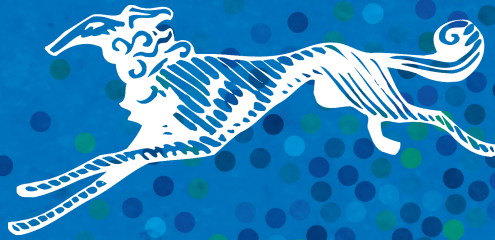


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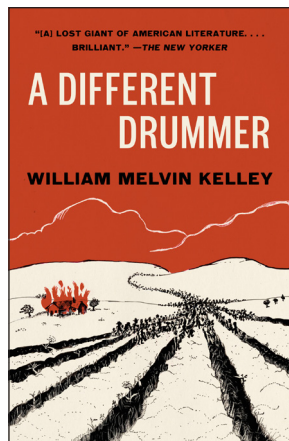
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		<u>Education</u>	39

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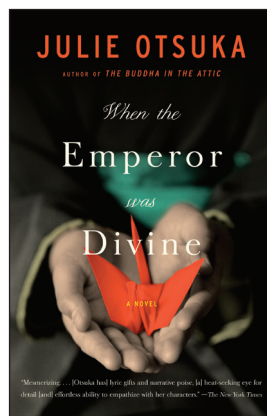
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"[A] lost giant of American literature. . . . Brilliant."
—*The New Yorker*

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.

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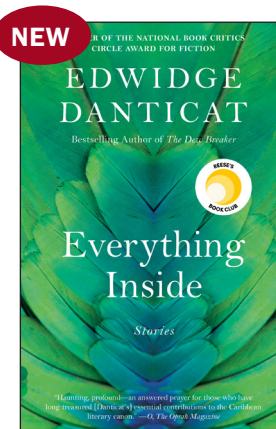
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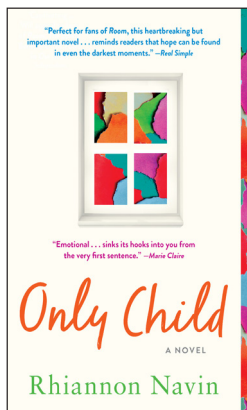
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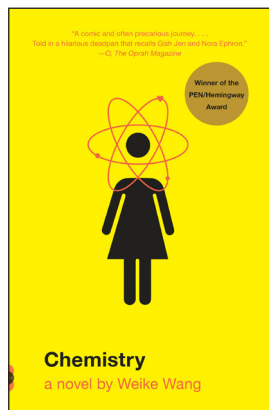
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Only Child

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.

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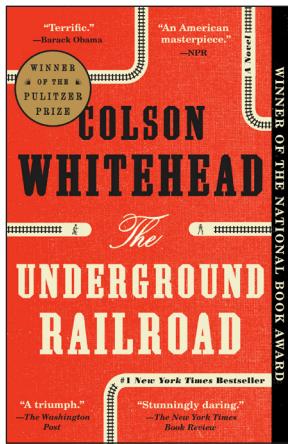
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"**The Resisters** is palpably loving, smart, funny and desperately unsettling. The novel should be required reading for the country, both as a cautionary tale and because it is a stone-cold masterpiece."
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The 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."
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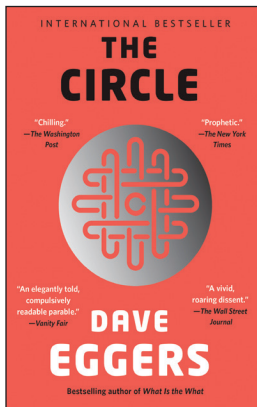
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In Colson Whitehead's ingenious conception, the Underground Railroad is no mere metaphor: engineers and conductors operate a secret network of actual tracks and tunnels beneath the Southern soil. As Whitehead brilliantly re-creates the terrors of the 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



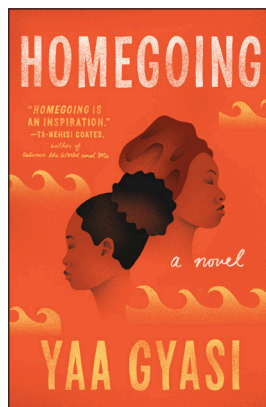
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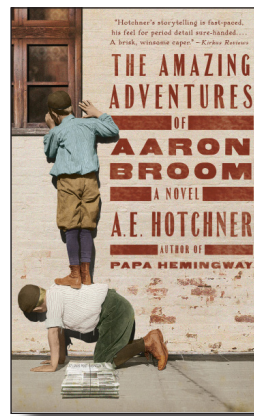
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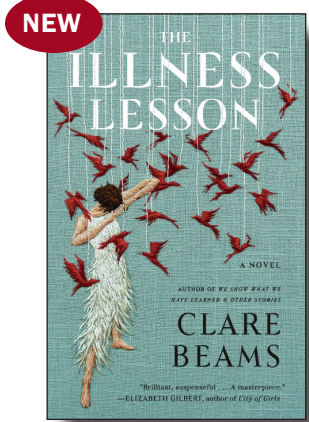


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The Amazing Adventures of Aaron Broom

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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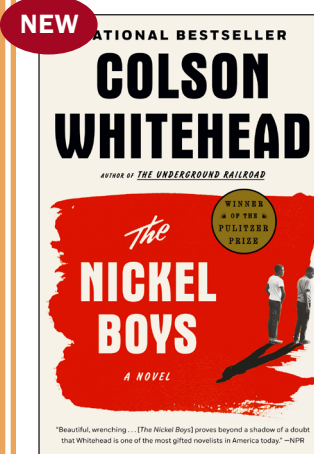
CLARE BEAMS
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When a mysterious flock of red birds descends on a New England town, the assembled students at an all girl's school begin to manifest bizarre symptoms. After the school's founder turns to a physician who gives sinister ministrations, his 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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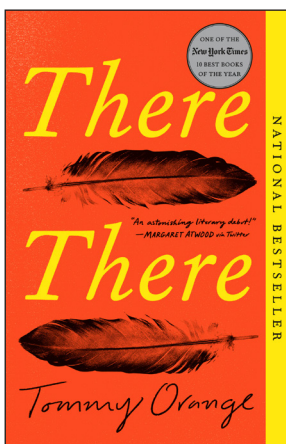
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FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE AWARD

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.



TOMMY ORANGE
There There

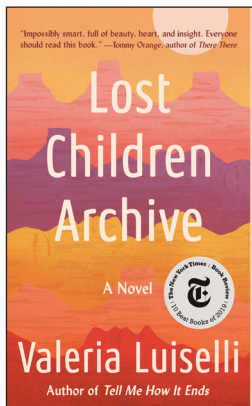
WINNER OF THE NATIONAL BOOK CRITICS CIRCLE JOHN LEONARD PRIZE
FINALIST FOR THE PULITZER PRIZE

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*

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



VALERIA LUISELLI
Lost Children Archive

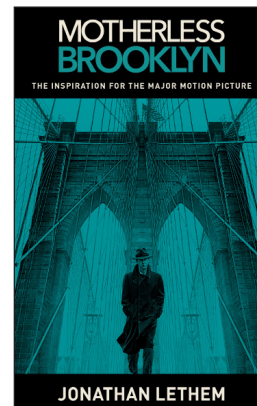
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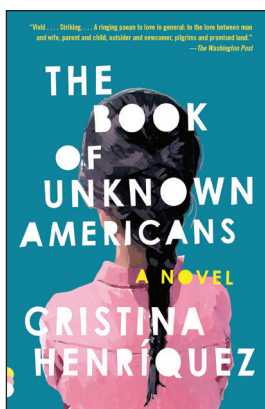


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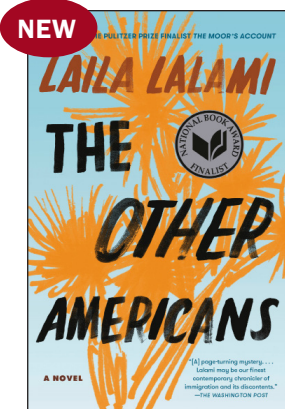
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"[Henríquez's] stories illuminate the lives behind the current debates about Latino immigration." —*The New York Times Book Review*

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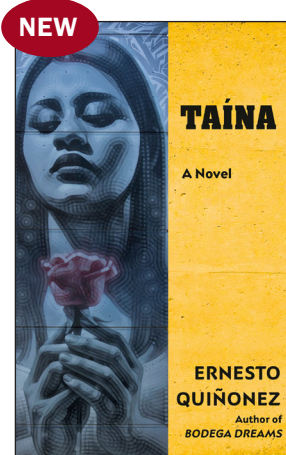
FINALIST FOR THE NATIONAL BOOK AWARD

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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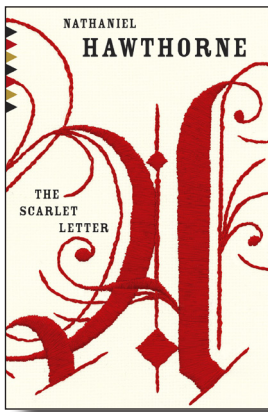
"A love story, coming-of-age story, a mystery, a whodunit story, and ultimately a story of true love in the broadest sense."
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"Taina is a searing search for the meaning in what we choose to believe and the stories we tell ourselves. . . . This novel's belief and trust in love is something we desperately need to hear."

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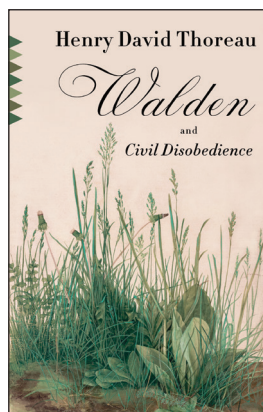
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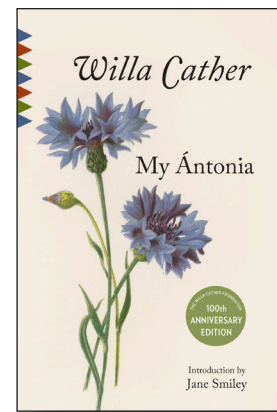


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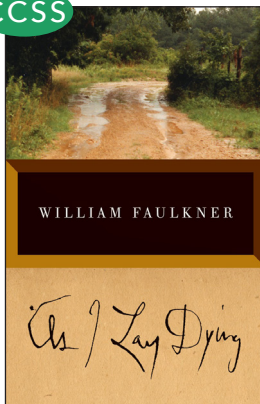
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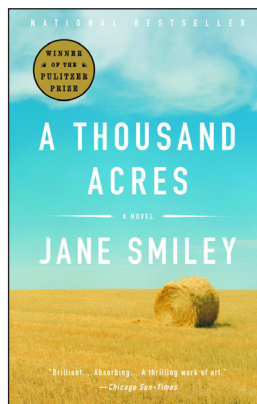
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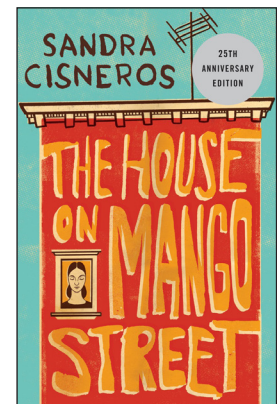


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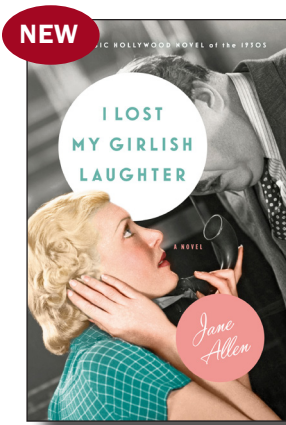


