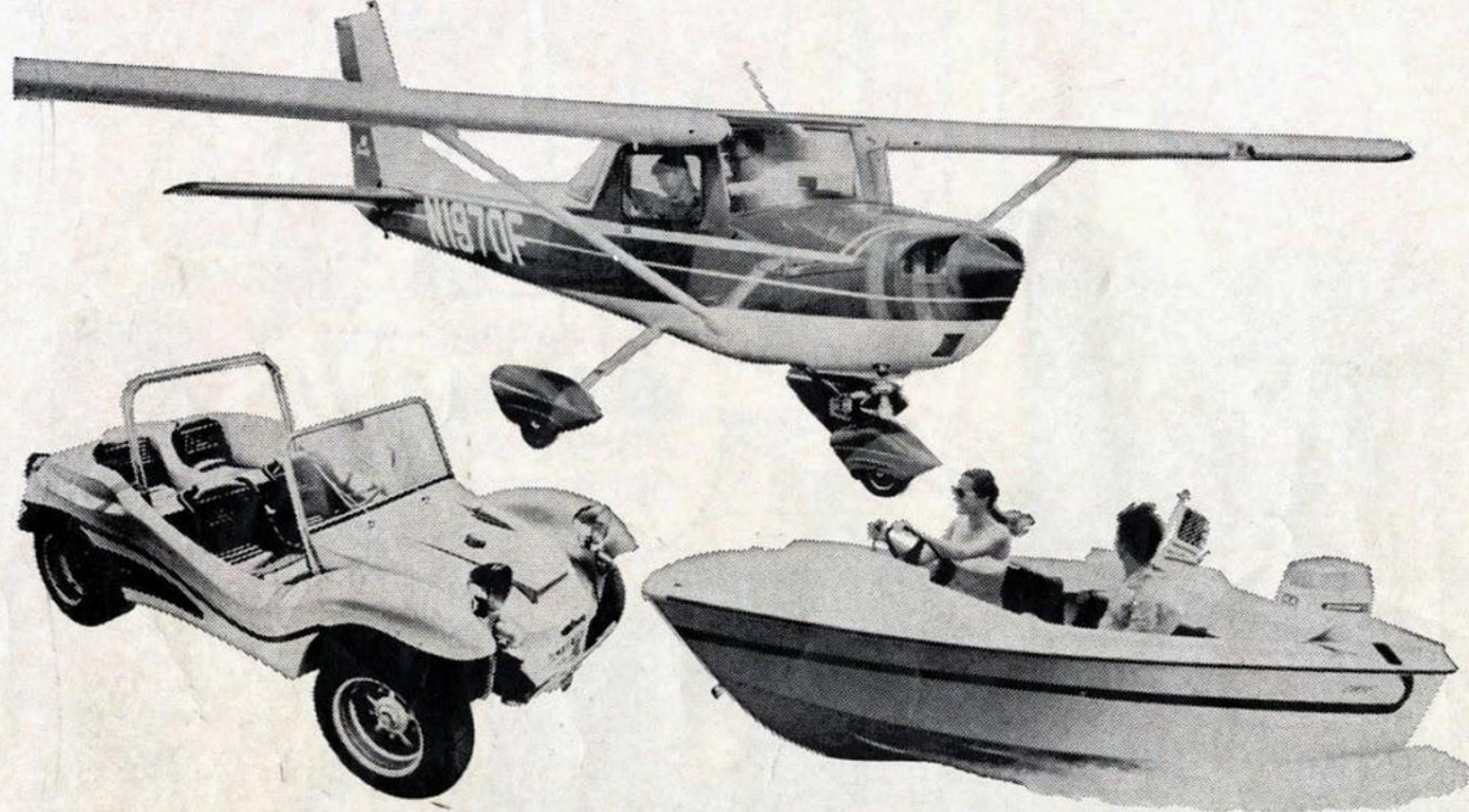


15¢

NO. 220
MAR.

WIN

this 1970 Cessna 150 private plane and flying lessons, or EMPI "Imp" dune buggy, or Starcraft 15-foot power boat.



We're giving away all three in Revell's "Pick-Your-Own-Prize" Sweepstakes!

These aren't Revell models, gang—they're the real thing. Which go-go machine looks groovy to you? Think about it, then write "Cessna 150" or "EMPI Imp dune buggy" or "Starcraft 15' power boat" on an official Revell entry blank. Or on the back of an end panel (or reasonable facsimile) from any Revell kit. Your name automatically goes into the special drawing for that particular prize. "Pick-Your-Own-Prize" Sweepstakes is actually three great sweeps in one.

1,059 other wild prizes, including Yamahas and space suits. Four lucky guys will win high-powered Yamaha 100cc motorcycles. Wild. And five of you will get real astronaut space suits worn by stars of "Marooned," the exciting new Frankovich-Sturges film production for Columbia. Wow. Five hundred of you will win six-packs of Revell kits and 300 will divvy up Apollo space



kits. And 250 will get two reserved-seat tickets to "Marooned."

Really easy to enter. Just send us your name, address and first-prize selection (plane, boat or dune buggy) on the back of an end panel from any Revell kit; or make a copy of the panel on a 3-by-5-inch piece of paper, printing the word "Revell" in block letters. Or go to your Revell dealer—he has a free, official entry blank for you. New Revell kits have them, too. You can even send us your name and address on a stamped, self-addressed envelope, and we'll send you an entry blank. If your blank has a secret message on it, you become an Instant Winner of a special mystery prize—and you're still eligible to win any of the other prizes, including one of the top three.

Enter our "Pick-Your-Own-Prize" Sweepstakes now and enter often. Your chances of winning get better each time.

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STORY
BY:
FRANK
ROBBINS

ART BY:
IRV NOVICK
&
DICK
GIORDANO

A MYSTERIOUS
MIDNIGHT
RENDEZVOUS
IS KEPT BY
BATMAN...

BATMAN

TELEPHONE

OUT
OF
ORDER!

U.S.
MAIL

...AND AS THE TELEPHONE-BOOTH DOOR IS
CLOSED...

ZZT... THIS IS
A PRE-RECORDING!
I-- ZACH NOVA--
KILLED TOM
SLOANE!

BUT YOU'LL
NEVER USE THIS
VOLUNTARY
CONFESION
AGAINST
ME, BECAUSE...

OUT
OF
ORDER!

...IN ONE SECOND
THIS TAPE WILL
SELF-DESTRUCT...

...AND SO
WILL YOU!

U.S.
MAIL

S-249

f

BATMAN, No. 220, March, 1970. Published monthly, with the exception of April and October, by NATIONAL PERIODICAL PUBLICATIONS, INC., 2nd & Dickey Sts., SPARTA, ILL. 62286. Editorial, Executive offices, 909 THIRD AVENUE, NEW YORK, N.Y. 10022. Julius Schwartz, Editor. Carmine Infantino, Editorial Director. SECOND CLASS POSTAGE PAID AT SPARTA, ILL. under the act of March 3, 1879. No subscriptions. For advertising rates address Richard A. Feldon & Co., 41 E. 42nd St., New York, N.Y. 10017. Copyright © National Periodical Publications, Inc., 1970. All rights reserved under International and Pan-American Copyright Conventions. The stories, characters and incidents mentioned in this magazine are entirely fictional. No actual persons, living or dead, are intended or should be inferred.

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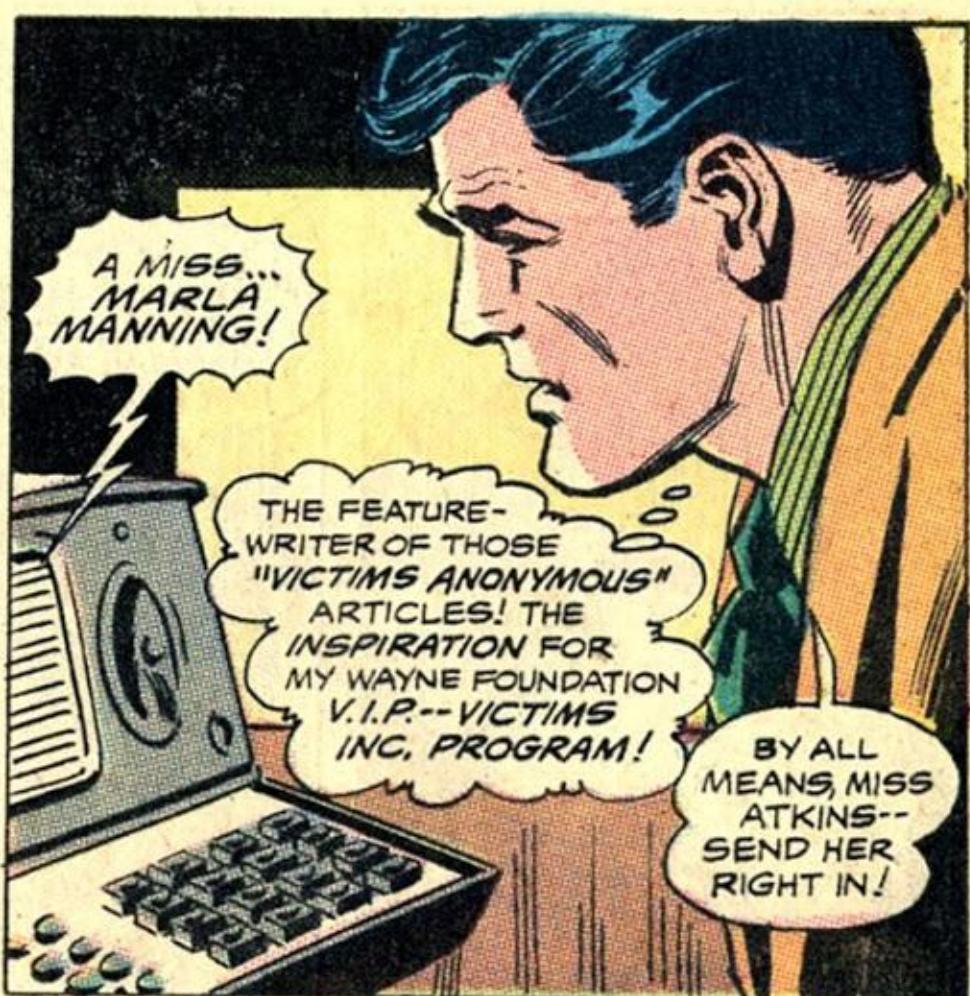
A LETHAL SENTENCE OF DEATH
THAT EVEN THE LIGHTNING-LIKE
REFLEXES OF BATMAN CANNOT
COPE WITH...

TELEPH

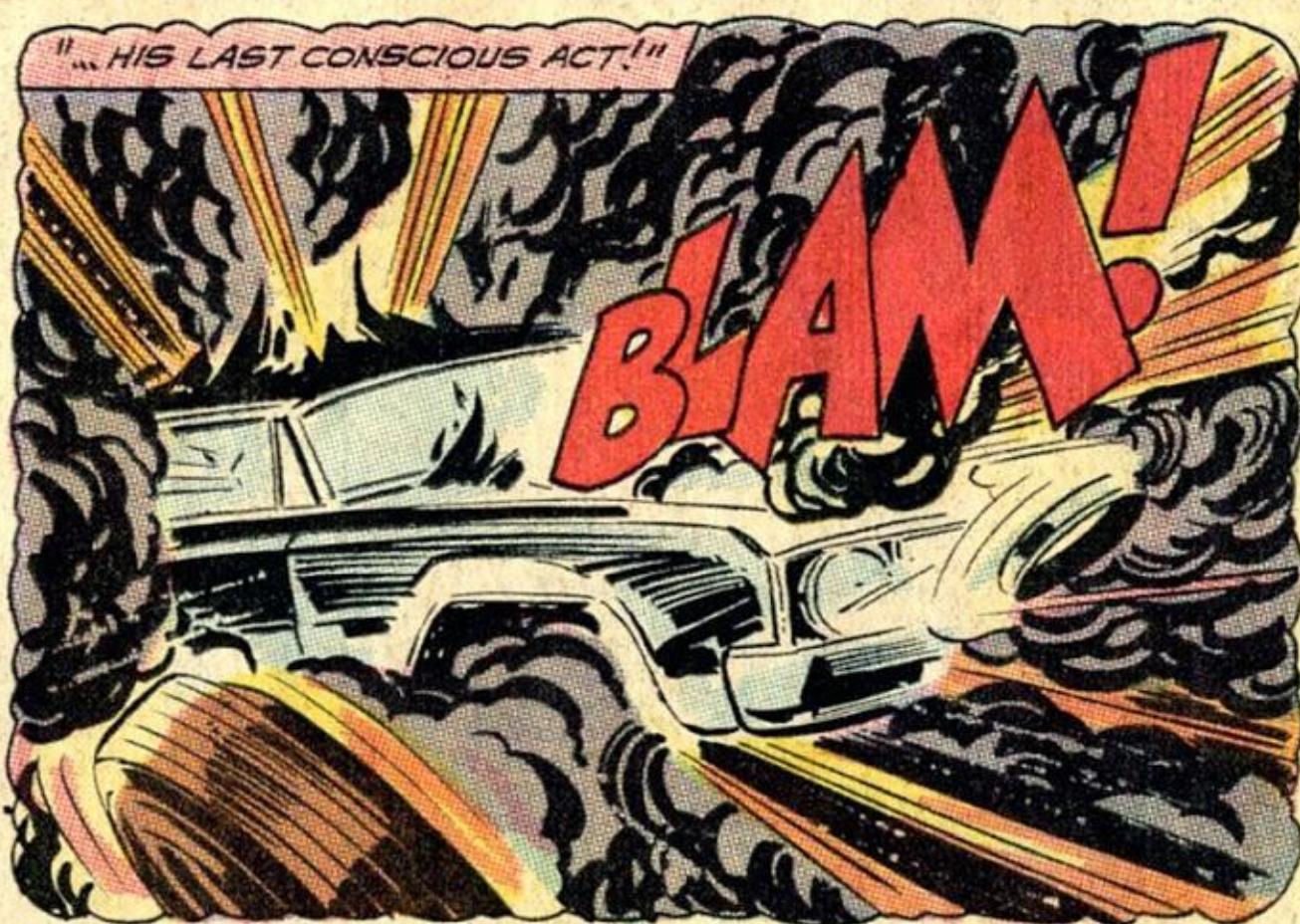
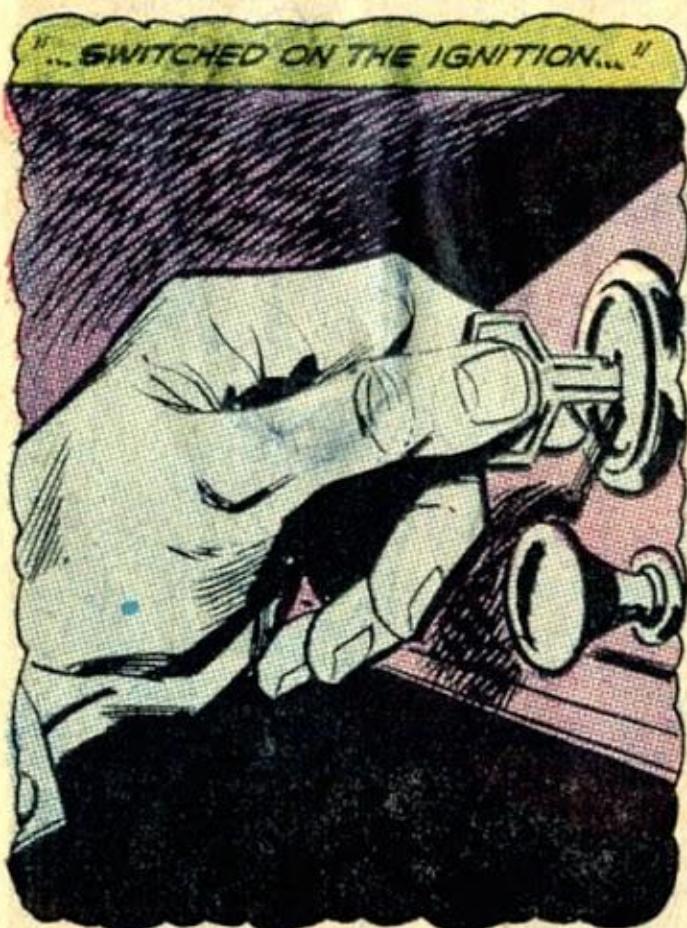
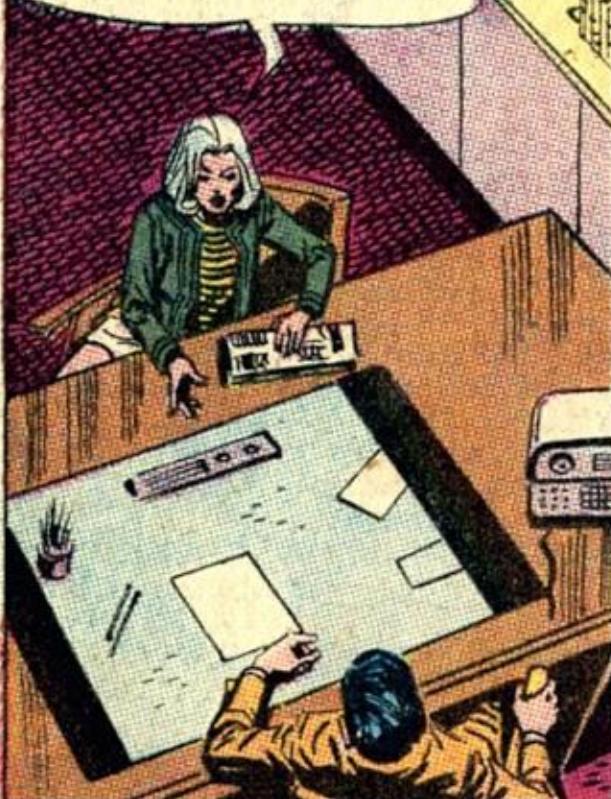


