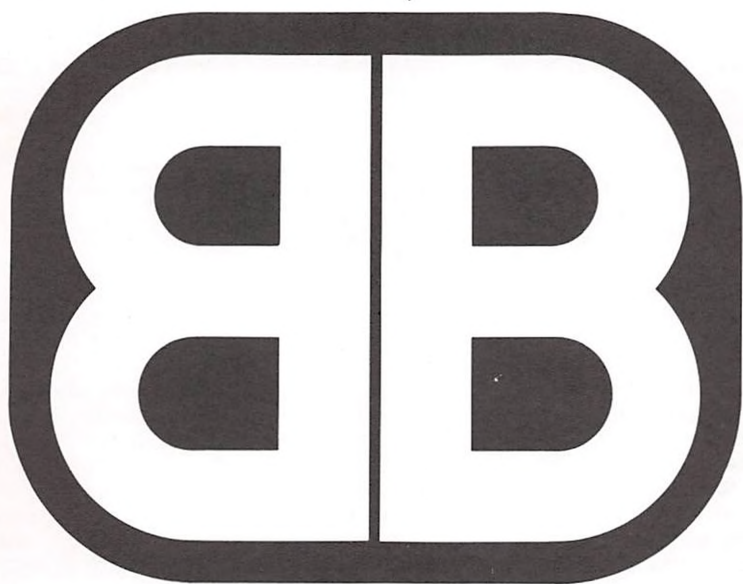


LUNACON program book 1972





**CONGRATULATIONS
TO THE GUEST OF HONOR
(LONG OUR FAVORITE FAUN)**

**E PLURIBUS UNICORN
CAVIAR**

**MORE THAN HUMAN
NOT WITHOUT SORCERY
SOME OF YOUR BLOOD**

Theodore Sturgeon

A BIFINITIVE DEOGRAPHY

Once upon a time, before the beginning of things, existed a realm of glamyr and divers enchantments referred to by the initiates as *Unknown*. And there, by wondrous spells, was born unto the King of Elfland a son, beloved of the gods—though it has been said that whom the gods love best, they most chastise. This prince was thenceforth known (in most instances) as Theodore Sturgeon. He was, by nature and occupation, a Wondersmith.

At least, that's a more reasonable way of explaining him than to say the conventional things about his background: that he was born some fifty-odd years ago, went to school in Philadelphia, became a merchant mariner in World War II, and began his writing career by selling "A God in a Garden" to John W. Campbell. Hell, I've known a lot of writers with richer backgrounds than that, and none of them made magic. They wrote about it; they were good craftsmen, and told fascinating tales; but they couldn't throw a handful of stardust onto the printed page to ensorcel—make rapt with delight and interest, as the dictionary has it. Sturgeon could—and did.

His stories weren't just about magic—they *were* magic. They were much more than skill at the craft. The plots were good and well executed, but not really better than many other plots; his style was very good indeed, but the words were in the dictionary and the syntax seemed normal enough. Yet the stories glowed. There's no other word for it. They gave off some kind of inner light that illuminated the mind with pleasure. Take a look at "Brat," one of his earlier stories. Try and read it without chuckling over it—not because it's humorous, which it is, but out of sheer delight! Or read "It," one of the best horror stories ever written; then explain how you can feel the same delight while cold chills stitch zigzag up your spine. It's pure magic—or overwhelming talent, the same thing.

I once suspected him of black magic, too, after three of my stories were returned because Campbell had bought the same essential ideas from Sturgeon considerably before I wrote them! But I couldn't complain too much, since Ted always made more of the ideas than I had.

By then, the passage from the known to *Unknown Worlds* was being closed. But before the gates finally shut, the gods let the Master of the Unicorns through to us, bringing "Microcosmic God"—one of the five best science fiction stories of all time, according to an SFWA poll. Ted seems to resent its popularity, since he's too aware of technical faults in its craftsmanship. I can't agree. The errors may exist in Kidder's story; but at the real story level of the Neoterics, this is far above mere craft. It makes real and deeply moving the story of a pocket universe that we are never shown directly. It isn't to be judged as craft, but as art, since it does more than possible.