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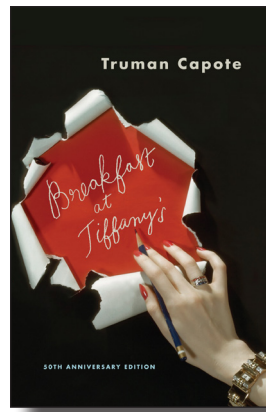


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*"[This] inside look [of Hollywood] has the wonderful tang of reality, echoing the spirit of genial madness found in such savvy fictionalizations as F. Scott Fitzgerald's **Pat Hobby** stories and the opening sequences of Preston Sturges' **Sullivan's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

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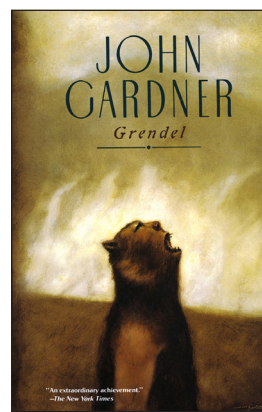
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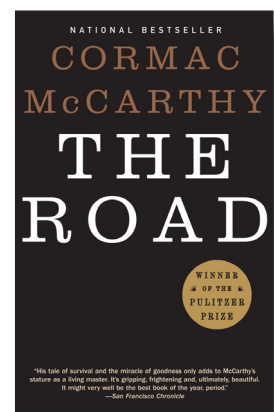
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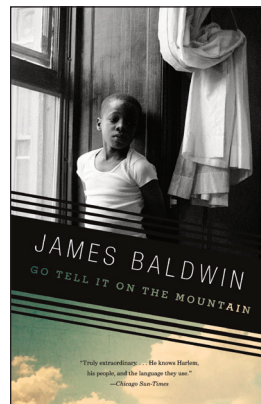


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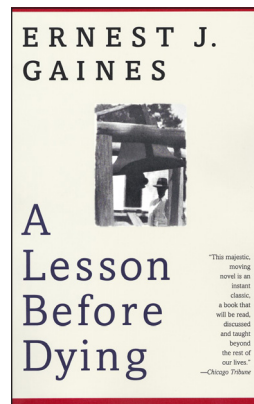


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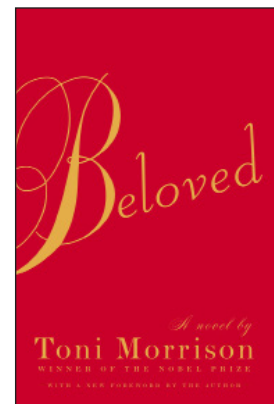
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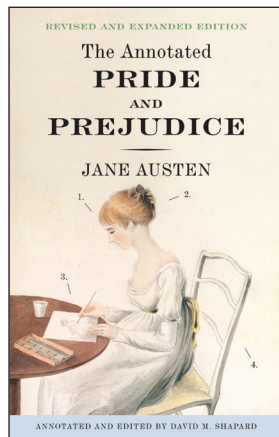
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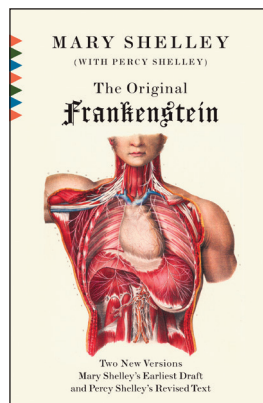
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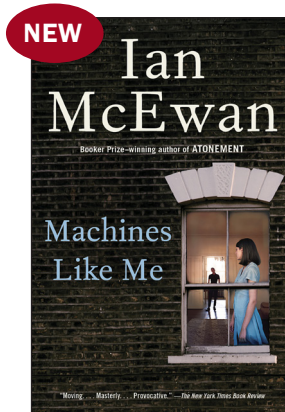
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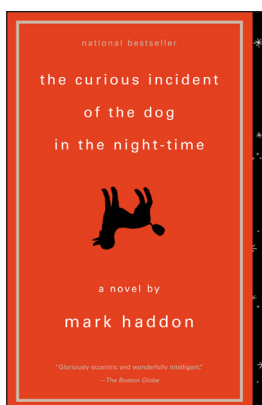


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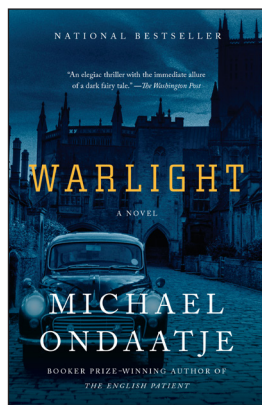


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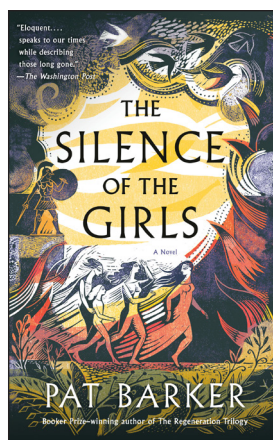


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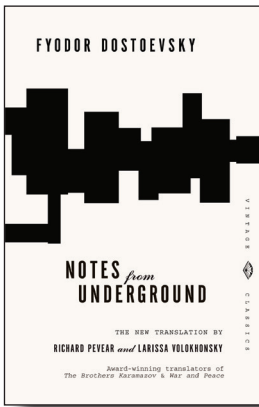
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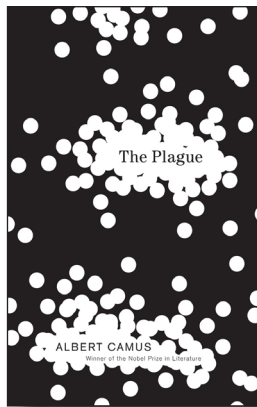
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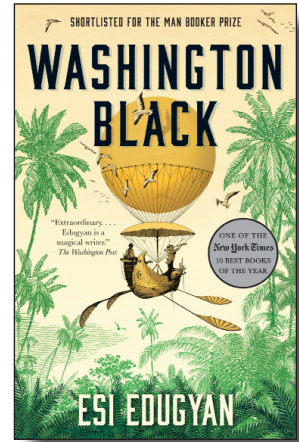
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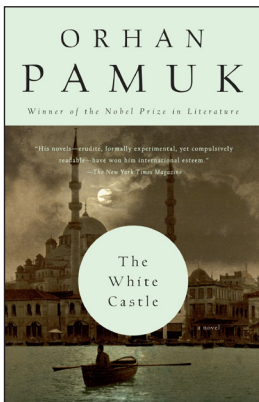
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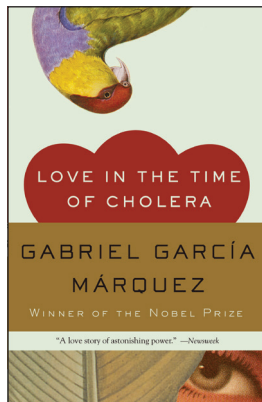
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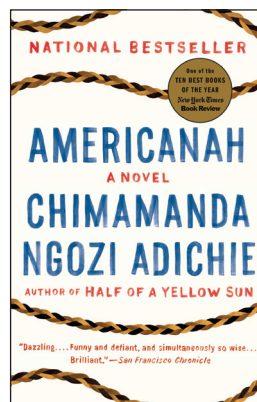
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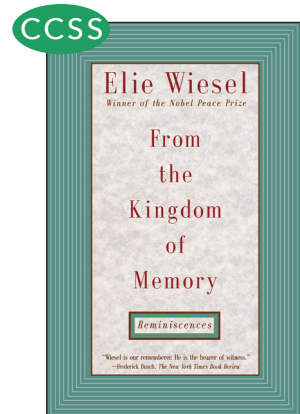
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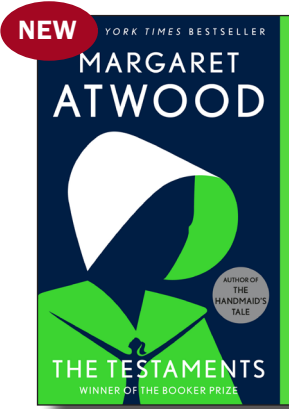


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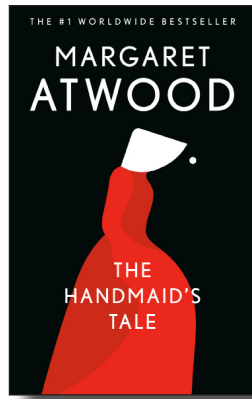


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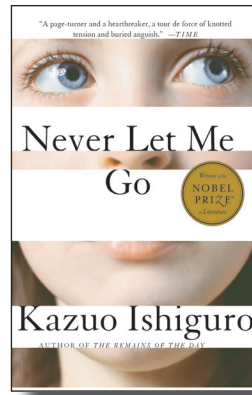
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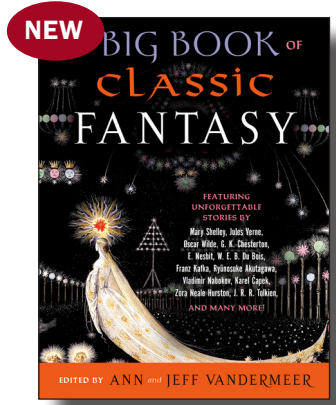
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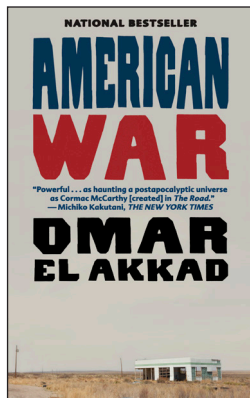
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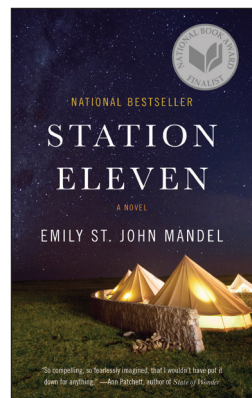
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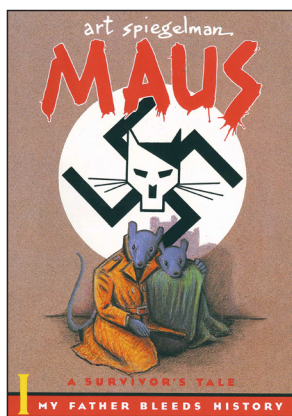


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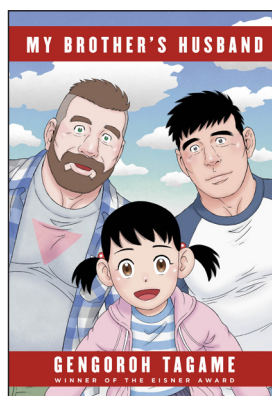
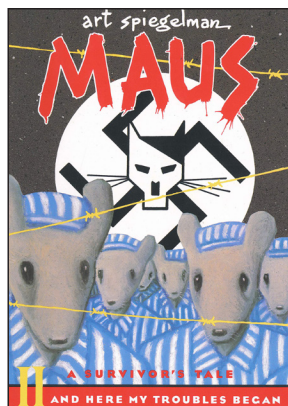
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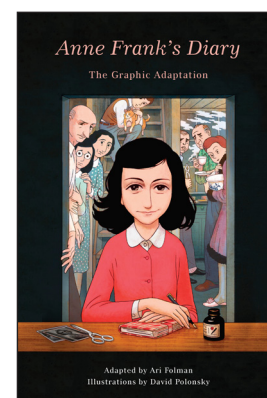
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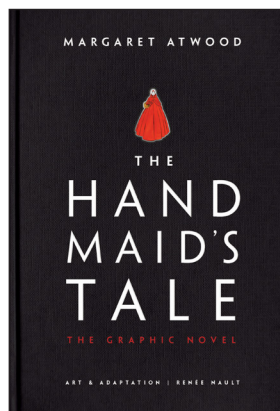
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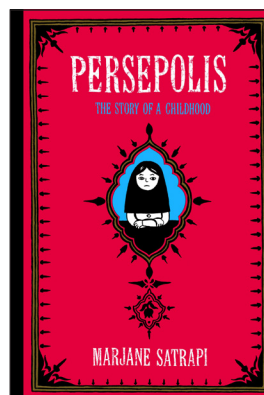