A THUNDEROUS FINALE TO THE ALMOST CHARMED LIFE
OF THE CAPE CRIME-CRUSADER OF GOTHAM CITY! A CONFESSION
BY HIS OWN MURDERER... AND HIS OWN GALLANT LIFE... SNUFFED OUT
IN ONE BRIEF, TRAGIC INSTANT! NOT A SHRED OF EVIDENCE LEFT... ONLY
GRIM FRAGMENTS TO INFORM THE SHOCKED POPULACE THAT THEIR GREAT
DEFENDER IS... DEAD! WHO WILL AVENGE HIM? WHO CAN?

"THIS MURDER HAS
BEEN...
PRE-RECORDED!"



YOU RECALL THE "V.A." CASE I RECENTLY WROTE ABOUT...THE SISTER OF THE YOUNG FILE-CLERK IN THE CITY CONTRACT-BIDS DEPARTMENT?



THE POLICE COULD TURN UP NO MOTIVATION FOR HIS MURDER-- NO PERSONAL ENEMIES-- NO TIES WITH THE UNDERWORLD-- NOTHING!

BUT WHY IS YOUR LIFE IN DANGER NOW, MARLA?



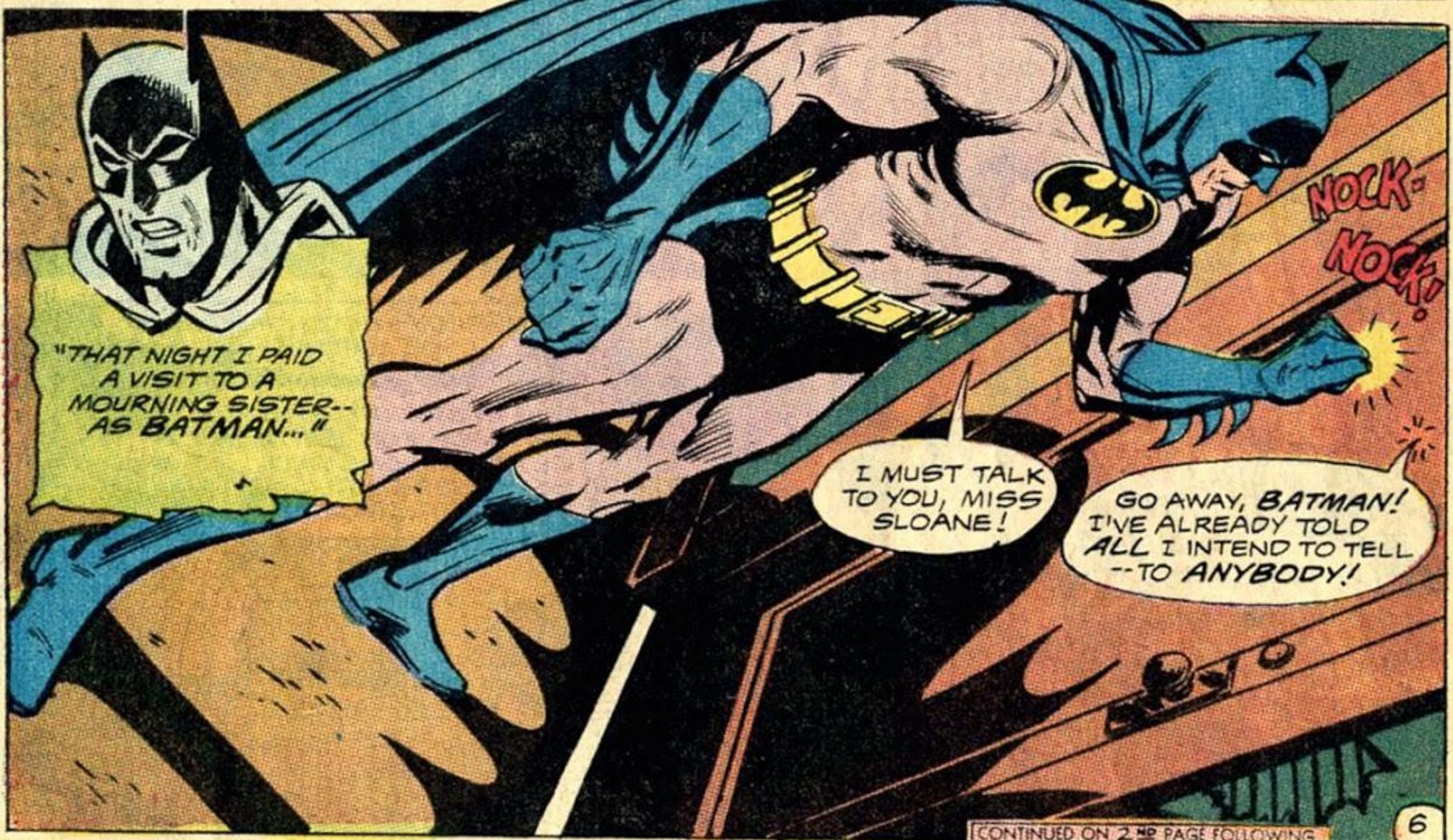
SOMETHING ABOUT THIS CASE TOUCHED ME-- I WANTED TO HELP... SO I DID A LITTLE LEG-WORK ON MY OWN!

DUG UP THIS OBSCURE ITEM WHICH **SEEMS** TO HAVE NO CONNECTION-- BUT...

"NOVA DEMOLITION CO. WINS URBAN-BLIGHT RAZING CONTRACT!"





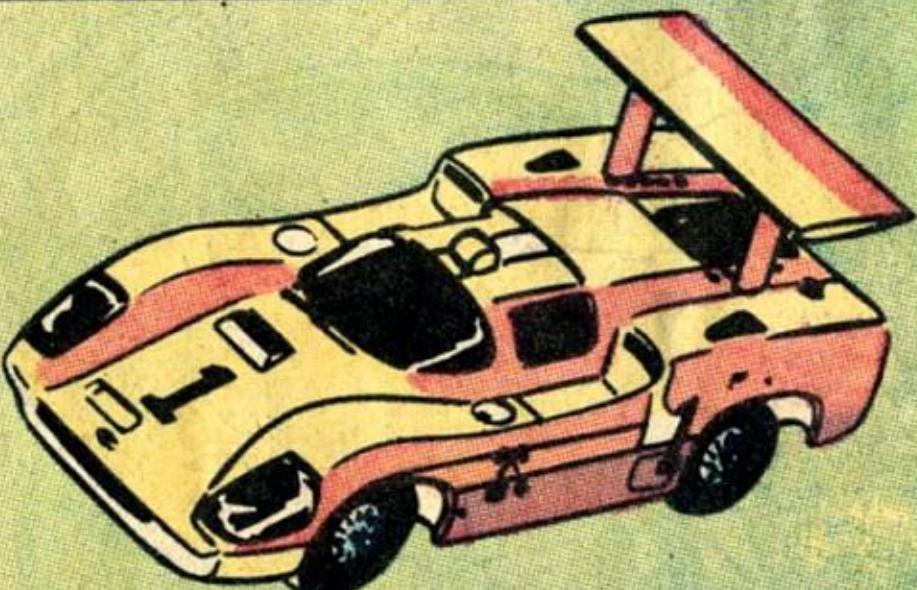


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- * Or a new fun car?
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- * See them at your Model Motoring store.
- * And drive the most talked about cars in years.
- * For new Model Motoring enjoyment.

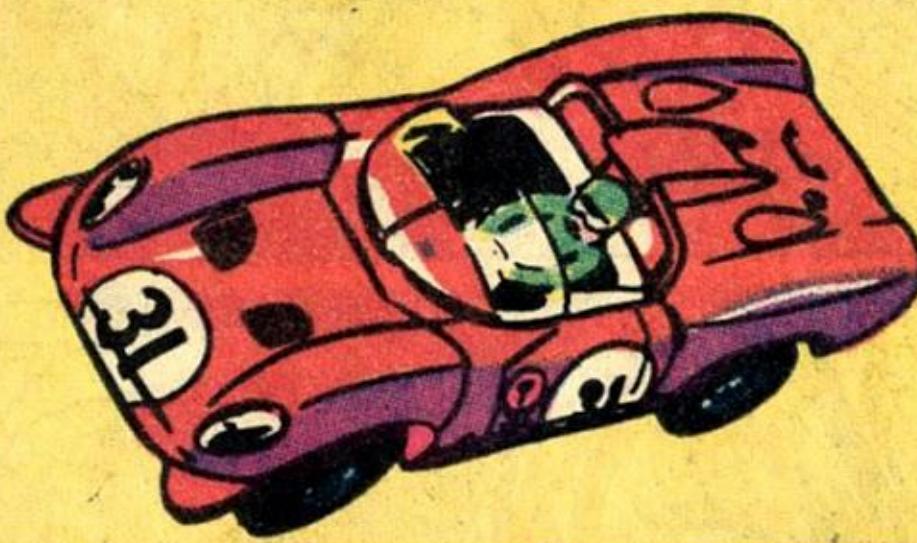
* Chaparral 2F.

Leader at LeMans, Nuremberg-ring, and Targa Florio. The stunning white Chaparral 2F led the American invasion of European race tracks last year. Best known for "bringing the wing to Europe." It tops the list of most-wanted Model Motoring cars.



* Alfa Romeo 33.

This stylish speedster took on the world at Sebring. And led the pack through the first laps with only a two-litre V-8. Its different rear-deck air scoop and super-sleek lines make it easy to spot. In blood red, it's an exciting addition to every Model Motoring collection.



