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Fall 2019



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Wilfrid Laurier University Press is grateful for the support it receives from Wilfrid Laurier University; the Canada Council for the Arts; the Awards to Scholarly Publications Program (with funds provided by the Social Sciences and Humanities Research Council of Canada); and the Ontario Arts Council. The Press acknowledges the financial support of the Government of Canada through the Canada Book Fund and Livres Canada Books. The Press acknowledges the assistance of Ontario Creates.

We acknowledge that Wilfrid Laurier University Press is located on the Haldimand tract, traditional territory of the Neutral, Anishnaabe, and Haudenosaunee peoples.



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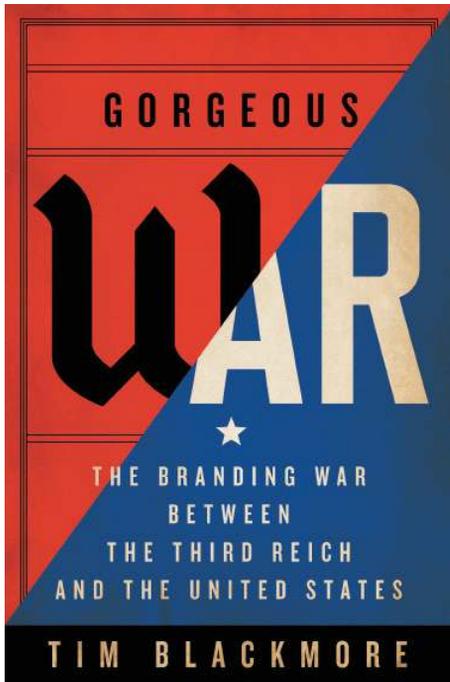
Examination copies available upon request. Indicate name of course, anticipated enrolment, start date, and current text used. Email Clare Hitchens at [press@wlu.ca](mailto:press@wlu.ca) or call 519-884-0710, Ext. 2665.

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# GORGEOUS WAR

## THE BRANDING WAR BETWEEN THE THIRD REICH AND THE UNITED STATES

Tim Blackmore

Print  
ebook available  
October 2019  
300 pages  
5.25 x 8 hardcover  
978-1-77112-420-1  
\$32.99



*Gorgeous War* argues that the Nazis used the swastika as part of a visually sophisticated propaganda program that was not only modernist but also the forerunner of contemporary brand identity. When the United States military tried to answer Nazi displays of graphic power, it failed. In the end the best graphic response to the Nazis was produced by the Walt Disney Company.

Using numerous examples of US and Nazi military heraldry, *Gorgeous War* compares the way the American and German militaries developed their graphic and textile design in the interwar period. The book shows how social and cultural design movements like modernism altered and were altered by both militaries. It also explores how nascent corporate culture and war production united to turn national brands like IBM, Coca-Cola, and Disney into multinational corporations that had learned lessons on propaganda and branding that were being tested during the Second World War.

What is the legacy of apparently toxic signs like the swastika? The answer may not be what we hoped.

Inheritors of the post-Second World War world increasingly struggle to find an escape from an intensely branded environment—to find a place in their lives that is free of advertising and propaganda. This book suggests that we look again at how it is our culture makes that struggle into an appealing *Gorgeous War*.

**Tim Blackmore** is Professor in the Faculty of Information and Media Studies, Western University in Ontario, Canada. His previous book, *War X*, was published in 2005. He has written extensively about war, war technology, and popular culture.



## LIFE WRITING SERIES NEW EDITORIAL PARTNERSHIP

Wilfrid Laurier University Press's Life Writing Series celebrates life writing as both genre and critical practice. As a home for innovative scholarship in theory and critical practice, the series embraces a range of theoretical and methodological approaches, from literary criticism and theory to autoethnography and beyond, and encourages intersectional approaches attentive to the complex interrelationships between gender, class, race, ethnicity, sexuality, ability, and more. In its commitment to life writing as genre, the series incorporates a range of life writing practices and welcomes creative scholarship and hybrid forms. The Life Writing Series recognizes the diversity of languages, and the effects of such languages on life writing practices within the Canadian context, including the languages of migration and translation. As such, the series invites contributions from voices and communities who have been under- or misrepresented in scholarly work.

WLU Press is pleased to announce a new editorial partnership in Life Writing Series: Sonja Boon, author of the forthcoming *What the Oceans Remember* and a professor at Memorial University, has joined Marlene Kadar as co-editor of the series.

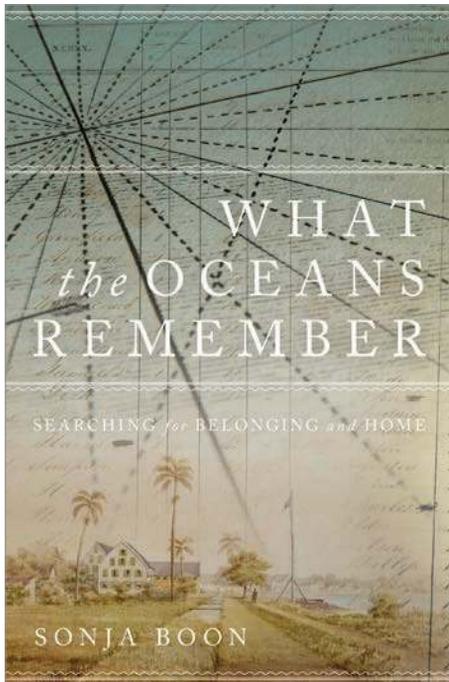
**Please submit proposals to WLU Press Senior Editor Siobhan McMenemy or the series editors:**

**Marlene Kadar**

Humanities and Gender & Women's Studies  
York University  
mkadar@yorku.ca

**Sonja Boon**

Gender Studies  
Memorial University  
sboon@mun.ca



# WHAT THE OCEANS REMEMBER

## SEARCHING FOR BELONGING AND HOME

Sonja Boon

Print  
ebook available  
September 2019  
250 pages  
5.25 x 8 hardcover  
*Life Writing series*  
978-1-77112-423-2  
\$29.99



Author Sonja Boon's heritage is complicated. Although she has lived in Canada for more than thirty years, she was born in the UK to a Surinamese mother and a Dutch father. Boon's family history spans five continents: Europe, Africa, Southeast Asia, South America, and North America. Despite her complex and multi-layered background, she often omits mention of her full heritage, replying "I'm Dutch-Canadian" to anyone who asks about her identity. An invitation to join a family tree project inspired a journey to the heart of the histories that have shaped her identity. It was an opportunity to answer the two questions that have dogged her over the years: Where does she belong? And who does she belong to?

Boon's archival research—in Suriname, the Netherlands, the UK, and Canada—brought her opportunities to reflect on the possibilities and limitations of the archives themselves, the tangliness of oceanic migration, histories, the meaning of legacy, music, love, freedom, memory, ruin, and imagination. Ultimately, she reflected on the relevance of our past to understanding our present.

Deeply informed by archival research and current scholarship, but written as a reflective and intimate memoir, *What the Oceans Remember* addresses current issues in migration, identity, belonging, and history through an interrogation of race, ethnicity, gender, archives, and memory. More importantly, it addresses the relevance of our past to understanding our present. It shows the multiplicity of identities and origins that can shape the way we understand our histories and our own selves.

**Sonja Boon** is Associate Professor of Gender Studies at Memorial University. An award-winning researcher, writer, and teacher, Boon is the author of three scholarly monographs, the most recent titled *Autoethnography and Feminist Theory at the Water's Edge: Unsettled Islands* (2018). For six years, she was principal flutist with the Portland Baroque Orchestra in Oregon.