For an example of what Sturgeon can do when he makes maximum use of craftsmanship, read "Killdozer"—a beautiful example of suspense, put together as meticulously as a chronometer. It's a tough story, almost like Hammett in its unstrained toughness. It was a new Sturgeon to most readers, but a highly welcome departure.

By that time, I'd met Sturgeon briefly in Campbell's office. Slim, shy, gentle. That man couldn't write tough—but then, he couldn't work as the mariner he was, or the shovel operator he also was. Those crews were no place for men without inner toughness. I reserved judgment for one of the few times in my life; all I cared was that he was one helluva writer.

I kept judgment in reserve for more than fifteen years. I saw him being usually somewhat soft, aesthetic—often diffident. But now and then, when principle demanded, there was Toledo steel under it. I finally made up my mind at the first writer's conference in Milford. That morning we were discussing slumps, on which many of us were experts. Finally Ted took over, almost casually, as he analyzed slumps from extreme to extreme. Unlike most of the speakers, he made no complaints and showed no reverse pride; he simply broke his inner self open to demonstrate. This was the artist to whom the study of every aspect of his art came before all more personal emotions.

That afternoon, I watched Ted take his auto engine to pieces, digging in with filthy hands and muscles that forced metal to give way, swearing at the right places, and alight with pleasure as the machine was compelled to obey. And since I could share and empathize fully with this experience, I could finally make up my mind about the man.

No man seems to care more about what others think of him, but this is merely politeness. His care is for one thing—for being the closest to his conception of what he should be that a human being can achieve. He values the same in others, though he rarely demands it. And he can afford to be gentle and quiet and aesthetic—because he's so damned tough he doesn't have to worry. He can be *mucho hombre* without machismo.

And he can empathize completely without condescending to sympathize. The first part of his *More Than Human* would be impossible otherwise. In fact, it damn well is impossible. You cannot write simply and directly from the view of a mentally limited person and expect any normal reader to be other than repelled. You *can't* make the subnormal real and warm and human. It's the second greatest tour de force in literature, the first being the man himself.

He has chosen at times to write of unicorns, perhaps from experience. Because he's the only male human who could charm one to him with gentle persuasions—and then, without the halter of woven hair, stand and wrestle the brutal beast to submission, and to joy in its capture.

He's alive and well . . . and magic! Hosanna!

—Lester del Rey

THEODORE STURGEON: AWARDS AND NOMINATIONS

- 1954 INTERNATIONAL FANTASY AWARD
More Than Human (Farrar, Straus and Young)
- 1960 PITTCON HUGO AWARD: 18th World S.F. Convention, Pittsburgh
nominated for Best Short Fiction (novelette or short story)
The Man Who Lost the Sea (F&SF, Oct. 1959)
- 1961 SEACON HUGO AWARD: 19th World S.F. Convention, Seattle
nominated for Best Novel
Venus Plus X (Pyramid)
nominated for Best Short Fiction
Need (Beyond, Avon)
- 1963 DISCON HUGO AWARD: 21st World S.F. Convention, Washington, D.C.
nominated for Best Short Fiction
When You Care, When You Love (F&SF, Sept. 1962)
- 1967 SFWA NEBULA AWARD
nominated for Best Novella
If All Men Were Brothers, Would You Let One Marry Your Sister? (Dangerous
Visions, Doubleday, 1967)
- 1968 BAYCON HUGO AWARD: 26th World S.F. Convention, Oakland, Calif.
nominated for Best Dramatic Presentation
Star Trek (TV series): Amok Time
- 1969 SFWA NEBULA AWARD
nominated for Best Short Story
The Man Who Learned Loving (F&SF, Oct. 1969)

1970 SFWA NEBULA AWARD

Best Novelette

Slow Sculpture (Galaxy, Feb. 1970)

1971 NOREASCON HUGO AWARD: 29th World S.F. Convention, Boston

Best Short Story

Slow Sculpture (Galaxy, Feb. 1970)

FANTASY AND SCIENCE FICTION BY THEODORE STURGEON

1939

Ether Breather. Astounding, Sept, short
A God in a Garden. Unknown, Oct, short

1940

Derm Fool. Unknown, March, short
He Shuttles. Unknown, April, short
It. Unknown, Aug, novelette
Butyl and the Breather. Astounding, Oct,
short
Cargo. Unknown, Nov, novelette