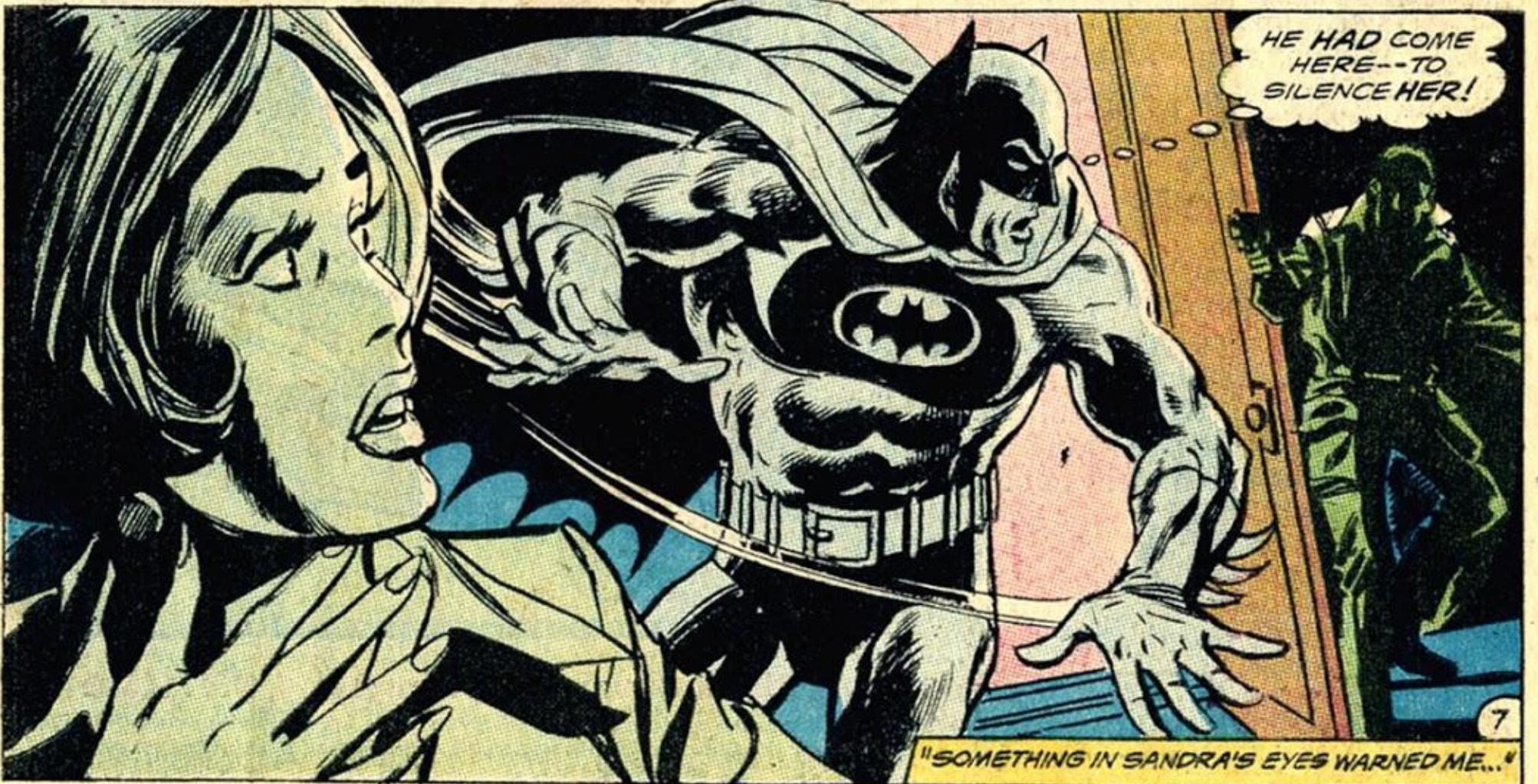
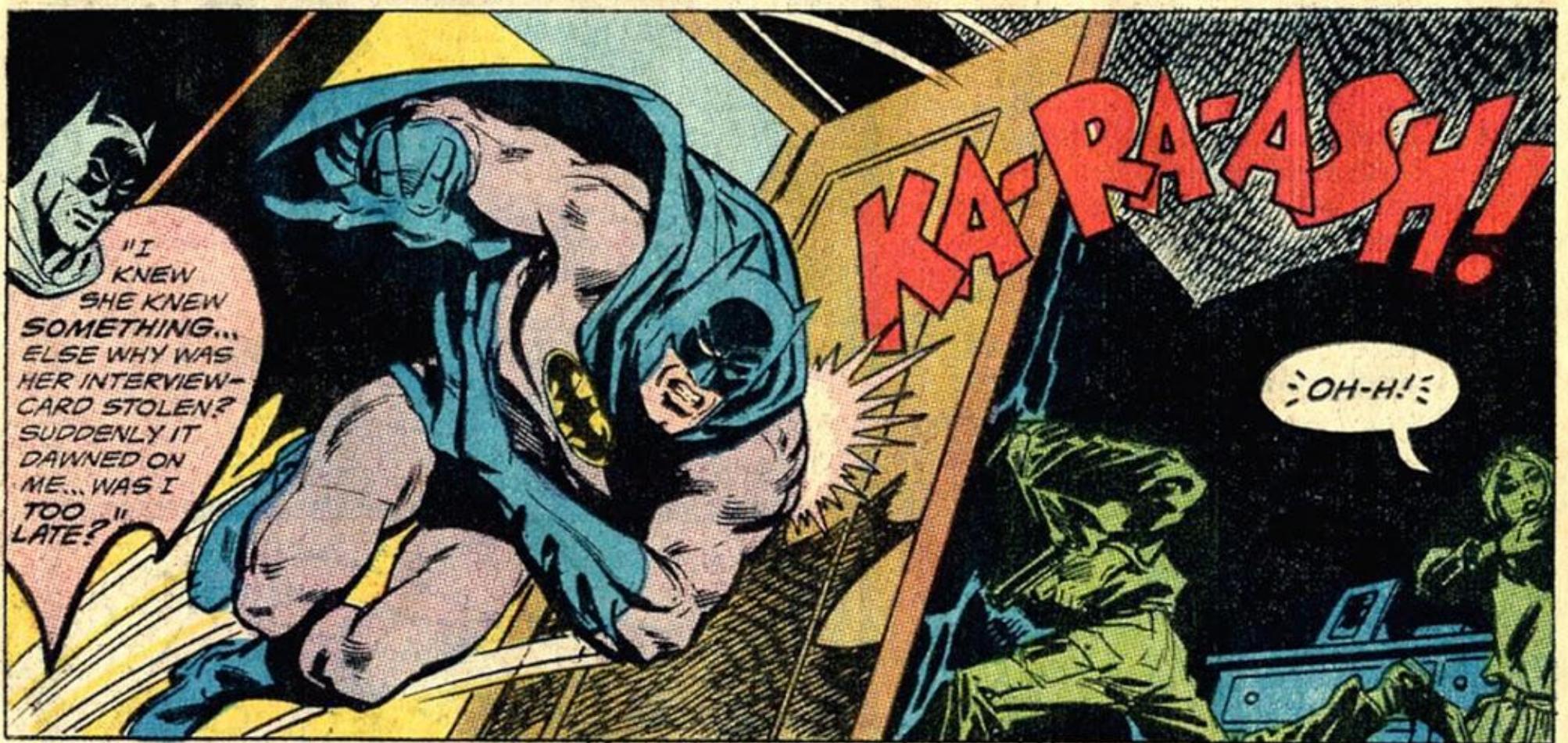
* El Camino.

It's the groovy new favorite of California's beach set. Over half the surfers have made the switch already. And Aurora's right with them. Why not be, too?



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CONTINUED ON 2nd PAGE FOLLOWING

8

CAN YOU BELIEVE?

JERRY MEETS WONDER WOMAN
THE ADVENTURES OF JERRY LEWIS

15¢

GRRR!
HATE!

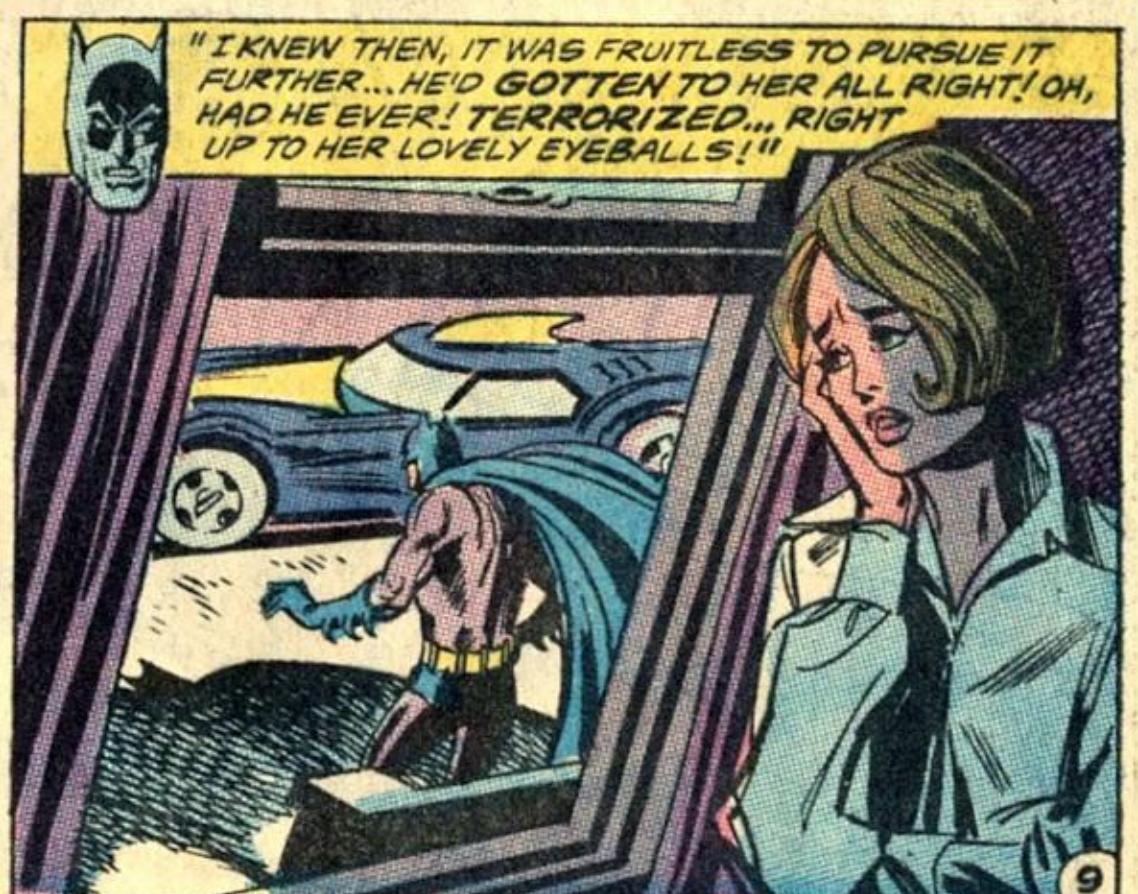
DON'T WORRY, JERRY! I'LL HELP!

SO HELP ME OUTTA HERE--FAST!

WONDER WOMAN and JERRY LEWIS--TOGETHER!