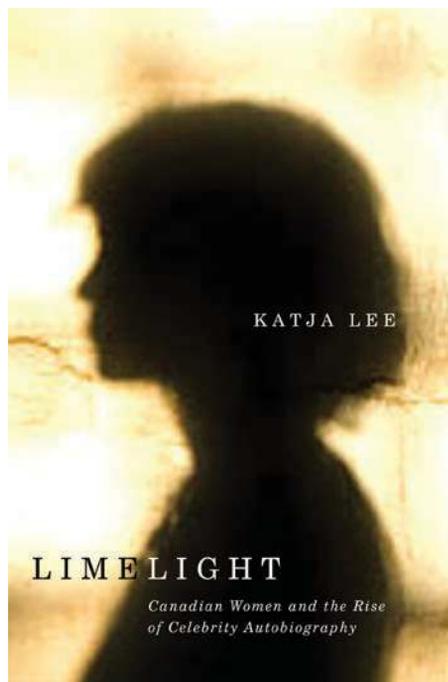
# LIMELIGHT

## CANADIAN WOMEN AND THE RISE OF CELEBRITY AUTOBIOGRAPHY

Katja Lee



Print  
ebook available  
March 2020  
302 pages  
6 x 9 hardcover  
978-1-77112-429-4  
\$49.99



**Katja Lee** is a SSHRC postdoctoral fellow at Simon Fraser University in Burnaby, British Columbia, and a member of the Persona, Celebrity, Publics Research Group at Deakin University in Melbourne, Australia. She has published essays on celebrity, public identity performance, and life writing. Her most recent work has been published in *Celebrity Studies*, *The Journal of Popular Culture*, and *Studies in Canadian Literature*. With Lorraine York she co-edited *Celebrity Cultures in Canada* (WLU Press, 2016).

**Also of interest:** *Celebrity Cultures in Canada*, Katja Lee and Lorraine York, editors (WLU Press, 2016).

At the heart of fame is the tricky business of image management. Over the last 115 years, the celebrity autobiography has emerged as a popular and useful tool for that project. Using the memoirs of famous Canadian women like L.M. Montgomery, Nellie McClung, the Dionne Quintuplets, Margaret Trudeau, and Shania Twain, *Limelight* traces the rise of celebrity autobiography in Canada and the role gender has played in the rise to fame and in writing about that experience.

Arguing that the celebrity autobiography is always negotiating historically specific conditions, Katja Lee charts a history of celebrity in English Canada and the conditions that shape the way women access and experience fame. These contexts shed light on the stories women tell about their lives and the kinds of public images they cultivate in their autobiographies. As strategies of self-representation change and the pressure to represent the private life escalates, the celebrity autobiography undergoes three distinct shifts in form, function, and content during the period examined in this study.

*Limelight: Canadian Women and the Rise of Celebrity Autobiography* is the first book to explore the history and development of the celebrity autobiography and offers compelling evidence of the critical role of gender and nation in the way fame is experienced and represented.



## HER OWN PERSON THE LIFE OF MARY QUAYLE INNIS

Anne Innis Dagg

Print  
ebook available  
March 2020  
200 pages  
5.25 x 8 hardcover  
978-1-77112-439-3  
\$29.99



In *Her Own Person: The Life of Mary Quayle Innis*, a daughter uncovers the story of her mother's extraordinary professional achievements at a time when gender expectations relegated her work to the background. Anne Innis Dagg recalls how her mother produced exceptional scholarship and literature while raising a family and supporting the career of her husband, Harold Innis, the eminent economist from the University of Toronto. This book—based on Mary's own diaries and personal anecdotes—provides a daughter's insight into her mother's life, work, and achievements, highlighting the detrimental effects that rigid gender roles had on how a woman's professional accomplishments were received by her peers.

Mary Quayle Innis (1899–1972) was a writer and an economist and the author of over 100 short stories, magazine features, and research articles. She is the author of the celebrated *An Economic History of Canada* (1954), a best-selling university textbook that retained its popularity with professors and students for nearly twenty years. As a scholar, she was interested not only in Canadian economics but in early Canadian history, and authored several books and articles on that subject. She became Dean of Women for University College in 1952, and was the only Canadian woman chosen to attend a world conference on education. Although her legacy has been eclipsed by the fame of her husband, Innis was an accomplished woman for her time and in her own right. *Her Own Person* places Innis's accomplishments in the spotlight for the first time, recounting her life and work through a feminist lens.

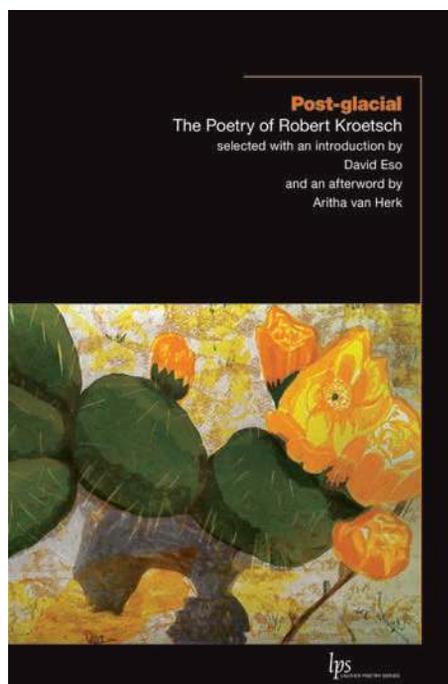
**Anne Innis Dagg** earned a biology degree from the University of Toronto and a PhD in animal behaviour from the University of Waterloo. She is the author of *The Feminine Gaze: A Canadian Compendium of Non-Fiction Women Authors and Their Books, 1836–1945* (2001) and *Pursuing Giraffe: A 1950s Adventure* (2005), both published by WLU Press, and many other books. *The Woman Who Loves Giraffes* (2018) is a documentary about her life's work.

**Also of interest:** *Pursuing Giraffe: A 1950s Adventure*, by Anne Innis Dagg (WLU Press, 2005).

## POST-GLACIAL THE POETRY OF ROBERT KROETSCH

Robert Kroetsch; selected with an introduction  
by David Eso

Print  
ebook available  
October 2019  
*Laurier Poetry Series*  
88 pages  
6 x 9 paper  
978-1-77112-426-3  
\$18.99

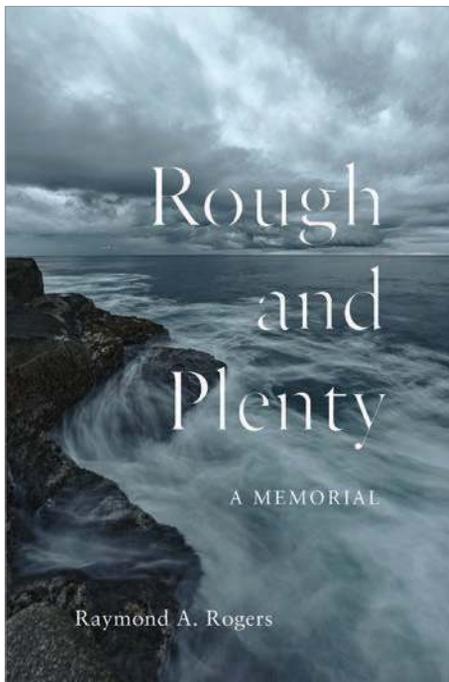


**David Eso** is a PhD candidate at the University of Victoria, and he serves on the *Malahat Review* poetry board. His writings on Robert Kroetsch include “Incendiary Landscape,” “Loving Strife,” and “From Friction, Heat.” He is the co-editor, with Jeanette Lynes, of *Where the Nights Are Twice as Long*, an anthology of poetry and correspondence.

*Post-glacial* is a collection of poems by Robert Kroetsch selected by his former student David Eso. The book features Kroetsch’s iconic collection *Completed Field Notes* alongside rare work gathered from different stages of Kroetsch’s career. The book contains an afterword by Aritha van Herk.

Kroetsch’s poetry evolved from short lyric poetry in the 1960s to postmodern long poems in the 1970s and 80s. Kroetsch’s work in the 1990s and 2000s was marked by the production of experimental chapbooks. Yet it is in the 2000s that Kroetsch’s celebrated *The Hornbooks of Rita K* and his final collection, *Too Bad*, were published. *Post-glacial* presents the material in a thematic arc that follows daily, seasonal, and biographical topics. The collection moves from moods of morning, spring, and youth to shades of darkness, winter, and mourning.

