



FALL
2012

Signature
EDITIONS

A Most Unpleasant Wedding Judith Alguire

ABOUT THE BOOK

The staff and guests at the Pleasant Inn are thrilled. Perennial guests Miss Miller and Mr. Simpson are getting married and have decided to have the ceremony at the inn. Everyone wants to be involved, including Bonnie Lawrence, a young female guest at loose ends while her husband is off fishing. Her attempts to turn the wedding into spectacle drives everyone to distraction and threatens to scotch the bridal couple's desire for an unpretentious affair. Margaret and Rudley are delighted to host the wedding, optimistic that nothing worse than Bonnie Lawrence will interfere with the happy occasion. Their hopes are thwarted when a neighbour is found dead in the woods behind the inn, mere days before the wedding.

EXCERPT

"You said you literally tripped over the body."

"I tripped over a stump."

"And that's when you noticed the body."

"Yes."

"Any sign of life?"

Rudley swallowed hard. "I'm afraid not."

"Before that, did you hear anything?"

"A woodpecker. Then a grosbeak."

"I meant during the night. Something happened to that woman 150 yards from your campsite. You must have heard something."

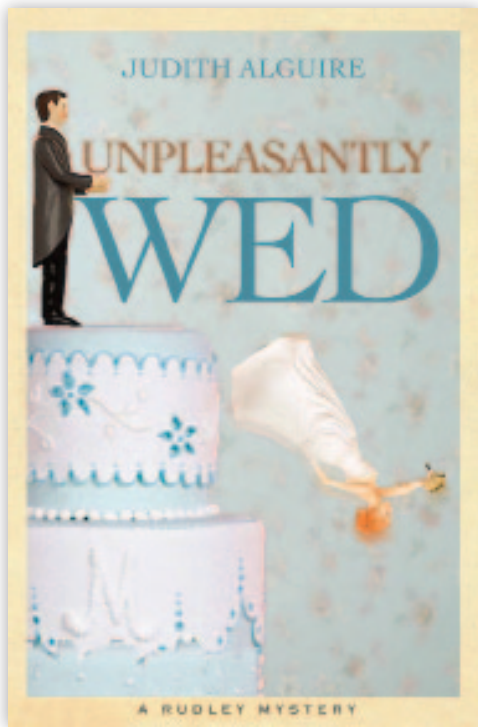
Rudley scratched his head. "Something crashed through the underbrush at one point. Probably a deer. Margaret thought it was a bear. I'm sure it wasn't."

Brisbois made a note. "What time was that?"

"I'm not sure. Sometime after midnight."

"Could it have been a horse?"

Rudley threw up his hands. "It could have been a zebra for all I know. It was dark. I woke from a sound sleep. I assumed it was a deer because there are quite a few up in the woods."



FICTION, FIC022000

1-897109-99-7, 978-1897109-99-1

\$16.95 CDN, \$14.95 US

192 pp, 5.25 x 8, PAPER

ABOUT THE AUTHOR

Judith Alguire is a Kingston, Ontario writer whose previous novels include *Pleasantly Dead* and *The Pumpkin Murders* from the Rudley mystery series, named for the cantankerous proprietor of The Pleasant Inn, as well as *All Out* and *Iced*, both of which explored the complex relationships of sportswomen on and off the playing field. Her short stories, articles and essays have appeared in such publications as *The Malahat Review* and *Harrowsmith*, and she is a past member of the editorial board of the *Kingston Whig-Standard*. A graduate of Queen's University, she has recently retired from nursing.



The Unknown Masterpiece

John Brooke

ABOUT THE BOOK

Inspector Aliette Nouvelle's romantic relationship with Commissaire Claude Néon is faltering. This sad fact becomes a heavy distraction as she goes back and forth from France to Switzerland trying to determine who killed Martin Bettelman, a Basel art gallery security guard, found at a gay gathering spot on the banks of the Rhine. A damaged painting of a shoemaker found near the body motivates the inspector more than the fact of murder. Aliette identifies with the image of a dedicated artisan working in solitude. With love dissolving, work is all that's left.

Aliette doesn't know it as she starts out on the case, but her investigation is concurrent with an investigation into the murder of Justin Aebischer, a well-known Basel art restorer, in a small Swiss town outside of Basel. She sees an art fraud conspiracy at the source. But territorially minded Swiss police who ought to be allies are ineffectual and/or antagonistic to her ideas and moves.

