

ALL ABOUT THE THREE KINGDOMS

三國知多少



藝術總監
Artistic Director
楊雲濤
Yang Yuntao

藝術統籌
Artistic Coordinator
黃磊
Huang Lei

3-4.3.2023

(五Fri-六Sat), 7:45pm

4-5.3.2023

(六Sat-日Sun), 3:00pm

沙田大會堂演奏廳
Auditorium,
Sha Tin Town Hall

\$30

演出者
Performers
香港舞蹈團舞者
Dancers of
Hong Kong Dance Company

www.hkdance.com
Hong Kong Dance Company
香港舞蹈團
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適合4歲或以上人士欣賞
Suitable for aged 4 and above
節目約1小時45分鐘，不設中場休息
Programme duration is about 1 hour and 45 minutes
without intermission

觀賞者應留在座位，並不得在劇院內隨意移動或可動區域
Spectators will not be admitted onto a public area in
the performance
觀賞者應留在座位
Spectators are to remain seated

香港舞蹈團在沙田大會堂演出，並獲特別行政區政府資助
Hong Kong Dance Company is performing at the
Government of the Hong Kong Special
Administrative Region

香港舞蹈團
2023年沙田大會堂
Hong Kong Dance Company is a Venue Partner of
the Sha Tin Town Hall

香港舞蹈團保留對節目內容及表演者之權利
Hong Kong Dance Company reserves the right to change
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場地
伙伴
沙田大會堂
Sha Tin Town Hall

節目場刊 HOUSE PROGRAMME

香港舞蹈團

Hong Kong Dance Company

使命宣言

我們從優秀的中國文化傳統汲取養份，結合當代藝術創意，以具香港特色的中國舞蹈感動世界。

香港舞蹈團於1981年成立，致力推廣具當代藝術創意及香港特色的中國舞蹈。歷年排演超過二百齣深受歡迎和評論界讚賞的作品，享譽舞作包括：《花木蘭》、《塵埃落定》、《蘭亭·祭姪》、《梁祝·傳說》、《風雲》、《倩女·幽魂》、《踏歌行》、《紅樓·夢三闖》、《中華英雄》、《觀自在》、《白蛇》、《三城誌》、《紫玉成煙》、《劉三姐》、《絲路如詩》、《弦舞》、《一水南天》、《媽祖》、《青衣》、《九歌》、《一個人的哪吒》、《僱人行》。舞團銳意跨界創作，深研中國舞蹈與中國武術之糅合，原創新猷包括：展現「中國舞蹈與中國武術之交互研究與成果呈現計劃」三年探索成果的舞x武劇場《凝》，以及大型舞蹈詩《山水》。

舞團擁有廣泛國際脈絡，曾涉足美國、歐洲、韓國、中國等十多個國家及地區演出，促進文化交流。近年曾赴美國華盛頓甘迺迪藝術中心、美國紐約林肯表演藝術中心、英國倫敦南岸中心、加拿大多倫多索尼演藝中心、澳洲悉尼卓士活中央廣場劇院、白俄羅斯明斯克國立模範音樂劇院、「韓國舞蹈祭典」、首爾「國際佛教舞蹈節」、北京國家大劇院、北京天橋藝術中心、上海大劇院、上海國際舞蹈中心、杭州大劇院、廣州大劇院、台北新舞台、臺灣戲曲中心等，演出舞團的得獎原創舞劇包括《花木蘭》、《倩女·幽魂》、《梁祝·傳說》、《蘭亭·祭姪》等饒具香港特色的作品，為海內外的觀眾帶來文化藝術新體驗。

香港舞蹈團為政府資助的主要表演藝術團體，2001年起為慈善及非牟利機構。

MISSION STATEMENT

We are nurtured in the cultural tradition of China, combining with the creativity of contemporary art, to impress the world with Chinese dance of Hong Kong character.