1941

Completely Automatic. Astounding, Feb,
short
The Ultimate Egoist. Unknown, Feb, short
(pseudonym E. Hunter Waldo)
Shottle Bop. Unknown, Feb, novelette
Poker Face. Astounding, March, short
Microcosmic God. Astounding, April, nov-
elette
The Haunt. Unknown, April, short
Nightmare Island. Unknown, June, novel-
ette (pseudonym E. Waldo Hunter)
Artnan Process. Astounding, June, novel-
ette
Purple Light. Astounding, June, short-short
(pseudonym E. Waldo Hunter)
Yesterday Was Monday. Unknown, June,
short
Biddiver. Astounding, Aug, short
The Golden Egg. Unknown, Aug, short
Two Percent Inspiration. Astounding, Oct,
short
Brat. Unknown, Dec, short

1942

Medusa. Astounding, Feb, short
The Jumper. Unknown, Aug, short
The Hag Seleen. Unknown, Dec, short
(with James H. Beard)

1943

Green-Eyed Monster. Unknown, June,
short
The Bones. Unknown, Aug, short (with
James H. Beard)

1944

Killdozer! Astounding, Nov, novel

1946

Memorial. Astounding, April, short
The Chromium Helmet. Astounding, June,
novelette
Mewhu's Jet. Astounding, Nov, novelette

1947

Cellmate. Weird Tales, Jan.
Blabbermouth. Amazing, Feb, short
Maturity. Astounding, Feb, novelette
Tiny and the Monster. Astounding, May,
novelette
Bianca's Hands. Argosy (British), May
The Sky Was Full of Ships. Thrilling
Wonder, June, short
Largo. Fantastic, July, short
Unite and Conquer. Astounding, Oct, nov-
elette
Thunder and Roses. Astounding, Nov,
novelette

1948

Deadly Ratio. Weird Tales, Jan.
There is No Defense. Astounding, Feb,
novelette
The Professor's Teddy Bear. Weird Tales,
March
Abreaction. Weird Tales, July
Memory. Thrilling Wonder, Aug, short
The Purple Light. Senior Scholastic, Sept.
That Low. Famous Fantastic Mysteries,

**Non-fantasy stories of associational interest are indicated by an asterisk.*

Originally compiled by Sam Moskowitz and published in The Magazine of Fantasy and Science Fiction, Sept. 1962. This bibliography has been updated by Donald Lundry.

Oct, short-short

- The Perfect Host. Weird Tales, Nov.
The Love of Heaven. Astounding, Nov, short
Maturity. (Lengthened & revised) Without Sorcery, Prime Press
*Wham Bop. Varsity
*Smoke. Calling All Boys
*The Clock. Calling All Boys
The Graveyard Reader. Groff Conklin, ed.
The Graveyard Reader. Ballantine

1949

- Messenger. Thrilling Wonder, Feb, short
The Martian and the Moron. Weird Tales, March
Prodigy. Astounding, April, short
*Die, Maestro, Die. Dime Detective, May
*Scars. Zane Grey's Western Magazine, May
Minority Report. Astounding, June, short
One Foot and the Grave. Weird Tales, Sept.
What Dead Men Tell. Astounding, Nov, novelette
The Huckle is a Happy Beast. F&SF, Fall, short
*Well Spiced. Zane Grey's Western Magazine (no date)
Farewell to Eden. Orson Welles, ed.
Invasion from Mars. Dell

1950

- The Dreaming Jewels. Fantastic, Feb, novel
The Stars are the Styx. Galaxy, Nov, novelette
The Dreaming Jewels. (rewritten) Greenberg

1951

- Rule of Three. Galaxy, Jan, novelette
Shadow, Shadow, on the Wall. Imagination, Feb, short
Last Laugh. Other Worlds, March, short
The Dianetics Question. Marvel Science Stories, May, article
Make Room for Me. Fantastic, May, short
The Traveling Crag. Fantastic, July, novelette
Excalibur and the Atom. Fantastic, Aug, novel
The Incubi of Parallel X. Planet Stories, Sept, novel

1952

- Never Underestimate. If, March, short
Baby is Three. Galaxy, Oct, novel
The Sex Opposite. Fantastic, Fall, short

