

I AM THE LEADER! WHAT HAVE YOU TO SAY FOR YOURSELF? RRUFFFF LET'S PLAY



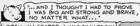
# CONTINUE THE SECRET OF





SURE, MERVIN, I KNOW HOW YOU FEEL I WAS THAT WAY ONCE MYSELF--ALWAYS WANTING TO BE SOMEBODY ELSE OR DO SOMETHING IMPOSSIBLE. WHY, ONCE I EVEN TRIED TO SING LIKE A BIRD. ME! IMAGINE!





"... AND I ALWAYS WANTED EVERYBODY TO THINK I WAS WONDERFUL, WHETHER I WAS OR NOT, UNTIL..."
YES, SIR, MR. TURTLE, YOUR THE NERVE OF YOU. WOLFIE! YOU WAS MY WOLFIE! YOU WAS MY



SUPPRISE PARTY WAS ANY WOLFFLY OF ROUND OF ROUND ORGANIZED AND I SAID PARTY!









PUBLISHED AS A PUBLIC SERVICE IN COOPERATION WITH THE NATIONAL SOCIAL WELFARE ASSEMBLY, COORDINATING ORGANIZATION FOR NATIONAL HEALTH, WELFARE AND RECREATION AGENCIES OF THE U.S.



BELIEVE ME, AFTER THIS, I'M NOT WASTING ANY MORE TIME FEELING SORRY FOR SARDINES! AT LEAST THEY CAN LIE DOWN IN THEIR TIN SUITS AND TAKE THINGS EAS! I'VE GOT TO WALK ALL OVER TOWN AND DRUM UP TRADE FOR THIS OF THE SECOND



I WAS LUCKY TO GET THE JOB AT THAT/ JUST THINK! A REAL ROBOT MIGHTY'E TAKEN IT JAND WORKED FOR NOTHING! IT'S NICE TO KNOW THAT IN A MECHANICAL AGE THEYRE. STILL WILLING TO PAY FOR BRAINS, PERSONALITY, AND SOME! BODY WHO ISN'T AFRAID TO LOOK FUNKLIGHT.



THE ADVENTURES OF LOS MODE, No. 50. Assistance, 1952, rebelland biomenship by NATIONAL COMMICT STRICTORS, NO. 6 for Executive effices, 440 Lexington Ave. New York 17. Nr. Whiteper Bilmerth, delira, MATTER of the STOCKON CLASS AMATTER OF THE STOCKON

Ce., 205 East 42nd Street, New York 17, N. Y. (21958 by 1970 1971 1972. All rights reserved under internalisand and American formers, the street, characters and incidents musion bits periodical are easily imaginary and futilisate, and to bits periodical are easily imaginary and futilisate, and should be independent of the present, living are deadly global for character of the property of the p









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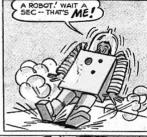










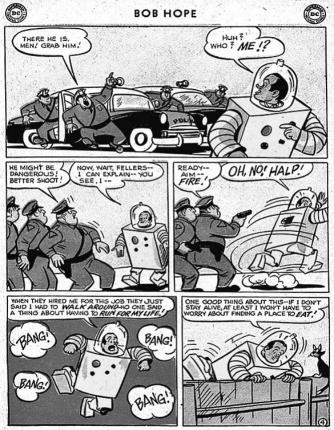


I HANG WHEN EVEN & CANT STAND THE SYSHT OF MYSELF! I'D BETTER GO BACK! AT LEAST THE COOK WILL STILL BE THERE-IF HE CAN STAND THAT GREASY SPOON COOKING, HE'S PROBABLY GOT NERVES OF STEEL!



















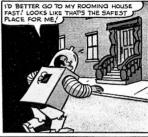
































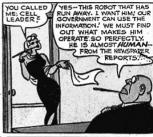














































PARDON ME, IS THIS SEAT OCCUPIED ? I'D SIT AT THE ARE WELCOME TO SIT THERE OTHER END BUT I'D ONLY HAVE TO TWIST MY NECK, AND THAT WAY I MIGHT MISS MY HAMBURGERS --AND IF I JUST WATCH THE IF YOU LIKE, HAMBURGERS,

YOU!

WHAT KIND OF OUT-FIT IS THAT YOU'RE WEARING ANYWAY A SARONG 7

DOCTOR'S ORDERS -- I'VE GOT TO STAY WRAPPED UP LIKE THIS TILL THE COAST --I MEAN, THE WEATHER CLEARS," I'VE ALSO BEEN IN A LOT OF HOT WATER LATELY --AND THERE'S NOT MUCH FUTURE IN THAT, LINLESS YOU'RE A TEA BAG! AND BELIEVE ME, RIGHT NOW I FEEL AS

PASS ME THOSE BURGERS!





