Established in 1981, Hong Kong Dance Company (HKDC) was incorporated in 2001 as a charitable and non-profit-making institution, and is financially supported by the Government of the Hong Kong Special Administrative Region. As one of the major flagship performing arts companies in Hong Kong, our mission is to promote Chinese dance with contemporary artistic visions and Hong Kong character. Since its inception, HKDC has staged over 200 productions over the decades, many of which were highly popular and critically acclaimed. Recent productions include The Legend of Mulan, Red Poppies, Spring Ritual·Eulogy, The Butterfly Lovers, Storm Clouds, L'Amour Immortel, Dream of the Past: Ancient Chinese Court Dances, Reveries of the Red Chamber, Chinese Hero: A Lone Exile, Vipassana, Lady White of West Lake, Tale of Three Cities, Waiting Heart, Liu Sanjie, Ode to the Silk Road, Dance of Strings, A Tale of the Southern Sky, Mazu the Sea Goddess, The Moon Opera, Shan Shui: An Ode to Nature, Nine Songs, Nezha: Untold Solitude, Myth of the Dancing Durumi, as well as Convergence, a culminating work created through a three-year interdisciplinary research study on Chinese dance and Chinese martial arts traditions.

As a cultural ambassador of Hong Kong, HKDC constantly brings the city's unique artistic style to the world by touring to different cities across the globe, engaging local audiences and encouraging cultural exchange. In recent years, we have brought our award-winning productions to the Lincoln Center in New York, Kennedy Center in Washington, D.C., Sony Centre in Toronto, the Concourse Theatre in Chatswood, Sydney, the Southbank Centre in London and The Belarusian State Academic Musical Theatre in Minsk, among others.

演出資料及場規

Show Information & House rules



《三國知多少》 All About The Three Kingdoms

3.3.2023 (Fri) 3:00pm* 學生專場 Student Session

3-4.3.2023 (Fri-Sat) 7:45pm

4-5.3.2023 (Sat-Sun) 3:00pm

沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall

節目長約1小時15分鐘, 不設中場休息

觀眾務請準時入座, 遲到觀眾須待適當時候方可進場

The programme is about 1 hour and 15 minutes without intermission.

Latecomers will not be admitted until a suitable break of the performance.

觀眾問卷 Audience Survey



https://esurvey.psy.cuhk.edu.hk/jfe/form/SV_bjPEqDtHXSQFeLA?jfefe=new

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香港舞蹈團由香港特別行政區政府資助 Hong Kong Dance Company is financially supported by the Government of the Hong Kong Special Administrative Region

香港舞蹈團為沙田大會堂場地伙伴 Hong Kong Dance Company is a Venue Partner of the Sha Tin Town Hall.



場地規則 House Rules

各位觀眾 Dear Patrons:

為了令大家對今次演出留下美好印象, 我們希望各位切勿在場內攝影、錄音或錄影, 亦請勿吸煙或飲食。

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium.

在節目進行前, 請關掉手提電話, 其他響鬧及發光的裝置。多謝各位合作。

Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

藝術總監的話

Message From the Artistic Director

藝術總監 Artistic Director | 楊雲濤 Yang Yuntao

台上的演出，如沒有台下的觀與賞，便不能成為表演。我們一直期待能與更多的觀眾一起經歷「表演」的這個過程。這也是表演之所以成為藝術的重要原因。

舞蹈是一門既原始又當下的藝術。用自己的身體來感知世界，表達自己。用身體作為工具，成為一種藝術的形式，從人類誕生的那一刻，舞蹈就已經存在了。

《三國知多少》是一場以認識自己身體開始，到啟發自己的想像，與表演者共同營造舞台意境的導賞演出。通過介紹、互動，交流的形式，讓觀眾認、知「律與動」；觀、賞「意與境」，全面感受舞蹈的獨有魅力。

香港舞蹈團
藝術總監

A performance on stage cannot be called a performance unless there is an audience watching it. We have always aspired to reach a wider audience through our dance. This is indeed crucial, performance being considered an art form.

Dance is an art form that is both ancient and contemporary. We use our body to sense the world and express ourselves. Our body becomes a tool to display our art form. This art form has existed since the birth of the first human.

All About The Three Kingdoms is presented as art education theatre. We guide the audience to be aware of their own bodies, stimulate their imagination, and create an artistic ambience with the performers. Through narratives, interactions, and exchanges, our audience discovers “rhythm” and “movement”, perceives “meaning” and “feelings”, and becomes fully immersed in the charm of the art of dance.

