

TURNER'S BANJO JOURNAL

Nº 10.

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HERBERT J. ELLIS.

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TURNER'S BANJO JOURNAL

N^o. 10.

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BY
HERBERT J. ELLIS.

— * —

DUETS FOR TWO BANJOS.

WOOD'S HORNPIPE.

1st BANJO. 

2nd BANJO. 



THE STORM GALOP.

1st BANJO.

2nd BANJO.

PAUSOTS HORNPIPE.

1st BANJO.

2nd BANJO.

BROOKLET SCHOTTISCHE.

1st BANJO.

2nd BANJO.

PETRONELLA.

1st BANJO. 

2nd BANJO. 



THE "CORAL" HORNPIPE. W. H. COLLINS.

ARR. BY HERBERT J. ELLIS.

1st BANJO. 

2nd BANJO. 



D.C.

FLOWER SCHOTTISCHE.

1st BANJO. 
2nd BANJO. 


 *Fine.*

 D.C.

GLENKINDIE'S REEL.

1st BANJO. 
2nd BANJO. 




PATRICKS DAY PARADE.

Allegro.

1st BANJO.

2nd BANJO.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. This system includes first and second endings, marked with '1.' and '2.' above the notes.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Seventh system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

WHIRLWIND GALOP.

Tempo di Galop.

1st BANJO.

2nd BANJO.

The first system of the piano accompaniment consists of three staves. The top staff is the treble clef with a melody line. The bottom two staves are the bass clef, featuring a complex, rhythmic accompaniment with many chords and triplets. The music is in 2/4 time and ends with a double bar line and a sharp sign.

"WILD THYME" SCHOTTISCHE. *al Segno to Fine.*
 W.H. COLLINS.
 Arr: by Herbert J. ELLIS.

1st BANJO.
 2nd BANJO.

The banjo part consists of two staves. Both are in treble clef and 2/4 time. The first staff has a melody with triplets and slurs. The second staff provides a harmonic accompaniment with chords and single notes.

The second system of the piano accompaniment consists of two staves. The top staff is the treble clef with a melody line. The bottom staff is the bass clef with a rhythmic accompaniment. The music ends with a double bar line and the word "Fine." written above the staff.

The third system of the piano accompaniment consists of two staves. The top staff is the treble clef with a melody line. The bottom staff is the bass clef with a rhythmic accompaniment. The music ends with a double bar line and a sharp sign.

The fourth system of the piano accompaniment consists of two staves. The top staff is the treble clef with a melody line. The bottom staff is the bass clef with a rhythmic accompaniment. The system includes first and second endings, indicated by "1." and "2." above the staff. The music ends with a double bar line and a sharp sign.

D.C.

"RIGHT AWAY" GALOP.

Tempo di Galop.

HERBERT J. ELLIS.

1st BANJO.

2nd BANJO.

Trio.

Musical score for Piano Trio, consisting of three systems of grand staff notation (treble and bass clefs). The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The first system has four measures, the second has five, and the third has four. The piece concludes with a double bar line.

D.C.

al Fine.

AFRICAN POLKA.

Musical score for two Banjos, labeled '1st BANJO.' and '2nd BANJO.'. The score is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. The first system contains six measures.

Piano accompaniment for the African Polka, consisting of two systems of grand staff notation. The first system has six measures and includes the instruction 'Fine.' above the staff. The second system has four measures.

Continuation of the piano accompaniment for the African Polka, consisting of two systems of grand staff notation. The first system has four measures and includes first and second endings marked '1.' and '2.'. The second system has two measures and concludes with a double bar line.

D.C.

DUETS FOR BANJO AND PIANO.

HORACE WESTONS CELEBRATED POLKA.

ARRANGED BY HERBERT J. ELLIS.

BANJO.

PIANO.

The musical score is arranged in four systems. Each system contains a Banjo part on a single treble clef staff and a Piano part on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The Banjo part features a mix of eighth and sixteenth notes, often with beamed patterns. The Piano part provides harmonic support with chords and a steady bass line. The piece concludes with a 'Fine.' marking in the third system.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom, both with a key signature of one sharp. They contain accompaniment with chords and moving bass lines.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the accompaniment. The key signature changes to one flat (F) at the end of this system.