In the introduction, Eso charts Kroetsch’s early attempts at poetry in his teenage and undergraduate years. Eso takes the title *Post-glacial* from the poem “Lonesome Writer Diptych” and proposes the term as an alternative to “postmodernism,” a term often used by critics to describe Kroetsch’s work. *Post-glacial* emphasizes the poet’s interest in landscape, ecology, history, the presence of absence, and the endurance of a living past.



## ROUGH AND PLENTY A MEMORIAL

Raymond A. Rogers

Print  
ebook available  
February 2020  
250 pages  
5.25 x 8 paper  
978-1-77112-436-2  
\$24.99



As a Nova Scotia commercial fisher in the early 1990s, Raymond A. Rogers experienced the collapse of Canada's East Coast fishery first-hand. During that difficult, painful, and confusing time, Rogers noticed a lone gravestone across the road from his home in Shelburne County, Nova Scotia. It was the gravestone of Donald McDonald, a native of the Isle of Lewis in what was known as North Britain, who "departed his life" in 1881. The encounter with McDonald's gravestone inspired Rogers to explore the parallel processes of dispossession and how local communities are decimated by the imposition of new ways of life.

In *Rough and Plenty: A Memorial*, Rogers compares the experience of dispossession suffered by nineteenth-century Scottish crofters who, like McDonald, were expelled from their ancestral lands during the Highland Clearances, with his own personal experience of dispossession when the fishing industry in Nova Scotia succumbed to the forces of capitalism in the 1990s. The book serves a twofold goal: to memorialize the loss of local ways of life in the name of economic progress and to convey the experience of dislocation through first-hand narratives and perspectives, recent and historical. Blending historical research with personal narrative, the author proposes the act of remembrance as a form of advocacy for the local communities decimated by the power of progress. Further, the comparison between the process of dispossession suffered by nineteenth-century Scottish crofters and the author's own experience as a Nova Scotia fisher shows how colonizing narratives of progress exploit resources and marginalize local communities and their inhabitants.

**Raymond A. Rogers** is Associate Professor in the Faculty of Environmental Studies at York University. He is the author of three previous books: *Nature and the Crisis of Modernity*, *The Oceans Are Emptying: Fish Wars and Sustainability*, and *Solving History: The Challenge of Environmental Activism*.

## ZAAGI'IDIWIN

### SILENT, UNQUESTIONABLE ACT OF LOVE

Leanna Marshall; contributions by Vera Wabegijig and Susan Neylan. Foreword by Suzanne Luke

*Zaagi'idiwin: Silent, Unquestionable Act of Love* creates an intersection where viewers meet to understand and explore the essence of relationships, the meaning of connection/disconnection, and the pain of loss. Through the making and documentation of jingle dresses, artist Leanna Marshall explores the deeply personal stories that have shaped her perception of the complexities of her family history in the context of Canadian history. The social inequities, resistance, and sorrow communicated in this body of work serve as a springboard to examine the acts of compassion and forgiveness, which ultimately helps to move forward to a new and more affirmative place of being.

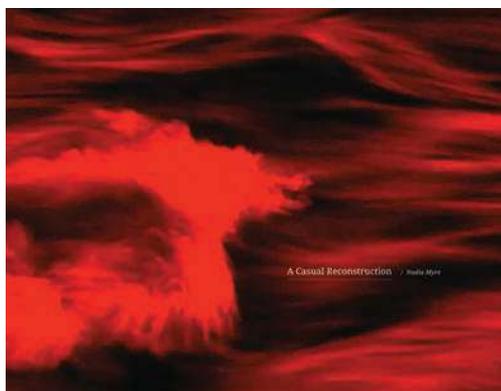
**Leanna Marshall** is a member of Kitchenuhmaykoosib Inninuwug. She currently lives in Thunder Bay, Ontario. As a maker of jingle dresses and skirts, Marshall tells stories of her ancestors and of the land, and stays in the intersection of where they meet to understand the essence of connection, understanding, and healing and the relationships between them.

Published by the Robert Langan Art Gallery. Distributed by WLU Press.



Print  
May 2019  
28 pages

5.25 x 10.25 paper  
978-0-9940361-2-4  
\$20.00



## A CASUAL RECONSTRUCTION

Nadia Myre; contributions by Louise Bernice Halfe and Sara Matthews. Foreword by Suzanne Luke

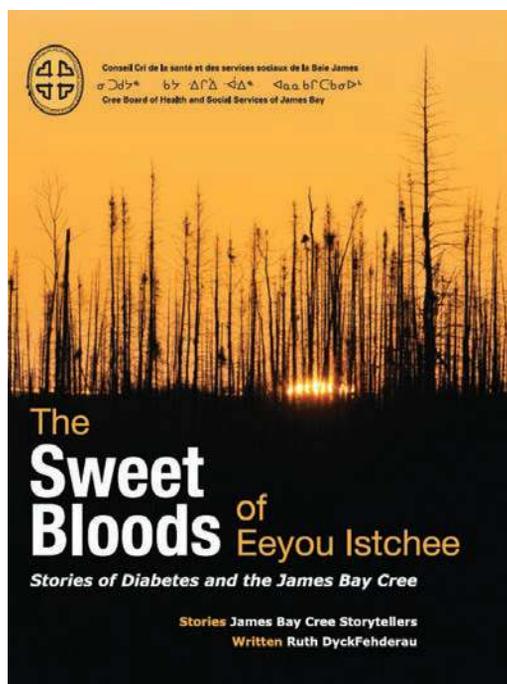
*A Casual Reconstruction* explores open conversation to examine the relationship between language, identity, and human connection. Driven by the desire to have an honest discussion about Indigenous identity/mixed identity, artist Nadia Myre invites viewers on an intimate journey to probe the meaning of cultural distinctiveness. The interweaving of video projection and audio narratives serves as an intriguing rumination in understanding the meaning of belonging and the importance of the art of listening.

**Nadia Myre** is a visual artist from Montreal (Quebec) whose multi-disciplinary practice is inspired by participant involvement as well as recurring themes of identity, language, longing, and loss. She is a graduate of Concordia University (MFA, 2002) and a recipient of Les Elles de l'art (2011), CALQ's Prix à la création artistique pour la région des Laurentides (2009), and an Eiteljorg Fellowship (2003).

Print  
May 2019  
32 pages  
7.5 x 9.75 paper  
978-0-9940361-1-7  
\$20.00



Published by the Robert Langan Art Gallery. Distributed by WLU Press.



# THE SWEET BLOODS OF EYYOU ISTCHEE STORIES OF DIABETES AND THE JAMES BAY CREE

Ruth DyckFehderau

Print  
ebook available  
May 2019  
280 pages  
7 x 9 paper  
978-0-9730542-3-1  
\$29.99



In this groundbreaking collection, Ruth DyckFehderau and twenty-seven storytellers offer a rich and timely account of contemporary life in Eeyou Istchee, the territory of the James Bay Cree of Northern Quebec. The stories are told by people who live with diabetes, but they are not records of illness as much as they are deeply personal accounts of life in the North: the fine, swaying balances of living both in town and on the land, of family and work and studies, of healing from relocations and residential school histories while building communities of safety and challenge and joy, of hunting and hockey, and much more.

*The Sweet Bloods of Eeyou Istchee* is essential reading for anyone who knows anyone with diabetes, and for anyone interested in a contemporary rendering of one of Canada's most vibrant, thriving, and highly adaptive Indigenous communities. This collection, published by the Cree Board of Health and Social Services of James Bay in 2017, won the Nonfiction Health (General) category at the 2018 International Book Awards, the Silver Medal (tie) in the 2018 Independent Publisher Book Awards for Best Regional Nonfiction (Canada East) category, and the Silver Medal in the 2017 Foreword INDIES Book of the Year (Nonfiction Health) award.

**Ruth DyckFehderau** is an instructor in Creative Writing and English Literature at the University of Alberta and a freelance writer; she also enjoys travel. She has published in literature journals and anthologies around the world, and has received awards for her writing, teaching, and activism. She won several book awards for *The Sweet Bloods of Eeyou Istchee*.

