

An abstract graphic composed of a complex network of thin, light blue lines forming a wireframe structure. The lines connect various points, creating a series of interconnected polygons and shapes that resemble a stylized, multi-faceted object or a network diagram. The background is a dark, deep blue with subtle, concentric circular patterns. Two diagonal bands of a slightly lighter blue color cut across the lower half of the image, containing white text.

COACH HOUSE BOOKS

FALL 2018

Get on board with Coach House.

The crew at Coach House Books knows how difficult it is to navigate the great big world of a brand-new season of titles. We might have coach in our name, but the books of Coach House are all first class: from the quality of their specially milled paper to the calibre of the words on their hand-bound pages. After over 50 years in the publishing biz, we aren't just winging it; we've earned our wings.

First up is *No Place To Go: How Public Toilets Fail Our Private Needs*, an adventurous nonfiction title that goes places that have never been gone to before in the discussion of public washrooms. The novel *Splitsville* is grounded in 1970s Toronto during the height of the Spadina Expressway protests; meanwhile, the narrator of *Queen Solomon* travels from Ontario to Israel to escape his troubles – only to have them follow.

This season, we're delivering two unforgettable translations: *The Supreme Orchestra*, an international thriller-spoof about a missing diamond, and *The Embalmer*, a meditation on the ways we attend to the journey of the dead. *Nights on Prose Mountain: The Fiction of bpNichol* is your ticket to the long-forgotten fiction of an avant-garde icon.

In the Coach House poetry fleet: *SKY WRI TEI NGS* uses only airport codes to create intercontinentally ingenious poems; *Obits* explores the customs and poetics of obituaries; and *Midday at the Super-Kamiokande* takes smart poetry to the highest altitudes.

Although the previously announced *A Matter of Taste: A Farmers' Market Devotee's Semi-Reluctant Argument for Inviting Scientific Innovation to the Dinner Table* has experienced slight delays, it will still give you a heightened perspective on its topic of exploration – as will all of our other Exploded Views titles.

Finally, as the proud official Canadian distributor of Dorothy, a publishing project, and Ugly Duckling Presse, we're importing some amazing international titles over the 49th parallel.

Please make sure your seatbacks are upright and tray tables stowed as we take off into the Coach House Books Fall 2018 season!

COACH HOUSE BOOKS

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No Place To Go

How Public Toilets Fail our Private Needs

nonfiction by Lezlie Lowe

This book is Number One in addressing the politics of where we're allowed to 'go' in public.

Once I began to think about toilets, I couldn't stop. Toilets have become a central, recurring theme in my journalism practice. They are invariably one of the highlights (or lowlights) of my travels. My holiday pics are flooded with public bathroom shots; I turn excitedly to Twitter when I find a great bathroom sign, like the ones at Edinburgh's Meadows Park, which include distances along with way-finding. Public bathrooms, so seemingly mundane, keep me up at night. They spell out how unwillingly we share public space, how we would rather pretend we never defecate or urinate (or, for that matter, menstruate). Public bathrooms are private spaces that reveal public truths. I can't help myself. I have to peek inside.

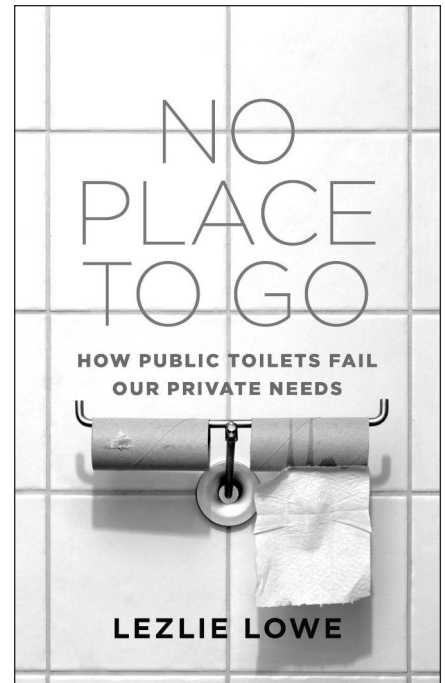
From pay potties to deserted alleyways, and in cities from London to San Francisco to Toronto, *No Place To Go* talks about where we go in public. It's a marriage of urbanism, social narrative, and pop culture that shows the ways – momentous and mockable – public bathrooms just don't work. Like, for the homeless who, faced with no place to go literally take to the streets. (Ever heard of a municipal poop map?) For people with invisible disabilities, such as Crohn's disease, who stay home rather than risk soiling themselves on public transit. For girls who quit sports teams because they don't want to run to the edge of the pitch to pee. Bathroom bills that will stomp on the rights of trans people dominate the news. And where was Hillary Clinton before she arrived back to the stage late after a commercial break during the live Democratic leadership debate in December 2015? Stuck in a queue for the women's toilet.