The third system of musical notation consists of three staves. The top staff features a more complex melodic line with sixteenth-note runs. The middle and bottom staves continue the accompaniment. The key signature remains one flat.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line with sixteenth-note patterns. The middle and bottom staves continue the accompaniment. The key signature remains one flat.

The fifth system of musical notation consists of three staves. The top staff continues the melodic line with sixteenth-note patterns. The middle and bottom staves continue the accompaniment. The key signature remains one flat.

"CROSBY HALL" BREAKDOWN.

ALFRED LEE.

BANJO. *mf*

PIANO. *mf* *p* *Fine.*

The musical score for "Crosby Hall Breakdown" is arranged for Banjo and Piano. It consists of five systems of music. The Banjo part is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It features a driving, rhythmic melody with several triplet markings. The Piano accompaniment is written in grand staff notation (treble and bass clefs) with the same key signature and time signature. It provides a harmonic and rhythmic foundation for the Banjo. Dynamics include mezzo-forte (mf) and piano (p). The piece concludes with a "Fine." marking and a double bar line. The final system includes a "D.C." (Da Capo) instruction at the end of both staves.

MAGIC SOLO.

BANJO

PIANO.

The musical score for "Magic Solo" is arranged for Banjo and Piano. It consists of a single system of music. The Banjo part is written in a single treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with a mix of eighth and sixteenth notes. The Piano accompaniment is written in grand staff notation (treble and bass clefs) with the same key signature and time signature. It provides a harmonic and rhythmic foundation for the Banjo.

2nd Position.

THE PARADE MARCH.

W F LANCELOTT.

Arranged by Herbert J. ELLIS.

Intro:

PIANO. *mf*

S. March.

BANJO. *f*
PIANO. *Tempo di March.*

D.C. **TRIO.**
Then to Trio

D.C.

The musical score is arranged in four systems, each consisting of a Banjo staff (treble clef) and a Piano staff (grand staff). The first system begins with a dynamic marking of *mf*. The second system includes first and second endings, marked '1.' and '2.', followed by a *CODA* section. The third system features a key signature change to one sharp (F#) and includes triplets in the Banjo part. The fourth system concludes with a *Fine* marking. The score is written in a style typical of early 20th-century sheet music.

THE "ROSE" SCHOTTISCHE.

ALFRED LEE.

BANJO.

PIANO.

mf *cres:*

Fine. *f*

cres:

TRIO.

cres: *sf*

D.C. D.C.

"HAWTHORN"

12

POLKA MAZURKA.

ALFRED LEE.

Alla Mazurka.

BANJO.

PIANO.

cres.

TRIO.

ff

p

D.C.

D.C.

D.C.

COMIC SONGS, BALLADS &c.

BEAUTIFUL ISLE OF THE SEA.

AND
BEAUTIFUL STRONG CUP OF TEA.

(PARODY.)

Allegretto con moto. *rit:*

SYM:

VOICE.

BANJO. *a tempo.*

1. Beaut - - tiful Isle of the sea!
2. Oft. . . . on your shell girled shore,

Smile. . . . on the brow of the wa - - ters!
Ev - - ning has found me re - cli - - ning,
Dear. . . . are your men - - ries to
Vi - - sions of youth dreaming

me;
o'er. Sweet. . . . as the songs of your daugh - - ters,
Down. . . . where the Lighthouse was shi - - ning,

O - - ver your mountains and vales,
Far. . . . from the gladness you gave,
Down. . . . by each murmuring
Far. . . . from all joys worth pos -

ri - - ver,
- sess - - ing, Cheer'd. . . . by the flow'r-lo - - ving gales,
Still. . . . o'er the lone wea - - ry wave,

Calando.