1953

- Saucer of Loneliness. Galaxy, Feb, short
The Way Home. Amazing, May, short
The World Well Lost. Universe, June, short
And My Fear is Great. Beyond, July, novella
The Wages of Synergy. Startling, Aug, novelette
The Dark Room. Fantastic, Aug, novelette
Talent. Beyond, Sept, short
The Touch of Your Hand. Galaxy, Sept, novella
A Way of Thinking. Amazing, Nov, short
The Silken Swift. F&SF, Nov, short
Mr. Costello, Hero. Galaxy, Dec, novelette
The Clinic. Star Science Fiction Stories 2. Ballantine
More Than Human. (contains Baby is Three, The Fabulous Idiot, and Morality) Farrar, Straus and Young, with Ballantine
The Music. E Pluribus Unicorn, Abelard Press

1954

- The Education of Drusilla Strange. Galaxy, March, novelette
Granny Won't Knit. Galaxy, May, novella
The Golden Helix. Thrilling Wonder, Summer, novel
Beware the Fury. Fantastic, April, short
*Cactus Dance. Luke Short's Western Magazine, Oct-Dec.
To Here and the Easel. Star Short Novels, Ballantine

1955

- When You're Smiling. Galaxy, Jan, novelette
Who? Galaxy, March, novelette
Hurricane Trio. Galaxy, April, novelette
Riddle of Ragnarok. Fantastic Universe, June, short (with Don Ward)
Twink. Galaxy, Aug, short
So Near the Darkness. Fantastic Universe, Nov, short
The [Widget], the [Wadget] and Boff. F&SF, Nov & Dec (2 parts)

*Bright Segment. Caviar, Ballantine
The Heart. Other Worlds, May, short

1956

Won't You Walk? Astounding, Jan, novelette
*Half-Way Tree Murder. The Saint's Mystery Magazine, March
Skills of Xanadu. Galaxy, July, novelette
Claustrophile. Galaxy, Aug, novelette
Fear is a Business. F&SF, Aug, short
*Dead Dames Don't Dial. The Saint's Mystery Magazine, Aug.
The Other Man. Galaxy, Sept, novella
And Now the News . . . F&SF, Dec, short
*I, Libertine. (novel written under the pen name of Frederick R. Ewing) Ballantine

1957

The Girl Had Guts. Venture, Jan, short
The Other Celia. Galaxy, March, novelette
Affair With a Green Monkey. Venture, May, short
On Hand . . . Off Hand. Venture, July & Sept, book reviews
The Pod in the Barrier. Galaxy, Sept, novella
It Opens the Sky. Venture, Nov, novelette

1958

On Hand . . . Off Hand. Venture, Jan, March, May & July, book reviews
A Touch of Strange. F&SF, Jan, short
The Comedian's Children. Venture, May, novelette
Memorial to Henry Kuttner. Venture, July, obituary
To Marry Medusa. Galaxy, Aug, novella
The Cosmic Rape. Dell (To Marry Medusa, expanded)
*A Crime for Llewellyn. A Touch of Strange, Doubleday

1959

The Man Who Lost the Sea. F&SF, Oct, short

1960

Need. Beyond, Avon, novelette
Like Young. F&SF, March, short
Venus Plus X. Pyramid

1961

Science Briefs. If, March, nonfiction
*How to Kill Aunty. Mike Shayne's Mystery Magazine, March
Tandy's Story. Galaxy, April, novelette
A Science Faction Story. If, May, column
*Assault and Little Sister. Mike Shayne's Mystery Magazine, July
The BEM Called Wendigo. If, July, column
Monoliths and Miracles. If, Sept, column
A Function for Fable. National Review, Sept. 23, book reviews
Penny Wise and Fashion Foolish. If, Nov, column
Voyage to the Bottom of the Sea. Pyramid, June (novel based on movie)
Some of Your Blood. Ballantine

1962

From Plynck to Planck. If, Jan, column
Alexander Graham Bell and Me. If, March, column
Of Times and Tithes. National Review, April 24, book reviews
—And Besides Those Bombs—. If, May, column
The Other If. If, July, article
Uncle Sam's Time Machine. If, July, column
Just Westing. If, Sept, column
The Worlds of Science. If, Sept, special book review
When You Care, When You Love. F&SF, Sept, novelette
The Popoff. If, Nov, article