ON SALE JAN. 20

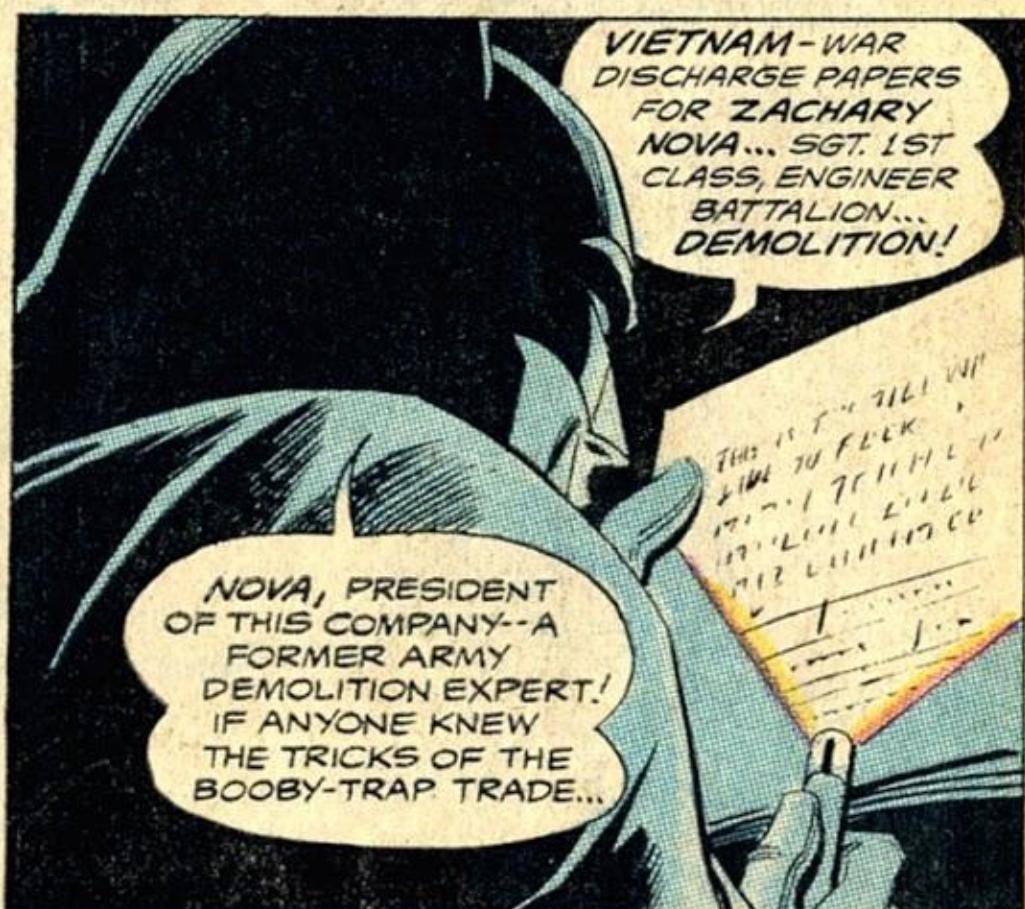


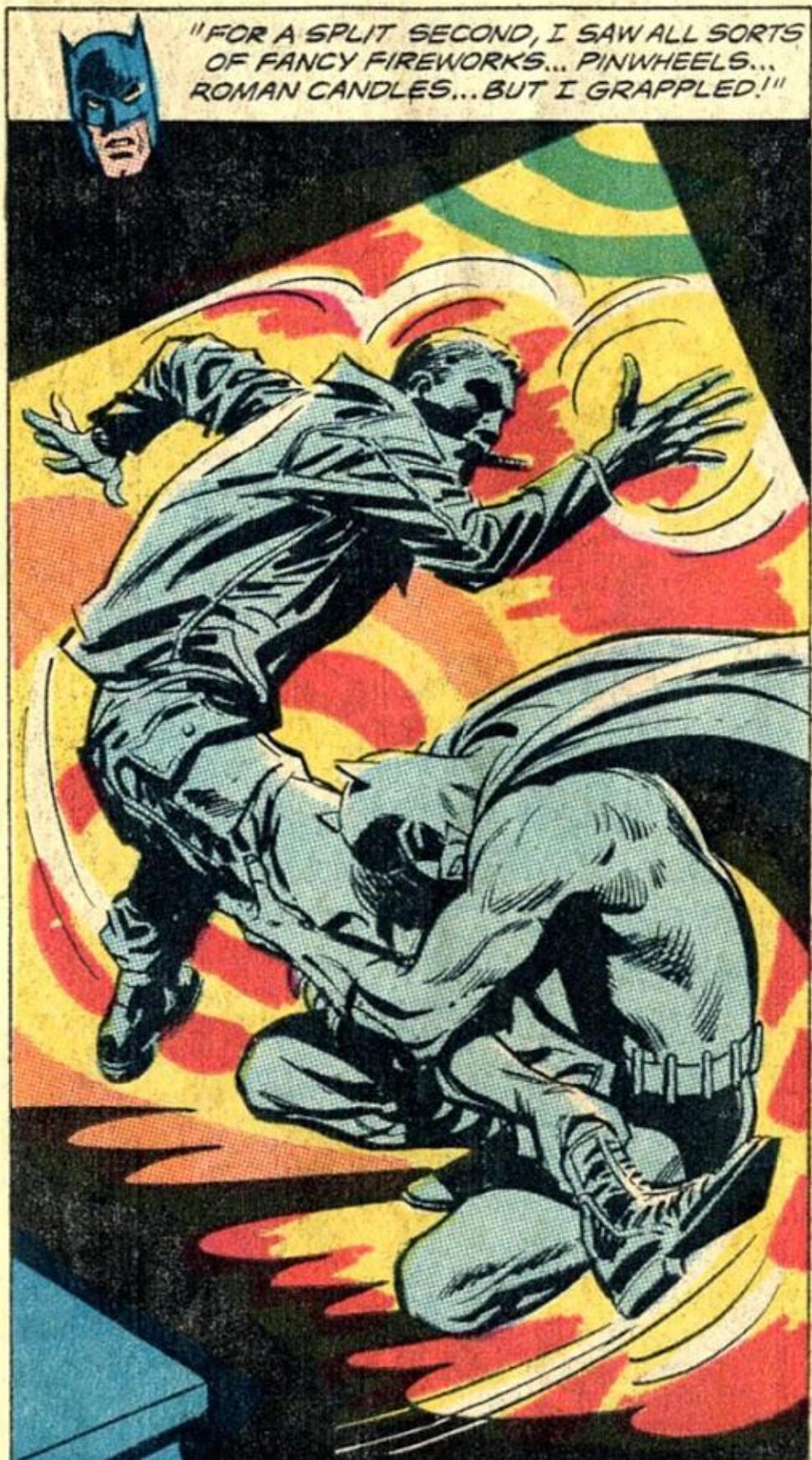


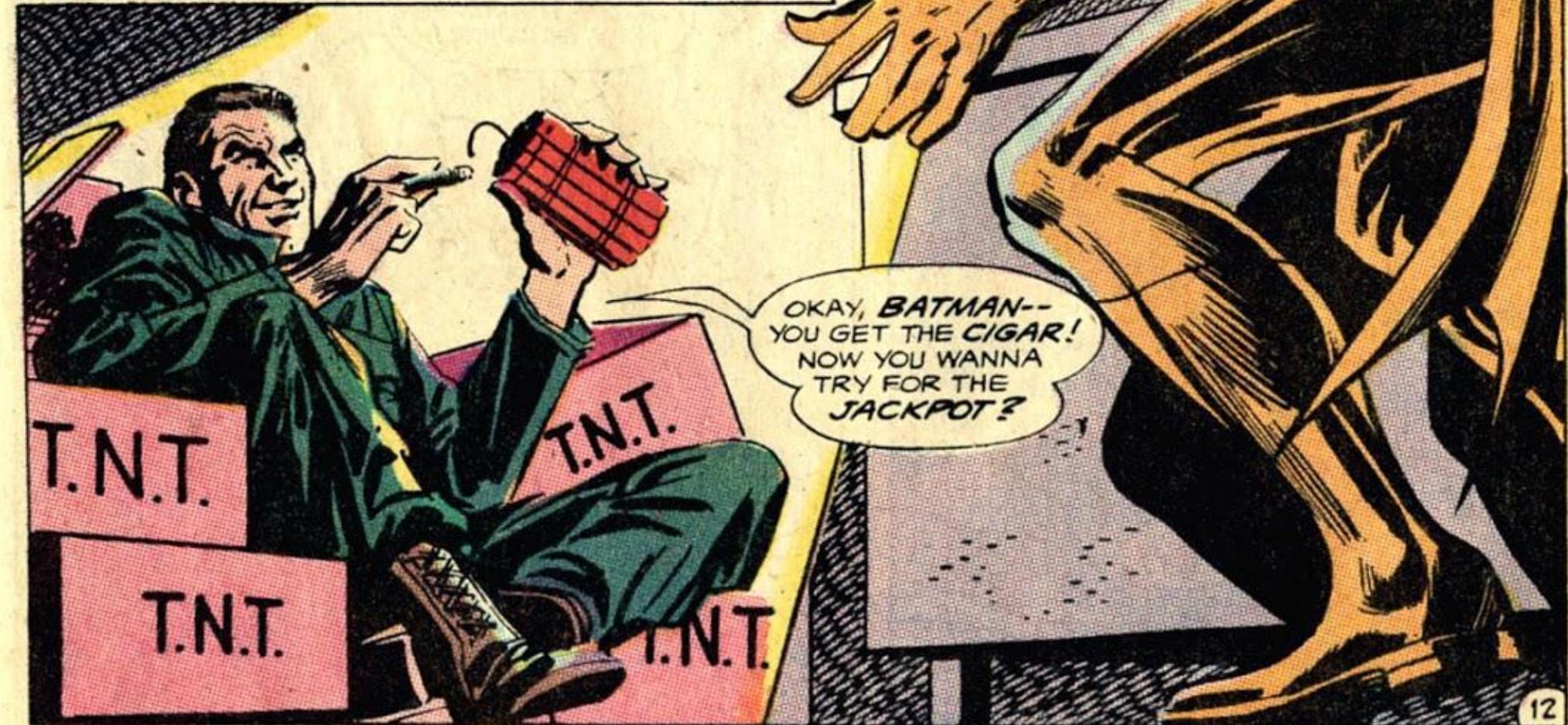
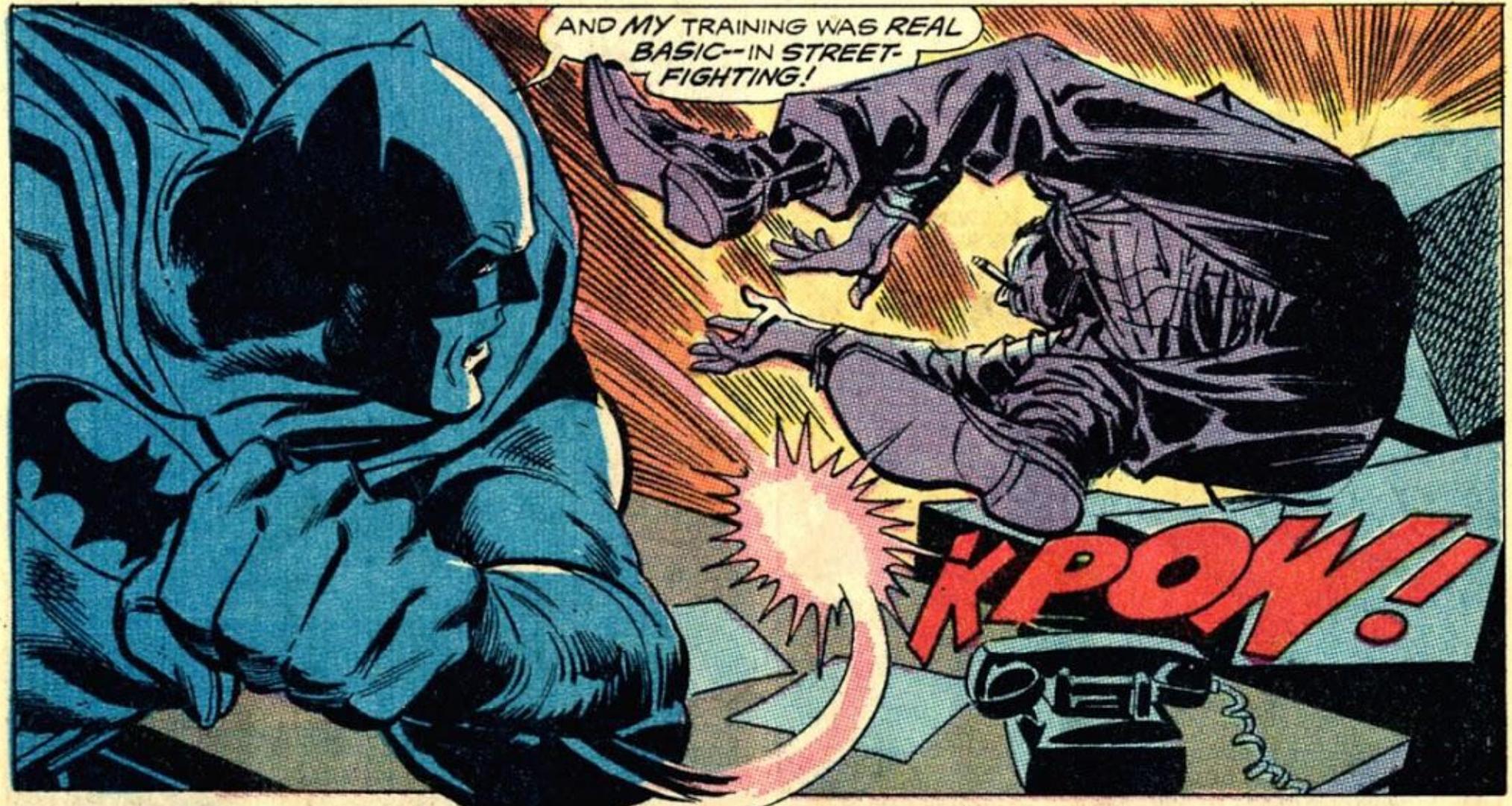
I STILL HAVE THREE "POSSIBLES" TO TRACK DOWN! NUMBER ONE--THE NOVA DEMOLITION CO. WHO WON THE SEALED-BID DEMOLITION PLUM WITH THE LOWEST BID! COULD THEY HAVE KNOWN THE COMPETING FIGURES--BEFOREHAND?

ONLY IF THEY HAD INSIDE DOPE! FROM TOM SLOANE? THEN WHY KILL HIM?

NOVA DEMOLITION CO.







SO IT'S A STAND-OFF--UNLESS
YOU WANT YOUR FAMILY
COLLECTING YOUR G.I.
INSURANCE!

LAY OFF--? THAT
SOUNDS FAMILIAR!

YOU JUST LIKE
DISHING IT OUT,
EH, NOVA?
EVER HEARD
OF A GUY WHO
TOOK IT--
LIKE TOM
SLOANE?

NEVER HEARD OF **NOTHING**!
I DON'T GO POKING MY
SCHNOZZ IN THINGS THAT
DON'T CONCERN ME!
LIKE YOU DO...

I JUST
DON'T
LIKE BEING
ON THE
RECEIVING
END, BATMAN--
SO LAY
OFF!

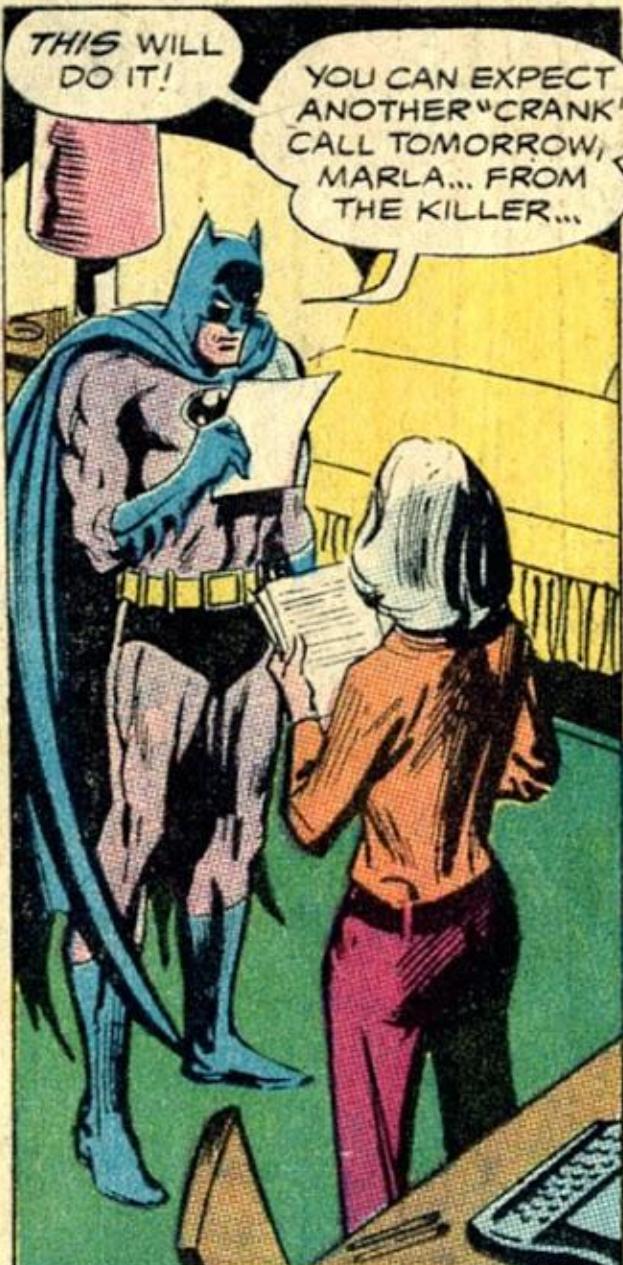
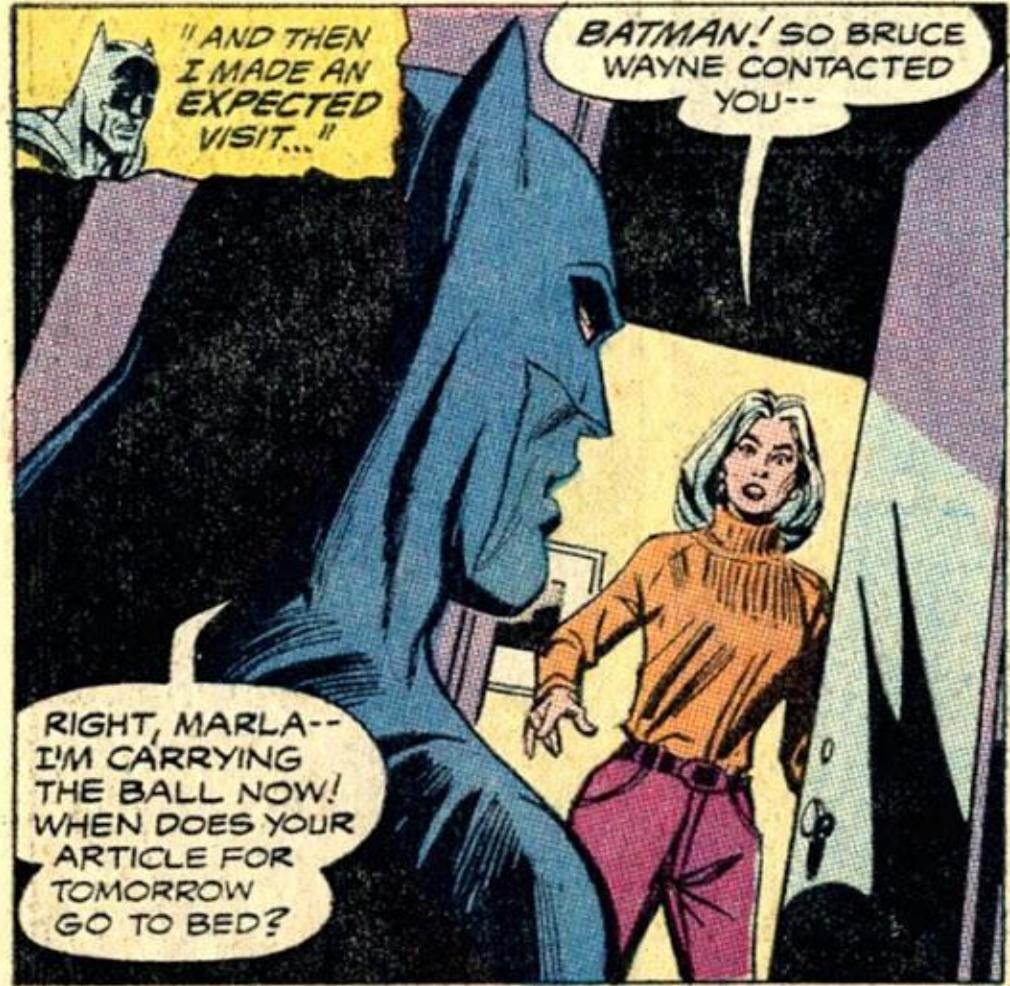
T.N.T.

