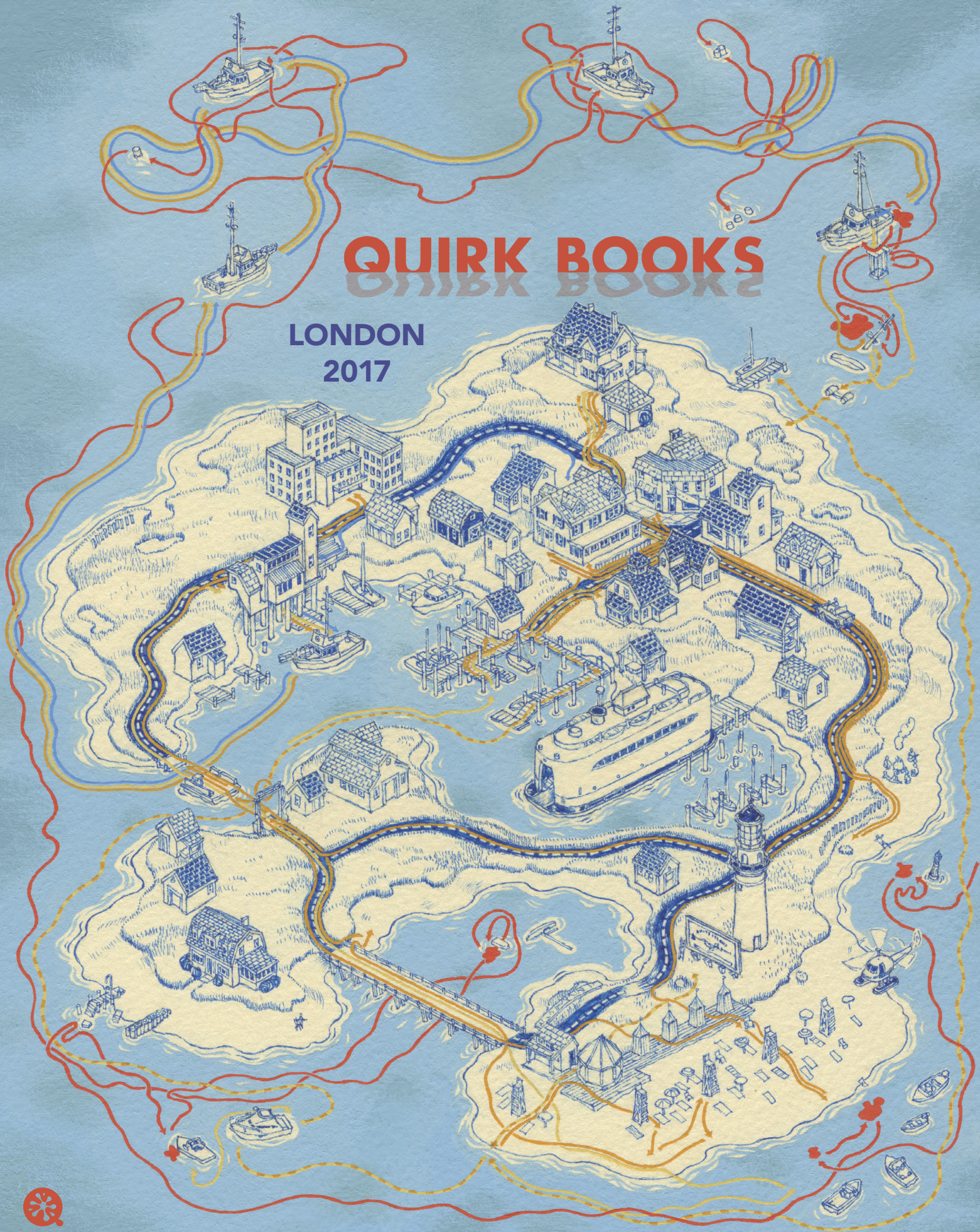


QUIRK BOOKS

LONDON
2017



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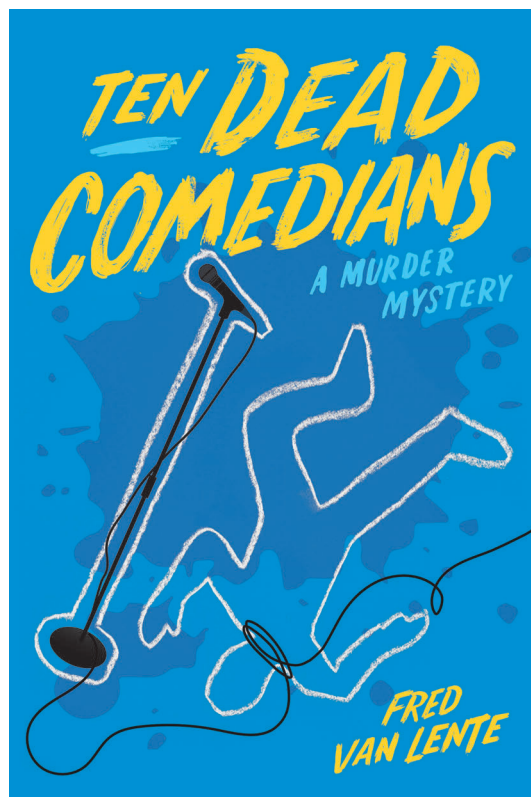
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Ten Dead Comedians

A Murder Mystery



**A HILARIOUS HOMAGE
TO THE WORLD'S MOST
FAMOUS MYSTERY NOVEL**

by **Fred Van Lente**

Fred Van Lente's brilliant debut is both an homage to the Golden Age of Mystery and a thoroughly contemporary show-business satire. As the story opens, nine comedians of various acclaim are summoned to the island retreat of legendary Hollywood funnyman Dustin Walker. The group includes a former late-night TV host, a failed and forgotten improv instructor, a ridiculously wealthy "blue collar" comic, and a past-her-prime Vegas icon. All nine arrive via boat to find that every building on the island is completely deserted. Marooned without cell phone service or wifi signals, they soon find themselves being murdered one by one. But who is doing the killing, and why?

A darkly clever take on Agatha Christie's *And Then There Were None* and other classics of the genre, *Ten Dead Comedians* is a marvel of literary ventriloquism, with hilarious comic monologues in the voice of every suspect. It's also an ingeniously plotted puzzler with a twist you'll never see coming!

FRED VAN LENTE is the #1 *New York Times* best-selling writer of the comics *Odd Is on Our Side*, *Archer & Armstrong*, and *Action Philosophers!* He also cowrote the graphic novel *Cowboys and Aliens*, which was made into a film starring Harrison Ford and Daniel Craig.

