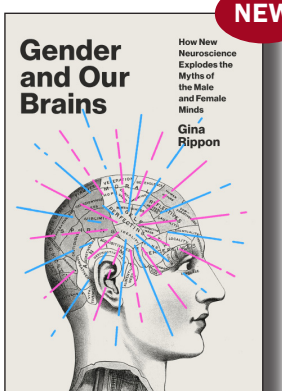


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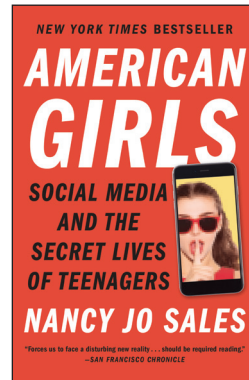
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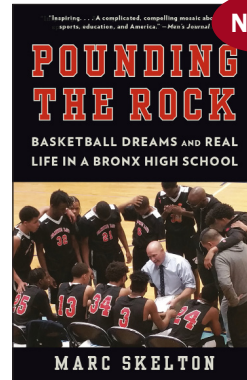
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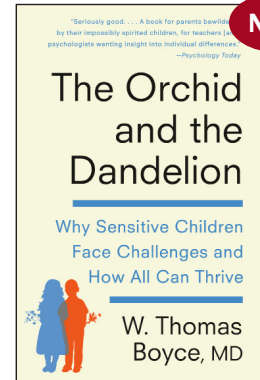


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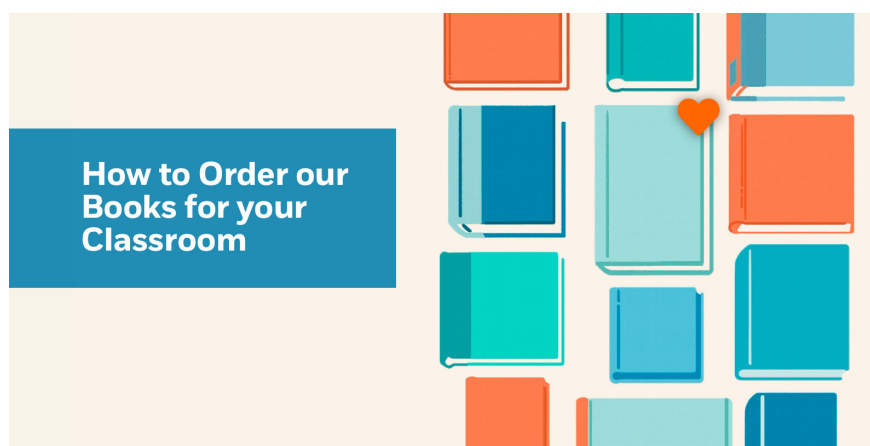
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