O could I wander for e - ver!
Comes . . . to the wand'rer your blessing,
Land of the true and the
old,
Home e - ver dear un - to me, Foun - tain of pleasures un -
- told Beau - tiful Isle of the sea! Foun - tain of pleasures un -
- told Beau - ti - ful, Beau - ti - ful Isle of the sea .



A beautiful strong¹ cup of Tea,
Drank with my wife and my daughter,
Is dearer than all else to me!
Made with some boiling hot water,
Often myself I regale,
On what I could swallow for ever,
Its fragrance I like to inhale Ah!
Can I dislike it no never,
I get the best Tea that is sold,
Hornimans purest Bohea,
Fountain of pleasures untold,
Is a beautiful strong cup of Tea,
Fountain of pleasures untold,
Is a beautiful strong cup of Tea.

When I've had a bottle or more,²
Ev'ning has found me reclining,
Visions of Punch dreaming o'er,
Down where the Gaslamp's are shining,
In the morning I scarcely can shave,
A head-ache I have so distressing,
My breakfast is brought by the slave,
While I slowly finish my dressing!
Then that I prize it as gold,
For my throat is as dry as can be,
Fountain of pleasures untold,
Is a beautiful strong cup of Tea,
Fountain of pleasures untold,
Is a beautiful strong cup of Tea.



OH! WHAT A STATE TO BE IN!



HARRY HUNTER.

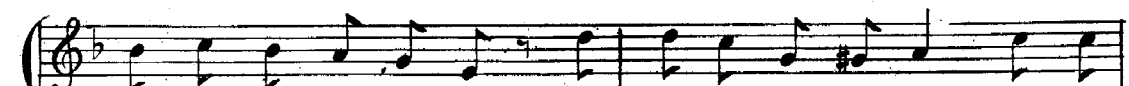

SYM: 

VOICE. 
Oh! when I was born, I had-n't got a tooth,
BANJO. 


Oh! what a state to be in! And un-til I could talk I



ne-ver spoke the truth, Oh! what a state to be in! But I



took to the bot-tle with a lush-us wink,



Oh! Sir Wil-fred Law-son, What-e-ver would you think, Of com-


- men - eing the world in a state of drink,

Oh what a state to be in! Oh what a state to be in!

2

Oh! when I grew up I got married on the sly,
 Oh! what a state to be in!
 Next day a breach of promise and a big black eye,
 Oh! what a state to be in!
 Since the date of the wedding my troubles are great,
 There's the butcher and the baker, and the water-rate,
 Oh! I don't like the matri - monial state
 Oh! what a state to be in!

3

My wife woke me up in the night awhile ago,
 Oh! what a state to be in!
 She said she heard burglars in the house down below,
 Oh! what a state to be in!
 So I went downstairs with a poker and a light,
 In a cool costume that was principally white,
 In a state of shivery-shakery fright
 Oh! what a state to be in!

4

Oh! the burglars were gone and I felt very glad,
 Oh! what a state to be in!
 They hadn't taken much but 'twas all that I had,
 Oh! what a state to be in!
 So that now I'm in a state of Bankruptcy,
 In a state of Im - pe - cu - ni - os - i - ty,
 In a state of being minus the L. S. D.
 Oh! what a state to be in!

A BOYS BEST FRIEND IS HIS MOTHER.

Andante

SYM: *mp* *dim:*

VOICE.

BANJO.

While plodding on my way, the toil some road of life, How
 few the friends that daily there we meet, Not many will stand by, in trouble and in strife, With
 counsel and af- fection e- ver sweet! But there is one whose smile will
 e- ver on us beam, Whose love is dearer far than a- ny other. . . . And wher
 e- ver we may turn, This lesson we may learn, A boys best friend is his mother.

The musical score is arranged in four systems. The first system shows the SYM (Symphony) part with dynamics *mp* and *dim:*, and the VOICE and BANJO parts. The second system continues the VOICE and BANJO parts. The third system continues the VOICE and BANJO parts. The fourth system concludes the VOICE and BANJO parts.

CHORUS.

Then cherish her with care, and smooth her sil_v'ry hair, When
gone you will never get a _nother! And wher_e_ever we may turn, This
les_ son we may learn, A boys best friend is his mother.