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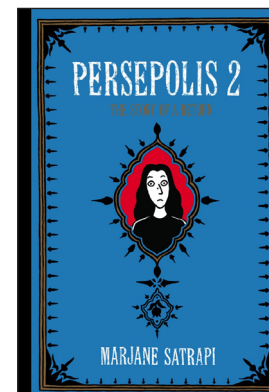
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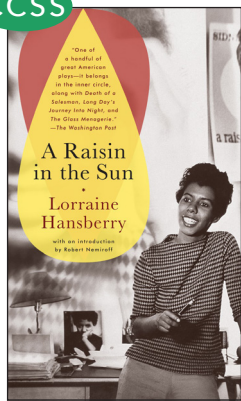
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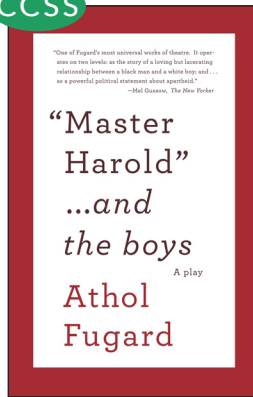
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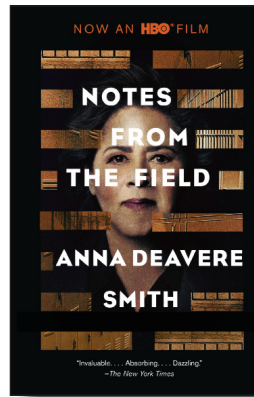


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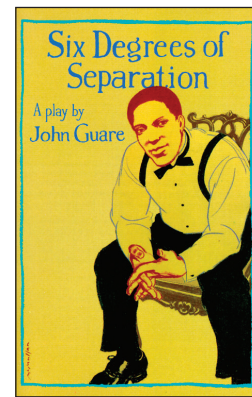
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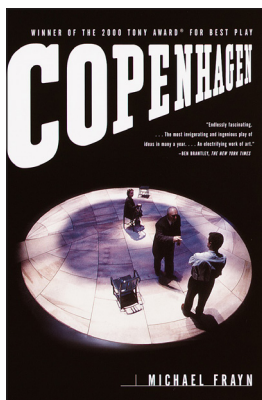
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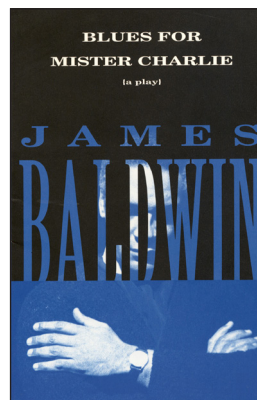


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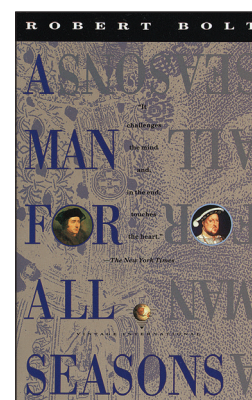


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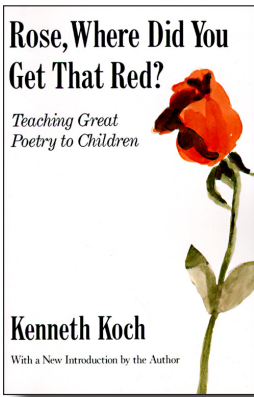


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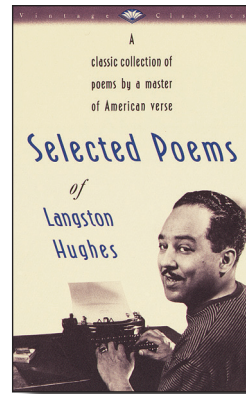
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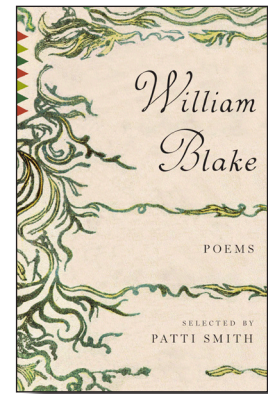
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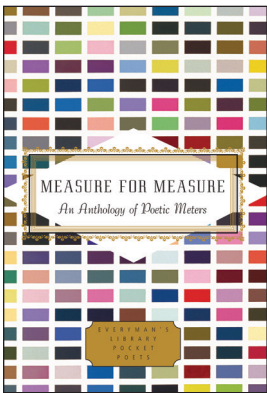
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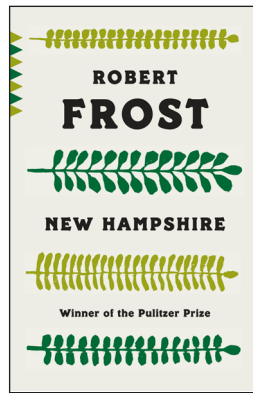
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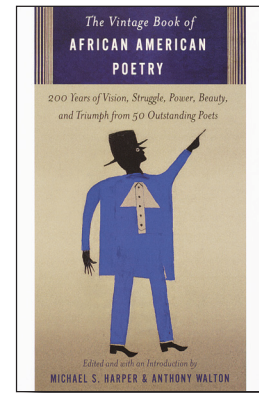
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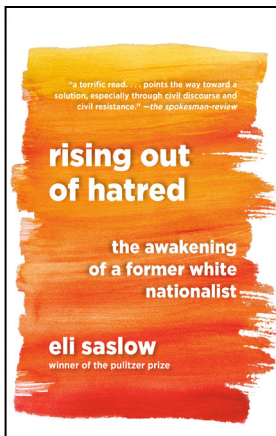
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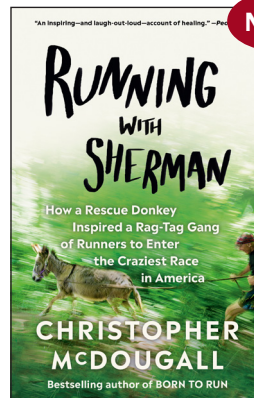
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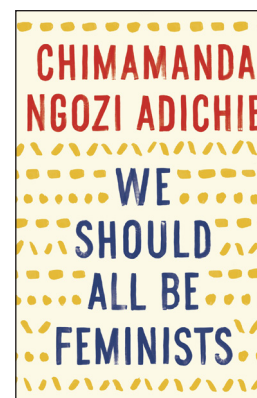
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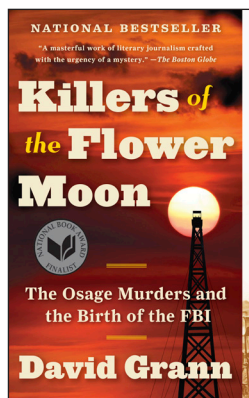


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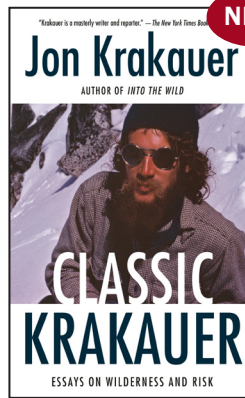
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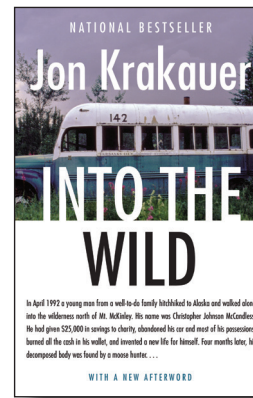
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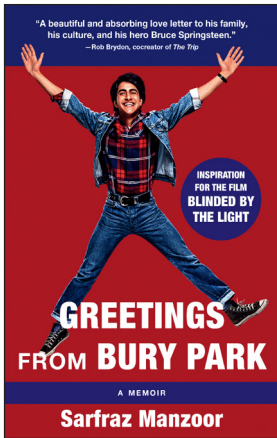
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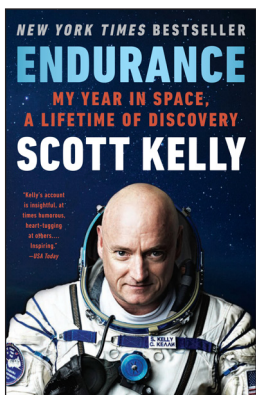


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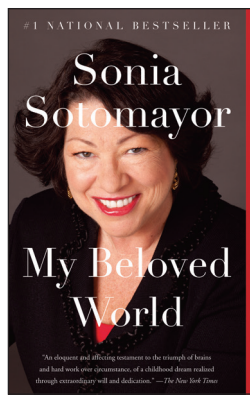
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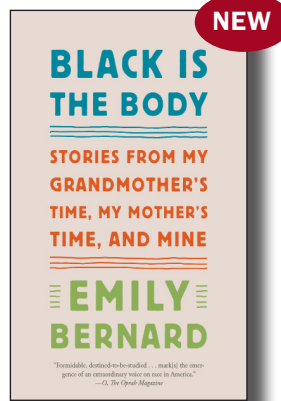
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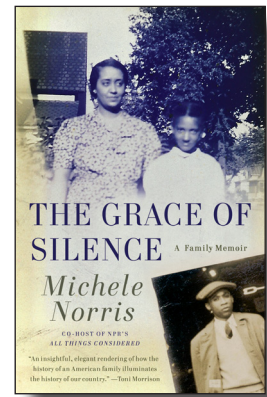
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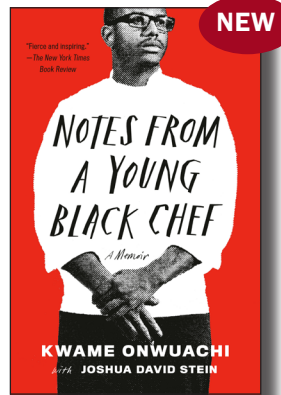
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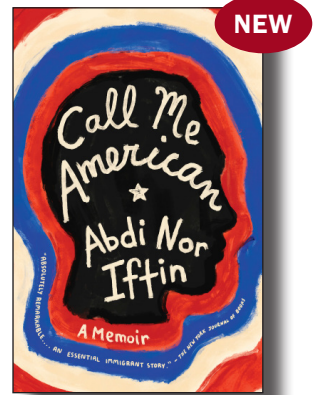
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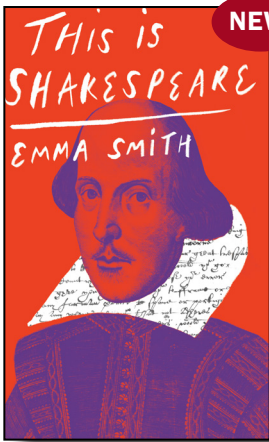
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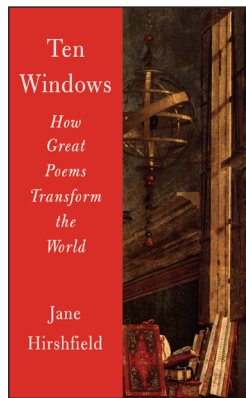
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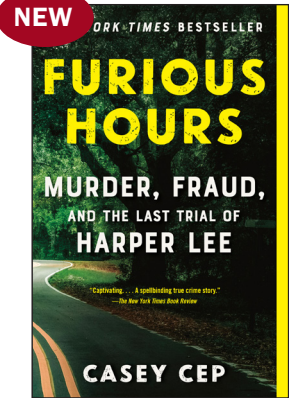


