

the stanford

CHAPARRAL

january 35c



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MORAL FACTORY

17	184%	1	81	15
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24	14%	Ver	10	41
25	24%	VW	10	41
26	37%	West Coast	10	41

Well then, why is the t of his reported salary (a) ere fill in its entire... mills have placed the figure

IN MEMORIAM

BRISTOW P. ADAMS

On November nineteenth of last year, eight days after his eighty-second birthday, the founder and first editor of the *Stanford Chaparral* passed away in Ithica, New York, where he had made his home while a professor of journalism at Cornell University. To most of the men and women of the *Chaparral*, Bristow Adams was more of a legend than a real person, as must be the case with a man who founds an organization such as the *Chaparral*. However, even to his friends, students, and those who knew him Bristow Adams must have seemed and will be remembered as somewhat of a legend; that is the kind of man he was. He was wealthily and widely endowed with talents. Educator, scholar, critic, editor, radio commentator, artist, writer—all these fitted Mr. Adams. The thing that distinguished Bristow Adams was not the talents themselves, but, rather, the ways in which he used them. To his students, he devoted as much time outside of the classroom as in. The regular weekly get-togethers he and his wife held for his students at their home were eagerly anticipated events. In 1944 he founded, edited, and managed the *Cornell Plantations* which acquaints people with and helps to solicit funds for the University's program of the same name. The list of his other-directed and civic activities could go on and on to include such things as the Community Chest, election to the post of Alderman, and Acting Mayor of the City of Ithica, but by now you must see that Bristow Adams was the kind of man that the men and women of the *Chaparral* would have chosen and been proud to choose as the founder had they had the chance. Stanford, the Hammer and Coffin Society, and the staff of the *Chaparral*, present and past, extend to Mrs. Adams and her four children their very deepest sorrow at the passing of Bristow P. Adams. Our greatest sorrow is that more of us did not have the chance to know and benefit from the experience of knowing Mr. Adams.

—The Old Boy

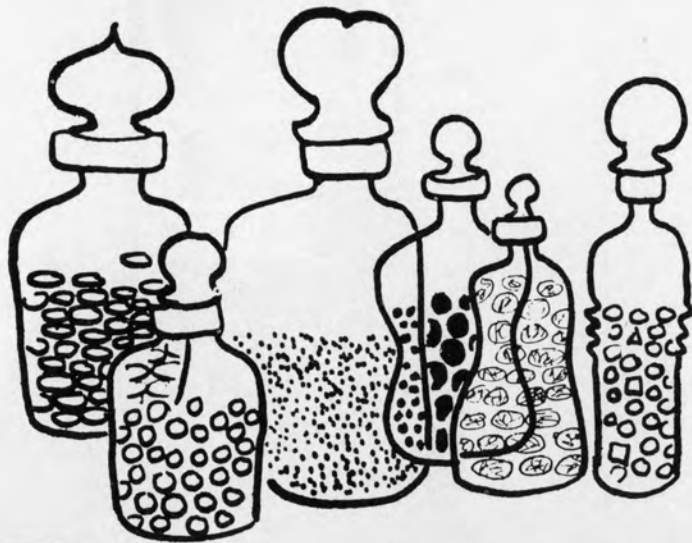
Gloria Nason is wearing one of the many smart outfits from the Colony



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Her: I think dancing makes a girl's feet big, don't you?
 He: Yeah.
 Her: I think swimming gives a girl awfully large shoulders, don't you?
 Him: Yeah.
 Pause . . .
 Him: You must ride quite a bit, too.

Father: "Well, Son, what did you learn in Sunday School today? Anything new?"

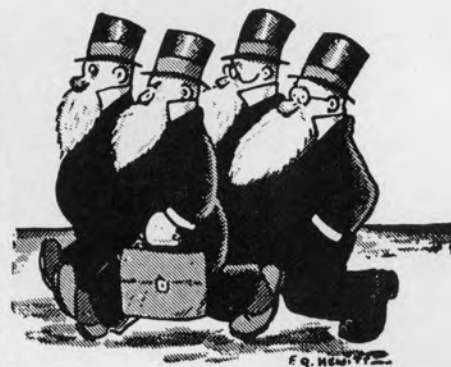
Young Hopeful: "Sure, Daddy. I learned all about the cross-eyed bear. His name was 'Gladly.' We sang a song about him, 'Gladly, the Cross I'd Bear.'"

"I like math when it isn't over my head."
 "That's the way I feel about pigeons."

She: Let's go for a drive tonight.
 Freshman: Can't, gotta go to bed and get some sleep.
 She: Why?
 Freshman: Tough day tomorrow, gotta shave.

Freshman: I woke up last night with the feeling that my watch was gone, so I got up and looked for it.
 Soph.: Well, was it gone?
 Freshman: No, but it was going.

"Hey, what are you doing? yelled the foreman.
 "I'm just sharpening a pencil," answered the bricklayer.
 "Careful," warned the foreman, "don't let anybody see you. That's a carpenter's job."



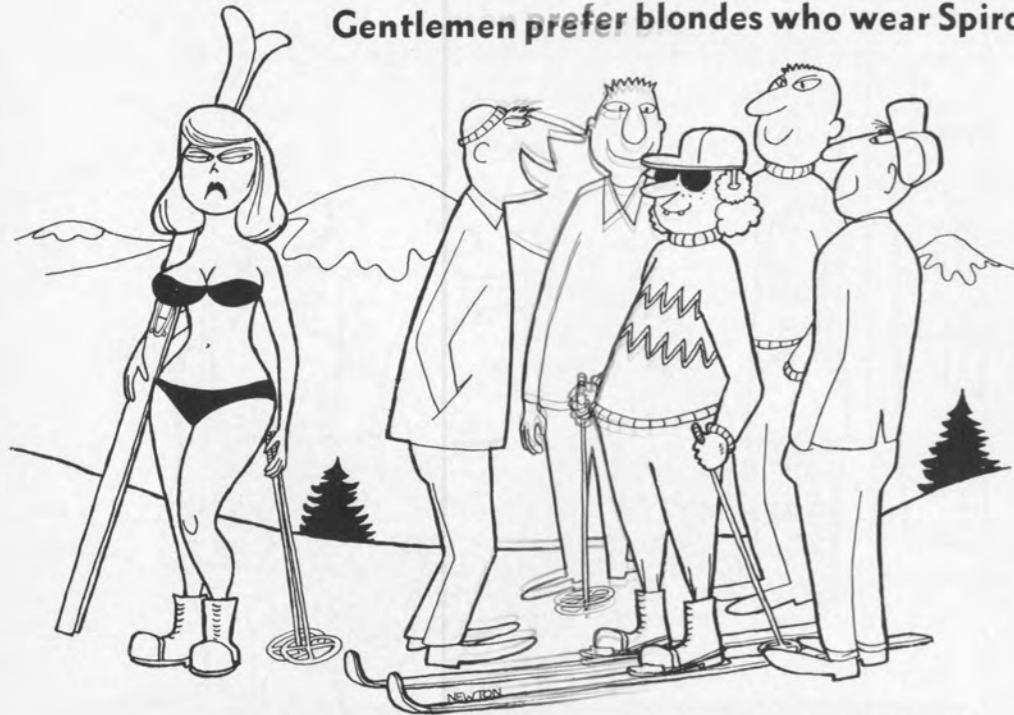
"'Let's Cactus Jack' isn't as funny as 'Let's Chuck Taylor'."



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Town and Country Village, El Camino Real

the stanford CHAPARRAL

CONTENTS FOR JANUARY VOL. LIX, NO. 4

Coming out today is that paragon of wit and humor (sic), the Chaparral, and you should save your loot. Because its not to funny. No indeed! Being the theme this week is a parody on us, which isn't to funny, we think. Besides featuring the usual stale and trite jokes, it features a parody on us. And you can save your



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| Cheeseburgers | 23¢ | French Fries | 10¢ |
| Steak Sandwiches | 39¢ | Coffee | 10¢ |

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IT IS BETTER TO LET THE DAILY HANDLE ITS OWN MESS THAN TO HAVE LASSU MAKE CHAOS OUT OF CONFUSION



The Chappies

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HONORARY

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ROGER FRELIER
JOAN BOHRER

NOW THAT this is the day that the Old Boy was referring to when he reminded E. K. Farthingale of the *Daily* that "every dog has its day," the Old Fool feels that a few words of explanation are in order concerning this issue. In the first place, and most important, the Ancient One would like to make it clear that no axes, personal or otherwise, were intentionally ground in the writing of January's issue.

NOW THAT the Old Boy's stock in trade is buffoonery, wit, satire, and parody, and since a parody of the *Daily* has not been done for so long (awhile back these parodies were yearly occurrences), it seemed that it was just about time for the "Peninsula's only morning paper" to receive a liberal dose of that stock. We hope that the *Daily* staff has as much fun reading our efforts as we had doing it. That's all for this year boys; it is too much work, and we shudder at the thought of your having to do it five times a week.