2.

Tho' all the world may frown, and ev'ry friend depart,
She never will forsake us in our need!
Our refuge ever more is still within her heart,
For us her loving sympathy will plead.
Her pure and gentle smile for ever cheers our way,
'Tis sweeter and 'tis purer than all other,
When she goes from earth away, we'll find it while we stray,
A boy's best friend is his mother.

CHORUS - Then cherish her & c.

3.

Her fond and gentle face not long may greet us here,
Then cheer her with our kindness and our love
Remember at her knee in childhood bright and dear,
We heard her voice like Angels from above.
Tho' after years may bring their gladness or their woe
Her love is sweeter far than any other
And our longing heart will beam wherever we may turn
A boy's best friend is his mother.

CHORUS - Then cherish her & c.

THE PENCE AND THE POUNDS.

SYM: 

VOICE: 

BANJO: 

Some people they always are sighing... For Wealth and for title they

crave..... But yet they dont care about trying..... By prudence a

small sum to save..... If they would take care of their winnings ... And e.

- co_nomise you may de_pend..... They would find that the smallest be_ginnings

.... Would lead, on to wealth in the end..... 'Tis a

CHORUS.

max - im well known and a - bounds With ad - vice to ex -
 - tra - va - gant elves Take care of the pence and the
 pounds Will be sure to take care of them - selves

2

A penny if daily put by sirs, how soon to a sovereign accrues;
 A penny a paper will buy sirs, in which you can get all the news,
 A penny will purchase a stamp which placed on an envelope sends
 A token of love or regard, away to our fond absent friends.

CHORUS - 'Tis a maxim &c.

3

The pence that are wasted by some will, be wanted by them I'll engage,
 But if they were saved would become still, a solace to them in old age
 And to those who are hourly fighting, with poverty hunger and strife
 A few pence to them how delighting, would help and perhaps save a life.

'Tis a maxim &c.

4

A penny that's saved is one earned then the truth of which all will agree
 Many a man may have learned then in the rough school of adversity
 Then don't be selfish or act meanly, but always use prudence and care
 And Dame Fortune smiling serenely will her beautiful gifts with you share.

CHORUS - 'Tis a maxim &c.

ONE AT HOME WHO THINKS OF ME.

Moderato.

SYM:

VOICE.

BANJO.

Con espress.

rit: *a tempo*

rit:

Far a-way from friends and kin-dred,
 Where-so-e'er his lot may be, Ev'-ry wandrer feels in
 dark-est hour, There's one at home who thinks of me.....

How softly shines her silver hair,
 A patient smile is on her face,
 And that mild lustrous light so fair,
 Around her sheds a moon-like grace;
 She thinks of me so far away,
 The Soldier in his gallant fight,
 And begs that fortune ever may
 Protect her boy and bless the night.

CHORUS - Far away from &c.

Tho' many leagues lie far between,
 This silent incense of her heart,
 Steals o'er my soul with breath serene,
 And we no longer are apart;
 So guarding this my lonely beat,
 By shadowy wood and haunted lea,
 That vision seems my view to greet
 Of her at home who thinks of me.

CHORUS - Far away from &c.

PATRICK MIND THE BABY.

Animato.

SYM:

VOICE.

BANJO.

wed,.... A cre dit to the neighbour hood, She'd cheeks like cher ries

red,.... And when from la-bour I came home, To wards the close of

day,.... Me wife put NeLly in me arms And this to me did say.....

CHORUS.

Arrah! Patrick, mind the ba-by, Arrah! Patrick mind the child... Tie it

up in an o-ver-coat, She's sure-ly go-ing wild!... Arrah!

Patrick, mind the ba-by! Just ye mind the child a-while;... She'll

kick and bite and cry all night Arrah! Pat-rick mind the child...

2

Soothing Syrup and Castor oil,
 And Paregoric too,
 We gave the child, when she had fits,
 But could not bring her to;
 She'd mustard plasters on her feet,
 And would drink big bowls of tay,
 And then they'd lay her in my arms,
 And this to me would say.