1963

Essay in Coherence. If, Jan, article
The Wishbooks. If, March, article
Nonpolitical New Frontiers. If, May, article
Science on a Shoestring—or less. If, Sept, article
Noongun. Playboy, Sept, short
Glop, Goosh, and Gilgamesh. If, Nov, article

1964

Personal Monuments. If, Jan, article
How to Have a Hiroshima. If, March, article

1965

The Nail and the Oracle. Playboy, Oct, short

1967

If All Men Were Brothers, Would You Let One Marry Your Sister? Dangerous Visions, Doubleday

1969

The Man Who Learned Loving. F&SF, Oct, short
Merrily We Wave Along. National Review, Nov. 18, book reviews
It's You. Knight, short
Jorry's Gap. Knight, short
It Was Nothing—Really. Sirkay Publ, short
Brownshoes. Knight, short

1970

Slow Sculpture. Galaxy, Feb, short
I List in Numbers. National Review, March 10, book reviews
Runesmith. F&SF, May, short (with Harlan Ellison)
The Odd Coupling of Hugo and Edgar.

National Review, July 14, book reviews
What Do You Mean—Fantasy? Worlds of Fantasy, winter, editorial
Best of the Best. National Review, Nov. 3, book reviews
Take Care of Joey. Sirkay Publ, short
Crate. Sirkay Publ, short
The Girl Who Knew What They Meant. Sirkay Publ, short
Uncle Fremmis. Knight, short
The Patterns of Dorne. Sirkay Publ, short
Suicide. Knight, short

1971

Memento Mori - et seq. National Review, Jan. 12, book reviews
Science Fiction—Books about It. National Review, Nov. 5, book reviews

1972

Of Mars and Reality. National Review, Feb. 4, book reviews

FIRST PRINTINGS OF HARDCOVER AND PAPERBACK EDITIONS

WITHOUT SORCERY.

Prime Press, 355 pages, \$3.00, 1948. Contains an introd. by Ray Bradbury and the following tales: The Ultimate Egoist, It, Poker Face, Shottle Bop, Artnan Process, Memorial, Ether Breather, Butyl and the Breather, Brat, Two Percent Inspiration, Cargo, Maturity, and Microcosmic God.

E PLURIBUS UNICORN.

Abelard Press, 275 pages, \$2.75, 1953. Contains Essay on Sturgeon by Groff Conklin and the following tales: The Silken Swift, The Professor's Teddy Bear, Bianca's Hands, Saucer of Loneliness, The World Well Lost, It Wasn't Syzgy, The Music, Scars, Fluffy, The Sex Opposite, Die, Maestro, Die!, Cellmate, and A Way of Thinking. An appendix: Science Fiction and Fantasy by Theodore Sturgeon in Anthologies (to 1953) is included. Original title of It Wasn't Syzgy was The Deadly Ratio.

MORE THAN HUMAN.

Farrar, Straus & Young, 233 pages, \$2.00, 1953. Contains The Fabulous Idiot, Baby is Three, and Morality as a unified whole.

A WAY HOME.

selected and with an introd. by Groff Conklin. Funk and Wagnalls, 333 pages, R3.50, 1955. Contains Unite and Conquer, Special Aptitude, Mewhu's Jet, Hurricane Trio, "... And My Fear is Great ...", Minority Report, The Hurkle is a Happy Beast, Thunder and Roses, Bulkhead, Tiny and the Monster, A Way Home. Bulkhead originally published as Who?; Special Aptitude as The Last Laugh.

CAVIAR.

Ballantine, 168 pages, \$2.00, 1955. Contains Bright Segment, Microcosmic God, Ghost of a Chance (The Green-Eyed Monster), Prodigy, Medusa, Blabbermouth, Shadow, Shadow on the Wall, and Twink.

I, LIBERTINE.

published under the pen name of Frederick R. Ewing. Ballantine, 151 pages, paperback edition 35¢, 1956

A TOUCH OF STRANGE.

Doubleday, 262 pages, \$2.95, 1958. Contains The Pod in the Barrier, A Crime for Llewellyn, The Touch of Your Hand, Affair with a Green Monkey, Mr. Costello, Hero; The Girl Had Guts, The Other Celia, It Opens the Sky, A Touch of Strange.