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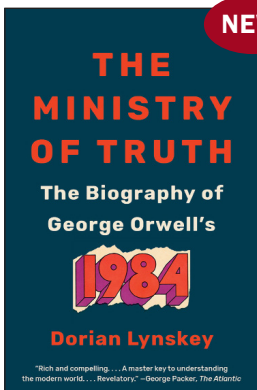
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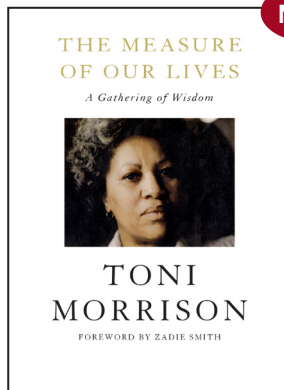
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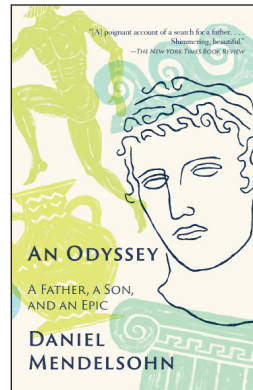


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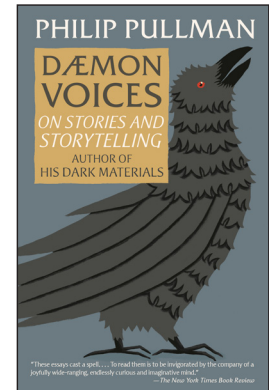
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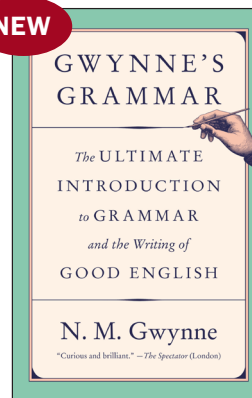
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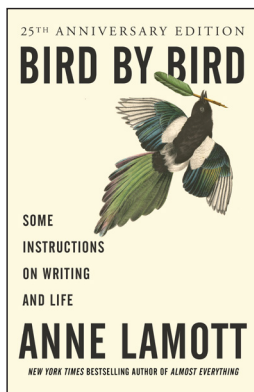
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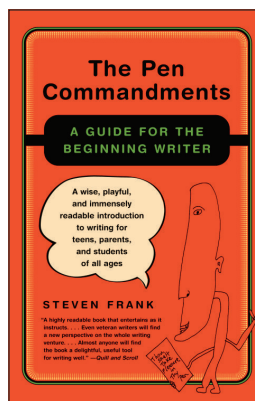
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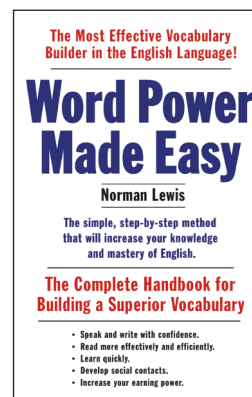
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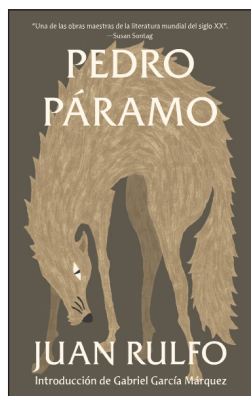


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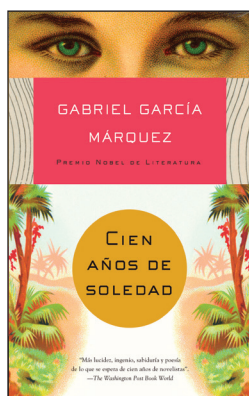
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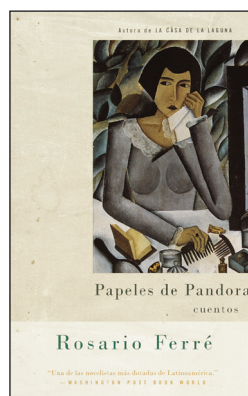
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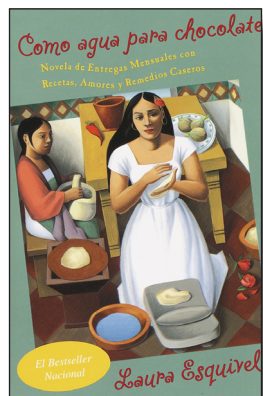


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Ilustrada por David Polonsky

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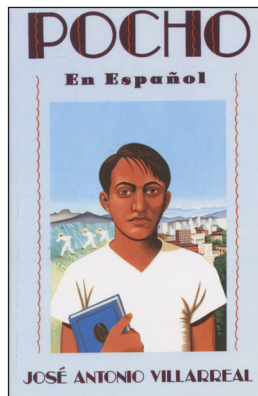
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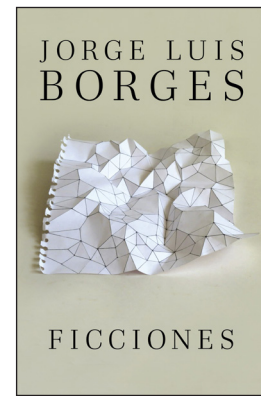
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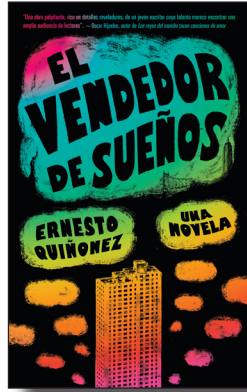


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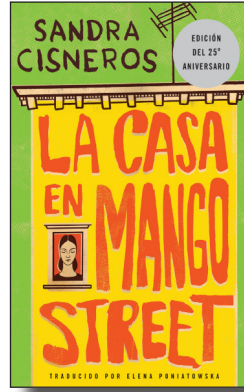
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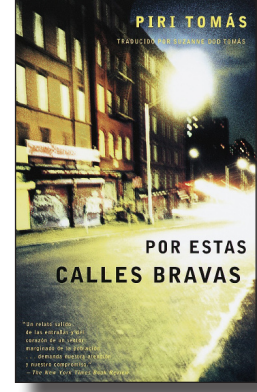


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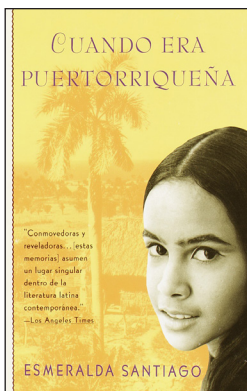
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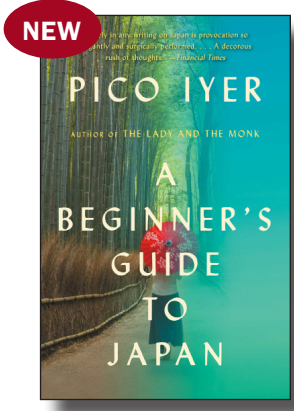
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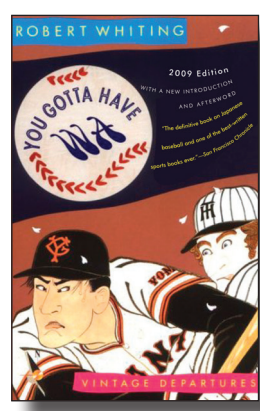
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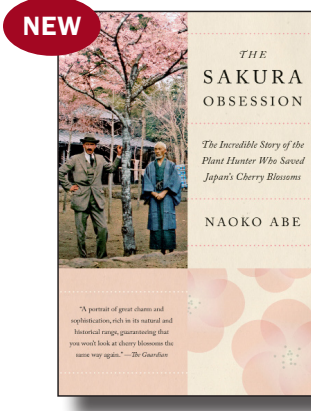
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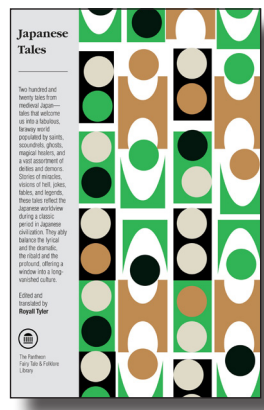
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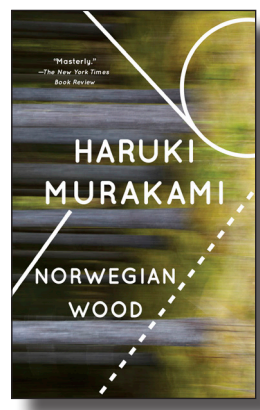
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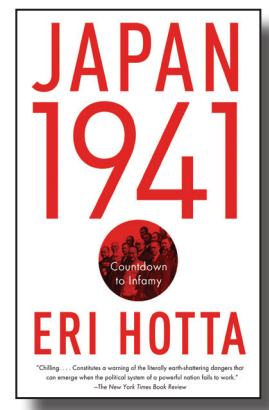


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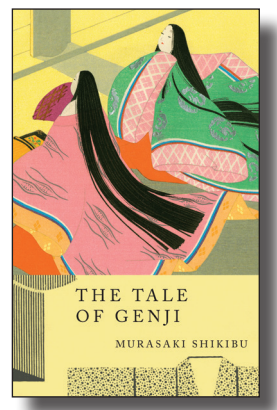
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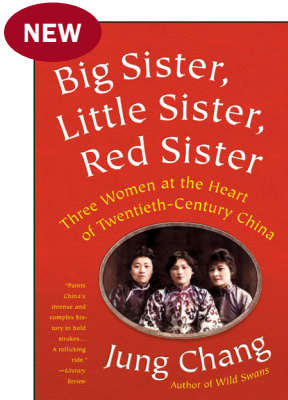
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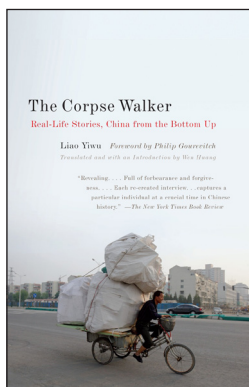
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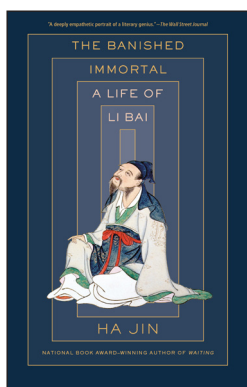
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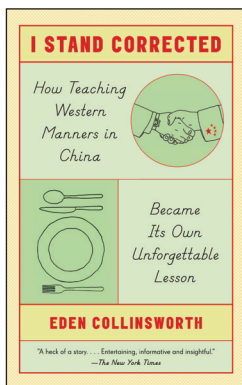
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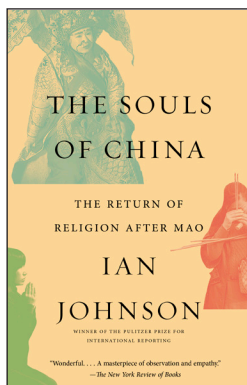
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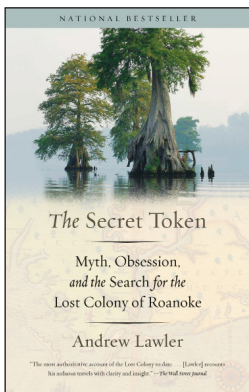
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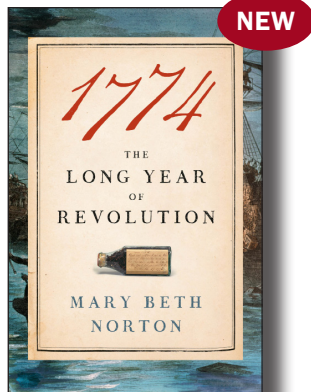
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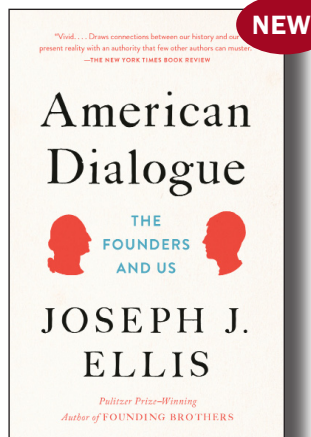