NOW THAT the *Daily* is the topic of conversation, the Old One would like to throw out a few iconoclastic ideas on the subject. To begin with, the Old Boy feels that the current volume is certainly the best he has seen in his years at Stanford, and it is serving the campus better than B.W. (Before Walkout.) Everybody makes bad jokes about the *Daily*, including the Old Boy, but the thing that is really the source of much beak is the uninformed criticism that is directed at the "Dippy" and even occasionally at the good ol' *Chappie*. Neither of the regular campus publications claim to be professional. We try to be as professional as possible, but we admittedly fall short at times. What we do claim, though, is that we are among the best, if not *the* best in the college field. Comparison will prove it, and anyone who doubts the Old One can drop by either of the shacks and he will gladly be shown what is current in the way of other college publications.

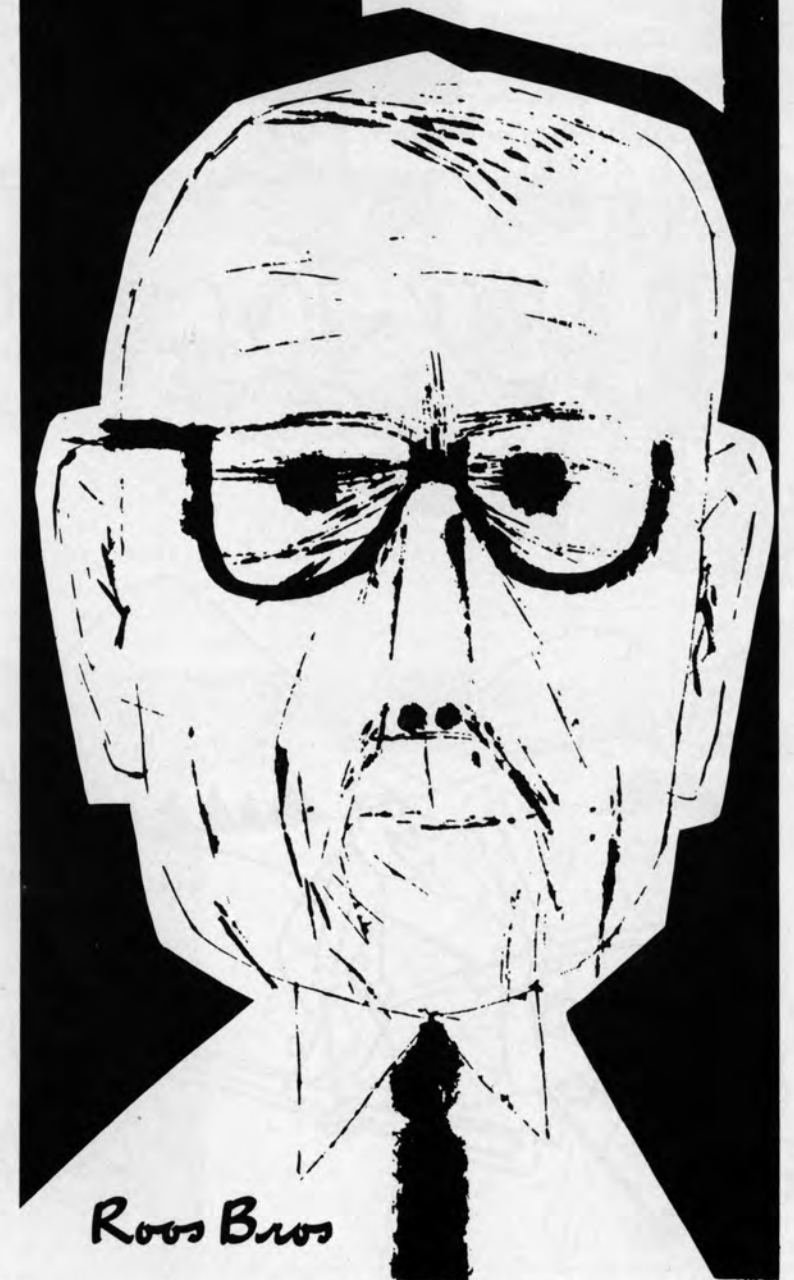
NOW THAT it would seem that *Daily's* format is not too adaptable to doing a parody on the good ol' *Chappie*, the Old Fool is going to lose his head and make an offer. Namely, four pages in the March "Campooos" issue for the *Daily* staff to use for their own parody of the *Chaparral*, if they wish. The only censorship the Old Boy will ask is the same as over his own staff's work, and that is of deleting anything, that, if printed, might possibly jeopardize his position as a student at L.S.J.U.

NOW THAT there may be some comment about it, the Failing Fool would like to explain the physical make up of this issue. The center section takes up eight regular size pages and this explains the jump from page sixteen to page twenty-five in the center spread. When considered alone, the slick part of the magazine may seem a little ad heavy, but the Old Boy thought that the job at hand would be better done if the real ads were kept in the slick part.

(Continued on page 10)

Our Credit
Manager is
really a
very friendly
guy ...

He'll give you
6 months to pay!

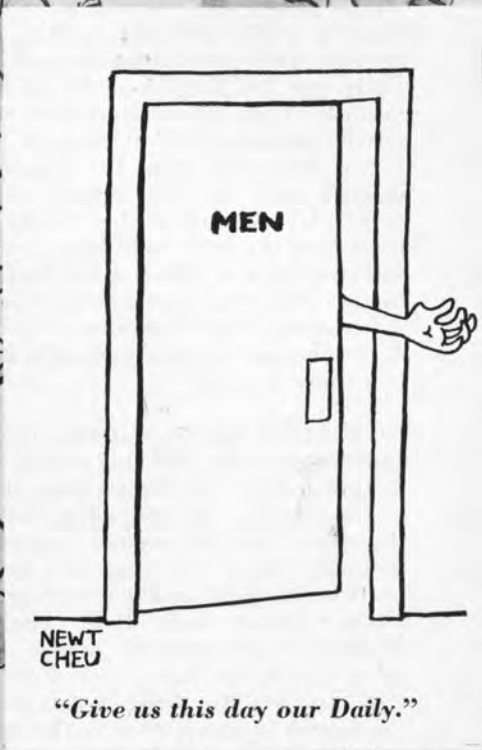


Stanford Shopping Center Shack on Campus



Brew Fagan

"Did you say 'fender' or 'bumper,' Dear?"

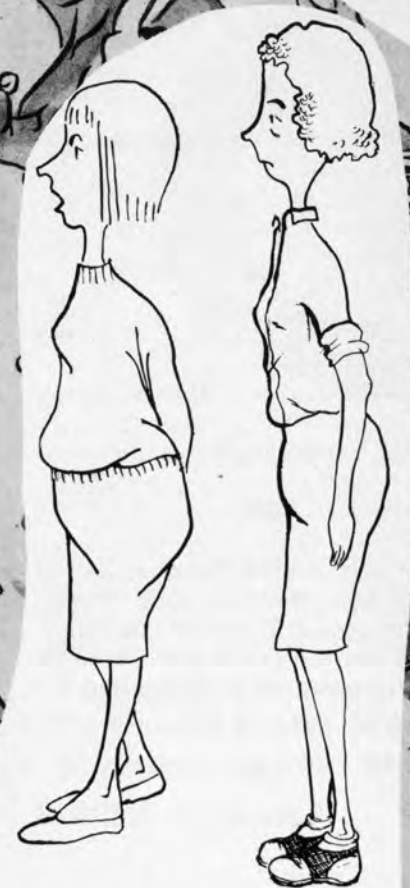


"Give us this day our Daily."

JANUARY TO FEBRUARY



"Don't move, Miss. Something may be broken. I'll call my dog."



"Just remember, Charlene, boys mature more slowly than girls."



"But you see I don't lay eggs."

"Glass for all purposes"

ACMIE

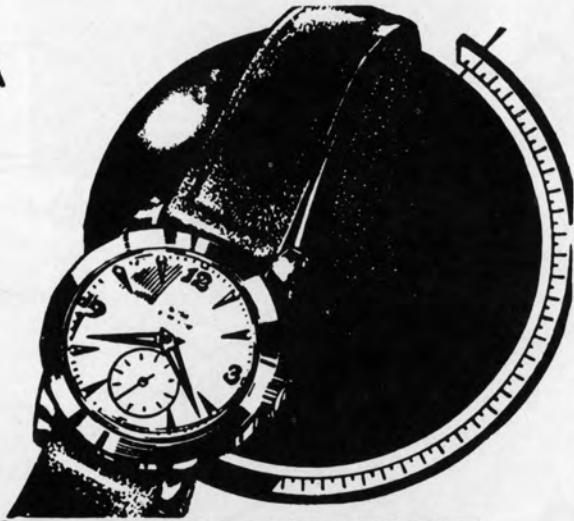
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EDWARD'S LUGGAGE

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33 Third Avenue, San Mateo

NOW THAT

NOW THAT this is being written several weeks before January twenty-ninth, the Old One is wondering if some of *Daily's* intrepid reporters will get wind of what is going to happen and try for another "scoop" like the Frosh Queen. No doubt this will happen, and the Old One wants to know who blabbed?