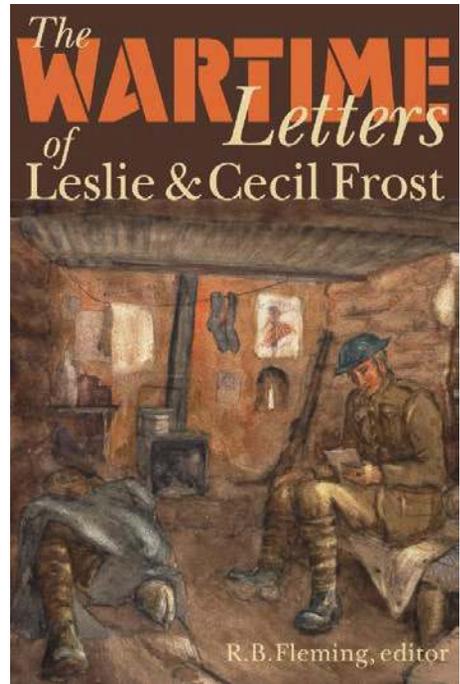
Published by the Cree Board of Health and Social Services of James Bay.

Distributed by WLU Press.

# THE WARTIME LETTERS OF LESLIE AND CECIL FROST, 1915-1919

R.B. Fleming, editor

Print  
ebook available  
September 2019  
(Originally published in  
2007)  
420 pages  
6 x 9 paper  
978-1-55458-470-3  
\$27.99

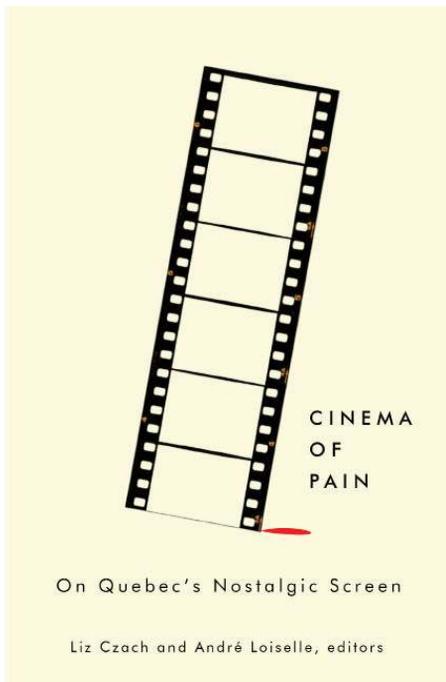


**R.B. Fleming** is a lecturer and research associate at the Frost Centre, Trent University. His previous publications include *Eldon Connections*, an illustrated local history of Eldon Township, Ontario; *General Stores of Canada*, including the one in which he was raised; and *The Railway King of Canada*, a biography of Sir William Mackenzie. His articles have appeared in *The Beaver* as well as academic journals.

*The Wartime Letters of Leslie and Cecil Frost, 1915–1919* brings to light the correspondence between two officer brothers and their family at home from 1915 to 1919. Despite wartime censorship, Leslie and Cecil wrote frank and forthright letters that show how the young men viewed the war, as well as what they observed both during training and from the trenches in some of the war's bloodiest battles. The letters also deal with the war's political context, including conscription and the Union government, as well as social issues such as the emerging role of women, the role of the growing middle class, nativism, and the use of liquor overseas.

R.B. Fleming, the collection's editor, contends that Leslie Frost's military experiences and hospitalization affected his policies as premier of Ontario (1949–1961), especially those related to medicare and liquor control laws. Frost's government was the first to pass laws providing penalties for racial, ethnic, and gender discrimination on private property, creating a movement that led to the Ontario Human Rights Code.

Originally published in 2007, this paperback edition has been released to mark the 100th anniversary of the end of the Great War.



## CINEMA OF PAIN ON QUEBEC'S NOSTALGIC SCREEN

Liz Czach and André Loiseau, editors

Print  
ebook available  
January 2020  
240 pages  
6 x 9 paper  
978-1-77112-433-1  
\$42.99

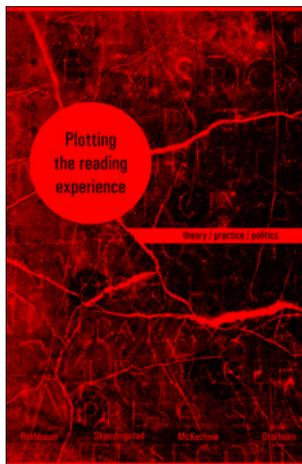


Since the defeat of the pro-sovereignists in the 1995 Quebec referendum, the loss of a cohesive nationalistic vision in the province has led many Québécois to use their ancestral origins to inject meaning into their everyday lives. *A Cinema of Pain* argues that this phenomenon is observable in a pervasive sense of nostalgia in Quebec culture and is especially present in the province's vibrant but deeply wistful cinema. In Québécois cinema, nostalgia not only denotes a sentimental longing for the bucolic pleasures of bygone French-Canadian traditions, but, as this edited collection suggests, it evokes the etymological sense of the term, which underscores the element of pain (*algos*) associated with the longing for a return home (*nostos*).

Whether it is in grandiloquent historical melodramas such as *Séraphin: un homme et son péché* (Binamé, 2002), intimate realist dramas like *Tout ce que tu possèdes* (Émond, 2012), charming art films like *C.R.A.Z.Y.* (Vallée, 2005), or even gory horror movies like *Sur le seuil* (Tessier, 2003), the contemporary Québécois screen projects an image of shared suffering that unites the nation through a melancholy search for home.

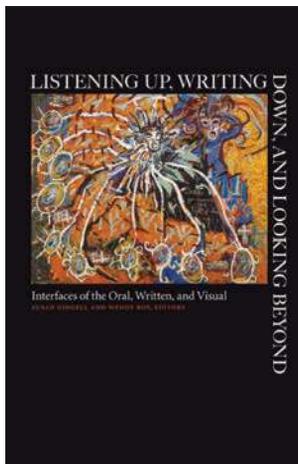
**Liz Czach** is Associate Professor in the Department of English and Film Studies at the University of Alberta. From 1995 to 2005 she was a programmer of Canadian film at the Toronto International Film Festival. She has contributed essays on Quebec cinema to *Transnational Stardom* (2013) and *Celebrity Cultures in Canada* (WLU Press, 2016), among others.

**André Loiseau** is Dean of Humanities and teaches film studies at St. Thomas University. His main areas of research are Canadian cinema, theatricality in film, and the horror film. He has published over forty articles and chapters in anthologies, as well as a dozen books, including *The Canadian Horror Film* (2015, with Gina Freitag).



**PLOTTING THE READING EXPERIENCE**  
Theory/Practice/Politics  
Paulette M. Rothbauer, Kjell Ivar Skjerdingsstad, Lynne McKechnie, and Knut Oterholm, editors

2016 • hardback • 978-1-77112-172-9  
8 illus. • 6 x 9 • 430 pp.  
**\$85.00**



**LISTENING UP, WRITING DOWN, AND LOOKING BEYOND**  
Interfaces of the Oral, Written, and Visual  
Susan Gingell and Wendy Roy, editors

2012 • paper • 978-1-55458-474-1  
19 illus. • 6 x 9 • 388 pp.  
**\$39.99**



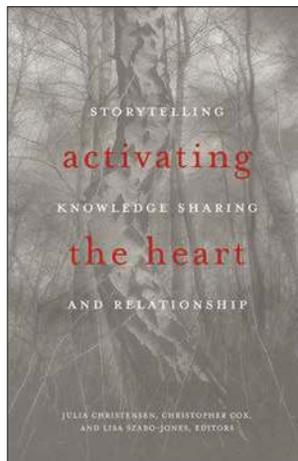
**THE NEXT INSTALMENT**  
Serials, Sequels, and Adaptations of Nellie L. McClung, L.M. Montgomery, and Mazo de la Roche  
Wendy Roy