Peel back the layers on public bathrooms and it's clear many more people want for good access than have it. Public bathroom access is about cities, society, design, movement, and equity. The real question is: Why are public toilets so crappy?



Photo credit: Christine Oreskovich

LEZLIE LOWE has been recognized for her long-form journalism by the Canadian Association of Journalists and the Atlantic Journalism Awards. She teaches journalism at the University of King's College. *No Place To Go* is her first book.



ISBN 978 1 55245 370 4

5 x 8, 220 pages, paperback

\$19.95 CDN / \$16.95 US

SOCIAL SCIENCE / HUMAN GEOGRAPHY

– SOC15000

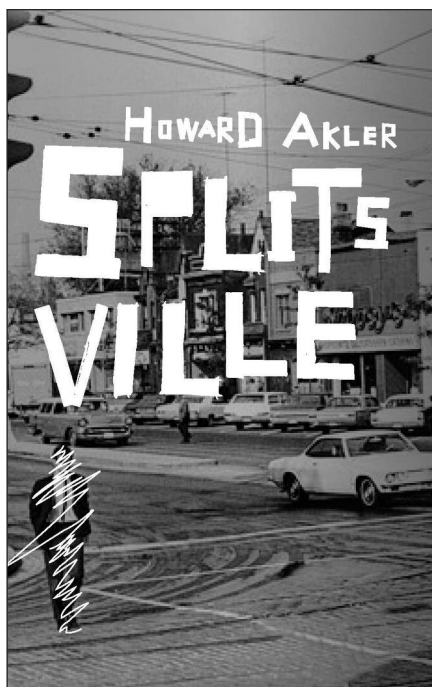
EPUB 978 1 77056 561 6

SEPTEMBER 2018



Splitsville

a novel by Howard Akler



ISBN 978 1 55245 373 5

5 x 8, 124 pages, paperback

\$19.95 CDN / \$15.95 US

FICTION / LITERARY - FIC019000

EPUB 978 1 77056 567 8

SEPTEMBER 2018

A bookseller's love affair, start to finish, against the backdrop of a city in protest.

Sachs unpacks. His hands vanish inside a carton and come out with a pair of old books. He blows the dust off their covers. Glances briefly at condition and title, then begins a pile on his left. He pulls out another, a thick one. Hefts it. Runs his forefinger along deckled pages and adds it to the other two. The stack grows – slipcased, hardcovered, spine-cracked. Lily watches without impatience, oddly absorbed by his silent assessments. She shifts her weight. The floor creaks. Sachs looks up, purses his lips as if to speak, but in the end he says nothing.

This is how you always imagine him. This moment: in a thin cardigan, with a thick Adam's apple. Stack of books on his desk, a dozen more on the floor. Stacks and stacks with clear precipitous balance.

It's 1971. Hal Sachs runs a used bookstore. Business isn't so great, and the store is a part of Toronto that's about to be paved over with a behemoth expressway. When Hal meets Lily Klein, an activist schoolteacher who'll do just about anything to stop the highway, it's love at first sight. Until it isn't. And then Hal vanishes.

Half a century later, Hal's nephew, Aitch, waits for his baby to be born as he tries to piece together the facts and fictions of Hal's disappearance.

Splitsville is a love letter to a city whose defining moment was to say 'no way' to a highway, and a look at the obsessions that carry down through a family.

HOWARD AKLER was born in Toronto in 1969. He is the author of two books with Coach House: *The City Man*, which was nominated for the Amazon First Novel Award, the City of Toronto Book Award, and the Commonwealth Writers Prize, and *Men of Action*, which won the Canadian Jewish Literary Award, was shortlisted for the Toronto Book Award, and was featured as a part of the 2015 *New York Times* Gift Guide. He lives in Toronto.



Queen Solomon

a novel by Tamara Faith Berger

The erotic awakening and mental disintegration of an intense young man who leaves home and enters the phantasm of Israel.

'Scratch my back,' she repeated.

Was she allergic to something? Was she allergic to us?

I'll tear you apart like a fish, Kafka's father said.

Bird's-eye, my hands looked so measly and pink. Jews are threatened by threats, I read that somewhere. I finally sat back down on my own bed. Heat drummed off her back. Those were pockmarks or burns. Vibrating itch.

'If you don't scratch,' Barbra said, 'I feel I could scream.'

I used my cold nails. I did it.

'Harder,' said Barbra, arching, relieved.

I scratched the board of her back until white lines appeared.