Subject/BISAC:
Fiction – Thriller – Crime
Fiction – Black Humor
Fiction – Mystery & Detective –
General

ISBN 978-1-59474-974-2
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6 x 9, 288 pages, 1c hardcover
with jacket
Approx 75,000 words
Rights Held: All world rights

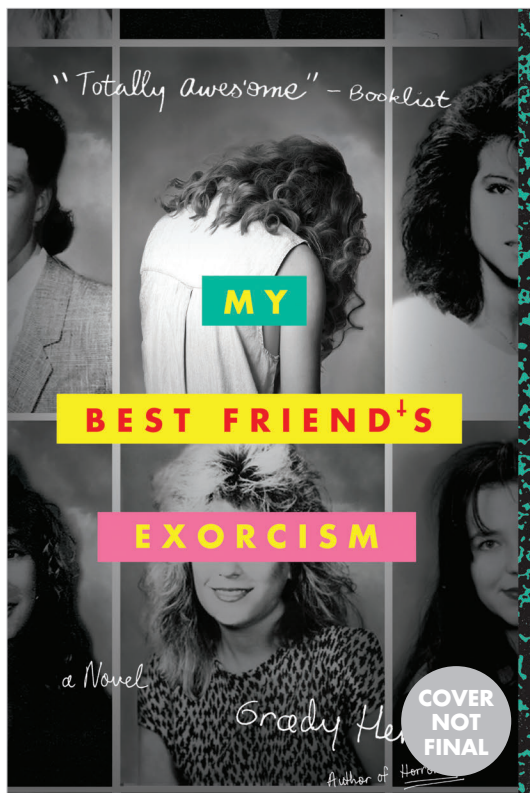
Publication Date: July 11, 2017
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Fred Van Lente

My Best Friend's Exorcism

A Novel



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IN PAPERBACK!**

“Hendrix has made strong progress as a novelist, and this book...makes a convincing case for his powers as a sharp observer of human behavior, filtered through a fun genre conceit that doesn't skimp on the spooky—or the bodily fluids.”

—*The AV Club*

by Grady Hendrix

Abby and Gretchen have been best friends since fifth grade, when they bonded over a shared love of *E.T.*, roller-skating parties, and scratch-and-sniff stickers. But when they arrive at high school, things change. Gretchen begins to act . . . different. And as the strange coincidences and bizarre behavior start to pile up, Abby realizes there's only one possible explanation: Gretchen, her favorite person in the world, has a demon living inside her. And Abby is not about to let anyone or anything come between her and her best friend. With help from some unlikely allies, Abby embarks on a quest to save Gretchen. But is their friendship powerful enough to beat the devil?

GRADY HENDRIX's first novel, *Horrorstör* (Quirk, 2014), an illustrated story about a haunted IKEA, was named by NPR as one of the best books of 2014. A diehard horror fiction fan, he lives in New York City.

Subject/BISAC:
Fiction – Horror
Fiction – Thrillers – Supernatural
Fiction – Coming of Age

ISBN 978-1-59474-976-6
\$14.99 USD
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Finished Copies Available: May 2017



Grady Hendrix

Quirk Fiction Highlights

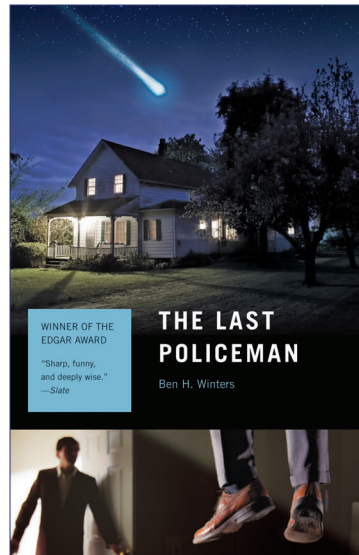


HORRORSTÖR

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LAST CALL AT THE NIGHTSHADE LOUNGE

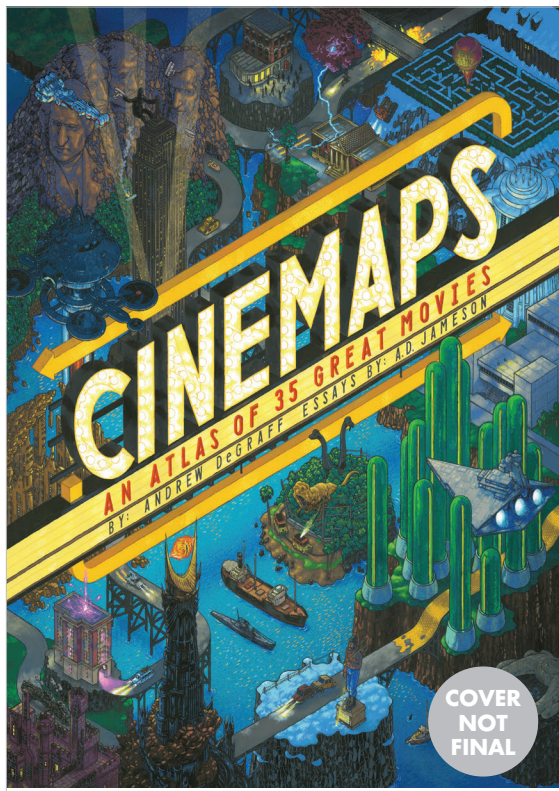
ISBN 978-1-59474-759-5 • \$14.99 USD

In this sharp and funny urban fantasy novel, booze is magic, demons are real, and millennial Bailey Chen joins a band of monster-fighting Chicago bartenders instead of finding a “real” post-college job.

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Acclaimed artist Andrew DeGraff has created beautiful hand-painted maps of all your favorite films, from *King Kong* and *North by Northwest* to *The Princess Bride*, *Fargo*, *Pulp Fiction*, even *The Breakfast Club*—with the routes of major characters charted in meticulous cartographic detail. Follow Marty McFly through the Hill Valley of 1985, 1955, and 1985 once again as he races *Back to the Future*. Trail Jack Torrance as he navigates the corridors of the Overlook Hotel in *The Shining*. And join Indiana Jones on a globe-spanning journey from Nepal to Cairo to London on his quest for the famed Lost Ark. Each map is presented in an 11-by-14-inch format, with key details enlarged for closer inspection, and is accompanied by illuminating essays by film critic A. D. Jameson, who speaks to the unique geographies of each film. This beautifully designed atlas is an essential reference for anyone who loves great art and great movies.

ANDREW DEGRAFF has created illustrations for the *New York Times*, *Sports Illustrated*, *Esquire*, and other national publications. His previous book, *Plotted*, was hailed by *Slate* as “beautifully illustrated . . . an innovative work of literary criticism.” **A. D. JAMESON** is an author and Ph.D. candidate at the University of Illinois at Chicago, where he teaches writing and film studies.

Subject/BISAC:

Art - Film & Video

Performing Arts - Film - History & Criticism

Art - Popular Culture

ISBN 978-1-59474-989-6

\$29.99 USD

9 x 12, 160 pages, 4c hardcover

Rights: World

Publication Date: October 24, 2017

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PDF Proofs Available: June 2017

Finished Copies Available: July 2017



Andrew DeGraff and A. D. Jameson

Jaws

DIRECTED BY
Steven Spielberg
1975

It begins with a tracking shot: the camera roaming the ocean floor, prowling, pushing through beds of seaweed, John Williams's ominous score already doing its thing. We cut to naive teens on the beach, drinking and smoking, playing harmonica and guitar. Two lovers French kiss before a fire, and already we're caught in the grips of Steven Spielberg's trademarked irony. With the exception of Alfred Hitchcock, has anyone had more fun making motion pictures? In every shot you can practically feel him behind the camera, mischievous, dreaming up some new way to thrill us. We track past the kissing teens to a young woman snacking on a crab leg. (Remember that.)