—The Old Boy

An unhappy Rumanian was shuffling down a Bucharest street muttering to himself, "Those dirty, rotten, stinking, low-down, no-good so-and-sos."

A heavy hand fell on his shoulder. "Come along," said the minion of the secret police. "You are under arrest for treasonable utterances against the authorities."

"The authorities!" cried the indignant citizen. "Why, I never even mentioned them!"

"No," said the policeman, "but you described them perfectly."

When his wife died, her pianist husband only played in the black keys.

A bank robber entered a bank with gun in hand, ordered everyone to lie flat on the floor. A cute little stenographer questioned him, saying, "What is this, a bank robbery or a board of directors meeting?"

Sigma Chi: "Do you know what virgins dream about?"

Theta: "No, what?"

Sigma Chi: "I suspected as much."

Phi Psi Drunk: "Ho, lady, you got two very beautiful legs."

Woman (snapping): "How would you know?"

Psi Psi Drunk (brightly): "I counted 'em."

A fat lady stepped on the scales not knowing they were out of order. The indicator stopped at 75 pounds. An inebriate gent who had just emerged from the corner tap room watched her intently.

"My gosh," he marveled. "She's hollow."



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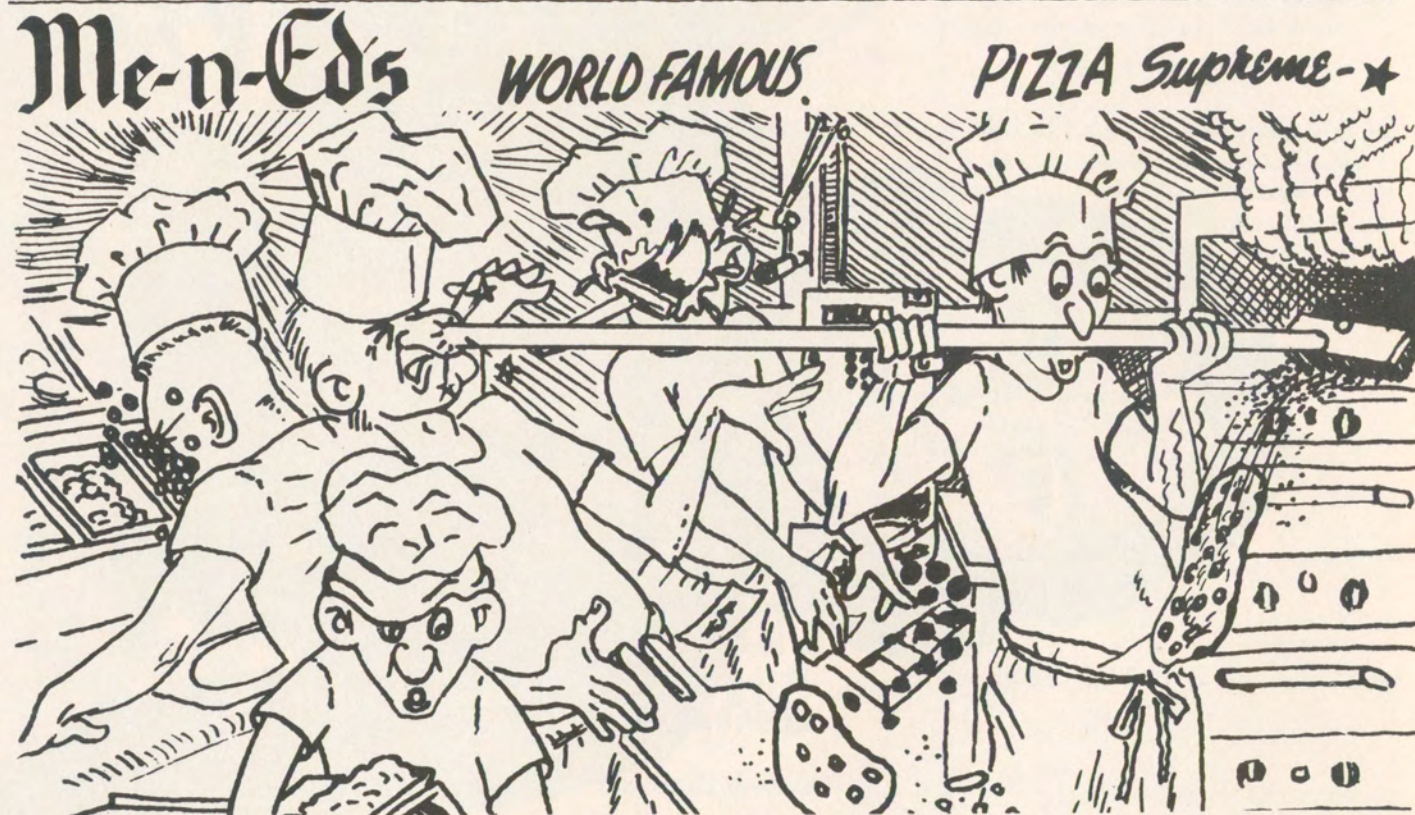
Do you clods know that Valentines Day is coming up in just a short while? Do you also know that she would like some diamonds from GROGANS? Did you know that you can reap fantastic savings at GROGANS?*

If you are on a budget, or are saving for next year's tuition, GROGAN can fix you up with some bauble of a lower price, but, nonetheless still reeking with sentiment

*special student discounts on cash purchases of \$10,000 or more (if your grandmother ever shot a buffalo at a DAR meeting in Death Valley)

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Avionics; Electronic Systems Applied Research; Fluorescent Lamps; Incandescent Lamps; Lighting Engineering; Missile Systems; Semiconductors; Special Lighting Products; Special Tubes; Specialized Transformers

MICHIGAN

Argus Cameras; Photographic Equipment

NEW HAMPSHIRE

Transistors & Other Semiconductor Devices

NEW YORK

Basic Research in Chemistry, Metallurgy, Physics; Electronic Systems; Radio, Television; Special Tubes; Television Picture Tubes

OHIO

Electronic Parts; Television Picture Tubes

OKLAHOMA

Receiving Tubes

PENNSYLVANIA

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THE LIFE OF A



1. *The Editor* has an idea. This is the mystic intangible which sets the process in motion. He scrawls the idea in crude form on the bedsheet. The bedsheet is then sent to the. . . .



2. *Research Squad* which gathers all available information on the subject in question. Scope and accuracy are the concern of this efficient team. Their data is then forwarded on to the. . . .



3. *Integrating Squad*. This group reviews the material submitted by the research teams and gathers it into one compact, concise volume. One of its principal duties, according to the Hammer & Coffin constitution, is to run it up the flagpole and see if anyone salutes it. The volume then goes to the. . . .



4. *Review Board of Punctuation and Spelling Experts*. These highly trained technicians arrange the precise and accurate wording of the joke which is then inserted into the. . . .



5. *Dean Machine*. This device determines the suitability of the item for distribution among college students. The joke is first simplified until the machine is able to understand it. If it is approved by the Dean Machine, the joke is then ready to be prepared for printing.



6. *The Linotype Slugs* are cast in the back room of the Chappie office by freshman girls who want activity credit. These slugs are then sent on to the. . . .

CHAPPIE

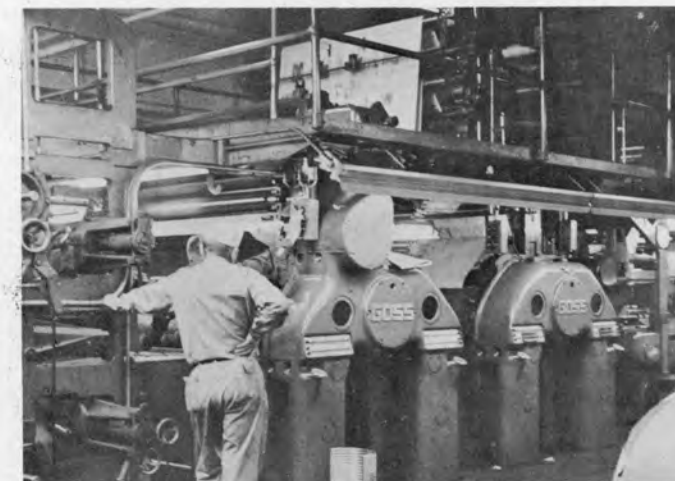
JOKE



7. *Composing Room* where the words of the joke are arranged in the order in which they are to appear in the magazine. The subject is usually placed before the predicate. Except in the case of questions which are often the other way around.