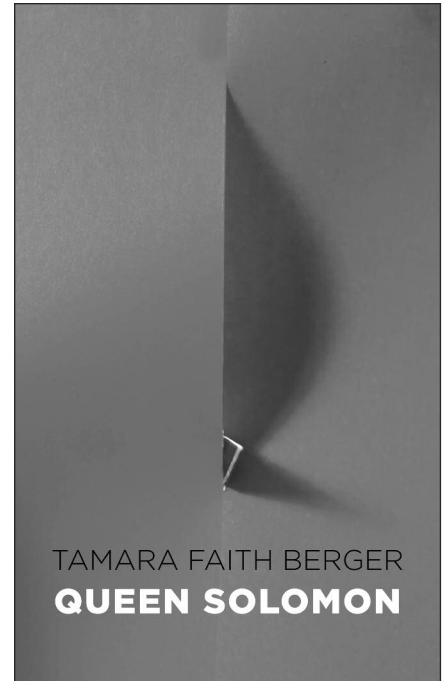
It's just another boring summer for our teenaged narrator – until Barbra arrives. An Ethiopian Jew, Barbra was flown to Israel at age five, a part of Operation Solomon, and now our narrator's well-intentioned father has brought her, as a teen, to their home for the summer. But Barbra isn't the docile and grateful orphan they expect, and soon our narrator, terrified of her and drawn to her in equal measure, finds himself immersed in her compulsive psychosexual games, as she binge-drinks and lies to his family. Things go terribly wrong, and Barbra flees. But seven years later, as our narrator is getting his life back on track, with a new girlfriend and a master's degree in Holocaust Studies underway, Barbra shows up at our narrator's house once again, her 'spiritual teacher' in tow, and our narrator finds his politics, and his sanity, back in question.

[Tamara Faith Berger] handles race and class as deftly as she does the effects of internet pornography on our sex lives and our moral lives – subjects that might be turned into excuses for sermons, but which she renders in original and shocking ways.' – *The Believer*



Photo credit: Yuula Benivolski

TAMARA FAITH BERGER was born in Toronto. She wrote porn stories for a living and attempted to make dirty films before publishing *Lie With Me*, which was made into a film; *Maidenhead*, which won the 2012 Believer Book Award; and *Little Cat*.



ISBN 978 1 55245 372 8

5 x 8, 160 pages, paperback

\$19.95 CDN / \$15.95 US

FICTION / LITERARY - FIC019000

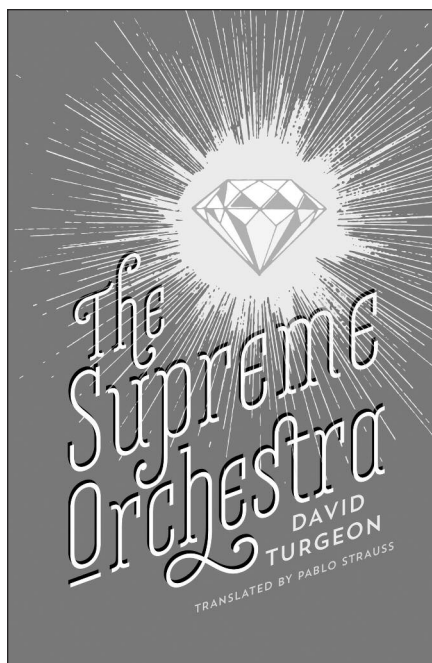
EPUB 978 1 77056 565 4

SEPTEMBER 2018



The Supreme Orchestra

a novel by David Turgeon, translated by Pablo Strauss



ISBN 978 1 55245 375 9

5 x 8.25, 120 pages, paperback

\$19.95 CDN / \$15.95 US

FICTION / LITERARY - FICo19000

EPUB 978 1 77056 571 5

OCTOBER 2018

A motley crew of characters deftly woven into a scintillating mashup of spy novel and art-world parody.

The morning was blizzardy, the gallery deserted. Alban Wouters, proprietor, attended to his ledgers, eye wandering from time to time toward the tableau of plump, grey snowflakes, when an unknown man in a fur-lined coat pushed open the door and entered the gallery along with a cruel draft of arctic wind.

Inclement weather sometimes brought just such unknown quantities out of the cold and into his establishment. You could recognize them as the strangers they were by their polite, noncommittal way of sauntering into the gallery's main room and inquisitive looks as they dutifully scrolled the gallery walls with, at best, an imperfect understanding. Now, Alban Wouters had nothing against unknown quantities per se; confronted with just the right piece, an unknown quantity might metamorphose into a paying client, like moth to butterfly. In such instances, after pondering the work in wonder and at length, the unknown person turned to the gallery owner and spoke.

