

strictly thug love, baby, here at ...

artsweek

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"focused on the forum"
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ART of HUBA

a dazzling culmination of politics +
aesthetics. read the review, p. 4A

hip hop | column



NATHAN BUT GAME

SWEATY NUTS AND PORN IN THIS WEEK'S VALEDICTIONS

illegal business_robotsex

Who says Robotsex has to play the hero role all the time?

Whoever is pulling the strings of destiny apparently. Per my usual crap life, a chance meeting with the girl of my dreams in Davidson Library turned ugly when the place was assaulted by Team Rocket. Their goal? To snag an immunity necklace mistakenly sent to the head reference librarian. But, let me save that episode for another time since, although I did bust some Team Rocket chops, I didn't get a date (she has only Fall quarter left before she leaves the vicinity of my desperate "I have a crush on you, Love" heart).

Hip hop whores (both male and female) and self-proclaimed abstract music aficionados take note: If you've got some spare cash lying around — specifically a few hundred thousand bucks — and want to learn the ins and outs of everything that's cool, you'd do well to get in contact with me as soon as you can. Of course, for a smaller fee (approximately nothing except the time invested thereof) you can pick up everything that you need to know about progressive urban music by reading this column whenever it is printed. So yes, I am a card-carrying member of the mile-high club, and therefore I continuously maintain an award-winning smile, either in matte or high gloss, both in the face of munchkins named Keanu and Death itself. I am usually the designated driver, I often listen to Kruder and Dorfmeister (*DJ Kicks*, preferably, among many others), I hate my roommate (along with his girlfriend), and I'm pretty sure that the atomic mass of boron is 10.811 amu.

OK, maybe I don't hate my roommate and his girl-

friend. Maybe I just use that word for lack of a better one. Or, maybe I'm just nervous about classifying it that way because I know that if I hold hatred in my heart I'm susceptible to being turned toward the dark side of the force. I mean ... hate would entail me wishing some sort of bodily harm unto them both, and I wish nothing like that upon them, beyond maybe a bout with SNS (that's Sweaty Nuts Syndrome) and SVS (Sweaty Vagina Syndrome), respectively.

Robotsex is all about Love, not hate, so maybe I should start speaking to them again ... maybe. But more than that I suppose the most important thing to take note of is the fact that Live Human *Elefish Jellyphant*,

“I HATE MY ROOMMATE, ALONG WITH HIS GIRLFRIEND”

2Mex *Words*, *Knot Music*, and Automator *A Much Better Tomorrow* will all fit comfortably into your new Chanel handbag. Released on Matador Records, the latest Live Human LP is everything that was to be expected from the devastatingly innovative group: DJ Quest, Albert Mathias and Andrew Kushin. Yep, instrumental hip hop never sounded so good, at least not for the last few months. Warning: It just may be the break from the norm that you were looking for. Even if it isn't, if you tell yourself that it is, then after a while it will be. Still, up another alley is 2Mex's *Words*. *Knot Music*. It's no joke;

words, not music is exactly what it is. Accapella style "Poems, verses, and random thoughts..." all presented without the other distractions to really get you (the listener) thinking and into what 2Mex is saying. Example: *Afternoon Focus* without DJ Nobody's beats to back it up. Worth a try? Affirmative, although maybe only if you already really like 2Mex. And finally, there's Dan the Automator soon to be well received as the Cantankerous Captain Aptos for his production skills on the new *Deltron 3030* (a collaboration effort with Del the Funky Homosapien, Kid Koala, and DJ A-track). Here he's back, and this time a representative of 75 Ark Entertainment, he gives us a revamped version of *A Better Tomorrow* with some additions and reworking. Kool Keith die-hards may want to check this one out, if not for anything else, just to say that they've heard the Sinister 6000 persona. But all around the CD is tightly packed and fresh for those of us who are connoisseurs of fine 'uncommercial' hip hop.

So, my fellow students, if you too are currently frustrated in living with your roommate, remember that just because you know he would've hated you if the situation were reversed, that doesn't mean that you have to hate him in return. Just do what I do. Don't hate, just divert your attention elsewhere. I suggest you point toward hardcore pornography (a few of my favorites being "Blondage," "The Bare Wench Project" and "Sorority Gangbang Sluts 1-4") or toward the ill new hip hop available to you if you take the time to check it out.