WHICH IS **WHY** I GOT
UP-TIGHT IN THE FIRST
PLACE--YOU "BREAKING
AND ENTERING"!

I RUN A **LEGIT**
BUSINESS! GOT
HALF A MIND TO
CALL THE
POLICE...

BUT YOU **WOULDN'T**--
WOULD YOU, NOVA?

YEAH? NOT BECAUSE
I GOT ANYTHING TO HIDE,
HEAR? JUST BECAUSE
YOU GOT A **GOOD REP**--
HATE TO SPOIL
IT FOR YOU!





CONTINUED ON 2nd PAGE FOLLOWING.

15

NOW BUILD... **The JOLLY RODGER**

WHAT CAN WE SAY? HOW CAN WE DESCRIBE MPC'S NEWEST, WILDEST KIT? IT'S PART CAR . . . PART SHIP! IT'S THE JOLLY RODGER!!! WITH SAILING MASTS, REAR SLICKS, CANNONS, BUCKET SEATS, BIG V-8 ENGINE . . . AND A SKELETON DRIVER! WILD? WEIRD? WELL, BUILD IT! THEN IF YOU CAN DESCRIBE IT IN ONE WORD . . . SEND YOUR WORD TO US:



ONE WORD, DEPT. CC, MPC,
126 N. GROESBECK HIGHWAY, MT. CLEMENS, MICHIGAN 48043



LETTERS TO THE BATCAVE

S-358

and if Pennyworth is good enough for him...!—
Editor)

Dear Editor:

Frank Robbins turned out an excellent, dramatic story in the November *Batman*. Being an English major in college, I was delighted to see the story dealing with Romeo and Juliet and Shakespearian actors. The most dramatic scene in the story, I felt, was the confrontation between Alfred and Daphne in Act II. Family pride and personal loyalty were manifest in Alfred's brave stance for Bruce Wayne and Daphne's nearly blind determination to obtain the Shakespeare-folio in order to save her father.

Most significant was the insight we got into Alfred's British heritage and his "family's foolish trait". We saw more of his own personality and actions as an individual. As a matter of fact, what made the story so good was that Alfred, as well as *Batman*, Dick Grayson, and Daphne were portrayed as human beings. We saw them not as superficial characters but as people.

The artwork of Noyick and Giordano complemented the story beautifully. One could see the "British" in Alfred; the beauty and confusion in Daphne; a curious mood in *Batman*; the casual humor of Bruce Wayne and Dick Grayson. The dramatic interpretation of Robbins' story was so integrated in it that "Angel—Or Devil" truly becomes what the comic-magazine business is and should be all about—the creative combination of art and story-line to form a new type of art, worthy of its own class. It is why you top your competitors and have my vote of confidence...because you are striving to make comic magazines much, much more than just trivial action adventures.

—M.D. KELLY, Oak Harbor, Wash.

(From a vote of confidence we switch to one of censure.—Editor)

Dear Editor:

What a let-down. After last issue's "Call Me Master", I thought surely you'd keep up the trend, but you didn't. "Angel—Or Devil" was, indeed, a let-down! Not only did it not have the mystery of the previous story but it also lacked the suspense and intrigue. To put it bluntly, it just didn't keep me interested.

—MIKE MALLORY, Boggstown, Ind.

Dear Editor:

I have written you many letters before, some complimentary, and some not. When I write about "Angel—Or Devil"! I have to be complimentary. The story was fascinating and well written.

The idea of Dick Grayson having a cold really pleased me. For one, because I am always catching summer, winter, spring and fall colds, and also because it made Dick so much more human.

One part of the story gave me a substantial amount of horror, though. Dick, while under the influence of the intoxicating mixture of chicken soup and aspirin, slowly but steadily opened the bust of Shakespeare. I feared the worst: that the secret of the Batcave would be revealed. My sigh of relief was loud and long when Dick seemed not to be drugged at all, but in his normal capacity, and saved the day at the end. This scene was an example of the all-over perfection and literary and artistic quality of the entire story.

—ALICE IRMA HERMAN, Richmond Hill, N.Y.

Address communications to LETTERS TO THE BATCAVE, National Periodical Publications, 909 Third Ave., New York, N.Y., 10022.

Dear Editor:

After reading "Angel—Or Devil" in *Batman* #216, I just had to put in my two cents' worth—or rather my two "Pennyworths"!

On its merits as a detective story alone, "Angel" rates a very good to excellent. To regular *Batman* readers, however, it has a much greater significance. In 24 pages, I would venture to say, more has been added to Alfred's character than 26 years of stories...so much, in fact, that I was prompted to reread his origin story in *Batman* #16, exactly 200 issues ago! In that story, Alfred mentioned that he was a former actor and amateur detective; Frank Robbins did an excellent job of incorporating these elements into this issue.

Perhaps the best way to describe this story is that it served to *humanize* all involved. Thus we have Dick Grayson's mature appreciation of Shakespeare mixed with his boyish crush on Daphne. Then there is Daphne herself, torn between love of her father and her uncle Alfred. We also have *Batman*'s very human dilemma as he runs into one dead end after another, trying to find just what she is up to.

It is Alfred, however, who is humanized the most. From his concern that he has not been notified of his brother's coming, to his suspicion over Daphne's candle drippings, to the realization of his suspicions, to his senseless attempt to save his brother Wilfred, and to the final forgiving of Daphne, Alfred takes one new dimension after another. Gone is the butler who should be seen and not heard. In his place we have a proud gentlemen with an equally proud brother and niece. We have a servant and friend of *Batman*, who after 26-plus years of service has understandably absorbed some of his detective quality. We have a man who puts loyalty to Bruce Wayne above his own life. And finally, we have a warm-hearted person who can forgive as well as condemn:

—PETER G. HAAG, Trenton, N.J.

(The role enacted by Alfred in "Angel—Or Devil" was enthusiastically applauded by our readers. And there was quite a buzz from the audience about the revelation of the good butler's Pennyworth surname. But more about this after a pause for a couple of more letters.—Editor)

Dear Editor:

At last! AT LAST! After all these years, Alfred does have a last name! But...PENNYWORTH—?! Who thought up that name...Spiro Agnew?

—CHARLES CRUZ, Bronx, N.Y.

Dear Editor:

From first page to last, *Batman* #216 was an issue well worth thirty minutes of my time. And it's Frank Robbins, naturally, who did it all. Characterization plays a big part in Frank's stuff, and it was sure there!

Everyone wanted an in-depth review of Alfred's family and background. We're certainly on the right road. And a last name for him has been firmly established. One reader once revealed that an old story listed Alfred's last name as Beagle. I'm inclined to agree with you that Pennyworth is a bit more pleasing to the ear, and certainly more dignified.

—GARY SKINNER, Columbus, Ohio

(Our research through the Batman files could uncover no definitive last name for Alfred. And since "Angel—Or Devil" demanded it, we were inspired to adopt the Alfred Pennyworth name created by Whitney Ellsworth for the Batman syndicate strip. Long-time DC fans will recall Whit as our former editor-in-chief

F-FIVE THOUSAND DOLLARS? WHERE WOULD I GET THAT AMOUNT...

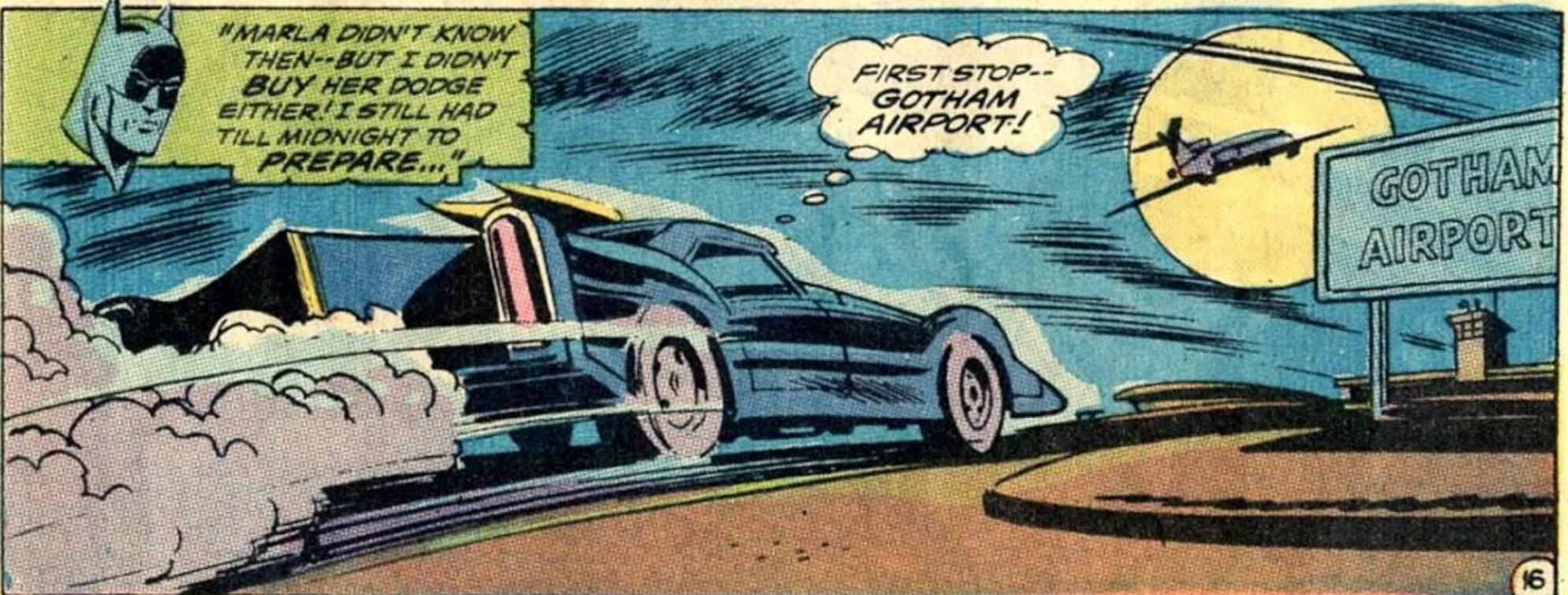
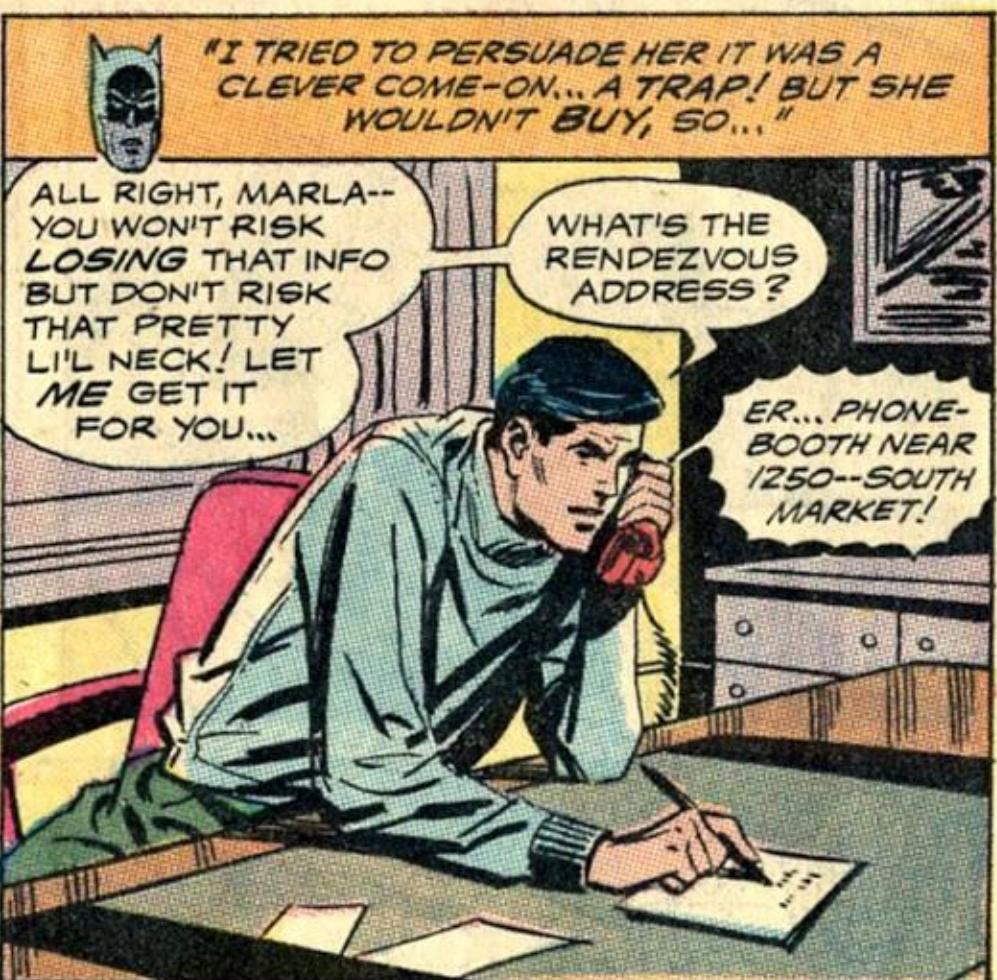
TRY YOUR EDITOR, BABY--YOU BOTH HAVE A BIG REP TO LOSE IF YOU DON'T SATISFY YOUR DEVOTED READERS TOMORROW!