'How much is that one there?'

Alban Wouters looked up from his ledgers. It was a day for butterfly hunting.

We know how Simone met the man who will become, for a time, her fourth husband. We know what she does (artist), her friends (a veritable menagerie), her habits (frustrated homebody). What remains to learn are the things she still doesn't fully understand herself, like her role in the affair of the Porte Merveille diamond, also known as the Supreme Orchestra.

The Supreme Orchestra is many things at once: a geopolitical thriller, an art-world exposé, a digressive social study, a mischievous satire. In the line of master ironists like Walser and Nabakov, with a comic timing reminiscent of Hergé and a Flaubertian infatuation with *le mot juste*, David Turgeon has created an oeuvre like no other in Quebec's fertile literary scene.

DAVID TURGEON is the author of four novels. He has also published several graphic novels, including *La muse récurrente* and *Les pièces détachées* with Vincent Giard, and has written a collection of essays called *Le magnétophone de Yoko*.

PABLO STRAUSS has translated *Atavisms* and *Baloney* by Maxime Raymond Bock, and *The Longest Year* by Daniel Grenier, for which he was shortlisted for the Governor General's Literary Award for Translation.



Photo credit: Justine Latour, © Le Quartanier



The Embalmer

a novel by Anne-Renée Caillé, translated by Rhonda Mullins

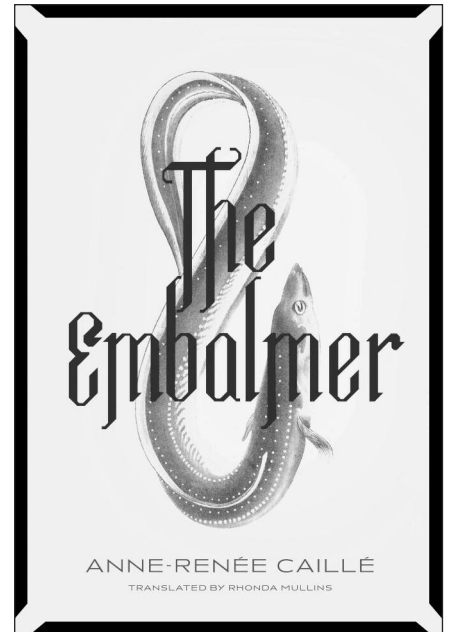
A small-town embalmer's daughter lifts the shroud on the fascinating minutiae of dealing with the dead.

An urn contains around 90 percent of the body. The rest is sent to a large barrel with other people's remaining 10 percent. When the barrel is full, you empty it. A cremated baby produces no ashes. There is nothing left.

Imagine rubbing shoulders with corpses for most of your life. As she picks the brain of her father for the most gruesome and thought-provoking secrets of an embalming career that started at age fifteen – from coffins filled with rocks and rags, to bodies buried half out of the cemetery to satisfy religious doctrine – a young woman considers all the ways a life can end and the ritual aftermath for those left behind.

She takes stock of a career spent erasing the traces of death, fattening up the wasted and giving cheeks a rosy glow, to offer the dead the semblance of life. Moving between shadow and light, between the macabre, the profane, and the darkly funny, with some embalming hijinks thrown in, *The Embalmer* takes a thoughtful look at some of the living who usher us out of this world.

[The author uses] language that courageously refuses to wrap the cadavers in a hypocritical shroud of lyricism.' – *Le Devoir*



ISBN 978 1 55245 378 0

4.75 x 7.5, 96 pages, paperback

\$16.95 CDN / \$12.95 US

FICTION / LITERARY - FIC019000

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SEPTEMBER 2018



Photo credit: Jean-François Lemire, Shoot Studio

ANNE-RENÉE CAILLÉ lives in Montreal. This is her first novel.

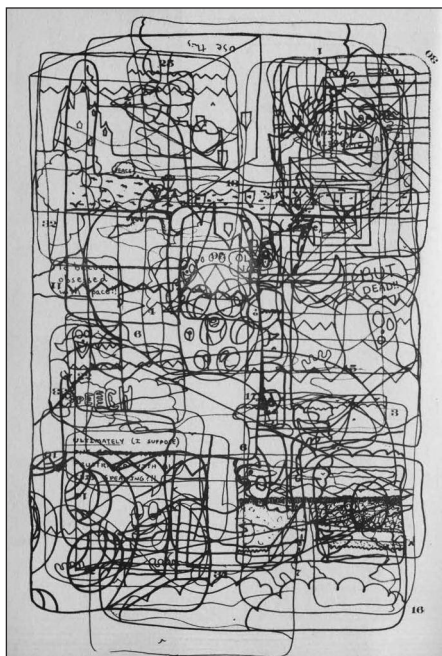
RHONDA MULLINS has won the Governor General's Award for Translation and has translated many French novels into English, including most recently *And the Birds Rained Down* and *Suzanne*.