Robotsex = #1 stunna

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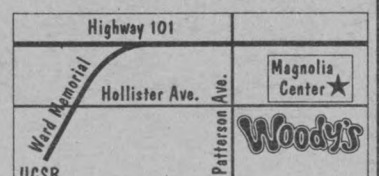
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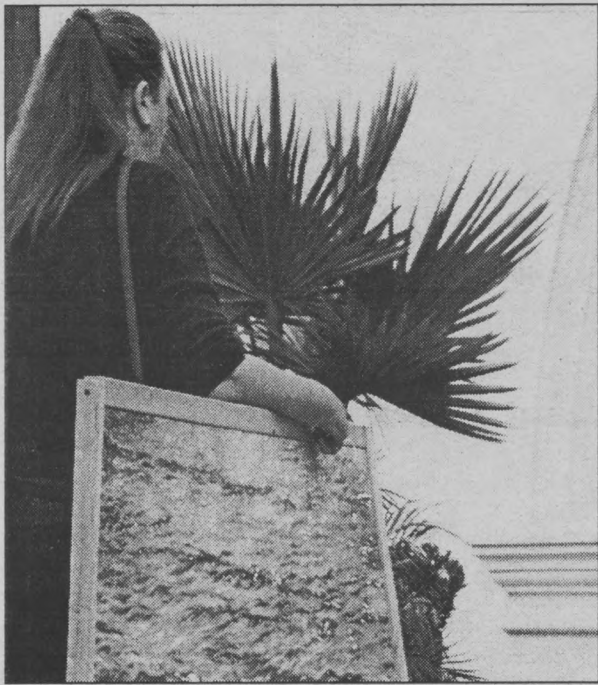
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AMATEUR ARTISTES NO PROFESSIONALS AT FOCUSED ON THE FORUM

"All art," Oscar Wilde once said, "is quite useless." Last Saturday morning in downtown, there were many locals who would argue with that point.

On Saturday, Oct 7, there was an open call at the Santa Barbara Contemporary Arts Forum. Anyone, regardless of age, race or sex, could come and display whatever they considered art for a mere \$5.

The public exhibition began at 11 a.m., but there were over forty people already in line by 10:45. People started showing up as early as 8 a.m. to get a good spot to show off their work. By 11:00 the line doubled, stretching around the street corner. The only requirements were that the artist had to be an amateur, and the work could not be over 50 pounds or over 50 inches in any direction. These open rules made for a colorful mix of people, high school age through well past retirement. The artists brought in everything from sculptures to breast enlarge-

ment Barbies.

The gallery holds a fine display of art from all walks of life and generations. Much of the art strikes a more personal note to a Santa Barbara local. From State Street to the beach, much of our local scenery was immortalized in the work of these artists. Constance Golden, for example, chose her daughter, a gallery employee, to be her surrounding piece of motivation. Other popular choices were pets, scenic views and the media. Though all the artists are considered amateurs, some are hoping find their "big break" and become a full-time artist. [Ben Ebyam]

"Focused on the Forum" runs through Oct. 28. The CAF is located Paseo Nuevo, and is open Tuesday through Saturday, 11 to 5 p.m., and Sunday from 12 to 5 p.m. For information, call 966-5373 or go to www.sbcaf.org.

PHOTOGRAPHING INJUSTICE RICK ROCAMORA EXHIBITS GRISLY IMAGES OF THE PHILIPPINES

Photography is an art based on real life, and much like real life, it is a bundle of contradictions. It can amaze, sadden, intrigue and confuse you all at the same time. It can be really disturbing and you can still like it.

"With Passion and Purpose: An Exhibition of Photographs by Rick Rocamora," which opened Tuesday at the MultiCultural Center, had just that effect. This 21-piece exhibit contains photographs that poignantly display the suffering and poverty that is a reality for the people of the Philippines. Rocamora's goal with this show is to convey the political, environmental and social issues that Filipinos are currently dealing with in their country and here in the United

States. His work hopes to increase awareness in the U.S. about their plight.

The show was divided into different sections. The section dedicated to Filipino World War II veterans particularly interested me, if only because I was unaware of the injustice that Filipino veterans have dealt with in our country for over the last 50 years. The black-and-white photographs really tug at the heart-strings, especially one of an elderly man in a wheelchair with his prosthetic leg just out of reach. Some information next to the photographs helps explain Rocamora's intentions of focusing on the veterans to give them the same rights that other vets are allowed in America.

The photos of children were another

group that was especially heart-rending. Taken in the Philippines, they powerfully depict the poverty and suffering that these little children endure. Set in juvenile halls, psychiatric hospitals and orphanages, these pictures were almost hard to look at, as they conveyed the feeling of hopelessness that is Rocamora's goal.

The other photographs in the exhibit were all from the Philippines, depicting mainly war-related scenes. With the exception of the main explanatory article and the article about the World War II Veterans, there is no information about the photographs. Even without the supporting information, the themes of poverty, suffering, despair and hardship are evident.

"With Passion and Purpose" is a thought-provoking exhibit; the photographs are beautiful in quality and challenge the audience to think critically about the situations they depict. The angles give a feeling of observing the situation without actually being a part of it, which softens the blow of such difficult scenes. Rocamora is a thoughtful and purposeful photographer and his dedication to the Filipino people really shines through this exhibit. [Stacy Redd]

"With Passion and Purpose" will be displayed in the MultiCultural Center through Oct. 30. Rick Rocamora will visit UCSB on the 23rd to discuss his work.