EXCERPT

"So: Our murder. Their painting."

"Seems so."

Claude hadn't woken when she'd crawled in beside him the previous night. She'd hurried out before he'd got down to the kitchen that morning. But once at the office it was her duty to inform him of her movements on the new case. Alors: victim a French citizen employed in Basel as a security guard; gay or bisexual. She had feelers out concerning the club he frequented and possible links to a similar 'art-related' murder on the Swiss side, possibly the same day.

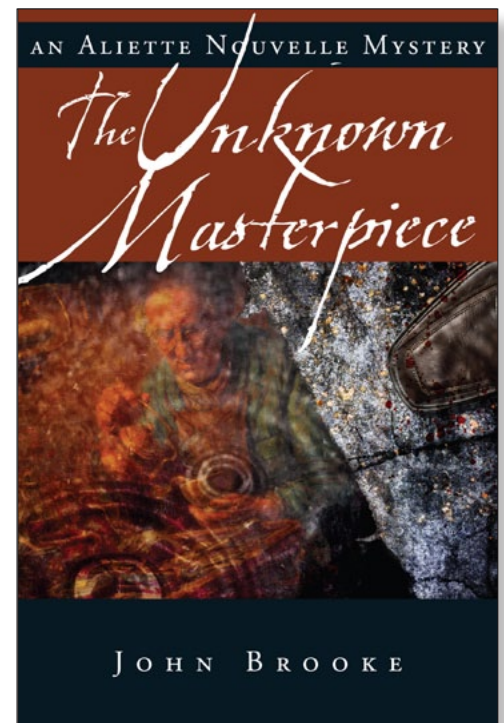
Commissaire Néon said, "I really wish you wouldn't do that." He meant going to Basel unannounced and uninvited. He did not dare mention the late hour of her return – two? closer to three; he'd been fast asleep. Claude knew their relationship was hanging by a thread.

Inspector Nouvelle did not respond to wishes. "I have to. Sometimes. You know that. I had a beer — very low key. To them I'm some friend from across the border who was going to meet him. They had no idea. Probably still don't." While the probable gay factor in Martin Bettelman's violent death was noted in her report to the Procureur, her visit to Zup was not.



ABOUT THE AUTHOR

John Brooke became fascinated by criminality and police work listening to the courtroom stories and observations of his father, a long-serving judge. Although he lives in Montreal, John makes frequent trips to France for both pleasure and research. He earns a living as a freelance writer and translator, has also worked as a film and video editor as well as directed four films on modern dance. His poetry and short stories have been widely published, and in 1998 his story "The Finer Points of Apples" won him the Journey Prize. Brooke's first Inspector Aliette mystery, *The Voice of Aliette Nouvelle*, was published in 1999, followed by *All Pure Souls* in 2001. He took a break from Aliette with the publication of his novel *Last Days of Montreal* in 2004, but returned with her in 2011 with *Stifling Folds of Love*.



FICTION, FIC022020, FIC022040

1-897109-98-9, 978-1897109-98-4

\$18.95 CDN, \$16.95 US

272 PP, 5.25 X 8, PAPER

Nicolai's Daughters Stella Harvey



FICTION, FIC019000
1-897109-97-0, 978-1897109-97-7
\$22.95 Cdn, \$18.95 US
336 pp, 5.25 x 8, PAPER

ABOUT THE BOOK

The Sarinopoulous family has survived a tragedy that history has forgotten. The family is marked by war, fear and shame that cannot be erased by the idle gossip used to pass the time in the small village of Diakofto on the edge of the Peloponnese.

Alexia, a young Canadian lawyer compelled to fulfill her father's dying wish to find the half-sister he kept from her, arrives in Diakofto to discover an extended family, a culture she knows nothing about, and a country in financial crisis. Looming over her visit and the one trip back to Greece her father had taken twenty-five years earlier is the tragedy of Kalavryta, a Second World War massacre that changed the Sarinopoulous family forever.

Told in alternating voices of Alexia and Nicolai, each returning to Greece to mourn a loss and find solace, *Nicolai's Daughters* uncovers the secrets and the shame that fester in a family, refusing to heal until the truth is revealed.