Nights on Prose Mountain

The Fiction of bpNichol

fiction by bpNichol, edited by Derek Beaulieu



The long-lost fiction of avant-garde hero bpNichol collected into one groundbreaking volume.

Nights on Prose Mountain gathers all of beloved writer bpNichol's published fiction. Originally appearing between 1968 and 1983, and representing almost the entire arc of Nichol's writing career, *Nights on Prose Mountain* is by turns heartbreaking, playful, and evocative. While Nichol's poetry is widely studied, researched, and taught, his novels have remained out of print and are overdue for a new edition. Nichol's curiosity and craft, his exploration and exuberance, his lyricism and adventurousness are all on exhibit here. From the Governor General's Award-winning 'The True Eventual Story of Billy the Kid' through more obscure treasures like *Extreme Positions*, and including *Still, For Jesus Lunatick*, and *Andy*, *Nights on Prose Mountain* traces Nichol's life in fiction.

ISBN 978 1 55245 374 2

5 x 8.5, 250 pages, paperback

\$24.95 CDN / \$19.95 US

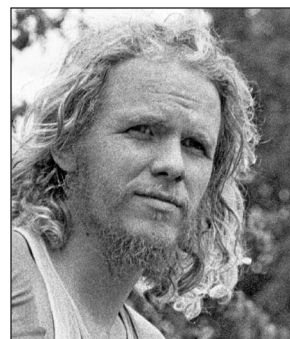
FICTION / LITERARY - FIC019000

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OCTOBER 2018

DEREK BEAULIEU is the author/editor of twenty collections of poetry, prose, and criticism including two volumes of his selected work, *Please No More Poetry: the poetry of derek beaulieu* (2013) and *Konzeptuelle Arbeiten* (2017). His most recent volume of fiction, *a, A Novel* was published by Paris's Jean Boîte Editions. Beaulieu has exhibited his visual work across Canada, the United States, and Europe, and has won multiple awards for his teaching and dedication to students. He was the 2014–2016 Poet Laureate of Calgary.

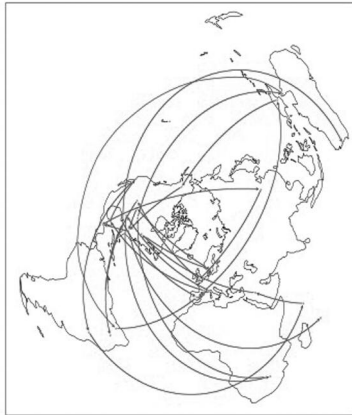
The work of **BP NICHOL** (Barrie Phillip Nichol, 1944–1988) stretches from *Fraggle Rock* to comic books, from delicate visual poems to a nine-volume, life-long epic. Nichol was awarded the Governor General's Award in 1970 and spent decades exploring the 'borderblur' between image and text, sound, prose, and poetry – including some of the world's first computer-animated poems. In a career known for collaboration and innovation, bpNichol's writing continues to be generative and generous.



SKY WRITINGS

poetry by Nasser Hussain

Poems written only from three-letter airport codes demand a new kind of passport.



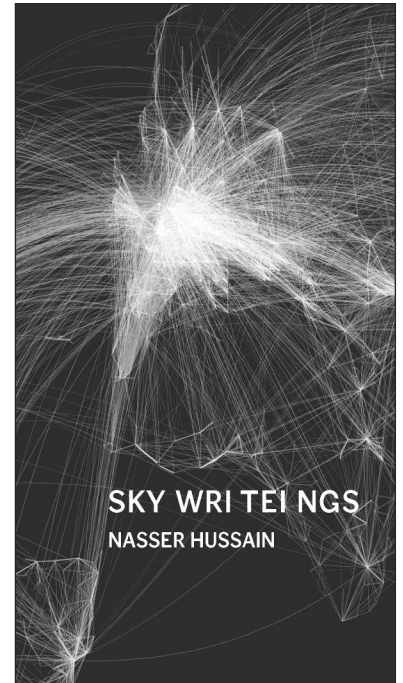
EVA AND BOB (HER MAD COW BOY TOY) ATE ALL THE PIE
CUT AND RUN, KID.
THE LAD LAY LOW BUT HIS MRS
MRS HIM.
MAY JAH LET HIM OFF.