3

(CHORUS.)



But when our Nelly a lady grew,
 I'd no control at all,
 She'd say "I am no baby now";
 And waltz off to a ball.
 Bad luck to joy, there came a boy,
 On last St Patrick's day,
 Me wife put Patsey in my arms,
 And this to me did say.

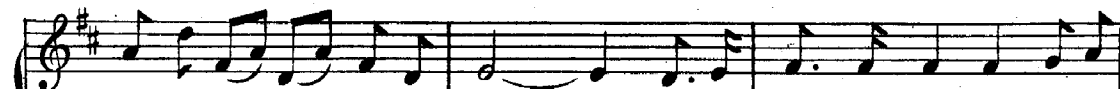

(CHORUS.)

MILL MAY.

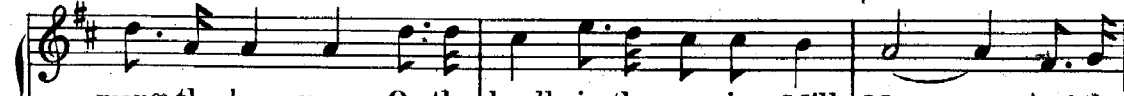

Con Spirito.


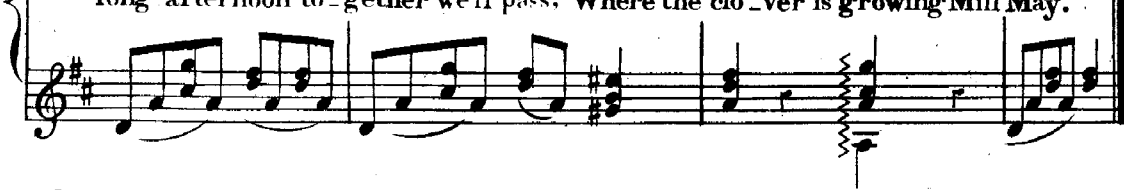
SYM: 

VOICE: 
 The straw-berries grow in the morning, Mill May, The
 BANJO: 


 bob-o'-link sings on the tree, On the knoll the red clo-ver is



 growing, Mill May, Then come to the Meadow with me, . . . We'll pick the ripe clusters a



 - mong the deep grass, On the knoll in the morning, Mill May, And the



 long afternoon to-gether we'll pass, Where the clo-ver is growing Mill May.


CHORUS
stacc:

La, la, la, la, la la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, And the long after-noon to -

- gather we'll pass, Where the clo-ver is grow-ing, Mill May.

rit:

2
Come! come e'er the season is over, Mill May,
To the fields where the strawberries grow,
While the thick growing stems and the clover, Mill May,
Shall meet us wherever we go,
We'll pick the ripe clusters among the deep grass
On the knoll in the morning, Mill May;
And the long afternoon together we'll pass,
Where the clover is growing, Mill May.

3
(CHORUS.)
The sun stealing under your bonnet, Mill May,
Shall kiss a soft glow to your face,
And your lip the strawberry leave on it, Mill May,
A tint that the sea shell would grace,
Then come the ripe clusters among the deep grass
We'll pick in the morning Mill May,
And the long afternoon together we'll pass,
Where the clover is growing, Mill May.
(CHORUS.)

THE OLD MAN ON THE COMMON.

(ECCENTRIC BANJO SONG.)

SYM 

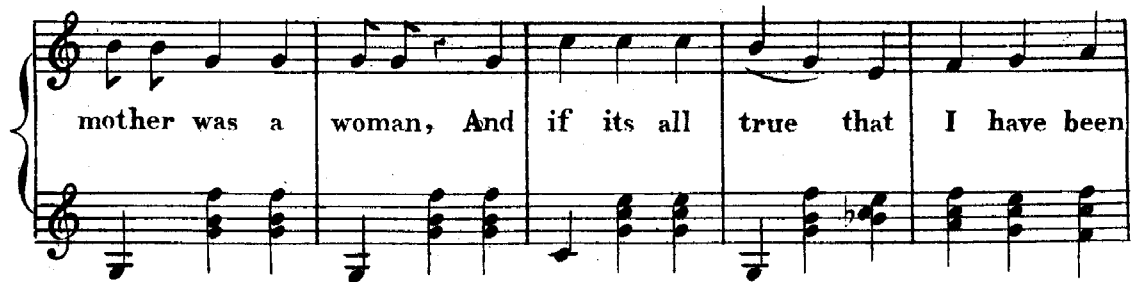
VOICE. 