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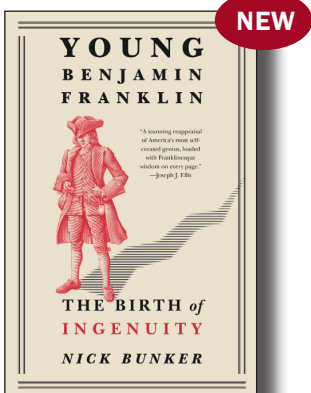
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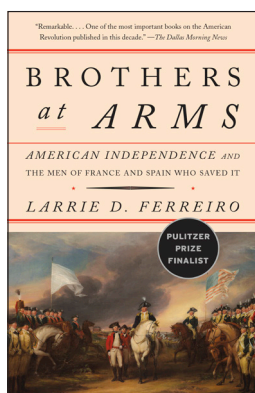
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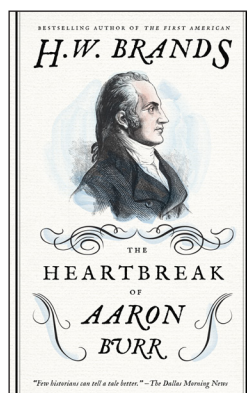
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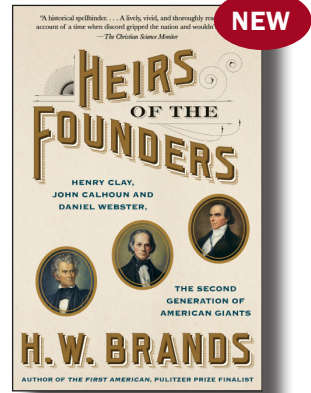
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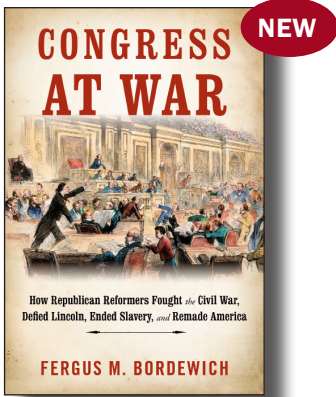
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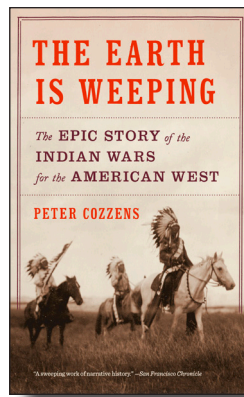
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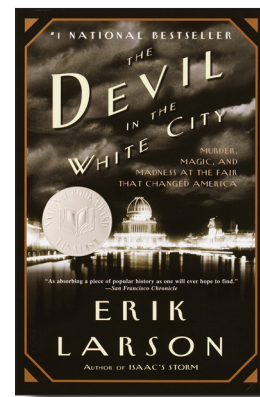
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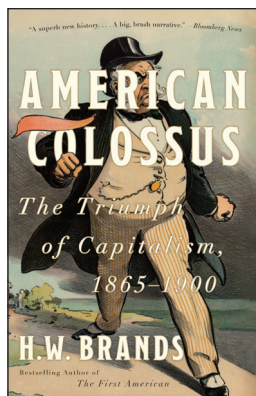
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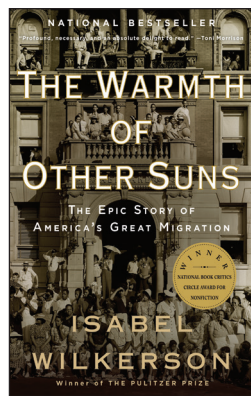
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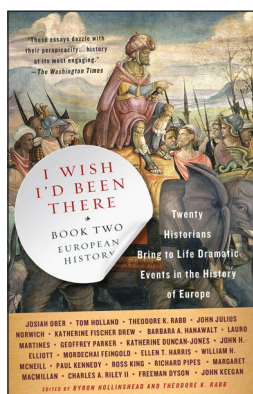
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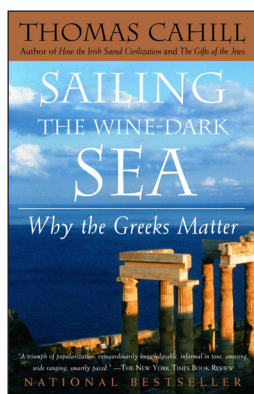


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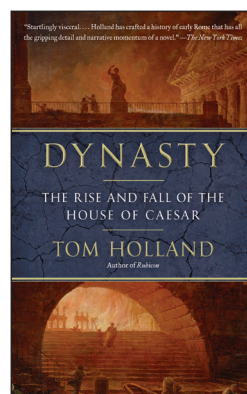


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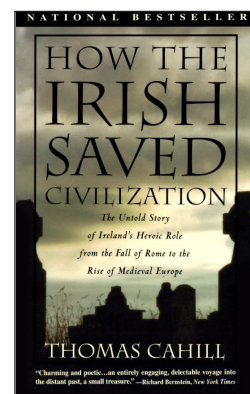


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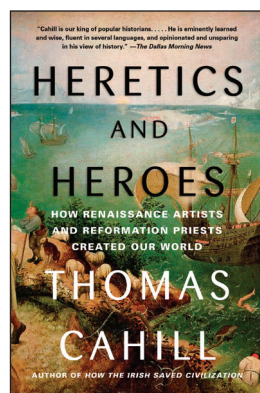


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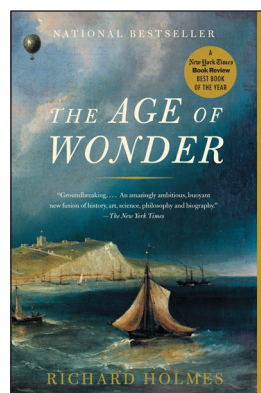
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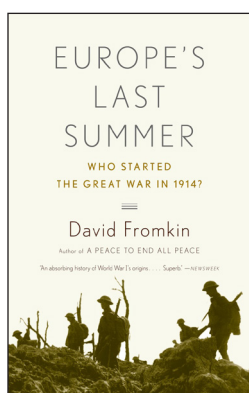
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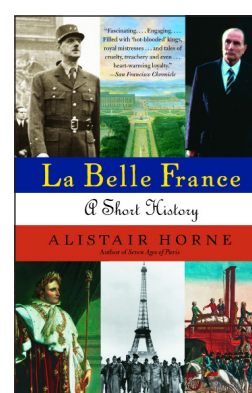
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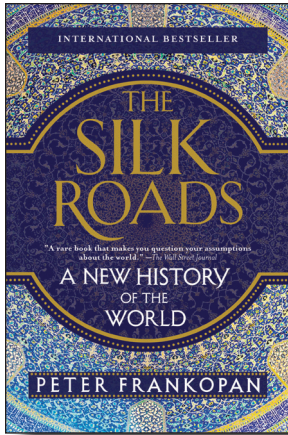


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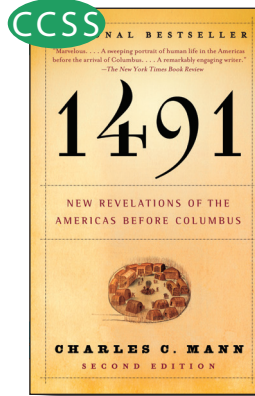
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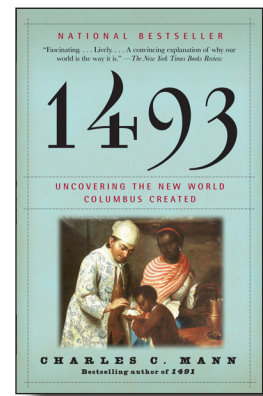
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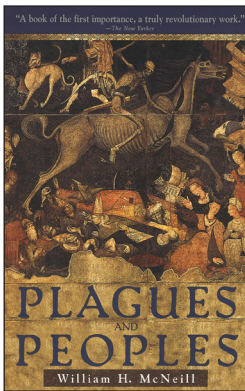
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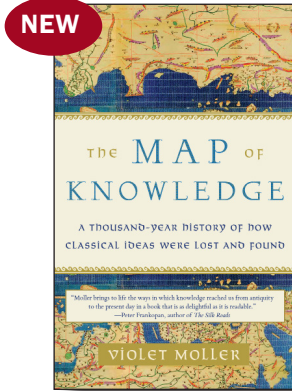
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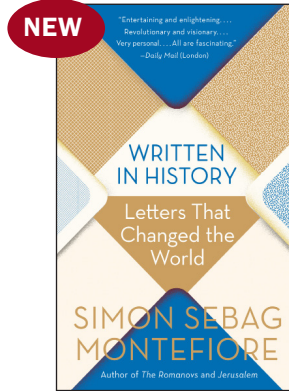
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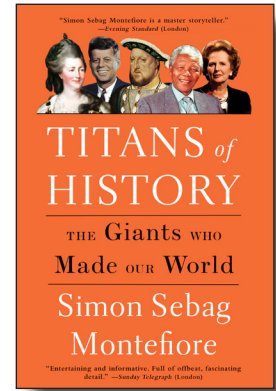
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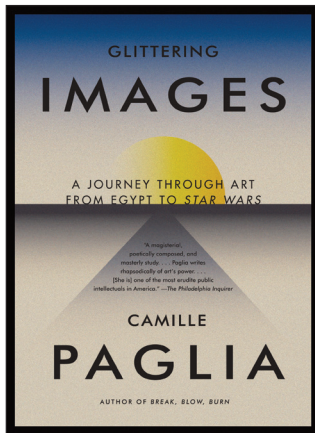


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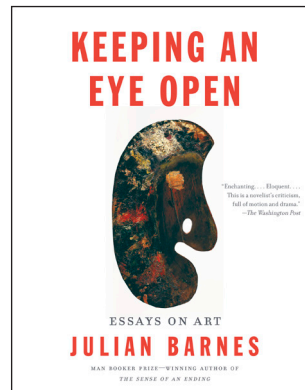
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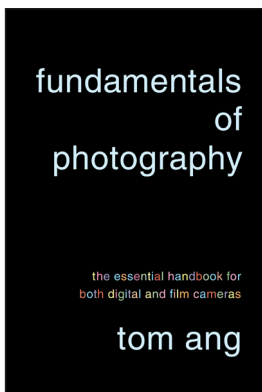