EXCERPT

Behind the fenced grounds of the museum, stood a life-size sculpture. A scene. Alexia moved closer, knotted her fingers through the mesh. The sculpture had turned green under the sun, rain and all the other things that hit it. Still, the four stone figures seemed so real. A dead man in a suit lay on a blanket; his eyes open to the sky. A woman tugged at the blanket where his body lay. A young boy no more than six or seven pulled at her sleeve as if to persuade her to let go, leave the dead man behind. Another figure stood apart from the rest. A girl, younger, her arms helplessly by her sides.

Alexia searched the girl's vacant gaze and tightened her grip on the fence. Images flashed. Lights. A chill. Something cold in her hand. The girl must be the same age she was when. She couldn't think of this right now. Not now.

"Things happen to us," Christina said softly, and put her arm on Alexia's back. One day everything okay. The next all is wrong."

ABOUT THE AUTHOR

Stella Leventoyannis Harvey is a fiction writer whose short stories have been short listed in contests such as the Writers Union short fiction contest. Her stories have appeared in *The Literary Leanings Anthology*, *The New Orphic Review*, *Emerge Magazine*, *The Question* and *The Dalhousie Review*. Her non-fiction has appeared in *Pique Newsmagazine* and the *Globe and Mail*. She has completed drafts of two novels and a collection of short fiction.

A social worker by training, she ran a management consulting practice in Canada and abroad. She was born in Cairo, Egypt and moved to Calgary, Alberta as a child with her family. Much of her family still lives in Greece, where she visits often, indulging her love of Greek food and culture and honing her fluency in the language.



Castles in the Air

Mary Hagey

ABOUT THE BOOK

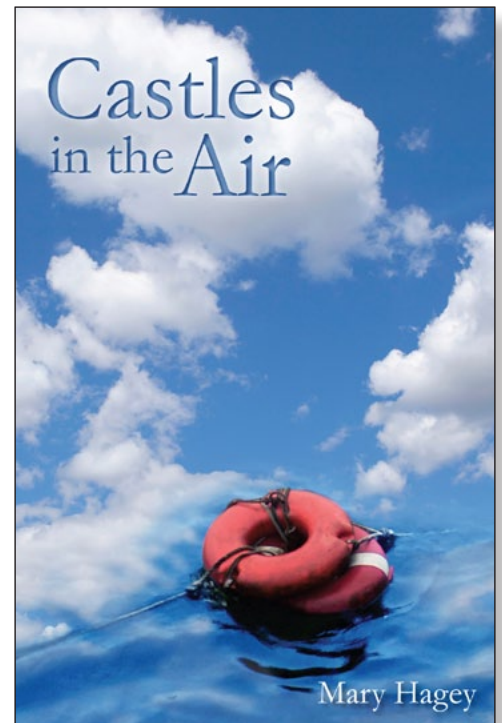
Mary Hagey's debut collection of stories *Castles In The Air* introduces us to a cast of characters who are all trying to assert themselves in their own lives, and eventually they come to regard their circumstances in a new light. In each of these stories there is a quiet unfolding of truth.

Holly in "Home Remedy" finds her identity redefined at a family reunion; Karen in "A Simple Request" is determined to reunite her dying mother with her estranged twin sister. In "Lifeline," Anna Marie pursues the dream of going to university her mother has for her; in "Castles in the Air" a recently downsized Phil tries to navigate the the minefield of his marriage on a visit to meet his mother's new boyfriend; and in "Human Interest," Miriam, a copywriter who is unhappy in her marketing work, is searching for something meaningful to write about to launch a freelance career.

These characters carry their burdens and persevere in ways that, while not heroic, illustrate the fundamental courage required of all of us. Many of the characters are caught up in salvaging what's been lost or maintaining what seems to be slipping away, objectives that are daunting to them—proverbial castles in the air.

EXCERPT

Behind closed eyes, Phil climbs the tree of his childhood, looks across to the far shore, the real world where he's lived all these many years. Along the bank alligators bask in the sun. One of them smiles at him and slides into the shadows. He lets his mind drift south to Cecil's wife in Vermont, a woman dead to her husband's whereabouts—unless she's lying fully conscious of the wreckage that is her life. From the woman's bedside, Phil hears Vera drumming her nails on the sofa arm. "This is what he does," she says to Cecil. "Even with things really looking up for a change, he sleeps. "Phil, Phil, are you with us? See what I mean? He's lost in his dreams again. Even when he's awake, he dreams. My god, the ideas he comes ups with for employment! An animal bed and breakfast, for Chrissake. All of them just...castles in the air."