Another young woman, Chrissie, attracts the eye of a fella and dares him to chase her across the dunes. While he stumbles, she strips naked, diving cleanly into the water. She swims, pure elegance, raising her long left leg to heaven. Spielberg highlights the limb, beautiful and intact. Moments later, it's trapped in the title. The shark, felt but unseen—just like Spielberg—drags its victim every which way as her world has been passed out on the sand. The next day her body is found on the beach, the grisly remains obscured by sand and now a snack for (what else?) crabs. Her matted hair is like a tangle of seaweed, and Spielberg has returned us to where we started—which means now the film can really begin.

He never lets up. Chief Brody sits nervously on the beach, watching unsuspecting bathers. We're watching, too, wondering who the next victim will be: the young

couple with the dog? The middle-aged woman? The boy in the swim trunks the color of blood? The crowded deep-focus shots keep us guessing and scanning the frame—the same way that Brody, his senses heightened by what he's seen, keeps trying to peer past everyone, beyond the waves and into the deep. Just like us, he knows it's out there; just like us, he wants to jump up and wave and shout, "For heaven's sake, get out of the water!" He can't, of course, because he's an outsider, a New Yorker, newly arrived and warned by the garishly suited mayor not to interfere with the tourist season. Amity Island, a summer town, needs its summer dollars.

What unfolds is a study in contrasts. The film's first half is set on dry land; the second out on open water. There are two boats: Hooper's high-tech marvel, equipped with the latest gear, versus Quint's leaky *Orcas*. The crowds of the first sixty minutes disappear as we focus on three men, distinguished by their differences: the aquaphobe Brody, husband and father, nervous who never learned how to swim; the rich young oceanographer Hooper, a college boy with "city hands"; and the grizzled seadog Quint, a working-class vet and a drunk who scrapes chalkboards and bellows sea shanties.

Their mission is simple: kill the shark. The people of Amity Island have nothing to sell but access to their beaches. The shark shows up and threatens all of that; good nature, that which brings in the money, must be protected from the bad. Spielberg stages the battle via

- MARTIN BRODY
- MATT HOOPER
- QUINT
- BRUCE (SHARK)



"Paths of Amity" (2014)
Ink and gouache on paper
8" x 10"

8

bursts of commotion followed by stretches of eerie calm, never letting us forget who's in control. With *Jaws*, he staked his claim to being the greatest director on the planet, beginning a marvelous run through at least *Jurassic Park*, a stretch of genius bookended by teeth.

What makes *Jaws* scary forty years later—what makes it *Jaws* and not *The Creature from the Black Lagoon*—is Spielberg's wise choice to keep the beastie out of sight. Instead, he suggests its fearsome presence by showing its impact, stuff like dragging docks and big yellow barrels. It helps that Amity feels so real. The characters live in bedrooms and kitchens that look lived in. And the sea is the actual sea, vast and threatening, concealing true threats. Furthermore, his heroes' fun. Nothing goes straight: Brody picks up the wrong telephone, awkwardly tips over jars of paintbrushes. Throughout his entire career, Spielberg has delighted in bringing characters to heel via something ancient, outside their control, whether it's dinosaurs or biblical

artifacts or great white sharks.

Jaws is fun through and through, unafraid to be silly at times. The premise was hokey and Spielberg knew it—hence all the winks, like the shot of the *Orcas* framed through the bleached jaws of a shark, or the scene in which Brody's son mimics his dad at the dinner table. Or when Hooper slices open the tiger shark to find not just fish, but a crumpled tin can and a license plate. Yet in between are bits like Quint's monologue, which grows out of his sea-comparison contest with Hooper, as well as shots like the one of the severed leg, still sporting a sneaker, drifting to the seabed.

It's a perfect balance of preposterous and believable, goofy and scary. The shark hunts us and we hunt it back; a merry chase ensues, with limbs and ropes and harpoons flying all over as the shark, pure malice, gazes at us hungrily with its dead black doll-like eyes. First it circles the island, then the ship, before being destroyed in a mighty geyser of water and blood. The two

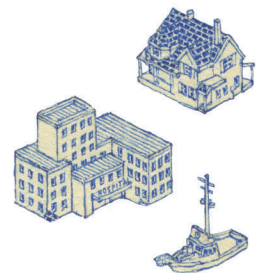
survivors improvise a raft and paddle their way back to land, no doubt thinking of what an exciting tale they'll have for the Brody boys. The closing shot is of ocean waves gently lapping the seashore, returning us to where we started. *Jaws* is a ghost story, gleefully told around a campfire.

THE LAND (left)

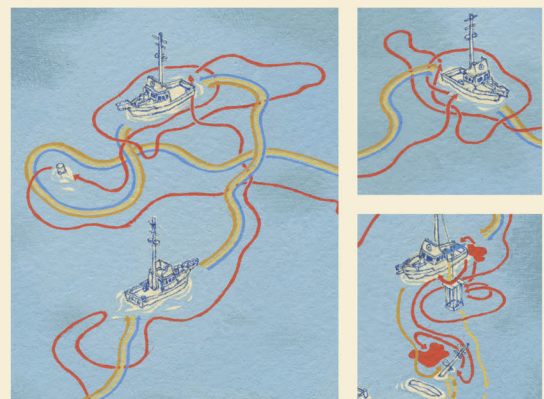
Adam: The sea is always present in *Jaws*, even when we're on land—you can all but smell the brine. Beyond the fact that Amity's an island, its whole livelihood depends in one way or another on the Atlantic.

THE SEA (right)

Adam: In the wild, orcas are capable of hunting and killing great white sharks. In *Jaws*, the crew of the *Orcas* defeats the title beast, but only at the cost of the ship and her captain.

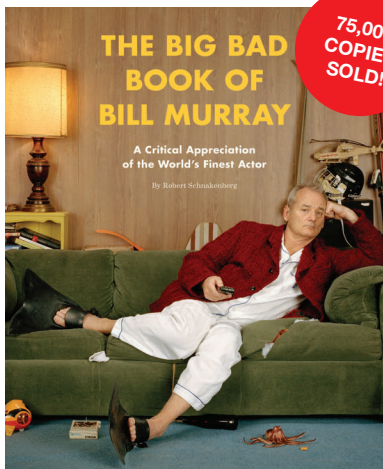


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11

GET POP CULTURED WITH QUIRK!



The Big Bad Book of Bill Murray

A Critical Appreciation of the World's Finest Actor

By Robert Schnakenberg

"This resoundingly successful work offers a unique approach to an unapproachable figure."—*Library Journal*, starred review

The New York Times Best Seller.

Part biography, part critical appreciation, part love letter, and all fun, this enormous full-color volume, packed with color film stills and behind-the-scenes photography, chronicles every Murray performance in loving detail, recounting all the milestones, legendary "Murray stories," and controversies in the life of this enigmatic performer.