BANJO. 

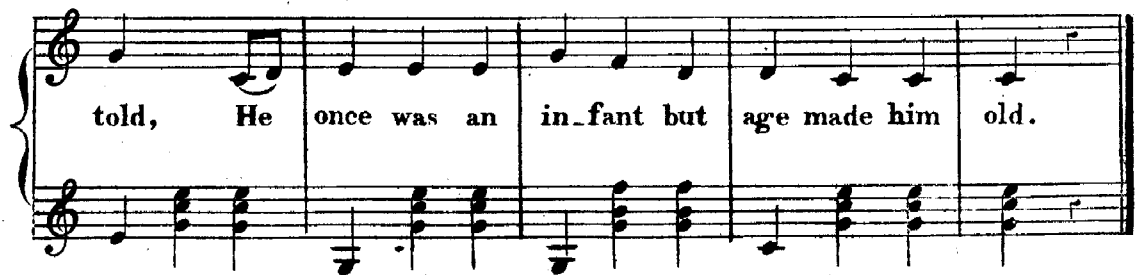
There once was a



man and he liv'd on a common, By what I have heard his



mother was a woman, And if its all true that I have been



told, He once was an in_fant but age made him old.

2.

It was very well known that he never left dry ground,
So great was his luck that he never got drowned,
And whenever this man had a river to cross,
If he could'n't get over he'd stop where he was.

3.

His face was the queerest that ever was seen,
It never got washed so it never was clean,
He showed all his teeth when he wanted to grin,
And his mouth laid across twixt his nose and his chin.

4.

Two legs he had got to make him complete,
And what was most odd at the end was his feet,
If you'd seen him walk you'd have laughed fit to bust,
For one leg or 'tother would sure to be fust.

5.

But now he is dead and the cause of his death,
This poor man he died for want of more breath,
So now there he lies in the cold ground to moulder,
If he'd lived a day more he'd have been a day older.

IF I WERE A KNIGHT OF THE OLDEN TIME.

Moderato.

VOICE. 

BANJO. 



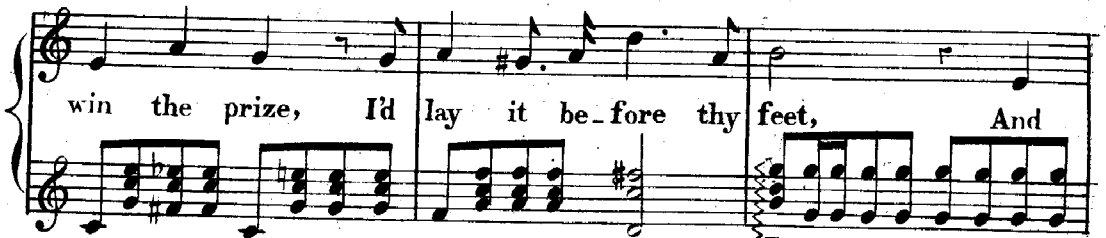
I were a Knight of the old - en time, When lovers were leal and