FICTION, FIC029000

1-927426-00-6, 978-1927426-00-5

\$19.95 CDN, \$17.95 US

224 pp, 5.25 x 8, PAPER



ABOUT THE AUTHOR

Mary Hagey grew up on a dairy farm in Southern Ontario near Cambridge and Kitchener-Waterloo. A long-time resident of Montreal, she attended Concordia University, majoring in studio art with a minor in creative writing. She has worked as a personal support worker, a housepainter, a clerk in retail books, a copywriter for a mail-order house, an English composition instructor at Concordia and an art instructor at McGill's summer school for gifted children. She received her M.A. in English in 1994 while employed as a travel companion, a job that allowed her to see the world. Her work has been published *PRISM International*, *Matrix*, *Grain*, *The New Quarterly*, *Room of One's Own*, *Descant*, and *Rhubarb*. Her writing has been nominated for the Journey Prize, the National Magazine Award, The Western Magazine Award, and a work of creative non-fiction was short-listed for the CBC Literary Award.

Once Houses Could Fly Rosemary Clewes

ABOUT THE BOOK

In *Once Houses Could Fly*, ten kayakers snail along the rugged fjords of Ellesmere Island in the High Arctic.

Here under the roofless world, the ancient killing fields of the Thule people become campsites for tents, pitched among the bleached bones of sea mammals and the rough docks of shore-ice.

These poems speak of the bite and beauty of weather and the limits it sets. Be it “Jeremiah on a rampage” or the “which-way of ice,” the polar desert has a habit of dismantling expectations. There is nowhere to hide, no turning back. Beginner’s prowess ends in taking inventory of thumbs and “aging’s howl,” yet the light’s redemptive peace settles all distress, and what lasts is the quiet gratitude that overtakes the narrator, as the journey sets the pace for the soul to catch up with the body.

The book recalls this journey as a summoning to oneself: a humility, which does not anticipate competence, which opens its arms to the unfolding world.

EXCERPT

*We’ve returned to a different camp on Skraeling
islanded until wind dictates
the which-way of ice.*

*About a mile — it could be ten — the light letters
lustrous pearls*

*of the multi-year white menace
strung across the mouth of the fjord.*

*If I were a bird reconnoitering
I’d see how tide, spurring swell, could set sea-ice
packed with wind at its back:
trap us in mid-channel —
our paddles pitiful staves
against the sea-gang’s swarm.*



POETRY, POE011000
1-897109-93-8, 978-1897109-93-9
\$14.95 CDN, \$12.95 US
112 pp, 6 x 9, PAPER

ABOUT THE AUTHOR

Rosemary Clewes was born in Toronto and has enjoyed several careers, as a script assistant for CBC television, a social worker, then printmaker and now writer/poet. Over the last decade, her poems have been published in many literary journals. She was nominated by *The Malahat Review* for The National Magazine Awards in 2005, and a year later was a finalist for CBC Literary Awards.

Clewes has travelled many times to the Arctic by kayak, raft and icebreaker. Her first book of prose and poetry, *Thule Explorer: Kayaking North of 77 Degrees* (Hidden Brook Press), published in 2008, remains a fine primer for Arctic adventurers.



The Shape of a Throat

Sheila Stewart

ABOUT THE BOOK

In *The Shape of a Throat*, her second collection of poetry, Sheila Stewart wrestles with the relationship between the body and word. The body's longing for word—expression and sound—and the word's longing to be embodied. This new work contains ekphrastic poems. In other poems, Stewart dialogues with other poets like Jan Zwicky. The collection falls into five sections, for which High Park and the subway provide a frame for the narrator's reflection. The public space of a large urban park creates a place of meditation and a reprieve from family and work while the subway provides the passing connection of strangers and the luminal space of underground. This work walks the space between body, word and page as relationships with other people and the natural world begin to shape this space. Metaphor and language shape this space, the shape of a throat.

EXCERPT

In the beginning

word leapt from body

and never returned. Body said, you're mine.