978-1-59474-801-1 • \$22.95 • September 2015 • Trade Paperback, 272 pages

Rights Sold: French (Glénat)



The Art of Miss Peregrine's Home for Peculiar Children

By Leah Gallo, Introduction by Tim Burton, Foreword by Ransom Riggs

A stunning visual tour of *Miss Peregrine's Home for Peculiar Children*, filled with exclusive interviews, on-set photography, and special introductions by director Tim Burton and Peculiar Children series author Ransom Riggs.

Written and designed by two of Burton's longtime collaborators, this book chronicles every step in the making of the film—from script development and casting to concept art, set design, costumes, visual effects, and much more. This deluxe hardcover volume is a terrific gift for peculiars of all ages!

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Fangirl's Guide to the Galaxy

By Sam Maggs

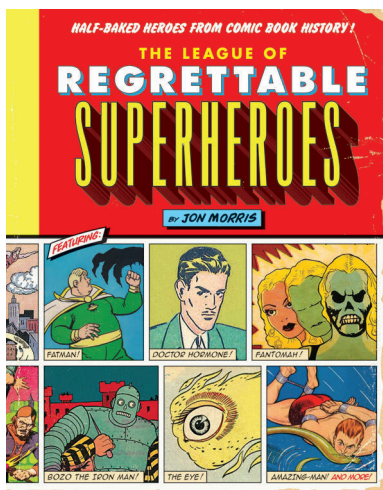
"If you or someone else in your life could do with an inclusive, funny, super smart, and sweet introduction to the world of female geeks, look no further."—*The Mary Sue*

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GEEK OUT WITH QUIRK!



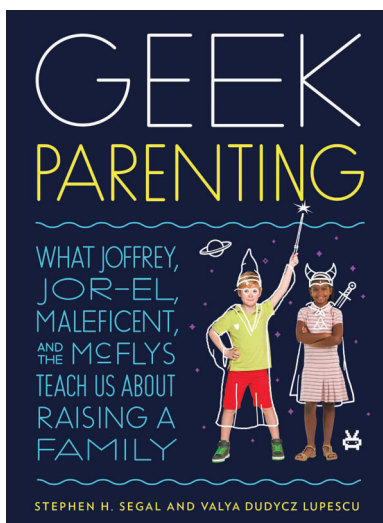
The League of Regrettable Superheroes

By Jon Morris

“[Morris’s] wealth of knowledge and whip-smart sense of humor add up to a book that’s both deeply informative and quite funny.”—*Seattle Weekly*

You know about Batman, Superman, and Spiderman, but have you heard of Doll Man, Doctor Hormone, or Spider Queen? In *The League of Regrettable Superheroes*, you’ll meet one hundred of the strangest superheroes ever to see print, complete with backstories, vintage art, and colorful commentary.

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By Stephen H. Segal and Valya Dudycz Lupescu

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It takes a starship to raise a child. Or a time machine. Or a tribe of elves. Fortunately, *Geek Parenting* offers all that and more, with thoughtful mini-essays that reveal profound child-rearing advice (and mistakes) from the most beloved tales of geek culture.

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Wonder Women

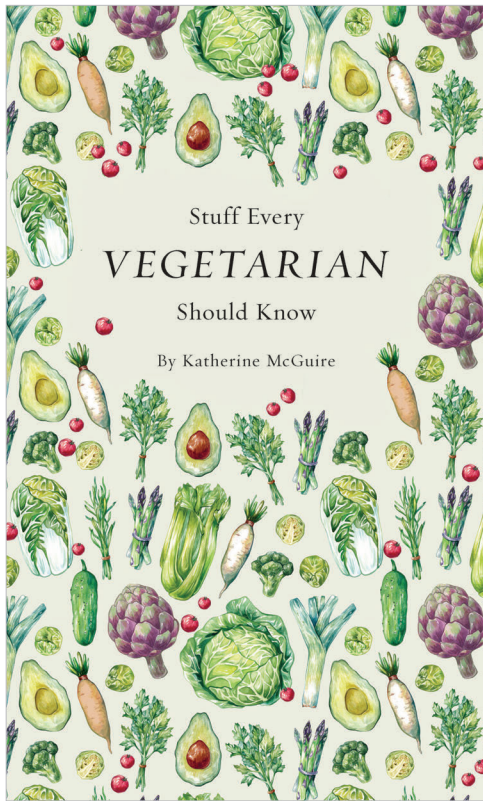
By Sam Maggs

“[Sam Maggs’s] profiles are more than just fun, they’re genuinely astounding...[and] fantastic illustrations by Sophia Foster-Dimino bring these pioneering women to life.”—*The Village Voice*

Smart women have always been able to achieve amazing things, even when the odds were stacked against them. In *Wonder Women*, author Sam Maggs tells the stories of the brilliant, brainy, and totally rad women in history who broke barriers as scientists, engineers, mathematicians, adventurers, and inventors.

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INCLUDES:

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by Katherine McGuire

Ready to try a diet that's greener, healthier, and better for the planet? Here's an easy and approachable guide to the world of eating, cooking, and living meat-free. Featuring chapters on everything from choosing the right meat substitutes and building a complete protein to dining out and troubleshooting the "Help, I'm still hungry!" stage, this pocket-sized book's tips and tutorials will take you from wannabe veggie to vegetarian extraordinaire. Plus sample shopping lists, health benefits of going meatless, and recipe ideas to keep you on track for a long—and healthy!—vegetarian life.

KATHERINE MCGUIRE has been a happy vegetarian for 20 years and counting. She has kept to a plant-based diet in over 10 countries, but she does most of her eating in Philadelphia.

Subject/BISAC:
Cooking - Vegetarian
Cooking - Reference
Self-Help - Green Lifestyle

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Rights: World

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Katherine McGuire

Secret Lives of the First Ladies

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CORMAC O'BRIEN is also the author of *Secret Lives of the U.S. Presidents* and *Secret Lives of the Civil War*. He lives in New Jersey.