2019 • hardback • 978-1-77112-391-4  
42 illus. • 6 x 9 • 322 pp.  
**\$85.00**



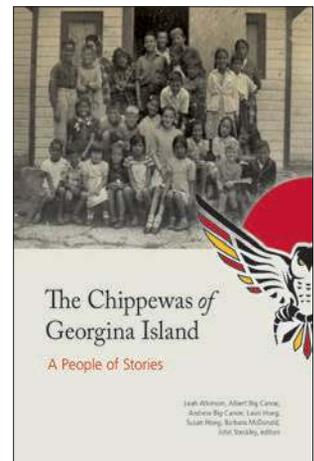
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6 x 9 • 256 pp.  
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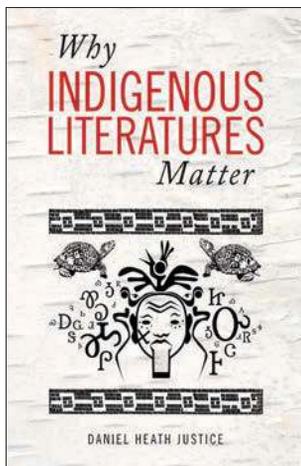
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Storytelling, Knowledge Sharing, and Relationship  
Julia Christensen, Christopher Cox, and Lisa Szabo-Jones, editors

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6 x 9 • 226 pp.  
**\$24.99**



**THE CHIPPEWAS OF GEORGINA ISLAND**  
A People of Stories  
John L. Steckley, Leah Atkinson, Albert Big Canoe, Andrew Big Canoe, Susan Hoeg, and Barbara McDonald, editors

2020 • paper • 978-1-77112-322-8  
61 illus. • 10 x 7 • 194 pp.  
**\$29.99**

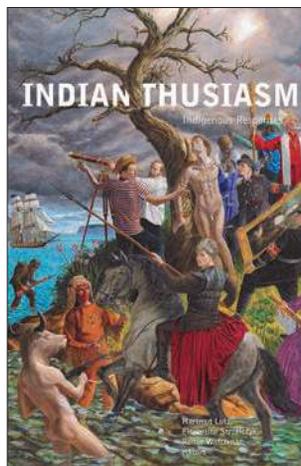


**WHY INDIGENOUS LITERATURES MATTER**

Daniel Heath Justice

*Indigenous Studies series*  
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5.25 x 8 • 306 pp.

**\$19.99**



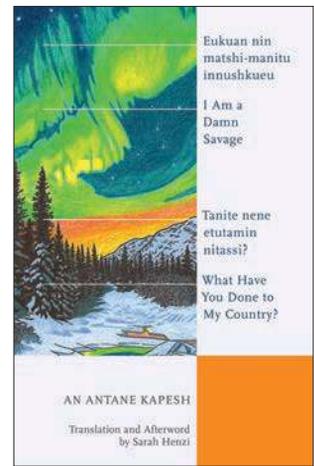
**INDIANTHUSIASM**

Indigenous Responses

Renae Watchman, Hartmut Lutz,  
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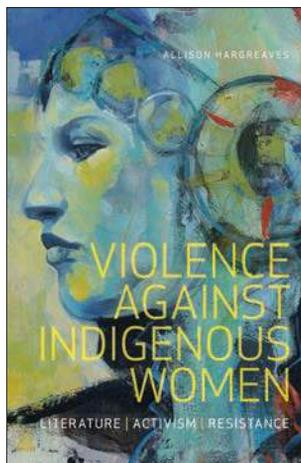
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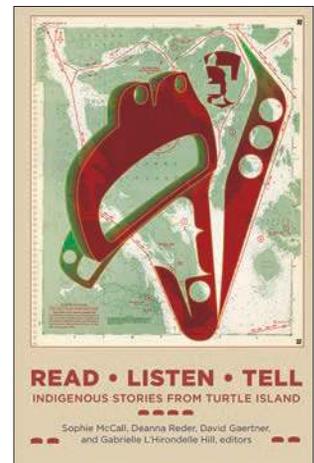
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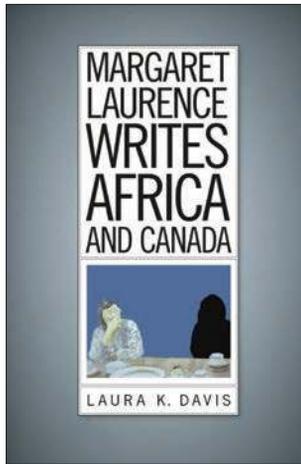
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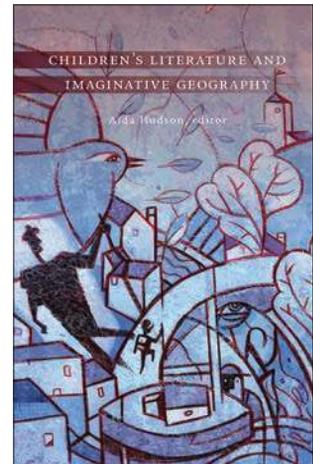
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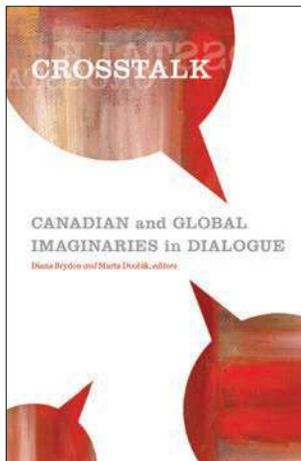


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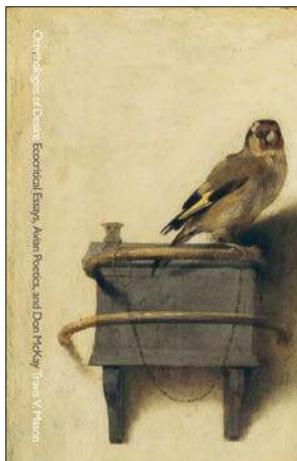