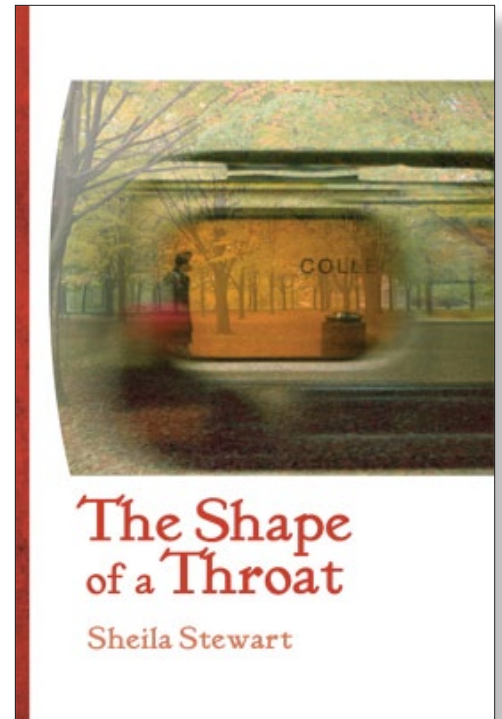
Word said, I'm free. Page waited patiently,

knew word would want to lie down in time, would

fall in love with crisp white sheets, with making a mark.

Edge along the page, and lie

still.



POETRY, POE011000
 1-897109-95-4, 978-1897109-95-3
 \$14.95 CDN, \$12.95 US
 96 pp, 6 x 9, PAPER



ABOUT THE AUTHOR

Sheila Stewart's first collection of poetry, *A Hat to Stop a Train*, was published in 2003 by Wolsak and Wynn. She co-edited *The Art of Poetic Inquiry* forthcoming with Backalong Books, 2012. Her work has been recognized by numerous literary awards including the GritLit Poetry Competition, Scarborough Arts Council, Pottersfield Portfolio Short Poem Competition, Dan Sullivan Memorial Prize, and the Ray Burrell Award for Poetry. She has been widely published in such journals as *The Malahat Review*, *The Antigonish Review*, *Grain*, *Descant*, and *The New Quarterly*.

Stewart grew up in Stratford, Waterloo, and Montreal, taught in Libya and Swaziland, and worked in community-based adult literacy in Parkdale. She lives in Toronto, where she is completing a poetic PhD at the Ontario Institute for Studies in Education of the University of Toronto. She lives with her partner and two children near High Park, where she walks her dog.

small flames Dina E. Cox

ABOUT THE BOOK

small flames is, like its title poem, an arrangement of lambent coals which brighten their hot cores under the breath of the reader's gaze. Quiet, contained poems flare up with the intensity of peak experience – in moments of childhood, womanhood, birth, death and the infinite in a cormorant's flight or Chaucer's tomb. Dina E. Cox has the extraordinary gift of having begun to write seriously only after her children had grown, and yet writing as though she were in her twenties – youthful energy, enthusiasm and passion seasoned already with mature wisdom. *small flames* is a story of beginnings, endings, and of new beginnings.

While *small flames* has not a single stand-alone haiku in it, the poet is schooled in the form and has published haiku as far away as Bulgaria. Even in the extended pieces, there's hardly a formally Japanese poem here, but each, stanza by stanza in the longer ones, enacts the grace, precision and poignancies of highly disciplined verse. In the title poem, *a sun-warmed field of lupins / burns as brightly, peppering / the transparent air with pungent / colour ...* In "The Gift," where she's present at the hospital when her father receives a diagnosis of the cancer which will end his life, *After the doctor leaves / I search for something / concrete to hold onto: / in silence I soap each / of my father's leathered soles, / awed by the intimacy / of fingers and toes, / and by his acceptance / of this macabre dance.* These are the poems of a woman who has known in her life most things we all know, but has seen further than many of us are given to see.

EXCERPT

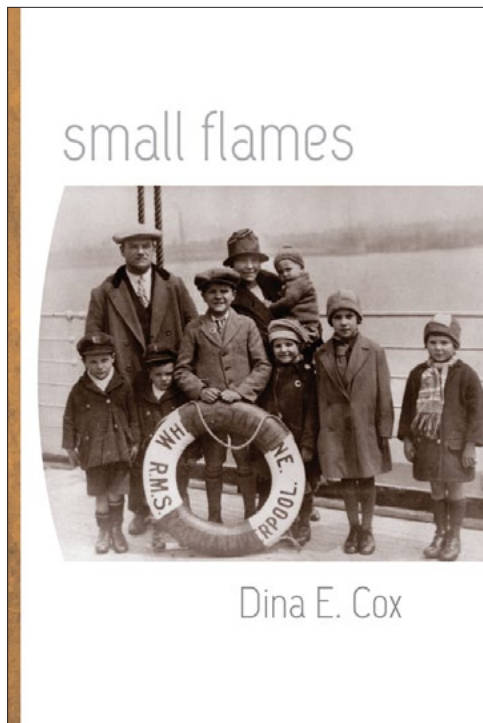
*from the kitchen
where words are not spoken,
an odour of dinner turned low
and the silence
of a widow
still unsure
how to wear
her new clothes*