THE COSMIC RAPE.

Dell, 160 pages, 35¢, 1958. Short novel.

ALIENS 4.

Avon, 224 pages, 35¢, 1959. Contains Killdozer!, Cactus Dance, The Comedian's Children, and The [Widget], The [Wadget], and Boff.

BEYOND.

Avon, 157 pages, 35¢, 1960. Contains Need, Abreaction, Nightmare Island, Largo, The Bones, and Like Young.

VENUS PLUS X.

Pyramid, 160 pages, 35¢, 1960. Novel.

VOYAGE TO THE BOTTOM OF THE SEA.

Pyramid, 159 pages, 35¢, 1961. Adaptation of movie.

SOME OF YOUR BLOOD.

Ballantine, 143 pages, 35¢, 1961. Novel.

STURGEON IS ALIVE AND WELL.

Putnam, 221 pages, \$4.95, 1971. Contains Foreward, To Here and the Easel, Slow Sculpture, It's You, Take Care of Joey, Crate, The Girl Who Knew What They Meant, Jorry's Gap, It Was Nothing—Really!, Brownshoes, Uncle Fremmis, The Patterns of Dorne, Suicide.

SELECTED MATERIAL ON THEODORE STURGEON

Theodore Sturgeon: No More Than Human, by Sam Moskowitz. Amazing Stories, Feb. 1962. Analysis of his work and position in the science fiction field.

The Vorpel Pen: Theodore Sturgeon. Chapter 11 of In Search of Wonder, by Damon Knight. Advent, 1956.

Theodore Sturgeon, by Judith Merril. Magazine of Fantasy and Science Fiction, Sept. 1962. An appreciation of Sturgeon's work with some personal insights.

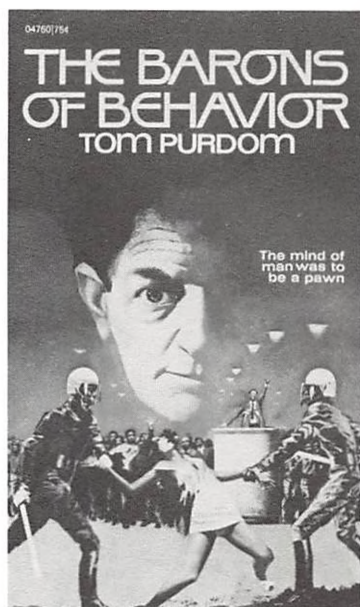
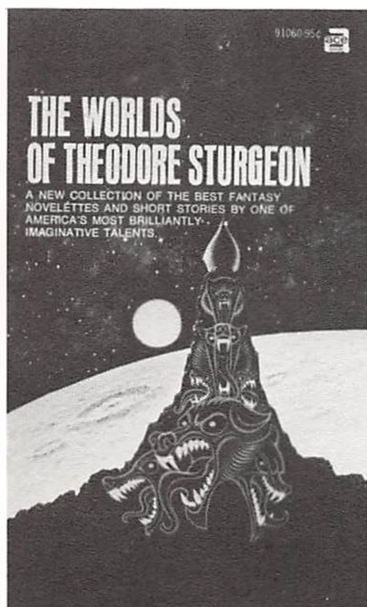
Theodore Sturgeon's Macrocosm, by James Blish. Magazine of Fantasy and Science Fiction, Sept. 1962. An analysis of Sturgeon's work.

Fantasy and Science Fiction, a bibliography researched and compiled by Sam Moskowitz. Magazine of Fantasy and Science Fiction, Sept. 1962.