8. *The Editor*, all this time, has been keeping the numerous communication wires humming with orders and counter-orders to the various departments in this massive network of efficiency. He orders the joke sent to the. . . .



9. *Press Room*. Here the joke is run off in triplicate. One copy is sent to the Chappie office for inclusion in the magazine. The second copy is sent to the archives of The Library of Congress. The third is sent to the. . . .



10. *Warehouse*, where it is received by a fleet of trucks which is constantly standing by ready to deliver the joke to the Editor for approval. The actual joke is in only one of the trucks. The others carry nitroglycerine to deceive hijackers from other magazines. The joke finally reaches the discerning eyes of the. . . .



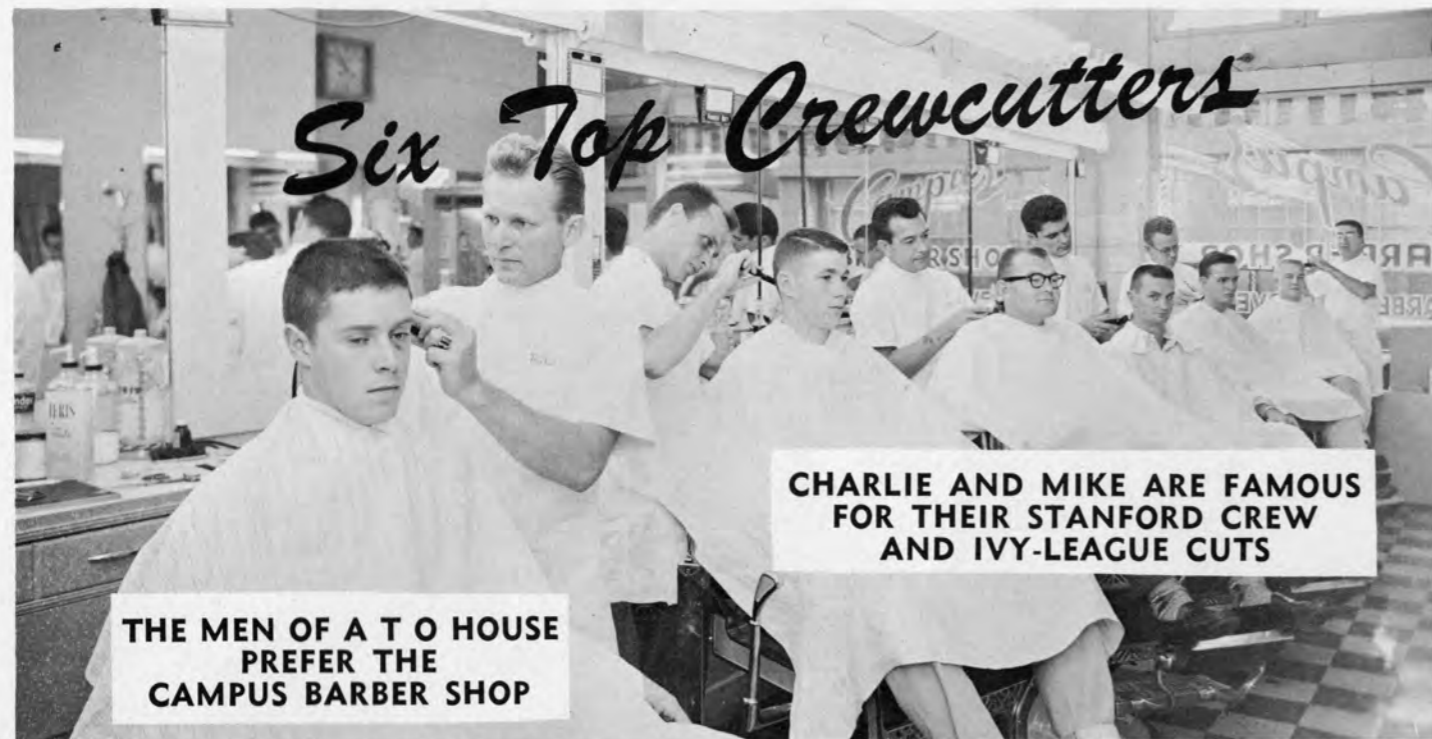
11. *Editor*. He is delighted to find the joke in its finished form is exactly as he conceived it in his fertile imagination that fateful night four years earlier. (See picture #1.) Content, he rolls over and goes back to sleep.

Silence.
More silence.
Strained silence.
He: Aren't the walls unusually perpendicular this evening?

12. *The Joke* finally appears in the magazine. Its freshness, its conciseness, its accuracy, and its humor are a living testimonial to the combined talents of all the artists and technicians who made it possible. They are dead drunk on the floor of the Chappie office. Your laughter has been their sole reward.

the old boy presents
PAULETTE FRANKL
his fourth estate queen





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CHARLIE AND MIKE ARE FAMOUS FOR THEIR STANFORD CREW AND IVY-LEAGUE CUTS

THE MEN OF A T O HOUSE PREFER THE CAMPUS BARBER SHOP

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MOOM PITCHERS

A FAREWELL TO ARMS

This picture, which features Rock Hudson and Jennifer Jones, is actually in the tradition of the great documentaries in that it succeeds almost completely without the benefit of trained actors. It is as gripping as the most exciting newsreel in spite of the fact that it uses a less talented cast. Once again, the camera is proven to be the real artist in the motion picture industry. The performances of Mr. Hudson and Miss Jones lend credence to the theory that motion picture actors should be classified as props. Actually, the only difference between a movie actor and a piece of furniture is that the former cannot be destroyed or sold at auction after its purpose has been served. Nor can it be stored in a warehouse until it is to be used again. Instead, it must be let loose to run about and get its name in the papers. The effectiveness of this picture as a whole attests to the extreme unimportance of the actors.

Closer examination of the individual performers (or shall we call them the living scenery) in this picture may afford some clue to this phenomenon of a completely inanimate art medium which expresses the poetic souls of various large and complicated machines, but nothing of the humans in front of them. She, at

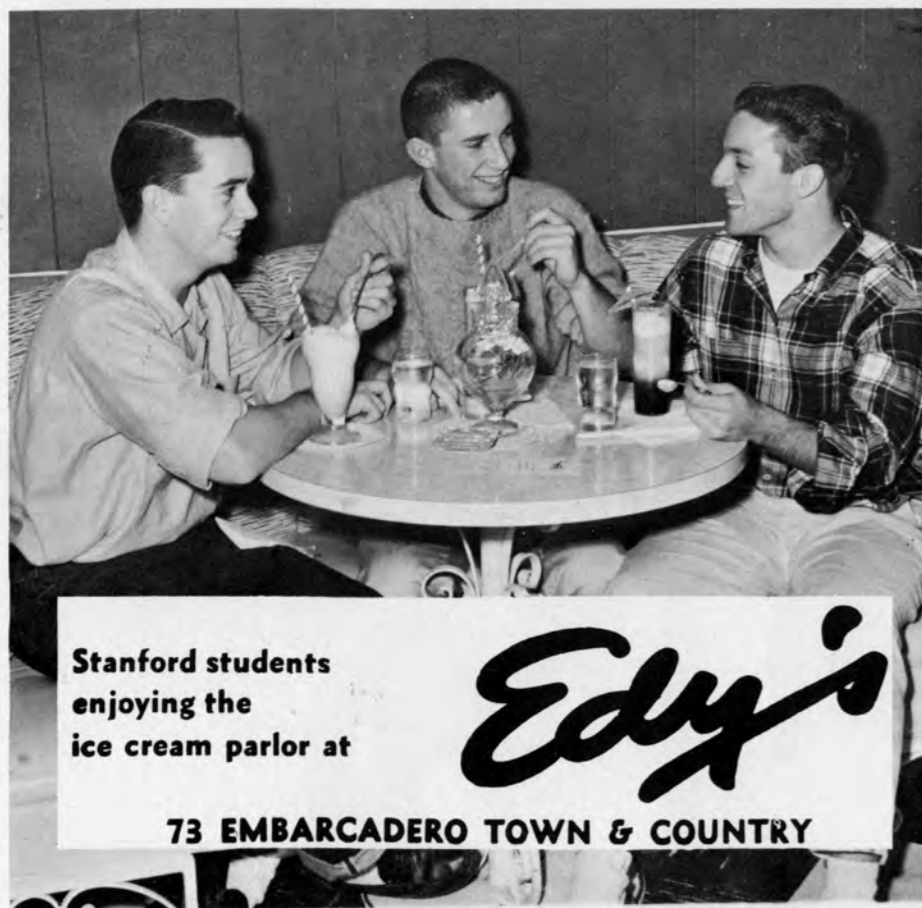
least, tried to express some emotion by herself. Her trouble was a lack of range. She expressed every emotion from the discomfort of trying to bear a child to the contentment of fulfilled love by curling her upper lip and baring her teeth and a good part of her gum. This contortion forced her to squint grotesquely. She looked as if she were acting into a forty-mile-an-hour headwind. Her feeling at any given time could only be determined by the music and lighting and, occasionally, the lines.