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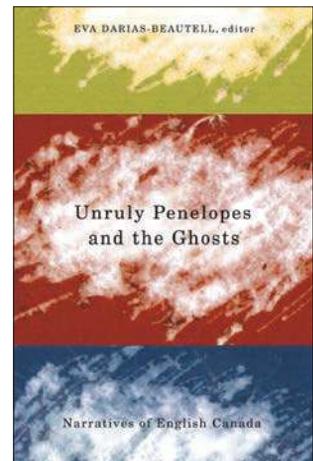
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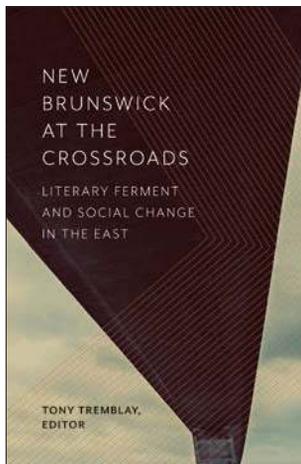
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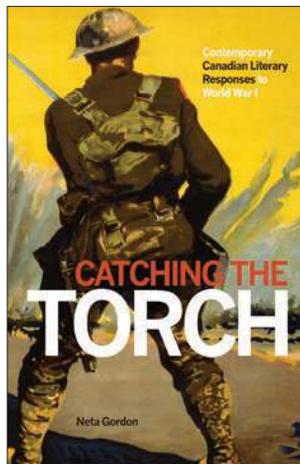
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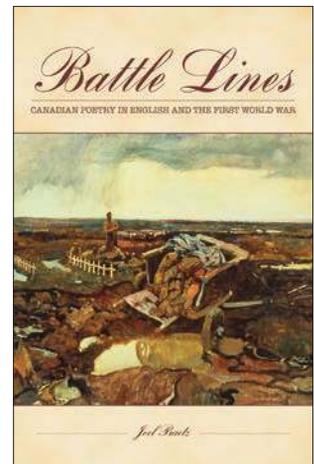
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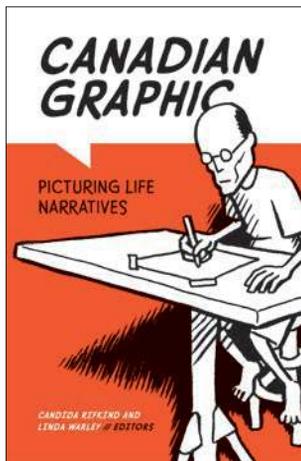
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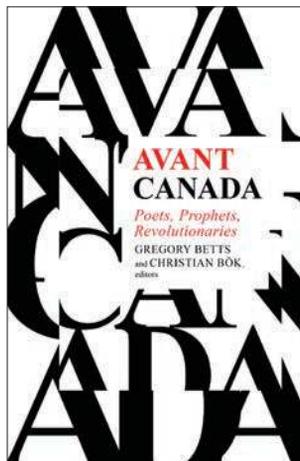
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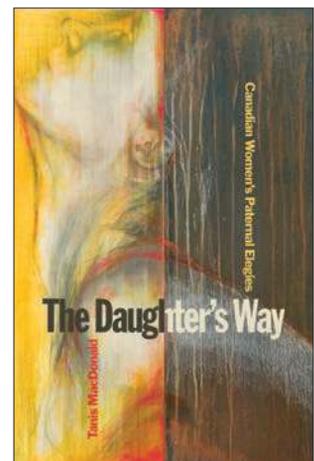
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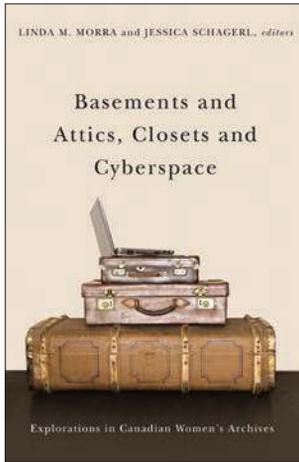
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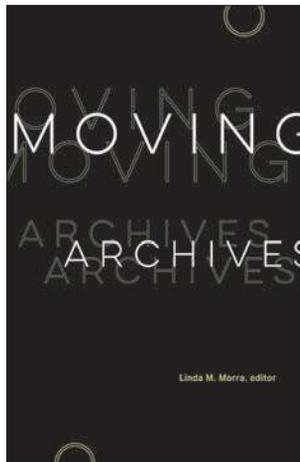
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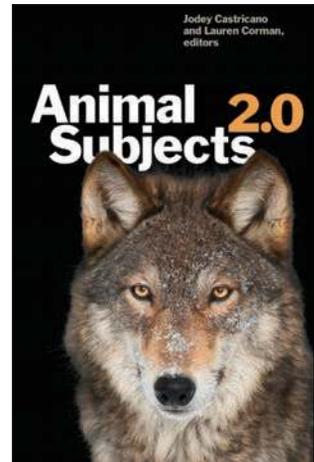
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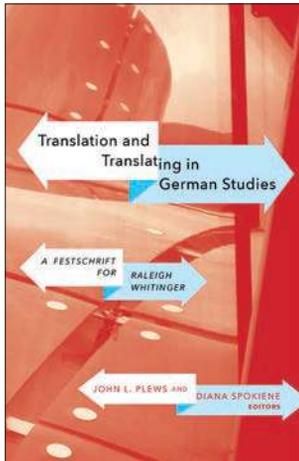
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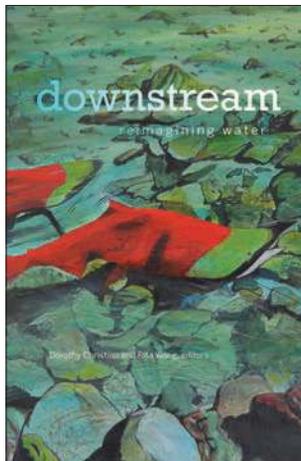
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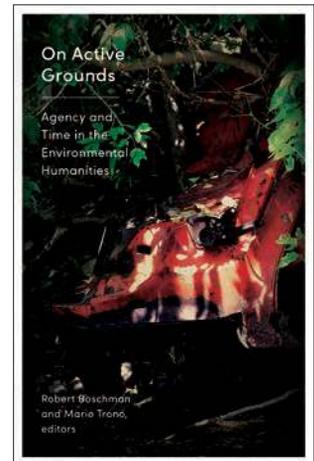
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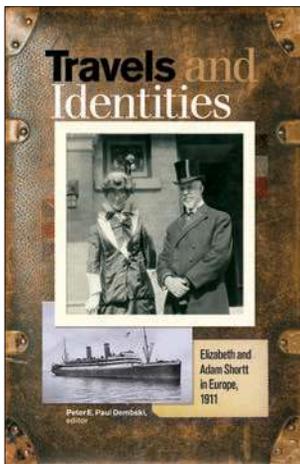
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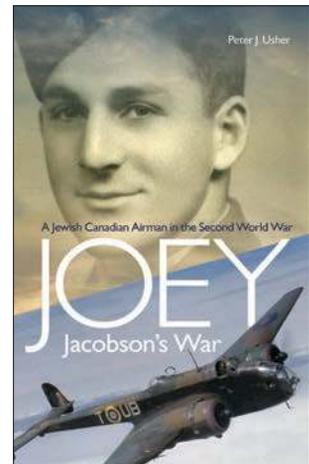
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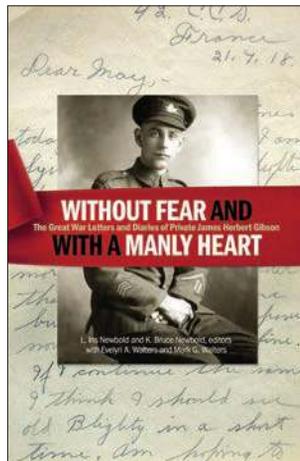
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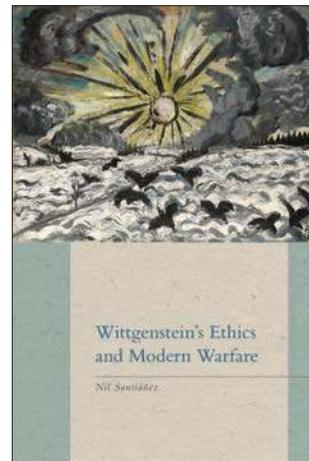
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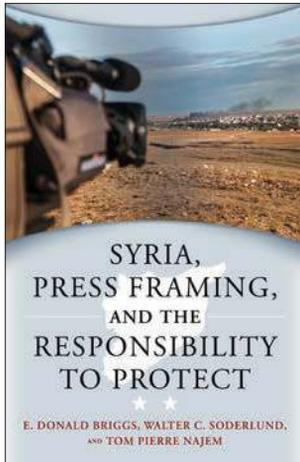
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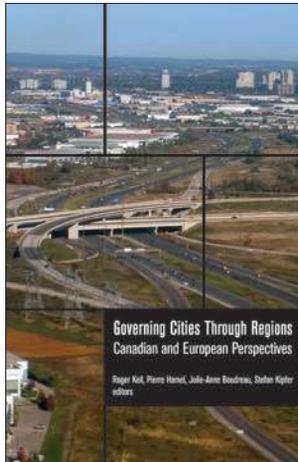


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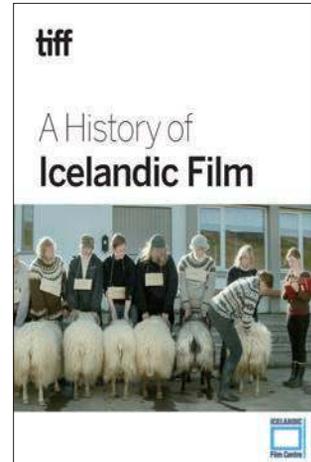


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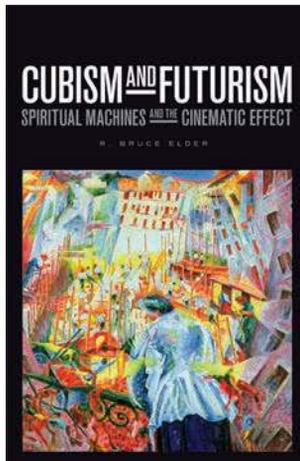