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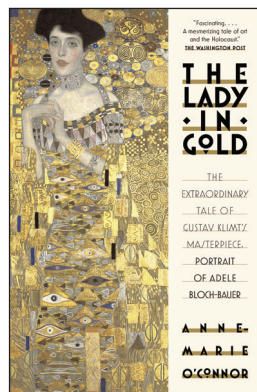


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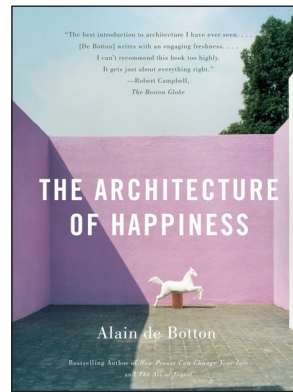


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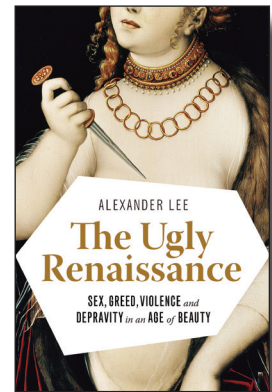
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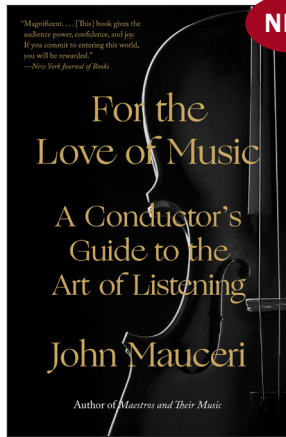


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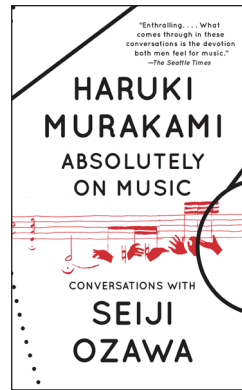
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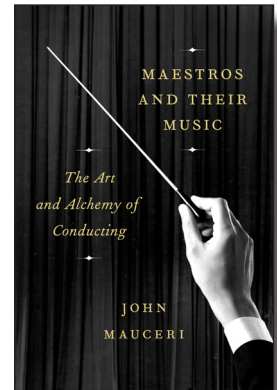
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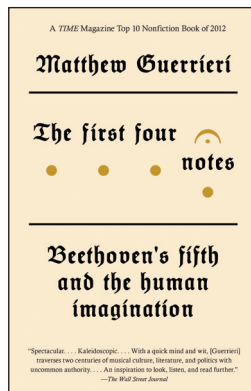
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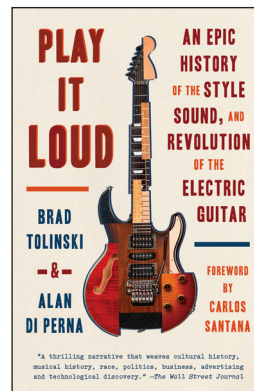
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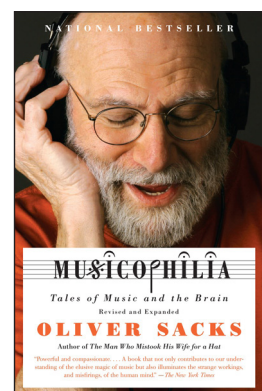
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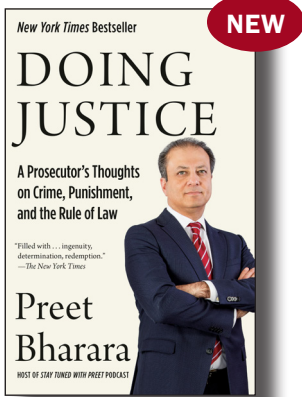
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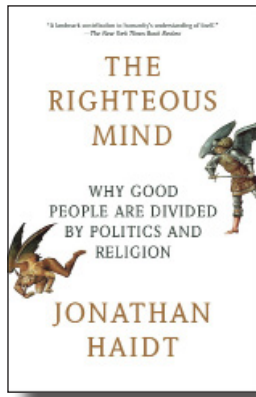
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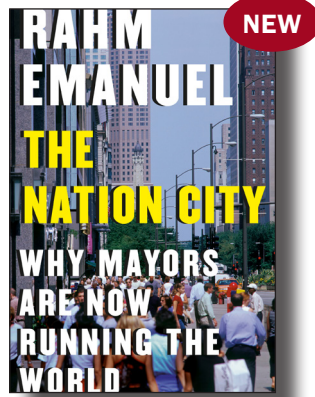


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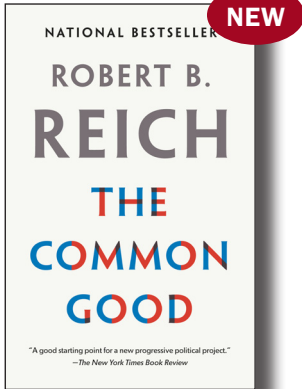
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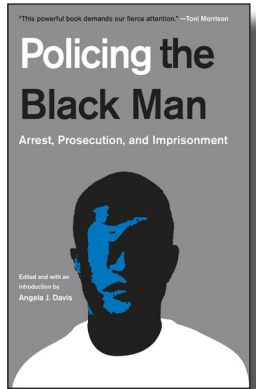
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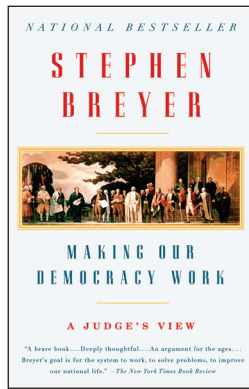


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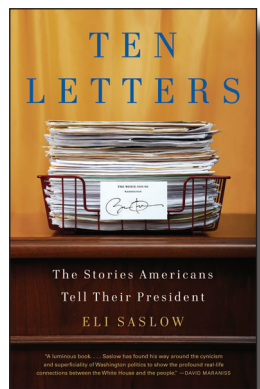
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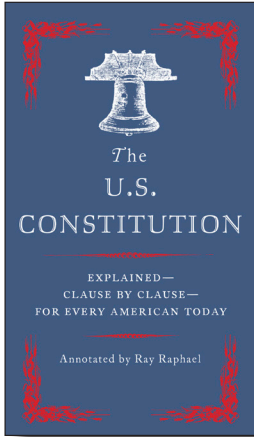
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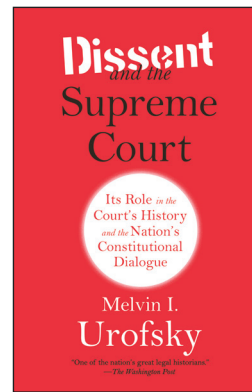


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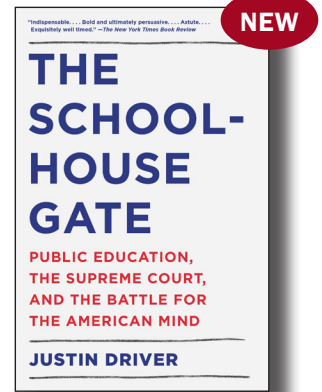
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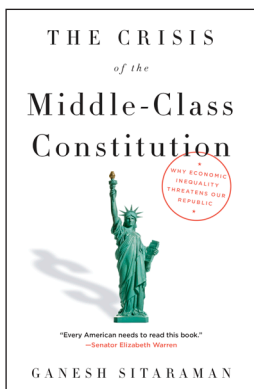
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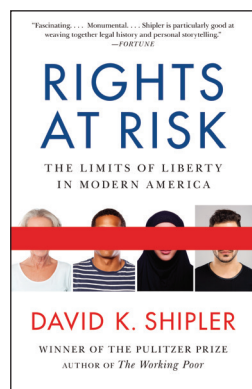


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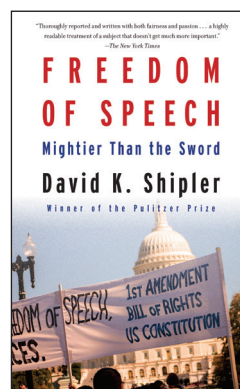
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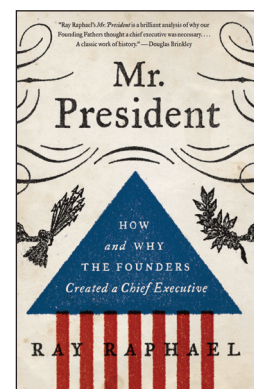
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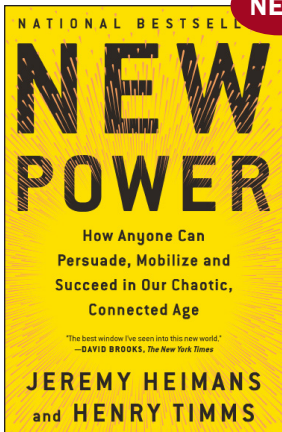
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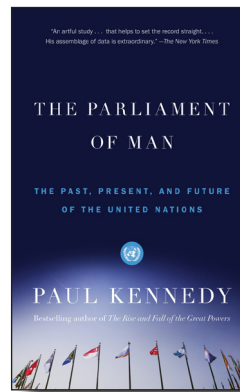
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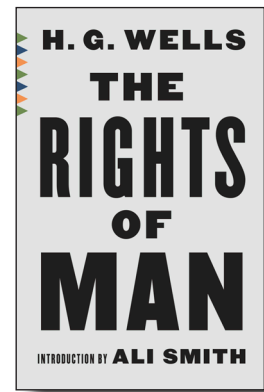
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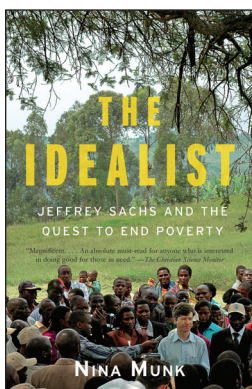
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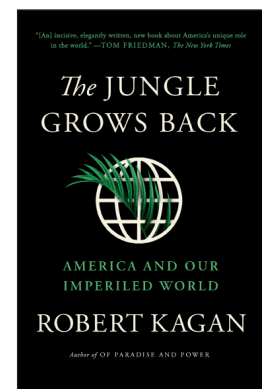


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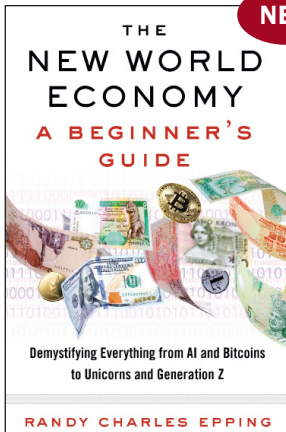
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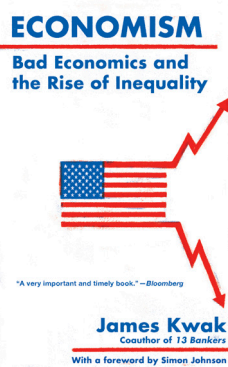