Rock Hudson may have tried to express some emotion, but it all seemed to come out as apathy. In his role as Frederic Henry, he decisively earned his first name by giving the most inert performance seen on the screen since Mt. Everest played a lead role in *Lost Horizon*.

For instance, he established himself as a comedian in one sequence by placidly allowing himself to be pitched about a bouncing ambulance and later bounced around a hospital by two clumsy attendants. He, himself, does absolutely nothing. Fortunately, because of technological advancements in the movie industry, he doesn't need to do anything. The machines do it for him. In one scene, he is supposed to be surprised to see rain start falling. The camera thoughtfully photographs him from behind, and through some device of mechanical

he is called upon to register grief at the death of his mistress. His face is not shown. The emotion is again displayed by his expressive and expansive back which heaves and jerks tearfully (probably with the aid of a derrick) while someone snuffles into a microphone. At one point in this scene, the director, tiring of the shot of Hudson's back and Miss Jones' face (this isn't half bad; since by this time her upper lip has been eternally stilled by the grim reaper), decides to give Hudson a break and see what the kid can do. The camera switches to Hudson's face. This is his chance to act. He wrinkles his brow, his eyes fill with glycerine, and he bites his index finger. This could mean grief, but it could just as well indicate a sore finger. So it goes. The other times when circumstances force him to act into the camera, he grins like a wedding guest who has spotted the photographer coming his way. Fortunately, with the talents of a camera, a microphone, some expressive sugar cubes, a little double exposure, some sound over tape, Cinemascope, and technicolor the characters of Frederic Henry and Catherine Barkley come magic his coattail registers the emotion. He stands perfectly still while the bottom of his jacket flutters in amazement. This technique is employed later when

(Concluded on overleaf)

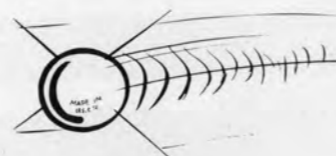


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Edy's

73 EMBARCADERO TOWN & COUNTRY

Of course, Smith's has the best in Ski Equipment.



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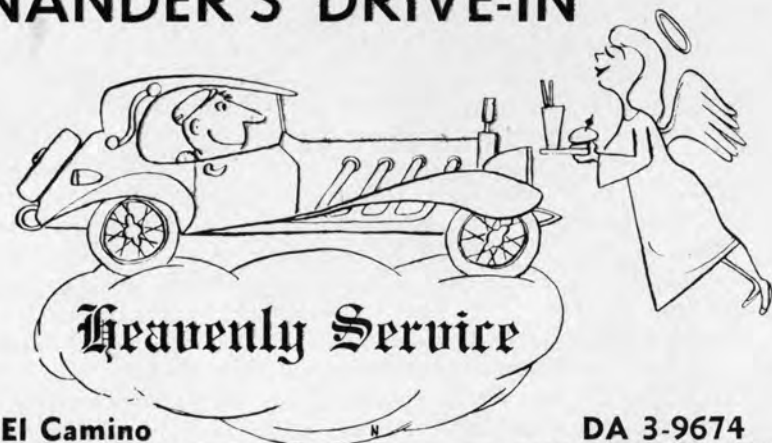
DA 3-4651



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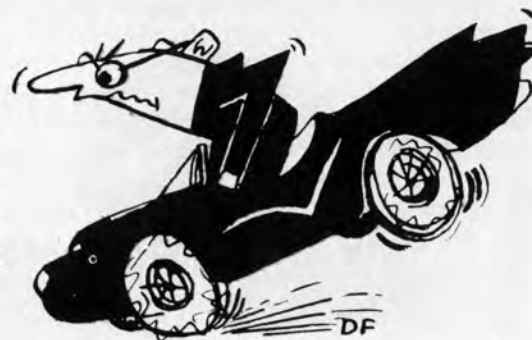
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MOOM PICTURES

alive. The picture emerges as a monument to the dispensability of movie actors. But, then, how would a tape recorder look on the cover of "Modern Screen?"

P.S. It must be admitted, in all fairness, that Jennifer Jones gives a convincing portrayal of excruciating labor pains. However, if the rest of the picture is any indication, some stagehand was probably working off camera with a thumbscrew.

PEYTON PLACE

Now here was a dull, grubby, unimaginative, and overlong book—in short it was pretty terrible. Hollywood got a hold of this likely candidate for immortality in celluloid and somehow managed to sink below the original level of the material. For those who liked the book at all, the parts that they liked could be boiled down to about ten pages and this would have been better all the way around. In the first place it would have saved the readers a lot of time, and it would have made the movie nonexistent, since those parts could never be put on film designed for coeducational viewing.

Grace Metalious, who is sort of a Françoise Sagan going through a change of life, created some of the most monumentally insignificant characters imaginable in her novel. Lana Turner is the "star" who lethargically leads the rest of a cast that seems to be acting as though they felt they were in something that is terribly naughty and daring. It isn't, and they aren't (acting, that is.) So you shouldn't feel completely gyped, there is Terry Moore for the boys, Russ Tamblyn for the girls, and Mildred Dunnock and Lloyd Nolan for those who still want to see actors and actresses in movies. Sitting through this one will make you realize how hard they are making theater seats nowadays.

P.S. Shown backwards, this would make a great comedy.

Double Bill of the Month
THE GOLDEN VIRGIN
and
THE PERSUADER

"Daughter, have you been smoking my cigars again?"

"I only took two, father!"

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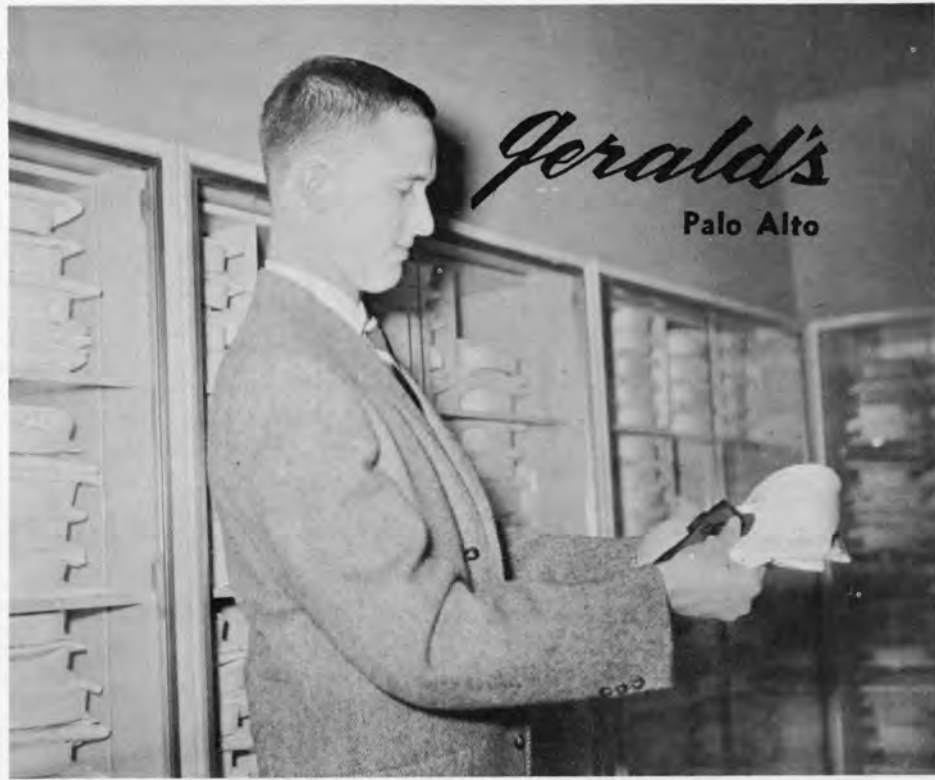
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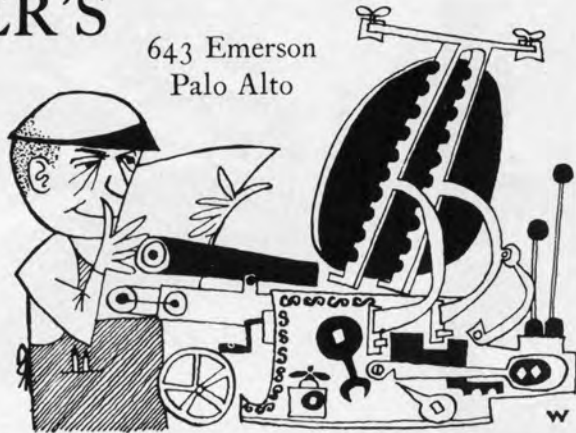
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At this point, she took off her mink, revealing her complete nudity to all around, and rolled the dice. "I won," she exclaimed, put on her mink, and walked out with a king's ransom.