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STRAIGHT OUTTA HAVANA CONTEMPORARY ART FROM CUBA COMES TO UCSB

metaphorical_andy sywak

Cuba has long been a source of mystique for Americans. Though conflicting political ideologies have mostly silenced the sharing of cultures between Cuba and the U.S., a bold new art exhibit at UCSB aims to change all that.

"Contemporary Art from Cuba: Irony and Survival on the Utopian Island" is a brilliant exhibition featuring the work of 16 young Cuban artists who have all grown up under the Cuban Revolution. The scope and breadth of the work is quite extraordinary, running the gamut from succinct watercolors and pencil drawings to mammoth installations composed of wood, porcelain and even beer bottles. Any modern art museum in the country would be lucky to display this.

All created in the mid-to-late '90s, the focus of the artist's interests tend to be Cuban life and culture, with a heavy emphasis on allegory and irony. Most interesting to observe is how the artists cloak and disguise their criticism of the government given the fact that overt dissent against the state is not permissible on the island.

There are many beautiful and complex works in this collection, with several displaying highly original and fresh approaches to old mediums. Among the highlights are two large paintings by Pedro Alvarez. The larger one, titled "High, Low, Left & Right. Homage to the French Revolution," juxtaposes three different quaint 1950s rooms on a large triptych in red, gray/white and blue. An image akin to the Statue of Liberty holds the viewer's attention in the center of the middle gray piece. Overall, conflicting representations of America loom large in much of the collection along with themes of escape, con-

finement and longing.

The main drawback to the exhibition is the very definitive and singular interpretations of the art written on the accompanying placards. Meant to describe the context of the work to an audience not well-versed in contemporary Cuba, the placards are written rather moralistically and stress a very precise political interpre-

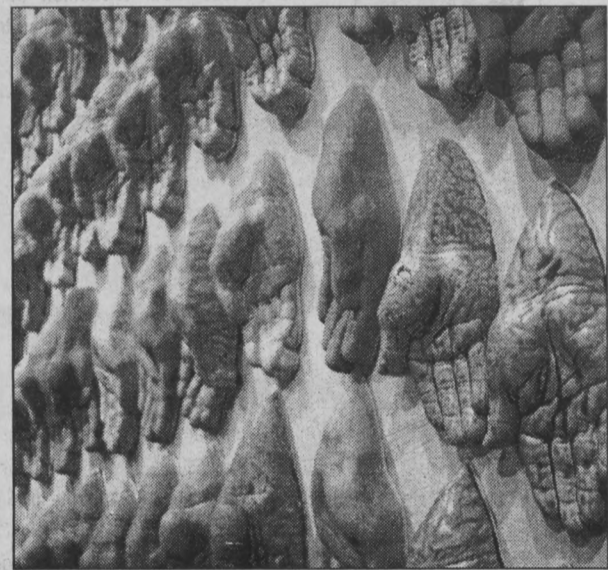
“THE VIEWER IS LEFT TO ABSORB THE MAGICAL AND ALLEGORICAL IMAGES ON THEIR OWN TERMS”

tation of these often abstract and ambiguous works. What seems like an open exhibition of "fresh" art can come across as political sloganeering if the onlooker is to digest the works as the placards intend them.

Of course, this is not the case for all the pieces. Four dreamy and beautiful watercolors (including the amusing "Vomit as Culture") by Tonel do not feature any commentary and the viewer is left to absorb the magical and allegorical images on their own terms.

As a whole, this is a very exciting exhibition to witness. Bursting with originality, flavor and color, these paintings serve far more than as a source of cultural education, but as amazing works in their own right.

"Contemporary Art from Cuba: Irony and Survival on the Utopian Island" will be on view at the University Art Museum and the College of Creative Studies Gallery through Dec. 10. Open Tuesday 12-8 p.m., Wednesday-Sunday 12-5 p.m. Admission is free. For more information, call 893-2951 or visit <www.uam.ucsb.edu>.