Artistic Director
Hong Kong Dance Company

製作人員表

Production Team List

藝術統籌 Artistic Coordinator | 黃磊 Huang Lei

〈形〉、〈意〉編舞 Choreographer (The Form & The Inspiration) 謝茵 Xie Yin

〈境〉編舞 (《三國風流》選段) Choreographer (The Contest, Romance of the Three Kingdoms) | 楊雲濤 Yang Yuntao

〈形〉、〈意〉作曲 Composer (The Form, The Inspiration) | 謝大順 Tse Tai-shun

〈形〉、〈意〉聯合創作及文本整理 (2022年版本) Concept and script (The Form & The Inspiration, 2022 version) | 鄺麗冰 Kwong Lai-ping

佈景設計(《三國風流》選段) Set Designer (Romance of the Three Kingdoms) | 曾文通 Tsang Man-tung

服裝設計(《三國風流》選段) Costume Designer (Romance of the Three Kingdoms) | 趙瑞珍 Karin Chiu

〈形〉、〈意〉形象設計 Image Designer (The Form & The Inspiration) | 趙婉奴 Tracy Gui

燈光設計 Lighting Designer | 陳佩儀 Claudia Chan

音響設計 Sound Designer | 簡僖進 AK Kan Hei Chun

演出 Performers | 陳榮、何皓斐、藍彥怡、廖慧儀、王志昇、唐志文、周若芸、何泳濶、何健、侯叙臣、黃海芸、賴韻姿、李家名、米濤、吳嘉玲、潘正桓、戴俊裕、戴詠津、甄崇希*、劉卓禕、李俊軒、李慧忻、劉雅蓮、盧心瑜、吳宛汶、唐海美、溫雅如 Chen Rong, Ho Ho-fei, Lam Yin-yi, Liu Wai-yee, Ong Tze Shen, Tong Chi-man, Chou Jo-yun, He Yongning, Ho Kin, Hou Xuchen, Huan Hai-yun, Lai Wan-chi, Lee Chia-ming, Mi Tao, Ng Ka-ling, Pan Zhenghuan, Tai Chon-u, Tai Wing-chun, Yan Sung-hei*, Lau Cheuk-yi, Lee Chun-hin, Lee Wai-yan, Liu Ya-lien, Lo Sum-yu, Ng Yuen-man, Tong Hoi-my, Wan Nga-yu

製作策劃 Production Planning | 張婷 Candy Cheung

監製 Producer | 關珮茵 Ruby Kwan

執行監製 Deputy Producer | 周煒嫦 Jennifer Chow

製作經理 Production Manager | 王永強 Alex Wong

舞台監督 Stage Manager | 陳樹培 Johnson Chan

執行舞台監督 Deputy Stage Manager | 李玟蓉 Oliva Li

助理舞台監督 Assistant Stage Manager | 謝子偉 Tse Tsz-wai

燈光控制員 Light Programmer | 翁焯綸 Denzl Yung

製作電機師 Production Electrician | 葉俊霖 Rachel Yip

服裝統籌 Wardrobe Coordinator | 劉幸芝 Liz Lau

服裝助理 Wardrobe Assistant | 譚穎琳 Wendy Tam

化妝及髮飾主任 Make-up and Hair-dress Master | 傅漢傑 Jadeson Fu

節目 Programme | 李朗軒、黃佳佳、關可楠 Li Long-hin, Huang Jia Jia, Kathy Kwan

字幕 Subtitle Operator | 吳礎如 Lydia Ng

宣傳策劃 Publicity Planning | 林以因、楊美儀、楊尚霖 Jenny Lam, Idy Yeung, Bailey Yeung

市務及傳訊 Marketing and Communications | 何映宜、鄭宇青、張芷婷、馮凱婷、關家淇 Ho Ying-yi, Cheung Yu-ching, Freya Cheung, Julia Fung, Kenny Kwan

票務 Ticketing | 楊尚霖 Bailey Yeung

主視覺拍攝 Key Visual Photo | TMT

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攝影(宣傳照片)及舞台攝影 Photography (Images and Stage) | Mak Cheong-wai @Moon 9 Image