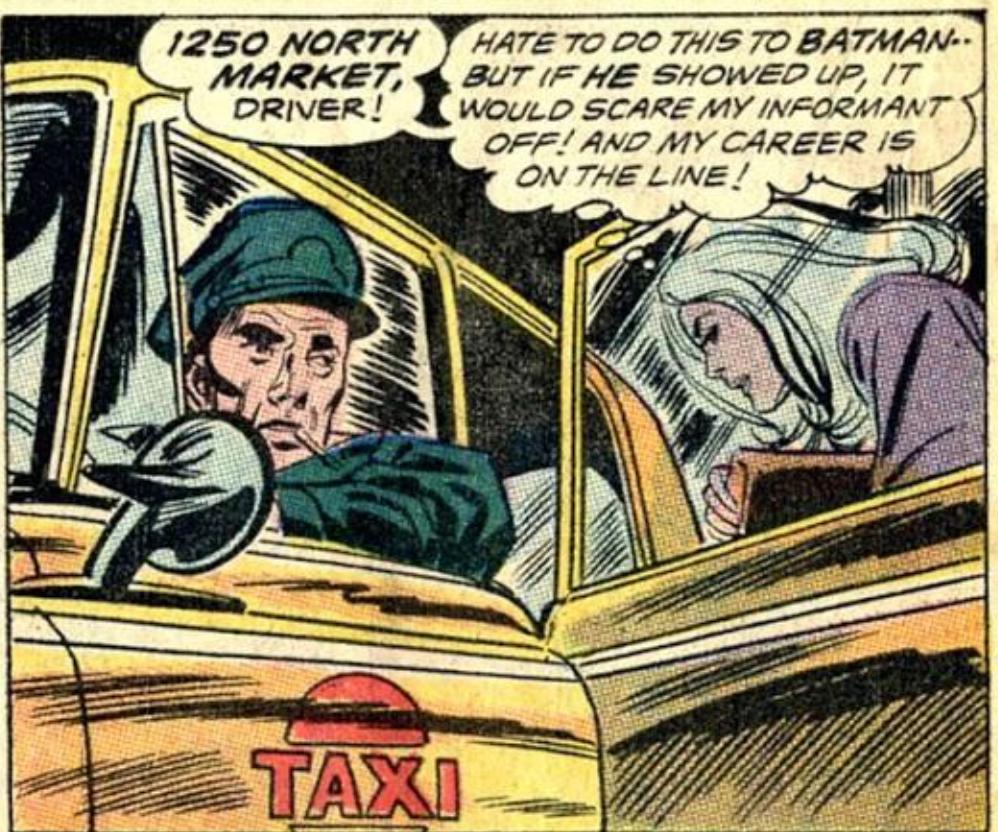
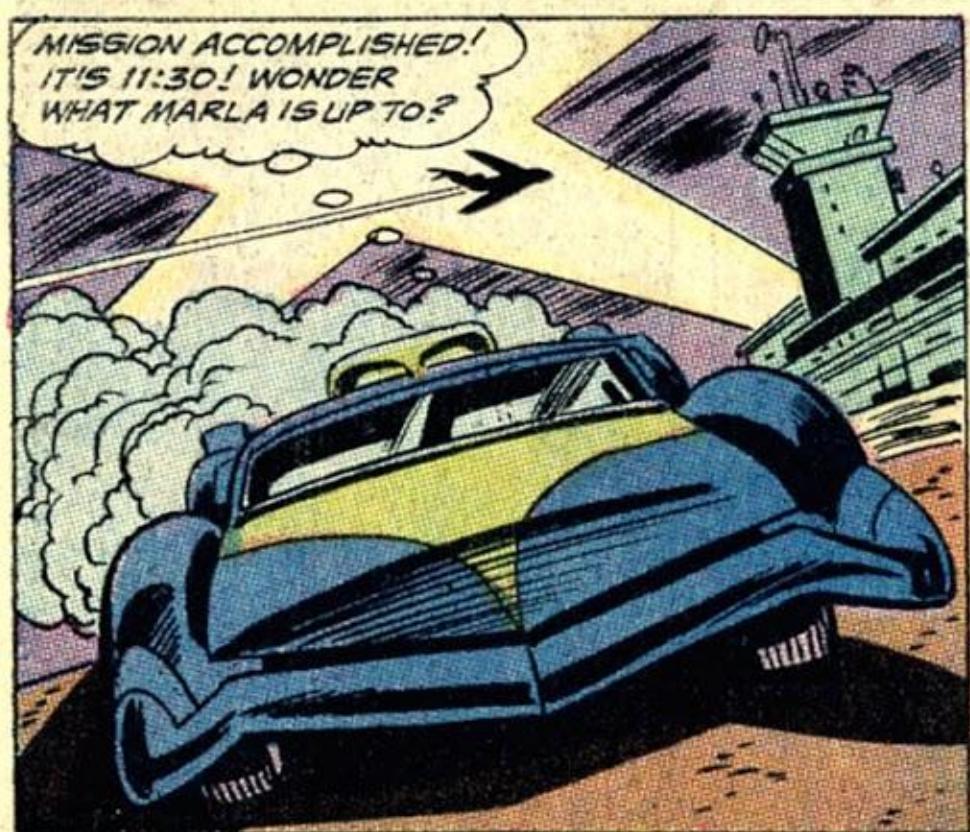
BRING IT TO THE PHONE-BOOTH NEAR 1250 NORTH MARKET--AT MIDNIGHT! I'LL CONTACT YOU THERE...

NOW MY CALL--TO BATMAN!

YES, MARLA--HE CALLED?

YES--AND NO, BATMAN! THAT IS--THIS VOICE WAS DIFFERENT--NOT LIKE MY FIRST CALLER'S!



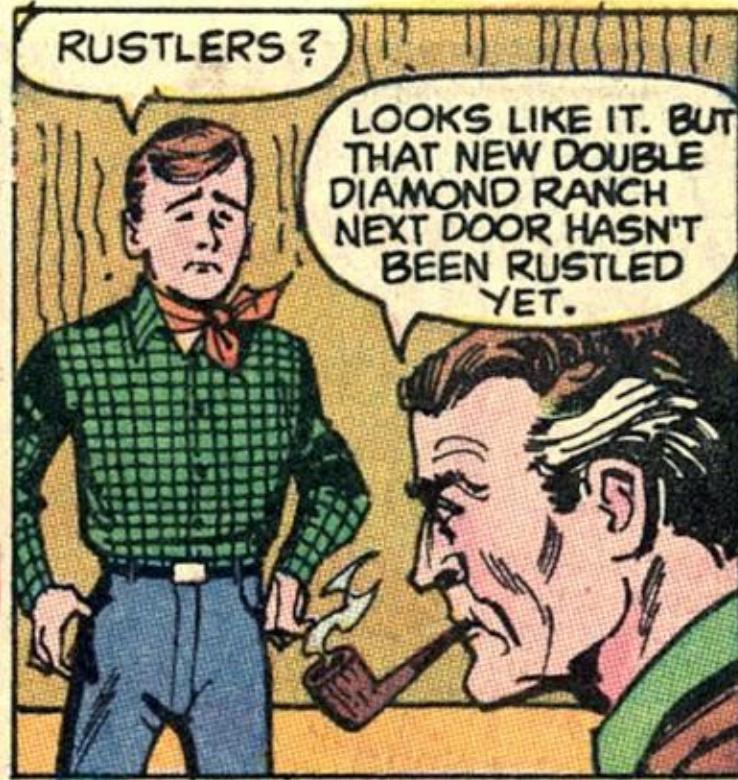
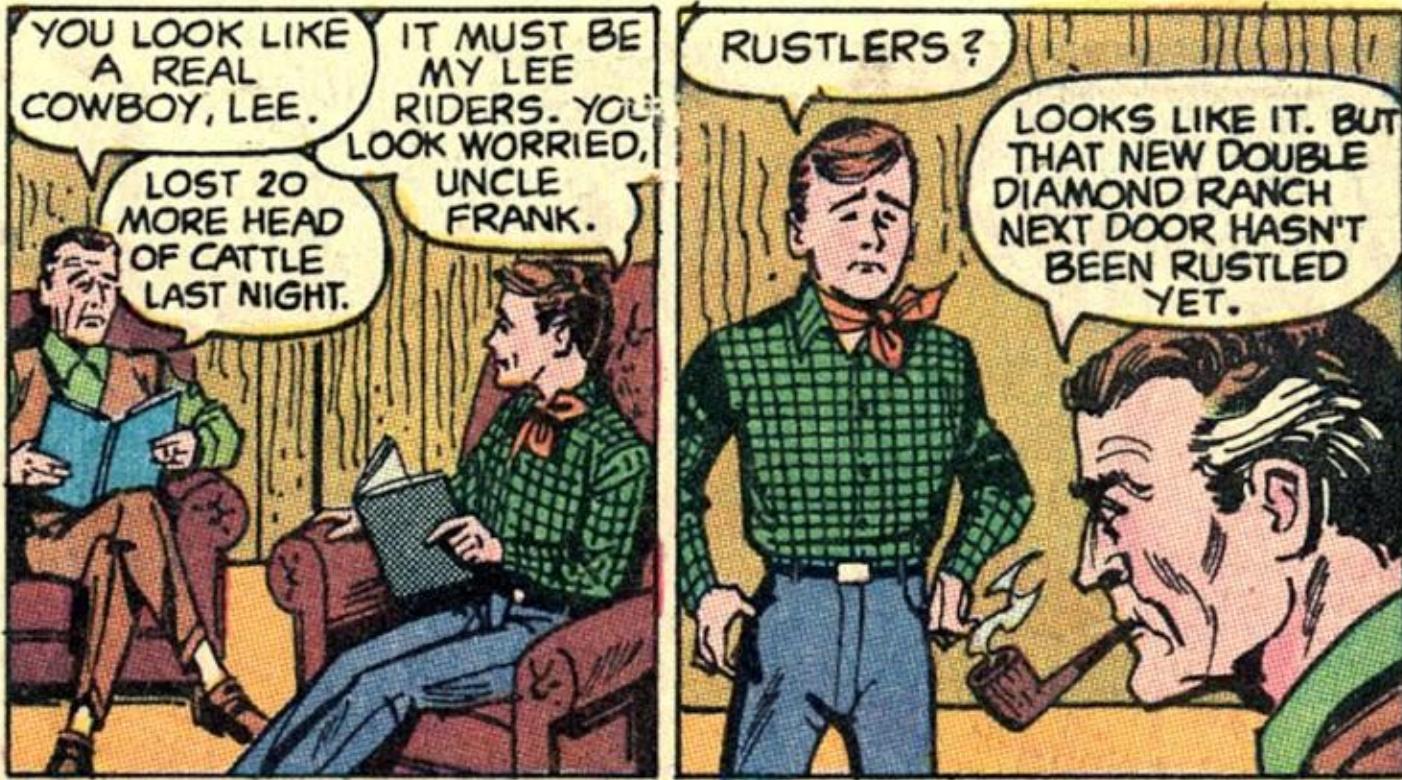




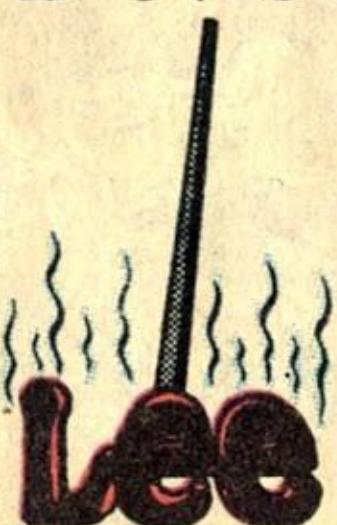


Lee Rider IN The Brand Rustlers

LEE RIDER VISITS HIS UNCLE FRANK'S BIG X RANCH.



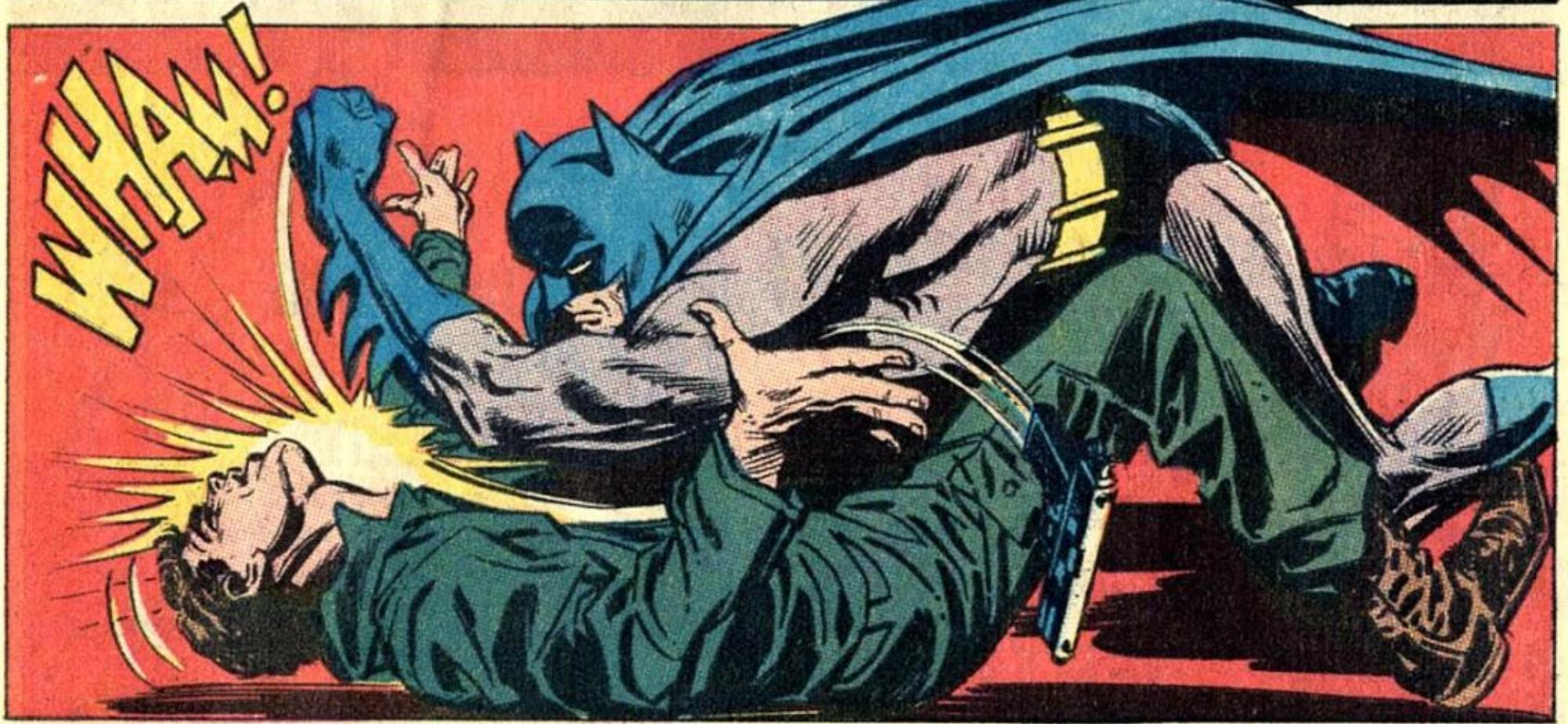
BOYS! WEAR THE WESTERN PANTS THAT REAL COWBOYS WEAR - LEE RIDERS. THEY'RE TOUGH! THEY'RE CUT RIGHT! THEY HAVE THE GENUINE LEE BRAND ON EVERY PAIR.