photos by JASON SCHOCK

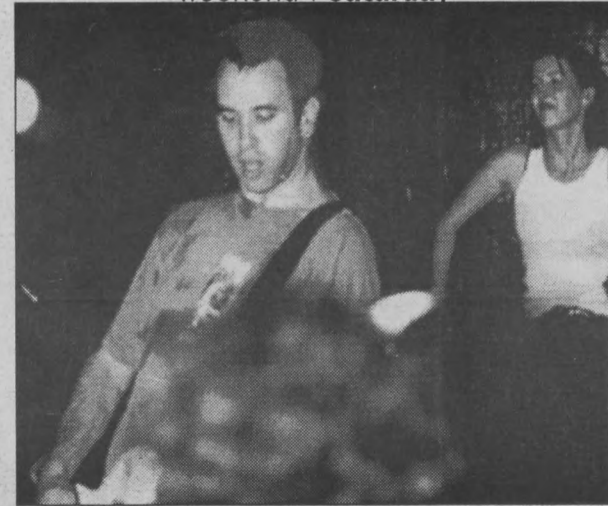
thingstodo >> calendar

today | **thursday**

After you check out "Lgrimas Negras" at Campbell Hall, change into your party gear and hop Bill's Bus downtown for a night of fun at Zelo's. Gone are the old days of Zelo's, at least on Thursdays, so forgo your prejudices. "Da Zoo" is brought to you courtesy of a bunch of local kids and young adults down for your cause; this week, hip hop group The Limbz is performing live on the main floor while house deejays spice up the decks. 10 p.m., 630 State St. 18+

tomorrow | **friday**

All right, kids, we can't promote your event unless you tell us about it. So here's your chance for the future, so clip this information out. You can either call us (893-2691), fax us (893-3905) or email us (our email, however, is currently down, so we'll print the address at a later time). As for tonight, why don't you try going to Madhouse? DJ Calvin and MC Ize are providing the beats, so put your napkin top on and get down. 634 State St. 21+

weekend | **saturday**

So it seems like the calendar is always full of these hip hop or dance events. Relax, tough guy, *Artsweek* is as well-rounded as a peach. Tonight, we suggest making the voyage down to Ventura so you can release your anger and refuel your energy at tonight's show at the Majestic Ventura Theatre. Ill Repute, Youth Brigade, Dr. Know and Missing 23rd are all heading this benefit for Mark Hickey. 26 S. Chestnut St., Ventura. For information, call 639-3965.

SHARING LETTERS

THE SEARCH IS ON FOR THE ASPERN PAPERS

curtain call **lindsay farmer**

Through an excellent script, mesmerizing acting and an impressive production, Ensemble Theatre Company's latest production of "The Aspern Papers" succeeds in its discussion of who has the right to decide what becomes public knowledge.

The play revolves around Henry Jarvis (Christopher Armbrister), a scholar of the American poet Jeffrey Aspern, who died before Jarvis was born. Very little is known about the poet until a series of clues leads Jarvis to Venice, where an old woman (Gretchen Evans) and her niece, Miss Tina (Victoria Thompson), live. Jarvis believes the old woman is the scorned lover of Aspern, who fled the country along with a collection of private papers and letters written from Aspern to herself. These letters are the goal of Jarvis' search, and he is willing to do anything to get them. Ultimately, Jarvis is confronted with the choice of either sharing the letters with the world or granting the wish of an old lover and keeping them private.

"The Aspern Papers" is a beautiful blend of script and production. The inter-

weaving of the characters draws the audience into the mystery of the letters, wondering where they are and if anyone will ever catch a glimpse of their contents. No action is wasted — every opening of a door, moving of a box or change of costume is in some way involved with furthering the plot.

"The Aspern Papers" features mesmerizing acting, particularly by the scheming Jarvis and the eccentric old woman. The characters reflect the nature of reality; for instance, Jarvis acted one way with his friend, Mrs. Prest (Alison Coutts), another with his manservant (Simon N. Butera), and yet another with the old woman and Miss Tina.

The production itself is impressive, with the turn-of-the-century period costumes adding to the individuality of the characters. While Jarvis and Mrs. Prest dressed in the then-latest fashions, the old woman and



the rest of the self-quarantined house dressed in drab and dark clothing. The costumes also served as proof of character changes. Miss Tina, for example, dressed in black missionary-looking clothes at the beginning, but by the end she was dressed in the fashionable attire worn by those she

so admired. Along with the costumes was the stunning Venice house, complete with tall ceiling and windows facing the gardens. The combination of costume and set only added to the mix that made a magical evening.

"The Aspern Papers" runs through Sunday, Nov 5, Tuesday through Saturday at 8:00 pm and Sunday at 2:00pm and 7:00pm at the Albecama Theatre, 914 State Street. \$20-\$28. For more information, call 962-8606.

“JARVIS IS CONFRONTED WITH THE CHOICE OF SHARING THE LETTERS WITH THE WORLD”

straight to video classics

brought to you by **trey clark**



"The Dentist"

Corbin Bernson stars as Dr. Feinstone, the world's perfect tooth repairman in "The Dentist." Feinstone wants to make the trip to the dentist something to look forward to, not something to be scared of. There is just one problem: His wife keeps sucking off the pool man, and that makes it hard for the doctor to concentrate. Soon he is taking out his marital problems on his patients. Next thing you know, Mrs. Feinstone has her tongue cut off and the doctor is sent to a mental hospital.