—From "After a Funeral"

ABOUT THE AUTHOR

Writer and musician Dina E. Cox was born to parents of straitened means in postwar Saint John, N.B., but the family's fortunes improved and she went on to the University of New Brunswick, then taught high school in the province before marrying. As a B.A. English (Hons.) and neophyte writer she devoted herself to her husband and children, not returning to her pen until her children were grown.

small flames is her first book, although her poems have appeared in periodicals as diverse as *The Antigonish Review*, *tempuslibre*, *The Cormorant*, *CV2*, *Room* and *Simply Haiku*, and have been published in Canada, the U.S., Ireland, and Bulgaria. She has also won numerous awards, including the Betty Drevniok Award from Haiku Canada, the nation's premier award for English language poetry in that form.. She lives with her husband, David, in a northern suburb of Toronto.



POETRY, POE011000

1-897109-92-X, 978-1897109-92-2

\$14.95 CDN, \$12.95 US

96 pp, 6 x 9, PAPER



Both Boys Climb Trees They Can't Climb Down

Stephanie Yorke

ABOUT THE BOOK

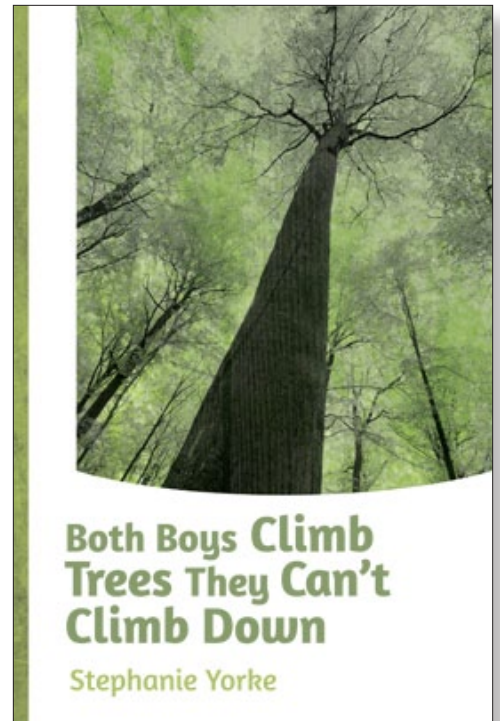
Both Boys Climb Trees They Can't Climb Down is Stephanie Yorke's homage to lost homes. The poems in the collection commemorate a home that is at turns too ugly to look at, and too profound to ignore. The remembered home is both a depleted space where "women climb flimsy ladders/ to rag and harangue mildew from awnings/ over the doors," and a potent space where a "volcano spits like a roast pig/ initial ash on your window."

Yorke approaches her subject obliquely, giving a monolithic topic the sidelong glance it demands: home looms on the periphery, as different speakers offer their far-flung or down-to-earth versions of the past. The opening poem establishes the contrast between nostalgic and pragmatic temperaments that will be developed in relief to one another, as the irreconcilable manias of regret and memory compete for dominance. Pop culture and art—ranging from Steve Urkel's greeting to Lawren Stewart Harris' paintings—are important to the development of the small town environment, but lived experience and vernacular stories remain key. The lost home, be it precious or repugnant, is like "a coin in a shallow pond:/ brighter once it's thrown."