"IN UTTER SHOCK AT THE RE-INCARNATION OF HIS TAPED-CONFESSON--REVERBERATING LIKE THE VOICE OF DOOM AGAINST THE DEAD BUILDINGS--THE PANICKED MURDERER FORGOT HIS TARGET AND..."





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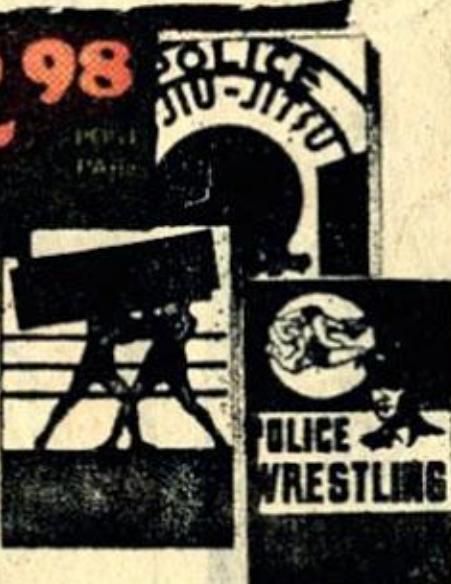
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LETTERS TO THE BATCAVE

S-345

EXTRA

Dear Editor:

By the time you, the editor, get this, the "big change" in the *Batman* strip that's been heralded for quite some time will have been put into effect. My reason for offering the following speculations (on what the change will *not* be) for print is that I feel it will be worthwhile to see a remembrance of what is about to become the "old" *Batman* among constant reminders of the "changed" *Batman*.

By now, Editor Schwartz has no doubt become the victim of smart remarks from organized fandom such as, "Since Schwartz is the editor, *Batman* readers have come to expect a change in format of the strip every five years—and they're getting one!" The motivation for this change—whatever it may be—is doubtlessly justified, and it's not up to us to question it. One thing we can be sure of is that the change will *not* bring stories out of the usual Schwartz-edited style.

The Schwartz method of putting together a comic never underestimates the sophistication of that comic's readership. With it, the assumption that the comic must—and will—appeal to the more intellectual and more mature reader is second-nature. You, Mr. Schwartz, will *not* forget that it is this readership that will decide the fate of the latest version of *Batman*.

To appeal to your comic-reader "intelligentsia", you have always strived to present *realism* in your publications. Of course, *total* realism in a comic magazine of the super-hero genre is impossible. It can only be realism within the context of the format of the strip or magazine itself. That is, the concept of realism in super-hero comic magazines predisposes that it will be a *limited* realism; restricted to as realistic dialogue and realistic characterizations as possible, and always taking into consideration the strange circumstances of super-heroism. Super-hero comic magazine fiction, like its parent fiction forms, *science* fiction and *mystery* fiction, requires, to a degree, a *suspension of disbelief*. Your success with the mature reader has been the result of giving him mature story-lines in which as much realism as can be permitted by circumstance is believably incorporated into the story (or story-lines which do not, on the other hand, use the "suspension of disbelief" requirement as a cop-out).

With that in mind, I feel that Scott Gibson's contentions (*Batman's Hot-Line*, issue #392) about *Batman's* "change" *not* being patterned after Diana (*Wonder Woman*) Prince's can be given a bit of validity by some further contentions and assumptions of my own. *Batman* will *not* give up his crime-fighting identity. The more obvious reasons are: (1) *Green Arrow's* already toying with *that* notion, and there are far too many similarities between the two characters as it is; (2) to reject *Batman*, Bruce Wayne would need sufficient motivation, none of which has been provided by his present characterization. Of course, it could be accomplished out of the blue with a sensational story-line like Bruce Wayne kills someone as *Batman* so he gives up that identity forever, but I know you won't, even though your present writers are very talented at sensational stories, because it would be *all* sensationalism and *no* realism, and the biggest disappointment of the year.

A less obvious reason is that *Wonder Woman* had been allowed to become TOO fantastic (over-emphasis on the necessity for "suspension of disbelief"). The refurbished *WW* is an attempt to get closer to the type of realism I've mentioned. Too bad it required chucking everything Charles Moulton and H.G.

Peter had conceived out the window. By contrast, *Batman* has been bathed in comic-mag realism for years and is by no means stretching the reader's credulity. And the current consciousness of the "Golden Age" *Batman* and regular use of almost all the original characters (with the exception of perhaps *Vicki Vale*) has suggested that you are not about to reject in a sudden gesture everything that Bob Kane has established about his creation (s).

That the change *won't* concern another change-of-costume or that it *won't* involve the dropping of the Bruce Wayne identity is further removed from the realm of possibility. It just may *be*. In any event, I'm sure characters *won't* start (a) dying, (b) getting married, or (c) getting born. For *Batman* and *Robin* have been going on the same way for thirty years, and have proven themselves NOT to be transitional characters. In my spiel, I think I have exhausted almost every possibility for change there is, so...you'll REALLY have to surprise me!

—MARTIN PASKO, Clifton, N.J.

(Well, the change in *Batman* is here...or rather, under way...and where it will continue to lead is more grist for your guessing-mill. To completely surprise Batmaniacs like you will take some doing...if it's not going to be our un-doing!—Editor)

* * * * *

Dear Editor:

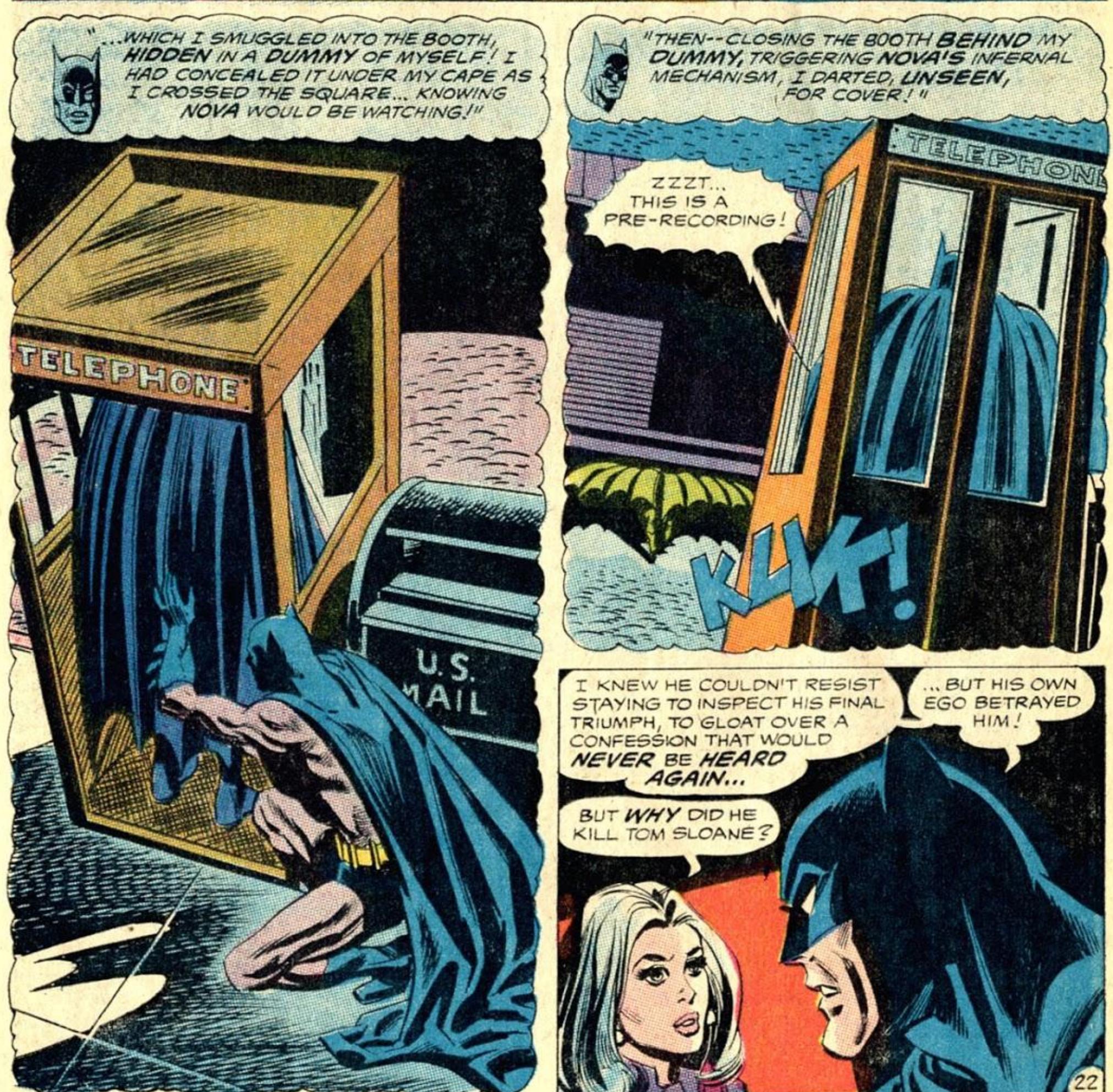
I, for one, am getting fed up with readers who continually write in pleading for *realism* in *Batman*. "Why can't we see *Batman's* eyes?" they wail. "Why do the villains use absurd death-traps on *Batman* instead of just shooting him?" "Why does *Robin* make jokes while he's fighting?" These questions are ridiculous. *Batman* appears in *comic magazines*! Remember? How much realism can be put into such an escapist form of fiction without it getting insane? As far as I can remember, comic magazines have been published only for sheer entertainment. They have been the best cheap form of fun for ages. For merely 15¢ a person can buy *Batman* and get away from the rest of the world.