"The Dentist II"

"The Dentist II" once again features Bernson, who is back and ready to revolutionize the world of dentistry. Fresh off of a crafty escape from the funny farm, Feinstone takes on the identity of Lawrence Caine and starts anew in the small town of Paradise. After the local dentist does a poor job on a broken crown, Caine gets a little feisty and tosses him down the stairs. As the only qualified dentist in town, Caine takes over, trying to control his urges to kill his patients. Of course he fails.



BUDDHIST BEATS

SPIRITUAL RITUALS FROM KOREA'S YOUNG SAN PRESERVATION GROUP

When is the last time you witnessed something over 6,000 years old? Watching "The Flintstones" or going to a museum doesn't come close. I'm talking about raw, powerful history, live and completely satisfying your quench for a refreshing cultural experience.

Buddhist monks from the far land of Korea are visiting UCSB to perform an ancient ritual of song and dance. This exhibition of tradition and spirituality is the first-ever tour outside of Korea performed by the Young San Preservation Group. Be prepared for the "Sound of Ecstasy and Nectar of Enlightenment," performed with cymbals, chants, dance, and drums under the leadership of Dong Hee, a pom'ae monk who has trained for 40 years to perfect her ritual skill.

HyoSung Bidol, the assistant director of arts and culture at the Korea Society, comments, "The ceremony

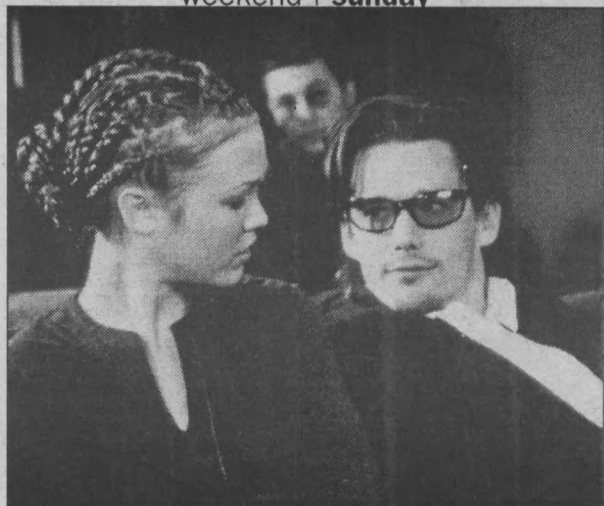
takes a full three days to complete; it includes offerings of flowers, fragrances, music and sacred dance in honor of the Lord Buddha." For those who are unfamiliar, curious, or even skeptical of Buddhist philosophy, Bidol explains that, "At this period in their lives, students are searching and questioning a lot. Buddhism teaches the discipline of redirecting one's energy into oneself, where the knowledge and answers can be found."

If not for the interesting outlook on life, go for the fascinating performance of a discipline and culture that you may never have another chance to witness. [Alex Makeyev]

"Sound of Ecstasy and Nectar of Enlightenment" shows Oct. 17, 8 p.m. at Campbell Hall. For information, call 893-3535.

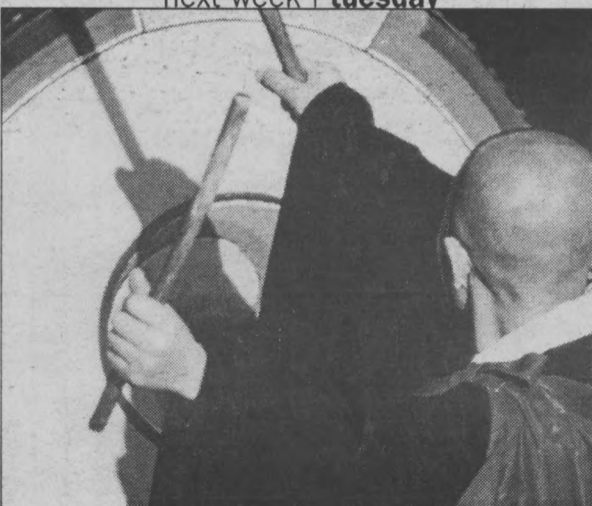
thingstodo >> calendar

weekend | **sunday**



If you find this Sunday you are suddenly questioning your entire humanity and consciousness, then perhaps you should jet off to a modern adaptation of Shakespeare's "Hamlet." This voluptuous and rewarding adaptation of Shakespeare's quintessential tragedy is set in contemporary corporate New York City. It stars Ethan Hawke, Julia Stiles, Bill Murray and Liev Shrieber, so at least it's celebrity-packed. 7:30 p.m., Campbell Hall. \$5 students.