Every major airport has a three-letter code from the International Air Transport Association. In perhaps history's greatest-ever feat of armchair travel, Nasser Hussain has written a collection of poetry entirely from those codes. A dazzling aeronautic act of constraint-based writing, *SKY WRITINGS* explores the relationship between language and place in a global context. With accompanying illustrations by Matthew Stephenson, you can watch as words jet-set across the map, leaving a poetic flight path. See letters take flight – and leave their baggage behind.



Photo credit: Ricky Adam

NASSER HUSSAIN is a Lecturer in Literature and Creative Writing at Leeds Beckett University in the UK. His first book, *boldface*, was published in 2014. He holds a PhD in English from the University of York (UK), an MA in Creative Writing from the University of Windor, and a BA in English from Queen's University.



ISBN 978 1 55245 371 1

5 x 8, 96 pages, paperback

\$19.95 CDN / \$17.95 US

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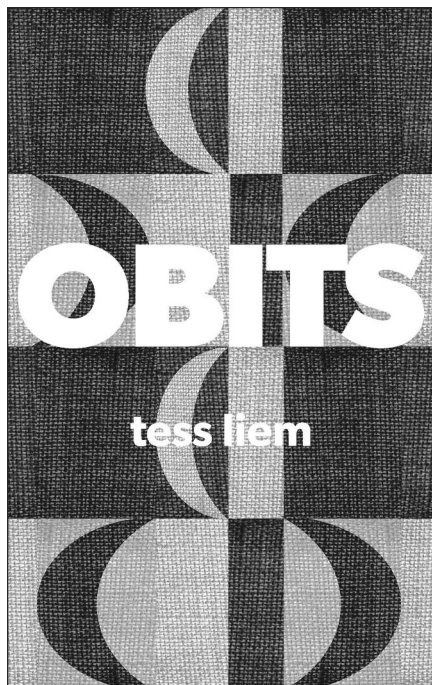
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OCTOBER 2018



Obits

poetry by Tess Liem



ISBN 978 1 55245 376 6

5 x 8, 88 pages, paperback

\$19.95 CDN / \$17.95 US

POETRY / CANADIAN – POE011000

EPUB 978 1 77056 573 9

OCTOBER 2018

Can poems mourn the unmourned?

*An obsolete. & what to do with
bits of news, brief footage on screens*

*subtitled, underground, on our commute.
Obits add up, like say seventy-four*

*some summer day. That number
revised, rises. Obit, an arithmetic.*

*We get on the train, shoulder to shoulder
we go downtown. I count*

*how many people are
too close to me.*

*Show us the bodies.
Tell us their names.*

*I love you obits when you
disappear you're easier to miss.*

Obits is a collection of poems in which a speaker attempts and fails to write obituaries for those whose memorials are missing, those who are represented mostly or only as statistics. She considers victims of mass deaths, fictional characters like the unnamed dead wife in a short story, and her aunt, asking *what does it mean to be an 'I' mourning a 'you' when we both have been othered?* Centring vulnerability, the various answers to this question pass through trauma, depression, and the experience of being a mixed-race queer woman.

TESS LIEM lives in Montreal, or Tiotia:ke, the traditional territory of the Kanien'kehá:ka people. Her first chapbook, *Tell everybody I say hi*, was published by Anstruther Press in February 2017. She won *The Malahat Review's* Constance Rooke Creative Nonfiction Prize in 2015, and her writing appears in *The Puritan*, *Room* magazine, *The Walrus*, and elsewhere.



Photo credit: Surah Field-Green



Midday at the Super-Kamiokande

poetry by Matthew Tierney

These poems are a Voight-Kampff test administered by Kay Ryan and Rae Armantrout.

*Every sun is a full sun.
Every sun ends as the image of sun
in a field of phones
inclined over the canyon.*

*Warmth dips.
With darkness we unlock the looking,
FWIW.*

Midday at the Super-Kamiokande is part existentialist cry, part close encounters of the other kind. Think Kierkegaard in a spacesuit, Kubrik in a Left Bank café.

Midday at the Super-Kamiokande draws on physics' Standard Model and Plato's Eternal Forms, Kant's transcendentalism and reality's brute facts, Augustinian grace and analytical logic. It aims to tear through abstraction with the concrete, either catastrophic – road accidents, nuclear explosions, floods, extinction, eviction, suicide – or quotidian, finding threads of love, empathy, and belief within the fray. It is by turns idealistic and cynical in the pursuit of meaning, both a resistance to rationalism and its champion.

These poems delight in aphorism, paradox, puns, and wit, each stanza a closure that moves tangentially to the next, each poem more bricolage than narrative, more shuffle than playlist. These are poems with no middle. These are poems of beginnings, and of ends.