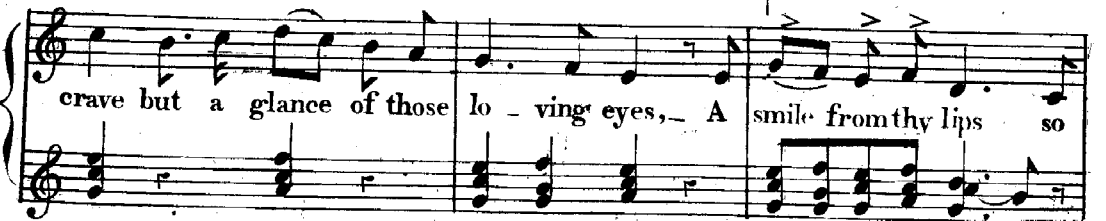
true, I'd en - ter the lists with a mighty arm, And to



fear I should bid a - dieu Oh, when, in the strife I should



win the prize, I'd lay it be - fore thy feet, And



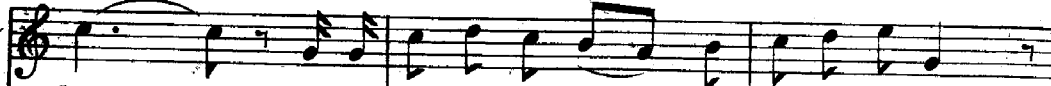
crave but a glance of those lo - ving eyes, - A smile from thy lips so


OH! WONT MOTHER BE PLEASED.


SYN: 


VOICE: 
When father goes out to look for a job, Oh, wont mother be


BANJO: 



pleased,.... If he gets one and brings home two or three bob,

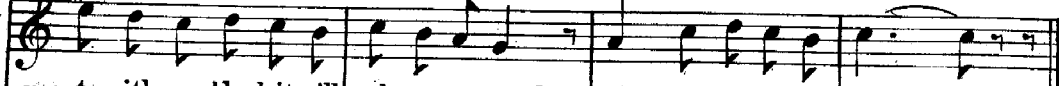




Oh! wont mother be pleased. He has been out of work for a




month and a half, His trade is not funny al tho' he cuts chaff, If he




meets with good luck it will make us all laugh Oh wont mother be pleased.



CHORUS.

Oh, wont mother be pleased, I say, Oh, wont mother be pleased to day, When she

hears the news, she'll be cured of the blues, Oh, wont mother be pleased. . . .

2.

When piebald cats are all over alike,
 Oh, wont mother be pleased.
 When School Board men go ou on the strike,
 Oh, wont mother be pleased.
 When tallymen call at their leisurely will,
 To have a good tea and a quiet sit still,
 For the sake of a kiss put paid on the bill,
 Oh, wont mother be pleased.

3.

(CHORUS.)

When girls get wed without putting up banns,
 Oh, wont mother be pleased.
 And country and country together shake hands,
 Oh, wont mother be pleased.
 We can do without wars and the loss of our sons,
 Who fight for their country and stand by their guns,
 As they stroll round the parks and treat girls to Bath buns,
 Oh, wont mother be pleased.

4.

(CHORUS.)

When Railway porters have less work a day,
 Oh, wont mother be pleased.
 And Postman receive a little more pay,
 Oh, wont mother be pleased.
 When Magistrates treat the poor as they ought,
 And not treat the rich as a different sort,
 And Publicans sell gin at fourpence a quart.
 Oh, wont mother be pleased.

(CHORUS.)

TENTING ON THE OLD CAMP GROUND.

SYN: 

VOICE: 
We're tent-ing to night on the old Camp ground,

BANJO: 


Give us a song to cheer,.... Our weary hearts a song of home, And


friends we love so dear, We've been tent-ing to night on the


old Camp ground, Thinking of days gone by..... Of the


lov'd ones at home that gave us the hand, And the tear that said good by....

CHORUS.

Ma_ny are the hearts that are weary to night, Wishing for the war to

cease, Ma_ny are the hearts looking for the right, To


see the dawn of peace. Tenting to night tenting to night.

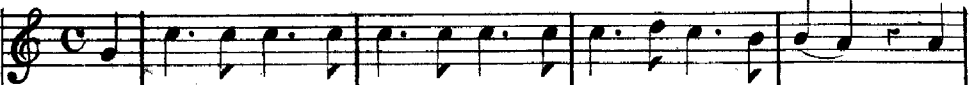
Finale to 1st Verse.() Last time. *ppp*


Tenting on the old Camp ground. Dying on the old Camp ground.