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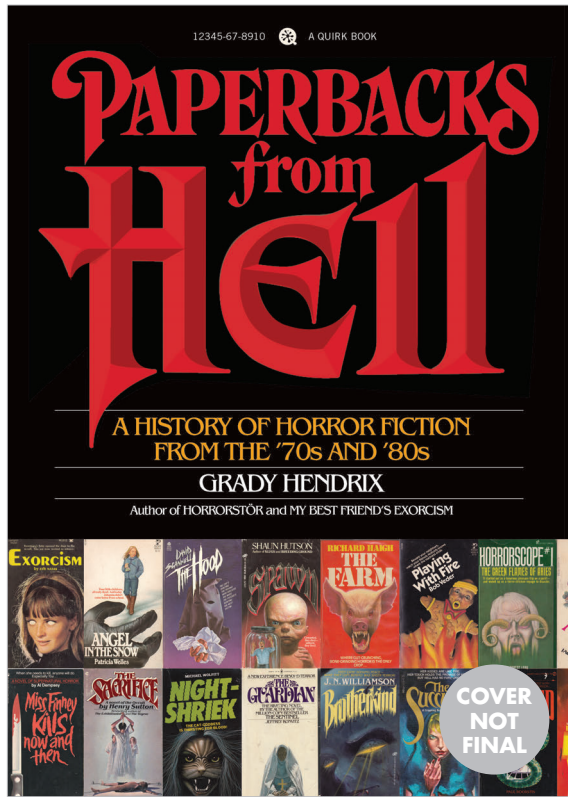
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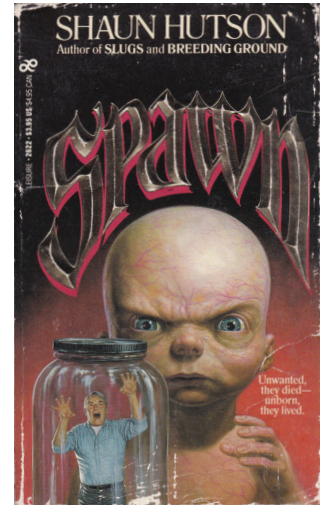
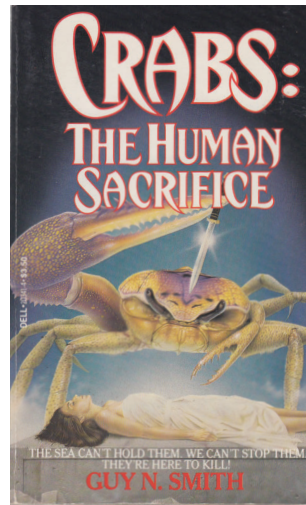
Paperbacks from Hell

A History of Horror Fiction from the '70s and '80s



“The writing respects no rules except one: Always be interesting.”

—From the introduction



by Grady Hendrix

Take a tour through the horror paperback novels of the 1970s and '80s . . . if you dare. Page through dozens and dozens of amazing book covers featuring well-dressed skeletons, evil dolls, and knife-wielding killer crabs! Read shocking plot summaries that invoke devil worship, satanic children, and haunted real estate! Horror author and vintage paperback book collector Grady Hendrix offers killer commentary and witty insight on these trashy thrillers that tried so hard to be the next *Exorcist* or *Rosemary's Baby*. It's an affectionate, nostalgic, and unflinchingly funny celebration of the horror fiction boom of two iconic decades, complete with story summaries and artist and author profiles. You'll find familiar authors, like V. C. Andrews and R. L. Stine, and many more who've faded into obscurity. Plus recommendations for which of these forgotten treasures are well worth your reading time and which should stay buried.

GRADY HENDRIX's first novel, *Horrorstör* (Quirk, 2014), an illustrated story about a haunted IKEA, was named by NPR as one of the best books of 2014. He is also the author of *My Best Friend's Exorcism* (Quirk, 2016). A diehard horror fiction fan, he lives in New York City.

ALSO AVAILABLE:



MY BEST FRIEND'S EXORCISM
ISBN 978-1-59474-862-2



HORRORSTÖR
ISBN 978-1-59474-526-3

Subject/BISAC
Humor - Essays
Design - Book
Literary Criticism - Horror &
Supernatural

ISBN 978-1-59474-981-0
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Rights: World

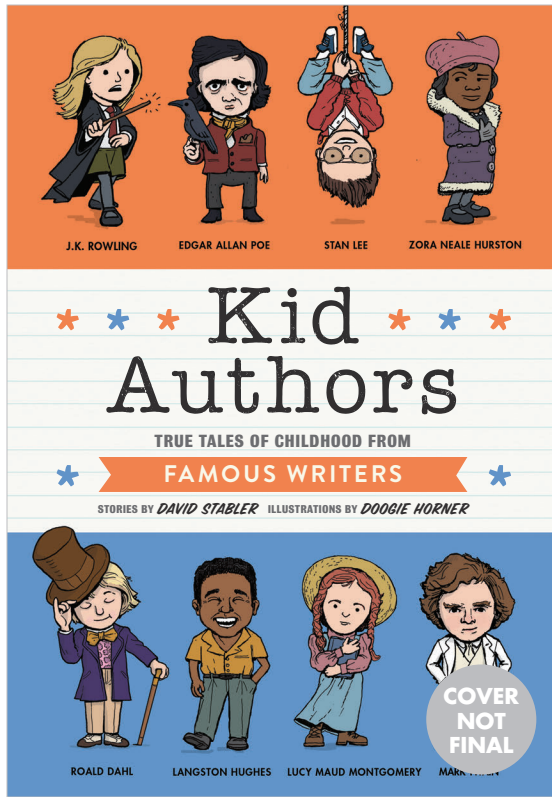
Publication Date: September 19,
2017
Blad Available: March 2017
PDF Available: May 2017
Finished Copies Available: June
2017



Grady Hendrix

Kid Authors

True Tales of Childhood from Great Writers



**BECAUSE EVERY LITERARY
GIANT STARTED OUT SMALL.**



by **David Stabler**
Illustrated by **Doogie Horner**

The series that includes *Kid Presidents*, *Kid Artists*, and *Kid Athletes* now chronicles the lives of *Kid Authors*! Here are true tales of famous writers, from long before they were famous—or even old enough to drive. Did you know:

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- A young J. R. R. Tolkien was bitten by a huge tarantula—or as he called it, “a spider as big as a dragon.”
- Toddler Zora Neale Hurston took her first steps when a wild hog entered her house and started chasing her!

The diverse and inclusive cast includes Roald Dahl, Beverly Cleary, J. K. Rowling, Langston Hughes, Jules Verne, Lewis Carroll, Stan Lee, and many more.

DAVID STABLER is the kid-friendly alter ego of Robert Schnakenberg, a senior copywriter at Random House. **DOOGIE HORNER** is a writer, illustrator, and stand-up comedian. Together, they’ve written and illustrated *Kid Presidents* (Quirk, 2014), *Kid Athletes* (Quirk, 2015), and *Kid Artists* (Quirk, 2016).

ALSO AVAILABLE:



KID ARTISTS
ISBN 978-1-59474-896-7



KID PRESIDENTS
ISBN 978-1-59474-731-1

Subject/BISAC
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Autobiography - Literary
Juvenile Nonfiction - People &
Places - General
Juvenile Nonfiction - History -
General

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\$13.95 USD
5 1/2 x 8, 208 pages, 4c hardcover
Over 100 illustrations and 24,000
words

Rights Held: World All Languages

Publication Date: October 10, 2017
PDF Available: June 2017
Finished Copies Available: July 2017



David Stabler and Doogie Horner

The X-Files

Earth Children Are Weird



THE TRUTH IS OUT THERE [IN THE BACKYARD]!



by Kim Smith

One of the most beloved TV shows of all time is now a sweet, silly, sci-fi bedtime story! In *The X-Files: Earth Children Are Weird*, best pals Dana (Scully) and Fox (Mulder) have pitched a tent in the backyard for a sleepover. But the night is full of strange sounds, lights, and shadows. Surely there's a rational, scientific explanation for everything . . . or is there? With beautiful illustrations of pint-sized Dana and Fox, this humorous and not-scary-at-all story will introduce the cult TV show to an entire new generation of fans.

KIM SMITH is the artist behind *Home Alone: The Classic Illustrated Storybook* (Quirk, 2015) and *The X-Files: Earth Children Are Weird* (Quirk, 2017). She graduated from the Alberta College of Art and Design. Kim lives in Calgary, Canada.