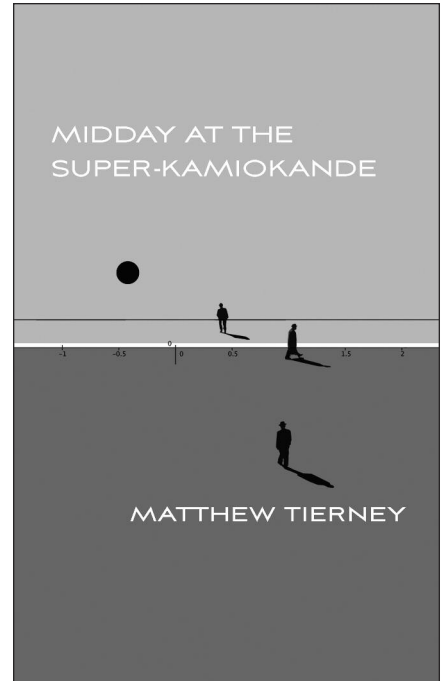
'Dig into any stanza in this book and you'll find lifelines to the real, the unreal, and the surreal – all of them grounded by an astonishing balance between everyday speech and fully firing subatomic synapses.'

– Trillium Jury Citation for *Probably Inevitable*



Photo credit: Phil Brown

MATTHEW TIERNEY is the author of three books of poetry. His most recent is *Probably Inevitable*, which won the 2013 Trillium Book Award for Poetry in English. His previous book, *The Haylick Limit*, was shortlisted for a Trillium Book Award. He is also a former recipient of the P. K. Page Founders' Award and the K. M. Hunter Award. He lives in Toronto with his wife and son.



ISBN 978 1 55245 377 3

5 x 8, 96 pages, paperback

\$19.95 CDN / \$17.95 US

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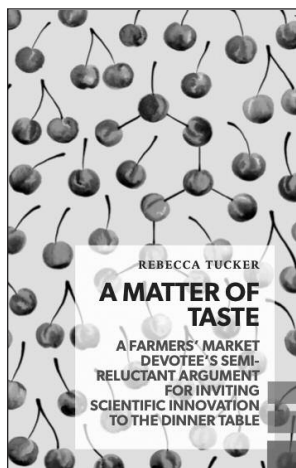
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OCTOBER 2018



Previously Announced

Exploded Views nonfiction



ISBN 978 1 55245 367 4

\$14.95 CDN / \$13.95 US

NEW PUB DATE

NOVEMBER 2018

A MATTER OF TASTE: A FARMERS' MARKET DEVOTEE'S SEMI-RELUCTANT ARGUMENT FOR INVITING SCIENTIFIC INNOVATION TO THE DINNER TABLE

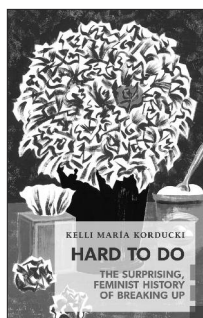
by Rebecca Tucker

How did farmers' markets, nose-to-tail, locavorism, organic eating, CSAs, whole foods, and Whole Foods become synonymous with 'good food'? And are these practices really producing food that is morally, environmentally, or economically sustainable?

Rebecca Tucker shows that we must work to undo the moral coding that we use to interpret how we come by what we put on our plates. She investigates not only the danger of the accepted rhetoric, but the innovative work happening on farms and university campuses to create a future where nutritious food is climate-change resilient, hardy enough to grow season after season, and, most importantly, available to all – not just those willing or able to fork over the small fortune required for a perfect heirloom tomato. Tucker argues that arriving at that future will require a broad cognitive shift away from the idea that farmers' markets, community gardens, and organic food production is the only sustainable way forward; more than that, it will require the commitment of research firms, governments, corporations, and postsecondary institutions to develop and implement agriscience innovations that do more than improve the bottom line.

A Matter of Taste asks us to rethink what good food really is.

Also in the Exploded Views series



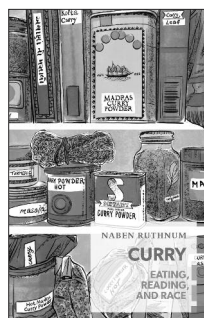
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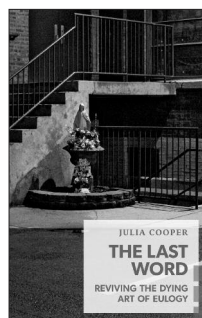
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by Naben Ruthnum

120 pp, August 2017

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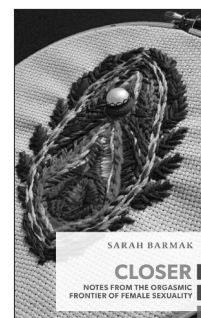
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by Julia Cooper