2.
 We are tired of war on the old Camp ground,
 Many are the dead and gone,
 Of the brave and true who've left their homes,
 Others been wounded long,
 We've been fighting to day on the old Camp ground,
 Many are lying near;
 Some are dead and some are dying,
 Many are in tears. (CHORUS.)

A LITTLE MORE CIDER.


SYN: 


VOICE: 
 I love the white gal and the black, And I love all the rest, I


BANJO: 



 love the gals for loving me, But I love my self the best; Oh




 dear I am so thirsty, I just been down to sup- per, I




 drank three pails of ap- ple jusc And a tub of ap- ple but- ter.



CHORUS

A little more ci-der too ... A little more ci-der too ... A

little more ci-der for Miss Di-nah, A little more ci-der too

2.

When first I saw Miss Snowflake,
 'Twas on Broadway I spied her,
 I'd give my hat and boots, I would,
 If I could have been beside her,
 She looked at me, I looked at her,
 And then I crossed the street,
 And then she smiling said to me,
 "A little more cider sweet?"

3. (CHORUS.)

Oh, I wish I was an apple,
 And Snowflake was another,
 Oh, what a pretty pair we'd make,
 Upon a tree together.
 How bad de darkies all would feel
 When on de tree they spied her,
 To think how we would be,
 When we're made into cider.

4. (CHORUS.)

But now old age comes creeping,
 We grow down and dont get bigger,
 And cider sweet and sour then,
 And I am just de nigger;
 But let the cause be what it will
 Short, small, or wider,
 She am de apple of my soul,
 And I'm bound to be beside her.

(CHORUS.)

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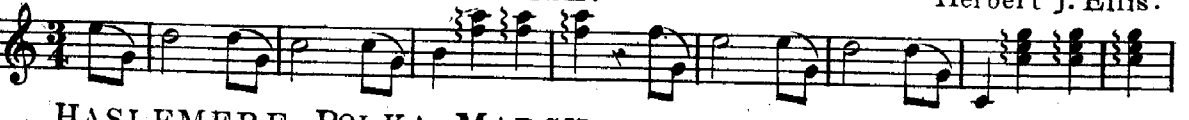
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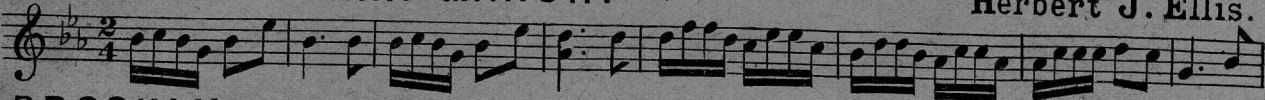
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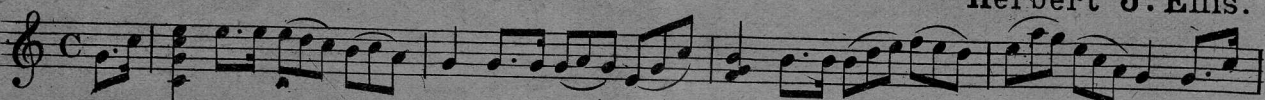
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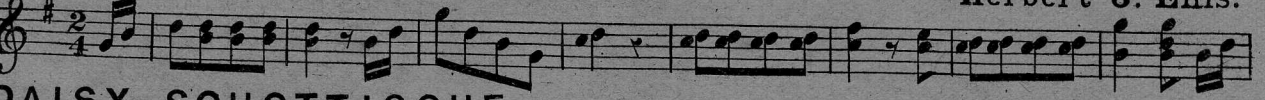
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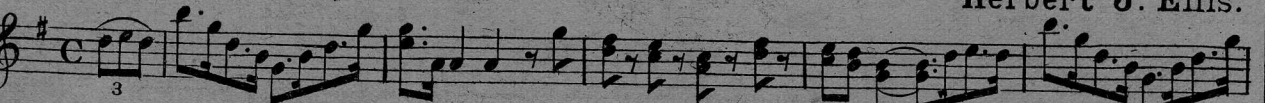
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