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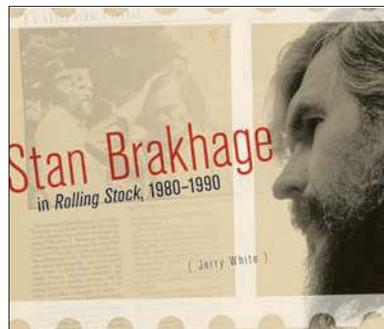


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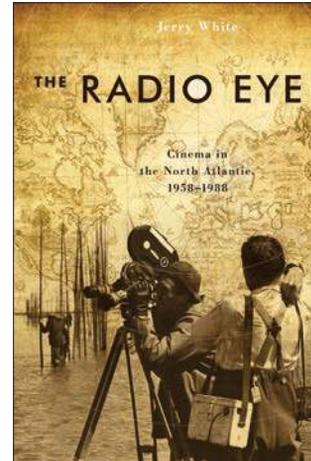


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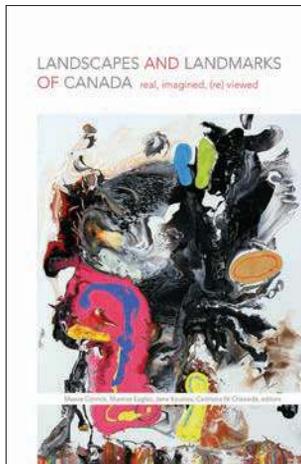


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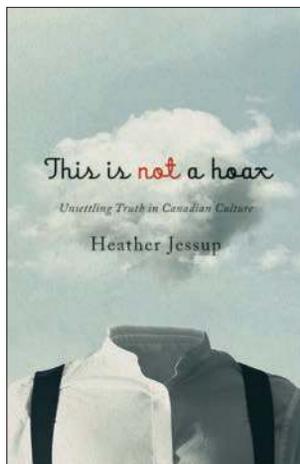
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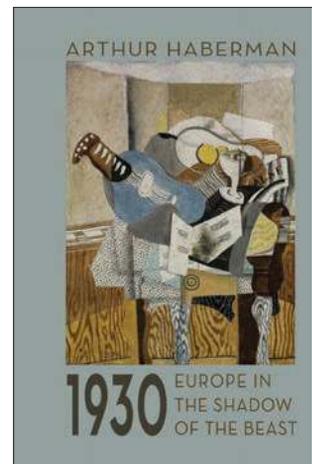
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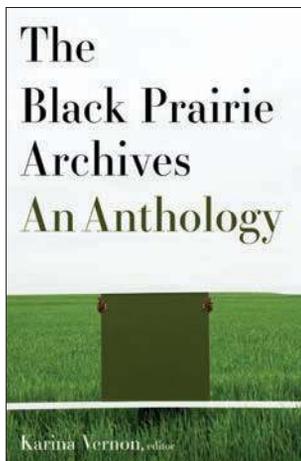
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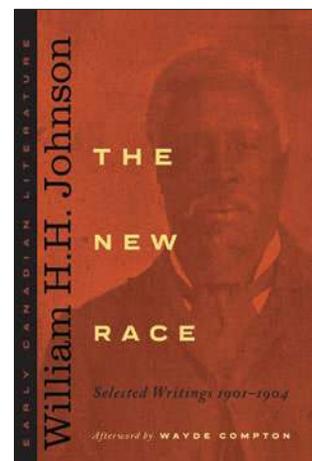
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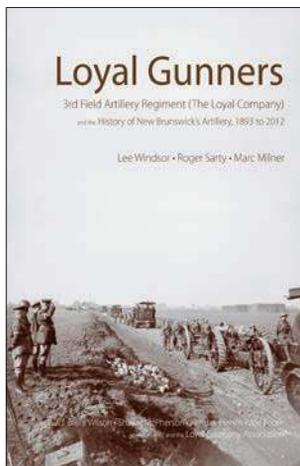
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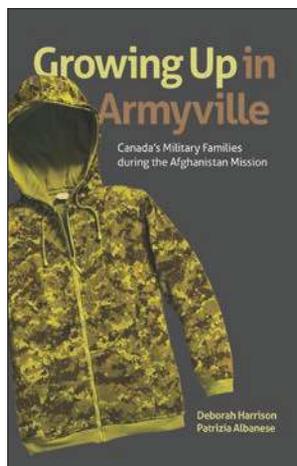
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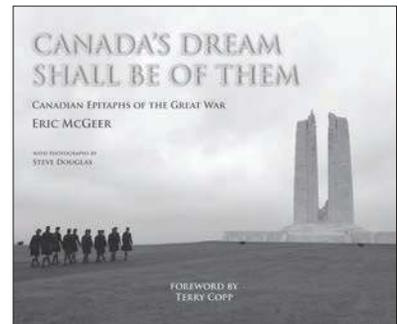
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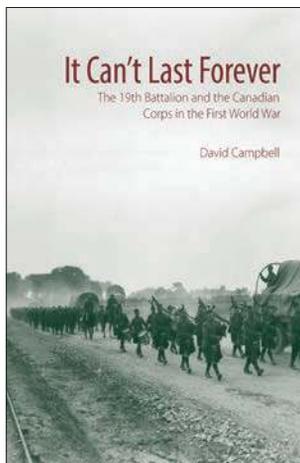
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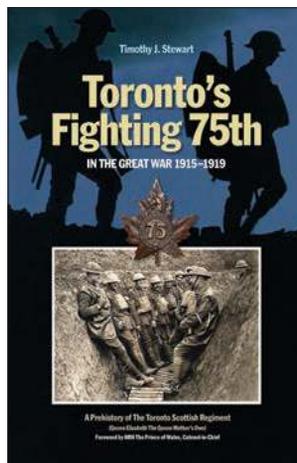
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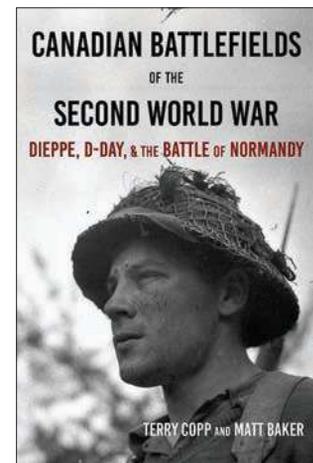
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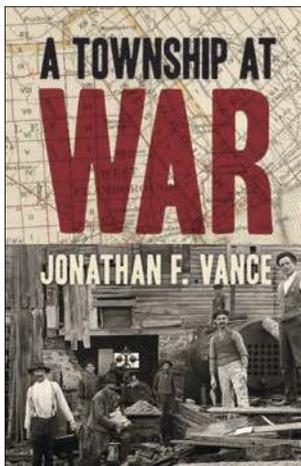
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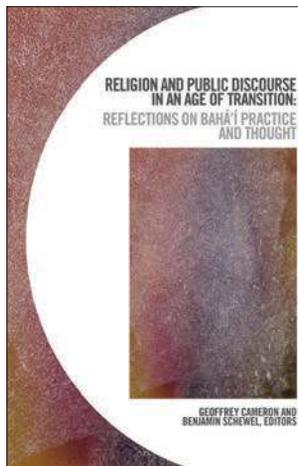
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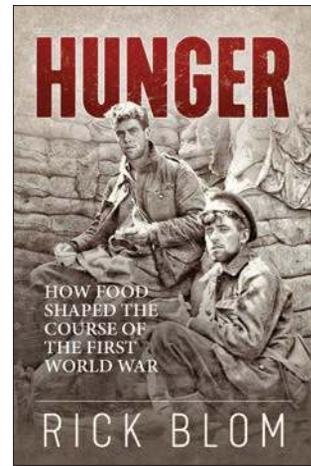
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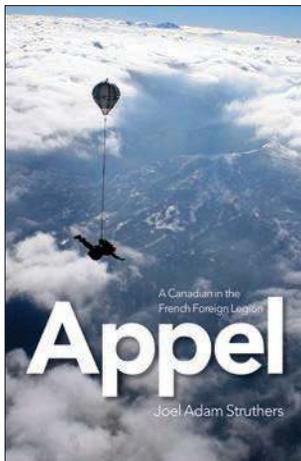
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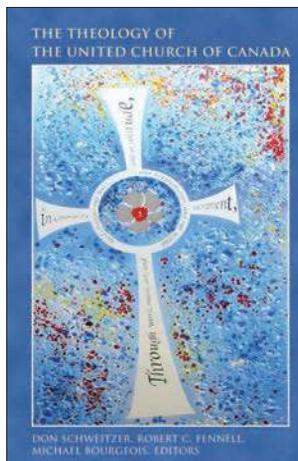
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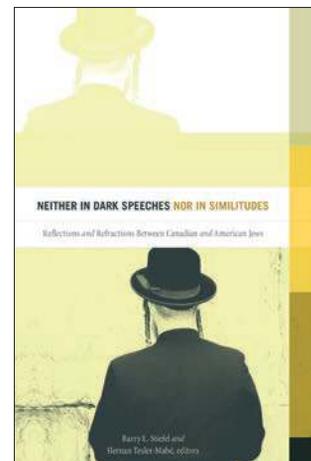
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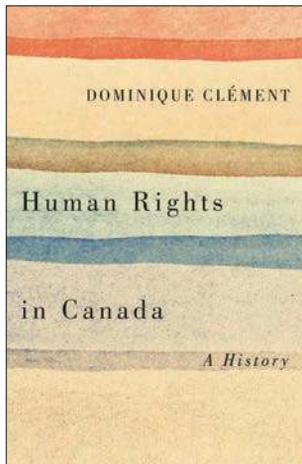
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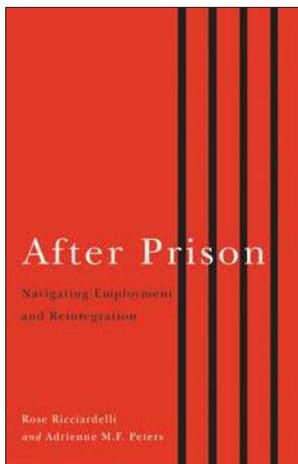
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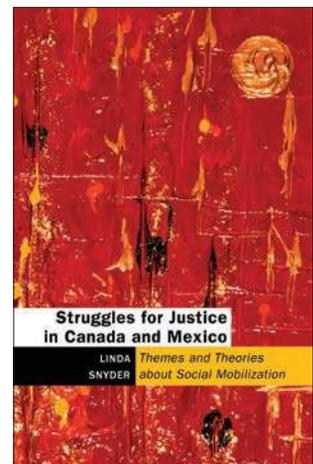
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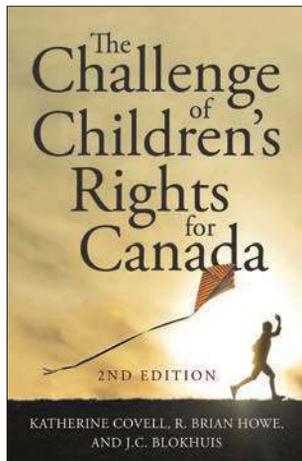
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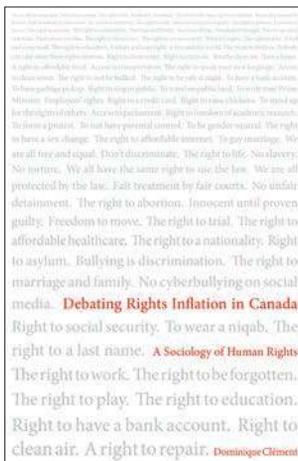
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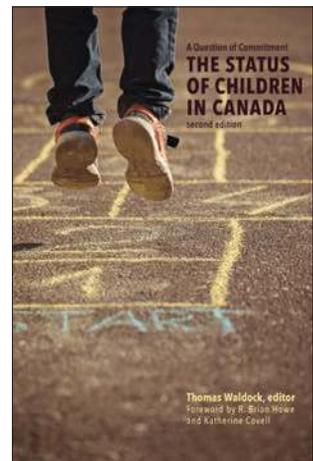
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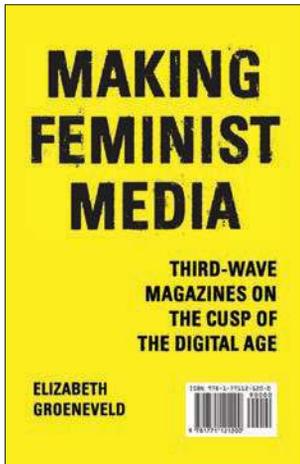