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Convention Headquarters	3:00 - on	Schuyler Room
Registration	5:00 - on	Lobby area
Huckster Room	5:00 - 8:00	Penn Top South
Art Show	5:00 - 8:00	Penn Top North
Reception	8:00 - 11:00	Skytop
Film Program	Midnight	Skytop

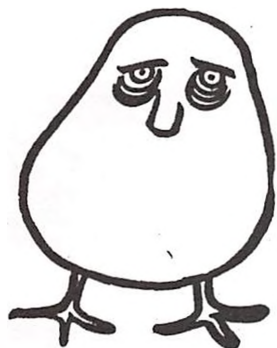
Saturday, April 1

Registration	11:00 - 6:00	Lobby area
Convention Headquarters	10:30 - on	Schuyler Room
Huckster Room	10:00 - 7:00pm	Penn Top South
Art Show	10:00 - 7:00pm	Penn Top North
Program	1:00 - 5:30	Skytop
Discussion Groups	8:00 - 11:00	individual rooms
Auction	4:30 - 5:30	Penn Top North
Film Program	11:00pm	Skytop

Sunday, April 2

Registration	11:00 - 4:00	Lobby area
Convention Headquarters	10:30 - 5:00	Schuyler Room
Huckster Room	10:00 - 5:00	Penn Top South
Art Show	10:00 - 4:00	Penn Top North
Program	1:00 - 5:00	Skytop
Auction	as announced	Penn Top Foyer

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GIVE THIS MAN A SALIVA TEST

"Paul Krassner ought to be in a hall for the insane," suggests one review of *How a Satirical Editor Became a Yippie Conspirator in Ten Easy Years*. "He should be given periodic saliva tests to determine the severity of his affliction,"

Here are a few other reactions:

JOSEPH HELLER: "Paul Krassner is a blessing to his family, a joy to his friends, a bonanza to his publisher, and a credit to his country. More than any living American who comes to mind, he deserves to be called 'a great American.' This collection of his writings from *The Realist* over the past ten years is a valuable national asset and a formidable bulwark against pollution by cant and hypocrisy. It is also great fun. Years ago, I gave subscriptions to *The Realist* as Christmas presents. I wish I could give everybody in the country a copy of this book. Maybe I will. But until I decide, you buy it now!"

GROUCHO MARX: "Thanks for the book. I am sending this card to you, because I don't know where Mr. Krassner lives. Or even if he is alive. At any rate, it's a hilarious book and I predict in time he will wind up as the only live Lenny Bruce."

KURT VONNEGUT JR.: "You give me hope."

TERRY SOUTHERN: "*The Realist*, where these pieces originally appeared, was the first American publication to really tell the TRUTH; I mean literally and figuratively—by ignored outlandish fact, by parable, by image, by creative hook and crook, whatever it took—lighting the way like the proverbial kleig for the myriad counter-culture and in-depth periodicals

that followed. No doubt about it, this grand guy Paulie K. is the Bunyan of American journalism."

KEN KESEY: "A modern Yiddish masterpiece."

ED SANDERS: "Paul Krassner's book is amazing and brilliant. I will now steal ideas from it."

JULIUS LESTER: "Almost singlehandedly, Paul Krassner has kept the art of satire alive in America. As with any good satirist, nothing is sacred to him. Thus, one can't burden with political labels or definitions. The only one that really fits is genius, and maybe it's about time somebody said it. Thanks for being, Paul."

The book is published by Putnam and is available in stores. Or you can send for it and subscribe to *The Realist* at the same time. We'll begin your sub with the long-awaited 13th Anniversary Issue, featuring *The Parts That Were Left Out of the Manson Book*, which Krassner describes as "probably the most important thing I've ever published."

The Realist

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Enclosed please find:

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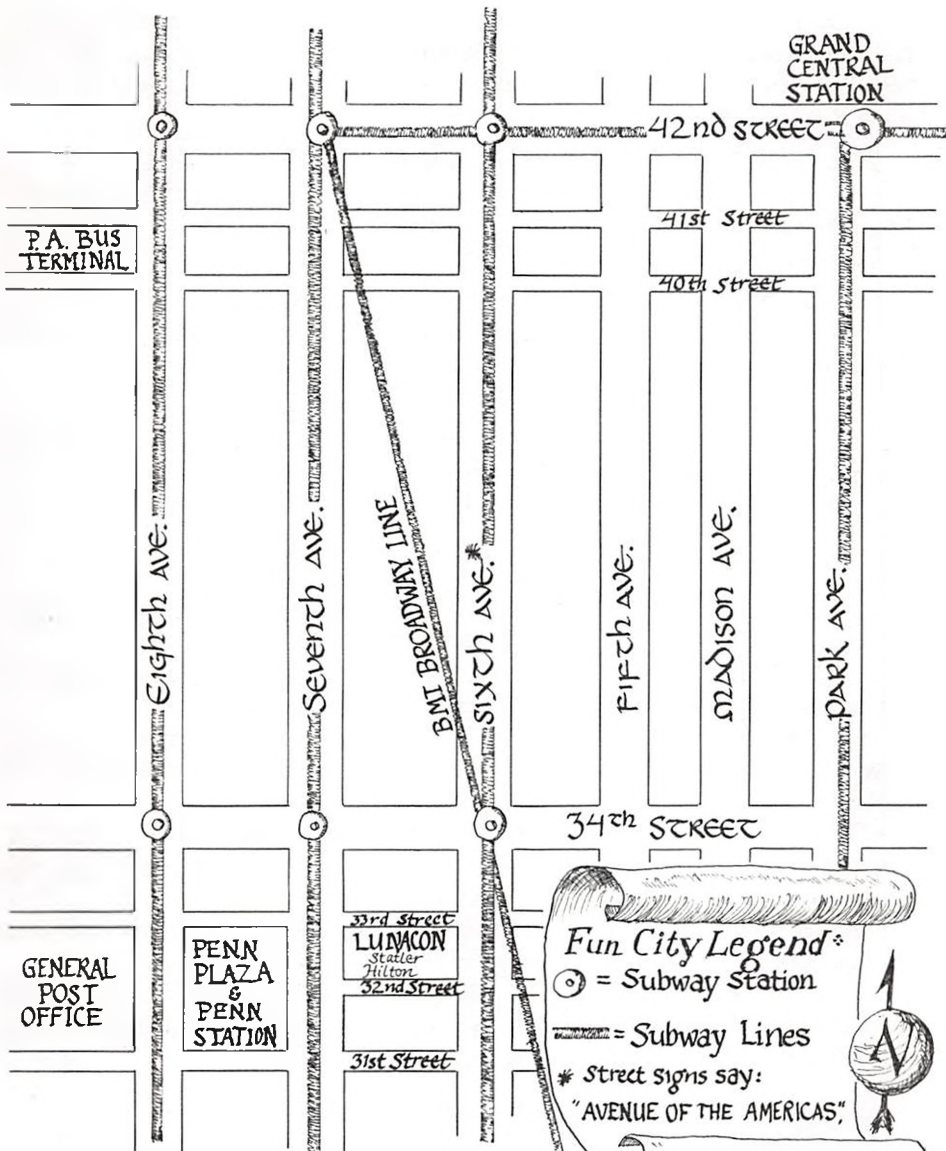


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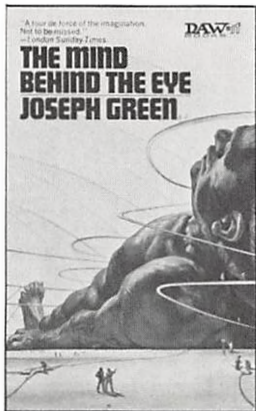
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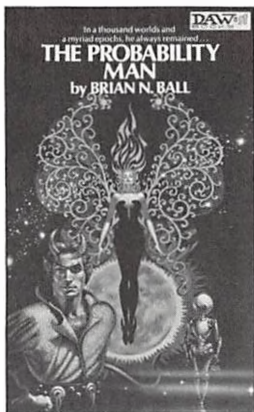
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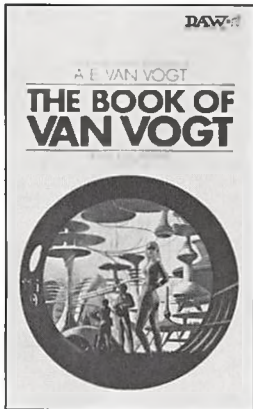
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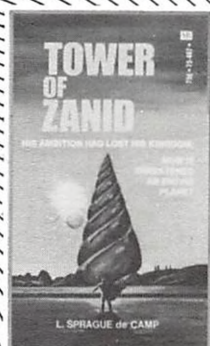


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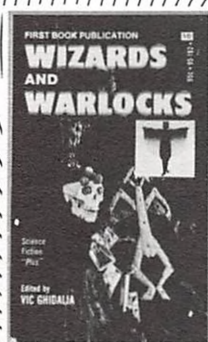
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