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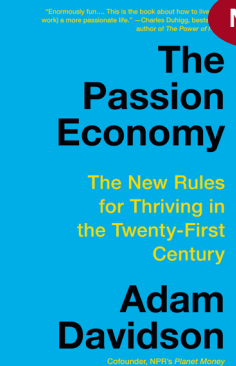
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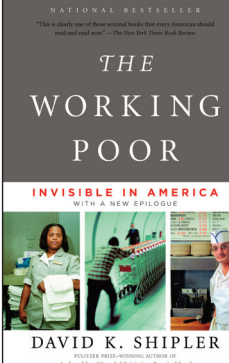
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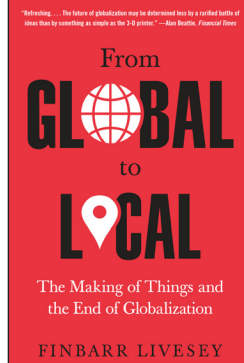
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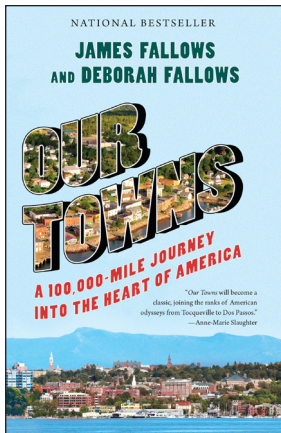
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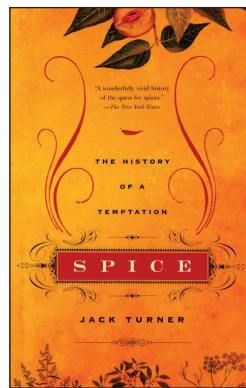
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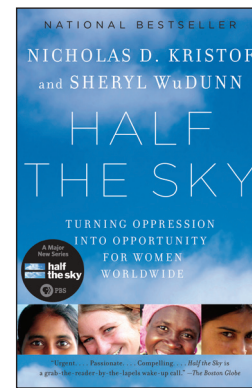
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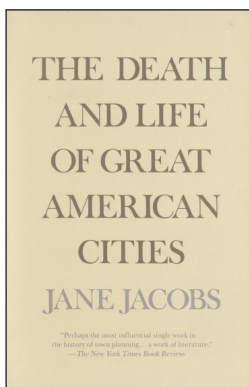
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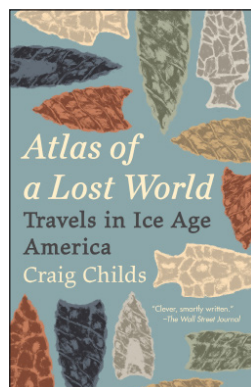


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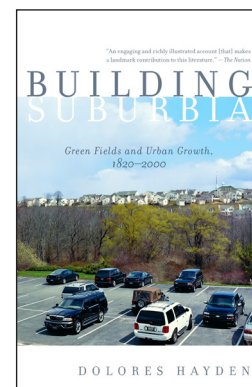


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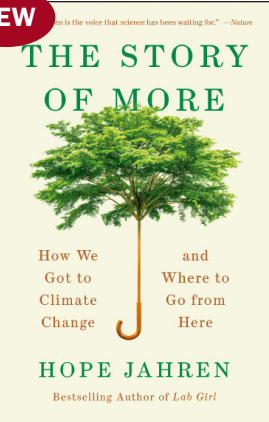
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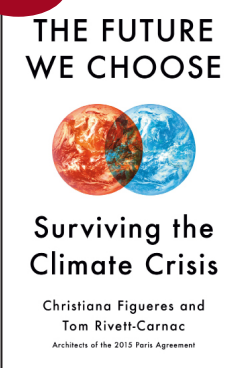
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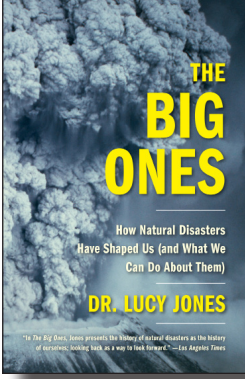
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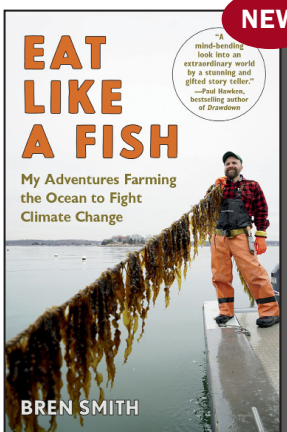
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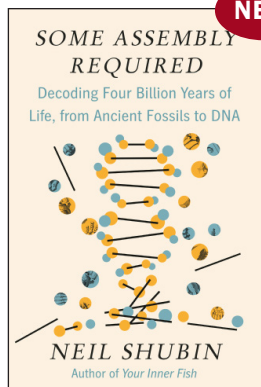
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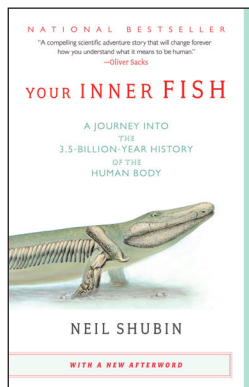
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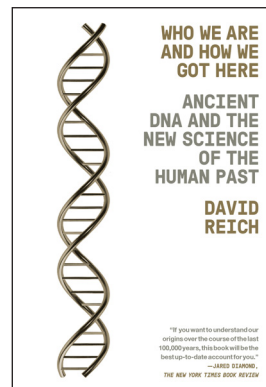
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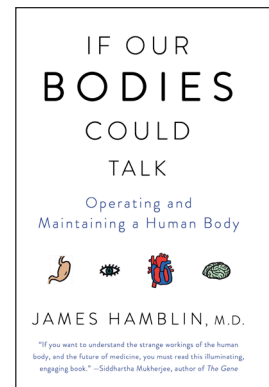
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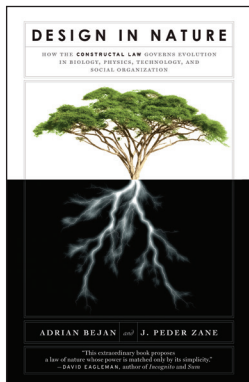
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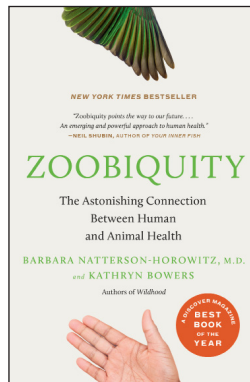


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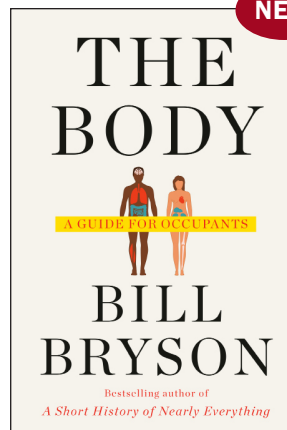
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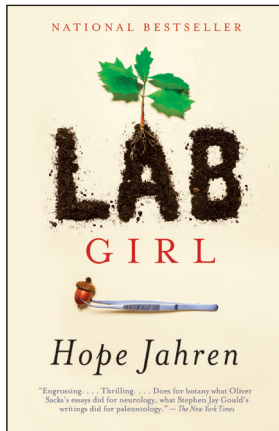
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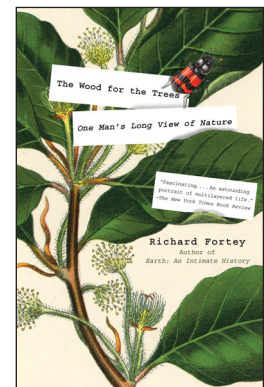


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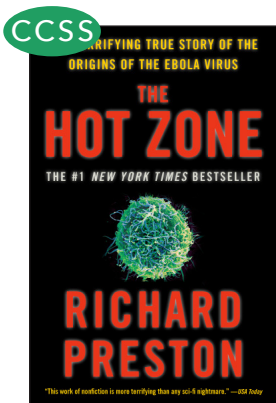


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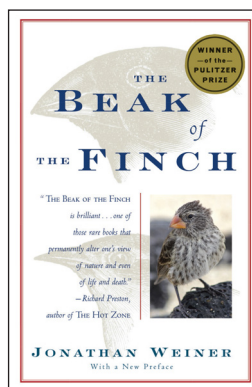
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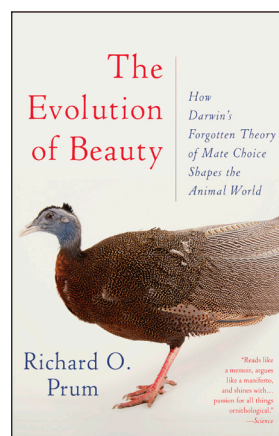
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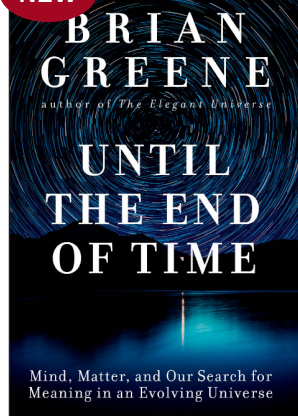
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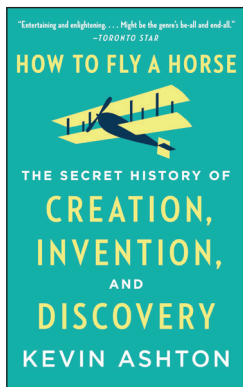


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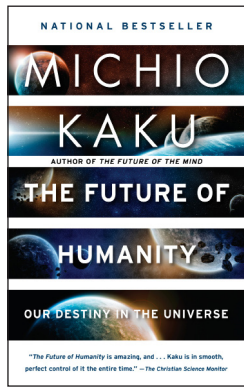


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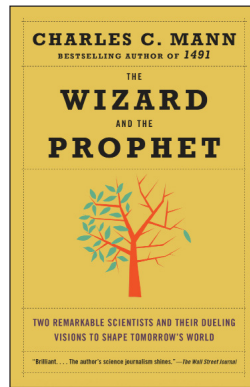


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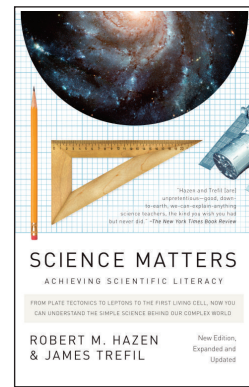


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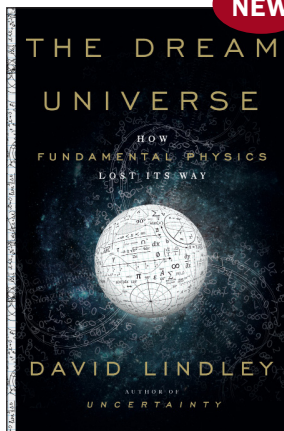


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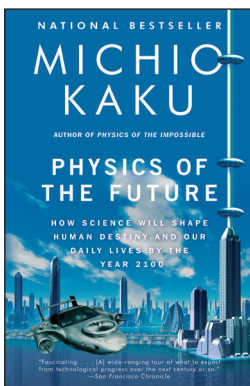
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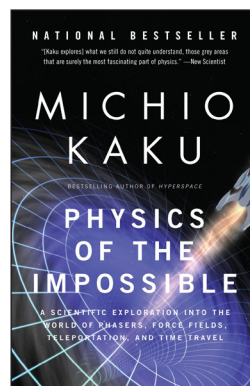
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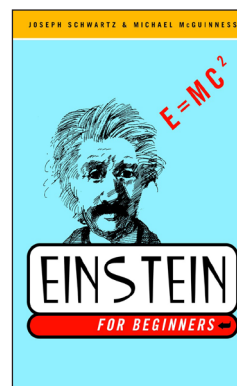
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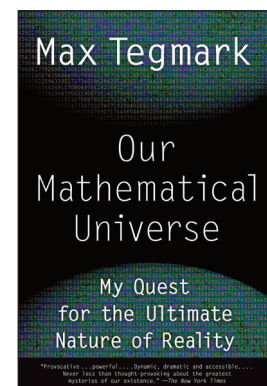
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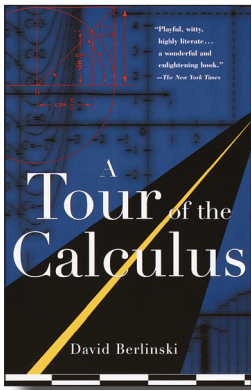
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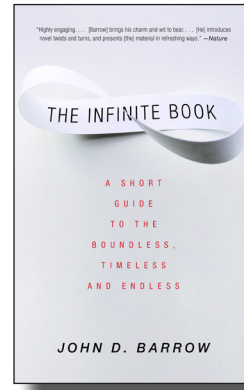