舞台攝影 Photography (Stage) | arliugraphy

宣傳及場刊設計 Promotional Materials & House Programme Design | MOM AND POP LIMITED

*「藝術人才培育計劃」由香港藝術發展局資助

分場

《三國知多少》

舞者習「舞」多年，常以豐富多變的身體律動表現傳統之美。古語有云：「獨樂樂，不如眾樂樂」，就讓舞者親身示範，展示各種中國舞常用的舞蹈道具如劍、扇、水袖及民族民間舞等，再配以生動活潑的導賞和互動環節，教導大家如何「賞析」舞蹈之餘，更會傳授一招半式「舞」功，一同將舞蹈藝術發揚光大。

導賞舞蹈演出《三國知多少》適合男女老少，既可學習欣賞舞蹈，更可欣賞原創舞劇《三國風流》的選段，包括桃園結義、空城計、赤壁之戰等經典場面，感受亂世英雄的灑脫浪漫。

Gaining mastery of dance through years of practice, dancers convey the beauty of tradition in their rich and expressive movements. We'd like to share with you the joy of artistic creation in our vivid and interactive new dance performance, skillfully showcasing our dance props eg. sword, fan & long sleeves as well as various kinds of Chinese folk dances. Pick your seat in the theatre and immerse yourself in the magic of dance!

Art Education Theatre All About The Three Kingdoms is a family-friendly performance for audiences of all ages. Through the show, which brings alive tales from the Romance of the Three Kingdoms, audiences can gain deeper insights into arts appreciation. In excerpts from this great classic, we'll share the heartaches and tribulations of its heroes as they face troubled times.

節目內容

第一部分：【形】

〈身韻〉

第二部分：【意】

〈打老虎〉
〈劍、槍、扇、水袖〉
互動環節
〈傣族舞〉
〈苗族舞〉
〈木蘭織布〉
〈新疆維吾爾族舞〉
〈蒙古族舞〉

第三部分：【境】

〈群雄爭霸，各顯強權〉
〈桃園結義，三英誓師〉
〈關羽單騎，千里送嫂〉
〈青梅煮酒，指論英雄〉
〈武侯空城，彈琴退敵〉
〈一時瑜亮，赤壁操戈〉
尾聲

教育導賞資料

Educational Kit

如何看舞蹈

【形】

身體，是舞者的表達工具。舞者運用每一個未被注視的大、小關節，去探索身體的無限可能，了解肢體和空間之間的關係，再從身體的動律揭示舞蹈的「形」。而舞動中的氣韻流轉，觀之為「圓」。此舞動軌跡影響舞者身體的韻律，並呈現出獨特的身體美學。

【意】

「想像力」是舞蹈中很有趣的一環，透過想像身體形態的無限可能，配合環境、道具、服飾與音樂，邀請觀眾進入亦虛亦實的想像空間，讓他們「意」會舞者的聯想。

【境】

情感如何通過動作、姿態、節奏建構故事，再加上舞者的感受來表達故事的脈絡，成為某種舞蹈形式，讓觀眾與角色一同親歷「境」中。在《三國知多少》中，此部份選取舞團大型舞劇《三國風流》的舞段，以三國故事為脈絡，讓觀眾經歷一次懾人心魄的歷史場「境」。

How we look at dance

The Form

The body is the dancer's tool. Dancers use every joint and muscle, large and small, noticed and unnoticed, to explore the body's limitless possibilities, and to understand how their limbs relate to the space around them. They use their bodies to express the "form" of the dance. We look at the flow in dance as a "circle". This trajectory itself influences the dancers' rhythm as they express their unique aesthetic.

The Inspiration

Imagination plays an integral role in dance. Through imagination, the limits of the physical body become infinitely blurred. With the set, props, costumes and music, dancers invite the audience to enter the world of the imagination, where creative thoughts come to life.

The Context

Emotions convey a story through movement, posture, and rhythm. Giving dancers' personal feelings a central role in delivering the story, they become woven into the context of the story itself. They invite the audience to enter the world of the characters they play.

In All About The Three Kingdoms, excerpts from Romance of the Three Kingdoms will be performed. Audiences will be spellbound by the stunning historical settings as they engage with the ancient tales of the "Three Kingdoms".