"What was her point?" some one asked the fainting manager.

"I don't know," he answered. "I wasn't looking at the dice either."

▶ "Ah wins."

"What you got?"

"Three eights and a pair of kings."

"No you don't, Ah wins."

"What you got?"

"Three sevens and a razor."

"So you does. How come you is so lucky?"

▶ Fashion note: They are wearing the same thing in brassieres this year.

▶ He: "How many drinks does it take to make you dizzy?"

She: "Three, and the name's Daisy."

▶ "My wife used to be scared to death that someone would steal her clothes."

"Why doesn't she have them insured?"

"Oh, she had a better idea. She has someone stay in the closet and watch them . . . I found him last night when I got home."

▶ The difference between amnesia and magnesia is that the fellow with amnesia doesn't know where he's going.

Rilly Graham
Go Home



Helmer
—Ranger

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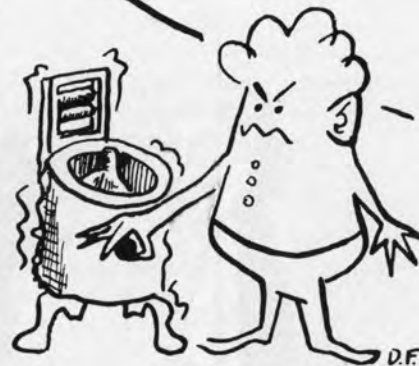
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Cecil B. DeMille was producing his greatest epic, a many-houred flick involving the talents of vast numbers of Hollywood artists and technicians. The climax of the movie was a battle scene extending over an entire day's length. It was to be shot by three cameramen in three different locations while C.B. himself looked on from a fourth vantage point.

As a last minute precaution, C.B. called together his three ace cameramen for final instructions.

"Joe, you get the individual soldiers in this scene. Get the terror, the pathos, the pain, the courage . . . you know, Joe; you're especially good at this sort of thing."

"Right, C.B.!"

"Al, you scan small group action; show how it affects the over-all picture. Al, small group stuff is your specialty. Make this job your greatest."

"Gotcha, C.B. Give the word!"

"Pete, you shoot the big scene all day long. Get the Big Picture."

"Roger, C.B. Anytime you're ready, C.B."

For hours, the battle raged and seethed. Finally as dusk and dust obscured vision, C.B. yelled, "Cut!"

All action ceased.

Calling his first cameraman on his radio telephone, he heard, "C.B., oh C.B., how can I tell you! I couldn't get the film out of the magazine. C.B., I'm sorry."

Trembling, C.B. put down the phone. Shaking and pale, he called the second cameraman, only to hear, "C.B.; I don't know how to tell you this. I feel awful about it. But I shot all day without taking off the lens cover. C.B., I'm dreadfully sorry!"

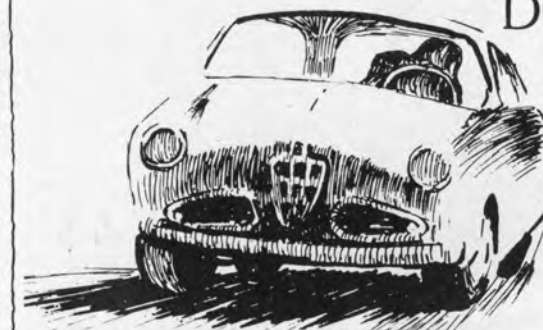
Sinking back into the chair with a mournful sigh, he called his third cameraman, hoping to salvage some of the day's shooting.

He said, "Pete, is everything all right with you?"

"Righto, C.B., I'm ready any time you are!"

Thirty days hath September
April, June and no wonder
All the rest eat peanut butter
Except grandmother
She drives a Buick.

Mother: "David, how many times have I told you not to wade in the sink?"
David: "Seventeen."



Alfa Romeo

4195 El Camino

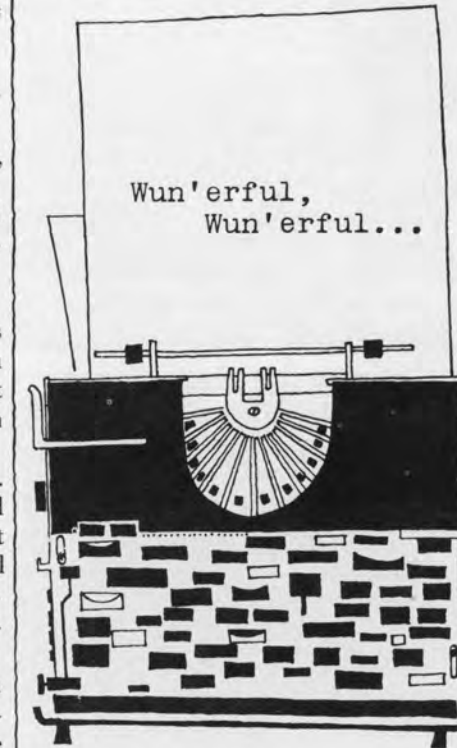
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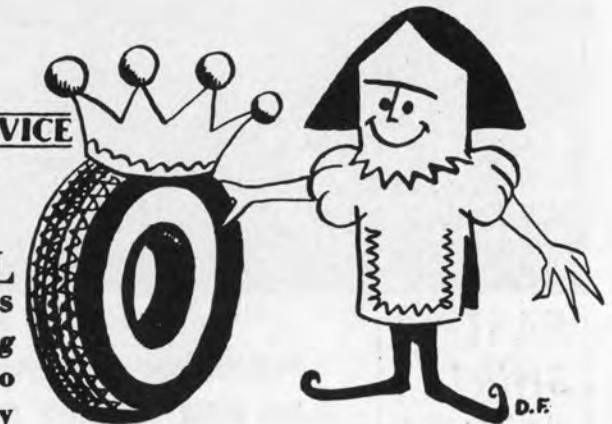
Nightly 9:30-1

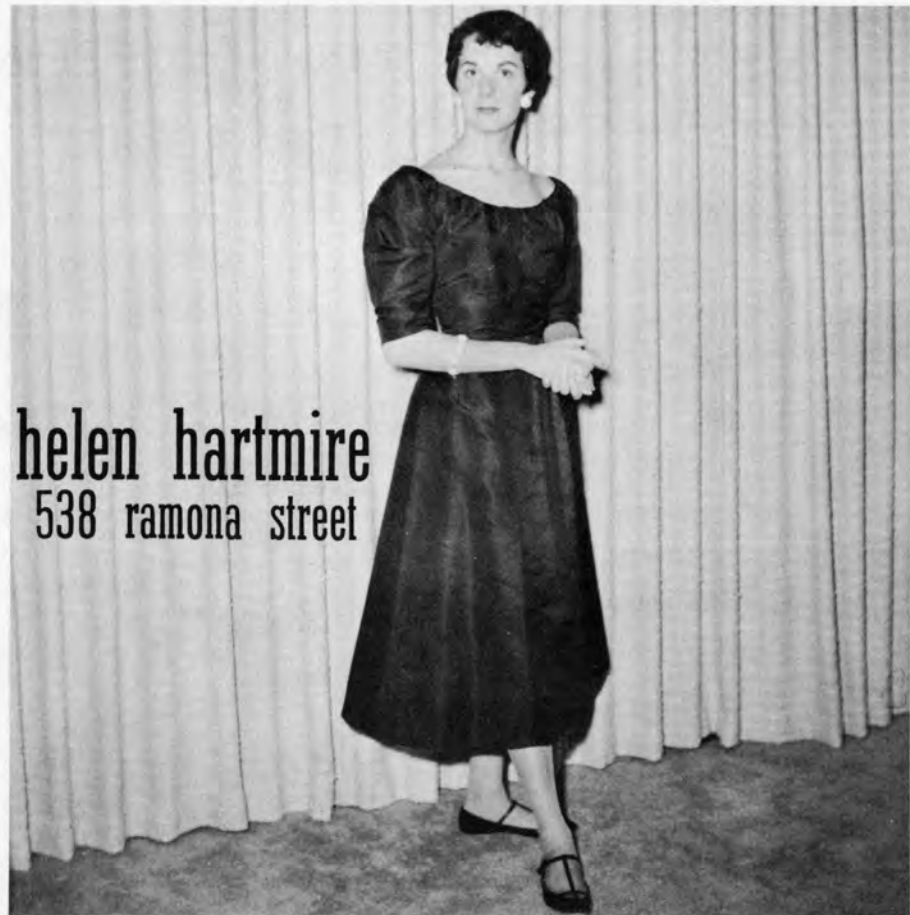
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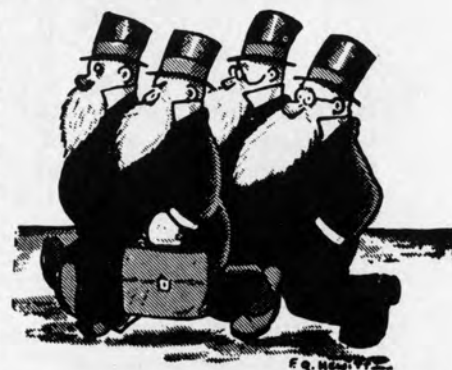
"Did you give your penny to the Sunday School?" asked the mother.
"No, Ma, I lost it."
"That makes three Sundays in a row you've lost your penny."
"I know, Ma, but that kid's luck can't last forever."