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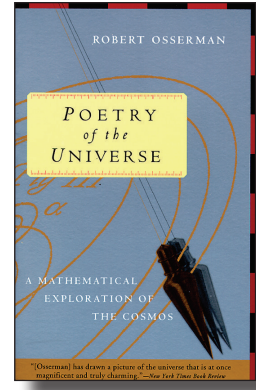
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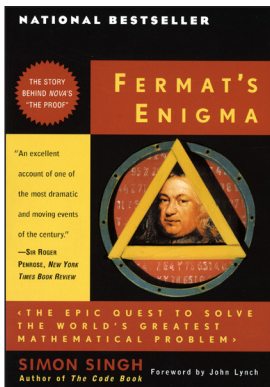


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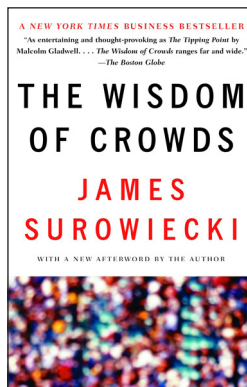


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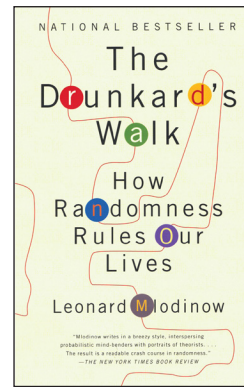


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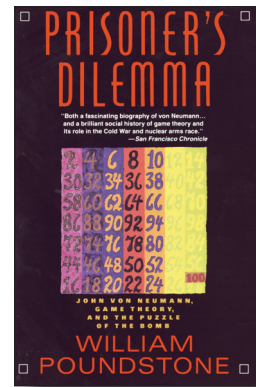
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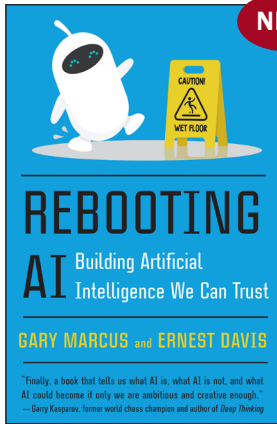
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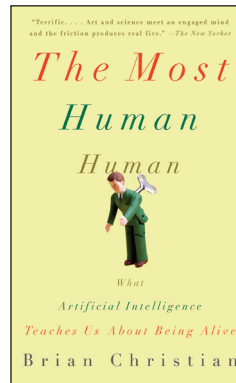
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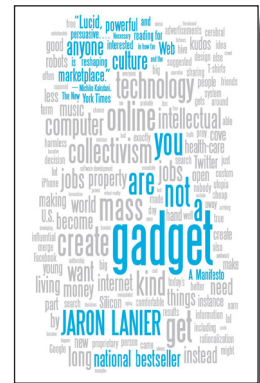


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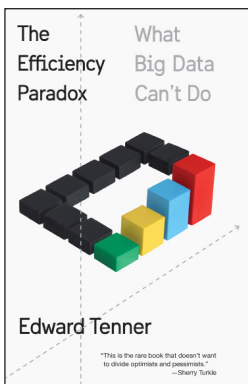


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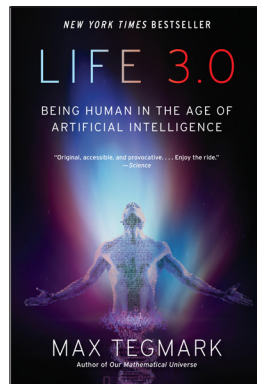
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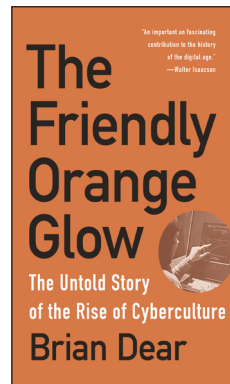


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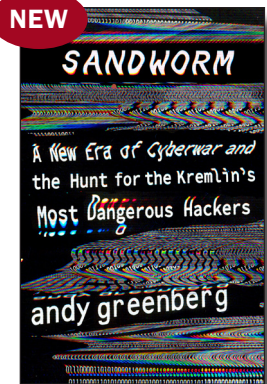


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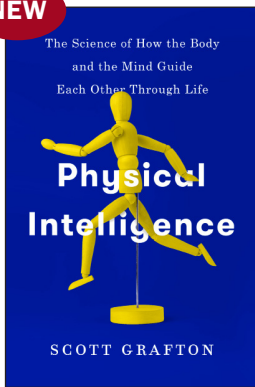
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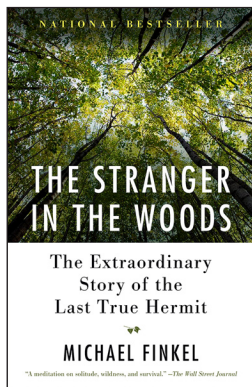


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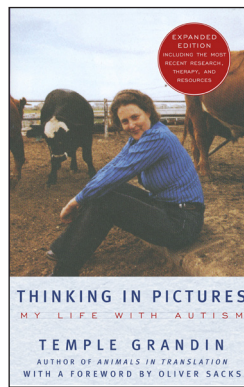
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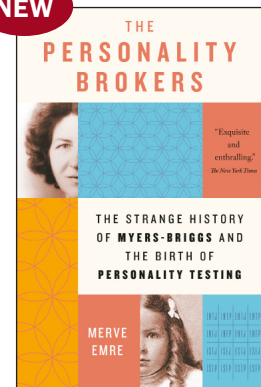
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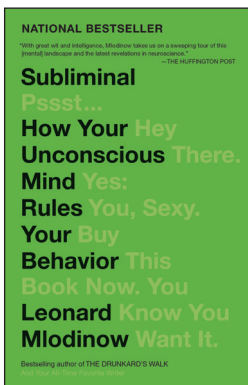
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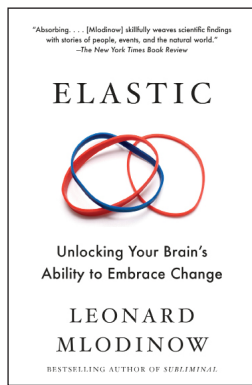
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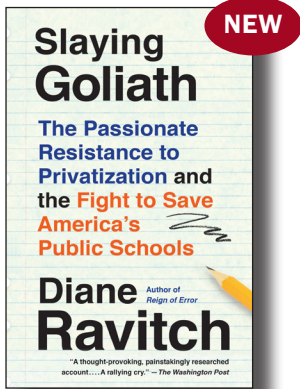
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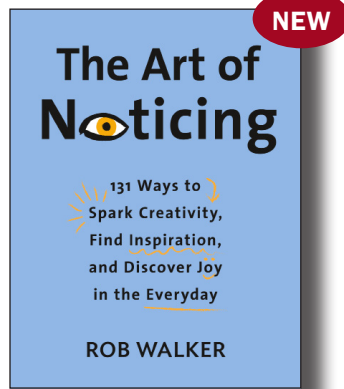
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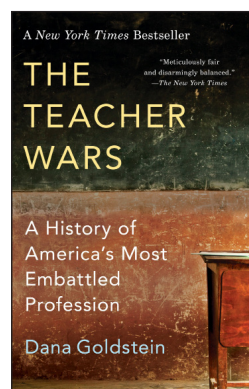
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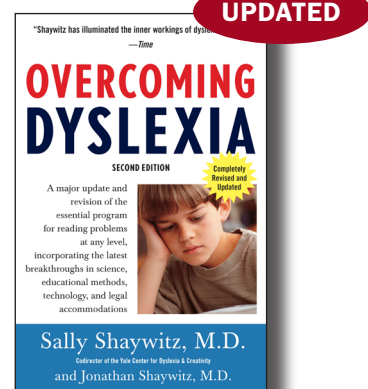
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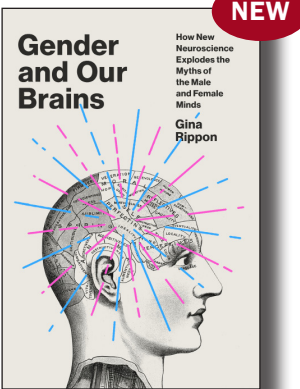
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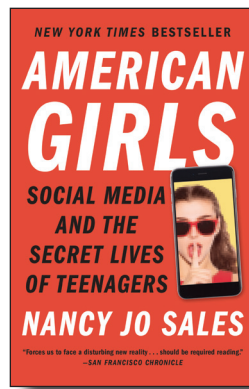
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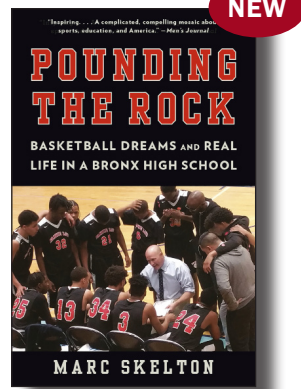
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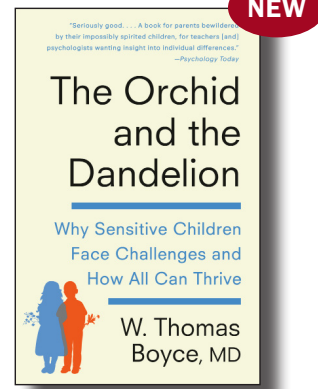
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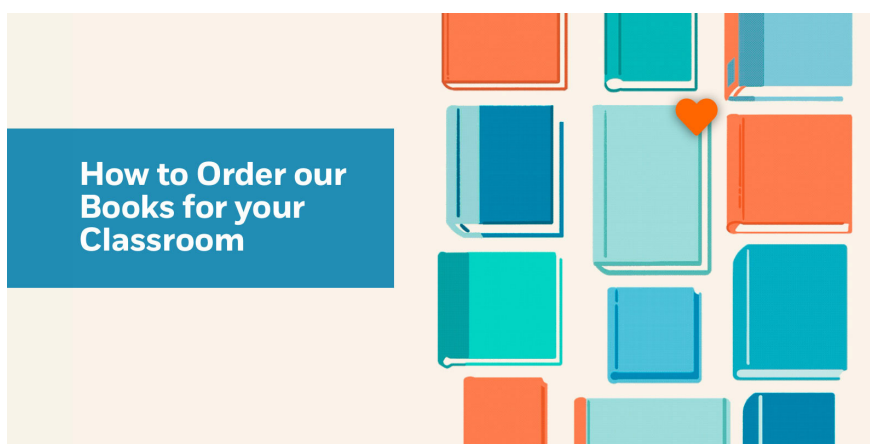
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