三國說甚麼

「三國」出於陳壽撰寫的《三國志》，講述了東漢末年魏、蜀、吳三國鼎立的故事。一千多年後的明初，羅貫中根據陳氏的《三國志》，採取「七分事實，三分虛構」的手法，引用真實的歷史事件和人物，寫下「桃園結義」、「孔明借箭」等經典情節，創作了《三國演義》這部章回小說，成為中國《四大名著》之一。一百二十回的情節至今仍為後世津津樂道。現在，就讓大家一起細味當中的「境」。

「群雄爭霸，各顯強權」

三國鼎立，始於黃巾之亂。漢朝末年，政治混亂，民生困苦，道士張角創立太平道，意圖推翻漢朝。由於支持者都頭戴黃巾，故稱為黃巾軍。為了平定叛亂，朝廷允許地方刺史領兵討伐黃巾軍。

後來，黃巾之亂雖被平定，卻造就了地方勢力崛起，開創「三國」的局面。

「桃園結義，三英誓師」

劉備，漢皇室沒落的後人；關羽，在鄉間殺死豪強，避走他方；張飛，賣酒屠豬為生。三個萍水相逢的陌生人在酒莊遇上，各自訴說抱負，結拜為兄弟，加入討伐黃巾軍的義軍。

畢竟，這只是虛構的創作。然而這種豪氣干雲、信守承諾的英雄氣概，仍還是為現代人推崇備至的。

「關羽單騎，千里送嫂」

而「三國」眾多人物中，關羽除了武功了得，更重要是以「義氣」見稱。

關羽曾與劉備散失，並被曹操招降，關羽為照顧劉備兩位夫人，暫時投降。曹操為了離間關羽和劉備，安排關羽和劉備夫人共住一室，但關羽只徹夜守在門口。當關羽知道劉備的下落，便向曹操告辭，帶著兩位嫂子，斬殺阻他前進的將領，最終把嫂子平安送達劉備身邊。

「青梅煮酒，指論英雄」

曹操豪邁奔放，知人善任，但生性多疑。劉備為隱藏大志，於後園種菜。

官渡之戰前，欲立盟除曹操。曹操聞知後，設樽俎（青銅器）盤置青梅，一樽煮酒。與劉備二人對坐，開懷暢飲，議論天下英雄。曹操一語道破：「今天下英雄，惟使君與操爾！」劉備大驚失箸。此時突然雷雨大作，劉備遂以膽小、怕雷作掩飾打消曹操的懷疑，並請徵剿袁術、借以脫身。

「武侯空城，彈琴退敵」

諸葛亮為人主足智多謀，籌劃奇謀妙計，是「三國」人物中賢相的完美化身。

魏蜀交戰，魏國派司馬懿掛帥進攻蜀國街亭，諸葛亮派馬謖駐守，馬謖大意失街亭。司馬懿率兵乘勝直逼西城，城中只有一些老弱殘兵，諸葛亮無兵迎敵。

危急之下，諸葛亮命人打開城門，讓幾個老兵掃街，自己在城樓上彈琴唱曲，悠然自得。司馬懿懷疑設有埋伏，不敢冒進，引兵退二十里查探虛實。待司馬懿查明真相，返回再戰時，趙雲的援軍已趕回解圍，最終大勝司馬懿。

「一時瑜亮，赤壁操戈」

曹操率二十萬眾順江而下。孫權命周瑜、程普共領三萬精銳水軍，聯合劉備軍一起與曹軍在赤壁相遇。此時曹公軍眾已染疾病，初一交戰，曹軍敗退，周瑜等人在南岸，雙方隔江對峙。

周瑜用黃蓋的火攻之計，命其率小戰船十艘，上裝柴草，灌以膏油，假稱投降，向北岸而進。至離曹營二里之處，各船一齊點火，借助風勢，直向曹軍衝去。曹軍大敗，舟船燒毀。

赤壁之戰中孫權、劉備在強敵進逼關頭，結盟抗戰，揚水戰之長，巧用火攻，終以弱勝強。此戰為爾後三國鼎立奠定了基礎。

參考資料來源：

陳壽《三國志》

羅冠中《三國演義》

What is the “Three Kingdoms” about?