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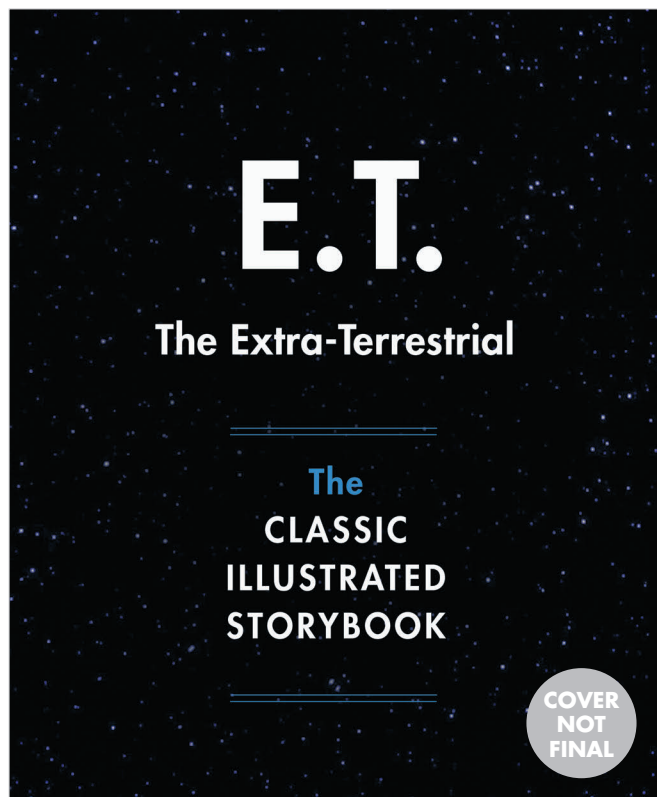
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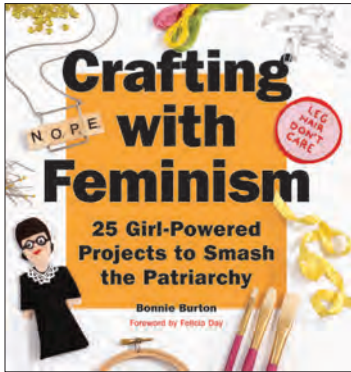
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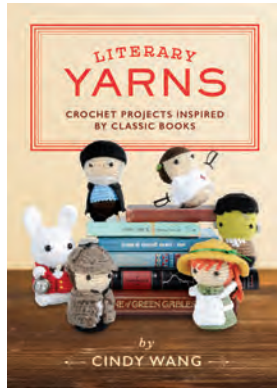
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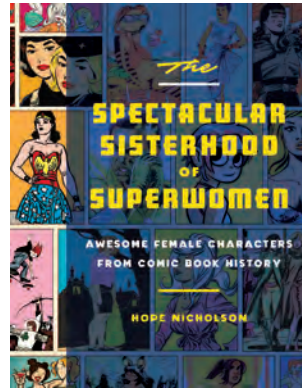
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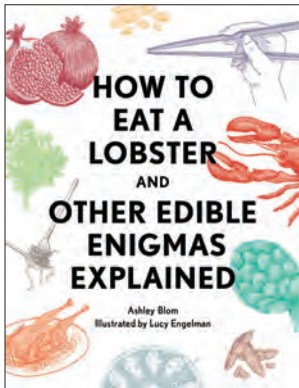
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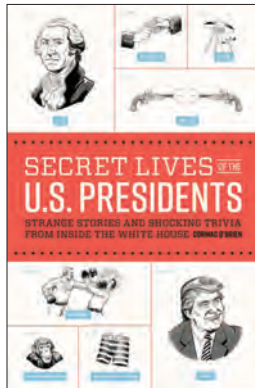
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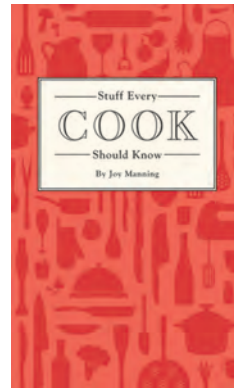
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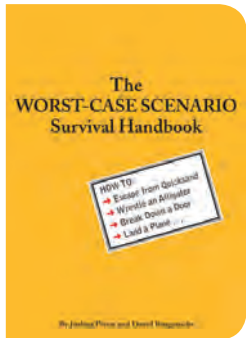


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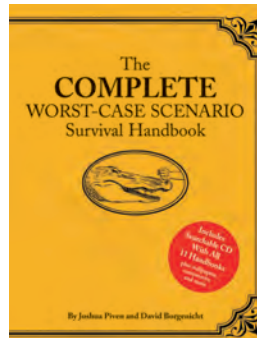
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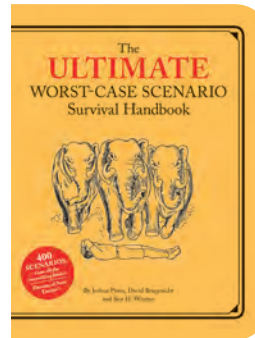
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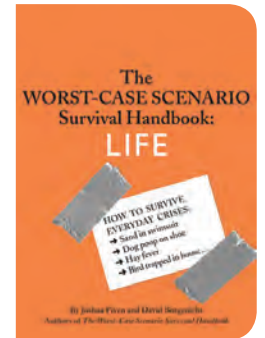
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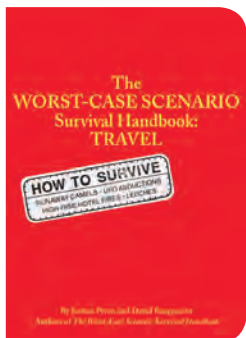
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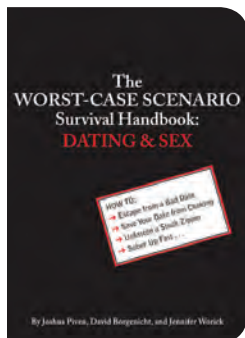
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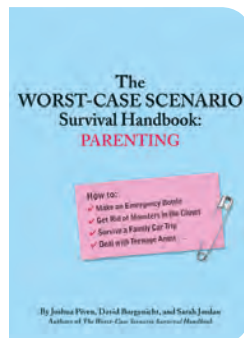
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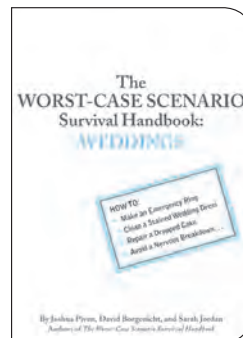
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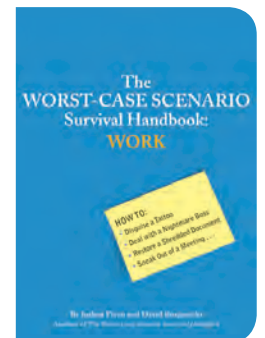
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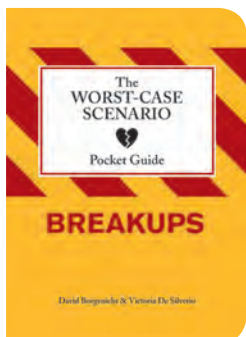
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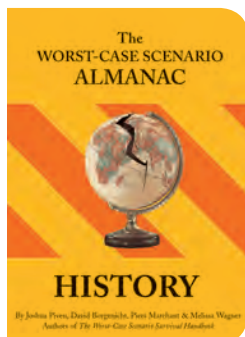