next week | **tuesday**



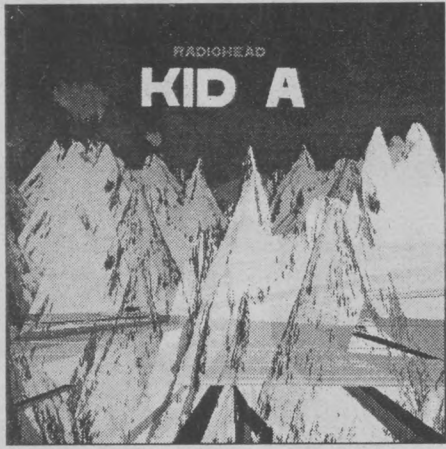
Performing excerpts from the ancient Korean Buddhist ceremony Young Sae Jae, seven monks share sacred chanting, dance and ritual accompanied by gongs, cymbals, wooden clappers and hand bells. A feast for the spirit, this performance is also steeped in visual beauty, with the monks donning elaborate headdress and richly hued robes. Oh, and they play a huge, colorful drum! 8 p.m., Campbell Hall. \$13 - \$19 students; \$19 - \$25 general.

next week | **wednesday**



If you haven't yet taken advantage of the Hub's only happy hour, this is the week to do it. While their beer specials aren't really any more special than any Isla Vista merchant, they're worth indulging in. Plus, there's always a host of good food specials as well. So even if you can't knock back a few with your friends, you can always go for some nachos. Performing there will be the ever lovely Kirstin Candy. 3 p.m., UCen

SOUND- SOUNDSTYLE*



Radiohead | *Kid A* | Capitol

What does a rock band do when it gets drowned in critical praise and fan obsession? Chances are it will make a challenging, thickly produced, somewhat obscure album consciously geared as a U-turn from mainstream acceptance. Such an album Radiohead has made with *Kid A*.

Make no mistake: This is not a rock album. There is no "Just" or "Paranoid Android" on *Kid A*. In fact, a guitar doesn't become audible until the fourth track, and is only featured in two others after that ("Optimistic" being a satisfactory throwback to guitar-dominant).

This time around, Thom Yorke and company are determined to write songs that are difficult for the listener to sink their teeth into, all but locking up their Telecasters and verse-choruses in favor of somber keyboards, strings and "studio-as-instrument" techniques. The influences of Aphex Twin, DJ Shadow and Spiritualized are quite apparent on the album.

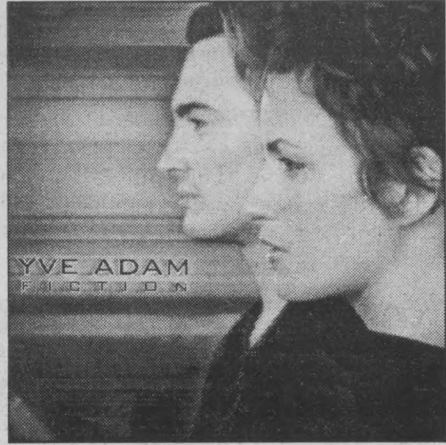
There are times when this new approach is quite satisfying. "Everything in its Right Place" has a unique, haunting eloquence about it while "Idioteque" perfectly incorporates Yorke's soaring voice over Autechre-like beats.

There are other times, however, when the group gets a little pretentiously avant-garde in their quest for an original sound

(the free jazz on "The National Anthem" being the most glaring example). The slow, purposeful dissonance on *Kid A* can require a great deal of patience: "Motion Picture Soundtrack" and "Treefingers" are especially cumbersome.

Back with their most inaccessible and cerebral album to date, some fans will certainly be alienated. Of the many verbs used to describe Radiohead, *Kid A* argues that one must never be used: unoriginal.

[Andy Sywak]



Yve Adam | *Fiction* | Atlantic

If you like the musical offerings of Lilith Fair, then you'll probably like Yve Adam's debut album *Fiction*. Yve, the female half of the duo, provides vocals for Adam on the guitar.

The pair belt out mellow songs complete with lyrics meant to make the listener think. The underlying message on the album is that the world sucks, but can be changed. This sentiment is pretty typical for this style of music, which is the basic problem with this album. It's too typical. Nice, but unexciting, you'll hear nothing new or innovative. "Sister" is a particularly good track, but the lyrics are almost cheesy for most of the other numbers, and not so thought provoking.