The name “Three Kingdoms” comes from the historical text *Records of the Three Kingdoms* by historian Chen Shou. It covers the history of the late Eastern Han dynasty, when the land was divided into the Wei, Shu and Wu kingdoms. More than a thousand years later, Luo Guanzhong wrote *Romance of the Three Kingdoms*, weaving fictional stories around actual historical happenings and characters. The novel became one of China’s “Four Great Classics” and still mesmerises readers today. Let’s take a closer look at some of these stories.

Conflict of the Warlords

At a time of great political unrest, the Daoist priest Zhang Jiao founds the Way of Supreme Peace (Taiping Dao) and launches a rebellion to overthrow the Han dynasty. His followers are known as the Yellow Turban Army, after their distinctive headwear. In a bid to quell the rebellion, the imperial government allows provincial governors to lead their armies in a crusade against the Yellow Turban Army.

This leads to the rise of provincial powers, culminating in the emergence of the “Three Kingdoms”.

A Sworn Oath in the Peach Garden

Three strangers, Liu Bei, Guan Yu and Zhang Fei, meet in an orchard and tell each other of their ambitions to contribute to the country. There in the peach garden they swear an oath of fraternity and declare themselves sworn brothers, joining the rebels to fight the Yellow Turban Army.

Although the story line is fictional, this spirit of courage and dashing heroism still touches readers.

A Thousand Miles on Horseback

Guan Yu becomes separated from Liu Bei and is ambushed by Cao Cao. He surrenders temporarily to take care of Liu’s two wives, whom Cao Cao has captured. Seeking to create a wedge between Guan and Liu, Cao arranges for Guan to sleep in the same room as Liu’s wives. Instead, however, Guan stands guard outside their door for the whole night. Later, when Guan finds out where Liu is, he takes his leave from Cao and brings the two wives safely to Liu.

Wines and Heroes in the Plum Garden

Cao Cao is bold and generous, but sceptical by nature.

Hiding his high ambitions, Liu Bei retreats to his garden to grow produce. Hearing of this, Cao invites Liu to visit him, laying out green plums and cooked wine in bronze vessels.

The two drink and chat happily about the heroes of their time. When Cao says, “The only heroes in the world are you and I”, Liu is terrified. At this very moment, there is a crack of thunder and a sudden rainstorm. Liu pretends to be timid and scared of the thunder to throw Cao off and offers to fight Yuan Shu in exchange for his freedom.

The Empty City Stratagem

Zhuge Liang is the *Three Kingdoms*’ perfect exemplification of the wise prime minister.

During the war between Wei and Shu, Wei appoints Sima Yi to lead an army to claim the territory of Jieting in Shu. Zhuge Liang appoints Ma Su to defend the region, but Ma’s carelessness leads them to lose Jieting. Sima forges ahead to Xicheng.

Left alone in Xicheng with only a handful of soldiers guarding the city, Zhuge orders that the city gates be opened fully, with him sitting on top of the gate tower, playing music, enjoying himself. His strategy tricks Sima, who suspects the empty city is a booby trap. Not daring to advance, he withdraws his army and tries to uncover the truth. Realising Xicheng is not an empty city, he opens fire. However, the supporting army has had time to return to the city to battle, resulting in a triumphant victory.

The Battle of Red Cliff

Cao Cao leads an army of two hundred thousand down along the river. Sun Quan and Liu Bei form an alliance to fight back, facing Cao and his army at the Red Cliffs. Not long after the war starts, Cao's army is defeated when his soldiers become ill. They retreat while the alliance remains on the south coast, and the two sides reach a standoff.

A plan is hatched, and ten small warships full of firewood soaked in oil head towards the north in a show of surrender. When they get within two miles of Cao's camp, the ships are set alight and speed towards Cao's army on the wind. Cao's fleet catches fire and his army is defeated.

Using the natural elements of water and fire to gain the advantage and achieve victory over a much stronger opponent, this battle lays the foundation for the ultimate emergence of the Three Kingdoms.

Reference materials:

The Records of the Three Kingdoms by Chen Shou

Romance of the Three Kingdoms by Luo Guanzhong

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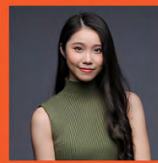


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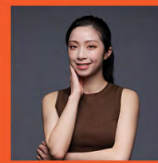
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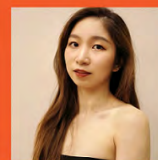
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