EXCERPT

*You choose your own house out from the row —
that house that hangs back from the road, always
the last swimmer into the pool,
toes drawn up. You walk toward it, past
the same forked tree— but now the fork is higher,
so boys can't reach to climb. And men don't bother.*

—From "Houses, Richmond Street"



POETRY, POE011000
1-897109-94-6, 978-1897109-94-6
\$14.95 CDN, \$12.95 US
96 PP, 6 X 9, PAPER



ABOUT THE AUTHOR

Stephanie Yorke was born in Truro, Nova Scotia, in a hospital located about half a kilometer from an enormous Co-op feedmill. She has since lived and studied in Fredericton and Oxford, cycled across Canada, and travelled throughout Europe and India, but keeps ending up where she started: Truro remains at the centre of her imagination. Yorke's poems have appeared in *Grain Magazine*, *The Fiddlehead*, *The Malahat Review*, *Prairie Fire*, *PRISM International*, and numerous other publications in Canada and the United Kingdom.

One for the Road: New Plays for One Actor Kit Brennan, editor



DRAMA, DRA002000
1-897109-96-2, 978-1897109-96-0
\$22.95 CDN, \$19.95 US
160 pp, 6 x 9, PAPER

ABOUT THE BOOK

One for the Road is a collection of recent Canadian plays for one actor. Often written and produced for touring and festivals, plays for one performer offer unusual challenges and benefits for both sides of the theatrical event: actor, and audience. The plays in this volume come from writers across the country, and have been road-tested in a variety of venues, from main stage to fringe, and other stops along the way.

What is most exciting about a play for one actor? Often, it's the wonderfully intense storytelling that takes place, sometimes it's a bravura performance. Many actors create their own one-person scripts, which are then extremely portable and self-sufficient for touring. Sometimes a one-person play arises from a personal experience—a kind of living, breathing memoir—one that the artist shapes and hones to express an important discovery or a burning question. In all cases, solo plays draw their audiences deep inside a theatrical expression, an individual vision. Laugh, cry, get angry, be moved by the strong stories in this exciting collection.

The anthology will be of particular interest to students and teachers looking for current, challenging scene work for young actors, as well as to actors searching for the perfect solo piece. Included in the volume are interviews with the playwrights, in which they discuss the creative process of writing and of producing the work.

In this volume:

Nggrfg — Berend McKenzie

Cassandra — Briana Brown

Dianne & Me — Ron Fromstein

All My Day Jobs — Kirsten Van Ritzen

Dear Penthouse — Collin Doyle

Sunnyside Café — Pam Calabrese Maclean

ABOUT THE AUTHOR

Editor Kit Brennan is a nationally produced playwright, as well as professor and coordinator of the BFA Major in Playwriting program at Concordia University's Theatre Department. She also teaches Storytelling, Oral Histories and Narrative Tradition, and Performing Stories, for Concordia's Theatre and Development BFA program, a specialization which emphasizes the value of theatre in classrooms and communities to inform personal and social change. Brennan is editor of an ongoing series of new Canadian play anthologies, beginning with *Going It Alone: Plays by Women for Solo Performers* with Nuage Editions, and continuing for Signature Editions with *Two Hands Clapping: New Plays for Two Actors*, *Three on the Boards: New Plays for Three Actors*, a two volume collection of theatre for young people, grades one through twelve—*Things That Go Bump, Vol. 1, Plays for Young Adults*, and *Things That Go Bump, Volume 2, Plays for Young Audiences*—and most recently, *Out on a Limb: Short Plays by New Playwrights*, showcasing work by young writers studying playwriting at universities and professional theatre programs across Canada.





The Girl in the Wall
Alison Preston

FICTION, FIC022000
1-897109-56-3, 978-1897109-56-4
\$16.95 Cdn, \$14.95 US, 240 pp, 5.25 x 8, PAPER



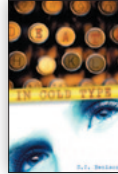
The Tao of Laurenson
R.F. Darion

FICTION, FIC022000 FIC022020
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Stifling Folds of Love
John Brooke

FICTION, FIC022020
1-897109-57-1, 978-1897109-57-1
\$18.95 Cdn, \$16.95 US, 320 pp, 5.25 x 8, PAPER



Death in Cold Type
C.C. Benison

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1-897109-03-2, 978-1897109-03-8
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The Hanged Man
Don Bapst

FICTION, FIC022000
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\$16.95 Cdn, \$14.95 US, 176 pp, 5.25 x 8, PAPER



Cherry Bites
Alison Preston

FICTION, FIC022000 / FIC030000
0-921833-99-7, 978-0921833-99-4
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The Pumpkin Murders
Judith Alguire