Two electrical repairmen were working on a house circuit. "Ben," one of them said, "see those two wires?"
"Sure," Ben said.
"Good. Now just grab one of them." Ben grabbed one of the wires.
"Feel anything?" his partner asked.
"Not a thing," Ben said.
"Good," said his partner. "Don't touch the other one or you'll drop dead."

The agent who could not place his client in a Broadway show finally got her a chance to pose in a bathing suit assignment. Shortly she was back in a rage.
"You told me," she stormed, "that I would pose in a bathing suit."
"What's wrong with that?" the agent shouted, "any publicity will help you get going."
"Not when they want me to pose with the bathing suit over my arm."

There was a young man from France,
Who waited ten years for the chance.
He muffed it.

A priest saw one of his parishioners hanging drunkenly on a lamp post.
"For shame young man. What's gotten into you?"
"Three Fathers, feather."



"I hear they're going to put the Daily out in convenient roller form."

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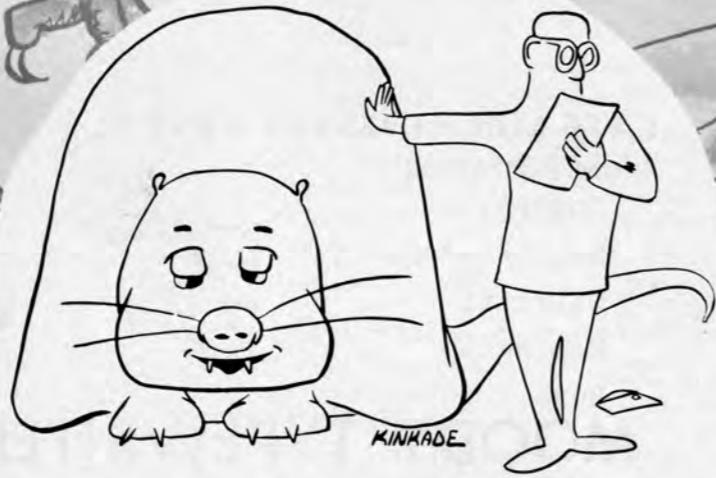
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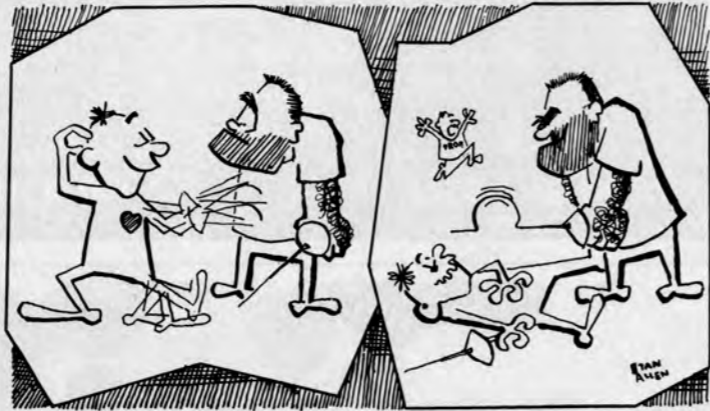
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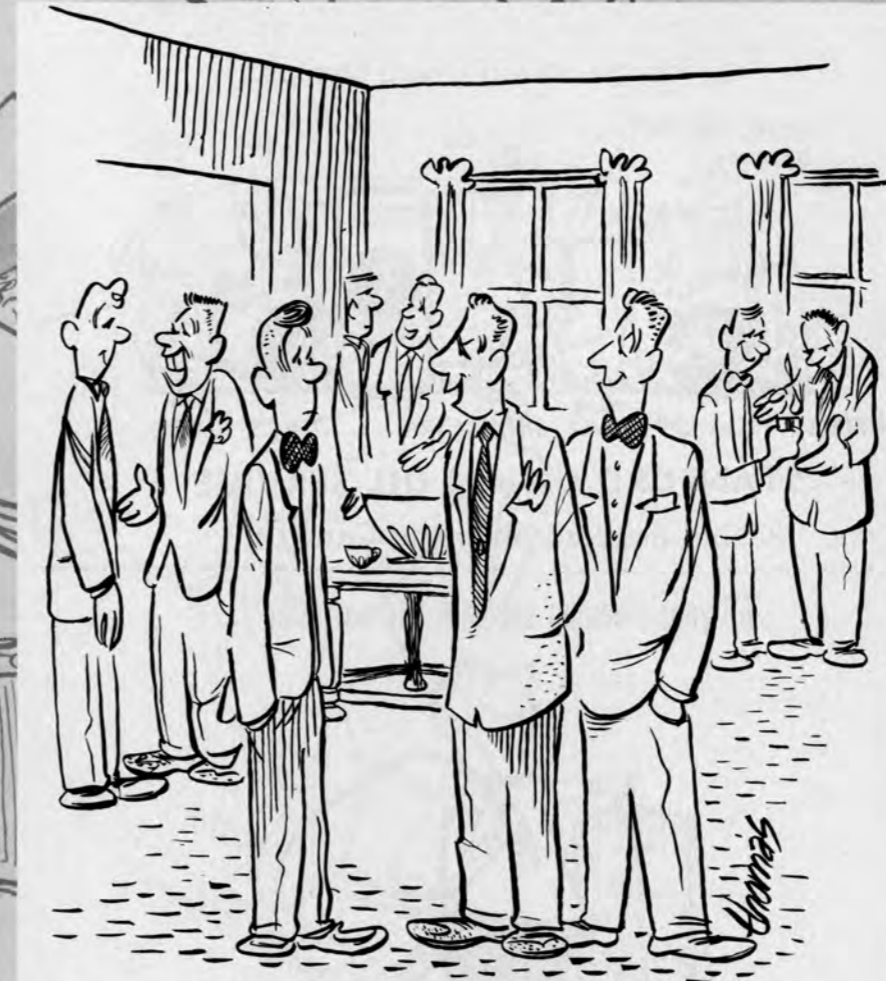
"Face it, man. They just don't make 'em the way they used to."
—Columns



"... And therefore, it is the decision of the head of this department that hormone experimentation on white rats shall cease immediately."
—Showme



—Squat



"We'd all like to have you in the fraternity, Bob, because—frankly—we can use your money."
—Widow



"It's great, but this one by the Miller will never get past the censor."
—Showme



"Come down from there this instant, Sturdley, I told you to 'define' gravity, not 'defy' it."
—Sundial