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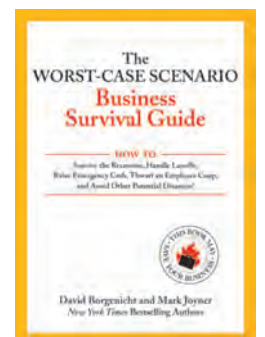
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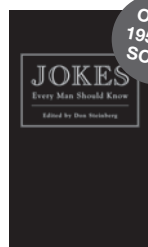


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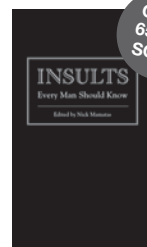
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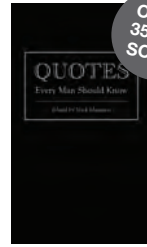
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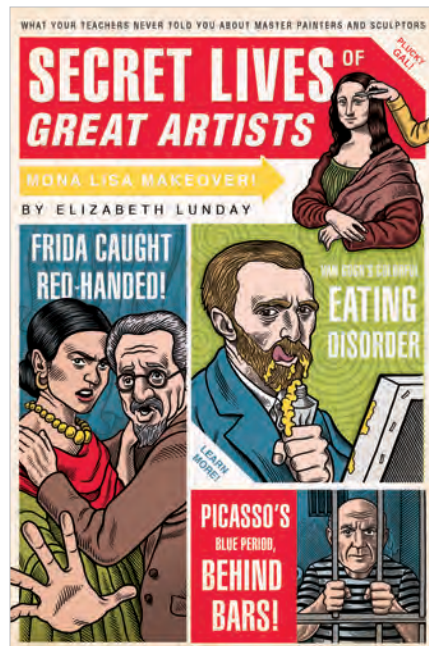
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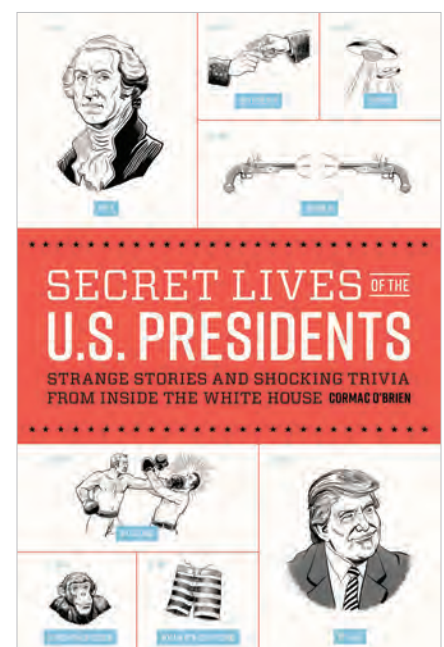


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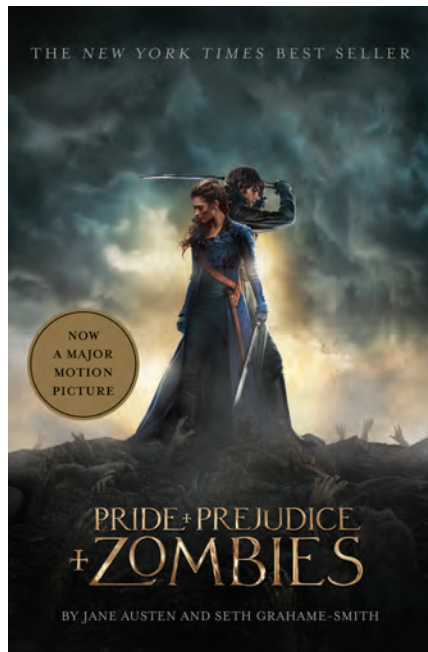
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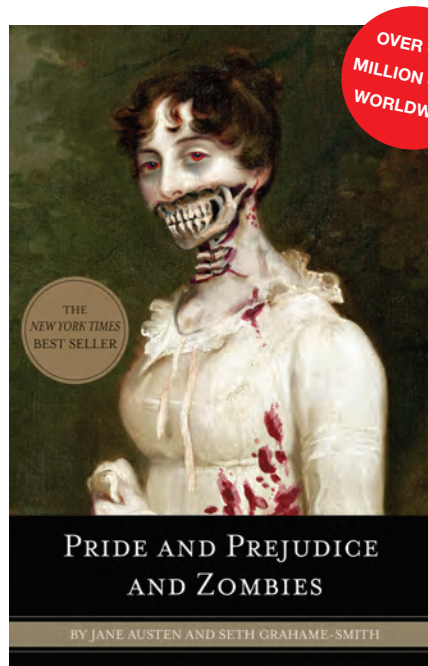
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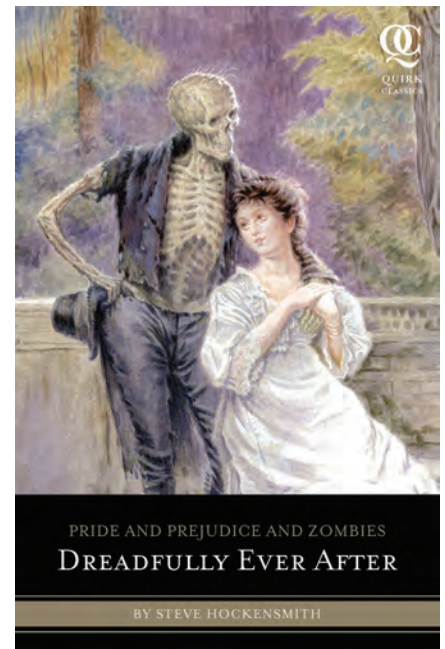