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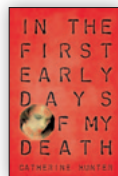
No Safe House
Diane Poulin

FICTION, FIC019000, FIC022000
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Pleasantly Dead
Judith Alguire

FICTION, FIC022000
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In the First Early Days of My Death
Catherine Hunter

FICTION, FIC019000, FIC022000
0-921833-87-3, 978-0921833-87-1
\$14.95 Cdn, \$12.95 US, 112 pp, 5.25 x 8, PAPER



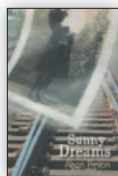
Front Porch Mannequins
Rebekkah Adams

FICTION, FIC022000
1-897109-38-5, 978-1897109-38-0
\$16.95 Cdn, \$14.95 US, 176 pp, 5.25 x 8, PAPER



The Geranium Girls
Alison Preston

FICTION, FIC022000
0-921833-83-0, 978-0921833-83-3
\$16.95 Cdn, \$14.95 US, 224 pp, 5.25 x 8, PAPER



Sunny Dreams
Alison Preston

FICTION, FIC022000 / FIC030000
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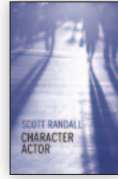
All Pure Souls
John Brooke

FICTION, FIC022020, FIC022040
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\$16.95 Cdn, \$14.95 US, 240 pp, 5.25 x 8, PAPER



The Rain Barrel Baby
Alison Preston

FICTION, FIC022000 / FIC030000
0-921833-73-3, 978-0921833-73-4
\$16.95 Cdn, \$14.95 US, 192 pp, 5.25 x 8, PAPER



Character Actor
Scott Randall

SHORT FICTION, FIC029000/FIC019000
1-897109-25-3, 978-1897109-25-0
\$19.95 Cdn, \$14.95 US, 176 pp, 5.25 x 8, PAPER



The Voice of Alette Nouvelle
John Brooke

FICTION, FIC022020 FIC022040
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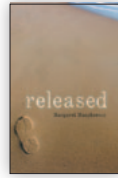
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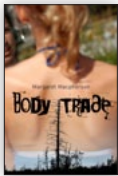
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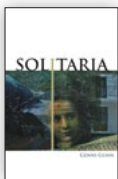
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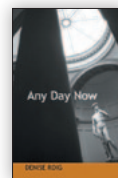
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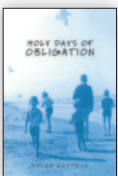
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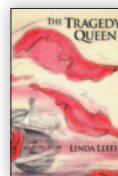
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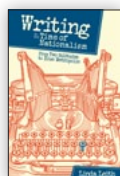
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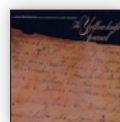
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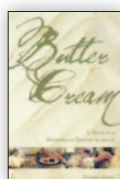
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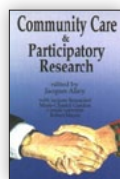
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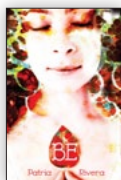
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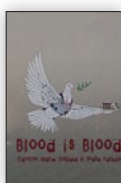
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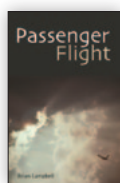
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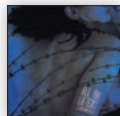
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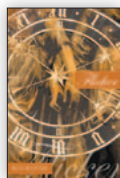
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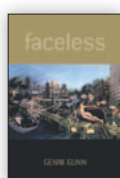
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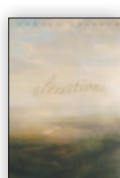
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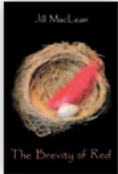
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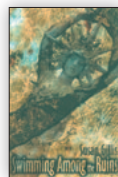
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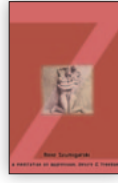
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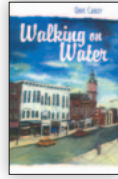
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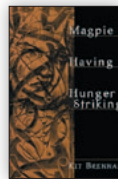
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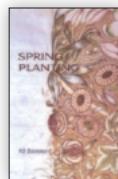
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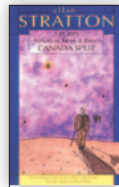
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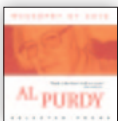
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