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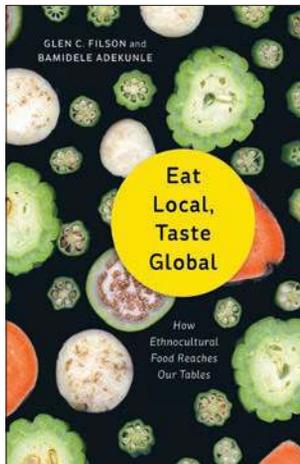


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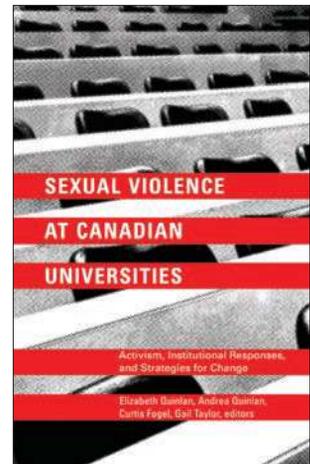
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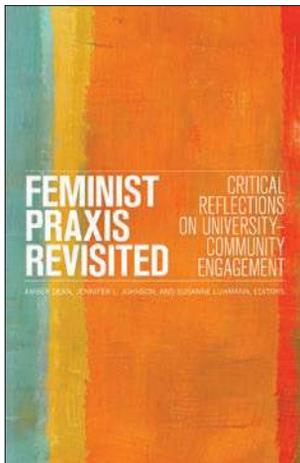
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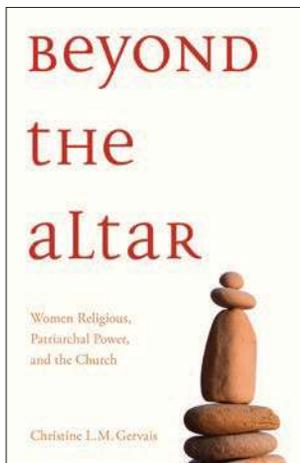
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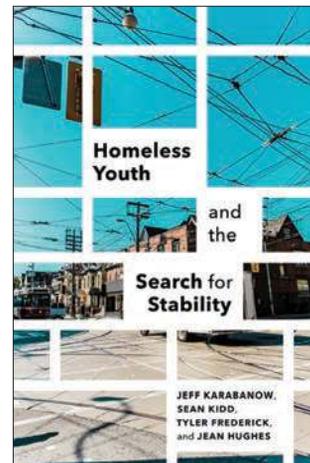
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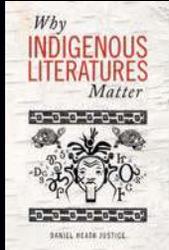
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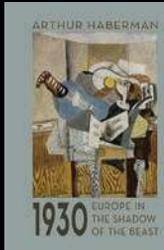
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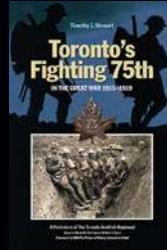
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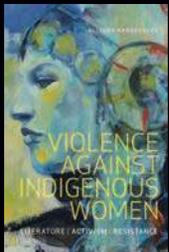
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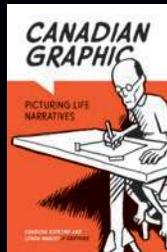
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