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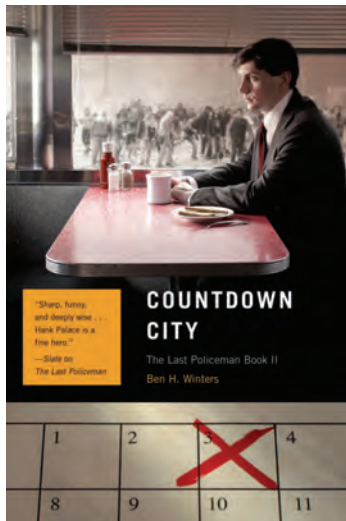
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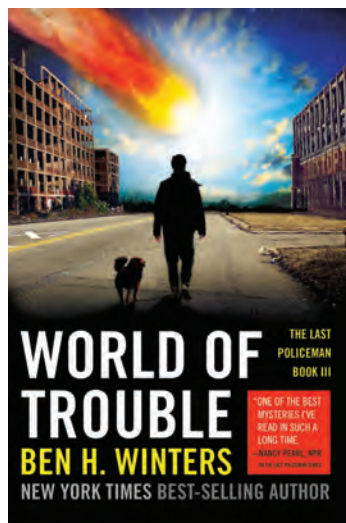
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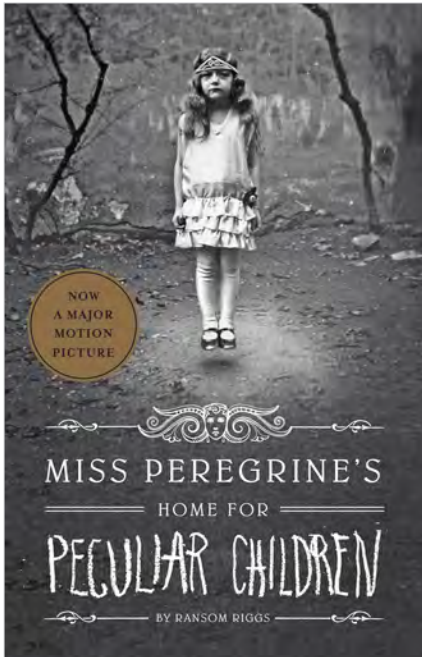
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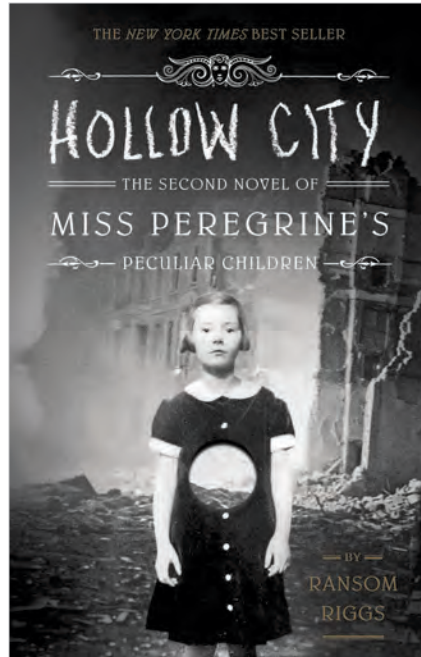
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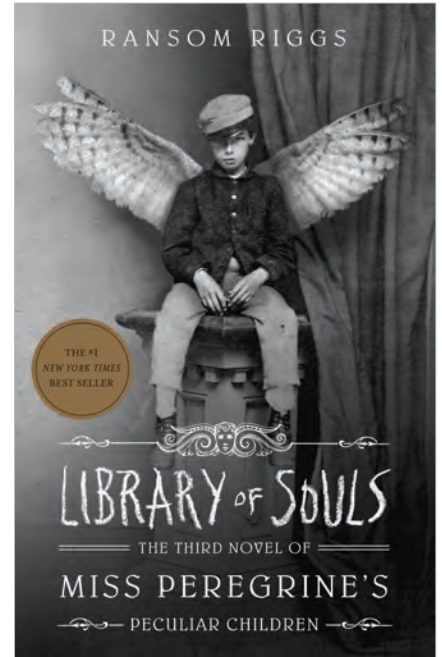
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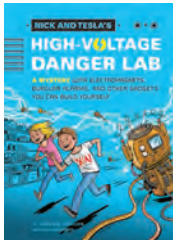
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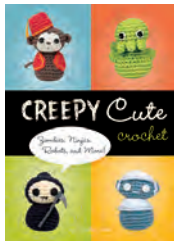
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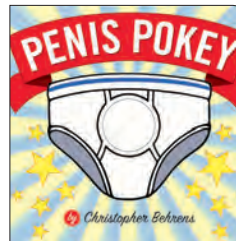
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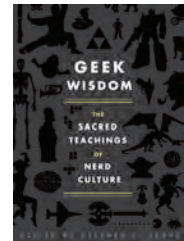
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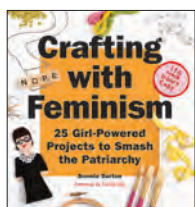


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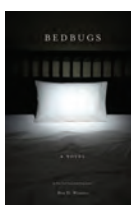


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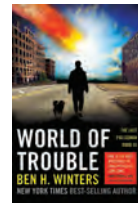
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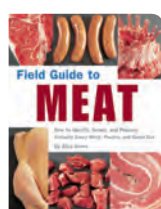


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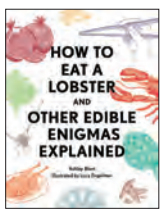
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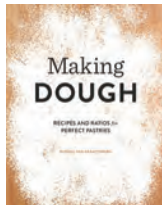
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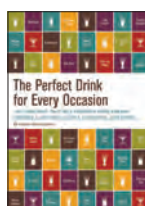


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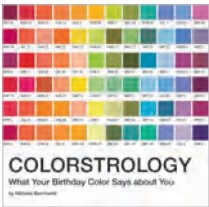


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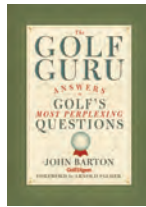
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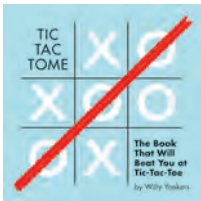
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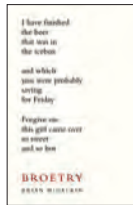
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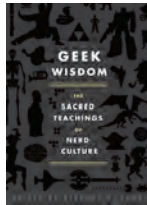
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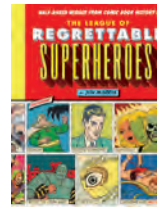


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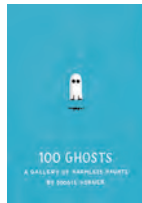
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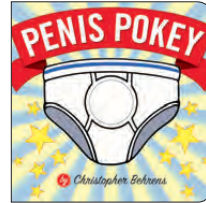
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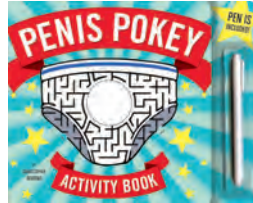


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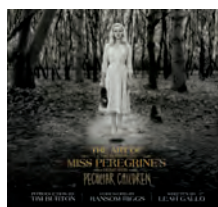


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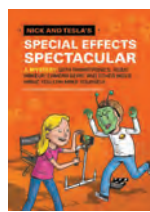
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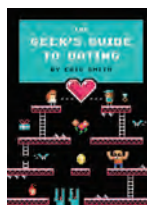
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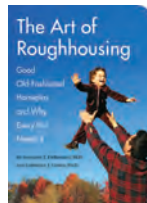


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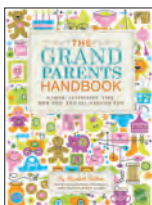
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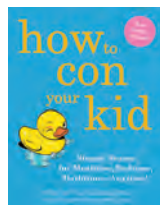
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Japanese

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takeshi.oyama@japanuni.co.jp

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ICSTI
vaniat@icsti.su

Spanish/Portuguese

Íñigo Cebollada
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Turkish

AnatoliaLit Agency
info@anatolialit.com

Thai

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President

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Publisher

Jason Rekulak
215-627-3581, x201
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