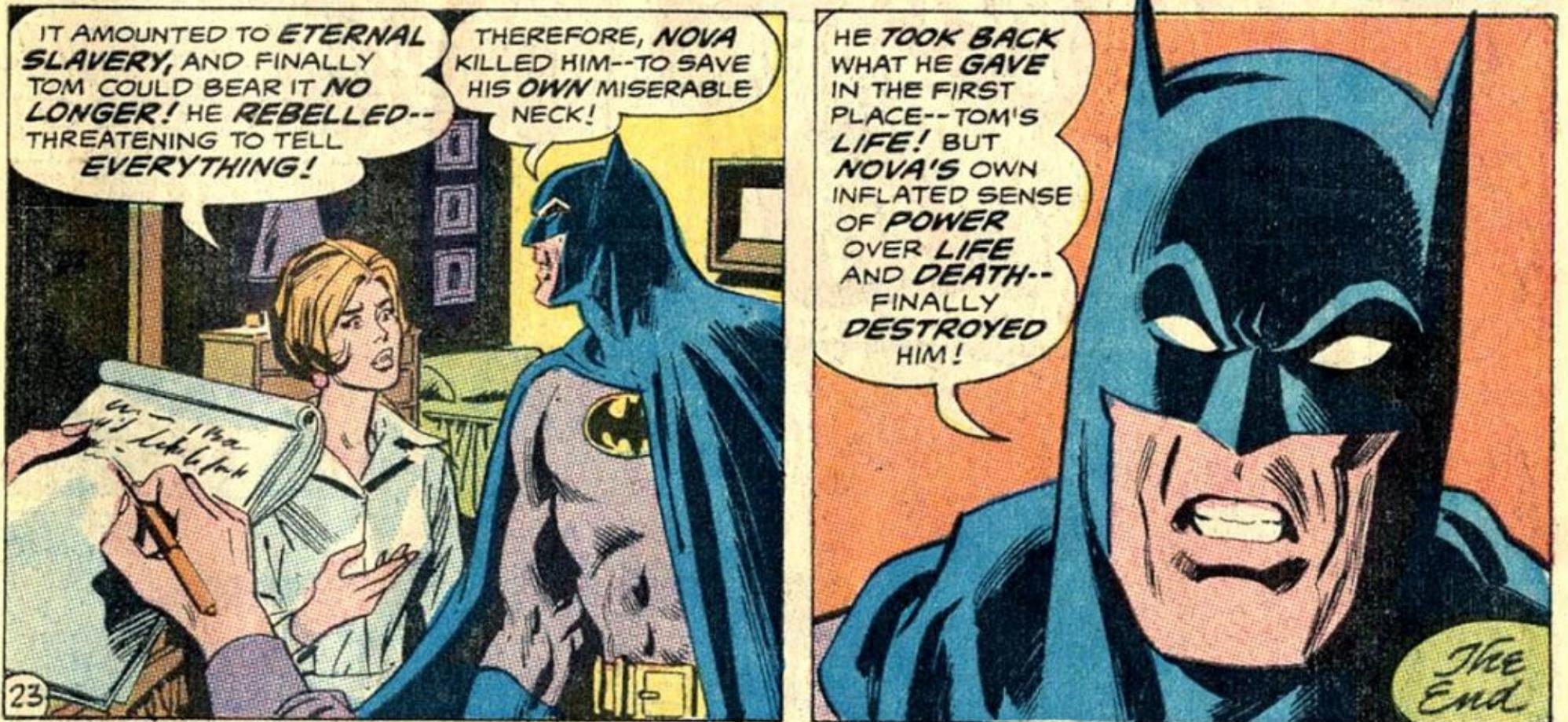
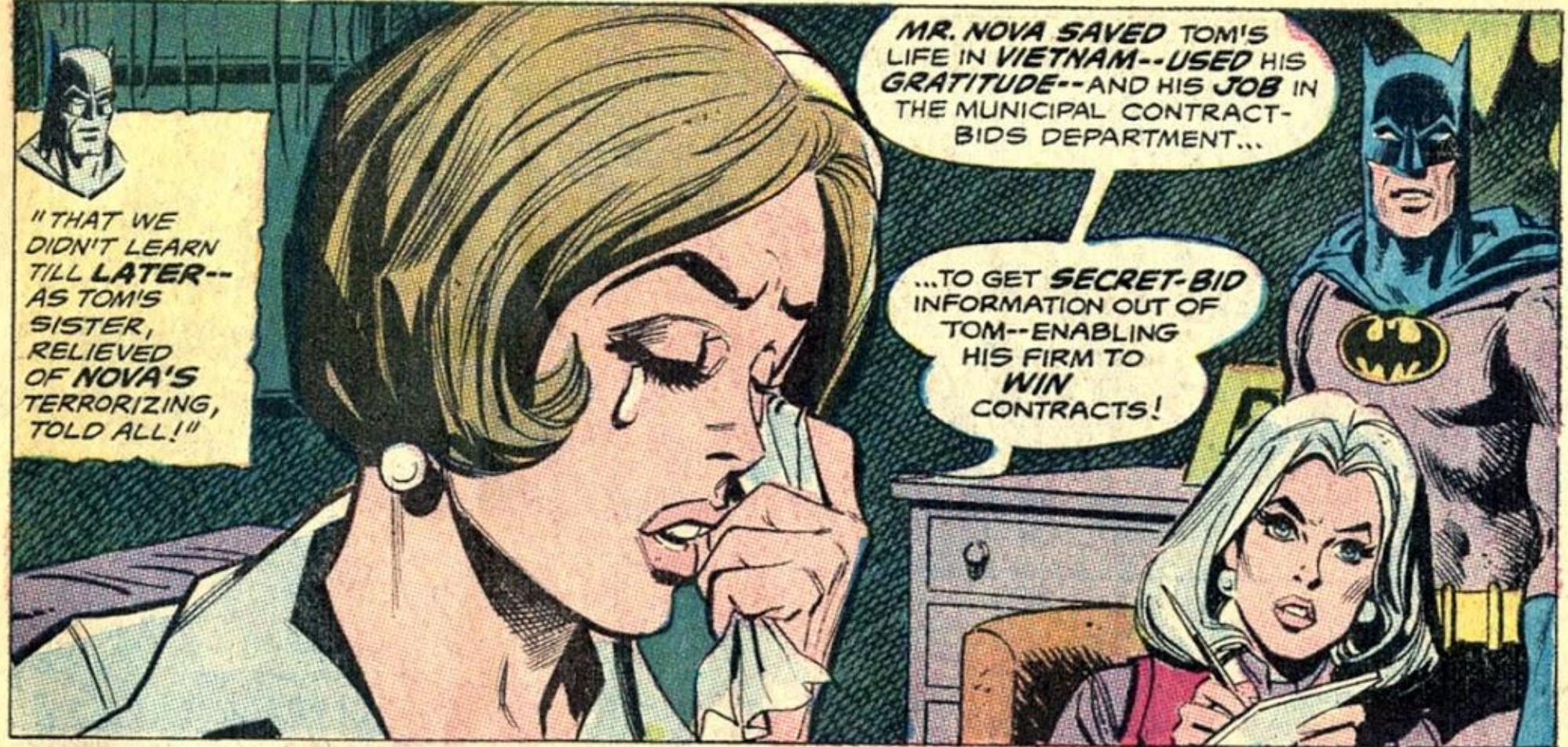
Batman is to comics readers today what "The Perils of Pauline" were to moviegoers a half century ago. In the film, poor, plagued *Pauline* was put through a procession of harrowing hazards. And it was a box-office smash hit. What would have happened if *realism* had been put into "The Perils of Pauline"? The fun would be gone! This same type of fun is still needed today, and *Batman* provides a healthy dose of it.

The only realism in *Batman* currently is that he is getting more and more like a *real* person. However, you must bear in mind that he is still doing unrealistic things like running around in a mask-and-cape while POWing and ZAPPING costumed criminals. But this is the way it should be. Comic magazine writers and artists should more or less thumb their noses at realism and just produce a well-done, thrilling publication like *Batman*. *Batman*, as a comic magazine feature, has always consisted of rather stereotyped, black-and-white characters, with a good-sized shot of mystery and melodrama. As long as it remains thus, I will be a loyal and dedicated fan.

—STEVE BEERY, Alma, Mich.

(In some of our more recent *Batman* stories there's been more stress on Bruce Wayne, the *real man*, than on *Batman*, the *un-real hero*. Reader comments are invited on the advisability of continuing along this line.—Editor)





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1. Date of Filing: October 1st, 1969.
2. Title of Publication: BATMAN
3. Frequency of Issue: Monthly, with the exception of April and October
4. Office of Publication: 909 Third Avenue, N.Y., N.Y. 10022
5. Headquarters or General Business Offices of the Publishers: 909 Third Ave., N.Y., N.Y. 10022
6. Names and Addresses of Publisher, Editor, and Managing Editor: Publisher, National Periodical Publications, Inc., 909 Third Avenue, N.Y., N.Y. 10022; Editor, Julius Schwartz, 909 Third Ave., N.Y., N.Y. 10022; Managing Editor, None.
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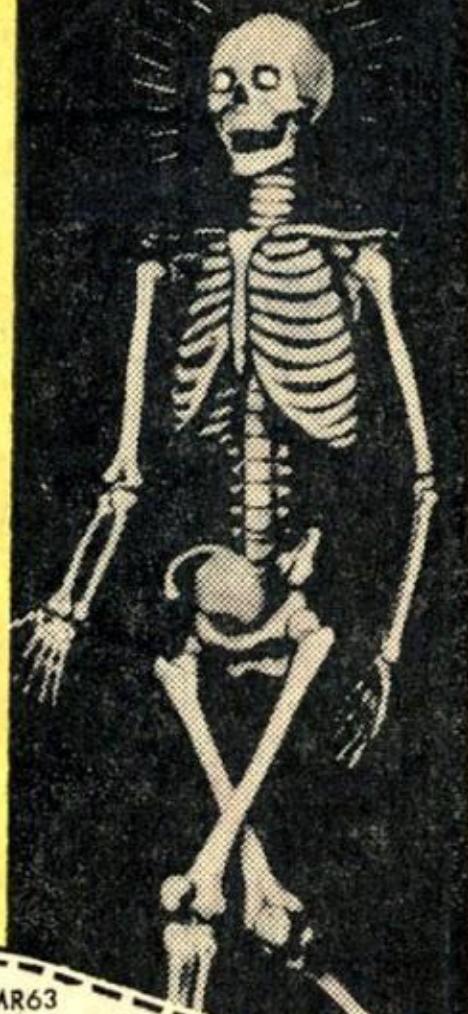
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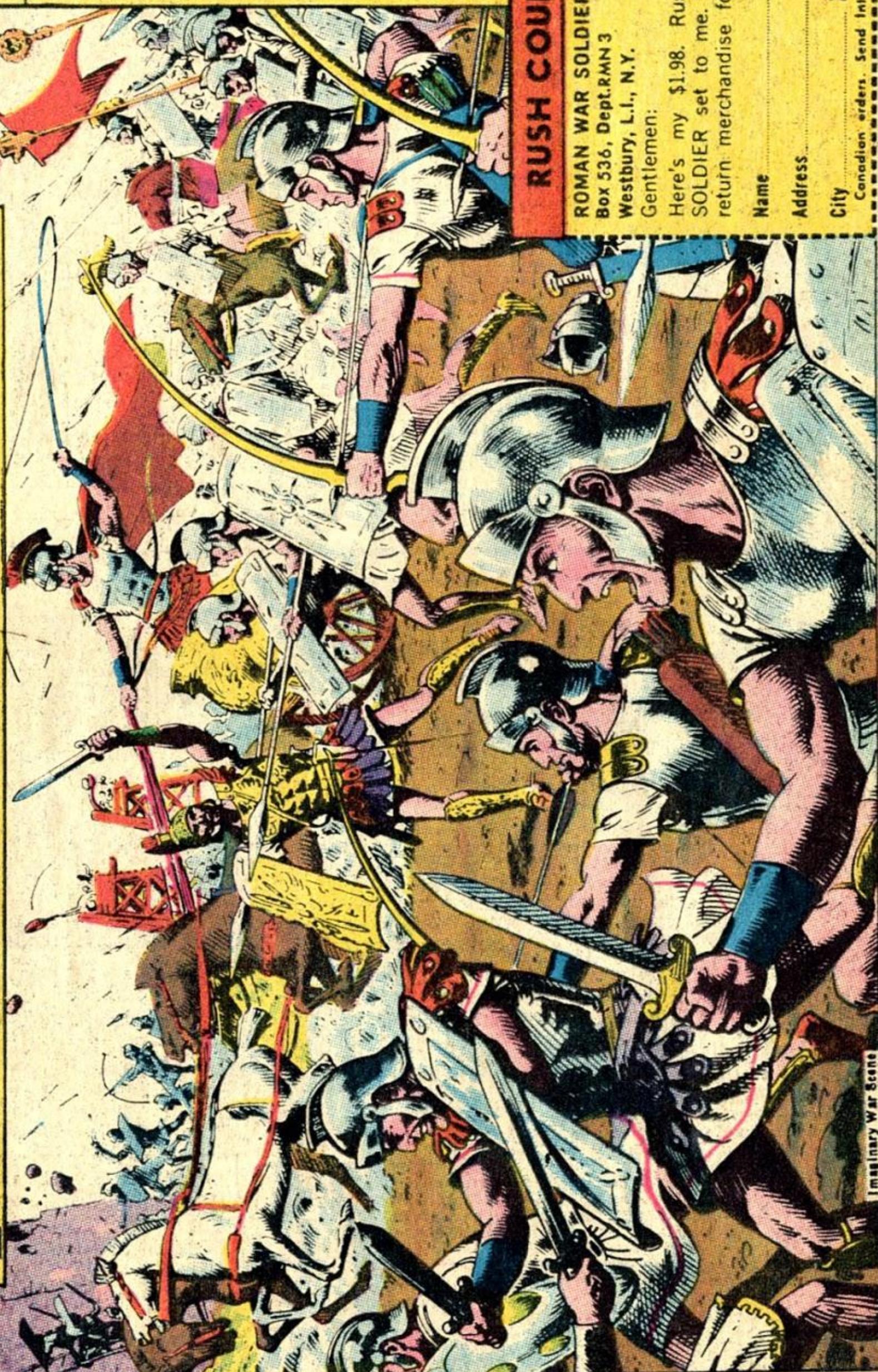
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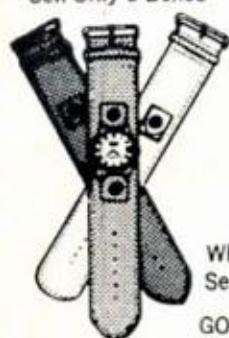
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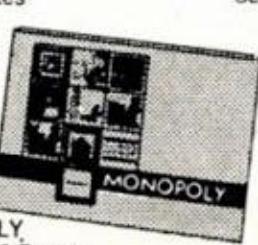


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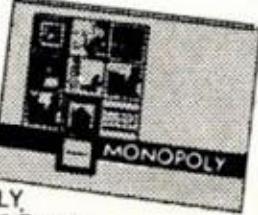
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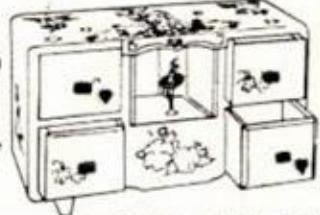
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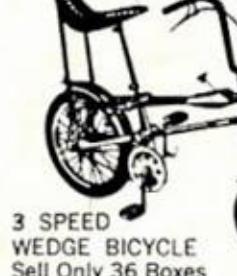
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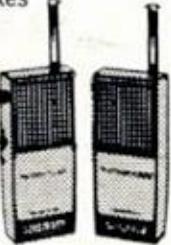
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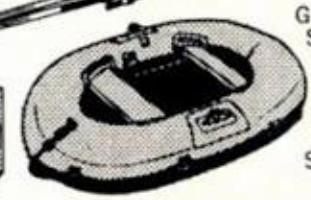
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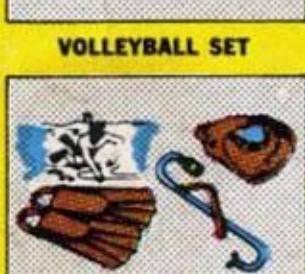
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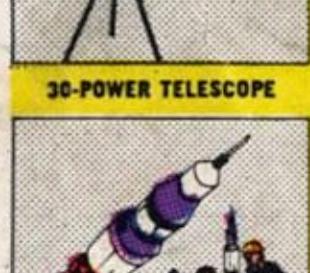
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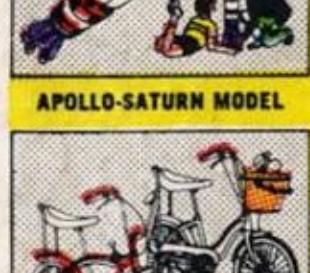
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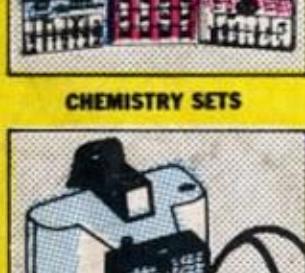
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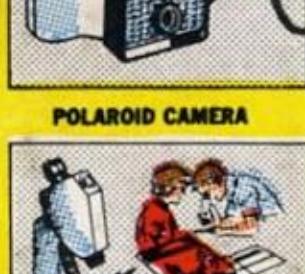
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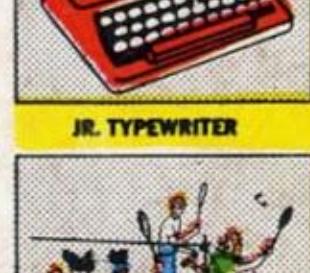
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