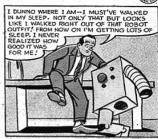


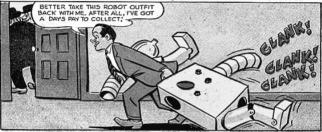










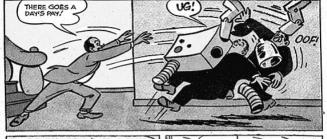












FROM THE WAY EVERYBODY'S ACTING, THERE MUST BE A REWARD OUT FOR ME! TOO BAD I CAN'T COLLECT IT MYSELF--1 COULD USE IT!



































# Disc & Data

#### WHISPERING

The gold record, a traditional symbol of success in the music business, is awarded to an artist when one million or more copies of his record have been sold. In WHISPER-ING, Luis Arcaraz and his orchestra play 1.2 numbers that have all been million sellers through the years.

The title song was a million seller for Paul Whiteman back in the roaning '20's. "Love Letters In The Sand," now enjoying a successful revival, was a golden treasure for Sammy Kaye in 1935. Vaughn Monroe earned himself a gold pressing of "Ballerina" in 1947. Arthur Fiedler and the Boston Pops orchestra received a gold pressing of their successful "Jalousie."

In keeping with the award-winning tunes are Arcaraz's million dollar arrangements, they are eminently danceable and are played by a swinging big band. Clean phrasing is a sought-after entity in any band and the Arcaraz musicians do not miss a note in WHISPERING.

#### WHEN THEY WERE YOUNG

In WHEN THEY WERE YOUNG, Eddy Arnold sings a collection of 12 songs about all our children, when they were young. The whole wonderful gamut of childhood is the theme of the album and Eddy sings these nostalgic songs with a voice that is warm and honest and tender. Charles Green's Orchestra and Chorus supplies the accompaniment.

One or another of these songs seems to touch on the most appealing characteristic of every little boy or girl. The practice of pretending, an important part of childhood, is developed in such tunes as "Little Lady Make-Believe" and "Little Johnny Everything." We are reminded that all children must grow up eventually in "Don't Ever Take The Ribbons From Your Hair" and "When He Was Young."

In this album, Eddy sings to all who love

children. The experience is rewarding, for he has captured the mood of WHEN THEY WERE YOUNG.

#### BELAFONTE SINGS OF THE CARIBBEAN

Harry Belafonte again demonstrates why he is considered the world's foremost interpreter of West Indian folk songs in his new RCA Victor, album, BELAFONTE SINGS OF THE CARIBBEAN. This collection of traditional material is but a portion of his repertoire of folk songs from around the world. Able accompaniment is provided by Bob Corman and His Orchestra and the guitars of Millard Thomas, Frantz Casseus and Victor Messer.

Among the traditional West Indian folk favorites to be found in this album are "Scratch, Scratch" and "Cordelia Brown."
Two of the selections, "Island In The Sun." and "Lead Man Holler," are from Belafonte's recent 20th Century-Fox movie, "Island In The Sun." The beauty of an unfamiliar form of music is made intelligible when BELAFONTE SINGS OF THE CARIBBEAN.

#### SWEET SEVENTEEN

SWEET SEVENTEEN is a collection of 12 warm and personal songs by the Ames Brothers-Ed, Gene, Joe and Vic. Vocal arrangements for these mood melodies were written by Al Semola. Brilliant orchestral accompaniments were written and conducted by Bill Finegan of Sauter-Finegan fame. The resultant blend of four full-bodied voices and smooth background music is as naturally warm and emotional as the exciting days of SWEET SEVENTEEN. Such old favorites as "All I Do Is Dream Of You", "Don't Get Around Much Anymore" and "Oh What It Seemed To Be" are given a modern vet sentimental treatment in this album.























































PROFESSOR FLEEGLE WILL EXAMINE HIM! WE MUST FIND OUT WHAT MAKES HIM SUCH A PERFECT ROBOT.

PERFECT IS RIGHT. THE WAY HE WAS DANCING WITH YOU, I COULD'VE SWORN THIS THING WAS HUMAN!





WHAT? YOU SAY THIS IS A ROBOT ? AMAZING. HE LOOKS ALMOST

HA-HA! FOOLED YOU, EH, PROFESSOR ? WE TOOK HIM OUT OF HIS ROBOT SHELL --



INNER ROBOT, EH? MAYBE IT IS BETTER YOU PUT HIM BACK IN THE SHELL -THEN WE SEE HOW HE WORKS BEFORE WE FIND OUT WHAT MAKES

YOU HEARD THE PROFESSOR. BOYS! PUT THAT ROBOT BACK IN HIS CASE !



































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