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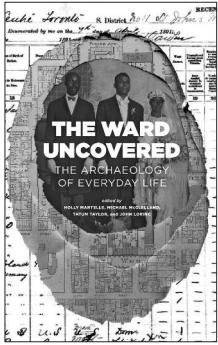
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fiction and nonfiction



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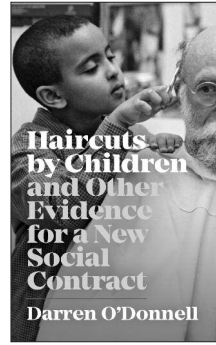
edited by Holly Martelle, Michael McClelland, John Lorinc, and Tatum Taylor

An archaeological dig uncovers the secret history of Toronto's long-forgotten first immigrant neighbourhood.

240 pp, June 2018

ISBN 978 1 55245 369 8

\$27.95 CDN / \$24.95 US



HAIRCUTS BY CHILDREN: AND OTHER EVIDENCE FOR A NEW SOCIAL CONTRACT

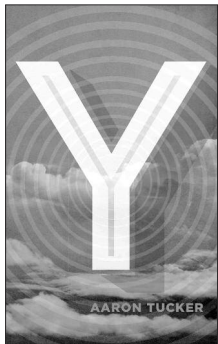
nonfiction by Darren O'Donnell

A cultural planner's immodest proposal: change how we think about children and we just might change the world.

250 pp, January 2018

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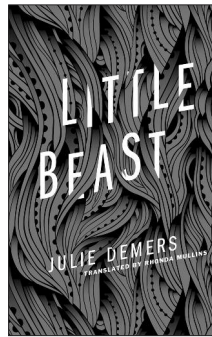
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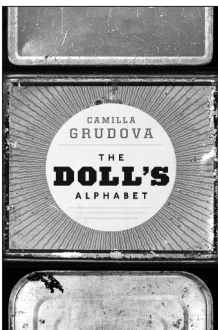
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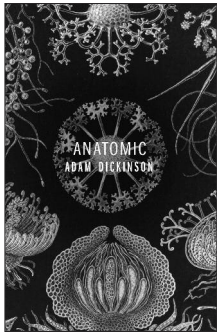
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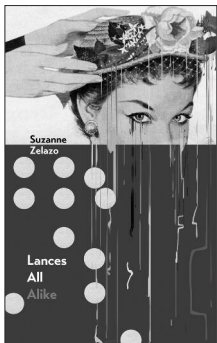
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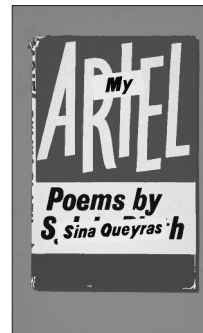
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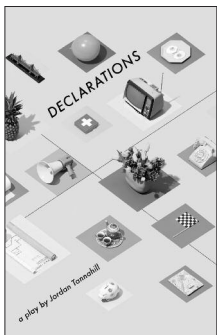
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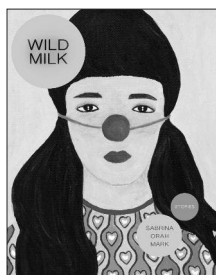
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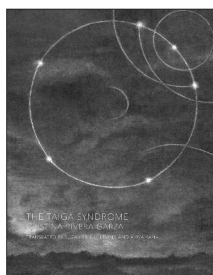


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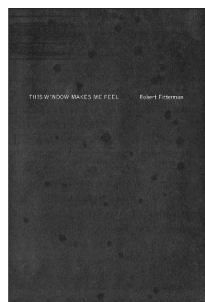


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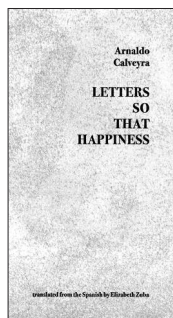


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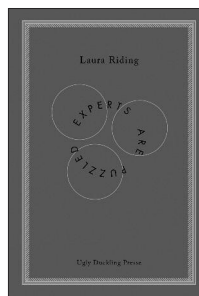


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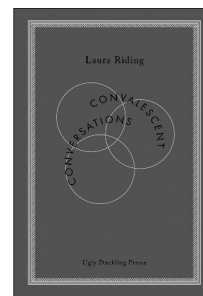


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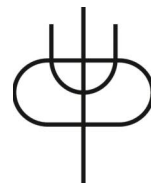


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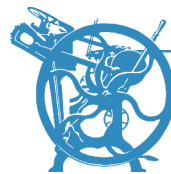
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