Fiction is worth a look at if you can find it used, but paying full price is probably too much for this album. [Rebecca Vanegas]



Various Artists | *Schoolhouse Funk* | Cali-Tex

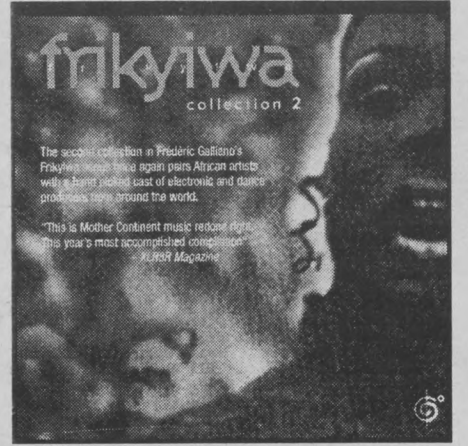
Even in my weakened state, I can not help but nod my head when listening to *Schoolhouse Funk*. Is it the music? Yes indeed, but there is more to it. My head leans back and forth weakly, smile in full bloom, both in shock and humorous mock of myself. Who would have thought that I would ever enjoy listening to the amateur sound of a high school band? Furthermore, who would have ever thought that DJ Shadow, cloaked under the name Motorcycle John, would take the time to dig these rarities out of the crate and compile them for me?

Well, the fact is that I like it and he did it, so quit wasting time with pointless questions. These old school band jams bring down the house, covering all types of old funk tracks that your hip aunts and uncles were dancing to when they were young. My personal climax occurs during the remake of War's "The World is a Ghetto." Ha! My parents will be pissed when I ask them why they didn't force me to learn an instrument (they tried). [Trey Clark]

Frikyiwa | *Collection 2* | Six Degrees

The brain-child of French producer Frederic Galliano, Frikyiwa's 2, like the original, sticks close to the soul, sounds

and tribal rhythm of contemporary West African music. Remixed and reincarnated by some of the most prominent European DJs, these rhythms become transformed into pure dance music. What follows is a profound connection to a time and place far from the earthquake box in your living



room, and even farther from maniacal strobe lights glittering away into the infinity of another USA dance party. This is music that will move your limbs.

All eight tracks are a confession of good house music's greatest mentor: the fluidity of chant. Though I have my doubts as to whether a single UCSB student will know what these songs are about (unless of course, they speak an African tongue), we can enjoy the subtler messages conveyed through voice and the irrevocable beauty of positive human interactions. We can also bump and grind until the golden California sun spills across the ocean. [Mohahn GM]

The Black Heart Procession | *Three* | Touch & Go

This band is not a supergroup of everyone who's backed Joan Jett. That is one of this album's two disappointments. Instead, Black Heart Procession is Pall Jenkins and Tobias Nathaniel of prog-with-cred outfit Three Mile Pilot. They make music to sulk by.

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A FILM BY DARREN ARONOFSKY

REQUIEM FOR A DREAM

"AN EXTRAORDINARILY THRILLING, STYLISH AND HYPNOTIC FILM"
-Spin

"AN ELECTRIFYING JOLT"
-Interview

"BUILDS WITH HARROWING INTENSITY"
-Paper

OCTOBER 20TH
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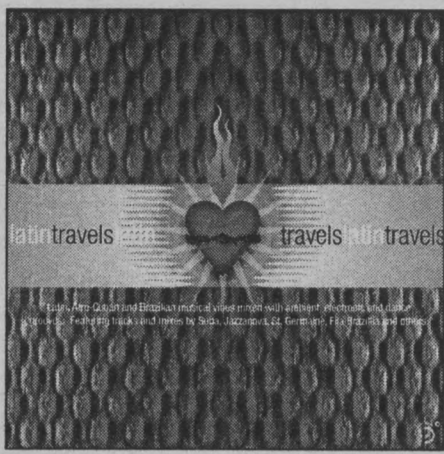
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SOUND- SOUNDSTYLE*

Jenkins has matured as a singer, his high, weedy moan being augmented with some rich monotone and, well, a low weedy moan. At times, I could swear I'm listening to Roger Waters. Nathaniel and Jenkins have an amazing sense of sound space, layering piano, keyboards, guitars and other sundry instruments into a slow, sparse air of melancholy.

Then there is the other downside: An album so unrelentingly dark and down-tempo becomes monotonous, especially in the drum-free middle songs. Indeed, the best songs on the album sound like 3MP with strong, steady drumming. I like it when people bang on things.

A straight-sitting wears, but each song is a good listen in its own right. This album, like a planarian, holds the most interest when chopped up. **[DJ Fatkid]**



Various Artists | Latin Travels | Six Degrees

I don't know what it is about the late '90s, but there seems to be a never-ending thirst for lounge music among young

Americans. I guess it's that successful young professionals need that perfect accompaniment to swill apple martinis to, and besides, what else will they spend their ample disposable income on? *Latin Travels* is another attempt — albeit an unsatisfactory one — to dish out sublime electronic bliss to the "Sex in the City" crowd.

At times, there are interesting mixes of bossa nova and drum 'n' bass where the artists do a conscientious job of mixing electronic trippiness with the rhythmic complexity of Latin music. Too many times, however, the deejays don't seem to really respect the context of the music, incorporating this energetic music in a superficial manner. The result is a sound reminiscent of Kenny G doodling around with Ricky Ricardo's big band.