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—Chaff



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—Mercury



"Have you got a reservation?"
—Tiger

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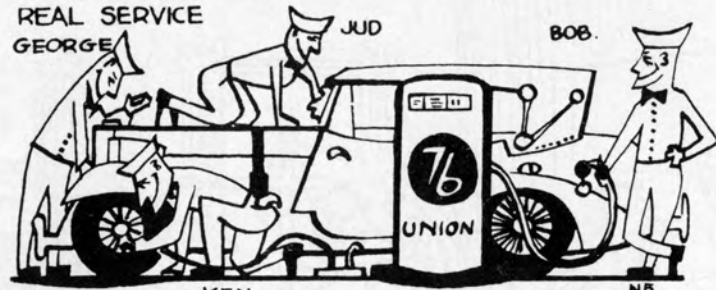
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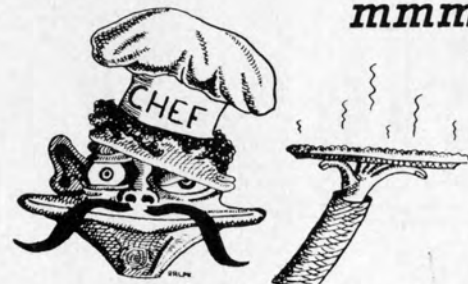
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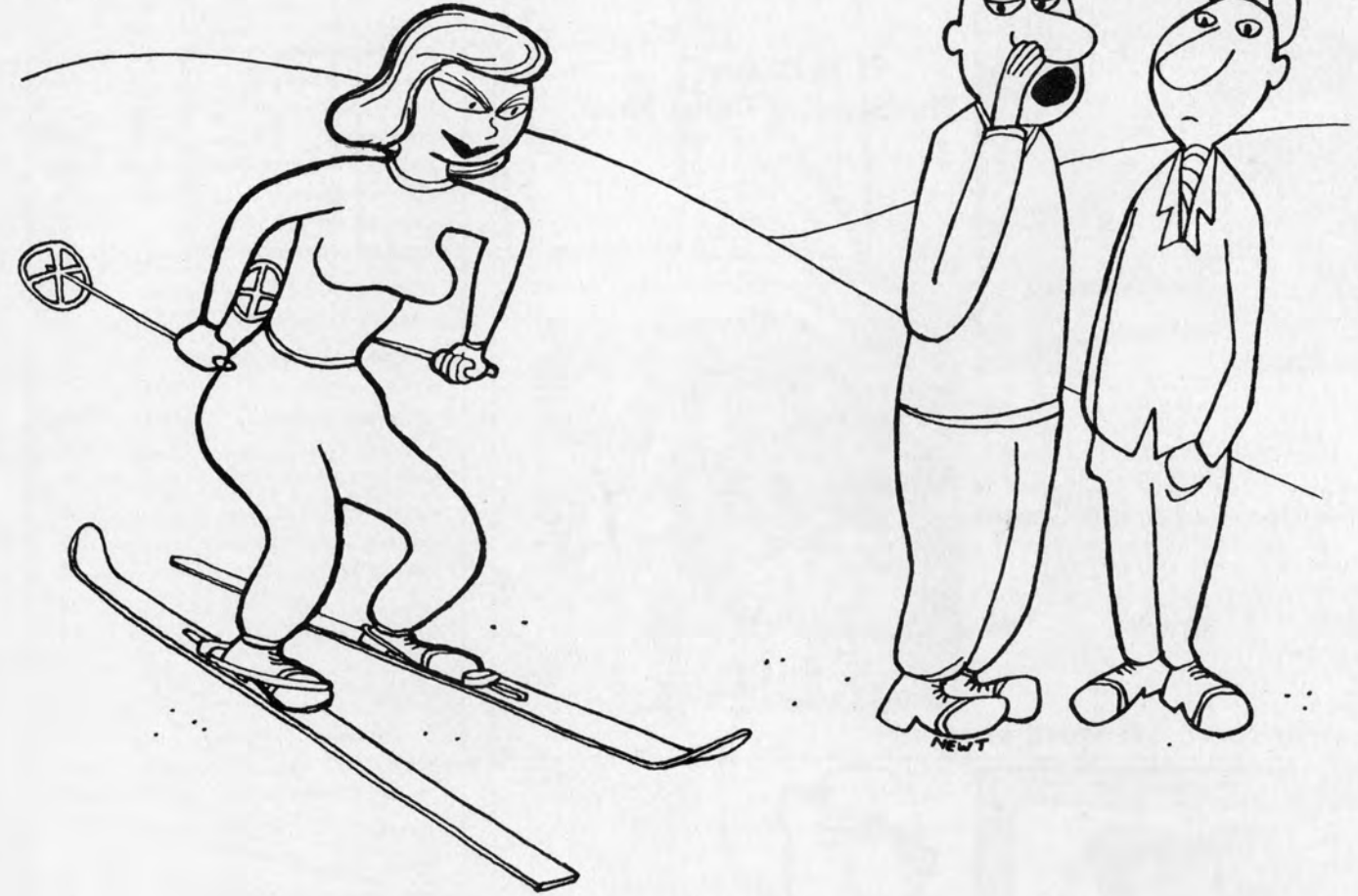
mmmmm GOOD



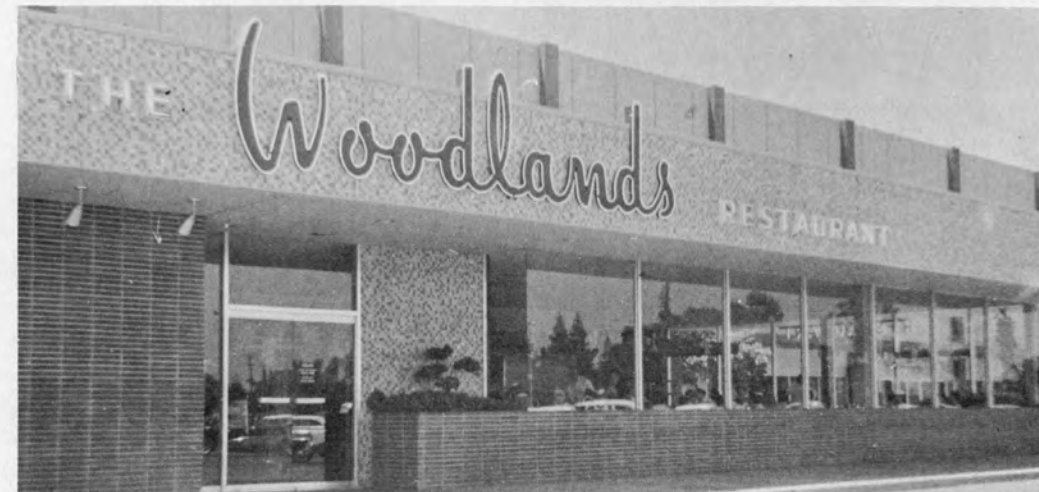
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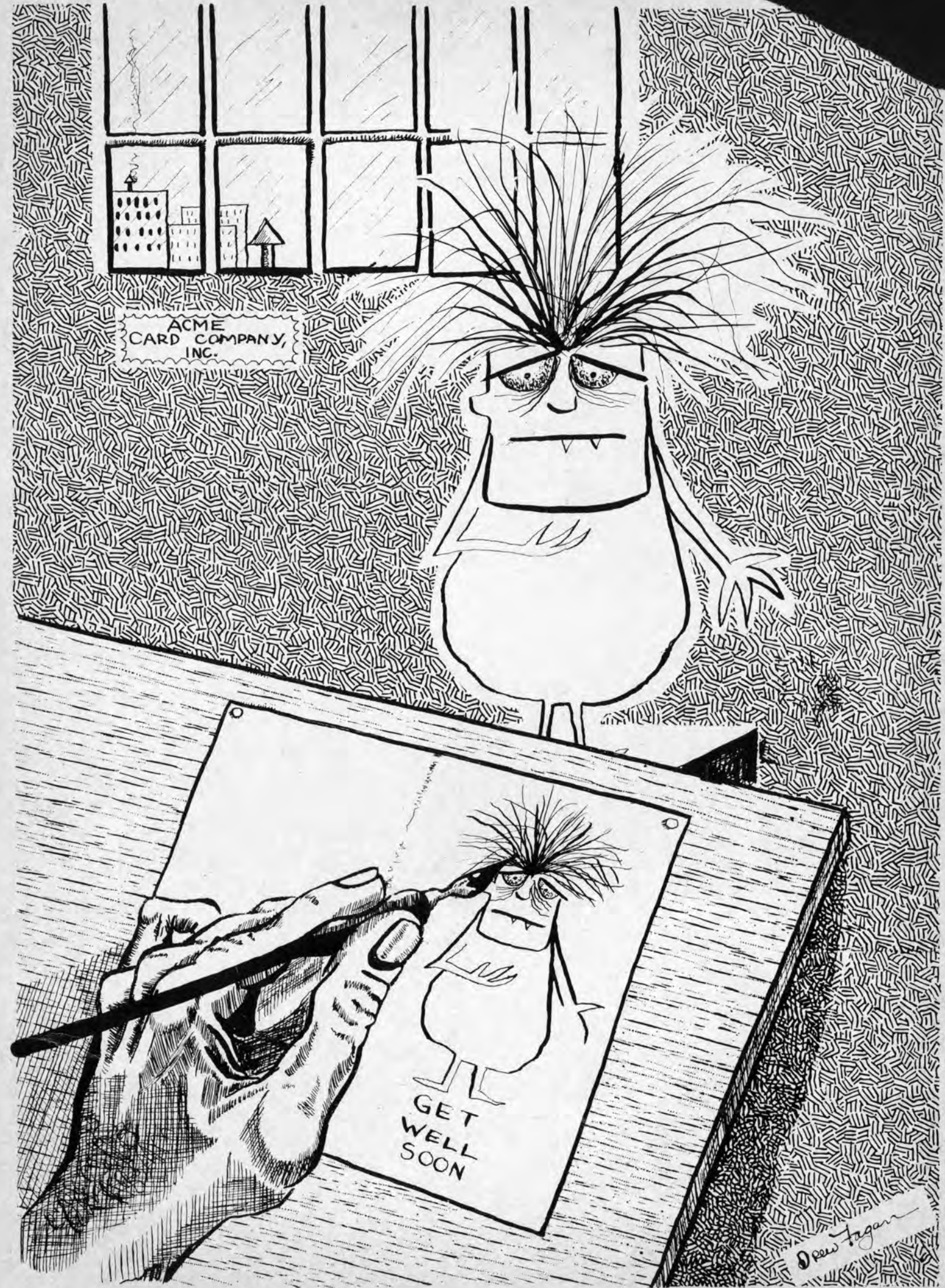
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