Though there are a couple of standout tracks, most of them are little more than aimless blabberings. Those seeking a more successful synthesis of Latin and electronic music should instead pick out any recent release by the Thievery Corporation. Now, there's a group that sees Latin music as more than just congo drums and mariachi horns. **[Andy Sywak]**

**Hip Hop
Lyrics of the Week**

"I enter New York no problem with my dick out,
California porno star, my ass you can lick out
Saying what with the sperm dripping down your
partner's butt
I see emcees in my face with their ass up"

- Kool Keith, "Sex Style"

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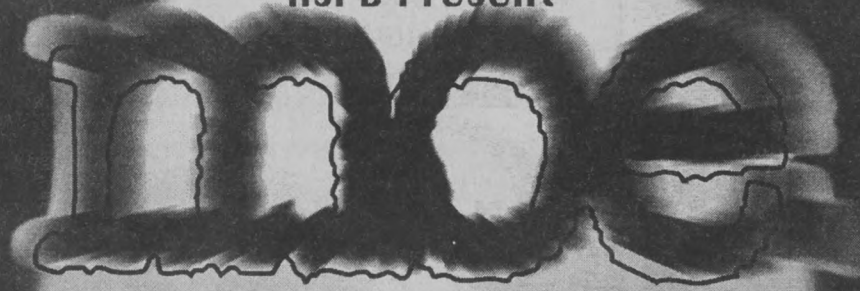
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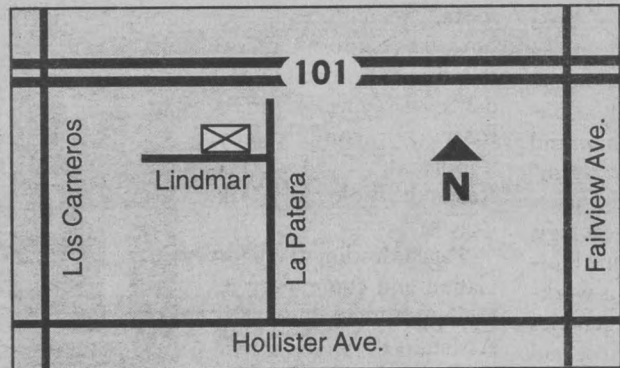
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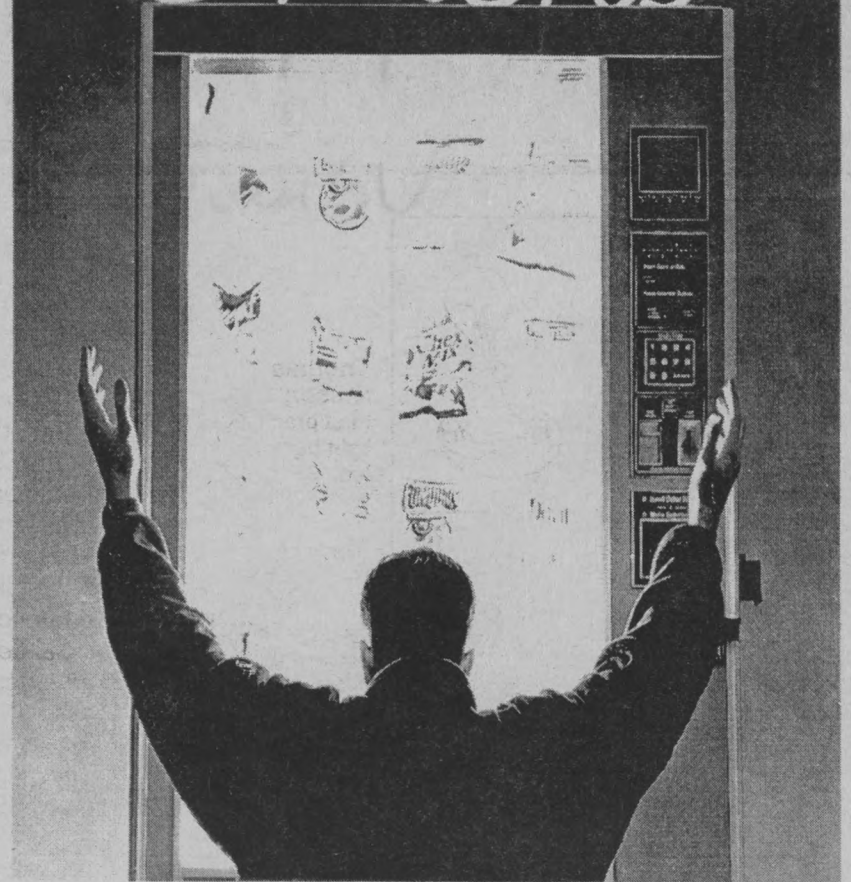
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